Chapter 5

THEORY OF KNOWLEDGE AND ANALYSIS OF WORDSWORTH’S POETRY - II

This chapter continues the analysis of Wordsworth’s poetry. The poems discussed in this chapter are those in which the external stimulus is less tangible. The experiences in the following poems are not as palpable in terms of concrete encounters as those in the previous chapter. These are experiences that involve larger perspectives. The external object or person is not the sole focus of attention but the whole experience transcends the immediate encounter. The concepts of the poet transgress the immediate and tangible cognitions. The experiences in these poems are kindled by physical objects as well as the mental concepts which stimulate larger issues of life, death, human strife, moral values and mind’s potential. In the chapter, two poems will be discussed in detail, followed by a summary of two episodes from “The Prelude”.

TINTERN ABBEY

Five years¹ have past²; five summers³, with the length
Of five⁴ long winters⁵! and again I hear⁶
These waters⁷, rolling⁸ from their mountain-springs
With a soft⁹ inland murmur¹⁰. – Once again
Do I behold¹¹ these steep¹² and lofty cliffs¹³,
That on a wild¹⁴ secluded scene¹⁵ impress¹⁶

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Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky.
The day is come when I again repose
Here, under this dark sycamore, and view
These plots of cottage-ground, these orchard-tufts,
Which at this season, with their unripe fruits,
Are clad in one green hue, and lose themselves
'Mid groves and copses. Once again I see
These hedge-rows, hardly hedge-rows, little lines
Of sportive wood run wild: these pastoral farms,
Green to the very door; and wreaths of smoke
Sent up, in silence, from among the trees!
With some uncertain notice, as might seem
Of vagrant dwellers in the houseless woods,
Or of some Hermit’s cave, where by his fire
The Hermit sits alone.

These beauteous forms, through a long absence, have not been to me
As is a landscape to a blind man’s eye:
But oft, in lonely rooms, and ‘mid the din
Of towns and cities, I have owed to them,
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart;
And passing even into my purer mind,
With tranquil restoration: - feelings too
Of unremembered pleasure: such, perhaps,
As have no slight no trivial influence
On that best portion of a good man’s life,
His little, nameless, unremembered acts
Of kindness and of love. Nor less, I trust,
To them I may have owed another gift,
Of aspect more sublime; that blessed mood,
In which the burthen of the mystery,
In which the heavy and weary weight
Of all this unintelligible world,
Is lightened: - that serene and blessed mood,
In which the affections gently lead us on,
- Until, the breath of this corporeal frame
And even the motion of our human blood.

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Almost suspended, we are laid asleep
In body, and become a living soul:
While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.

If this
Be but a vain belief, yet, oh! how oft,
In darkness and amid the many shapes
Of joyless daylight, when the fretful stir,
Unprofitable, and the fever of the world,
Have hung upon the beatings of my heart -
How oft, in spirit, have I turned to thee,
O sylvan Wye! Thou wanderer thro' the woods,
How often has my spirit turned to thee!

And now, with gleams of half-extinguished thought,
With many recognitions dim and faint,
And somewhat of a sad perplexity,
The picture of the mind revives again:
While here I stand, not only with the sense
Of present pleasure, but with pleasing thoughts
That in this moment there is life and food
For future years. And so I dare to hope,
Though changed, no doubt, from what I was when first
I came among these hills; when like a roe
I bounded o'er the mountains, by the sides
Of the deep rivers, and the lonely streams,
Wherever nature led: more like a man
Flying from something that he dreads than one
Who sought the thing he loved. For nature then
(The coarser pleasures of my boyish days
And their glad animal movements all gone by)
To me was all in all. - I cannot paint
What then I was. The sounding cataract
Haunted me like a passion: the tall rock,
The mountain, and the deep and gloomy wood,
Their colours and their forms, were then to me
An appetite; a feeling and a love,
That had no need of a remoter charm,
By thought supplied\textsuperscript{58}, or any interest
Unborrowed\textsuperscript{59} from the eye. – That time\textsuperscript{LXXXVI} is past\textsuperscript{60},
And all its aching joys\textsuperscript{LXXXVII} are\textsuperscript{61} now no more,
And all its dizzy raptures\textsuperscript{LXXXVIII}. Not for this
Faint\textsuperscript{62} I, nor mourn\textsuperscript{63} nor murmur; other gifts\textsuperscript{LXXXIX}
Have followed\textsuperscript{64}, for such loss\textsuperscript{XC}, I would believe\textsuperscript{65},
Abundant recompense\textsuperscript{XCI}. For I have learned\textsuperscript{66}
To look\textsuperscript{68} on nature, not as in the hour
Of thoughtless youth\textsuperscript{XCII}; but hearing\textsuperscript{69} oftentimes
The still\textsuperscript{XCIII}, sad music\textsuperscript{XCIV} of humanity,
Nor harsh\textsuperscript{XCV} nor grating\textsuperscript{XCVI}, though of ample power\textsuperscript{XCVII}
To chasten\textsuperscript{70} and subdue\textsuperscript{71}. And I have felt\textsuperscript{72}
A presence that disturbs\textsuperscript{73} me with the joy
Of elevated thoughts\textsuperscript{XCVIII}; a sense sublime\textsuperscript{XCVIX}
Of something far more deeply interfused\textsuperscript{74},
Whose dwelling is\textsuperscript{75} the light of setting suns\textsuperscript{C},
And the round ocean\textsuperscript{CI} and the living air\textsuperscript{CII},
And the blue sky\textsuperscript{CIII}, and in the mind of man:
A motion and a spirit, that impels\textsuperscript{76}
All thinking things\textsuperscript{CIV}, all objects\textsuperscript{CV} of all thought\textsuperscript{CVI},
And rolls\textsuperscript{77} through all things\textsuperscript{CVII}. Therefore am\textsuperscript{78} I still
A lover of the meadows and the woods,
And mountains; and of all that we behold\textsuperscript{79}
From this green earth\textsuperscript{CVIII}, of all the mighty world\textsuperscript{CIX}
Of eye, and ear, - both what they half create\textsuperscript{80},
And what perceive\textsuperscript{81}; well pleased\textsuperscript{82} to recognise\textsuperscript{83}
In nature and the language of the sense
The anchor of my purest thoughts\textsuperscript{CX}, the nurse,
The guide, the guardian of my heart, and soul
Of all my moral being\textsuperscript{CXI}.

Nor perchance,
If I were\textsuperscript{84} not thus taught\textsuperscript{85}, should I the more
Suffer\textsuperscript{86} my genial spirits\textsuperscript{CXII} to decay\textsuperscript{87}:
For thou art\textsuperscript{88} with me here upon the banks
Of this fair river\textsuperscript{CXIII}; thou my dearest Friend\textsuperscript{CXIV},
My dear\textsuperscript{CXV}, dear Friend\textsuperscript{CXVI}, and in thy voice I catch\textsuperscript{89}
The language of my former heart\textsuperscript{CXVII}, and read\textsuperscript{90}
My former pleasures\textsuperscript{CXVIII} in the shooting lights\textsuperscript{CXIX}
O thy wild eyes\textsuperscript{CXX}. Oh! yet a little while\textsuperscript{CXXI}
May I behold\textsuperscript{91} in thee what I was\textsuperscript{92} once,
My dear, dear Sister! and this prayer I make, Knowing that nature never did betray
The heart that loved her; 'tis her privilege,
Through all the years of this our life, to lead
From joy to joy: for she can so inform
The mind that is within us, so impress
With quietness and beauty, and so feed
With lofty thoughts, that neither evil tongues,
Rash judgments, nor the sneers of selfish men,
Nor greetings where no kindness is, nor all
The dreary intercourse of daily life,
Shall e'er prevail against us, or disturb
Our cheerful faith, that all which we behold
Is full of blessing. Therefore let the moon
Shine on thee in thy solitary walk;
And let the misty mountain winds be free
To blow against thee: and, in after years,
When these wild ecstasies shall be matured
Into a sober pleasure, when thy mind
Shall be a mansion for all lovely forms,
Thy memory be as a dwelling-place
For all sweet sounds and harmonies; oh! then,
If solitude, or fear, or pain, or grief,
Should be thy portion, with what healing thoughts
Of tender joy wilt thou remember me,
And these my exhortations! Nor, perchance -
If I should be where I no more can hear
Thy voice, nor catch from thy wild eyes these gleams
Of past existence - wilt thou then forget
That on the banks of this delightful stream
We stood together; and that I, so long
A worshipper of nature, hither came,
Unwearied in that service: rather say
With warmer love - oh! with far deeper zeal
Of holier love. Nor wilt thou then forget
That after many wanderings, many years
Of absence, these steep woods and lofty cliffs,
And this green pastoral landscape, were to me
More dear, both for themselves and for thy sake!
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These beauteous forms, long absence, have not been, is, blind man's eye, lonely rooms, owed, sensations, sweet, Felt, felt, passing, purer mind, tranquil restoration.

unremembered pleasure, have, slight or trivial influence, best portion, good man's life, little, nameless, unremembered acts, less, trust, owed, another gift, more sublime, that blessed mood, heavy, weary weight, all this unintelligible world, lightened.
| (affections) | lead<sup>27</sup> | that serene<sup>LII</sup>, blessed mood<sup>LIII</sup>, lead<sup>27</sup>, this sublimity, corporeal frame<sup>LV</sup>, human serenity, blood<sup>LV</sup>, suspended<sup>28</sup>, laid oneness, asleep<sup>29</sup>, become<sup>30</sup>, living unity soul<sup>LVI</sup>, made<sup>31</sup>, quiet<sup>LVII</sup>, deep power<sup>LVIII</sup>, see<sup>32</sup> |
| hung<sup>34</sup>, turned<sup>35</sup>, turned<sup>36</sup> | Be<sup>33</sup>, vain belief<sup>LIX</sup>, many shapes<sup>LX</sup>, joyless daylight<sup>LXI</sup>, fruitful stir<sup>LXII</sup>, Unprofitable<sup>LXIII</sup>, hung<sup>34</sup>, turned<sup>35</sup>, sylvan Wye<sup>LXIV</sup>, turned<sup>36</sup> desolation, tension, relief, respite |
| stand<sup>38</sup> | half-extinguished thoughts<sup>LXV</sup>, many reviving recognition<sup>LXVI</sup>, dim<sup>LXVII</sup>, past faint<sup>LXVIII</sup>, sad pleasures perplexity<sup>LXIX</sup>, revives<sup>37</sup> |
| came<sup>44</sup>, these hills<sup>LXXIV</sup>, | present pleasure<sup>LXX</sup>, pleasing thoughts<sup>LXXI</sup>, this pleasure, moment<sup>LXXII</sup>, is<sup>39</sup>, future hope years<sup>LXXIII</sup>, dare<sup>40</sup>, hope<sup>41</sup>, changed<sup>42</sup>, was<sup>43</sup> |
| bounded<sup>45</sup>, deep rivers<sup>LXXV</sup>, lonely streams<sup>LXXVI</sup>, led<sup>46</sup>, Flying<sup>47</sup>, dreads<sup>48</sup>, sought<sup>49</sup>, fervour, passion, jubilation, |
bounded\textsuperscript{45}, led\textsuperscript{46},
Flying\textsuperscript{47},
gone\textsuperscript{51},
paint\textsuperscript{53}, loved\textsuperscript{50},
coarser pleasures\textsuperscript{LXXVII},
boyish days\textsuperscript{LXXVIII},
glad\textsuperscript{LXXIX},
animal movements\textsuperscript{LXXX},
gone\textsuperscript{51}, was\textsuperscript{52}, paint\textsuperscript{53}, was\textsuperscript{54},
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were\textsuperscript{56}, had\textsuperscript{57},
remoter charm\textsuperscript{LXXXV},
supplied\textsuperscript{58}, Unborrowed\textsuperscript{59},
past\textsuperscript{60}, That time\textsuperscript{LXXXVI},
all its aching joys\textsuperscript{LXXXVII}, are\textsuperscript{61},
all its dizzy raptures\textsuperscript{LXXXVIII},
ecstasy, jubilation, blessedness

(not)
Faint\textsuperscript{62}, nor
mourn\textsuperscript{63},
nor
murmur\textsuperscript{64}

Abundant recompense\textsuperscript{XC},
learned\textsuperscript{67}, thoughtless youth\textsuperscript{XCII},
hearing\textsuperscript{69},
comfort, warmth, security

look\textsuperscript{68},
hearing\textsuperscript{69},
youth\textsuperscript{XCII}, hearing\textsuperscript{69},
still\textsuperscript{XCIII},
sad music\textsuperscript{XCIV},
nor harsh\textsuperscript{XCV},
nor grating\textsuperscript{XCVI},
ample power\textsuperscript{XCVII},
chaste\textsuperscript{70},
subdue\textsuperscript{71}
felt\textsuperscript{72},
disturbs\textsuperscript{73},
| rolls<sup>77</sup> | elevated thoughts<sup>XCVII</sup>, sense sublime<sup>XCIX</sup>, interfused<sup>74</sup>, is<sup>75</sup>, setting suns<sup>C</sup>, round ocean<sup>Cl</sup>, living air<sup>CII</sup>, blue sky<sup>CIII</sup>, impels<sup>76</sup>, thinking things<sup>CIV</sup>, all objects<sup>CV</sup>, all thought<sup>CVI</sup>, rolls<sup>77</sup>, all things<sup>CVII</sup> | solidarity, harmony, peace |
| behold<sup>79</sup> | am<sup>78</sup>, this green earth<sup>CVIII</sup>, all the mighty world<sup>CIX</sup>, create<sup>80</sup>, pleased<sup>82</sup>, recognise<sup>83</sup>, purest thoughts<sup>CX</sup>, all my moral being<sup>CXI</sup> | sublimity, support, protection |
| read<sup>90</sup> | were<sup>84</sup>, taught<sup>85</sup>, suffer<sup>86</sup>, genial spirit<sup>CXII</sup>, decay<sup>87</sup>, art<sup>88</sup>, this fair river<sup>CXIII</sup>, dearest Friend<sup>CXIV</sup>, dear<sup>CXV</sup>, dear Friend<sup>CXVI</sup>, catch<sup>89</sup>, former heart<sup>CXVII</sup>, read<sup>90</sup>, former pleasures<sup>CXVIII</sup>, shooting lights<sup>CXIX</sup>, wild eyes<sup>CXX</sup>, little while<sup>CXXI</sup>, was<sup>92</sup>, dear<sup>CXXII</sup>, dear Sister<sup>CXXIII</sup> | enthusiasm, pleasure, affection |
| | this prayer<sup>CXIV</sup>, make<sup>93</sup>, | |

