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Romanticism in the poetry of Wordsworth.

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Thesis

ROMANTICISM IN THE POETRY OF WORDSWORTH

by

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Romanticism in the Poetry of Wordsworth

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Romanticism in the Poetry of Wordsworth

William Wordsworth, one of the outstanding writers of the nineteenth century, unquestionably deserves to be ranked among the great Romanticists. For years a great many distinguished critics like Irving Babbitt and William Lyon Phelps have contributed to the literary world valuable surveys on Romanticism. Still others have made excellent studies of Wordsworth's poetry, but there seems to be little available material detailing the romantic elements in Wordsworth's poetry. It is, then, my plan in writing this paper, first to set forth rather briefly the underlying principles of Romanticism as they have been determined from the researches of scholars, and then to show how Romanticism is expressed in those poems of Wordsworth that were written up to and including 1807, which terminates the years of his best poetry.

In a study of the various movements which led to Romanticism, it is well to take cognizance of the influence of Classicism. It is generally thought that the strict rigidity of Classicism tended to bring about what is termed as Romanticism. No sharp line of demarcation can be drawn as to the date of the ending of Classicism and the beginning of Romanticism, but most writers are agreed that "the classic or pseudo-classic period of English literature lasted from the middle of the seventeenth century till the end of the eighteenth century."⁽¹⁾ Classicism fosters "conservatism, authority, imitation of the spirit of the past."⁽²⁾ It is marked by a "reserve, self-suppression of the writer.....Clear unimpassioned, impartial presentation of the subject..... is the prominent

(1) Beers, A History of English Romanticism in the Eighteenth Century, p.34.
(2) Ibid., p.10.

(1)
feature of the classic style'."

As time went on the early writers began to rebel against an exceedingly conventional method of speech and writing; as for example, in poetry they resented "the acceptance for almost every kind of work of cut-and-dried patterns..... Each piece was expected to resemble something else, and originality was regarded as a mark of bad taste and insufficient culture." (2)

It is not difficult to see, therefore, that this limitation of subject to be treated to a very few classes and kinds could not exist for long without some opposition. (3)

However, a reaction set in against this style of writing, which counted among its many exponents, for example, Anne Finch, Countess of Winchelsea, (died 1720) who was "entirely out of sympathy with her age..... She was the solitary writer of actively developed romantic tastes between Marvell and Gray

It is in her fondness for country life, her love of the outdoor beauty, and her accurate descriptions of nature, that she differs from her contemporaries." (4)

Another writer, William Hamilton of Bangour, (1704-1754) "seems to have had a great deal of force and passion which he deliberately repressed - perhaps thinking the age would not stand it- perhaps himself ashamed of it." (5)

It must not be forgotten that during this early period there appeared frequent imitations of Oriental tales and translations of ancient Scandinavian literature that were in time to exert a pronounced influence on Romanticism.

It is very apparent that the writers between 1740 and 1798 were placing a strong emphasis on the emotions. Melancholy and gruesome ideas

(1) Beers, A History of English Romanticism in the Eighteenth Century, p. 12.

(2) Beers, A History of English Romanticism in the Nineteenth Century, p.184.

(3) Ibid., p. 184.

(4) Phelps, The Beginnings of the English Romantic Movement, p. 26.

(5) Ibid., p.35.

attracted the pen of Edward Young in his Night Thoughts, Robert Blair in his The Grave and Thomas Gray in his Elegy Written in a Country Churchyard. Indeed these authors wrote so much about graveyards, bats, the shades, and the like that they came to be termed the "Graveyard Poets". The "Gothic romance", so named because its action was usually laid in medieval times, offered still further opportunities for writers to revel in the horrible, the supernatural, and the mysterious. Horace Walpole's Castle of Otranto was a striking example of this Gothic novel. Even before the appearance of this book, "a Frenchman, the abbe Prevost, whose novels were well known and imitated in England had begun to spice the sentimental domestic novel by the addition of such properties as romantic castles, ruins, dungeons, ghosts and supernatural occurrences." ⁽¹⁾ Mrs. Radcliffe, author of The Mysteries of Udolpho, ⁽²⁾ "had never seen even the romantic scenery her fancy reveled in" as she wrote so entertainingly her romances of sentimental adventure. It is interesting to note, however, "when the ghostly apparitions or seemingly supernatural phenomena had served their melodramatic purpose", ⁽³⁾ she found it necessary to satisfy her readers by showing "some ⁽⁴⁾ entirely natural causes accounted for the appearances."

The attitude of men towards attempts to write about something or to revive the medieval is clearly shown in the unfortunate experience of Thomas Chatterton; who, fearing to reveal his authorship, wrote some ballads under an assumed name. He very successfully pictured the simplicity of the Middle Ages, but upon failure to gain poetical recognition, became discouraged, and committed suicide. Another writer of interest to us was Bishop Thomas Percy, whose fond love of literature led him to collect a number of mid-century ballads, which have been preserved in his

(1) Bernbaum, Guide Through the Romantic Movement, p.39.

(2) Ibid., p.58.

(3) Ibid.

(4) Ibid.

Reliques of Ancient English Poetry (1765). The effect of these treasures of subsequent literature on writers is inestimable.

In matters of religion, for the intellectual class there was Deism, a cold rational philosophy based on reason instead of emotion. For the less favored groups Deism offered no solace for their religious emotional fervor, hence a change was soon to be effected from conformity to more freedom. Other efforts to free man came as a result of the French Revolution, declaring for all a philosophy of individualism. Godwin too had a potent influence on many thinkers of his day. His belief was that each man should govern himself in the light of reason, in short, the supremacy of the individual should even hold against all institutions of law. Man then was to be governed by a natural law. Wordsworth as we shall see succumbed to this philosophy, only to discover in time that it was too idealistic to be followed.

Prior to the advent of Romanticism there were certain other trends which helped to promote its development, namely, "the revolutionary naturalism of Rousseau, and the transcendental movement of Germany from Kant to Hegel." (1) Rousseau's (1712-1778) doctrine "back to Nature", emphasized "the worth and dignity of man as man, and the power of natural scenery to respond to his needs." (2) He "bids us strip off these lifeless encumbrances which the ages have accumulated and get back to what is elemental, natural and therefore essential in man." (3)

Among other writings that influenced the development of Romanticism in European literature was Macpherson's Ossian. But it is well to remember, however, that Macpherson was not a romanticist; in fact, he even attacked Romanticism. (4) "Speaking of the Highland bards he says, 'They then launched out into the wildest regions of fiction and

(1) Herford, The Age of Wordsworth, p. xvi.

(2) Ibid., p. xvi.

(3) Powell, The Romantic Theory of Poetry, p. 10.

(4) Phelps, The Beginnings of the Romantic Movement, p. 150.

romance..... These tales it is certain, like other romantic compositions have many things in them unnatural and consequently, disgusting to true taste.' Macpherson had no idea that he was furthering a genuine Romantic revolution."⁽¹⁾

One authority, Mr. Moore, in his article: Wordsworth's Unacknowledged Debt to Macpherson's "Ossian" declares "it can be shown that he (Wordsworth) was familiar with the subject matter, the spirit, and, in places with the exact phraseology of Ossian; that he borrowed an Ossianic word or two when he needed it; that many of his poems deal with themes relating to the Ossianic poems, or present images or lines to which parallels may be found in Ossian and that in his passionate love of the mountain wilderness he (Wordsworth) came very near the spirit of the blind bard of Selma."⁽²⁾ In fact he goes on further to say that "the ancient legend did more than any single work to bring about the romantic movement."⁽³⁾ Let us not overlook the fact, however, that Ossian belongs largely to the subjective side of Romanticism."⁽⁴⁾

Body

Before examining the romantic elements in Wordsworth's poetry, I believe it would be of interest to the reader to review briefly the main facts in the life of the poet.

William Wordsworth, the second of five children, was born at Cockermouth in Cumberland, England on April 7, 1770. His father, John Wordsworth, was a lawyer in the service of the first Earl of Lonsdale. His mother, Anne, was the only daughter of William Cookson, a mercer of Penrith. Unfortunately, Wordsworth's mother died when he was eight years of age, and after her death the family was scattered, William being sent to

(1) Phelps, The Beginnings of the Romantic Movement, p.150.

(2) Moore, Wordsworth's Unacknowledged Debt to Macpherson's "Ossian", p.362.

(3) Ibid., p. 374.

(4) Phelps, The Beginnings of the Romantic Movement, p. 152.

the Grammar School at Hawkeshead, in 1778. Five years later, however, he became an orphan at the death of his father.

Although Wordsworth as a boy in grammar school was rather perverse and self-willed, his masters were very sympathetic and overlooked many of his faults. During these early years he enjoyed out-of-door life and engaged in sports, with all of the zest of a vigorous youth. The natural beauties of his boyhood were so dear to him that in anticipating leaving them he promised:

"My soul will cast the backward view
The longing look alone on you."

Extract from the Conclusion of a Poem Composed in
Anticipation of leaving School, 7.

In 1787 the poet entered St. John's College, Cambridge. College life was not so enjoyable to him as schooling at Hawkeshead was; nevertheless he pursued the curriculum with which he seemed to be in little harmony. Notwithstanding the fact that Wordsworth had written some poetry by this time, it was not such as to give him the recognition he later received. An Evening Walk and a few other poems of minor importance appeared during his college years.

