CONCLUSION

William Wordsworth emerges as a great illuminating star in the literary sky of Romantic literature. He has made a tremendous contribution to poetry both in terms of poetic diction and content. He protested against the artificial poetic diction of 18th century and gave a new concept of poetry. The present research pertains to Wordsworth’s treatment of Nature, Man and Soul and his overall achievement as a poet. As planned, the thesis is divided into five chapters followed by conclusion.

The introductory chapter deals with poet’s introduction and spirit of the age. In this chapter the study is carried out while presenting his literary portfolio, how the poet embarked his poetic journey. It refers to the spirit of the age with respect to literary and social milieu which always plays a vital role in moulding and shaping the attitude and overall personality of a writer or poet. It is this period that lays the foundation and decides the direction to which one is inclined or forced to move. However, Wordsworth also is not an exception in this regard for the simple reason that a creative artist cannot be analyzed or evaluated in isolation. The past as well as contemporary period is a significant landmark in the career of the poet which greatly influenced him and shaped his mindset.

In fact, Wordsworth was aware of the artificial spirit prevailing in neo-classical or pseudo classical period both in terms of language and the context. He raised his voice against highly ornamental, polished and artificial diction of poetry and advocated for simplicity in language. Poets from the neo-classical period have tried to follow the rules as set by Aristotle. According to the rules the poets are to depend on reason and arguments. There is no scope for any
imaginative expression of feeling and emotion. Therefore, the subjects of the classical poets don’t concern the common human feelings. William Wordsworth has painfully observed this sad picture of English poetry. Therefore he makes an attempt to extend the area of poetry by including subjective elements and describing the natural objects that are contributing silently to our lives and supplying different feelings to our senses and sensibilities.

Having gone through his poetical works, it is observed that he has selected incidents and situations of common life and depicted them in common language. In the past, the ordinary life of the ordinary people was untouched in a subject of poetry. For the first time, humble and rustic life has been chosen as the theme of poetry Wordsworth democratizes poetry and gives a universal appeal to it. He comments that humble and rustic life holds simplicity, serenity and tranquility. The rustic people express their feelings and emotion through simple, unelaborated and unsophisticated way. Their language is more passionate, more vivid and more emphatic. The language of the rustics, according to the poet is more philosophical and permanent than the language used by the city dwellers and the earlier poets.

From the French Revolution the era realized a conscience of revolt asserting the dignity of the individual spirit and hollowness of the time-honored traditions which kept it in check. Thus both in the political and the poetic fields, the age learnt a lesson from the Revolution, the necessity of liberation-in the political field, from tyranny and social persecution; and in the poetic, from the bondage of law and authority. In other words, The French Revolution exerted a democratizing influence, both on politics and poetry.
Such a conception of things did not represent the dominant spirit of the age which had come under the liberating influence of the French Revolution. It is perhaps quite relevant to point out here the idiocy of the belief that the new literary and political tendencies, which had a common origin and were almost contemporary with each other, always influenced a given person equally strongly, that a person could not be a revolutionary in politics without being a revolutionary in literature, and *vice versa*. The talent of poetry must work out its own salvation in man. Through laws and precept, it cannot be matured but it can be developed by sensation and watchfulness in itself. Here, the poet has emphasized that without being engaged in literature of a certain country; no one can master the field of politics.

The second chapter is concerned with the analysis of Wordsworth’s theory of poetry and diction. Wordsworth contributed the majority of poems to Lyrical Ballads in his joint venture with S.T. Coleridge. Although Coleridge contributed a fewer poems to Lyrical Ballads than Wordsworth, yet some of his poems like The Rime of the Ancient Mariner, were particularly influential. The collection published in 1798, was a direct response to the ideas and styles found in the literature written between 1660 and 1798, a period commonly referred to as the Neoclassical era. Neoclassical literature covers the Restoration period, the Augustan period, and the Age of Johnson. Writers of this period tried to imitate the style of the Romans and Greeks. This was also the era of The Enlightenment, which emphasized logic and reason. It was preceded by The Renaissance and followed by the Romantic era. In fact, the Neoclassical period ended in 1798 with Wordsworth’s publication of the Romantic 'Lyrical Ballads'.