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<th>lead&lt;sup&gt;98&lt;/sup&gt;</th>
<th>Knowing&lt;sup&gt;94&lt;/sup&gt;, never did betray&lt;sup&gt;95&lt;/sup&gt;, loved&lt;sup&gt;96&lt;/sup&gt;, 'tis&lt;sup&gt;97&lt;/sup&gt;, all the years&lt;sup&gt;CXXV&lt;/sup&gt;, this our life&lt;sup&gt;CXXVI&lt;/sup&gt;, lead&lt;sup&gt;98&lt;/sup&gt;, inform&lt;sup&gt;99&lt;/sup&gt;, is&lt;sup&gt;100&lt;/sup&gt;, impress&lt;sup&gt;101&lt;/sup&gt;, feed&lt;sup&gt;102&lt;/sup&gt;, lofty thoughts&lt;sup&gt;CXXVII&lt;/sup&gt;, evil tongues&lt;sup&gt;CXXVIII&lt;/sup&gt;, Rash judgements&lt;sup&gt;CXXIX&lt;/sup&gt;, selfish men&lt;sup&gt;CXXX&lt;/sup&gt;, is&lt;sup&gt;103&lt;/sup&gt;, all the dreary intercourse&lt;sup&gt;CXXXI&lt;/sup&gt;, daily life&lt;sup&gt;CXXXII&lt;/sup&gt;, prevail&lt;sup&gt;104&lt;/sup&gt;, disturb&lt;sup&gt;105&lt;/sup&gt;, cheerful faith&lt;sup&gt;CXXXIII&lt;/sup&gt;, full&lt;sup&gt;107&lt;/sup&gt; fidelity, joy, hope,</th>
<th>behold&lt;sup&gt;106&lt;/sup&gt;</th>
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<td>feed&lt;sup&gt;102&lt;/sup&gt;</td>
<td>Shine&lt;sup&gt;108&lt;/sup&gt;, solitary walk&lt;sup&gt;CXXXIV&lt;/sup&gt;, misty mountain&lt;sup&gt;CXXXV&lt;/sup&gt;, be free&lt;sup&gt;109&lt;/sup&gt;, blow&lt;sup&gt;110&lt;/sup&gt;, after years&lt;sup&gt;CXXXVI&lt;/sup&gt;, these wild ecstasies&lt;sup&gt;CXXXVII&lt;/sup&gt;</td>
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<td>matured&lt;sup&gt;111&lt;/sup&gt;, sober pleasure&lt;sup&gt;CXXXVIII&lt;/sup&gt;, be&lt;sup&gt;112&lt;/sup&gt;, all lovely forms&lt;sup&gt;CXXXIX&lt;/sup&gt;, be&lt;sup&gt;113&lt;/sup&gt;, dwelling place&lt;sup&gt;CXL&lt;/sup&gt;, all sweet sounds&lt;sup&gt;CXI&lt;/sup&gt;, be&lt;sup&gt;114&lt;/sup&gt;, healing thoughts&lt;sup&gt;CXLII&lt;/sup&gt;, tender joy&lt;sup&gt;CXLIII&lt;/sup&gt;, remember&lt;sup&gt;115&lt;/sup&gt;, these my exhortations&lt;sup&gt;CXLIV&lt;/sup&gt;</td>
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<td>Shine&lt;sup&gt;108&lt;/sup&gt;, solitary walk&lt;sup&gt;CXXXIV&lt;/sup&gt;, misty mountain&lt;sup&gt;CXXXV&lt;/sup&gt;, be free&lt;sup&gt;109&lt;/sup&gt;, blow&lt;sup&gt;110&lt;/sup&gt;, after years&lt;sup&gt;CXXXVI&lt;/sup&gt;, these wild ecstasies&lt;sup&gt;CXXXVII&lt;/sup&gt;</td>
<td>receivibility, passion</td>
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<td>matured&lt;sup&gt;111&lt;/sup&gt;, sober pleasure&lt;sup&gt;CXXXVIII&lt;/sup&gt;, be&lt;sup&gt;112&lt;/sup&gt;, all lovely forms&lt;sup&gt;CXXXIX&lt;/sup&gt;, be&lt;sup&gt;113&lt;/sup&gt;, dwelling place&lt;sup&gt;CXL&lt;/sup&gt;, all sweet sounds&lt;sup&gt;CXI&lt;/sup&gt;, be&lt;sup&gt;114&lt;/sup&gt;, healing thoughts&lt;sup&gt;CXLII&lt;/sup&gt;, tender joy&lt;sup&gt;CXLIII&lt;/sup&gt;, remember&lt;sup&gt;115&lt;/sup&gt;, these my exhortations&lt;sup&gt;CXLIV&lt;/sup&gt;</td>
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The "Tintern Abbey" has been considered as a paradigm of the poetic portrayal of human growth. The poem traces the development of the poet's self from childhood to maturity. Several critics have analysed the three stages of growth in the poem. Arthur Beatty expounds the theory of the poet's evolving personality in the "Tintern Abbey". He corresponds the progression in the poem the Hartleian theory of the mind's development and the three ages of man:

The Hartleian psychology had noted that the mind is a developing organism marked by three principal stages of
progress: (1) sensations derived directly from objects; (2) simple ideas, derived from sensations; and (3) complex ideas, or intellectual ideas, derived from simpler ideas, under the power of association. Wordsworth fully accepted this analysis of the mind’s history; and, following the hints given him by numerous psychologists, he gave to these three stages a definitely autobiographical and chronological interpretation; and so we have in his Tintern Abbey, Intimations of Immortality, The Prelude, and many other poems, (1) Childhood, the age of sensation, developing into (2) Youth, the age of direct emotional responses to life, of aching joys and dizzy raptures, an age that leads on to (3) Maturity, the period of thought, but also the period when the immediate joy of childhood and youth has departed. Yet, so much greater is the perception of ‘the philosophic mind’ to see into the significance and life of things, than the mind in either of the earlier stages, that the resulting mood is not melancholy, but optimism.¹

Melvin Rader designates the poem with four stages instead of three, the fourth being the mystical state. He observes that the fourth state is another phase of consciousness in which “the body is laid asleep” and thought itself is transformed into a “living soul”.²

The stages in the “Tintern Abbey” cannot be classified merely as the phases of physical human growth. These are states of human consciousness in which the growth of the mind corresponds to the increasing awareness of the poet’s own self. Analysed in the framework of the pancakośa theory, the “Tintern Abbey” progresses from the gross to the subtle levels of experience. At each level, the experience formulates impressions that modulate the poet’s inner self. Interpreted in the light of the Indian theory of knowledge, the poem delineates various levels of the poet’s awareness.
The “Tintern Abbey” sketches the poet’s responses to various experiences with the objects of nature over a span of five years. The poet passes through a range of experiences. The external phenomena affect him intensely and evoke vr̄tti that filter through his cognitive structure to form a part of his being. The poet’s citta is affected in a variety of ways because the cognitions are not limited to a single experience. Past experiences are compared to the present, lending the poem a structure of progression beginning from the past to the present cognitions.

Five years ago, the auditory and visual impact of the river Wye, the cliffs and the surrounding landscape had created intense sensations in the poet which were like “An appetite” that haunted him passionately. The perceptions formed numerous conceptions that formulated a joyous state of being. Sense perceptions finally got transmuted into a state of bliss. The shapes and forms of the mountains and the woods created the impression of delight that filtered through his cognitive structure and evolved his citta to a happy state.

The modulated inner self of the poet has resulted in “that blessed mood” which has enabled him to overcome depression in times of sorrow. The poet’s citta has been affected by his experience of nature’s beauty to the extent that he has developed an optimistic approach towards life. Even in the absence of the actual cognitions, the state of ānanda, i.e., bliss, has become a part of his being. The joyous and peaceful state of being lightens the “burthen of mystery” and “the heavy and weary weight / Of all this unintelligible world”.

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It is the "serene and blessed mood" or rather the state of serenity that enables him to conceptualise the common spirit that "rolls through all things". The identity, which the poet feels with all the objects of nature, is realised by the harmony and the joy that have become a part of his being. The affinity with nature bestows upon him the potential to "see into the life of things". He can feel the single spirit that pervades all forms of nature. The sun, the sky, the ocean, the air and even the human mind share the same energising principle. The awareness of similitude and empathy creates harmony and peace in his being.

Analysing the cognitive structure of the poem, the first cognition is that of the passage of time. The memory of the past five years incorporates cognitions of different seasons, especially the long winters:

\[
\begin{align*}
\text{Five years} & \quad \{ \\
\text{five summers} & \\
\text{five winters - long} & 
\end{align*}
\]

The second cognition is that of hearing the water of the mountain springs. The sound evokes the concept of the water rolling with a sweet murmur:

\[
\begin{align*}
\text{sound of water} & \quad \{ \\
\text{rolling} & \\
\text{murmur - sweet} & 
\end{align*}
\]

The next cognition, i.e., the sight of the mountains, evokes concepts of steep and lofty cliffs. This cognition subsumes the sub-cognitions of a scene that is interpreted as wild and secluded and creates the impression of deep seclusion. The landscape is conceptualised as connecting with the sky:
The poet runs his eye over the wide prospect before him. The cognition of the view of the landscape encompasses several sub-cognitions - the sycamore, the plots of cottage-ground, the orchard-tufts, the unripe fruits, the woods, the copses, the hedge-rows, the pastoral farms and the wreaths of smoke:

Most of the sub-cognitions further incorporate embedded cognitions. The poet views the orchard that subsumes the cognition of the fruits that are not ripe. The cognition of the "orchard-tufts" is conceptualised as the orchard
being dressed in a single green shade and losing itself into the green woods. The landscape is conceptualised as green and wild.

The next perception, once again that of sight, of the hedge-rows is conceptualised as “little lines”, running playfully and wildly into the “sportive wood”. The sight of the farms includes the sub-cognition of the greenery around them. The wreaths of smoke, rising up quietly, evoke conceptions of the “vagrant dwellers” living in the “houseless woods” and a hermit sitting alone in his cave near the fire:

- hedge-rows
- pastoral farms
- wreaths of smoke
- trees

- little lines
- sportive wood
- running wild
- green to the door
- going up in silence
- vagrant dwellers
- houseless woods
- sits
- alone

The effect of the present cognitions is compared to that of the past cognitions of a similar experience at the same place. The poet recalls his past cognitions about the time when he first came among the hills. The memory of the past experiences rises in his mind and he cognises the present experience in relation to the past experience. Roaming around the hills is cognised as the running of a deer: “like a roe / I bounded o’er the mountains, by the sides / Of the deep rivers, and the lonely streams”. The memory of
the first visit is interpreted as the jumping of the roe and as “a man / Flying from something that he dreads, than one / Who sought the thing he loved”. He cognises his past enthusiasm as “coarser pleasures” and “animal movements”. That was a time when the sensations evoked passionate responses. He conceptualises the waterfall haunting him with passion. The effect of the natural beauty in the past is cognised in the present as arousing a desire, a craving appeased only by the physical forms. His cognitions of the first experience also inhere several subsidiary cognitions. The sound of the waterfall includes the cognition of a “sounding cataract” that “haunted me like a passion”. The mountain is cognised as a tall rock, the wood as deep and gloomy and all the colours and forms of nature are cognised as “an appetite”.

When the perceptual state gives way to the reflective state, the cognitions alter. The memory of the experience evokes “elevated thoughts” instead of passions. The memories of the concepts formed during the first visit remind him of “the still, sad music of humanity” that has the power “To chasten and subdue”. He conceptualises the spirit that permeates all living and non-living creatures which is why he feels that he has the ability to look into the essence of things.

The “Tintern Abbey” incorporates the intermittent cognitions of the present experience and the memory of the past experience. The past cognitions have evoked impressions and consequently, various states of being that have transformed the poet’s self. The impressions evoked by this memory elevate his spirits, providing pleasure “In hours of weariness”. The concepts, stored in the memory, evoke the saṃskāra, i.e., the latent impressions, traces or
thought waves. These *saṃskāra* are activated by the present cognitions which cause the latent impressions to re-surface along with that modified state of being formed by the past experience. Sarasvati Chennakesavan explains the existence of *saṃskāra*:

> All activities of the mind leave behind their impressions. These are called subliminal impressions or *saṃskāra*. In the Yoga theory of mental restraint, these *saṃskāra* play a very important part. When a particular mental state passes away and another takes its place, the first one is never completely lost but is present in the form of latent impressions, which are always trying to become manifest and drag the self towards them... According to Yoga also, these *saṃskāra* are the potencies, which generate activities. These potencies are the causes for actions and the actions, in turn, produce potencies. These *saṃskāra* become stronger as they go on manifesting themselves in actions and each repetition makes the potency stronger than before.³

These subliminal impressions are stored in the consciousness. The Sāṃkhya-Yoga philosophy designates memory or *smṛti* as a *citta vṛtti* or a thought wave that modifies the self. “The difference between *saṃskāra* and *smṛti* is that while the former is the unmanifested subconscious, the latter is the manifested memory.”⁴

\[
\text{Memory} = \begin{cases} 
\text{*smṛti* – manifested impression – conscious level} \\
\text{*saṃskāra* – unmanifested impressions – unconscious level}
\end{cases}
\]

Memory plays a significant role in the “Tintern Abbey”. The poet, while assimilating the cognitions of the present experiences, evokes the past cognitions which he experienced at the same place. The earlier experience has left the residual impressions, i.e., *saṃskāra* of joy, delight and harmony.
These subliminal impressions have affected his thoughts and actions. It is not the beauty of nature that he remembers amidst "lonely rooms" of "towns and cities" but the impact this beauty has had on his self in the form of the 
\textit{samskāra}. The \textit{samskāra} affect his behaviour as the poet is constantly reminded of the forms of beauty that he has "Felt in the blood", "along the heart" and even in his "purer mind". He does not feel the phenomenal reality but revives the latent impressions this reality has left behind. Thoughts of "that best portion of a good man's life / His little, nameless, unremembered acts / Of kindness and of love" are not found in the external objects but they surface in the mind because of the tranquillity, joy and peace evoked by the \textit{samskāra} of the experience that the poet had five years ago.

The latent impressions are brought to the fore in the form of the \textit{citta vṛtti}, i.e., \textit{smṛti}. The subconscious impressions rise to the conscious level, as the poet evokes the memory of the river Wye, "How oft, in spirit, have I turned to thee". At such a time the poet remembers his past experience with nature, revives that experience in his mind and revitalises the effect of that experience.

As the poet stands on the banks of the river, he realises that the present cognitions do not only provide pleasure for the moment but will also render joy in the future. He admits, "That in this moment there is life and food / For future years". The "life and food" are the impressions he will carry with him in his \textit{citta} that will affect his present as well as his future. This is one reason why the present moment is so precious to him. Another reason is the presence of his sister with whom he is sharing this experience. He can
conceptualise the effect of the present impressions upon his sister's self. He hopes that by sharing his experience she will be affected in the same manner. Her sense perceptions will arouse the vṛtti of joy and harmony that will transform her citta for the present moment and provide joy for the future. He anticipates that with her transformed citta, she will be able to face the harsh world and overcome "The dreary intercourse of daily life". Both, brother and sister, are the willing recipients of the sensations that will store impressions in their memories.

How is it that an external scene can have such a profound impact upon the poet? How is it possible that the perceptions that originate at the sensory and the physical level penetrate the poet's inner most being, evoking thoughts that are far removed from the cognitions that originate their existence? The poet interprets the perceptions at the intellectual level. The external objects do not only evoke perceptions in the mind, they are also assessed and appraised by the intellect to form concepts from which the thought waves or vṛtti are stimulated.

The poet's initial reaction to the physical beauty around him is very intense. The forms, the colours and the sounds of the objects around him have a deep impact upon him. The experience during the first visit arouses the impressions of enthusiasm, passion, desire, hunger, pleasure and even ecstasy. When he is removed from the scene, the intensity of the impact lessens. The passion is transformed into tranquillity that sustains him through hours of distress in the urban areas. The "sweet sensations" induce pleasure and "tranquil restoration" that in turn kindle the impressions of love, kindness and humanitarianism. Such thoughts are "sublime" because
they create "that blessed mood" which leads to calmness. The serenity enables the poet to look beyond the external reality and infer the inner reality of the objects around him. The impressions of harmony and peace are created because of which he is able to infer the energising principle residing in all forms of nature. The next visit reinforces his earlier impressions but with a difference. The poet's zeal for natural beauty, which earlier resulted in a rapturous frenzy, is replaced by the mellowed but ardent love for all forms of nature. The vyrtti thus created are of peace, serenity, harmony, affinity, fellowship, oneness and solidarity.

Towards the end of the poem, where the poet addresses his sister, he evokes the impressions of anticipation, hope, optimism and comradeship. He expects his sister to undergo a similar epistemological process that will enable her to understand the true nature of the world around her and he believes that her inner self shall be modulated in the same manner. The progression in the poem begins from enthusiasm, passion, exuberance, yearning, ecstasy, and leads to calmness, serenity, harmony, love and compatibility. At every stage, these impressions coalesce to form a composite state of being. With each shifting impression, the inner self of the poet is also modified constantly. As these impressions become a part of the self they become sanśkāra or subliminal impressions that surface later in their existing forms or are transformed by later cognitions.

At every level, the poet is consciously moving towards a pleasurable state. He cognises that the positive impressions created within him will replace the sorrow in him with joy. In the Yoga theory, the highest attainment is the transformation of the kliṣṭa vyrtti to the akliṣṭa vyrtti. Sarvasvati
Chennakesavan states, “the Yoga thinker is trying to control the resultant knowledge by controlling both the senses and the residual potencies. By constant practice and will, it is sought to replace \( kliśṭa \) \( vṛtti \) \( saṃskāra \) by \( aklīśṭa \) \( vṛtti \) \( saṃskāra \).” In the “Tintern Abbey”, the poet’s experiences with nature constitute cognitions that ensue as \( aklīśṭa \) \( vṛtti \) \( saṃskāra \) and enable him to overcome the loneliness of the urban life, when the “burthen of the mystery”, “the heavy and weary weight / Of all this intelligible world / Is lightened”. Consequently, the darkness of the “joyless daylight”, “the fretful stir” and the fever of the world are superseded by the “joy of elevated thoughts” and “a sense sublime”.

