An intensive study of the works of Rousseau, Wordsworth and Whitman (in the earlier chapters) explicates an indivisible bond between man and nature in their oeuvre. But this treatment of nature and its impact upon man inevitably differs depending upon the information, capacity, elevating seemingly trivial objects into significance. Wordsworth has displayed a remarkable power in treating the simple feelings of the heart. Deep feeling is wedded to lofty understanding in his poetry. Wordsworth's love for nature is probably truer, and more tender than that of any other English poet before and since. In him nature comes to occupy a separate and independent status. Wordsworth has a full fledged philosophy, a new and original view of nature. He conceives of nature as a living personality. His belief that there is divine spirit immanent in all the objects of nature may be termed as mystical pantheism and is fully expressed in "Tintern Abbey". It was Wordsworth's love of nature that led him to love mankind. According to him, human nature exists in its pure and elemental state in the midst of nature. Man is at his best when he lives a life of primal simplicity in constant communion with nature. Moreover, in the company of nature, man is unsophisticated, more direct, nearer to his own elemental passions, and less affected and artificial in the way he expresses his passions. The elementary human feelings are more accurately contemplated and more forcefully communicated in the humble and rustic conditions of life. According to Wordsworth 'man in nature' is the proper theme of poetry.

Love for nature was the result of the Romantic Movement's, revolt against classicism. The return to nature and the recreation of lyrical poetry marked the first
breach with the classical tradition. Rousseau was the first to bring people out of the drawing rooms and salons and showed them the beauty of lakes and mountains. For him mankind was born free and good but became corrupted by social pressures and habits. It was only in the company of nature that man could enjoy real happiness and childlike innocence. Rousseau felt that a child who was not corrupted by the laws and vices of society enjoyed a profound and more satisfying relation, through the unconscious, with nature.

Both Rousseau and Wordsworth tried to expose how the growth of civilisation corrupted natural goodness and increased inequality between men. Wordsworth, without being non-conformist, attributed great power to nature and pointed to the susceptibility of man to feel easy prey to pride and power. Wordsworth like Rousseau, subtly invoked the inviolability of personal ideals against the powers of the dictatorial state and pressures of urban society.

Wordsworth's creative originality among English poets remain closely linked to his intimate contact with the revolutionary faith. Wordsworth attained adulthood at a momentous era in the history of Europe. The impact of the French Revolution surfaced in his thoughts. Rousseau's psychological insight into isolated and community life, his essays on liberty and corrupting aspects of civilisation proved a catalyst to his imagination. The most stirring and thought provoking of his observations that "Man is born free, and everywhere he is in chains" was certainly what must have been drawn out the sentiments of liberty, compassion and republicanism that lay dormant in Wordsworth. During the French Revolution, Wordsworth tried to take up his vocation as a poet and sought refuge in healing communion with nature. Consciously or unconsciously there were Rousseau's views coming alive in the poet's own personal experience. In his Discourse, Rousseau proved that the inequality of mankind was hardly felt, and that its influences were hardly next to nothing, in a state of nature. He discussed the origin
of inequality and traced its progress in the successive developments of the human mind, that manifested themselves in the various expressions of civilisation.

Rousseau's well known fundamental tenets are found in Wordsworth. He has the same mystical faith in the goodness of nature as well as in the excellence of the child. His ideas on education are almost identical. There is also a similar diffidence in respect of the merely intellectual process of mind, and an equal trust in the good that may accrue to man from cultivation of his senses and feelings. But these resemblances do not mean repetition and imitation. Moreover, men's ideas are their individual possessions. The manner in which a man and above all a poet becomes possessed by his creed and the stamp he puts upon it are the things that really matter. Wordsworth formed his thoughts and his convictions in the light of the circumstances of his own life, whereby they assumed a reality wanting in those of many contemporaries. There was a time when he wanted to rush to the lap of nature and simultaneously hankered to escape from the country into the din of city life. As he wrote to his friend William Matthews "Cataracts and mountains are good occasioned society, they will not do for constant companions". Indeed, to him turning away from nature represents a dereliction from his primary loyalties.

In this mood he moved to London, arriving in the metropolis in early 1795, and remained there till August. A mention of this incident is relevant to the issue of the poet's vision of human nature and suffering. There were other visits to London both before and after this sojourn. In his poetic account of that bustling world he included the whole 'Motley imagery' of fairs, circuses, theatres, parliament, shops, factories, slums and fashionable promenades. Although the poet found much to his interest, the lasting impression was nevertheless that of suffering and alienation.
He realised unless one had sympathy for nature, one could not understand one's fellowmen. Wordsworth eventually returned to the countryside to rediscover not only the loveliness of natural forms but deep roots of human fraternity. A certain grandeur in the multifarious life of the great city bestowed him with deeper understanding of humanity. He became aware not only of the gaiety but of the fierce confederate storm of sorrow, barricaded evermore within the walls of cities. This awareness, however painful, served to deepen and humanize his soul.