Wordsworth's summer vacations during his college days he records among his happiest experiences. One vacation he spent with his beloved sister, Dorothy. Another summer, namely, during the year of 1790, he journeyed on foot through France, Switzerland, and northern Italy with Robert Jones, a college mate. The two young Englishmen, arriving in France just on the eve of the French Republic, saw

"France standing on the top of golden hours,
And human nature seeming born again."

The Prelude; 6,340.

In 1791 Wordsworth was graduated from college, but at this date he

was not certain as to his life occupation. He took walking trips in England with his friend, Robert Jones, and in the winter of the same year he returned to France for a year to learn French. It was at this time at Blois that he became an ardent supporter of the Girondist party and a staunch friend of General Michel Beaupuy, his political adviser. Very devout was the friendship that existed between these two men, unfortunately

Beaupuy

"Perished fighting, in supreme command,
Upon the borders of the unhappy Loire,
For liberty, against deluded men."
The Prelude; 9, 424.

It was during this rebellious period of the French Revolution that Wordsworth met Annette Vallon whom he fell in love with and by whom he had a daughter, Anne Caroline. As chaotic conditions in France made marriage impossible at that time, Wordsworth returned to England in 1792 to seek financial aid from his guardians; but while he was at home, inimical relations arose between France and England and his attempts to communicate with Annette were frustrated for nine years.

His political hopes for France by 1793 were greatly shaken; the political party which he had joined had been overthrown; the Reign of Terror held the country; and Wordsworth "torn between his strength of principle on the side of Beaupuy and his strength of sorrow for the Girondists' victimsheld too by native loyalty to England, saw her join the coalition against France with feelings of deepest anguish."⁽¹⁾

Thus mentally disturbed, he sought comfort in the philosophy of William Godwin. In Godwin's Enquiry Concerning Political Justice, published about the same time that war was declared between England and France, Wordsworth found a solace for the problems that were vexing his

(1) Magnus, A Primer of Wordsworth, p. 15.

own heart. Conscience stricken because of his relations with Annette and troubled by the events of the French Revolution, Wordsworth found himself frantic for some mental refuge. In so hopeless a state of mind Godwinism seemed to Wordsworth to be his only panacea. "Godwin equally by rationalising human error and violence and by preaching salvation through rationalism seemed to offer him a way of preserving his faith while altering its terms of reference."⁽¹⁾

"Rousseau had asserted that Man was born free, but everywhere he is in chains; Godwin replied that he is born in chains and has never thrown them off, but that the unprejudiced rationalist can count the links in every chain with scientific precision and so discover a new freedom."⁽²⁾

Steeped for a time in pure rationalism, Wordsworth tried to excuse his own unprincipled behavior toward Annette. He was convinced further that the happenings of the French Revolution were evidence that "human instincts were less to be trusted than the Lake Country had encouraged him to believe."⁽³⁾ This was a most critical period in our poet's life, for we see him now abandoning those sound principles of which for so many years he had been so staunch and ardent an advocator. Fortunately the influence of Godwin did not dominate Wordsworth many years, for "the realisation came starkly upon him that Godwinism in fact solved none of his problems, that it denied his deepest instincts and promised salvation only by excluding all that had once given life its richest meaning."⁽⁴⁾

Gradually relegating pure rationalism and renewing the spirit of his better self, Wordsworth's life about 1795 began to assume a more cheerful aspect as he took up residence with his sister, Dorothy, first at Racedown and two years later at Alfoxden. In this home grew up a devotion and companionship between brother and sister that is memorable in literature. To this period also belonged the development of a friendship

(1) Fausset, The Lost Leader, p. 126.

(2) Ibid., p. 164.

(3) Ibid., p. 126.

(4) Ibid., p. 168.

with Coleridge. The result was that the latter joined Wordsworth and Dorothy on their frequent walking tours. It was not long before Coleridge and Wordsworth had united their poetical efforts in the authorship of The Lyrical Ballads, which contained Coleridge's The Ancient Mariner. With the proceeds from these poetical enterprises, Coleridge and the Wordsworths passed the winter of 1798-1799 in Germany, a country which, to Wordsworth's temperament, proved to be most fascinating.

Having parted from Coleridge, Wordsworth and his sister returned to England to settle in Grasmere, a beautiful little village in the Lake District. Dove Cottage, so frequently referred to in Wordsworth's poetry, was the delightful home in which he pursued his life interest. He now produced between the years 1795-1807 many of the lines that have placed him in the hall of fame.

After a trip with his sister to France, where he visited Annette and his daughter, Wordsworth returned to Grasmere very much displeased with the political status of France. Thereupon in 1802 he married Mary Hutchinson, a companion of his childhood, who as a wife was to him a "Phantom of delight." Domestic life seemed to have been enhanced by the addition of his wife to the household. When the family numbered five children, the Wordsworths found it necessary to remove to a larger house on Allan Bank and subsequently to Rydal Mount.

As the years went on, among the many trips that Wordsworth enjoyed was the delightful tour of Scotland with Dorothy and Coleridge. Family responsibilities prevented Mrs. Wordsworth from joining the party. Here Wordsworth met Sir Walter Scott, who later became a life long friend. Dorothy's Journal details the journey through Scotland. Unfortunately Coleridge was not able to remain with the party throughout the trip.

We find that an adventuresome spirit in Wordsworth attracted him to such countries as France, Ireland, the Isle of Man, Scotland, Switzerland and Italy, all of which furnished him a wealth of material for his writings. Amid this life of travel he had some sorrowful experiences that deeply affected him -the most outstanding being the death of his brother, John, and the incurable illness of Dorothy.

In mentioning some of Wordsworth's outstanding poems that appeared before 1807 we have the Lyrical Ballads, The Prelude, the sonnets "dedicated to National Independence and Liberty", and the Ode, Intimations of Immortality from Recollections of Early Childhood. At the time of the publication of these poems, however, Wordsworth like many other authors, passed with little notice; but despite that fact, his enthusiasm for writing did not decline. He continued to write throughout his long life, but it is agreed that much that he produced after 1807 did not add to his laurels. In 1830, however, the much merited fame came to him, and in 1843 England conferred upon him the honor of Poet-Laureate, which he held for seven years.

On April 23, 1859 he died. According to his wishes he was laid in a modest grave in Grasmere.

Before we undertake to relate the romantic aspects of Wordsworth's poetry, let us examine the word, "Romanticism", etymologically. We are impressed with the fact that it may be traced historically to the old French word, roman, which "meant originally the various vernaculars derived from the Latin, just as the French still speak of these vernaculars as les langues romanes; and then the word roman came to be applied to tales written in the various vernaculars, especially in old French." (1)

(1) Babbitt, Rousseau and Romanticism, p.3.

From a fifteenth century Latin manuscript it has been found that these tales comprised "books of poetry composed in French on military deeds.....
 (1)
 for the most part fictitious." The French also have the words romantique and romanesque, the latter they use "in the sense of wild, unusual,
 (2)
 adventurous—especially in matters of sentiment." "In Germany the romantisch as an equivalent of the French romanesque and modern German romanhaft, appears at the end of the seventeenth century..... plainly as a borrowing from the French..... In Germany as in France the association of romantic with natural scenery comes from England, especially from
 (3)
 the imitations and translations of Thomson's 'Seasons!.'" From these French and German derivations it is not difficult to comprehend the English derivation of the word.

It might be expedient now, however, to define, Romanticism. It is rather difficult to find any single definition that is inclusive of the many different connotations that authorities have attached to the word; nevertheless let us examine a few of the accepted statements. Romanticism, which most writers declare began in the nineteenth century, started as a reaction against the hard and fast rules of the Classicists. "Romanticism
 (4)
 may be considered in two distinct aspects -Subject Matter and Form." In our study of Wordsworth the greater emphasis will be placed on the former, with a brief mention of the latter. William Lyon Phelps, who agrees with
 (5)
 Victor Hugo's definition of Romanticism as "liberalism in literature",
 (6)
 declares "the movement was wholly in the direction of freedom." It is not difficult then to comprehend the wide scope of characteristics associated with Romanticism. Mr. Herford asserts Romanticism was "primarily
 an extraordinary development of imaginative

(1) Babbitt, Rousseau and Romanticism, p.4.

(2) Ibid., p.7.

(3) Ibid., p.7.

(4) Phelps, The Beginning of the English Romantic Movement, p. 36.

(5) Ibid., p.36.

(6) Ibid., p. 36.

sensibility." ⁽¹⁾ Mr. Vaughan says, "The words 'Romantic' and 'Romanticism' in the narrower and more usual sense,point to that love of vivid coloring and strongly marked contrasts, that craving for the unfamiliar, the marvellous, the supernatural, In the wider and less definite sense, (the words) may be used to signify that revolt from the purely intellectual view of man's nature, that recognition of the rights of the emotions, the instincts and the passions, that vague intimation of sympathy between man and the world around him -in one word, that sense of mystery which, with more or less clearness of utterance that inspires all that is best." ⁽²⁾

Lest this aforementioned statement may have omitted any characteristics, let us briefly summarize them by saying that Romanticism embodied individualism, imagination as contrasted with reason, subjectivity -referring to the mood of the author, love of nature, love of the picturesque, diversity in subject matter (including nature and the humble) sentimental melancholy, reverence or idealization of the past, love of solitude, revolt from the conventional and unemotional, mysticism, freedom, interest in the strange or unusual, and glorification of the humble. ⁽³⁾ The medium for the expression of these characteristics is a freedom both in verse form and in language. However, no one author would be expected to possess all of these characteristics, nor would he be expected to possess them in an equal degree.