The “Tintern Abbey”, studied in the framework of the \( pancakoṣa \) theory, delineates the changing states of the poet’s self. The poem begins with the poet’s memory of the years that have elapsed between his two visits to the river Wye, near the Tintern Abbey. The poet counts the five summers that have passed and interprets the winters to be “five long winters” at the intellectual level. The first four adjectival events express the poet’s prolonged time away from this particular scene. The use of the words “again” and “Once again” refers to the memories of a similar experience in the past. The first sensory perception is that of the water sounds of the mountain springs. This sensory perception occurs at the \( manomaya \) level and is interpreted by him as “rolling” and as “a sweet inland murmur” at the \( vijnānamaya \) level. The movement of the water, i.e., rolling, occurs at the \( annamaya \) level as the water rolls down with a force exterior to itself. The next cognition takes place at the third level of \( manomaya \), as the poet beholds the cliffs and judges them to be steep and lofty at the fourth level of \( vijnānamaya \). The scene around the cliffs is inferred as wild and secluded,
the sky is judged to be quiet – cognised as such at the fourth level by the intellect. The concepts of quietness and seclusion arouse the vṛtti of being alone but at peace. The concept of the secluded land meeting the quiet sky originates at the vijñānamaya level. The meeting of the land and the sky is only an illusion, the contact does not actually take place. The Yoga theory categorises illusion as one of the vṛttis, i.e., viparyaya or erroneous cognition.

The poet reposes under the sycamore tree – at the prāṇamaya level. He views the cottage plots, the orchard-tufts, the unripe fruit, the woods, the copses and the landscape at the third level. The fourth domain is activated as the intellect cognises the orchard-tufts adorning the same green shade and disappearing quietly among the trees of the woods, not disturbing the rest of the landscape that is conceptualised as “wild”. The hedge-rows, perceived at manomaya level, are interpreted as “little lines of sportive wood” running wild. The endless rows of hedges growing in different directions are interpreted as running waywardly. The wood that joins the orchards and the hedges is “sportive” as it playfully participates in their activities. These concepts originate at the intellectual level. The pastoral farms are cognised as “Green to the door”. The sight of the smoke rising from the woods “with some uncertain notice” (because the poet is not sure) indicates that someone is living in the woods. The fourth domain is activated as the poet supposes that the smoke belongs to the fires of some vagrants or hermits residing in the woods. He cannot perceive these people, he can only conceptualise their presence. The rising smoke is initiated at the annamaya level because the smoke is being transported above by the extraneous force of the wind.
The events of the first stanza are complex because the experience penetrates various levels of the poet's self. At the same time, the poet cognises sub-events concerning the objects of nature. The sub-events are: the orchard dressed in green, running and losing itself into the woods, the rows of hedges running wildly and the smoke rising up. These are all actions that are performed by the objects of nature. For the natural objects they occur at the annamaya or the prāṇamaya level but for the poet these cognitions are created at the viññānamaya level.

The impressions that originate in the first stanza are those of sweetness, eminence, freedom, seclusion and peace. The objects of nature are cognised as existing in unity -dressed in a single colour, the orchards and the hedges link with the forest, and the sky and the land are conjoined in quietness and seclusion. The vṛtti that are constituted are of harmony, affinity, oneness, sympathy and similitude. The life like attributes of the natural objects initiate the impressions of vivacity, vitality and zest. The cognitions of the vagrants and the hermits living in the woods create the vṛtti of security and refuge because the woods offer a sanctuary for the living creatures.

The second stanza expresses the cognition of negation or abhāva - the absence of the sense perceptions of the natural objects has not been like the mental image of a blind man. The impressions of his earlier experience have often been revived by smṛti - memory. With the memories of his earlier perceptions and the ensuing conceptions, the poet's intellectual domain has been constantly stimulated. The city rooms, cognised as lonely, have appeared pleasant in the presence of the memory of his past experience. In fact, most of the events in the second stanza occur at the viññānamaya level.
The pleasant sensations are cognised as "sweet" and the mind is cognised as pure. The "acts of kindness and of love" that belong to the "best portion of a good man's life" are also related to the impressions created by the natural objects. The effect of this beauty is interpreted as nature's gifts. The intellectual domain interprets the problems of life as a burden "the heavy and the weary weight" and the world is inferred as "unintelligible". The memory of the past experience that created the vṛtti of delight, provides pleasure in the present and the event is interpreted as lightening the weight of the world. It is the poet's intellectual level that activates the notion of "the breath of this corporeal frame" and the motion of the "human blood" as "Almost suspended". The body is laid to sleep, as the self becomes the living soul that infers a communion with the spirit of all things. The impressions that originate at this stage are those of pleasure, tranquillity, kindness, love, sublimity, serenity, joy and harmony. The self is modified to the "blessed mood", a phrase that appears twice in the stanza.

These impressions settle as saṃskāra in the inner self and become a part of the poet. They equip him with the ability to face the unpleasant situations in life. At the intellectual level, the poet cognises the problems of life as "fretful stir / Unprofitable" and "the fever of the world" having "hung upon the beatings of my heart". In fact, the vṛtti have constituted his citta in such a manner that he can face hardships, problems and difficulties with a kind and pleasant disposition. Even in the second stanza the kindness, the love and the sublimity that he feels, emanate from the impressions of the past experience. The poet turns in spirit to the river Wye at the vijñānamaya level whenever he needs to soothe his disturbed mind. The flowing river is interpreted as a "wanderer". At such moments, vṛtti of smṛti crowd in upon
him and they are inferred as “gleams of half-extinguished thoughts / With many recognitions dim and faint”. When he stands upon the banks of Wye during the second visit, the citta vṛtti of the first experience surface in his mind. At the same time, he gathers new impressions, conscious of the cognitive process he has undergone the first time and a similar process taking place within his cognitive structure during his second visit. He anticipates the pleasure “That in this moment there is life and food / For future years”. The impressions that he assimilates during the present visit are interpreted by his intellect as “life and food” for the future.

The citta vṛtti of the first experience embedded in smṛti activate impressions of the past as well as the intellectual activity of the present. An event that occurred at the prāṇamaya level in the past – he roamed around the hills – is interpreted in the present as an analogy at the vijñānamaya level – “like a roe / I bounded o’er the mountains”. Walking among the mountains with enthusiasm is judged as “bounded”. The streams are cognised as lonely because there is no one else there besides the poet. His spontaneous movements are interpreted as nature leading him. His restless and erratic movements are pictured at the vijñānamaya level as a man “Flying from something that he dreads, than one / Who sought the thing he loved”.

The memories are of the past but the analogies occur at the fourth level in the present. This process revives the past experience and at the same time, makes it more coherent through the concepts created at the intellectual level in the present. The poet judges his fervid actions as “animal movements” and the intense joy as “coarser pleasures of my boyish days”. The sound of the waterfall is perceived at the third level and is inferred as haunting him.
“like a passion” at the fourth level. The colours and the forms of the natural objects are cognised as “An appetite” – all such judgemental events occur at the *vijñānamaya* level. The poet confesses that in the past, his cognitions occurred mainly at the sensory level and affected him intensely.

He re-cognises the past *vṛtti* of joy and delight as “aching joys” and “dizzy raptures”. The *vṛtti* of the first experience are very intense. The sense perceptions are very potent. Joy is not mere pleasure but a rapture, the reminder of the waterfall is more like a haunting and his interest in nature is a passion. It is the intensity of the impressions that has kept the memory of the first experience so vivid till the present moment. The feeling of joy is so strong that it feels like an ache. The raptures are so vigorous that they make his head dizzy. The *vṛtti* of happiness intensify into ecstasy, jubilation and exultation.

The pleasures ensuing from the sense perceptions are cognised at the *vijñānamaya* level as “gifts”, their altered state as a loss and the state that follows as the “Abundant recompense”. What has replaced the rapturous state is “The still, sad music of humanity”. The external phenomena evoke thoughts of humanity. He defines his first experience as the reactions of a “thoughtless youth” that have been modified. He has been transformed by the power that he conceptualises in the natural objects – a power that is not “harsh nor grating” but has “ample power / To chasten and subdue”. The poet conceptualises the notion of the “music of humanity” at the intellectual domain. He interprets the presence of “a spirit”, a soul, “a motion” or an energising principle existing in all forms of nature. How does he see this spirit? The poet does not actually view the spirit. He perceives the objects of
nature at the third level and interprets them as a harmonious whole at the fourth level. The sun, the air, the sky and the mind of the man are conceptualised as being motivated by the same spirit that "rolls through all things". Therefore, looking at nature, he is reminded of mankind because man is linked to nature by the common spirit of existence. When he beholds the external phenomena, he is aware of what he perceives (nature) and what he conceives (the unity behind all existence). It is this cognition of unity that accounts for his intellectual domain conceptualising nature as his nurse, guide and guardian. The \textit{vṛtti} created in these lines are of peace, harmony, affinity, oneness, solidarity, joy, pleasure, sublimity, security, protection, stability, warmth and comfort.

Dorothy's presence on the banks of Wye is a cognition that the poet acknowledges in the last stanza. She has been present with him throughout the second visit but the poet does not include her in his sense perceptions until the end. He experiences her voice at the \textit{manomaya} level and interprets the tone of her voice at the \textit{vijñānamaya} level to be "The language of” his “former heart”. He looks at her eyes and interprets their expression echoing his own “former pleasures”. Her eyes are cognised as “wild” and “shooting lights” because they reflect excitement and happiness. When he views her responses to the sense perceptions of the natural objects, he recognises her reactions to be similar to his earlier experience.

The concept of nature being faithful to a loving heart occurs at the \textit{vijñānamaya} level. A loving heart refers to a self that is constituted by the positive impressions evoked by the perception of the natural objects. The poet cognises nature to be faithful because the impressions of pleasure that
originate from the natural objects are enduring and not evanescent. He believes that nature constitutes the impressions that filter to the self and provide pleasure. Lofty thoughts can be inculcated by looking at the natural objects if they are cognised as sublime objects. This state of elevation, according to the poet, will transform the self so that “evil tongues”, “Rash judgements”, “sneers of selfish men” and “The dreary intercourse of daily life” will not bother the self. The poet believes that the self of a person can change to the extent that no negative thought or action can cause sorrow anymore. The happy citta, constituted by the vrtti of joy, will protect the being from all sorrows. It is with this faith that he conceptualises nature to be full of blessings.

The poet requests his sister to constantly receive those sense perceptions from various objects of nature that will evoke impressions of happiness and serenity. At his vijnanamaya level, the poet can imagine his sister undergoing a cognitive process, similar to his own. He conceptualises her passionate responses and “wild ecstasies”, modifying into a “sober pleasure”. The mind is inferred to be a “mansion for all lovely forms” and the memory to be “a dwelling place / For all sweet sounds and harmonies”. Elucidated in the context of the Indian philosophy, the mind refers to the citta which is the receptacle of all the citta vrtti of smrti - in this instance – the impressions of pleasure. As a consequence of these impressions, the self will be in a state of joy and harmony that will guide his sister through painful times.

The poem ends with a hope that the poet’s sister will record in her self the present impressions constituted by the sense perceptions and store them in
her memory. He hopes that she will also store the memory of her brother’s presence with her on the banks of the stream. He infers the river to be “delightful” because it evokes the vṛtti of delight which makes both, the brother and the sister, happy. He cognises his impressions about nature as “warmer love” and “far deeper zeal / Of holier love” because of the intensity of the impressions. Consequently, the states of joy, love and affinity are created. He also hopes that her memory will record the impression that the natural scene around river Wye is more meaningful to him because he realises that his sister has shared his cognitive process that has evolved, or rather will evolve, a state of being for her which will be identical to his own.

The vṛtti in the last stanza are of anticipation, expectancy, faith, love, joy, conviction, reliance, companionship, devotion and worship. Towards the end, the poet’s self is in complete harmony due to the affinity that he experiences among all objects of nature. His contentment is deepened by his cognition of a similar evolution occurring within his sister’s self.

The cognitive process that has been traced in the “Tintern Abbey” corresponds to the pancakoṣa theory expounded in Śaṅkarācārya's Vivekacūḍāmaṇi. What is interesting is the fact that at various places in the poem, Wordsworth himself delineates an epistemological process that corresponds to the pancakoṣa theory of the knowledge of the self. Wordsworth claims to have been affected by the impressions evoked by his sense perceptions. In the second stanza, the poet confesses that the “sweet sensations”, stored in him as impressions of his first visit to the river Wye, have been felt by him “in the blood”, “along the heart” and have even passed into his “purer mind”. The vṛtti have penetrated his cognitive system and modified his self
“With tranquil restoration”. This tranquillity has been integrated, in the form of saṃskāra, as a part of his citta. A state of self is constituted in which the poet is constantly reminded of human goodness and kindness. He calls this state “a blessed mood” that inculcates sublime thoughts. The vṛtti of joy and harmony have constituted a state in which “affections gently lead us on”. Wordsworth is not only interested in the external reality, he is aware of the impressions evoked by the appearances of the natural objects. These impressions constitute the inner self as a “serene and blessed mood”.

The poet is aware of his epistemological processes that mould his inner self. That is why he consciously revives happy memories in times of despondency and desolation. Also, as he stands near the river, during his second visit, he assimilates all the sense perceptions once more, knowing that they will determine the constitution of his citta.

The poet’s self is not constituted only by the vṛtti evoked at the first three levels – annamaya, prāṇamaya and manomaya. His citta is modulated at the ānandamaya level, after he gathers the perceptions and interprets them at the vijñānamaya level. The external world and its sensations are not the only factors that mould the self of a person. The intellect plays the most significant role. The vṛtti are stimulated at the conceptual level where the sensations are inferred by the subjective mind. The latent impressions, i.e., the saṃskāra, also have an impact at this level. Their existence determines the manner in which the percepts are transformed into concepts. For instance, the “motion and a spirit” of the natural objects are not seen as percepts by the poet. The saṃskāra of affinity that were created during the first visit influence the intellect during the second visit to interpret the
harmony permeating the universe. Wordsworth admits that the impressions are not created only by the sensations because the “eye and ear” merely “half create” what they perceive. It is at the intellectual domain that these perceptions are collated and inferred as concepts that create impressions, which mould the *citta*.

In his address to his sister, Wordsworth propounds that nature can “inform / The mind that is within us”. The self is determined by the impressions of the external phenomena to some extent. What is significant is that the inferences of the mind and not the actual sense perceptions evoke such impressions. The poet advises Dorothy to assimilate her sense perceptions while standing on the banks of Wye because the intense perceptions will mature “Into a sober pleasure” and this pleasure will constitute the self. Such sense perceptions will not affect every mind in the same manner because various minds will infer the sensations in different ways.

At various stages the poem, “Tintern Abbey”, corresponds to the Vedānta school of Indian philosophy. As one articulation of Vedānta, Śaṅkarācārya expounds the principle of Advaita non-dualism that denies the reality of diversity. He advocates the principle of *Brahman* as the universal spirit that is the basis of all reality. The phenomenal world, according to the Vedānta belief, is merely an appearance. *Brahman* is the principle of origin and dissolution. The external world is like a shadow of what the truth is. The true self of each individual is the spirit, *ātman*, which is a part of *Brahman*, the universal spirit. The essence of existence is the universal transcendental reality that Śaṅkarā defines as *ātman* and *Brahman*:
The manifestation of this \textit{ātman} is identical in the states of waking, dreaming and dreamless slumber; it is the one inward manifestation of self-consciousness in all egos; and is the witness of all forms and changes, such as egoism, intellect, etc. and manifests itself as absolute consciousness and bliss. This, realize as \textit{ātman} in your own heart.

\textit{Brahman} is truth, knowledge and eternity, the supreme, pure, self-existing, uniform, unmixed bliss, always pre-eminent. By the absence of all existence besides itself this \textit{Brahman} is truth, is supreme, the only one; when the supreme truth is fully realized nothing remains but this.