As for the then literary milieu, Neoclassical literature is characterized by order, accuracy, and structure. In direct opposition to Renaissance attitudes,
where man was seen as basically good, the Neoclassical writers portrayed him as inherently flawed. They emphasized restraint, self-control, and common sense. This was a time when conservatism flourished in both politics and literature. It saw the birth of a new literary movement.

Lyrical Ballads was a clear and intentional challenge to this literary tradition. In fact, when Lyrical Ballads was published in 1798, critics were sharply divided on whether the collection was innovative and brilliant or a complete failure. Wordsworth and Coleridge reprinted the volume in 1800 with additional poems and a longer The Preface that carefully outlined their new theory of poetry. So far as the nature of poetry is concerned, Wordsworth is of the opinion that “poetry is the spontaneous overflow of powerful feelings.” Poetry has its origin in the internal feelings of the poet. It is a matter of passion, mood and temperament. Poetry cannot be produced by strictly adhering to the rules laid down by the Classicists. It must flow out naturally and smoothly from the soul of the poet.

It is the imagination involved in the poetry that produces a higher quality verse. William Wordsworth also attempts to define imagination in The Lyrical Ballads. He suggests that it is a process in which the poetic mind moves first from physical sensation to spontaneous emotion, then gradually, through a species of reaction such as contemplation or memory, to a second, purified emotion. Only through the refinement of this second emotion can a poet truly express himself and produce poetry, which in itself means to create. Both Wordsworth’s "Tintern Abbey" and Anna Barbauld’s "A Summer Evening’s Meditation," reflect this poetic process, yet each in their own unique way.

The poetic composition has to pass through four stages which play a very vital role in converting an experience and knowledge into a pleasing
composition. First stage is observation of some object, character and incident which sets up hefty emotions in the mind of the poet. Second stage is recollection of that emotion in tranquility. It must be noted that at this stage memory comes into play and brings out what had been lying in the unconscious for days, months or years. This kind of incident stimulates the poet to sink in the past experiences, lying in the undiscovered regions of his mind. The third stage is purgation wherein the poet is purged of inessential factor and thus makes his experience communicable to all men. The fourth stage is when the actual composition begins. The poet seeks to convey his emotions through print and turns into a communicator. In the words of Wordsworth he becomes a man speaking to men.

The Preface, written by Wordsworth, was one of the first and most direct attempts to challenge the popular poetic practices of the 17th and 18th centuries and offers a new poetic theory to replace them. For this reason, Lyrical Ballads is used to mark the end of the Neoclassical period and the beginning of the Romantic period of English literature, which emphasizes nature, the imagination and the importance of personal experience rather than scientific logic. In 1800, in The Preface, Wordsworth claims that the rigid aesthetics of neoclassical poetry are arbitrary and they distort the freedom and naturalness of poetic expression. Lyrical Ballads explicitly uses the simpler and more common language spoken by children and adults who lived and worked in agrarian or rural background.

In the Preface, Wordsworth made four claims: first, “to choose incidents and situations from common life”; second, “to relate or describe them throughout, as far as possible in a selection of language really used by men”; third, “to throw over them a certain coloring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect”; and, last, “above
all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature.

With the publication of Lyrical Ballads ushered a new era in English Romantic poetry. However, there can be no categorical compartments between Neo-Classical and Romantic poetry. In short, in order to understand the theory and function of Wordsworth’s poetry, can be better analysis and studied in the context of Classical or so called Classical diction of 18th century poetry. There were numerous themes used in eighteenth-century poetry. Nature was a prevalent theme in the world of literature. It inspired many writers. Satire also flourished in this century. In comparison to other literary genres, poetry had small readers during the eighteenth century; it was, however, an educated public, belonging to the aristocracy and the upper-middle class. In the eighteenth-century, the demand of poetry was heavier on modern readers than poetry in other periods of time. The poems like-‘The Prelude’, Daffodils, Tintern Abbey, Resolution and Independence and The Solitary Reaper were composed according to principle ‘recollected in tranquility.” He indulged his memory with long periods of reverie, set it to travel to and fro among the past experience of his life and loved solitude and indolence chiefly. His poems like-The Prelude, The Solitary Reaper, The Daffodils etc are based on his theory. On the basis of poetry, he initiated the Romantic era by emphasizing feeling, instinct, and pleasure above formality and mannerism.