In Wordsworth we find many evidences of the romantic strain revealed, for example, in his verse forms, his expressive diction, his highly emotional temperament, his keen imagination, his wide variety of subjects, his love of nature, his interest in the humble, his advocacy of freedom,

(1) Herford, The Age of Wordsworth, p. xiv.

(2) Vaughan, The Romantic Revolt, p. 3.

(3) Bernbaum, Guide Through the Romantic Movement, p.441.

his subjectivity, his delight in solitude, his reverence of the past, his passion for the strange, his portrayal of the melancholy phases of life, his mysticism and idealism.

The romanticist we must remember was a reactionist against the classicist's style of writing. Romanticism was ever seeking freedom in writing. As a result, the romanticist abandoned the old poetic forms, such as the couplet, and sought forms more easily adaptable to his "large range of emotion"; thereupon we discover him employing a variety of the metrical forms, as for example, the Ballad and octosyllabic meters; the Ode and the Sonnet."⁽¹⁾ Wordsworth, who appears to show a fondness for these forms, reveals a marked skill in handling some of them.

To Wordsworth the sonnet proved to be a form truly responsive to his moods. The glorious days of the sonnet seemed to have waned in eminence prior to his day; he, however, revived the form and found it an excellent medium for his poetic gifts. "The first fruit of his invention was the unrivalled sonnet conceived on Westminster Bridge in 1802."⁽²⁾ Upon close examination we shall see that Wordsworth's sonnets very closely follow the Petrarchan form. Ranking among his best are: It Is a Beauteous Evening Calm and Free, On the Extinction of the Venetian Republic, London 1802, The World Is Too Much With Us, With How Sad Steps, O Moon Thou Climb'st the Sky, With Ships the Sea Was Sprinkled Far and High, Thought of a Briton on Subjugation of Switzerland, and his sonnets dedicated To Sleep. Wordsworth was pleased with the sonnet as a form in which to express his ideas; in speaking of it he says:

" 't was pastime to be bound
Within the Sonnet's scanty plot of ground;
Pleased if some Souls (for such there needs must be)
Who have felt the Weight of too much liberty,

(1) Courthope, A History of English Poetry, p. 208.

(2) Ibid., p. 210.

Should find brief solace there, as I have found."
Nuns fret not at their convent's narrow room,10.

To see the consummate skill with which Wordsworth uses blank verse, we have but to turn to The Prelude. Here is a poem whose cadences move with smoothness, dignity, and rhythm. And the facts of the poem are related with such vividness and developed in so colorful an atmosphere that that we cease to be conscious of the fact that we are reading an autobiography. In truth we read these verses wholly unmindful of the rules of prosody that must of necessity lie therein. Some of his most exquisite passages, marked by delicacy of expression, by beautiful imagery, and by profound thinking wholly confirm us in the truth of his statement that a poet "is a man speaking to men: a man, it is true, endowed with more lively sensibility, more enthusiasm and tenderness, who has a greater knowledge of human nature, and a more comprehensive soul, than are supposed to be common among mankind."⁽¹⁾

The ballad offered a farther medium for an expression of Wordsworth's romanticism. As the early ballads revealed considerable variety in subject matter, so do these ballads of Wordsworth in the true ballad style tell the stories of sorrow, of happiness, of reflection, of discontent etc. Usually the rhythm and the rhyme attract us in the ballad. Here also Wordsworth proves himself to be a master.

"At night, at morning, and at noon,
 'Tis all the same with Harry Gill;
 Beneath the sun, beneath the moon,
 His teeth they chatter, chatter still!"
Goody Blake and Harry Gill,13.

According to Mr. Shairp, Wordsworth "was the first who both in theory and practice entirely shook off the trammels of the so-called

(1) Wordsworth, Preface to the Lyrical Ballads.

poetic diction which had tyrannized over English poetry for more than a century. This diction of course exactly represented the half courtly, half classical mode of thinking and feeling. As Wordsworth rebelled against this conventionality of spirit, so against the outward expression of it. The whole of stock phrases and used-up metaphors he discarded, and returned to living language of natural feeling, as it is used by men.⁽¹⁾ As indicative of these thoughts let us read the following examples of figurative language:

(a) "I saw the snow-white church upon the hill
Sit like a throned Lady, sending out
A gracious look all over her domain."
The Prelude ; 4, 21.

(b) "He knows the policies of foreign lands;
Can string you names of districts, cities, towns,
The whole world over, tight as beads of dew
Upon a gossamer thread; he sifts, he weighs;
All things are put to question; he must live
Knowing that he grows wiser every day
Or else not live at all, and seeing too
Each little drop of wisdom as it falls
Into the dimpling system of his heart."
The Prelude; 5, 319.

(c) "Swift Rhone! thou wert the wings on which we cut
A winding passage with majestic ease
Between thy lofty rocks."
The Prelude; 6, 378.

(d) "the birch-tree woods
Are hung with thousand thousand diamond drops
Of melted hear-frost."
The Recluse, 568.

Since it was Wordsworth's purpose "to choose incidents and situations from common life, and relate or describe them throughout, as far

(1) Shairp, Studies in Poetry and Philosophy, p. 63.

as was possible, in a selection of language really used by men", ⁽¹⁾ his description of the beggar is one of the many passages that demonstrates this fact. Note the simplicity of the language:

"He sat, and ate his food in solitude:
And ever, scattered from his palsied hand,
That, still attempting to prevent waste,
Was baffled still, the crumbs in little showers
Fell on the ground; and the small mountain birds,
Not venturing yet to peck their destined meal,
Approached within the length of half his staff."
The Old Cumberland Beggar, 15.

The very story of the life of Wordsworth bespeaks his emotional nature in its many stages of development. In his early years it was the subtle workings of his emotions that made him so impetuous and impulsive a pupil in the classroom, or on the other hand, drove him to frolic through the countryside in his enjoyment of Nature's bounty. In these plastic years he was gaining wholesome impressions or "thoughts steeped in feeling."⁽²⁾

But when Wordsworth grew more mature and entered college, we find that some of these very emotional disturbances led him to write a less glorious chapter in his life. Here he gave himself over to drinking bouts, extended periods of dancing, and such enervating experiences, but fortunate it was that before many years passed he realized:

"that heartless chase
Of trivial pleasures was a poor exchange
For books and nature at an early age."
The Prelude; 4, 297.

Some of the attractions of city life offered a further outlet for the poet's emotions. Overwhelmed by grief or some such distress, he would betake himself to the theatre, his "dear delight", for here were brightened the realities of everyday life. To him

⁽¹⁾ Wordsworth, Preface to the Lyrical Ballads.

⁽²⁾ Wordsworth, The Prelude; 2, 399.

"The very gilding lamps and painted scrolls
And all the mean upholstery of the place,
Wanted not animation."

The Prelude; 7, 408.

"The beautiful dame", the "sovereign king", the "captive led in abject
weeds", "the romping girl", or "the mumbling sire",

"A scare-crow pattern of old age dressed up
In all the tatters of infirmity
All loosely put together, hobbled in,
Stumping upon a cane with which he smites,
From time to time, the solid boards, and makes them
Prate somewhat loudly of the whereabouts
Of one so overloaded with his years.
But what of this! the laugh, the grin, the grimace,
The antics striving to outstrip each other,
Were all received, the least of them not lost,
With an unmeasured welcome!"

The Prelude; 7, 420.

Were not these pictures sustenance for Wordsworth's emotional hunger?
Indeed he seemed to receive a vicarious enjoyment out of such experiences.

One of the most vivid pictures of the force of emotionalism in Wordsworth's life is the years that he sought comfort in Godwinism. There can be little doubt that he for some time was trying to adjust in his own conscience his wrongful behavior toward Annette. Although he had left France and returned to his fatherland, he was not without poignant memories of his experiences in France. He had his hours of mental torture, which he strove to suppress by diversion. Godwin's doctrines endorsed "free love on a rational basis", and "inevitably such logic appealed strongly to Wordsworth at this time. It helped him to view his love of Annette objectively as an irrational episode which it would be an additional folly to legalise by marriage."⁽¹⁾ During these same years the episodes of the French Revolution brought considerable anguish to Wordsworth's heart. It was his belief:

(1) Fausset, The Lost Leader, p. 151.

"That nothing hath a natural right to last
But equity and reason."

The Prelude ; 10, 205.

Sleepless were his nights and restless was his mental state, as he viewed in
France:

"Tyrants, strong before
In wicked pleas, were strong as demons now;
And thus, on every side beset with foes,
The goaded land waxed mad; the crimes of few
Spread into madness of the many; blasts
From hell came sanctified like airs from heaven.

.....
.....
The Senate stood aghast, her prudence quenched,
Her wisdom stifled, and her justice scared,
Her frenzy only active to extol
Past outrages, and shape the way for new,

Which no one dared to oppose or mitigate.
Domestic carnage now filled the whole year
With feast-days; old men from the chimney-nook,
The maiden from the bosom of her love
The mother from the cradle of her babe,
The warrior from the field—all perished, all

.....
.....

Amid the depth
Of those enormities, even thinking minds
Forgot, at seasons, whence they had their being,
Forgot that such a sound was ever heard
As liberty upon earth: yet all beneath
Her innocent authority was wrought,
Nor could have been, without her blessed name.

.....
It was a lamentable time for man,
Whether a hope had e'er been his or not:
A woeful time for them whose hopes survived
The shock; most woeful for those few who still
Were flattered and had trust in human kind:
They had the deepest feeling of the grief."

The Prelude; 10, 333.