By reason of ignorance this universe appears multiform, but in reality all this is \textit{Brahman}, (which remains) when all defective mental states have been rejected.\cite{9}

The Advaita epistemology is non-dualistic because it posits that the reality behind the phenomenal appearance is the eternal spirit of \textit{Brahman}. “Yet the created world, with its myriad of practical effects, cannot be said to be unreal, i.e., that which ‘can never be a content of experience’.”\cite{10}

The phenomenal world appears to be real to someone who has not realised the truth of existence. Like the rope appearing as a snake. The illusion exists as long as the truth is not realised. Once the rope is cognised as a rope, the knowledge of the snake disappears. The power that conceals \textit{Brahman} is \textit{māyā}. \textit{Indich} explains:

the Advaitin explains the appearance of phenomenal reality or \textit{māyā} in epistemological terms as the mutual superimposition of what does not belong to the Self (finitude, change) on the Self and of that which belongs to the Self on the not-Self. In other words, ignorance consists in the failure to discriminate between the phenomenal world, including the individual self, and
Brahman, the eternally real, transcendental ground of existence.\textsuperscript{11}

Once this discrimination is achieved, the ātman is cognised as the true self and also as Brahman. Śankara’s Viveka-cūḍāmaṇi is an exposition of such a process of cognising the truth. The attainment of the transcendental truth is posited as the “higher knowledge” or the “absolute consciousness”.\textsuperscript{12}

In the “Tintern Abbey”, Wordsworth refers to the state in which the “corporeal frame” and the “motion of our human blood” is “Almost suspended, we are laid asleep / In body and become a living soul”. The poet delineates a disembodied state in which the self is cognised as the “living soul”. It is the moment when the material world dissolves and the transcendental reality is revealed. In this state the “eye”, i.e., the sense perceptions of the outside world are “made quiet by the power / Of harmony, and the deep power of joy”. The state of the sense perceptions is transcended by the realisation of the harmony and the affinity pervading the universe. The “living soul” is the true self, ātman, not the physical body. In this moment of revelation, the ātman identifies itself with the universal spirit and the reality of the material world is discovered, therefore, “We see into the life of things”.

The poet’s ability to cognise the transcendental reality is his “higher knowledge”, as mentioned earlier. He has been qualified to reach this “higher knowledge” by his experience of the lower knowledge. His inferences during his encounters with the objects of nature have evoked the elevated state. He realises the existence of “A presence”, “a sense sublime” that is “far more deeply interfused”. This is the consciousness of a reality
that is not phenomenal. When the poet looks at “the light of the setting suns”, “the round ocean”, “the living air”, “the blue sky” and “the mind of man”, he can cognise “A motion and a spirit, that impels / All thinking things, all objects of thought, / And rolls through all things”. The poet alludes to a single spirit or power that exists behind all phenomenal reality. He includes all minds – “thinking things” and all inanimate objects – “objects of thought”, under the power of this spirit.

This is a contrast to the state of modified consciousness of the poet when the sensory pleasures of the natural world evoked physical responses like, “aching joys” and “dizzy raptures”. That was a time when the auditory sounds “haunted” him and the visual sights were “An appetite”. He was completely satisfied with the state of modified consciousness in the beginning. Later he realises that the truth lies beyond the corporal universe. The truth is the spirit behind the material world, i.e., Brahman.

The difference between the transcendental philosophy of Wordsworth and that of the Advaita belief is that while Wordsworth delineates the phenomenal world also to be real, the Advaitin posits that reality lies beyond the appearance. For the poet, his sense perceptions are a step towards the transcendental insights. That is why he is an avid follower of nature and “A lover of the meadows and the woods, / And mountains”. According to the Advaita theory, the ontological status of the external universe is that it is not the complete reality. It is only a manifestation of the spirit of truth, i.e., Brahman. When someone apprehends Brahman, the world does not cease to exist. That person continues to live in the same world but is not fooled by the veil over the truth. Wordsworth, on the other hand, is dependent upon
the phenomenal existence for the attainment of “higher knowledge”. The stage of sensory perception is a mandatory stage to reach the transcendental stage. That is why he advises his sister to revel in her sensations, for they will lead to a higher stage. The “wild ecstasies” will transform to “sober pleasures”. For him, it is a linear progress where the lower leads to the higher state of consciousness. The sense perceptions are not an illusion but their significance is subsumed by the realisation of the existence of the common spirit behind their corporal existence.

The bhāva evoked in the “Tintern Abbey” are of joy, pleasure, contentment and harmony. A glance at the vṛtti evoked in the various events of the poem will reveal that they correspond to the bhāva mentioned above. The reason being that present impressions, i.e., vṛtti, are stored in the citta as latent impressions, i.e., saṃskāra which evoke corresponding permanent emotions, i.e., sthāyibhāva. Kapil Kapoor elucidates Abhinavagupta’s concept of bhāva:

a man in his lifetime experiences a number of bhāva at different times – he loves someone, worries about someone, is angry at someone, or disgusted with someone, or afraid of someone, laughs at someone or is overawed by someone. At times, though rarely, he experiences total peace. These experiences come and go but their traces, the impressions become part of his heart / mind in the form of saṃskāra. These bhāva that exist in the human hearts in the form of vāsanās (vāsanā, that which permeates the self) are the sthāyibhāva of literature. The sthāyibhāva thus are tendencies or dispositions – citta vṛtti.13

Saṃskāra are equated with bhāva when the subliminal impressions become a part of the citta as emotional moods. They transform to permanent emotions or sthāyibhāva and determine the citta of a person.
In the “Tintern Abbey” the $sthāyibhāva$ (permanent states of being) are $rati bhāva$ (love) and $utsāha bhāva$ (enthusiasm). The $sañcāribhāva$ (temporary states of being) are $harṣa bhāva$ (joy), $smṛti bhāva$ (recollection) and $dhṛti bhāva$ (contentment). The delight caused by the past sensations is recorded in the memory and the past bhāva can be recalled by the present and the future cognitions. Joy is evoked by the sense perceptions and tranquillity is evoked by the inference of a common spirit of the universe. Memory of the existing bhāva in the self also leads to contentment. Some vibhāva in the poem are very distinct and pronounced. The distinct visual and auditory sensations are the vibhāva that result in definite bhāva of rati and harṣa. The ensuing rasa are $sṛngāra rasa$ and $śānta rasa$. It is rasa that evokes the state of ānanda in the poet. Therefore, bhāva creates conditions for the relish of the experience, i.e., rasa, which in turn provides pleasure, i.e., rasānanda. Śānta rasa is derived from the bhāva of contentment ($dhṛti$) and renunciation ($nirveda$). The poet admits to have achieved the state of tranquillity that creates a “serene and blessed mood”.

The last stanza, in which the poet addresses his sister, is not just an account of his sister undergoing a similar cognitive process. It is also an address to the readers. Dorothy’s presence can be substituted by the reader’s presence, especially someone who can empathise with the poet’s initial response to nature. The poet anticipates the realisation of transcendental knowledge by someone who is an enthusiastic follower of nature. The reader’s bhāva are formulated by the epistemology constituted by the poet’s language. The impressions of delight and joy that arise from the sense perceptions of the
external phenomena are evoked in the reader as harṣa bhāva. The poet’s delineation of his sensory stage is very vivid and the impressions of delight and joy are also evoked in the readers. But these impressions are not as intense for the readers as they are for the poet. The readers do not experience “aching joys” and “dizzy raptures” cognised by the poet. The bhāva of readers are less potent than that of the poet.

The poet’s impressions of harmony and unity can be cognised by the reader but once again, for the reader these are less intense than the impressions of the poet. The reader can cognise the harmony that the poet feels at the intellectual level but cannot undergo the experience of the poet’s communion with the universe. The poet’s words constitute the reader’s cognitions of harmony but all the vibhāva are not expressed vividly in the poem. For instance, the stage where the poet cognises that his corporal body is “asleep” and “suspended”, he can see “into the life of things”. For the reader, the cognition of the poet viewing things with insight instead of sight is constituted at the intellectual level but it is not possible for the reader to look “into the life of things”. This weakens the potency of the bhāva for the reader as compared to that of the poet.

The bhāva, at times, are less intense but they do evoke responses in the readers similar to those of the poet. The descriptions of the sense perceptions do not lead the readers to a wild ecstasy but they do evoke pleasure. The poet’s transcendental knowledge does not manifest the universal spirit to the readers but the cognition of a common spirit rolling through the universe is constituted. Therefore, the readers experience the
same śṛṅgāra rasa and śānta rasa that the poet relishes but maybe to a lesser degree.

ODE
Intimations of Immortality from recollections of early childhood

There was a time when meadow, grove, and stream,
The earth, and every common sight,
To me did seem Apparelled in celestial light,
The glory and the freshness of a dream.
It is not now as it hath been of yore;
Turn where so' er I may,
By night or day,
The things which I have seen I now can see no more.

The Rainbow comes and goes,
And lovely is the Rose,
The Moon doth with delight
Look round her when the heavens are bare,
Waters on a starry night Are beautiful and fair;
The sunshine is a glorious birth,
But yet I know, where' er I go,
That there hath passed away a glory from the earth.

Now, while the birds thus sing a joyous song,
And while the young lambs bound
As to the tabor's sound,
To me alone there came a thought of grief:
A timely utterance gave that thought relief,
And I again am strong XIII:
The cataracts blow their trumpets from the steep;
No more shall grief of mine the season wrong;
I hear the Echoes through the mountains throng,
The Winds come to me from the fields of sleep,
And all the earth is gay;
Land and sea
Give themselves up to jollity,
And with the heart of May
Doth every Beast keep holiday;
Thou Child of Joy,
Shout round me, let me hear thy shouts,
thou happy Shepherd-boy!

Ye blessed Creatures, I have heard the call
Ye to each other make; I see
The heavens laugh with you in your jubilee;
My heart is at your festival,
My head hath its coronal,
The fulness of your bliss, I feel - I feel it all.
Oh evil day! if I were sullen
While Earth herself is adorning,
This sweet May-morning,
And the Children are culling
On every side,
In a thousand valleys far and wide,
Fresh flowers; while the sun shines warm,
And the Babe leaps up on his Mother's arm:-
I hear, I hear, with joy I hear!
-But there's a Tree, of many, one
A single Field which I have looked upon,
Both of them speak of something that is gone:
The Pansy at my feet
Doth the same tale repeat:
Whither is fled the visionary gleam?
Where is it now, the glory and the dream?

Our birth is but a sleep and a forgetting:
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting,
And cometh from afar:
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come.
From God, who is our home:
Heaven lies about us in our infancy!
Shades of the prison-house begin to close.
Upon the growing Boy
But He beholds the light, and whence it flows,
He sees it in his joy;
The Youth, who daily farther from the east
Must travel, still is nature's Priest,
And by the vision splendid
Is on his way attended;
At length the Man perceives it die away,
And fade into the light of common day.

Earth fills her lap with pleasures of her own;
Yearnings she hath in her own natural kind,
And, even with something of a Mother's mind,
And no unworthy aim,
The homely Nurse doth all she can
To make her Foster-child, her Inmate Man,
Forge the glories he hath known,
And that imperial palace whence he came.

Behold the Child among his new-born blisses,
A six years' Darling of a pigmy size!
See, where 'mid work of his own hand he lies,
Fretted by sallies of his mother's kisses,
With light upon him from his father's eyes!
See, at his feet, some little plan or chart,
Some fragment from his dream of human life,
Shaped by himself with newly-learned art,
A wedding or a festival,
A mourning or a funeral;
And this hath now his heart,
And unto this he frames his song:
Then will he fit his tongue
To dialogues of business, love, or strife;
But it will not be long
Ere this be thrown aside,
And with new joy and pride
The little Actor cons another part,
Filling from time to time his ‘humorous stage’
With all the Persons, down to pailsed Age,
That Life brings with her in her equipage;
As if his whole vocation
Were endless imitation.

Thou, whose exterior semblance doth belie
Thy Soul’s immensity;
Thou best Philosopher, who yet dost keep
Thy heritage, thou Eye among the blind,
That, deaf and silent, read’st the eternal deep,
Haunted for ever by the eternal mind,
Mighty Prophet! Seer blest!
On whom those truths do rest
Which we are toiling all our lives to find,
In darkness lost, the darkness of the grave;
Thou, over whom thy Immortality
Broods like the Day, a Master o’er a Slave,
A Presence which is not to be put by;
To whom the grave
Is but a lonely bed without the sense or sight
Of day or the warm light,
A place of thought where we in waiting lie;
Thou little Child, yet glorious in the might
Of heaven-born freedom on thy being’s height,
Why with such earnest pains dost thou provoke
The years to bring the inevitable yoke?
Thus blindly with thy blessedness at strife?
Full soon thy Soul shall have her earthly freight,
And custom lie upon thee with a weight,
Heavy as frost, and deep almost as life!

O joy! that in our embers
Is something that doth live,
That nature yet remembers
What was so fugitive!
The thought of our past years in me doth breed
Perpetual benediction: not indeed
For that which is most worthy to be blest;
Delight and liberty, the simple creed
Of Childhood, whether busy or at rest,
With new-fledged hope still fluttering in his breast:
Not for these I raise
The song of thanks and praise;
But for those obstinate questionings Of sense and outward things,
Fallings from us, vanishings;
Blank misgivings of a Creature
Moving about in worlds not realised,
High instincts before which our mortal nature Did tremble like a guilty Thing surprised:
But for those first affections,
Those shadowy recollections, Which, be they what they may,
Are yet the fountain-light of all our day,
Are yet a master-light of all our seeing,
Uphold us, cherish, and have power to make Our noisy years seem moments in the being Of the eternal Silence: truths that wake,
To perish never:
Which neither listlessness, nor mad endeavour,
Nor Man nor Boy,
Nor all that is at enmity with joy,
Can utterly abolish or destroy!
Hence in a season of calm weather, Though inland far we be,
Our Souls have sight of that immortal sea Which brought us hither,
Can in a moment travel thither,
And see the Children sport upon the shore,
And hear the mighty waters rolling evermore.

Then sing, ye Birds, sing a joyous song!
And let the young Lambs bound As to the tabor's sound!
We in thought will join your throng,
Ye that pipe and ye that play,
Ye that through your hearts today
Feel the gladness of the May!
What though the radiance which was once so bright
Be now for ever taken from my sight,
Though nothing can bring back the hour
Of splendour in the grass, of glory in the flower;
We will grieve not, rather find
Strength in what remains behind;
In the primal sympathy
Which having been must ever be;
In the soothing thoughts that spring
Out of human suffering,
In the faith that looks through death,
In years that bring the philosophic mind.

And O, ye Fountains, Meadows, Hills, and Groves,
Forebode not any severing of our loves!
Yet in my heart of hearts I feel your might;
I only have relinquished one delight
To live beneath your more habitual sway.
I love the Brooks which down their channels fret,
Even more than when I tripped lightly as they;
The innocent brightness of a new-born Day
Is lovely yet;
The Clouds that gather round the setting sun
Do take a sober colouring from an eye
That hath kept watch o'er man's mortality;
Another race hath been, and other palms are won.
Thanks to the human heart by which we live,
Thanks to its tenderness, its joys, and fears,
To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.
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<td>brings 95</td>
<td>Behold 82,</td>
</tr>
<tr>
<td>toiling 102,</td>
<td>lie 109,</td>
<td>bring 111,</td>
<td>strife 112,</td>
<td>lie 114,</td>
</tr>
</tbody>
</table>

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| fluttering, raise, Moving, tremble, LXXXII | Is, doth live, remembers, past years, breed, Perpetual benediction, is, most worthy, to be blest, simple creed, busy, rest, new-fledged hope, fluttering, raise, those obstinate questionings, outward things, Blank misgivings, Moving, not realised, High instincts, mortal nature, guilty Thing, gratitude, perpetuated, most worthy, to be blest, appreciation, fluttering, simple creed, busy, rest, new-fledged hope, those obstinate questionings, outward things, Blank misgivings, Moving, not realised, High instincts, mortal nature, guilty Thing, gratitude, perpetuated, most worthy, to be blest, appreciation, | dim, warmth, blessings, hope, gratitude, perpetuation, brightness, joy, affection, strength, nurturing, continuity, support, love, authority, shift, movement, playfulness, cheerfulness, light heartedness |
| make, destroy, sport, rolling | surprised, those first affections, those shadowy recollections, be, may, are, fountain-light, all our day, Are, master-light, all our seeing, Uphold, cherish, have, make, noisy years, seem, eternal Silence, wake, perish never, mad endeavour, is, utterly abolish, destroy, calm weather, be, have, immortal sea, brought, travel, see, sport, hear, mighty waters, joy, vitality, vigour, splendour, glory, soothing, optimistic, thoughtful |
| sing, sing, sing, bound, join, pipe, play, | joyous song, young Lambs, bound, will join, pipe, play, Feel, was, bright, Be, taken, bring, will grieve not, find, remains, primal sympathy, having been, ever be, soothing, |
The “Intimations Ode”, like the “Tintern Abbey”, is a poem that traces the journey of life from childhood to maturity. Unlike the “Tintern Abbey”, the “Ode” does not progress from the physical to the subtle responses to the objects of nature. The poet delineates various stages of life, determined by various beliefs and experiences. The critics have designated the “Ode” as a poem about growing up. Lionel Trilling says:

It is a poem about growing; some say it is a poem about growing old, but I believe it is about growing up. It is incidentally a poem about optics and then, inevitably, about epistemology; it is concerned with ways of seeing and then with ways of knowing. Ultimately it is concerned with ways of acting, for, as usual with Wordsworth, knowledge implies liberty and power. In only a limited sense is the Ode a poem about immortality.¹⁴
As Trilling states, the poem is about seeing and knowing. The poet views certain phenomena at different moments in life but at each stage the cognitions of these phenomena evoke different conceptions. The perceptions of the external world impress upon the poet and constitute the self in different ways as a child, as a young man and then as a mature adult.