The study reveals that from Wordsworth’s point of view, the language of poetry must not be separated from the language of men in real life. Figures, metaphors and similes, and other such decorations must not be used unnecessarily, as was the case with the artificial 18th century poetic diction. In a moment of emotional excitement, men naturally use a metaphorical language
to express themselves forcefully. The earliest poets used only such metaphors and images that result naturally from powerful emotions.

Thus, Wordsworth’s theory of poetic diction acquired a great value when it was considered as a corrective to the artificial, inane, and unnatural phraseology current at the time. The study reveals that, it is full of a number of contradictions and suffers from a number of limitations. The problem is that Wordsworth does not state what he means by language. Language is a matter of words, as well as of arrangement of those words. It is a matter of vocabulary as well as of syntax. It is also a matter of the use of imagery, frequency of its use, and its nature. Wordsworth does not clarify what he exactly means by ‘language’.

The study further reveals deviation in Wordsworth’s theory of poetic diction between what he advocated and what he protested of several places. Undoubtedly, the poet culminated the power of communication but the language which he uses is not so lively and true; the language of men who have actually experienced those passions. The poet writes of emotions which he himself has not experienced, but which his characters have experienced, and so the passions which he communicates are “mere shadows” of the passions of real men. So, the language used by him is likely to be mechanical, lacking in the warmth and liveliness of the language used by men in real life. Poetry is the instrument of the propagation of moral thoughts with Wordsworth; His poetry does not simply delight us but it also teaches us deep moral lessons and brings home to us deep philosophic truths about life and religion. A poetry of revolt against life; a poetry of indifference towards moral ideas is a poetry of indifference towards life. Poet censured the commonly accepted theory of poetry calling it false and vicious as it was artificial and stilted. Its spirit was also wholly wrong and mistaken as it had no hold on nature and common life.
From Wordsworth’s point of view common life also has the sufficient interest to inspire the noblest achievements of a poet, and that nature must be observed with unflinching fidelity if she was to be described with truth or freshness.

Protesting against the poetic diction of eighteenth century in the ‘Preface to the Lyrical Ballads’, William Wordsworth argues that the life of a poor man can serve as a fit material for the poetry. He insists that doctrine of poetry should be derived from daily speech and coloring of imagination and material of the poetry should be simple. His poems like ‘Michael’, ‘The Solitary Reaper’, and ‘To a Highland Girl’ – to name only a few have been written keeping this in mind. Wordsworth has remarked that “all good poetry is the spontaneous overflow of powerful feelings. It takes its origin from emotions recollected in tranquility. It is examined that in “Tintern Abbey”, Wordsworth has employed the double exposure technique which gives dramatic life to this philosophic lyric. It is quite unlike both lyrics and ballads in style; for its language is not simple by any standards, in it Wordsworth has not used the language of ‘the middle and lower classes of society’. Words like ‘elevated’, ‘sublime’, ‘interfused’, ‘genial’, ‘ecstasy’ and ‘zeal’ are certainly not used by the Cumberland shepherd in his daily life. The syntax, too, is as far removed from ordinary conversation as the actual words. In ‘Tintern Abbey’, we see what is often labeled the Miltonic’s side of Wordsworth- the long involved sentences, the lofty emotions and the grand manner. Here for the first time practically Wordsworth speaks the language that he was afterwards to speak in prose and in verse, in the tract on the convention of Cintra as well as in The Prelude and The Excursion, in private letters and even in domestic conversation.