Wordsworth, being truly an individualist, received further solace from
Godwinism because of the fact that it "reasserted the individual liberty

which the French Revolution seemed to be crushing." (1) He was quite willing if need be to sacrifice himself for the liberty of France. "He even pictured himself as a man of Destiny, a savior seizing the right moment to direct forces, already getting out of hand, into the right channel. For the fate of nations, he recalled, had so often hung upon a single person." (2)

Godwinism had now found in Wordsworth a fertile ground in which to sow its principles. Mr. Fausset declares "Godwin helped Wordsworth to readjust his attitude both to Annette and the French Revolution. The two were, of course, intimately involved." (3) The Prelude contains many passages that reveal these emotional conflicts:

"I summoned my best skill, and toiled, intent
To anatomise the frame of social life!
Yea, the whole frame of society
Searched to its heart.

.....
.....

So I fared

Dragging all precepts, judgments, maxims, creeds,
Like culprits to the bar; calling the mind,
Suspiciously, to establish in plain day
Her titles and her honors; now believing,
Now disbelieving; endlessly perplexed
With impulse, motive, right and wrong, the ground
Of obligation, what the rule and whence
The sanction."

The Prelude; ll, 279.

But a change was soon to come in Wordsworth's thinking. These were very critical years for him. He appeared to be waging a battle, as it were, with himself and confessed:

"This was the crisis of that strong disease,
This the soul's last and lowest ebb; I drooped,
Deeming our blessed reason of least use
Where wanted most.....

.....

Depressed, bewildered thus, I did not walk
With scoffers, seeking light and gay revenge
From indiscriminate laughter, nor sate down

(1) Fausset, The Lost Leader; p. 165.

(2) Ibid., p. 116.

(3) Ibid., p. 151.

In reconciliation with an utter waste
Of intellect; such sloth I could not brook,
.....
.....

But turned to abstract science, and there sought
Work for the reasoning faculty enthroned
Where the disturbances of space and time-
Whether in matters various, properties
Inherent, or from human will and power
Derived -find no admission."

The Prelude; ll, 306.

It is gratifying to learn that his devoted sister helped him to return to his true self. She directed his mind into more logical channels and as Wordsworth says: "preserved me still a Poet" (1) and

"led me back through opening day
To those sweet counsels between head and heart
Whence grew that genuine knowledge, fraught with peace."

The Prelude; ll, 352.

The romanticist, gifted with a high degree of imagination, "sees all things in the light of their larger relations, transcends distinctions, or again mingles a lyric personality in the tale he tells or the picture he paints, breaking its outlines with passion or embroidering them with fancy." (2) Wordsworth's imaginative mind found "ways of escape from the pressure of the ordinary modes and revealed "a soul where no eye had yet discerned it." (3) "His imagination transfigured what the eye of flesh saw; his feeling dignified and ennobled it." (4) What a striking product of the imagination is the story of Guilt and Sorrow, which it has been thought, "is an early example of what was to be Wordsworth's dominating motive as a poet, his absorbed study of himself. For such characters as the sailor and the female vagrant were in reality, like all their successors, imaginative projections of his own experience. In creating them he at once relieved his feelings and analysed them." (5) The whole

(1) Wordsworth, The Prelude; ll, 346.
(2) Herford, The Age of Wordsworth, p. xxvii.
(3) Ibid., p.xiv.
(4) Sneath, "ordsworth, p.47.
(5) Fausset, The Lost Leader, p. 162.

poem is a graphic portrayal of Wordsworth's imagination.

It is Wordsworth's highly imaginative mind that makes the pictures of the daffodils glorious, the cuckoo's song real, his "phantom of delight" magnetic, and the "solitary Yew Tree" magnificent. Many scenes provided ample store for the flight of his fancy. Note, for example, his love of the picturesque in:

"A diamond light
 (Whene'er the summer sun, declining, smote
 A smooth rock wet with constant springs) was seen
 Sparkling from out a copse-clad bank that rose
 Fronting our cottage. Oft beside the hearth
 Seated, with open door, often and long.
 Upon this restless lustre have I gazed,
 That made my fancy restless as itself.
 'T was now for me a burnished silver shield
 Suspended over a knight's tomb, who lay
 Inglorious, buried in the dusky wood:
 An entrance now into some magic cave
 Or palace built by fairies of rock;
 Nor could I have been bribed to disenchant
 The spectacle, by visiting the spot."

The Prelude; 8, 407.

And see how keen is Wordsworth's inward eye as he pictures to the reader

"The clear Moon, and the glory of the heavens.
 There, in a black-blue vault she sails along,
 Followed by multitudes of stars, that small
 And sharp, and bright, along the dark abyss
 Drive as she drives; how fast they wheel away,
 Yet vanish not."

A Night Piece. 13.

Are we not moved to love the picturesqueness in these lines from The Prelude?

(1) "Twinkling stars
 Edged the black clouds."

-2,16.

(2) "now a Sister Isle
 Beneath the oaks' umbrageous covert, sown
 With lilies of the valley like a field."

-2,59.

(3) "beneath us stood

A grove, with gleams of water through the trees
And over the treetops"

-2, 157.

(4)

"the sweet breath of heaven
Was blowing on my body."

-1, 33.

and in Tables Turned we read:

"The sun, above the mountain's head,
A freshening lustre mellow
Through all the long green fields has spread,
His first sweet evening yellow."-4

But this highly imaginative sense of Wordsworth's carried itself over into the types of subjects other than Nature (which will be treated later) that engaged his interests. The enchanting power of music did not pass him unnoticed, for he observed its effect in

"That tall Man, a giant in bulk and in height,
Not an inch of his body is free from delight;
Can he keep himself still, if he would? oh, not he!
The music stirs in him like a wind through a tree."

Power of Music, 33.

In three beautifully expressed sonnets written in 1806, we are impressed with Wordsworth's delicate sensitivity when he addressed sleep as a "blessed barrier between day and day" To Sleep(second sonnet) 13; and again in the third sonnet:

"Dear Bosom-child we call thee, that dost stoop
In rich reward all suffering; Balm that tames
All anguish; Saint that evil thoughts and aims
Takest away, and into souls dost creep,
Like to a breeze from heaven."

To Sleep, 5.

There was a liberal spirit in Wordsworth's heart, so truly revealed in his interest in causes that affect humanity at large. His was the note of congratulation sounded to Clarkson, "firm friend of human kind" ⁽¹⁾ who struggled so ardently for the abolition of the slave trade. The same spirit

(1) Wordsworth, To Thomas Clarkson, 14.

occasioned his declarations on the French Revolution:

" 'T was in truth an hour
Of universal ferment; mildest men
Were agitated; and commotions, strife
Of passion and opinion, filled the walks
Of peaceful houses with unquiet sounds.
The soil of common life was, at that time,
Too hot to tread upon."

The Prelude; 9, 161.

Perhaps few movements had a more significant influence on Romanticism than Rousseau's cry "back to Nature", which found a note of harmony in Wordsworth, who had long begun to appreciate "the power of natural scenery to respond to his needs." (1) As a youth in college he used to "frequent the College grove and tributary walks." (2) Of another experience nearby he remarks:

"A single tree
With sinuous trunk, boughs exquisitely wreathed,
Grew there; an ash which Winter for himself
Decked out with pride, and with outlandish grace:
Up from the ground, and almost to the top,
The trunk and every master branch were green
With clustering ivy, and the lightsome twigs
And outer spray profusely tipped with seeds
That hung in yellow tassels, while the air
Stirred them, not voiceless. Often have I stood
Footbound uplooking at this lovely tree
Beneath a frosty moon."

The Prelude; 6, 76.

Few objects in Nature escaped Wordsworth's attention. It might be the ecstatic song of the green linnet that "dost lead the revels of the May", (3) the skylark "pouring out praise to the Almighty Giver", (4) the swan with her "brown little-ones....."

Nibbling the water lilies as they pass
Or playing wanton with the floating grass."

An Evening Walk, 225.

the strawberry-flower to which

"God has given a kindlier power

(1) Herford, The Age of Wordsworth, p. xvi.

(2) Wordsworth, The Prelude; 6, 67.

(3) Wordsworth, The Green Linnet, 15.

(4) Wordsworth, To a Skylark, 24.

.....
Lurking berries, ripe and red."
Foresight, 26.

and the common daisy "oft alone in nooks remote" that was to Wordsworth

"a friend at hand, to scare
His melancholy."
To the Daisy, 1802; 39.

All alike were objects of great interest to the poet. Happiness to Wordsworth abounded in Nature.

"And 't is my faith that every flower
Enjoys the air it breathes.

The birds around me hopped and played,
Their thoughts I cannot measure:-

.....
The budding twigs spread out their fan,
To catch the breezy air;
And I must think, do all I can,
That there was pleasure there."

Lines Written in Early Spring, 11.

Viewing such pictures as the foregoing, doubtless lightened Wordsworth's heart.

In Nature, declares Wordsworth was

"The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and soul
Of all my moral being."

Tintern Abbey, 109.

How much happier men would be were they to adhere to these ideas expressed in the same poem

"Nature never did betray
The heart that loved her;
.....
..... 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."
Tintern Abbey, 122.

Wordsworth says too through Nature,

"the heavy and the weary weight
Of all this unintelligible world,
Is lightened."
Tintern Abbey, 39.

The poet exhorts: Let Nature be your teacher", for books are of little worth when

"One impulse from a vernal wood
May teach you more of man
Of moral evil and of good,
Than all the sages can."
Tables Turned, 21.