The cognitions in the poem do not inhere only the present perceptions. Along with the sensuous experience, the cognitions in the “Ode” include concepts and memories. In fact, the title states that the poem depicts the “recollections of early childhood”. The “Ode” also incorporates the belief of the immortality of the human soul – a concept that affects the poet’s perceptions.

The first stanza depicts the memory of the natural objects and their attributes, cognised by the poet as a child:

```
{ meadow  
grove  

past memory  
{ stream  
earth  
every  
common sight  

Apparelled in celestial light – like a dream  
{ glory  
freshness
```
"meadow, grove, and stream, / The earth, and every common sight" were
cognised by the poet as garbed in heavenly light. In the past, the objects of
nature were interpreted as gleaming with divine brightness. The cognitions
of these objects incorporate the sense perceptions, i.e., their sight and the
conception of the divine presence in them. The same cognition is
supplemented by another ancillary cognition in the simile of the dreamlike
quality of the past cognition. The divine brightness of the natural objects is
interpreted as a dream. The sub-cognition of the dream is further interpreted
in the embedded cognitions of "the glory and the freshness".

The next core cognition in the first stanza is the loss of the conceptual
interpretation in events 3 and 11. The transformation in the poet's
conception is that the "celestial light" can no longer be cognised in the
external phenomenon. The sub-cognitions of this core cognition are events
6, 7 and 8. The spatial and temporal cognitions - wherever he turns, "By
night or day" - are a part of the complex cognition, i.e., the loss of a past
concept. Another supplementary cognition in the same series is that of the
absence of a cognition: "The things which I have seen I now can see no
more".

The second stanza depicts the memories of the recent past cognitions. The
poet is not perceiving these natural phenomena at the present moment but
has experienced them recently:
The series of sub-cognitions inherent in the not so old experiences coalesce to form a complex cognition of the recent memory. These sub-cognitions are of the rainbow, the rose, the moon, the sky, the stars, the waters and the sunshine. Each auxiliary cognition subsumes additional features that constitute supplementary cognitions. The rainbow appears and disappears from the sight, the rose is judged as being lovely, the moon looks around with delight, the sky is bare, the night is full of stars, the waters are beautiful and the sunshine signifies splendour and freshness of birth time. Events 17 and 18 (like events 6 to 8 in stanza one) are the sub-cognitions that integrate
into the core cognition of event 16. The poet is aware (event 16) that wherever he goes (event 17) the past glory of the natural objects can no longer be conceptualised (event 18) by him.

The existing sense perceptions are delineated in stanza three. The poet can hear the birds – a complex cognition that incorporates the sub-cognitions of the bird sounds being a song that is full of joy. The sight of the lambs includes the sub-cognitions of the lambs being young and jumping around. This core cognition is supplemented by another embedded cognition of the lambs moving in rhythm as if to the sound of a tabor. The sight of the rhythmic movement of the lambs evokes the auxiliary cognition of the tabor’s music. The next core event is a conceptual cognition, a thought that inheres the auxiliary cognitions: “A timely utterance”, a thought of “relief” and a thought that accords strength to the poet. The sound of the cataracts, which is a complex cognition, includes the sub-cognitions of the trumpets blowing and the sound emanating from a height. The cognition of the sound of the echoes subsumes the embedded cognitions of the repeated sounds coming from the mountains in abundance. In fact, the conceptual cognitions in event 29 and event XV represent the coalition of several perceptual and conceptual cognitions in stanza three:
all the earth is gay

birds - sing  ---  joyous song
          young

lambs
          bound - to the tabor's sound
          blow their trumpets

cataracts
          from the steep
          (come) through the mountains

Echoes
          throng
          come to me

Winds
          fields of sleep

Land
          jollity

Sea
          heart of May (joy)

every Beast
          keep holiday (enjoys)

(creature)

child
          joy
          shout
          happy
          Shepherd-boy
The gaiety of the earth subsumes the embedded cognitions of the objects of nature, inhering attributes that also constitute supplementary cognitions. The land and the sea surrender to joy, all creatures of the earth possess joyous hearts and are enjoying as if they are on a holiday. The child is a shepherd boy who shouts in happiness. Each object of nature represents joy through its features perceived and conceived by the poet.

The sounds of various creatures of the earth are interpreted as calls being made to each other. The sight of the bright sky includes the cognition of the heavens laughing with the creatures, sharing their happiness. The core conceptual cognition of the poet, i.e., sharing the delight of nature and its creatures, subsumes the auxiliary cognitions of his heart being at their “festival”, his head being crowned and the poet feeling “the fulnesss” of nature’s bliss. The complex cognition of the sight of the earth incorporates the sub-cognitions of the earth embellishing the May morning that is sweet and pleasant. The sound of the children can be heard on every side. The sight of the flowers incorporates the cognitions of freshness and abundance. The poet can see the fresh flowers in several valleys, cognised as “a thousand valleys far and wide”. His sight also includes a baby that is leaping up on his mother’s arm.

The cognitions of a loss that were experienced in stanza one and two are repeated in stanza four. Among all the joyous natural objects, some remind him of something he has lost. A particular tree, among many, a field that is single, a pansy that is near his feet – some of the objects that he views (among many) remind him of what he has lost. What is this loss?
The core cognition of the loss subsumes the embedded cognitions of what that loss is – something that is no longer present, something that has disappeared and something that was like a vision, a gleam, a glory and a dream. All these sub-events or sub-cognitions are the attributes of the complex cognition of the loss that the poet has experienced.

The cognition of the birth includes the sub-cognitions of “a sleep and a forgetting”. The soul’s journey to the present life is delineated in a number of simple cognitions that integrate to form the complex cognition:

The soul is conceptualised in a number of ways: it arrives on the earth with our birth, it is the star of life, it sets somewhere else to rise with human birth, it comes from very far, it does not entirely forget its previous existence and is still under the influence of the past existence which has been with God.
Stages of human growth are comprehended in various cognitions. The journey of the soul from God is cognised as the clouds that are glorious and drifting. Infancy is cognised as being surrounded by the heavens. Childhood is cognised as the stage of growing and viewing the divine light with joy. The sub-cognitions are the growth of the child and the discernment of divinity in the external world. Divinity is further cognised as a flowing light, the child views this light with joy in spite of the fact that the worldly life or "Shades of the prison-house begin to close" upon him.

The core cognition of the youth subsumes the embedded cognitions of someone who travels daily "farther from the east", someone who "still is nature's Priest" and can still comprehend the splendid vision of the world around him. The mature man is cognised as someone who perceives the fading of that splendid vision. The divine light is cognised at this stage as dying and fading. The cognition of the worldly life inheres the sub-cognitions of "Shades of prison-house" and "common day". The same core-cognition, i.e., of worldly life or life on the earth, subsumes the embedded cognitions of pleasures and yearnings. The conceptual cognition of the earth incorporates the simple cognitions of a "Mother's mind", further cognised as a mind with worthy aim and a "homely Nurse" who makes all efforts to make the infant forget the past existence. The cognition of the infant includes the sub-cognitions of being a "Foster-child" and "Inmate Man". The cognition of the prenatal stage or the place of existence prior to birth incorporates the sub-cognitions of being a place with "glories" and an "imperial palace".
The poet’s cognitions about the child are numerous and very complex. He interprets a child’s life in diverse cognitions throughout stanza eight:

six years old
Darling
pigmy size
little Actor –cons another part
(has) Soul’s immensity –external semblance belies that immensity
best Philosopher – keeps his heritage
Eye among the blind –deaf, silent – read’st the eternal sleep
Mighty Prophet
Seer blest seeker of truths
immortal
little Child
glorious in the might – (because) of heaven-born freedom

The six years old child is cognised in very unusual concepts. His physical size cannot be equated with his conceptual existence for the poet. The child might be a little actor or a pigmy-sized darling but at the same time, the poet cognises him to possess features that belie his size. He is the “best Philosopher” who conforms to his heritage. He is the “Eye among the blind”, an eye that is “deaf and silent” but can read the “eternal deep” truths. He is the “Mighty Prophet” and “Seer blest” from whom no truths are hidden. Immortality surrounds him “like the Day”, immortality is further cognised as a master hovering over a slave. The child, though little in size, is “glorious in might” due to the “heaven-born freedom”.

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The child’s life on earth incorporates several sub-cognitions. He is surrounded by his parent’s love and his life is the “work of his own hand” which he shapes himself. He gets involved in the worldly affairs of weddings and funerals; he also learns the language of “business, love, or strife”. He lives till old age, imitating the ways of life. The complex cognition of the earthly life incorporates the sub-cognitions of “earthly freight”, custom lying upon the soul, further cognised as heavy frost and “deep almost as life”. The concept about the grave includes the cognitions of a lonely bed, with no sense, no sight of the day, no warm light, only a place to lie down, reflect and wait to be re-born.

Several cognitions in the “Ode” occur at the conceptual level. The concepts that are the core events incorporate certain sub-events. The concept of the past life is cognised by the sub-event of something that is alive, a cognition that has an auxiliary cognition of the metaphor of embers with further attributes. There is warmth hidden behind the blackness of the coal, something is still remembered, something that has been transient and a thought of the past years. The principal cognition of the worthy things of life subsumes the sub-cognitions of the period of joy, “Perpetual benediction”, something that is “most worthy to be blest”, delight, liberty, simple creed, childhood and a period of “new fledged hope” – a hope that evokes its own auxiliary cognition of “fluttering” in the child’s breast.

The poet coalesces a series of supplementary cognitions for the conceptual cognition of the fading memory of pre-existence:
Memory of pre-existence

questionings – obstinate
Fallings
vanishings
misgivings

Of sense of things – outward
of a Creature – Moving - in worlds not realised
instincts (that are) High
(that make) our mortal nature tremble guilty
affections (primary) first
recollections shadowy
be what they may
fountain-light
master-light
Uphold us
cherish (us)
powerful – (to change our life), noisy years to silence (eternal)

truths (are) wake
(do not) perish

listlessness
endeavour – mad
by Man
Boy
all that is at enmity with joy

cannot be abolished
cannot be destroyed
sea – immortal
The thoughts of previous existence subsume the cognitions of doubts that are obstinately repetitive, these doubts inhere the awareness of things that are external; the thoughts are like things falling away, things that are vanishing; and misgivings that are blank and belong to a creature that moves in a world that is "not realised". The thoughts of pre-existence also incorporate cognitions of instincts that are strong and make us tremble with guilt and surprise. These are affections that are primary and recollections that are not vivid but shadowy. These memories are the "fountain-light" and the "master-light"; they uphold and cherish us; they have the potential to make the noisy life appear like silence that is eternal; and they are like the truths that never perish. The thoughts also have the attributes of not being abolished or destroyed by "listlessness", "mad endeavour", "Man nor Boy", not even "all that is at enmity with joy".

The main cognition of the soul includes the sub-cognitions of something that has sight of the state previous to birth. The sub-cognition of the sea includes the attributes that it is immortal, has brought us to the earth and can take us back to where we came from. The soul has the ability to see the children playing on the seashore of the immortal land and also hear the waters that are "mighty" and rolling forever.

The cognitions of events 19, 20, IX and X are repeated in events 152, 153, 154, 155, CIII and CIV. Event 156 incorporates events 157, 158 and 159 as sub-events. The poet, in his thoughts, joins the singing birds and the young, frisky lambs. He conceptualises the cognition of joining the festive creatures – cognised as "throng". The sub-cognitions of the creatures of nature are that they play pipes with joy, feeling "the gladness of May"
through their hearts. The loss of the awareness of the soul’s divine origin is cognised in the auxiliary cognition as the radiance taken away from his vision. The “splendour in the grass” and the “glory in the flower” cannot be recalled. The core-cognitions of joining the natural creatures include the sub-cognitions of not grieving but finding – with the further categorised sub-cognition of finding - “Strength in what remains behind”. What endures is the “primal sympathy” (sub-event) that is further attributed to be found in thoughts that are soothing and that spring “Out of human suffering”, in faith that looks through death and in “years that bring the philosophic mind”. All the attributes of the sub-events are the constituents of the main event or main cognition.

The complex cognitions in the last stanza delineate the poet’s feelings. The attributes of each feeling can be analysed as its sub-cognitions. He feels the power of the fountains, the meadows, the hills and the groves, he further cognises these objects of not foreboding “any severing of our loves”. He has “relinquished” (core cognition) one delight (sub-cognition), i.e., to live in the sway of nature (attribute of the sub-cognition). He loves the brooks, with the attributes of their channels that in turn “fret” and move lightly. The day is judged with the sub-cognitions of being newborn, innocent, bright and lovely. The clouds are cognised as gathering around the sun, taking a “sober colouring from an eye” that is further cognised as an eye that keeps a watch over “man’s mortality”. The qualities of tenderness, joy and fear are allocated to the human heart. The last complex cognition of the poem is the sight of a flower with its features, it is small, can sway and evoke deep thoughts. These thoughts evoke the further cognition of being “too deep for tears”.

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The "Ode" begins with the memory of a cognition. In the past, various objects of nature like the meadow, the grove, the stream, the earth and every common sight appeared to glow with a heavenly lustre to the poet. The sight of the natural objects was judged by the poet at the intellectual level as "Apparelled in celestial light". He conceptualised the appearance of the natural world to be glazed by an extraneous shimmer. What he viewed at the manomaya level i.e., the natural objects, were interpreted as seeming to glow with the luminosity of heavenly light at the vijñānamaya domain. The external reality did not necessarily possess the feature of the ethereal appearance. It was the poet's wonder and admiration for the external reality that made him infer the objects of nature possessing "The glory and freshness of a dream". The brightness that he interpreted in these objects stimulated the cognitions of "glory" and "freshness" as their attributes. The poet has always been aware that these objects only seemed to appear so at his vijñānamaya level; that is why he designates this seeming appearance as "a dream". This is Wordsworth's ability to assign novelty and mystery to the ordinary percepts.

In event 4 he expresses a transformation of his cognitions in the present. The percepts, i.e., the natural objects, remain the same but his concepts have been modified at the fourth level. The things which he has seen are the same, what he cannot apprehend anymore is actually the cognition of the ethereal glimmer around them. Wherever he turns physically (prāṇamaya level), whatever time of day or night, he cognises the absence of the past concepts (vijñānamaya level). The reasons for the modification at the conceptual level are delineated later in the poem. This light like garment
was ascribed to the natural objects at the intellectual level and the modification has occurred at the same level.

The events of the first stanza create the impressions of brightness, lustre, radiance, splendour, magnificence and novelty. From event 4 to event 8 the impressions evoked are of loss, change, modification and transience. The poet expresses a transformation that has taken place in his inner-self.

The rainbow, the rose, the moon, the water and the sun are seen at the perceptual level but each event of the third level is judged at the fourth level of the intellectual domain. Each object of nature is an object with features attributed to it by the poet’s intellect. The intellect cognises the rose to be lovely. The appearance and disappearance of the rainbow is interpreted as coming and going – two events that are judged at the fourth level by the poet and ascribed to the rainbow as occurring at the prāṇamaya level as the rainbow voluntarily “comes and goes”. The moon, viewed by the poet at the perceptual level, is interpreted at the conceptual level as looking around with delight. The height from which the moon shines, way above all the “common sights” of the earth makes the poet cognise it as looking around at everything. The silvery brightness of the moon is cognised as its “delight”. At the level of the moon, the act of looking around (event 12) occurs at the second level of prāṇamaya koṣa and its feeling of delight at the fourth level of vijñānamaya koṣa. The sight of the sky is interpreted as the heavens and the view of the sky being absolutely clear and exposed to all is cognised as “bare”. At the level of the sky, the attribute of being exposed or “bare” occurs at the annamaya koṣa because the sky itself is not responsible for its physical feature of visual clarity and exposure. The sight of the water is
conceptualised as pleasant and beautiful because it reflects the bright stars on its surface. The view of the sunshine and its light creates the concepts of glory, splendour and a new beginning.

The poet can infer various objects of nature with several attributes but at the same time, he is aware of the transformation that has occurred at his conceptual level. He perceives the same objects that he saw in the past but he cannot cognise them with the past impressions. Event 18, like event 8, is the knowledge of the loss of a cognition at the \textit{vijñānamaya kośa}.