Again as an example of inconsistency between The Poet’s Theory of practice, The Prelude bears a distinctly Miltonic tone. Wordsworth’s style is sublime in The Prelude which has epic structure and sublimity. It is a unique
specimen of his poetic ‘grandeur’ ‘austerity’ and ‘sublimity’. In The Prelude, different kinds of blank verse, narrative, reflective, philosophical, rapturous exist together. It might be an autobiography but it is an autobiography of epic significance, sweep and stature. It is something unique in the literature of the world. It combines the epic power and range of poems like The Divine Comedy and Paradise Lost with the introspective of voice of the writer himself. It bears several lofty utterances of Miltonic blank verse. He revived the sonnet sequence, for the nineteenth century, after two centuries of somnolence. He regarded sonnet as a great form of poetry. Wordsworth’s use of sonnet form is subjective, but hardly personal. In Petrarchan manner Wordsworth’s sonnets are composition of the octave and sestet as used by Milton. Wordsworth usually employed the Petrarchan form as used by Milton.

It is said that old habits die hard. So is the case with traditions. Similarly well established neo-classical tradition continued to influence poets like Wordsworth and Coleridge. Critics believe that Romantic movement was not a complete break from the neo-classical poetic tradition. Neo-classical influence was stronger in Wordsworth than the younger Romantic poets. In fact, romanticism was linked with the past literary traditions. That is why Romantic poetry: particularly Wordsworth can be better understood against the background of neo-classicism. Wordsworth is not all dream, imagination passion or nature description only. We also find conservatism and elegant style in his poetry.

In fact, treatment of Nature finds a major place in poetic output of many poets. Along with them William Wordsworth is one such poet of Nature but with a difference. He has a subtle and minute approach towards Nature. Through his poetic talent, he has tried to delineate blessings of Nature for human being. A spectacle of Nature can be seen in his poetic work. He had an
innovative and original philosophy to unfold, and had an individual view of
nature to expound. The Poet had a realization of God in Nature and got
sensuous manifestations that delight most of the poets of nature. His view of
nature is different from that of other poets of his age. In poems like Tintern
Abbey and The Prelude, Wordsworth has delineated to what extent his love of
Nature was developed and passed through the various stages. Integral parts of
Christian mysticism have three distinct stages of spiritual ascent- the purgative,
the illuminative, and the unitive. In the first stage, the meditator seeks to purge
himself of all temporal interests and the conventional impediments to spiritual
progress. Thus the seeker prepares himself for the illuminative stage of
contemplation. In the second stage, the clouds of ‘unknowing’ are dispelled and
the devotee feels himself enwrapped in the light of ‘knowing’ and love. The
third stage brings about complete spiritual union with the Ineffable,
culminating in the attendant experience of rapturous joy- the ecstasy. But
Wordsworth’s love of Nature is more tender and truer than any other English
poets. Nature has been given a special status in his poems. In ‘A Poet’s
Epitaph’, (1799), he presents his views of what really constitutes a poet and
differentiates him from other men. His attitude towards Nature is far removed
from that of the scientist or philosopher, who “would peep and botanize upon
his mother’s grave.” 19-20

A Study of Wordsworth’s poetry reveals that Nature has always been a
controlling idea in his thought but it was never as active as it was in the
eighteenth century. He had an innovative and original philosophy to unfold,
and had an individual view of nature to expound. Poet feels the existence of
celestial light in Nature and gets sensuous manifestations that delight most of
the poets of nature. His view of nature is different from that of other poets of
his age. In poems like Tintern Abbey and The Prelude Wordsworth has
delineated to what extent his love of Nature was developed and passed through the various stages. In the first stage Wordsworth’s attitude was shown to Nature that he roamed about delightedly, freely in the open air. In the second stage Wordsworth’s love for Nature was purely based on physical sense. Nature now appealed chiefly to his senses. Poet felt pleasure while he sees the colours of Nature smells the fragrance of Nature, touches the objects of nature and hears the sweet sounds of nature. Wordsworth developed a passion for the sensuous beauty of nature. In Tintern Abbey, Wordsworth depicts, Nature as an object of a ‘passion for the picturesque. During this period the colours and shapes of mountains and wood were an appetite to him. Ultimately, at the last stage, Wordsworth’s love for Nature became spiritual and intellectual. Now he could find an inner meaning and a hidden significance in Nature. He feels a sense of sublime spirit, the working of a Almighty in all the objects of Nature, At this stage, he also realised the educative influence of Nature, and the power of Nature to mould the human personality and human character. He took Nature as the nurse, the guide, the guardian of his heart, and the soul of his moral being.