Held under the magic of the "wondrous Vale of Chamouny", he learned "lessons of genuine brotherhood" as he watched the

"dumb cataracts and streams of ice,
A motionless array of mighty waves,
Five rivers broad and vast"
The Prelude; 6, 528.

Wordsworth loved to sing of the cataracts, the hills, the flowers, the brooks, the trees, from all of which he learned the great lessons of life. Contrast this attitude with that of the classicist who found little real enjoyment in Nature. Indeed the story goes that Addison so much disliking his journey over the Alps wrote: "My head is still giddy with mountains and precipices; and you can't imagine how much I am pleased with the sight of a plain."⁽¹⁾

In fact, to the classicist "mountains and wild scenery were considered as objects not of beauty or grandeur but of horror."⁽²⁾ On the other hand Wordsworth, speaking of the mountains rejoiced:

"through the gorgeous Alps

(1) Phelps, The Beginnings of the English Romantic Movement, p. 167.
(2) Ibid.

Roaming,
In Nature's presence stood, as now I stand,
A sensitive being, a creative soul."
The Prelude; 12, 19.

We might go on endlessly citing numerous passages which reveal Wordsworth's love of Nature, but space permits no more, consequently let us now turn our attention to his profound love and interest in the humble life. Who can sing more touchingly than Wordsworth of the tragic experiences of the old beggar who travels from day to day undisturbed even by the dogs?

(1)
"His age has no companion." But he does not altogether lack attention for

" 'T is Nature's law
That none, the meanest of created things,
.....
should exist
Divorced from good"-
The Old Cumberland Beggar, 73.

for a poor neighbor

"from her store of meal
Takes one unsparing handful for the scrip
Of this old Mendicant, and, from her door
Returning with exhilarated heart,
Sits by her fire, and builds her hope in heaven."
The Old Cumberland Beggar; 157.

The ass among the humblest of animals teaches Peter Bell a lesson of repentance. After he has subjected the creature to the most severe handling; in fact, he gave it

"A jerk that from a dungeon-floor
Would have pulled up an iron ring."
Peter Bell, Part I; 212.

Wholly lacking in the spirit of revenge

"The patient Beast on Peter turned
His smiling hazel eye."
Peter Bell, Part I; 244.

(1) Wordsworth, The Old Cumberland Beggar, 45.

The greatest realization Peter has of his own iniquity comes when he utters:

" 'The very leaves they follow me
So huge hath been my wickedness!' "
Peter Bell, Part II; 179.

and the culmination of his sin is seen in his murder of the beast, over whom he repents:

"And once again those ghastly pains,
Shoot to and fro through heart and reins,
And through his brain like lightning pass."
Peter Bell, Part II; 203.

That we must needs turn to an old leech gatherer to see a practical example of happiness and contentment gained from hard work is the lesson of Resolution and Independence (1). "In that decrepit Man" Wordsworth paints a picture of "human strength". (2) Further instances of the poet's interest in the unpretentious folk appear in the pathetic story of Michael. Here is a simple, pastoral family at the

"cleanly supper board,.....
Each with a mess of pottage and skimmed milk,
Sat round the basket piled with oaten cakes,
And their plain home-made cheese."
Michael, 99.

Grief stricken as the parents were over the loss of their son, they became resigned and philosophical for

"There is a comfort in the strength of love;
'T will make a thing enduring, which else
Would overset the brain, or break the heart",
Michael, 448.

These humble lives are full of lessons for us. Mark well the experiences of Simon Lee who so feebly struggled to uproot a tree which Wordsworth severed for him with one blow. The old man's "thanks and praises seemed to run

(1) Wordsworth, Resolution and Independence, 138.

(2) Ibid., n. 112.

So fast out of his heart",
that Wordsworth felt "Alas! the gratitude of men

Hath oftener left me mourning."
Simon Lee, 90.

Whether it be the sickly babe "eyed" by its father "with love unutterable",
or the Negro woman for whom Wordsworth prays: (1)

"O ye Heavens, be kind!
And feel, thou Earth, for this afflicted Race!
September 1, 1802, 13.

or the humble little celandine

"Spreading out thy glossy breast
Like a careless Prodigal"
To the Small Celandine, 29.

all awakened a sympathetic response in the poet's heart.

To our romantic poet the common experiences of life offered an attractive channel for his imagination. It might be the picture of maternal love as expressed by a hen for her young, for whom

"She scratches, ransacks up the earth for food,
Which they partake at pleasure."
The Prelude; 5, 255.

an experience which recalled for Wordsworth the memory of his own mother possessed of "a grace of modest meekness" or it might be the gypsies, "wild outcasts of Society", living a "life which the very stars reprove"; nevertheless such scenes seldom escaped his eye. (2) (3) (4)

In the streets of London, Wordsworth confessed he "ranged at large" and surveyed "with no unthinking mind" the "travelling cripple", "the Bachelor, that loves to sun himself", "the begging scavenger, with hat in hand," the Italian, as he thrids his way with care", (5) (6) (7) (8) (9) (10)

"The Jew; the stately and slow-moving Turk,
With freight of slippers piled beneath his arm!

(1) Wordsworth, The Prelude; 7, 618. (6) Wordsworth, The Prelude; 7, 220.
(2) Ibid., 5, 290. (7) Ibid., 203.
(3) Wordsworth, Gypsies, 28. (8) Ibid., 208.
(4) Wordsworth, Gypsies, 23. (9) Ibid., 213.
(5) Wordsworth, The Prelude; 9, 24. (10) Ibid., 214.

.....
 And every character of form and face:
 The Swede, the Russian; from the genial South,
 The Frenchman and the Spaniard; from remote
 America, the Hunter-Indian; Moors,
 Malays, Lascars, the Tartar, the Chinese,
 And Negro Ladies in white muslin gowns."
The Prelude; 7, 217.

And, moreover, a similar picture of the curiosities, witnessed at a fair held an equal fascination for Wordsworth. In glowing language we see at the Fair of St. Bartholomew

"The silver-collared Negro with his timbrel,
 Equestrians, tumblers, women, girls, and boys,
 Blue-breeched, pink-vested, with high towering plumes.
 All moveables of wonder, from all parts,
 Are here-Albinos, painted Indian Dwarfs,
 The Horse of Knowledge, and the Learned Pig
 The Stone-eater, the man that swallows fire,
 Giants Ventriloquists, the Invisible Girl,
 The Bust that speaks and moves gogling eyes,

 All jumbled up together, to compose,
 A Parliament of Monsters."
The Prelude; 7, 703.

These experiences of everyday life were replete with images of beauty to Wordsworth's eye. The daisy to the casual observer is perhaps a common flower of the wayside, but to Wordsworth it was "a nun demure of lowly port", or a "queen in crowned rubies drest, or finally, it was

"Like a star with glittering crest,
 Self poised in air."
To the Same Flower (To the Daisy, 1802), 17.

Even a common rock, "edged around with living snow-drops seemed to be prompted by the work of the "Spirit of Paradise", whether it be the humor of a child or an "old man toying with his Age"- Who Fancied What a Pretty Sight. To Wordsworth

"every day brought with it some new sense
Of exquisite regard for common things."
The Prelude; 14, 261.

It was the "Star of evening" which stimulated the poet's patriotism as he stood on foreign soil gazing on what he deemed should be his "Country's emblem"—Composed by the Sea-side, Near Calais.

One of the principles which Romanticism championed was freedom. It was a breaking away from the strict conservatism of the past that gave men a new vision of life and freshened their spirits. This spirit of freedom, which we see unfolding in Wordsworth's youth, was a forerunner of his more mature declarations of freedom. From childhood his love of freedom led him wandering without bounds over the hills. As he so well expresses it:

"Free as a bird to settle where I will
.....
The earth is all before me. With a heart
Joyous, nor scared at its own liberty,
I look about; and should the chosen guide
Be nothing better than a wandering cloud,
I cannot miss my way."

The Prelude; 1, 9.

Nor did he consider himself alone in this roaming, for Nature became his ever present companion.

"I held unconscious intercourse with beauty
Old as creation, drinking in a pure
Organic pleasure from the silver wreaths
Of curling mist, or from the level plain
Of waters coloured by impending clouds."

The Prelude; 1, 562.

Even the Windermere held such a magic spell over him later in life, as he stood gazing into it that he saw

"Lake, islands promontories, gleaming bays,
A universe of Nature's fairest forms
Proudly revealed with instant burst,
Magnificent, and beautiful, and gay."—The Prelude;

For men to obtain the right kind of human expression it seemed necessary to Wordsworth that they be free. Hence his sympathy went out to the masses of France during the period of the French Revolution. A love of freedom seemed to be innate in Wordsworth, and he was quite willing to pay any price to aid others to come into their rightful inheritance. Perhaps no national movement more deeply affected Wordsworth than the French Revolution. He was worried considerably over the political state of affairs of France and lamented:

"the hour of sleep
 To me came rarely charged with natural gifts,
 Such ghastly visions had I of despair
 And tyranny, and implements of death;
 And innocent victims sinking under fear,
 And momentary hope, and worn-out prayer,
 Each in his separate cell, or penned in crowds
 For sacrifice, and struggling with fond mirth
 And levity in dungeons, where the dust
 Was laid with tears. Then suddenly the scene
 Changed, and the unbroken dream entangled me
 In long orations, which I strove to plead
 Before unjust tribunals."

The Prelude; 10, 400.