Unlike Wordsworth, Whitman found solace while moving into the city. He was down to earth, pragmatic in his approach. He loved to wander through the streets of Brooklyn and New York, observing the life of his fellow countrymen and jotting down verses in his notebooks. His heart was always full of tender love for human beings, for fellow citizens, for the toilers of his homeland. The poet loved these simple people because in this democratic crowd, among people with no money, it was possible to find human solidarity expressed to the full, without selfishness. That was why in his notebook Whitman used the word "sublime" to describe the drivers and boatmen and men that catch fish or work in the field; that was why he did not want to "descend among professors and capitalists", but said that he would "turn the ends" of his trousers around his boots and his cuffs back from his wrists to walk with common people. Whitman's magnificent philosophical poem "Crossing Brooklyn Ferry" is based on the life on the East River. Whitman could learn a great deal more about life from his simple friends and absorb their poetic experience of the world; not only did he draw on the warmth of their spirit - he was generous in sharing with his comrades the fire of his own heart.

For Whitman there could be no poetry without "the simpler affections of heart". The author of Leaves of Grass regarded an ordinary man a heroic figure.
He championed a literature which would reproduce life realistically and opposed the tendency "towards nocturnal themes" in his love for health, beauty and ideal of the unity of beauty and morality. The purpose of *Leaves of Grass* is to show how man can achieve for himself the complete freedom possible within the limits of natural law. He decides to sing not of Kings or the Nobles but of the 'divine average' of American citizenry, engaged in homely yet wonderful everyday tasks. His poetry is replete with unforgettable pictures of American people and American scenes. The blacksmith, the Negro teamster, the butcher, the farmer returning from the fields, the mother sewing, the soldier keeping watch on the battle-field, the prostitute, the pioneer and hundred of others all move in motley, yet somehow intensely living - throng the pages. We hear the hum and clatter of house building, ship joining, ferrying, mining, iron smelting, stone - cutting and cotton loading. Since Whitman identifies America with the concept of freedom, he is regarded as the poet of American Democracy.

As a poet who has witnessed the sufferings of the poor in France, the horrors of revolution, and the distress caused by war, Wordsworth is poignantly aware of the realities of life but believes that the influence of nature on man is soothing. By describing the characters like Shepherd Michael, who have lived their lives close to her and so have been shaped and formed by her influences, he endows nature with a new meaning, as a wonderful power calming and influencing man's soul.

The magic by which Wordsworth succeeds in evoking the real and the natural by the transforming power of the imagination - a magic as potent in its own way as that of the supernatural or of the super real - is the crux of Wordsworth's romanticism. He succeeds in making the familiar and common place wondrously uncommon and unfamiliar. Even where the moon of imagination shines rather palely over the known and familiar landscape, it is possible to visualise the
original feeling of strangeness. Where the intention and achievement go hand in hand, the transformation is simply enchanting in its effect without the least ado, with few external aids and minimum possible dislocation and disturbance, without any straining after soaring imaginative effort or a too conscious and persistent invocation of all the passions - the transformation is brought about naturally, inevitably, in a manner which almost takes the reader by surprise.

In "The Solitary Reaper", the loneliness of the girl and the unfamiliar dialect in which she sings at once strikes a note of mystery. The effect is rather deepened by rather conventional imagery of nightingales, singing among the Arabian Sands, undoubtedly by the very fresh and original one of the cuckoo-bird. Then the guess at the subject of her song dissolves at a single touch the whole solid fabric into a melancholy phantasm. History, the solid picturesque pageant becomes an unsubstantial mixture of "old unhappy, far off things" and "battles long ago". All the while, however, human interest is not obscured and this is emphasised by the immediate transition to normal life when the poet feels she may be singing about the familiar matters of daily life. Then as the poet leaves the scene and carries the memory of the song with him, the romance and mystery of the Solitary Reaper are linked up with the haunts of man and become humanised. In a similar manner, the Highland Girl is transformed into a vision, a spirit of the place, "a shower of beauty", "a wave of the wild sea" she and her environment appear "like something fashioned in the dream," yet she is blessed with human emotion. Lucy, dwelling among the untrodden ways, with grace borrowed from the motions of storm and beauty born of murmuring sound on her face almost tends to dissolve into "a presence and a motion" in the midst of nature.

So Wordsworth's transformation of common place reveals his tendency to etherealize the sensible features of reality till it vanishes into glory and freshness of a dream. The Solitary Reaper is dissolved into nameless well of song, the
Highland Girl into a vision. Wordsworth is not a realist like Crabbe knocking his mind in vain against a hard and impenetrable substance. He is not only a realist but a dreamer also. Only, his dreams, unlike Shelley's are not self contained. Rather they grow around reality, gradually transmitting into its own substance, till one asks oneself in wonder whether the reality he is hitherto perceiving has any existence of its own.

Wordsworth believes that the influence of nature on the human mind is something more than what the human mind offers in return. No development is possible without a reciprocal attitude between man and nature. There is an unsparing truthfulness in his painting of human pain and wrongs. It is undeniable that Wordsworth carried a peculiar poetic burden. In his early poems Wordsworth was consciously breaking new ground in subject - matter and style. "She Dwelt Among the Untrodden Ways" is apart from any deeper considerations, an example of the spectacle of lonely existence and suffering in solitude which compels his attention and his sympathy.