Wordsworth has a mystic approach to Nature. Mysticism is an immediate, direct, and intuitive knowledge of God. It is attained through personal religious experience. In his poems, poet often describes ‘the blessed and serene moods’ that revealed the mysteries of existence and invariably, lightened the burdens of many an unpleasant reality of life. Since his childhood, he was given to visions. To him Nature was not only imbued with a merely passive, animistic existence; but also endowed with consciousness as well. She was kind, sensitive and responsive to man’s interest in her. He rejoiced in the midst of nature as a worshipper and gratefully pledged deeper loyalty to her. Nature is a source of inspiration and strength to him. In the hour of adverse
circumstances, she rescued him from utter ‘dereliction and dismay’, and preserved the final serenity of his mood. He finds a never failing principle of joy in nature.

The poet loves the simplest elements of nature and of the human mind. His poetry is based on an opposition between the natural and the artificial, between the spirit of humanity and the spirit of fashion and of the world. Poet’s concept of nature and man is to trace the action of his unique incommunicable faculty, that strange, mystical sense of a life in natural things and of man’s life as a part of natural things. These strength and colour and character have been drawn from local influences from the hills and streams and from natural sights and sounds. This is the active principle in Wordsworth’s poetry.

We find in, ‘Micheal’ a beautiful poem, the sense of the beneficial interaction of Man and Nature projected in the portrait of Michael himself. If we explore the inner life of nature as Wordsworth conceives it, we find that one of its features is its joy. To The Daisy speaks about the ‘cheerful flower’ as alert and gay. ‘I wandered Lonely as a Cloud’ depicts the jocund daffodils that outdo the sparkling waves in glee. Another poem “Three Years she Grew in Sun and Shower” is well –known poem from the stand point of our special study, composed in the Hartz Forest. He describes a girl as Nature would fashion her were she to be her own- a girl in whom her different moods and the beauty and grace of her fairest forms would be reflected.

Hence, we see that the doctrine of nature in Wordsworth’s poetry plays an unremitting campaign against the destruction of the individual by material and social pressures. For this purpose, he described the poet as ‘the rock of defence for human nature’ ‘an upholder and preserver’ carrying everywhere with him relationship and love. A careful reading of The Prelude clearly shows
that Wordsworth received the best part of his education from nature. In the first two books of this autobiographical poem, we find that Nature has been acting as a sort of glorified parent or schoolmistress. The poet gives ‘thanks to the means which Nature designed to employ’- discipline of fear and joy through which it begins.

In similar vein is the poem ‘The Tables Turned.’ Here Wordsworth brings out still more explicitly Nature’s relation as a teacher of Man. The same friend is urged in turn to quit his books and to come forth ‘into the light of things’ and learn of Nature. Books are dull and full of endless strife. On the other hand, Nature is full of inspiration and harmony. She is a teacher of truth and wisdom. There is not only music but wisdom in the linnet’s song, and the throstle is no mean preacher. Indeed, Nature is full of resources. Here is ‘a world of ready wealth’ to bless the mind and heart of Man. In the opinion of Wordsworth both science and art, as teachers, are inferior to nature. Their leaves are barren; their methods are fruitless. We need the warm, sympathetic, watchful, receptive heart to get at Nature’s secret meanings- to hear things tell the story of their spiritual significance for the soul- Sweet is the lore which Nature brings/ our meddling intellect/ Mis-shapes the beauteous forms of things/ we murder to dissect/Enough of Science and of Art/ Close up those barren leaves/ Come forth, and bring with you a heart/ That watches and receives. 25-32

In the poem ‘Nutting’ the poet has delineated the circumstances under which great change came in his approach to his nature. After his ‘merciless ravage’ something mysterious touched him and he felt that ‘there is a spirit in the woods’. From now onward he realized a divine principle in the heart of nature. William Wordsworth changed the course of English Poetry. He made its subject the internal world of man, the strivings of the mind and the sublime
experience of the soul. There are so many external hints of a greater spiritual reality; trees are symbols, rocks and stone a hidden language, mountains mysterious statements made by a creator who tries to communicate with his creation. This supreme consciousness, spirit of nature, or God is present everywhere. This is known as the stage of Pantheism. It is poetry of transcendence, in which the individual soul touches Divinity by putting aside the petty needs of ego and materialistic distractions- 'The fever of the world.' Wordsworth is one of the few English poets to describe mystical states and his writings contain similarities with Buddhist and Yogic scripture.