One writer says, "The test of the poet, for the English romantics, is his power to feel on occasions when other men remain untouched, to feel things in a sphere beyond the scope of other men'." (1) Thus Wordsworth living a "life of sensations rather than of thoughts" (2) felt that the populace should be free, and he consequently plunging wholeheartedly into the spirit of the French Revolution, discovered in this an outlet for his own emotions, and fully expressed himself as willing to

"Have undertaken for a cause so great
 Service however dangerous."

The Prelude; 10, 153.

No longer could he stand watching

(1) Powell, The Romantic Theory of Poetry, p. 3.

(2) Ibid., p. 3.

"the Revolutionary Power
Toss like a ship at anchor, rocked by storms"
The Prelude; 9,50.

without becoming an ardent patriot, who marched step by step with the Girondins confident in the struggle for freedom of the young Republic. "His early republicanism enabled him to see that the French Revolution had in it, instead of the tremendous evils with which it was accompanied, an element of blessing for mankind." (1) Hence it is easy to understand Wordsworth's exuberance after he received the news of the death of Robespierre.

" 'Come now , ye golden times,
.....
They who with clumsy desecration brought
A river of Blood, and preached that nothing else
Could cleanse the Augean stable, by the might
Of their own helper have been swept away;
Their madness stands declared and visible;
Elsewhere will safety now be sought, and earth
March firmly towards righteousness and peace.' "
The Prelude; 10, 578.

It is agreed by many authorities that another characteristic of the romantic writer is his subjectivity. This desire of the poet's to speak his innermost thoughts, in other words, to express himself in the language "full of the passion and aspiration" (2) of his heart may be described as subjective. Perhaps no single work of Wordsworth's shows more deeply this intent than The Prelude. In these verses he declares:

"my theme has been
What has passed within me. Not of outward things
Done visibly for other minds, words, signs,
Symbols or actions, but of my own heart"
The Prelude; 3, 171.

He frankly yet modestly confessed a desire to

(1) Dacey, Nineteenth Century, vol. 77, p.1046.

(2) Phelps, The Beginning of the English Romantic Movement, p. 12.

"leave
Some monument behind..... which pure hearts
Should reverence."

The Prelude; 6,55.

What a warmth of gratitude is expressed in the uniting of the poet and his sister, Dorothy, whose absence from him had been of such a duration that her return was like "a gift then first bestowed" Thereafter her devoted companionship so stirred him that he remarked:

"thy breath
Dear Sister! was a kind of gentler spring
That went before my steps."

The Prelude; 14, 264.

Other manifestations of subjectivity in the poet are the free and spontaneous expressions of his emotions. The romanticist unlike the classicist believes "the value of poetry lies in the record of essential feelings and the chief quality required of style is strict accuracy in describing those feelings."⁽²⁾ What ecstatic moments of love do we find expressed in the Lucy Poems! So deeply rooted was Wordsworth's affection for Lucy that the very paths leading to her home were dear to him. Nay, the thought of ever losing her who "dwelt among the untrodden ways"⁽³⁾ brought him considerable pain. The poet continued to describe these feelings in Three Years She Grew in Sun and Shower and consoled himself with the thought that Lucy left him Nature's joys.

"No motion has she now, no force;
She neither hears nor sees;
Rolled round in earth's diurnal course
With rocks, and stones, and trees."
A Slumber Did My Spirit Seal, 5.

His love for Louisa was also very stirring when he exclaimed:

"Oh! might I kiss the mountain rains
That sparkle on her cheek."
Louisa, 11.

(1) Wordsworth, The Prelude; 6,203.

(2) Powell, The Romantic Theory of Poetry; p. 149.

(3) Wordsworth, She Dwelt Among the Untrodden Ways.

With equal skill does Wordsworth sing of the love of others: the example of Vaudracour, so deeply in love with Julia; he is "a man too happy for mortality"; (1) the pathetic picture of the Indian mother, a victim of insanity in Her Eyes Are Wild tenderly singing of her love and aspirations for her little babe; and lastly the sufferings of the mother, lamenting the loss/in The Affliction of Margaret fully suggests to the reader "all the experiences behind the uttered words?" (2) Another poem very strong in its emotional effect is The Emigrant Mother. Here is a mother pouring out on someone else's child the deepest of human feelings, and declaring to the infant:

"Contentment, hope, and mother's glee,
I seem to find them all in thee." 87.

On the other hand, Wordsworth portrays paternal love in Michael's tender care of his son Luke. Michael

"Had done him female service, not alone
For pastime and delight, as is the use
Of fathers, but with patient mind enforced
To acts of tenderness; and he had rocked
His cradle, as with a woman's gentle hand."
Michael, 154.

Further instances of the poet's emotional fervor appear in the poem entitled, The French Revolution. Joyously and enthusiastically he exclaimed:

"Bliss was it in that dawn to be alive,
But to be young was very heaven!
.....
Not favored spots alone, but the whole earth,
The beauty wore of promise." -4.

To observe joy touched by pain we have but to read Putting. Wordsworth was the happy youth revelling in the woods while he viewed the "tempting clusters", but it was not long before this joy was turned to sadness:

(1) Wordsworth, Vaudracour and Julia, 53.

(2) Powell, The Romantic Theory of Poetry, p. 160.

"Then up I rose,
 And dragged to earth both branch and bough, with crash
 And merciless ravage: and shady nook
 Of hazels, and the green and the mossy bower,
 Deformed and sullied

 Ere from the mutilated bower I turned
 Exulting, rich beyond the wealth of kings,
 I felt a sense of pain when I beheld
 The silent trees, and saw the intruding sky-"
Nutting, 43.

If space permitted, many more of such evidences of Wordsworth's emotional experience with Nature could be cited, as it was his belief "from Nature (1) doth emotion come."

But let us now examine the effects of solitude on our romanticist. Surely readers of Wordsworth's poetry cannot fail to be impressed with the fact that it was his pleasure to retire from the bustle of city life into the quiet retreats of the country, where he might be alone with Nature. Indeed as a mere youth he says:

"I was taught to feel, perhaps too much,
 The self-sufficing power of Solitude."
The Prelude;"2, 76.

Wordsworth spent most of his days in a solitary environment which, contrary to expectation, was refreshing in its effects, for it gave him opportunity for a "three fold commerce: communion with nature, with his own soul with (2)

God." Now, freed of all the distractions of the world he could "weigh (3) the good and evil of our mortal state." and "give utterance in numerous (4)

verse! He confessed that it was not his habit to seek the company of men, for a greater pleasure was it to him

"To sit without emotion, hope, or aim,
 In the loved presence of my cottage-fire
 And listen to the flapping of the flame,
 Or kettle whispering its faint undersong."
Personal Talk, Sonnet I, 11.

(1) Wordsworth, The Prelude; 13,1.

(2) American Catholic Quarterly, vol. 36, p. 613.

(3) Wordsworth, The Recluse, 761.

(4) Ibid., 786.

It was in these periods of high solitary reflection that Wordsworth received

"those fond thoughts which Solitude,
However stern, is powerless to exclude."
Descriptive Sketches, 248.

"The bliss of solitude "brought him into close communion with the "beloved vales", "the budding groves", "the lordly Alps; "the mighty stream", and the "host of golden daffodils". These experiences were not without some philosophic meaning to the poet, for such quiet moods convinced him of these truths about solitude:

"How gracious, how benign, is Solitude;
How potent a more image of her sway
Most potent where impressed upon the mind
With an appropriate human centre"
The Prelude; 4, 357.

.....
"solitude
More active ever than 'best society'
Society made sweet as solitude."
The Prelude; 2, 294.

.....
"the Convent of Chartreuse, and there
Rested within an awful solitude:
Yes; for even then no other than a place
Of soul affecting solitude
The Prelude; 6, 418.

(1)
It was a joy to Wordsworth to "walk alone under the quiet stars.

Sometimes he was so entranced by the calmness in the solitude

"that bodily eyes
Were utterly forgotten, and what I saw
Appeared like something in myself, a dream,
A prospect in the mind."
The Prelude; 2, 349.

Nevertheless, Wordsworth felt justified in seeking solitude, as it sheltered him from some of the ills of life.

(1) Wordsworth, The Prelude; 2, 302.

"for thus I live remote
 From evil-speaking; rancour, never sought,
 Comes to me not; malignant truth, or lie."
Personal Talk; 4,3.

Omond says "the romantic movementsent people back
 (1)
 to the Past in the spirit of worshippers rather than critics." So well
 does this statement characterize Wordsworth's esteem for the lines of
 (2)
 "Shakespeare or Milton, labourers divine." He admits he "laughed with
 (3)
 Chaucer in the hawthorn shade" and related:

"How vanquished Mithradates northward passed,
 And, hidden in cloud of years, became
 Odin, the Father of a race by whom
 Perished the Roman Empire."
The Prelude; 1, 186.

Now let us look at Wordsworth in a quiet imaginative mood as he was
 (4)
 re-living the "dim ancestral Past". He summoned in his mind's eye

"A single Briton clothed in wolf-skin vest,
 With shield and stone-axe, stride across the wold;
 The voice of spears was heard."
The Prelude; 13, 320.

Nor does the picture end there, for he saw

"a work, as some divine,
 Shaped by the Druids, so to represent
 Their knowledge of the heavens, and image forth
 The constellations.....
Where'er I turned,
 Beheld long-bearded teachers, with white wands
 Uplifted, pointing to the starry sky"
The Prelude; 13, 339.