He observed the natural objects with the life that neither would be dazzled from without nor cheated by preconceptions within. The passion for human nature was in his very blood. The perfect truth of nature in his images and descriptions bears testimony to the fact that by holding a genial intimacy with nature he gave a physiognomic expression to all the works of nature. By choosing the simplest elements of nature and by identifying them with the abstract conditions of human mind, he could give rise to living situations of practical relevance.

Whitman lacked Wordsworth's capacity to transform the simple and elemental into mystical and magical but, had perhaps, greater affinity of work-a-day humanity. Whitman's heart pulsated with the music of human brotherhood. The great principle of mutual comradeship and of working men's
unity and brotherly love is expressed in Whitman’s poetry with immense artistic force as when he writes "the press of my foot to the earth springs a hundred affection". Whitman indeed freely scatters his love, for instance in "Song of the Open Road" addressing his reader as "comrade" and giving him his ‘love more precious then money’.

In the famous fifth part of "Song of Myself", which has been subject to inordinate amount of criticism, Whitman is basically telling us how his love for a woman has made him feel the majesty of man’s love for man. The poem simultaneously describes the passion of the lyrical hero for his beloved and the poet’s affection for all mankind. Whitman sings of the joys of human love and friendship in many of his poems. In one poem after another Whitman offers his friendship to any human being he meets. What genuine warmth is expressed in his words " Stranger, if you desire to speak to me, why should you not speak to me and why should I not speak to you". The theme of unity of all people and the poet’s insistent affirmation of his sympathy and love for man are the persistent strains in the fabric of his poetry. Indeed his beautiful visions of a happy society are based on comradeship and solidarity, echoing the watchwords of the French Revolution.

It is significant that Whitman consistently opposed the typical romantic tendency to emphasise the superiority of nature over the city and over civilisation in general. While many of Whitman’s precursors exhibited a distrust for the big city, depicting it as apotheosis of everything repulsive and foul, almost a symbol of evil, Whitman in his Drum Traps, describes it feelingly. He argues that in the towns there live thousands of freedom loving Americans, ready to go to battle against the slave owning south. In these towns therefore, man’s magnificence is strikingly obvious. On the other hand, even simpler poems of Wordsworth are largely concerned with the English Lake country; with the race and the environment. It was Wordsworth’s mission both to represent and consecrate. His
lakes and hills form an unchallenged sanctuary, and a central memory of peace. A poem written as early as 1786, when he was hardly a lad of sixteen, points to his passion for his native locale when he says: 'Dear nature Brooks your ways I have pursued, how fondly' In the poem "Give Me a Splendid Sun" Whitman also sings of nature, the "splendid" sun, autumn orchards bursting with the juice of ripe fruit, fields where the "unmow'd grass grows", and then says that there is something even more scintillating, even more satisfying in the city, where the crowds move endlessly along the pavements. Further on, Whitman speaks ecstatically of soldiers who march through the streets of Manhattan enroute to the front. 'Manhattan crowds, with their turbulent musical chorous'. The same idea of superiority of the big city over nature is expressed in the poem "Rise O Days From Yours Fathomless Deeps" and in many others written during the war.

Although in almost all his poems, Whitman describes nature in one way or the other, nature assumes a secondary position in his writings. In the very first works which flowed into the mighty ocean of Leaves of Grass, he depicts nature as joyful and at times stormy, but always close to man and accessible to his understanding. But in the poems which Whitman wrote in the second half of his life nature is largely serene and limpid. Once again nature had become the source of joy as it had been when he wrote: "Press close, Bare Bosom'd night", but the poet is more restrained. His imagery is closer to everyday reality.

Whitman knew that the book of his life would not remain open much longer, that death was not far off, but he wanted the spirit of youth to live on in his poetry. He would not have his verses smell of decay. As he says while addressing nature 'Give me your O spring, before I close, to put between its pages'. He was happy when face to face with nature, but never forsook the turbulent problems of social reality for the world of fields and woods.
On the whole, Whitman sees things in a different perspective - man, his work, friendship, love, nature - the whole immensity of life flows into his poetry like a spring torrent. Whitman eulogizes the magnificent human body, genuine love, heartfelt comradeship, the glorious summer sky. When meditating on life and death, the failure of man or the grandeur of science, Whitman reveals the facets of his talent which are not so apparent in him as the poet of American and French revolutionary cause. However, it is indubitable that the grandeur of the social struggle opened his eyes to life in all its multi-hued brilliance.

Whitman remains a realist even when reality is hard on him. A remarkable trait of the poet is his constant stirrings towards the future. The author of *Leaves of Grass* is striving together with whole of humanity, towards ever new spiritual heights and new achievements in the conquest of the physical world. It is also important to note that his desire to "pass and continue beyond", his dissatisfaction with what has so far been achieved is combined in Whitman’s mind with sober awareness of the realities of life. Ultimately the poet’s work, whatever its romantic features, is essentially realistic.

In fine Nature, though varying in degree, plays an important role in the writings of Rousseau, Wordsworth and Whitman not only in evolution and awakening of the human psyche but also in liberating man from the defiling and debasing influences of crass materialistic society.