On the basis of above study it is discovered. Wordsworth’s treatment of nature differs from that of modern poets in the sense that they are fascinated by the outward beauty of objects of nature. Emotional or spiritual life of nature does not find a place in their poetry but Wordsworth’s treatment of nature is all pervasive and comprehensive as it is replete with emotional, moral and spiritual life so, he puts upon the moral influences of nature. He loves her as he might love a mistress, and communes with her as mind may commune with mind. A light of morality can also be seen in the poetical works of Wordsworth. When he attained maturity, he was preoccupied with moral thinking as he asserts in The Prelude that his mind was “Endlessly perplexed/ With impulse, motive, right and wrong, the ground/Of moral obligation” (The Prelude, X: 893-895). For Wordsworth morality does not emanate from the scriptures, the authority of church or the divine commandments but from the world of nature. He believes that nature is the true source of morality; Wordsworth’s moral outlook is visualized through the interaction of the ideal tendencies of the human mind with the natural objects. He rejoices in the Nation’s progress and in the sovereignty of man over Nature, but the physical enfeeblement of the child and the social and moral degeneration which result from the industrial order, make
him look upon this advance with grave misgiving and condemnation. To him the old life of toil, close to the heart of Nature, seems best for rural people.

Since the very dawn of Man’s existence Nature is in close relation to man, building and fashioning his soul. She builds and shapes human personality by operating especially through Man’s emotional nature, and preeminently through the moral emotions. One of her principle offices is that of a moral teacher and guide to man. Obviously, Nature serves as an ideal or pattern for man. Nature may inform the mind along other than purely moral lines. Nature can and does reveal truths to the intellect, and also to the higher spiritual nature of man. She grants insight into the life of things, vouchsafing a much more profound conception of reality than is to be gained by the analytical methods of science. Nature is comfortable and a physician to Man. She brings consolation in distress, calm in anxiety, support in weariness, healing in sickness, hope in despair, ministering to Man through her beauteous forms and through her manifestations of sympathy and love.

The next aspect of the thesis deals with Wordsworth’s treatment of man and his humanitarian approach carried out. On the basis of the study done in this chapter, it can be safely stated that, as a poet of Man, Wordsworth sounded the profound depths of human suffering and he was well-acquainted with many of its forms. He brooded over its mystery. There is something unusual and inspiring in his unconquerable will to see light in darkness and good in the midst of physical, mental and moral evil. He anticipates Browning in this respect. He recognizes that life has resources sufficient and these may be found in Nature and Man himself. Wordsworth holds that life is worth living. Despite its manifold evils, life itself is good. The evils themselves may prove stepping stones to good. Suffering is a means to an ethical end. Through it virtues are developed which strengthen and adorn the soul. Man is not alone in the world,
nor alone in his sufferings. The resources of divine providence are at the command of the human soul in every condition of human need. Faith in God, in duty and in a glorious destiny for the worthy, is the key to the solution of the problem of our earthly life. As a poet of Man, he is unique from every measure. There is something individual in the way in which he was led through love of Nature to love of Man. Consequently, he is unique in his method of approach to the observation and contemplation of Man. But from his critic’s point of view, this constituted a ground of objection to him as a poet. They accused him of degrading his art in the selection of his subjects. But we have seen that Wordsworth here, a realist in this respect, was firmly determined to find out what essential human nature is.

Furthermore, the poet guards the moral claims of lowly folk against the evils of the social order. Poet makes an earnest protest against an industrial system that destroys the moral equality of men. Nature has established this equality, and no order of Man ought to interfere with it. Men cannot be regarded as tools or instruments- as means to ends. In his poetical work Wordsworth makes not only protest against interference with this moral equality, but also an eloquent appeal for its preservation by statute. Democracy is a system that has long been associated with protection of the rights of common men and women, from worker's rights and civil rights to protection of the common poor men against the powerful elite. Wordsworth is using such a incidents and language which have emotional approach to all human beings. In 1788, for the first time Wordsworth made a visit to London and went to Penrith. In 1791 he went to France. Notably, poet made both trips in the thick of the French Revolution.