Old memories again attracted Wordsworth as we see in those verses dedicated
 to Ossian . As Wordsworth stood in meditation over the grave of this early

bard, he was appalled that Ossian who "sang of battles and breath of stormy
 (5)

war" was given so quiet a resting place. Then again during his college
 (1)

Omond, The Romantic Triumph, p.21.

(2) Wordsworth, The Prelude; 5, 165.

(3) Wordsworth, The Prelude; 3, 276.

(4) Wordsworth, The Prelude; 13, 320.

(5) Wordsworth, Glen-Almain, 4.

days at Cambridge Wordsworth felt a spirit of reverence for antiquity when he trod the

"Ground where the grass had yielded to the steps
Of generations of illustrious men"

The Prelude; 3, 259.

Outstanding among the characteristics of our romantic writer is his projection of a mood. Wordsworth was often given to moments of deep meditation, and he gave such complete utterance to those thoughts that we can scarcely fail to sense the mood which possessed him. The Prelude gives us many such experiences depicting a mood which sometimes was discontented, sometimes happy, and sometimes meditative. In the first book of The Prelude Wordsworth very emphatically voiced his discontent with his own efforts and limitations; so thoroughly does he create the atmosphere for the reader that we feel a tinge of sympathy for him.

"Far better never to have heard the name
Of zeal and just ambition, than to live
Baffled and plagued by a mind that every hour
Turns recreant to her task; takes heart again,
Then feels immediately some hollow thought
Hang like an interdict her hopes.
This is my lot; for either still I find
Some imperfection in the chosen theme,
Or see of absolute accomplishment
Much wanting, so much wanting, in myself
That I recall and droop, and seek repose
In listlessness from vain perplexity,
Unprofitably travelling toward the grave,
Like a false steward who hath much received
And renders nothing back."

The Prelude; 1,255.

Closely akin to this spirit is Wordsworth's poetry depicting a melancholy mood. Thoughts of gloomy or sad aspect often came to expression. Hence we can understand the poet's portrayal of the profound sorrow that another experiences in the loss of her son. In her wailing, which has

almost brought her to a state of frenzy, she cries:

"My Son, if thou be humbled, poor,
 Hopeless of honour and of gain
 Oh! do not dread thy Mother's door."

The Affliction of Margaret, 36.

SHE IS A MOST LAMENTABLE figure, for even the "rustling of the grass" and the "very shadows of the clouds" are sufficient to make her tremble, and to her "all the world appears unkind." (1) It was most difficult for Wordsworth to give up his own dear brother, John, who died in a shipwreck. In the elegiac verses in memory of him we sense the poet's grief assuaged only by a delicate flower which

"Is in its beauty ministrant
 To comfort and to peace."

Elegiac Verses in Memory of My Brother, 49.

And, moreover, a visit to the grave of Burns brought melancholy and pain to Wordsworth. Pausing over the site, he declares it was this Scotch bard who showed him

"How Verse may build a princely throne
 On humble truth."

At the Grave of Burns, 35.

He became philosophic over the loss, believing that Burns

"a quiet bed
 Hath early found among the dead,
 Harboured where none can be misled,
 Wronged, or distressed."

At the Grave of Burns, 67.

At the grave of his "honoured teacher", Wordsworth was moved to tears as he stood recalling his teacher's words uttered on his death-bed; "My head will soon lie low" (2), but he dispelled that grief with the thought that his teacher, a lover of poetry, might have found some pleasures in reading his mature efforts at writing verse, had he lived. Other deaths disturbed Wordsworth, -he felt that the loss of his father was a "chastisement". (3)

(1) Wordsworth, The Affliction of Margaret, 70.

(2) Wordsworth, The Prelude; 10, 539.

(3) Wordsworth, The Prelude; 12, 311.

Beaupuy's passing saddened him, and the recollection of the loss of his twelve year old playmate also brought him grief.

"On summer evenings, I believe that there
A long half hour together I have stood
Mute, looking at the grave in which he lies!"
The Prelude; 5, 395.

Wordsworth was grieved at the plight of Toussaint L'Ouverture whom he addressed as "the most unhappy man of men". But in the sonnet he assures us that the chieftain's work was not in vain:

"Thou has left behind
Powers that will work for thee: air, earth, and
skies;
There's not a breathing of the common wind
That will forget thee; thou hast great allies;
Thy friends are exultations, agonies,
And love, and man's unconquerable mind."
Toussaint L'Ouverture, 9.

And equal sorrow he felt at the loss of Venice's power.

"Men are we, and must grieve when even the Shade
Of that which once was great, is passed away"
On the Extinction of the Venetian Republic, 13.

Occasionally in reading Wordsworth's poetry there is to be discovered a spirit which arrests the reader by reason of its wonderment or air of mystery. He mentions to us the fact that Nature conversed with him "rememberable things" (1) and

"The scenes which were a witness of that joy
Remained in their substantial lineaments
Depicted on the brain, and to the eye,
Were visible, a daily sight."
The Prelude; 1, 599.

The relation between Wordsworth and Nature seems to be somewhat mysterious to the observer. Nature seemed to overwhelm the poet at times as he gazed, wrapt under her control,

"oh then, the calm
And dead still water lay upon my mind
Even with a weight of pleasure, and the sky,
Never before so beautiful, sank down

(1) Wordsworth, The Prelude; 1, 583.

Into my heart, and held me like a dream."
The Prelude; 2, 170.

The magical effect which such a view had on the poet, he summed up by saying:

"Thus were sympathies enlarged, and thus
 Daily the common range of visible things
 Grew dear to me: already I began
 To love the sun."

The Prelude; 2, 175,

The moon and forest had an unusual fascination for him; so frequently do his verses exemplify that feeling:

" the moon to me was dear;
 For I could dream away my purposes."

The Prelude; 2, 191.

and note

"The width of those huge forests, unto me
 A novel scene, did often in this way
 Master my fancy."

The Prelude; 9, 462.

How deeply penetrating and yet mysterious is the song of the Highland Lass! Wordsworth began to conjecture about its plaintive import, the effect of which was so lasting that he uttered:

"The music in my heart I bore
 Long after it was heard no more."

The Solitary Reaper, 31.

What a haunting experience does the poet create in the mysterious death of the little babe in The Thorn! None can account for its death; many had misgivings as to how it died; and when it was felt by some that the mother should be brought to trial, Wordsworth immediately heightened the mystery by the lines:

"And for the little infant's bones
 With spades they would have sought.
 But instantly the hill of moss
 Before their eyes began to stir!
 And, for full fifty yards around,
 The grass-, it shook upon the ground."

The Thorn, 223.

We can not fail to recognize the statement "Romantic poetry is as essentially

mysterious as it is bright and fantastic: the suggestiveness and infinity of gloom belong to it as much as finiteness and completeness of colour",⁽¹⁾
of
when we read Peter Bell, The Recluse, The White Doe/Rylstone, The Idiot Boy,
and Lucy Gray. The frequent mention of things supernatural or the art of making "the natural appear supernatural, as Wordsworth and Coleridge put it, or the supernatural natural,- were but different avenues to the world of Romance."⁽²⁾ Hence we can understand in Peter Bell the numerous references to ghosts or spirits that haunt Peter.

"Is it the moon's distorted face?
The ghost-like image of a cloud?
Is it a gallows there portrayed?
Is Peter of himself afraid?
Is it a coffin,-or a shroud?
Peter Bell, Part I; 311.

The strange air of mystery Wordsworth continues to draw when he cites

"The man who had been four days dead,
Head-foremost from the river's bed
Uprises like a ghost!
Peter Bell, Part II, 48.

These passages from Peter Bell are typical examples of the workings of the romantic mind, which enjoys revelling in the weird. It was all the more effective if the reader could be made to shudder or was startled as he read:

"The mosques and spires change countenance
And look at Peter Bell!"
Peter Bell, Part, II, 159.

A human voice becomes almost inhuman in The Recluse, for to Wordsworth it is "awful"; then again it resembles a "reiterated whoop". The croaking of a raven

"fills the upper air
With a strange sound of genial harmony;"
The Recluse, 581.

yet it seems rather incongruous that the croaking could produce harmony.

(1) Herford, The Essential Characteristics of the Romantic and Classical Styles, p. 10.

(2) Herford, The Age of Wordsworth, p. xiv.

What a veil of mystery encircles the actions of the White Doe of Rylstone as the creature steals quietly every Sabbath into the churchyard during the service or seeks repose at "a vault where the bodies are buried upright";⁽¹⁾ may even, the doe is seen "prying into the darkness rent",⁽²⁾

Who would not count the conduct of the Idiot Boy strange? The very story is curious. Here is a boy, who, upon being sent in quest of a doctor for a very sick woman, journeys forth but is so allured by the hookings of the owls that he never fulfills his mission. The poet strengthens the suspense and anxiety of the outcome by his reference to the "goblin's hall", "the ghosts", "the dismal knell", "the moonlight", and "the roaring waterfall". The strange disappearance of Lucy whose "wretched parents" searched far and wide to no avail and concluded: " 'In heaven we all shall meet' "⁽³⁾ still further represents the imaginings of a romanticist.

Surely few of us can read Wordsworth's poetry without sensing the mysticism and idealism which underlie his verses and give them lasting distinction. As he strolled through the fields, in and among Nature's many forms, he was thoroughly aware of a consciousness greater than his own and at a young age

"felt the sentiment of Being spread
O'er all that moves and all that seemeth still."
The Prelude; 2, 401.