The sound of the birds is conceptualised at the fourth level as a song of joy. The lambs that are viewed jumping around are interpreted as young and bounding with vigour and energy. This interpretation evokes the thought of the "tabor's sound", associating the poet's memory of the musical instrument and its beat with the rhythmic movements of the lambs, reflecting their youth through their energy. At the fourth level, the poet conceives a thought which he relates to his ego and interprets it as a "thought of grief". The next conceptual cognition is one that affects his ego and reverses the state of grief to the thought of relief. The poet is not specific about this relieving thought except that it comes as an utterance at the appropriate moment to transform his ego from sorrow to relief. The vivid percepts and concepts evoke the impressions of strength and determination.

With the renewed strength the poet conceptualises that the brightness, freshness and vigour of the season shall not be shadowed by his grief. His concept of sorrow shall not affect his judgements of the natural phenomena of this particular season. Consequently, his perceptions evoke intense
conceptions of joy and energy. The sound of the cataracts is loud and therefore, conceptualised as the blowing of trumpets – boasting loudly and clearly the reversal of the poet's mood. This announcement is judged to be made from the summit of the waterfall to all the creatures and the objects of nature. The numerous echoes heard emanating from the mountains are inferred as reverberating and crowding in multitudes. The sensation of the wind on his body is interpreted as coming from the realm of sleep because at the intellectual level this sensation soothes the poet. All perceptions of the natural world are conceptualised as the earth being gay. The land and the sea abounding in brightness and vigorous movements are judged as surrendering to “jollity”. Every living creature on the earth is cognised to participate in the gaiety of the external world, interpreted at the vijnānamaya koṣa as “keep holiday”. These creatures appear to possess the “heart of May” – the lovely, warm, bright and lively attributes of summer are associated with the appearance and the movements of the earthly creatures. The poet invokes the shepherd boy to shout because these loud sounds will be inferred by him as sounds of the boy’s contribution to the joy pervading the external realm. The vyrtti evoked in the second stanza are of delight, vitality and vigour. A brief moment of sadness is overwhelmed by the impressions of relief and strength. Exuberance, gaiety, elation, mirth and warmth transform the grief of the citta to high spirits.

Lionel Trilling comments on Wordsworth’s interpretation of his perceptual experiences. He says, “His [Wordsworth’s] finest passages are moral, emotional, subjective; whatever visual intensity they have comes from his response to the object, not from his close observation of it.” What makes Wordsworth’s poetry unique is not his power of observation but his
responses to his perceptions. All the animate and inanimate objects of the earth are cognised as blessed because they are interpreted to be endowed with an innate joy. Their sounds, one following another, heard by the poet at the manomaya level, are interpreted as the calls they make to each other at the vijñānamaya level. The percept of the bright and clear sky evokes the concept of the heavens joining in the “jubilee” of the earthly creatures. The concepts of warmth, delight and communication conjoin to evoke the concept of the earth celebrating the “summer festival”. The poet’s self cannot stay aloof and unaffected by his percepts and concepts. He is a willing participant of this festival as his heart responds to his concepts of celebrations. The poet’s elation stimulates the concept of his head being crowned by the bliss of joy. The poet’s inner self is intensely impressed by the permeating delight around him.

The earth, perceived in the bright, warm morning of May is conceptualised as “adorning” itself with gaiety. The sounds of the children on every side intensify the festive mood. The view of the blooming flowers, wherever the poet’s sight can reach, is interpreted as “a thousand valleys far and wide”. The warmth of the sun supplements the festive mood. Vitality and love are inferred at the sight of a child moving energetically in its mother’s arms. The poet’s ego relates to the intense impressions, evoked by his concepts and he becomes a part of these festivities. His citta receives all the impressions of delight and the state of blissful joy is constituted.

Yet the nagging impressions of loss and absence that surface in stanzas one and two, in events 8 and 18, reappear in events 52, 54 and 55. Among the festivities of nature, the sight of a few natural objects reminds him of the
loss. The memory of the loss of a conceptual vision has been a lasting impression in the poet’s citta. The vivid percepts and intense concepts of the recent past have not been able to obliterate that memory. When it resurfaces, the poet interprets that some object of nature – a tree, a field or a pansy flower – reminds him of the loss. What has been lost in the “visionary gleam” and “the glory and the dream” is referred in the first stanza as the “celestial light”. The loss is actually a modification of his concepts. The concept of divine glory was evoked at the intellectual level earlier. At present, the poet can interpret beauty, joy and liveliness in what he perceives but the notion of divine glory accompanying these concepts is missing. The dream like splendour is no longer evoked at his viññānamaya level. The impressions of heavenly glory have been replaced by sensuous pleasures. The memories of the divine concepts evoked in the past by nature do not surface any more in the poet’s mind. The loss of those memories is inferred as the “visionary gleam” having fled away.

The controversy of whether Wordsworth believed in pre-existence is not the issue here. The fact that he refers to it in the poem so explicitly is evident that he had been aware of the prevalence of such a belief in some communities. A belief which the poet might not have even conformed to has been incorporated so effectively in the poem. The whole concept originates at the viññānamaya level. Memory plays a significant role in the poem. The notion of pre-existence, heard or read by the poet, stimulates the intellectual domain. The human birth is conceptualised as “a sleep and a forgetting”. What is forgotten after birth is the link with the divine origin. The poet delineates the belief that the soul is immortal and its divine home is with God. The period of life on earth is the brief separation from its origin.
The time spent during the terrestrial existence leads to the fading of the memories of its divine source. Earthly existence is temporary and hence, cognised as “a sleep”. It fades the memories of celestial connections and is interpreted as “a forgetting”. The birth of a child is accompanied by the soul’s rising, an event that is inferred to be similar to that of the movement of the sun. The metaphor of the soul rising on the earth and setting in the heaven is taken from the phenomenon of the rising and the setting of the sun. The soul is also cognised at the intellectual level as the “life’s star”, evoked from the memory of the sun being the earth’s star. As it appears in the human body, it disappears from its heavenly abode where it sets. Charles Sherry explains the nexus between the soul and the sun:

The metaphor of the soul as ‘life’s Star; is constituted through a complex and ambiguous interplay of images generated by the way in which the light of the rising star differs in appearance from that of the star when it has progressed some distance along its orbit. It is the difference between the light of the rising sun transfiguring the earth, making it a field of light from which spring those ‘first-born’ affinities between the mind and its new world, and the light of the sun overhead illuminating the earth with the ‘light of common day’.16

The concept of the distance between the heaven and the earth evokes event 59 – the soul travels from a great distance. Its initial years on the earth are not of “entire forgetfulness”, nor of “utter nakedness”. It is not bereft of the memories of its divine abode. It still adorns some of those memories and hence, is conceptualised as not being absolutely naked. The remnants of the memory of the divine existence of the soul on earth are cognised as the “trailing clouds of glory”. This “glory” no longer exists on the earth and is therefore, conceptualised as clouds. The link with the heavens on this journey to the earth is interpreted as a trail. The path between the heaven
and the earth is the trail which the soul journeys with fading memories of its previous existence. The origin is the soul’s home with God. The idea is that the soul is a part of God or God lives in all souls. The soul’s birth on the earth severs it from its native dwelling place. The period of infancy is conceptualised as being surrounded by the heaven or the period in which the soul can still evoke the memories of its earlier existence. The growing child also moves away from its divine source because the worldly activities take over. Life on earth is interpreted as a “prison-house” that keeps the soul away from the heavenly home. Various forms of this “prison-house” gradually surround the “growing Boy” who can behold a glimpse of his previous existence and when it fades away, he can sense it in the joy that it has left behind in him. The light is actually the memory of the existence prior to the life on earth. As the memory fades away with time it leaves a lingering impression of happiness. The origin of the soul is conceptualised as the “light” which the infant can see clearly and the child can see dimly. This light irradiates the period of childhood, evoking the impressions of brightness and delight. With the passage of time the child grows into a young person. The concept of the sun rising from east and moving away from that direction is associated with the soul travelling away from its divine origin. The young man can still glimpse his soul’s association with the ethereal source. The young man is judged as “nature’s Priest” at the intellectual domain because he interprets the external phenomena with the vestiges of the divine vision. As man matures into an adult, the divine glimpses finally fade away, not into the darkness but into the light of the earthly day. Throughout this stanza the poet uses visual perceptions to portray the cognitions of the divine existence. All these cognitions occur, not at the manomaya level but at the vijñānamaya level. The poet can only
conceptualise the various stages of the awareness of the divine blessings; he cannot actually perceive them. He associates various memories of his own childhood with the concepts that he has gathered in the journey from childhood to maturity.

The impressions evoked in stanza five begin with the loss of memory. The idea of the soul travelling great distances, departing from a place to arrive at another, evokes the impressions of movements, migration, wandering and restlessness. The concept of the soul residing with God initiates the impressions of security and divine blessings. The life on earth, surrounding the young child, stimulates the impressions of oppression, confinement and suffocation. Reference to life’s source, being with God, in terms of light and brightness, evokes *vṛtti* of radiance and lustre. The fading of the divine light does not usher darkness but another form of brightness – that of the worldly life. Loss of the divine bliss gives way to hope on the earth. The poet’s self passes through various stages of awareness in this stanza – loss, security, oppression, divine blessings, loss of these divine blessings and finally optimism.

The earth is cognised as “something of a Mother’s mind” and “the homely Nurse”. The characteristics of a mother are linked to what the earth provides for humans. The sustenance and nurturing that a human being receives from the earth evoke the concepts of being almost like a mother and a caring nurse. The metaphor of the earth showing motherly affection begins at the physical domain of the *prāṇamaya* level as the earth fills its space with “pleasures” and “yearnings” – concepts interpreted at the *vijñānamaya* level – to make the new-born feel at home. The nurturing provided by the earth is
inferred as “no unworthy aim”. The earth is not the mother but is like a mother, more like an affectionate nurse tending to the child. The child is judged as a “Foster-child” – like her own but not actually her own because the child’s soul has travelled away from its real parent in the divine abode. The child is the “Inmate” who is given special attention by the earth. The experiences on the earth are cognised as the earth’s efforts to comfort the child in order to make him forget his life before the terrestrial existence. Existence with God, before birth, is conceptualised as glorious and the heaven as an “imperial palace”. It is not possible for the poet to delineate a descriptive account of heaven and life in heaven. So, he uses the metaphors of light and glory. The “imperial palace” evokes the concepts of grandeur, majesty and exaltation. The vyrtti evoked in this stanza are of affection, love, care, security, warmth, splendour, authority and majesty.

In the next stanza, the cognitions of the pleasures for the child on earth are referred to as “new-born blisses”, different from the bliss and the glory of pre-existence. The poet invites the reader to behold the young child at the age of six. This beholding occurs at the intellectual level because the poet refers to the children in general. The six years old child is cognised at the fourth level as a darling, surrounded by his parent’s love. The human beings, from young age shape their own lives – plan and chart out the events of their lives. Coping with the mortal activities is interpreted as “newly-learned art”. The growing child is occupied with the human activities like weddings and funerals – participating in the human emotions of happiness and sorrow. His mortal activities teach him his language with which “he frames his song” and “will fit his tongue”. Events 89 and 90 occur at the prāṇamaya level for the child as he makes physical attempts to adjust to his
mortal life. The poet conceptualises these cognitions at the viññānamaya level as he imagines the child planning his life and learning to talk about various aspects of life.

The child is cognised as an actor whose life on earth is an imitation. The concept is that life on earth is not real, the child assumes the role of a character which is not his own self. His earthly activities are only a “vocation” – a job for which he has been assigned. He performs his duty willingly – cognised as “joy and pride”. He is only passing time with his activities, “Filling” his life which is only a “humorous stage”. During the course of earthly existence the child grows into a man, encountering various people, even experiencing the old age with its disease and sickness.

The vyrtti evoked in this stanza from events 82 to 96 and events XLIV to LVIII begin with warmth, care and affection. The child’s attempts to adjust to his new role evoke the impressions of adaptation, conformity and accommodation. His efforts to plan his life evoke effects of organising, contriving and arranging. Cognitions of the child being an actor stimulate the impressions of provisional, substitute and temporary existence. Effects of pretence and play-acting are created.

The child’s appearance viewed at the perceptual level is inferred at the intellectual level as the “exterior semblance”. It is a semblance because the child only enacts the temporary role of his existence on the earth. The outer appearance hides the “soul’s immensity”. The tiny size of the child does not reveal the presence of the divine soul in the body. The child is addressed as the “best Philosopher”, not for the present knowledge he possesses but
because of the innate and the divine knowledge he possesses during his early years. Association with God is interpreted as the divine legacy and the child is the keeper of that heritage. He is the "Eye among the blind" because he can perceive and conceptualise in a way the adults cannot. The child is cognised as "deaf and silent" because at a very young age he is not influenced by the external and the earthly sounds though he cannot express his ethereal origins. Awareness of the eternal truths is interpreted as the ability to read "the eternal deep". Memories of the divine pre-existence are interpreted as being haunted by the "eternal mind".

Very profound epithets are used to express the cognitions of the child. He is the "Mighty Prophet" and the "Seer blest". The concept of the soul’s origin, residing with God, evokes these cognitions at the poet’s intellectual level. The knowledge of the soul’s nexus with God and the child’s awareness of this relation evokes the concept of the child possessing visionary attributes. The poet cognises that this foresight rests with the child. Adults struggle to find the truths that are lost in darkness. The human search for the eternal truths is interpreted at the vijñānamaya level by the poet. What are these truths? The first is that the immortal attribute of the soul is evident to the child and not to the adult. Event 105 delineates immortality brooding over the child like the day. The simile expresses the physical act of the personified immortality hovering over the child. This concept further evokes the cognitions of the day surrounding the child, a master supervising a slave and a presence which certainly cannot be ignored. Another truth is that death is only a waiting before rebirth. It is a "lonely bed without the sense or sight / Of day or the warm light". Death is cognised as a dark and cold place. There are no detailed cognitions of death except that it is a place
for waiting and a place for thought. The warmth and the light are missing but the soul’s ability to think is not lost, i.e., death does not take away the consciousness of the soul. The soul, lying in waiting (prāṇamaya / vījñānamaya level), is judged by the poet to be waiting for rebirth (vījñānamaya level). These eternal truths, being an innate part of the child’s knowledge, evoke the concepts of the child being glorious and mighty, possessing the “heaven – born freedom”. But very soon the child will lose the visionary capacity because he will be completely involved in his terrestrial activities. The events of life are cognised as “earthly freight”, “custom”, a heavy weight and routine habits which shall lie heavily upon the growing child. This weight shall be as “heavy as frost” and “deep almost as life”. The concept of this weight shall weigh upon the child as frost, which is cold and heavy, and shall be mysterious and “deep” like the concept of life. In the reflective poems the principal concepts further evoke series of various concepts.

Stanza eight incorporates the vṛtti of awe, wonder, immensity, profundity and divinity, evoked by the concepts of the immortality of the soul and the truth of death being only a period of waiting. Cognition of death creates the impressions of oblivion and coldness. The concept of life being strife on the earth evokes the effects of burden, lack of warmth and struggle.

Dim memories of the soul’s home before birth are conceptualised as embers at the vījñānamaya level. As the embers glow dimly with the remnants of fire, the mind glows with the joy of the fading memories of the divine association. Events 15 and 16 delineate something that still lives on. The concept is about not dying, not completely putting out the fire and not
wiping out the past. Embers refer to light, warmth and brightness, however dim. The brief period of these past memories in the childhood is cognised at the intellectual level as “fugitive”. It is so because it is disappearing. The human knowledge of its divine origin is clearly cognised for a very brief period in childhood. Yet the dim memories of that association evoke “Perpetual benediction” in the poet’s self at the ānandamaya level. The poet explains that his feeling of gratitude is not because of the mortal blessings of delight, liberty, childhood and hope. The innocence of childhood is cognised as “the simple creed”, a cognition evoked by the pure solemnity of the religious beliefs. The hope in human heart is cognised as “new-fledged” – a concept stimulated by the knowledge of a small bird with the new plumage, trying to flutter its wings to fly. But the poet’s thanksgiving, cognised as “The song of thanks and praise” is not evoked by these concepts of mortal life. He expresses his gratitude for the vestiges of the reminiscences of the divine associations before birth. He interprets these reminiscences as “obstinate questionings / Of sense and outward things” because they are repeated reminders that the external reality and the sensuous experiences are not the true reality and the true experiences. What is true has fallen away from us and vanished, though not completely. What remain are doubts, cognised as “Blank misgivings”, of a person living in an unreal world. The earthly world is given the status of a fake world compared to the real world of the heaven. Reminiscences of the past existence are cognised as “High instincts”. The poet conceptualises the “mortal nature” trembling with surprise and guilt. The event of the human nature trembling occurs at the ānāmaya level because the feelings of guilt and surprise make the body move involuntarily. For the poet, the event
occurs at the *vijñānamaya* level because he is conceptualising this trembling at the intellectual domain.