Poet’s democratic attitude and his experiences of French Revolution strengthened and developed his convictions. His democratic sympathies
aroused and he seems to work out and justify his changing political and social ideas, ideas that had begun to develop the process of poetic composition. The poet in Wordsworth was beginning to dominate the democrat, and the poet found a political philosophy based on power, violence, and reason. It was Wordsworth’s geniuses’ that within the sphere of politics, he exhibits unusual qualities as a poet of Man. His patriotic poems in the form of political sonnets reveal this. Moral ideals dominate his views and feeling. This is his profound love of country and a sublime sense of duty which makes him bold to rebuke his own nation for shortcomings. Like the prophet of old, he lifts up his voice against wickedness of in high places. This is neither his patriotism nor provincial. In this way, he is a man of the world. All men are loved as brothers. National limits do not constitute limits to his love.

The next chapter focuses the treatment of Soul in Wordsworth’s poetry. Turning from Wordsworth’s conception of Nature and Man. We have found that poet has a spiritual vision. He sees the presence of a spirit in all object of Nature. It is true that the dominant conception of God’s relation to Nature prevailing at this time was of his transcendence rather than of his immanence. He is the creator, fashioner, and governor of the world.

In his poetical work, Wordsworth unfolds the mysteries of the universe and justifies man’s rightful place in it. His poetic insight shows that man is ‘an inmate of this active universe and an agent of the one great mind” (The Prelude II: 266,272) When Keats in a letter calls this world ‘The Vale of Soul-making,’ he comes to close to Wordsworth’s way of thinking. For Keats says that we come into the world as pure potentiality or ‘Intelligence’ and that we acquire s ‘Soul’ or ‘Sense of Identity’ through circumstances’. The main purpose of Wordsworth’s poetry is to show the spiritual significance of this world, and
also to show that we evolve a soul or identity through experience and that the very process of evolution is what we mean by soul.

The divinity of the human soul is the prominent theme of the poetry of Wordsworth. In his poem “Ode on Intimations of Immortality” he has accepted that the soul is the repository of the highest knowledge and it moves towards the divine. The realization of the inner soul equips the individual with the highest knowledge bestowing on him bliss and happiness. He believes that the soul has its divine destiny. The soul moves towards the Ideal Form which is the measure of all perfection. It is the sign of true wisdom to escape the ephemeral objects of the world and realize the nature of the highest truth. He clarifies that through faith in the Divine the human being can rise above the vile instincts, emotions and feelings and reach a state of detachment which leads towards the knowledge of Eternity.

The poet philosophizes his unique experience, which, apparently, in his opinion, is common to all. The soul exists prior to its connection with the body. It comes to earth from another realm, although not in entire forgetfulness of its previous existence. It brings some its wealth with it- some of its radiant glory and vision. Heaven is the real abode of the soul, and from him as ‘trailing clouds of glory do we come.’ The body is its prison house, and not only is much of its original vision clouded by incarnation, but its radiance grows dimmer and dimmer as the earthly life advances. Human infancy is nearest to the divine Glory. ‘Heaven lies about us in our infancy.’ The boy is farther away from it; yet the light is with him, and he beholds its source.

Undoubtedly, the poet records his own personal experience; an experience which he believes to be common to the race. He beautifully and confidently describes the progress of the soul from the preexistent state through
its earthly career. We see this divine power in natural world as well as its divine part in the mind of man. Thus innate divinity in man finds its reflection in nature as the poet expresses in The Preface to The Excursion 1814 that the individual mind is fitted to the external world and the external world is fitted to the mind. 63-66 when harmony between the two is established, man achieves the blissful state; nature becomes holy and takes him to the eternal thought or divinity where he understands the divine scheme. It is at this stage when the harmony between nature and mind is established, In his poetry, he takes the laws of nature as divine rules which impel the reader to meditate seriously about the designer of the universe. These laws play the role of ladder to make an approach to the human mind. The wonderful design of the universe is sufficient evidence of the intelligent designing power of the creator but Wordsworth does not have faith in deism; rather he has pantheistical outlook. He takes this power as a divine current working everywhere within and without.