Wordsworth did not need to reach maturity for a realization that

"A gracious spirit o'er this earth presides,
And o'er the heart of man; invisibly
It comes to works of unreprieved delight,
And tendency benign, directing those
Who care not, know not, think not, what they do."
The Prelude; 5, 491.

He felt that his association with Nature brought him closer to God, purified his mind, and removed him "from little enmities and low desire,⁽⁴⁾ and for

(1) Wordsworth, The White Doe of Rylstone, Canto I, 245.

(2) Ibid., 256.

(3) Wordsworth, Lucy Gray, 42.

(4) Wordsworth, The Prelude; 2, 431.

these blessings he was deeply grateful. In fact as a student in college, he realized that there is

"A type, for finite natures, of the one
Supreme Existence, the surpassing life
Which, -to^{the} boundaries of space and time,
Of melancholy space and doleful time,
Superior and incapable of change,
Nor touched by welterings of passion-is
And hath the name of, God."

The Prelude; 6, 153.

Wordsworth assumed that every man experiences his spiritual moments and consequently declared:

"what an empire we inherit
As natural beings in the strength of Nature."

The Prelude; 3, 192.

Being able to study man first from Nature, "through objects that were great
(1)
or fair" fortified Wordsworth

"With an advantage furnished by that kind
Of prepossession, without which the soul
Receives no knowledge that can bring forth good."

The Prelude; 8, 324.

Such experiences with Nature convinced him of his debt of gratitude to God

"Without whose call this world would cease to
breathe,

.....
Making man what he is, creature divine,
In single or in social existence,
Above the rest raised infinite ascents
When reason that enables him to be
Is not sequestered-what a change is here!"

The Prelude; 10, 421.

Other manifestations of this divine influence appear for example in the song
of the cuckoo, so that

"the earth we pace
Again appears to be
An unsubstantial, faery place."

To the Cuckoo, 29.

(1) Wordsworth, The Prelude, 8, 316.

At another time the echo produced in the mountain by a cuckoo suggests to Wordsworth "echoes from beyond the grave."⁽¹⁾ They are dear to him for "of God they are"⁽²⁾.

Life begins to have a deeper significance for us when we believe with Wordsworth that the immortal soul needs no material values for its existence, but instead "the immortal Mind craves objects that endure."⁽³⁾ So lasting is the Soul that even if the earth should cease to be "yet would the living Presence still subsist."⁽⁴⁾ It is the same "inward light" or immortality which guides the course of the Happy Warrior so that he "like a Man inspired"⁽⁵⁾ marches straight through the darkest battle dauntless, exemplifying his unshaken trust in Heaven. The Soul, in other words, has caught a glimpse of "that immortal sea"⁽⁶⁾ and "looks through death".⁽⁷⁾

In fact, Wordsworth seemed not to view death with apprehension but concluded:

"for our immortal part! We want
No symbols, Sir, to tell us that plain tale:
The thought of death sits easy on the man
Who has been born and dies among the mountains."
The Brothers, 180.

Occasionally Wordsworth's idealism was touched by a note of austerity:

"Stern was the face of Nature; we rejoiced
In that countenance; for our souls thence drew
A feeling of their strength."
Bleak Season Was It Turbulent and Wild, 12.

Indeed the poem, Ode to Duty, by its very nature exemplifies the tone of austerity. Wordsworth calls Duty

"a light to guide, a rod
To check the erring, and reprove"
Ode to Duty, 3.

- (1) Wordsworth, "Yes It Was the Mountain Echo", 15.
 (2) Ibid., 20.
 (3) Wordsworth, "Those Words Were Uttered As in Pensive Mood", 12.
 (4) Wordsworth, The Prelude; 5, 34.
 (5) Wordsworth, The Character of the Happy Warrior, 52.
 (6) Wordsworth, Ode Intimations of Immortality from Recollections of Early Childhood, 164.
 (7) Ibid., 186.

He further says:

"Thy timely mandate, I deferred

 I supplicate for thy control;
 But in the quietness of thought
 Me this unchartered freedom tires;

 Stern Lawgiver! yet thou dost wear
 The Godhead's most benignant grace."
Ode to Duty, 30.

often
 In this idealism is expressed high philosophic messages, well worthy
 of thought:

"by love subsists
 All lasting grandeur, by pervading love;
 That gone, we are as dust."
The Prelude; 14, 168.

In The Borderers are many words of wisdom:

"gratitude's a heavy burden
 To a proud Soul."
Act I, 30.

"As time advances either we become
 The prey or masters of our past deeds."
Act III, 387.

"Fortitude is the child of Enterprise:
 Great actions move our admiration, chiefly
 Because they carry in themselves an earnest
 That we can suffer greatly."
Act III, 401.

Who would not aspire to be a better individual upon reading these lines:

"know that pride,
 Howe'er disguised in its majesty,
 Is littleness; that he, who feels contempt
 For any living thing, hath faculties
 Which he has never used; that thought with him
 Is in its infancy."
Lines Left Upon a Seat in a Yew-Tree, 50/

We cannot fail to be impressed with the fact that the period after 1805 shows clearly that Wordsworth was a changed man in his attitude toward life, men, and institutions. Experiences of earlier years had seasoned him, and there can be little doubt that "while he held to his ideals with unweakened grasp, many of them were different from those of earlier years. He lost much of his confidence in human nature. His sympathies became less general. His admiration went out more and more to the privileged classes, to persons of distinction, to notable events in history. The poor and humble still figured in his poetry, but in smaller proportion, in a less true proportion, considering the part they play in life. Liberty remained dear to him; but equality, which was a vastly more important and imperilled principle, now became a matter for doubt and endless qualification. The change may not have amounted to apostasy; it was certainly reaction."⁽¹⁾ This change in Wordsworth's own life was typical of the spirit of the romanticist, who considered it his prerogative to be a reactionist. Some of Wordsworth's most famous poems produced in these years are his Ode to Duty, Character of the Happy Warrior, Ode on the Intimations of Immortality from Recollections of Early Childhood, and The Prelude. In many aforementioned citations, taken from these poems we have viewed the traits of Romanticism expressed so genuinely in Wordsworth's poetry.

Conclusion

In reflecting on the life and literary achievement of Wordsworth we cannot help agreeing that he stands out preeminently among the Romanticists. His life was a veritable example of freedom of expression both in word and in deed. This can be truly seen in the unselfish way in which he identified himself with a great cause, hoping to see liberty reach its fullest expression

(1) Harper, William Wordsworth, Vol II, p. 132.

in the lives of men. Nature, a symbol of freedom, to Wordsworth was not only a glowing expression of the Creator but also the embodiment of all that administers to man's physical, social, and ethical needs.

Summary

It has been my intention to give to the reader a somewhat detailed picture of Romanticism as it is seen in one of the greatest poets England produced. Before we can fully appreciate the significance of the movement, it seems rather necessary to give a cursory view of the movements that tended to promote Romanticism. Long before the movement came to fruition there were various indications among writers of a desire to break with the past, to revolt against the conservative school of Classicism, and in fact, to exert all efforts in the direction of a new school of expression, one that gave liberty and freedom to self-expression, namely, Romanticism.

In our review of Wordsworth's life, we found his life was quiet for the most part but beautifully colored with romantic touches. As a mere child, it is delightful to view his imaginative mind in its infancy, which in maturity transformed everything with which it came in contact, so that the landscape signified more to him than just trees, flowers, and hills, but it became a living expression of God.

This same romantic spirit stands out preeminently in Wordsworth's verses and has distinguished him among poets. He forsook the rigidity of Classicism and found suitable forms of verse for an outpouring of his Romanticism. This freedom in writing has enabled him to help men to see the glories of life; in fact, he has "opened for man a new bodily sense and.....a new spiritual sense. And through these two channels.....he has brought man

nearer to nature than any other poet." (1)

It was very difficult to find any single definition that was comprehensive enough to include all the meanings of Romanticism, hence I have offered composite statements of many authorities and to these I applied the writings of Wordsworth. I found that there were, first of all, many evidences of Romanticism in the very life of Wordsworth so well expressed in The Prelude and other poems bearing directly on the poet's life that it became necessary to detail these. In his life was the embodiment of much that was romantic, as for example, a high degree of imagination, a subjectivity, a freedom in expressing his emotions, a delight in solitude, a sincere interest in all types of subjects from the humblest to the loftiest, a profound love of Nature, which became not only his comfort and joy but also his great teacher, and a stirring mysticism and idealism.

Then we move on to see the examples of Romanticism both in poems that are autobiographical and in those that are of a different type, so that in the end we are acquainted with the romantic characteristics of Wordsworth's poetry.

Wordsworth's contribution to literature is inestimable. In his effort to express himself about the simple experiences of life he has touched his thoughts in a language so clear and imaginative that it not only attracts the light mind but also awakens the admiration of the most profound scholar. "His influence upon nineteenth century literature is incalculably widespread: he revealed and exemplified new ways of observing nature and human life, making both much more fascinating; and scores of authors followed his lead." (2)

In conclusion it would be unusual for a lover of literature to read Wordsworth's poetry to any extent without gaining a finer sense of the

(1) Vaughan, The Romantic Revolt, p. 66.

(2) Bernbaum, Guide Through the Romantic Movement, p. 151.

values of life and a deeper appreciation of the beauties of expression. There are passages in his poetry so impressive in thought, so beautiful to the mind's eye that we dislike to lay them by. Wordsworth has made us realize that what "men commonly take to be the lowest things, are indeed
(1)
the highest."

(1) Shairp, Studies in Poetry and Philosophy, p. 88.

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