The dim memories of the divine origin are cognised as “first affections” because they are the first and the only memories of the infant after birth and evoke feelings of love in the baby’s heart. They are “shadowy” because they cannot be cognised vividly. Yet these memories are interpreted as the “fountain-light” because they include the awareness of the origin of the soul and as the “master-light” because they determine the way we cognise and comprehend our percepts and concepts. The poet interprets the influence of these divine reminiscences as giving us strength and protection. They make us endure the temporary stay on this earth. Life is judged as “noisy years” because of the not so peaceful existence on the earth, it is interpreted as transient as compared to the “eternal silence” of the divine home. Eternity evokes the images of a never-ending time and silence evokes the impressions of peace and quietness. These facts of human mortality and soul’s immortality are the truths that once realised are not forgotten. The truths once awakened cannot perish. These are physical conditions, mentioned at a metaphorical level, they occur at the *prāṇamaya* level metaphorically but for the poet they occur at the fourth domain of the *vijñānamaya* level. These truths are eternal and cannot be destroyed by man or his feeling of hatred.

From events 144 to 151 and events C to CII the poet uses the metaphor of the seaside to describe the glimpses of pre-existence. All these events occur at the intellectual domain for the poet but at the metaphorical level these events occur at various other levels. The soul views the seashore and hears
the sound of waters rolling at the *manomaya* level. The sporting children evoke concepts of joyful and carefree states. The waters are cognised as mighty and strong at the intellectual level. They roll – an event that occurs at the *annamaya* level because they move due to the presence of the wind.

The impressions evoked in stanza nine are of hope, transience, gratitude, appreciation, affection, strength, nurturing, continuity, brightness, support, love, authority, movement, shifting, playfulness, cheerfulness and light-heartedness.

The last stanza repeats the events of the third stanza in which the birds, the lambs and all the creatures of nature celebrate during the month of May. The poet is willing to join the festive activities of nature at the conceptual level. Since all objects and creatures of nature are celebrating together, the poet interprets them as a “throng”. Nature is celebrating, acting at the *prāṇamaya* level – “pipe” and “play” – interpreted by the poet at the *vijñānamaya* level as the natural objects and creatures moving in rhythmic movement to the music of the pipes. They are cognised to be full of gladness in the summer season. *Vṛtti* of merriment, vitality, vibrancy, celebrations and jubilation are created.

Events 160 and 161 delineate the absence of cognitions of childhood. The poet can no longer view the natural objects with the “radiance which was once so bright”. The splendour that he could interpret in viewing the natural objects is missing but the vestiges of those interpretations remain in his memories. These vestiges evoke the impression of strength. What strengthens his inner self is the concept of “primal sympathy”. Thoughts are
evoked by experiencing human suffering and are interpreted as “soothing”. Faith in immortality makes him fearless of death and maturity constitutes “the philosophic mind” that evokes reflective thoughts. The impressions of loss, determination, strength, faith, hope and reflection are created.

The sight of the fountains, the meadows, the hills and the groves (manomaya level) in the last stanza do not evoke the loss of affection (vijñānamaya level). Their sight evokes the impression of strength in the poet’s citta. The loss of the divine presence that cannot be cognised in his view of nature is interpreted as relinquishing the delight that he felt earlier. The loss has been relinquished by the poet’s own voluntary intentions by being involved in his earthly activities. What he has given up is to live in the “habitual sway” (vijñānamaya level) of the influence of the divine aspect of natural objects. Yet his cognitions of the natural objects are based on the judgements of the past. The brooks flowing in various directions of their channels (prāṇamaya level) are cognised as fretting or anxiously moving about (vijñānamaya level). The movement of water that is smooth and quiet is interpreted as “tripped lightly”. Early morning, viewed at the manomaya level, is evaluated as “new-born”, “innocent brightness” and “lovely” by the poet at the vijñānamaya level. The presence of the clouds around the sun is interpreted as gathering around. These clouds have lost the “visionary gleam”, they possess “a sober colouring” (vijñānamaya level). What sobers the poet’s vision is the awareness of “man’s mortality”. But this does not transform his citta to sadness because the reminiscences of the past glory are interpreted as new victories, in events 184 and 185 at the fourth level. The concept of the human heart is interpreted to incorporate feelings of tenderness, joy and fear. Due to these feelings in him, the poet interprets
that the sight of the most ordinary flowers (manomaya level) evokes deep thoughts (vijñānamaya level). Profound and provoking, the concepts are stimulated by the poet's cognitions. The impressions of strength, hope, smoothness, peacefulness, innocence, brightness, freshness, victory, joy, reflectiveness, thoughtfulness and profundity are created.

The role of memory is very significant in the "Ode". The poem is a process of recollection as the poet recalls his past cognitions of the external world based on the belief of the immortality of soul. It is not actually his perception that formulates the belief but the concept of immortality that creates the conceptual cognitions of the external realm. As a child his mind was not mature or experienced enough to conceptualise his perceptions in the manner that he can as an adult. The "visionary gleam" and the "celestial light" were not how the poet would have described his cognitions of nature as a young boy. Knowledge about the concept of rebirth and immortality of the soul at some stage impressed the poet and he relates that knowledge to the way he infers the sensuous perceptions. Charles Sherry comments upon the "act of recollection" in the "Ode":

In the activity of recollection the way out of a fragmented world is discovered. Although the child remains oblivious to the meaning of its anamnestic vision, the poet discovers its meaning in the act of recollection. His gaze turns backwards over the course he has travelled inland away from the immortal sea and comes to rest upon the child playing upon the shore. It is an act whose essence is distance and repetition. Distance separates the poet from his early experience of the world and frees him for the discovery of its significance. And repetition brings that experience near once again, not in its original form, but as an experience whose meaning has been disclosed and now accompanies it.
During the process of recollection, it is not only the memory of a previous experience that is recalled but new interpretations are also ascribed to old cognitions. The past experience, with its cognitions and inferences, is reinterpreted at the present moment. The poet, as an adult, can express his childhood cognitions in a very different manner than he would have as a child. The intervening years between childhood and adult stage add experience and knowledge which affect the present interpretations of the past experiences. The events in the “Ode” are not childhood memories but are the reinterpretations of those memories by the adult mind.

The vibhāva in the “Ode” are the objects of nature and the belief in the soul’s immortality. The poet’s cognitions of these objects and the belief stimulate a number of concepts that evoke varied impressions. The impressions can be categorised in the framework of Bharata’s list of bhāva. The poem presents a series of the past and the present cognitions. The states of being that play a recurring role in the poem are rati (delight) and šoka (sorrow) – they are the sthāyībhāva or permanent states that are evoked by various events of the poem. The poet’s recollections of his past cognitions of the natural objects garbed in divine splendour in stanzas one, two and three create a joyful state of being. The loss of this splendour in stanzas one and two evoke sorrow. The earth celebrating the summer month of May in stanzas three and four evokes harṣa bhāva or elation which is a saṅcāribhāva or a transient state and it sustains the rati bhāva experienced earlier. The cognition of the loss of the “visionary gleam” evokes cintā bhāva, i.e., painful reflection. Delineation of the origin of the soul and the various stages of life with their attributes evoke a contemplative mood. Rati bhāva is stimulated again with reference to the earth as a foster-mother in
stanza seven and the parent’s love in stanza eight. Āvega bhāva or agitation and flurry are evoked when the human activities are enlisted in the same stanza. Epithets for the child – “best Philosopher”, “Mighty Prophet” and “Seer blest” create surprise and astonishment at the marvellous qualities of a young child and stimulate vismaya bhāva. The worldly life being “strife”, “freight”, “custom”, “heavy” and “deep” evoke avahittha bhāva or constraint. Stanza nine, expressing joy at the remains of the earlier glory, creates rati bhāva again and this bhāva continues till the end of the poem as the poet joins nature in its celebrations, nurturing “Strength in what remains behind”. The various rasa evoked by these bhāva are śṛṅgāra, karuṇa and abhuta.

THE PRELUDE - Book VI

The episode of climbing the Alps in Book VI of “The Prelude” (ll 557 – 640), is a journey to view the sunrise. It is divided into three sections. The first section (ll 557 – 91), incorporates the poet’s disappointment at the loss of the expected perception – the sight of the sunrise. The second section (ll 592 – 616), is based on the poet’s reflections upon his experience and the restoration of faith in his own abilities. The self transforms from disappointment to assurance. The third section (ll 617 – 640), is a culmination of the same experience as the poet’s faith in nature is restored and at the same time, a unity among diverse natural events and the poet’s
mind is cognised. The final constitution of his self is that of peace and harmony. As Stelzig says:

The upshot of the encounter with Imagination, the absolutes, eternity and infinity, are successfully translated in this magnificent passage into the language of nature, which articulates them with compressed power. The resounding abstraction, “something evermore about to be” is realized and rendered palpable in Wordsworth’s perception of the forms of nature as a dynamic, perpetually ongoing interplay of opposites.18

The experience of crossing the Alps in Book VI of “The Prelude” commences with several events at the prāñamaya level – “we had turned, and clomb” (l 562), “we reached / A halting-place” (ll 564 – 5), “awhile we lingered, / Then paced” (ll 567 – 8) and “that road we took, / And clomb” (ll 574 – 5). The poet and his companion climb the Alps in order to join the group that has gone ahead. The steps taken by the poet are hurried because he wants to join the rest of the group. At the same time, the quick steps are taken with the expectation of an exceptional experience awaiting him. The anticipation is apparent in “an underthirst / Of vigour seldom utterly allayed” (ll 558 – 9). The perception of the only path before them is cognised as a “Conspicuous invitation to ascend / A lofty mountain” (ll 572 – 3). Cognitions of the track leading to the ascent hold the promise of raised expectations at the poet’s intellectual level because he hopes to experience something unique. The impressions of expectation and eagerness are created along with fear and doubt because of the uncertainty of what lies ahead.

The poet’s expectations are shattered with the verbal statement of a peasant who informs them that their destination does not lie above but below. The ascent has to be changed to the descent. The raised hopes lower to
disappointment, created by the thought of taking the downward path instead of the mounting one. The impression of disappointment is evoked at the realisation that their "future course, all plain to sight, / Was downwards" (ll 584 – 5). The sight of the descending path is inferred as lowering the expectations, evoking the vyrtti of despondency and dispiritedness. The sudden reversal of the mood creates disbelief, as the poet and his friend are "Loth to believe what we so grieved to hear" (l 586). The remnants of their expectations are still high, "For still we had hopes that pointed to the clouds" (l 587). The cognition of height evokes the impression of hope and the cognition of descent evokes the impression of disappointment. But the hope is finally extinguished as the realisation dawns that they had already "crossed the Alps" (l 591). Edwin Morgan describes the poet's inferences of this experience:

The traveller, eagerly, setting out after a rest to conquer a new Alpine peak, has in fact taken the wrong path and must now descend; the Alps have been crossed, and there is no more climbing to be done; but his mind feeds upon the imagined heights he must leave, and is loath to accept the fact that its longing cannot be satisfied, while at the same time recognising that its desire is a sign of its greatness... The whole incident, written in simple narrative style, yet becomes a symbol of considerable strength, because of this correspondence with the intellectual theme which is seen only after the reader has absorbed the influence of nature. 19

The state of disappointment is also evoked as the poet realises the loss of the anticipated cognitions of an extra-ordinary experience. What he had hoped to perceive had been pre-emptedly cognised as a lofty experience and the loss of that experience is the loss of the cognitions of loftiness. It is an expectation of an experience that has not been fulfilled.
The episode does not end here. What follows is the intervening reflection based upon the sensory experience but it is a reflection that follows years after the experience has occurred. Recalled experiences not only bring forth the past impressions but also evoke fresh responses. It is not a delayed response, the experience has been a part of his memory to be judged at a ripened age in a mature manner. The disappointed self of the poet is restored to hope by the power of his intellect, even if it happens a long time after the actual experience.

The creative impulse, called “Imagination” (1 592) by the poet is the core cognition. It is divided into the following sub-cognitions: it is a “Power” (1 592) that is awesome, it is inadequately named, it rises from the “mind’s abyss” (1 594) and it is like “an unfathered vapour” (1 595) that wraps around the mind. The mind’s depth is cognised as its “abyss” and its reflection upon various subjects is interpreted as travelling around. The potential of the creative impulse gives the mind the potential of a “Power”. It is cognised as a vapour because of its agility, its diffused, impalpable existence, its ability to transform its shape and its capacity to accord novel meanings to common objects. This power is “unfathered” because it is not easy to locate its source.

The poet admits his inability to cognise the potential of imagination when he experienced the crossing of the Alps in the past but at the present moment, he is aware of the “glory” (1 599) of imagination. It can take over the mind even at times “when the light of sense / Goes out” (1 600 - 1). It reveals the “invisible world” (1 602) – a world of inferences, interpretations, judgements, reflections and meditations. It is a world which is not totally
dependent upon sense perceptions. These revelations occur suddenly like the "flash" (l 601) of a light. Imagination is cognised as housing and harbouring "greatness" (l 602) because it possesses the ability to bestow extraordinary meanings upon ordinary things. The regret of the unawareness of crossing the Alps creates a state of disillusionment as the poet feels lost, "Halted without an effort to break through" (l 597). After several years he recovers from this loss because of his faith in his creative abilities. His lost hope is restored with the conceptual cognition of his intellectual potential that lies "in such strength / Of usurpation" (ll 599 - 600). The intellect can usurp the senses and achieve knowledge even in the absence of sense perceptions.

Progression from the earlier experience of the Alps is apparent in these reflections as the poet's self transforms from despondency to hope and confidence. What he could not see during his ascent of the Alps can later be constructed by his mind. But he does not construct a picture of the mountains and their environs. Even at the beginning of his ascent, all those years ago, he had expected to experience something beyond the ordinary, an ascent to "A lofty mountain" (l 573). Expectations of a "lofty" experience awaiting him could not be met at that time. But the present moment brings its consolation with the poet's faith in his mental abilities. He reaches the conclusion that the human being's "heart and home / Is with infinitude" (ll 604 - 5). Wordsworth does not refer to "infinitude" as God; nor is it imagination, for imagination is only a means to cognise the fathomless. It is something that is not substantial and cannot be perceived. It can only be conceptualised by its attributes:

With hope it is, hope that can never die,
Effort, and expectation, and desire,
And something evermore about to be.

ll 606-8

The self shifts to optimism and expectation once more. The concepts of "hope", "Effort", "expectation" and "desire" are inferred as "banners militant" (l 609). These attributes are conceptual – "blest in thoughts" (l 611). These are aggressive and combative attributes of the self because of which the soul does not seek for "trophies" or "spoils" to prove its "prowess" (l 610 - 11). Their achievements are cognised in perceptual images of "trophies" and "spoils" which are interpreted as perfect and rewarding. The soul of a creative intellect is cognised by its strength and its blessedness – two features that surround it. The conceptual cognition of the soul is rendered in the perceptual description:

like the mighty flood of Nile
Poured from his fount of Abyssinian clouds
To fertilise the whole Egyptian plain.

ll 614-6

The trope is used to cognise the hidden strength of the soul. The event, "mighty flood", occurs at the viññānamaya level, evoking images of torrents of the powerful source of Nile water, falling from the clouds to invigorate the Egyptian land. The unobtrusive soul issues forth the power of imagination that enriches the mind. The poet employs previous knowledge of a cognition acquired in the absence of a personal experience. The poet would have only read or heard of Egypt, Abyssinia and Nile. He exploits the usage of these names in order to evoke the impression of the ancient grandeur of these places and to impart an exotic feature to his image. The mind's ability to create is no less mysterious than an enigmatic foreign country to an Englishman.
The middle section of the Alps episode evokes the impressions of wonder, awe, strangeness, mystery, sublimity, greatness, hope, expectation, competency, blessedness, unfamiliarity, creativity and ingenuity. The poet’s self had assumed the state of despondency at the end of the first section of the poem, it is reconstituted with confidence, self-assurance and optimism in the second section.