This power is beyond Time and Space, though invisible to the physical eyes but Wordsworth feels the existence of this power everywhere. It is only through the realization of some power in the external world, man may converse with those things which are in really in existence and may liberate himself from the narrowness of the world. Thus we see that Wordsworth’s whole poetry is replete with the sound arguments about the existence of this spiritual power. This power has been proved from several standpoints. In his poetry, the shining sun, the moving earth, the twinkling stars, the blowing air, rising vapors, formation of rain drops, changing seasons, blooming flowers, growing life and emerging mind all present evidence of the divine power behind them.

Wordsworth’s poetry strikes an existentialistic note of freedom and responsibility. Man is totally free to take decision as the situation demands, for
he takes responsibility. When man proceeds in particular direction according to his choice, the other possible options on that point are closed. God never takes the responsibility of Man’s right or wrong action. The man himself is responsible for his action. If God takes responsibility, there will be no beauty in life. In The Prelude, Wordsworth asserts that the external universe explicitly projects man as a mini-universe. Like the invisible divine power of the universe, man too has an immortal divine self.

In a meditative state of mind, the poet realizes the presence of — “The sweetest Thing that ever grew/ Beside a human door” (7-8) The image in the lines is evocative that makes the realization of unseen divine power in human frame. Soul is something invisible, a matter of pure realization, hence ‘the sweet face of Lucy Gray/will never more be seen’ (11-12) Lucy knows no permanent mate or comrade because there cannot be permanent and everlasting friendship between the temporal and eternal, hence Lucy ‘trips along /And never looks behind / And sings a solitary song’ 61-63. These lines are more appropriate for Whitman’s ‘Song of Myself’ that reveals the journey of the soul. Poet also depicts Lucy on a solitary journey with her song. In the poem ‘To a Skylark’ when the poet is up into the clouds with the bird, which is a stage of apex imagination, he experiences divine essence in himself as the song of the bird becomes strong because there is ‘joy divine/ In that song…’

To conclude, Wordsworth’s chief originality is in his poetry perceived in his poetry of nature. What gives him his uniqueness is the fact that he is, of all English poets, the one who has given the most impressive and the most emotionally satisfying account of Man and his relation to Nature. Further this relation culminates and touches the peak of spiritualism. His poem, Intimation of Immortality best expresses the spiritualism. Moreover, we find that a restoration to moral and spiritual health was taking place. Slowly faith and
hope, and with them peace and joy, were returning. The soul of Nature and the soul of Man were again realities for him. The lost vision was beginning to dawn once more on the renewed spirit.

On the basis of above study, it can be safely concluded that William Wordsworth was one the most pioneering and the most prominent Romantic Poet. He has made a tremendous contribution to English Romantic poetry particularly in the sense that he vehemently protested against the artificial poetic diction of century poetry and paved a new way for Romantic poetry and poetic diction. He advocated simplicity and spontaneity both in the terms of language and contents. However, he is criticized for failing to continue this spirit throughout his poetic career. The main thrust of his poetic theme is nature, Man and relationship between man and nature followed by moral and spiritual entity. His love of nature is progressive and philosophical. In case of Wordsworth, love of nature leads to his love of man and under the influence of French Revolution he could hear ‘the sad music of humanity’ in nature. He ultimately emerges as a great democratic poet with his concern for common men. His treatment of nature is artistic, ideal and pantheistic away from reality as he finds never failing principle of joy in nature whereas there is a loss of suffering and miseries in nature. Under Platonic influence his approach becomes moralistic and then spiritualistic and he is able ‘to see into life of things.’

Such were the faiths and conviction which Wordsworth embodied in his poetry of Nature, Man and Soul. Conceding all limitations and defects in his work, it seems, in the light of present study, that the poet ought to be judged by virtue of the rare quality of his genius, by the intrinsic worth of its creation, and by its enlightening and inspiring visions, intuitions and meditations, with their profound significance for mankind.