The third and the last section of the Alps episode shifts from reflection to the memory of the completion of the sensory experience. Once again, the actions of the poet, occurring at the prāṇamaya level, lead to physical progression: “Downwards we hurried fast” (l 619), “Entered a narrow chasm” (l 621) and “did we journey several hours / At a slow pace” (ll 623-4). The eagerness and the anticipation, with which they began the journey, are revived in their not so hurried steps. The strait is cognised as “gloomy” (l 622) because their disillusionment has still not completely dissipated. The brook and the road are inferred to be “fellow travellers” (l 622) because they continue to journey by their side, as the poet travels with his friend.

The paradoxical cognitions of the last section leave a deep impact upon the poet. The core-cognition of the woods is their sight which incorporates the sub-cognitions of the height that cannot be measured and the decay that never actually takes place. At the manomaya level, the woods can be seen on a rising slope till as far as the poet can see, cognised as immeasurable height at the viññānamaya level. The poet can view some decaying trees at the manomaya level, he cognises them as “woods decaying” (l 625). But the woods as a whole continue to prosper, hence, they are interpreted as woods,
“never to be decayed” (l 625) at the vijnanmaya level. The potent force of the waterfall, seen at the perceptual level, is judged as “blasts” (l 626) at the intellectual level. The sight of the water, never ceasing to break from the fall (manomaya level), is interpreted as “stationary” (l 626). The cross current of the winds, felt at the manomaya level by the poet is judged as “Winds thwarting winds” (l 628) and impeding each other. The tossing winds are judged to be “bewildered and forlorn” (l 628). The summit of the waterfalls that cannot be seen is guessed to be the sky. The view of the water gushing down with great force is interpreted as “The torrents shooting from the clear blue sky” (l 629). The inexplicable sounds are ascribed to the rocks and crags at the intellectual level:

The rocks that muttered close upon our ears,
Black drizzling crags that spake by the way-side
As if a voice were in them....
ll 630-2

The sight of the circuitous stream (manomaya level) is interpreted as a frenzied, “raving stream” (l 633) (vijñānamaya level), a sight that makes the poet giddy and sick. The sight of the moving clouds is judged as “unfettered” (l 634).

All these contrary actions, perceptions and conceptions of “the darkness and the light” (l 635) evoke disparate impressions of “Tumult and peace” (l 635) in the poet’s self. But the poet’s being does not lose its harmony because all these contraries:

Were all like workings of one mind, the features
Of the same face, blossoms upon one tree;
Characters of the great Apocalypse,
The types and symbols of Eternity,
Of first, and last, and midst, and without end.
The antithetical events of nature are cognised as a harmonious whole by the poet. He interprets them in tangible events of the workings of a single mind, the features of the same face and the blossoms of the same tree. Their unceasing, eternal existence is described in stronger, transcendental images. So, the poet interprets the contradictory processes of nature as “types and symbols of Eternity” that cannot exist with a beginning, a middle and an end. The woods, the falls, the stream and the winds are the symbols of existence of life as well as death; they are eternal as well as transitory. At the viññānamaya level, the concepts of continuity and unity are accorded to discordant events that occur at the annamaya level, the prāṇamaya level and the manomaya level.

A sense of companionship is evoked at the beginning of this section as the brook, the road, the poet and his friend travel along. The contraries of nature create the impressions of immensity, death, life, continuity, forcefulness, fierceness, energy, conflict, tension, bewilderment, amazement, giddiness, saturation, freedom, unrestricted, wildness, tumultuousness, darkness, peace and light. In the last four lines, the effects of unity, likeness, harmony, solidarity, eternity, revelation and insight are achieved.

A series of bhāva are evoked in the poet’s citta during this experience. The reader experiences these bhāva, relishing the aesthetic experience created by the ensuing rasa. The hurried pace at the beginning of the ascent and the eagerness to receive the cognitions of the experience evoke utsāha bhāva (enthusiasm) and autsukya bhāva (impatience) creating the anticipation for
vīra rasa (heroism) which does not manifest initially. The regret of the unawareness of crossing the Alps creates viśāda bhāva (despondency) and dainya bhāva (depression) that culminates in soka bhāva (sorrow) evoking karuṇa rasa (compassion). The second section of the episode evokes vismaya bhāva (astonishment) at the mind’s potential to create, independent of sense perceptions. The bhāva of vismaya evokes adbhuta rasa (marvel and wonder) at the mind’s inherent potentiality and sublime tendencies. The last section of the episode evokes intense bhāva – that of āvega (agitation and flurry) at the cognitions of the contrary events that occur in the external world. The poet even experiences a brief state of capalatā (unsteadiness) as he feels giddy at the sight of the wildly meandering stream. The intense impressions of all the contrary events create ugratā (ferocity) as the winds thrust each other almost violently. Finally, all contraries are cognised and accepted as the “workings of one mind” and the poet is at peace with himself and the external world. He finds rati bhāva in the delight that he experiences at the co-existence of “Tumult and peace” and “the darkness and the light”, evoking śṛṅgāra rasa, i.e., the state of happiness.

THE PRELUDE- Book XIV

In Book XIV of “The Prelude” the episode of Mt Snowdon (ll 1 - 129) offers a unique experience. The expedition to view the sunrise has two sections. The first is the perceptual experience (ll 1 - 62) and the second is the poet’s reflective meditation upon his perceptions (ll 63 - 129). The poet, along with his friend, climbs Mt Snowdon to view the sunrise. The poet’s
cognitions of the prospect incorporate the sky, the moon, the stars, the land, the ocean, the mist and the mountains. The interpretations of his sensuous experience constitute his conceptual cognitions. The ascent during the "breezeless summer night" (l 11) is a climb through the "dripping fog" (l 12) that "covered all the sky" (l 13) and the mist that "girt" (l 15) around the climbers. The spreading fog is cognised as surrounding them on all sides. The ascent is quiet as they move forward with their own "private thoughts" (l 18). At the same time, they are aware of the shepherd's dog chasing a hedgehog. The silence, the mist and the night that is breezeless evoke the impressions of peace and quietness.

The initial part of this experience inheres several events at the prāṇamaya level or the active, voluntary domain – "westward took my way" (l 5), "We came" (l 8), "sallied forth" (l 10), "we began to climb" (l 14), "we breast the ascent" (l 19), "on we wound" (l 27) and "I panted up / With eager pace" (ll 30 -1). All these actions are undertaken with the expectation of a visual experience— that of the sunrise. The fast paced steps, cognised as eagerness, evoke expectation and enthusiasm for new cognitions that await the poet and his friend.

In spite of the poet's expectations of the view, he seems to be taken by surprise as the ground around him suddenly brightens and a light upon the grass falls "like a flash" (l 39). This unexpected sight of a sudden flash of light is not the first ray of the sun but the moonlight falling on the ground. The poet's vision encompasses the view beginning from the ground to the sky. The starless and cloudless sky sustains the moon – a sight that is inferred at the viññānamaya level as the moon being prominent and exposed,
hence "naked" (l 40) and also seeming suspended in the sky, as if hanging in the wide expanse of the blue sky. The poet lowers his eyes to the ground to view at the manomaya level the layer of the white mist, that covers the quiet sea (vijñānamaya level). The mist is cognised as "hoary" (l 42) because of its colour and at the same time, the cognition accords the view a supernatural element of being ghostly white.

The ocean, seen from such a height, appears motionless and the hills – the innumerable hills, cognised as "dusky backs" (l 43) due to their dark colour - are inferred to be hoisted up all around the ocean. The impressions of stature, dignity and grandeur are created. The mist, interpreted as "solid vapours" (l 45), spreads beyond the protruding edges of the land. The obtrusive headlands appear like "tongues" (l 46) to the poet. The mist stretches into the Atlantic, obstructing the view of the sea. The hidden view is interpreted as the diminishing and dwindling majesty of the sea which is usurped by the mist as far as the eye can see.

The moon maintains its majesty because it can be seen clearly as nothing shields it. The moon's position is high up and the ocean lies down below. As it shines on the ocean the poet interprets the scene – the moon "from her sovereign elevation, gazed / Upon the billowy ocean" (ll 54 -5). The stars appear inferior to the poet because most of them have disappeared and the remaining ones cannot match the brightness of the moon. The swelling waves of the ocean are deprived of their dignity because the ocean gives up its sovereignty to the mist, seeming "meek and silent" (l 56). Cognitions of the moon evoke the impressions of exaltation and loftiness; and those of the ocean evoke the impressions of submissiveness and resignation.
The thick layer of mist separates at a point causing “a rift” (1 56). Suddenly the poet can hear (manomaya level) the loud sounds of water from the streams and the torrents, cognised as roaring (vijñānamaya level). The rift is interpreted as “abysmal” (1 58) because its depth is measureless and as “gloomy” (1 58) because the moonlight does not reflect upon it. It gives vent to the water sounds beneath, therefore, it is cognised as a “breathing place” (1 58). The roaring waters of various streams and falls are heard suddenly and emerge as “one voice” (1 60). The sound is so loud that nothing can escape it – the earth, the sea and the starry sky seem to hear it (vijñānamaya level).

It is unlikely that the water sounds are only heard at the end of the sensory experience. They must have existed all along. The poet is not immediately conscious of these water sounds. Hartman analyses the sudden awareness of the sounds:

If he does not hear the stream of sound, which must have been there all along, it is because his senses were fixed by an obsessively visual image. So strong is the usurpation of sight that it masks the continuous sound, and the re-entry of the latter into consciousness appears like a breakthrough.20

The unnoticed sounds prove that it is not only memory that is selective but certain perceptions can also be blocked by the more dominating ones.

In the Snowdon episode the impressions of majesty, magnitude, vastness, grandeur, domination and superiority are evoked by the poet’s cognitions of the moon, the mist and the water. At the same time, the sea and the rift in the mist create the impressions of meekness, helplessness, submissiveness,
gloominess and hopelessness. The poet maintains a balance between the discordant impressions that exist side by side but do not merge.

The experience does not end here. What ensue are the reflections that are initiated by the cognitions evoked during the climb up the mountain but assume much larger dimensions. After the sense perceptions of the experience are "partially dissolved" (l 63) and "given to spirits of the night" (l 64), the poet begins his meditations "in calm thought" (l 65). What the poet perceives and infers from those perceptions, reveal the process of his mind. He ponders over his "majestic intellect" (l 67) - what it inheres, what it does and what it is capable of. These reflections conjure conceptual cognitions that are sometimes expressed in percepts of sensory experience. Thinking of his intellect, the poet claims to behold "the emblem of a mind / That feeds upon infinity" (ll 70 - 1). His potential to comprehend his creative process is cognised as viewing the representative mind that sustains itself "upon infinity" (l 71) and reflects upon "the dark abyss" (l 72). The immeasurable depth is dark, not because it is gloomy but because it is mysterious. The source of the mind’s power cannot be described in concrete terms although its acts are cognised as perceptual acts by the poet at the vijñānamaya level. The mind "feeds" (l 71), it "broods" (l 71) and is "intent to hear" (l 72).

The mind hears voices from the dark depths, voices that emerge as a single continuous flow. This focal point from where the voices emerge is the fountainhead of the mind’s power. What sustains the mind is the transcendental power which leads the senses to "ideal" (l 76) forms and possesses an immortal soul. Echoes of Platonic forms can be discerned as
the mind is given the capacity to reach for the "ideal" forms through the senses.

Wordsworth refers to the Snowdon experience and what it has revealed to him. The "awful and sublime" (l 80) prospect evokes cognitions that are "moulded, joined, abstracted" (l 83) and possesses an "interchangeable supremacy" (l 84). Various perceptions are fused, reconstituted and some of them are abstracted. For instance, the conjoined perception of the moon shining alone in the sky is "moulded" as the moon gazing upon the ocean and "abstracted" with the concept of "sovereign elevation" (l 54). The cognitive power of the mind stimulates the "least sensitive" (l 85) to be aware of its abilities. The "glorious faculty" (l 89) is imagination, or the creative impulse, of the "higher minds" (l 90). The cognitions are dependent upon the mind's power of creativity. The mind receives sense perceptions and creates cognitive awareness by its innate impulse:

They from their native selves can send abroad
Kindred mutations; for themselves create
A like existence; and, whene'er it dawns
Created for them, catch it, or are caught
By its inevitable mastery,
Like angels stopped upon the wing by sound
Of harmony from Heaven’s remotest spheres.

ll 93 – 99

The creative minds can "build up greatest things / From least suggestions" (ll 101 - 2) as the percepts need not be extraordinary. Their creativity depends upon their ability to infer what they perceive beyond the spatial and the temporal limits. It is the power that enables them "To hold fit converse with the spiritual world" (l 108). They have sublime powers and enjoy "the highest bliss" (l 113). They are aware of their abilities, are enthusiastic,
trustworthy and a source of moral judgement. The poet elevates the creative minds from the human to the divine level.

In this episode, Wordsworth bases his reflections upon the experience of the view from Mt Snowdon. His meditations are founded upon his perceptual and conceptual cognitions of the moon, the mist, the land and the sky. As he comprehends the process of the interpretation of his sensory perception, he understands the process of creativity. The vision of the moon, his exaltation of what he sees, the sound of the water and his sudden awareness of the significance of his perceptions delineate the workings of his own mind. The rift in the mist that emits the sun rays and the water sounds is symbolic of the sudden emergence of imagination from the mysterious abyss of the mind. Eugene Stelzig coalesces the two-part experience of Snowdon:

...in the Snowdon episode, experience and interpretation are not at odds, but work magnificently together to evoke the nature of the creative mind. The whole expanse of the natural scene from the moon on high to the waters and the sea far below, as an “image” (emblem in the 1850 text) of a “mighty Mind” reverberates with powerful meaning. The Snowdon passages, like the Simplon ones, grant a breathtaking extension in magnitude and power to inward consciousness. They create an inner space that approaches infinity.

The Snowdon vision stands as the conscious epitome of the growth of that mind. What Wordsworth beholds in the moon-illumined landscape is the dramatic revelation of what he has become, of the power that is his as a poet.\(^1\)

The second part of the Snowdon experience occurs at the \textit{vijñānamaya} level because the perceptual cognitions have been taken over by the concepts that
emerge from them. The impressions evoked are of awe, marvel, superiority, competence, proficiency, accomplishment, divinity and sublimity.

Utsāha bhāva (enthusiasm) marks the beginning of the Snowdon episode with the anticipation of a novel experience. In spite of the expectancy, the poet experiences surprise at the sudden appearance of the moonlight on the grass near his feet, almost alarming the poet and evoking trāsa bhāva (alarm). The visual impact of the scene is so intense that the poet experiences vṛttī of grandeur and majesty, evoking vismaya (astonishment) because of the inferences arrived at by his own intellect. Vismaya bhāva evokes abhuta rasa (marvel) at the marvellous experience undergone by the poet. The vibhāva, or the causes of the bhāva, are very potent and tangible; hence, they evoke very intense bhāva. The sthāyibhāva of the experience is rati bhāva (delight) and it evokes śṛṅgāra rasa (happiness) in the poet and consequently, in the reader.

The second part of the Snowdon episode is based upon the poet’s reflections following his earlier sensory experience. He ponders upon the workings of a creative mind which is no less than the power “from the Deity” (1112) and can create great things from trifles. The poet experiences mada bhāva (pride) and garva bhāva (arrogance) because of the potential of the human mind. These bhāva give rise to vismaya (astonishment) at the ability of the creative minds ensuing in the abhuta rasa (marvel) once again but this time the object of awe is the potential of the human mind and not the power of nature. The episode ends with the state of nirveda (contentment) as the poet’s faith in the moral values of the creative minds is constituted. Śānta
*rasa* (tranquillity) is the dominating *rasa* towards the end of the experience, evoked by the *vr̥tti* of peace and harmony.

The experiences in the poems studied in this chapter emerge either from the physical surroundings, like the poet’s visit to the Tintern Abbey, Mt Snowdon and the Alps; or from the poet’s notions like the concept of life after death in the “Ode”. The impetus for the poems, whether physical or conceptual, assumes larger dimensions than the immediate physical reality or an abstraction of the mind. The physical environs in these poems are not significant as objects of beauty but are symbols of the mind or even representations of infinity. The poet’s mind is active at the intellectual level where the faculty of imagination renders the object subject fusion. The outer and the inner realms coalesce in the manifestation of art. The physical is inferred as the eternal and the finite as the infinite. On the other hand, the infinite or the eternal is portrayed in concrete images. But even in these images the reference is to the spirit of eternity in the physical objects. The experiences in these poems are not just reflective but are transcendental. The poet does not merely assimilate impressions from his experiences; he comprehends a larger reality beyond the appearances of the external phenomena and feels the unity of existence. The reconciliation between the phenomenal and the eternal, the finite and the infinite is effective.