CHAPTER – VI
THE CRITICAL ESTIMATE OF WORDSWORTH’S
POETRY ON THE BASIS OF RASA THEORY
IN GENERAL

In this chapter we will discuss about some specific poems of Wordsworth which can be chosen for the element of *rasa* in them. As it has been made very clear in the Chapter V that the aim of Wordsworth of composing poetry was not to display his knowledge of *rasa theory* and he had not the deep knowledge of this principle, inspite of this fact we find the elements of *rasa* in his some poems, because (i) *rasa* theory itself is based on human psychology, the modern psychology conforms it, (Chapter IV). So many of his poems remain untouched from our study because our purpose is to search the elements of *rasa* in his poems, we take up some selected persons for the purpose of our study. Morever the length of the entire poetic work is longer than this research work so it is not possible to analyse all the poems. Mainly we find *shant* (peace) and *karuna* (compassion) in his poems and somewhere *adbhut* (wonder) also in his poems. Besides these the elements of some other *rasas* are also found in some poems, as for as the depiction of *shant rasa* is concerned, it is of two types (i) where the poet expresses his views of spiritual elevation or talks about his detachment from the worldly affairs as *The world Is Too Much With Us, Ode On The Intimation Of Immortallity* are like such poems. (ii) There are some poems where poet feels deeply involved in sketching natural scenes and sights as *It Is A Beauteous Evening Calm and Free and Daffodils* Although Sanskrit - poeticians haven’t expressed their opinion about such poems. According to their own view only the poems of expressing detachment and devotion are the
parametre of *shant rasa* but we find several pieces in Sanskrit poetry where natural scenes and sights are the main attraction of the poem, the entire idea of the poem is knit around it as the description of *Pampa Sarovar* in *Kishkindha Kand* (Canto) of *Valmiki’s Ramayana*¹ and the expression of Maharshi Kanv’s deisple about simultaneous event of sun rising *and* moon setting in Act IV of *Abhijnyan Shakuntalam*² of great poet *and* dramatist Kalidas. It seems that this philosophical rendering is the expression of the dramatist itself which he has used like a dramatic irony in the play. Such types of expressions are abundantly found in the poems of Wordsworth. There is no denying the fact that after reading these pieces, the reader feels the emotion of serenity in his mind.

For the critical study of *rasas* in Wordworth’s poems, we can classify his poems in three groups (i) The poems of *shant rasa* (ii) The poems of *karuna rasa* (iii) The poems of other *rasas*. Along with the element of *rasa* in these poems we can study the poetical qualities of these poems also.

(1) **The Poems of Shant Rasa:**

(i) **Tintern Abbey:**

*Lines written A Few Miles Above Tintern Abbey, On Revisiting the Banks of the Wye During A Tour* (July 13, 1798) was composed on coach and boat as Wordsworth and Dorothy returned from the Wye (on 13th July 1978). Concerning the circumstances under which the poem was written, Wordsworth says:

No poem of mine was composed under circumstances more pleasant for me to remember than this. I began it upon leaving Tintern after crossing the Wye, and concluded it just as I was entering Bristol in the evening, after a ramble of four or five days with my sister. Not a line of it was altered, and not any part of it written down till I reached Bristol. It was published almost immediately, after in the little volume of which, so much has been said in these notes, *the*
Lyrical Ballads as first published at Bristol by Cottle

The mood about which the poet is speaking, is calm and peaceful (serene) and heavenly (blessed), and in such a mood our feelings (affection, slowly gently) conduct us forward, until our living body becomes non-functional. And further in that mood our perception becomes tranquil, we understand things clearly by our realisation of the prevailing harmony in nature or in the whole of the creation. And then with our tranquil understanding and intense joy we become capable of probing into the essence or meaning of all the objects of the creation.

Pantheism does not speak of the Universal Spirit as dwelling in the mind of Man. It identifies the human mind with Universal Being. According to pantheism, things and minds have no essential being, no separate individuality, no being for self. They exist only as modes of the Ultimate Being. Wordsworth’s conception is very far removed from panthism. He brings out the existence of three distinct natures, a Universal Presence, a world of corporal things and a world of finite spirits. He doesn’t identity the Universal Spirit with the light of “setting suns”, nor with “the round ocean” nor with “the living air” nor with “the blue sky” nor with “the mind of man”, he merely affirms that there are its dwelling and that Spirit is their impelling power:

And I have felt
A presence that disturbs me with the joy
Of Elevated thoughts; a sense sublime
Of something far more deeply interfused
Whose dwelling is the light of setting suns
And the round ocean and the living air
A and the blue sky, and in the mind of man;
A motion and a spirit that impels
All thinking things, all objects of all thought
And rolls through all things. Therefore am I still
A lover of the meadows and the woods.

Tintern Abbey is one of the most important poems of Wordsworth and
according to Graham Hough:

It is Wordsworth’s greatest poetry, as The Rime Of Ancient Mariner and Kubla Khan are Coleridge’s. Wordsworth himself thought it to be one of the greatest poems, at the least of all the poems of his in the 1800 edition of Lyrical Ballads for as we have already said, it was his peculiar habit to place the most important poem (particularly that one which carried in it the central theme or message of at the least most of the poems of a volume) at the end of a collection of poems.\(^4\)

Helen Darbshire writes about the poem:

This is the first poem in which Wordsworth’s genius find full expression: the blank verse, low toned and familiar, yet impassioned, moves with sureness and inevitable ease from phase to phase of his mood. It has the quiet pulse, suggesting ‘central peace’ which is felt under all his great poetry\(^5\).

Arthur Compton Rickett writes:

_Tintern Abbey_ is a document of Wordsworth’s idealistic or transcendental philosophy that the whole of the creation is spiritual in nature. The matter of the Universe was for Wordsworth merely the vesture of a great spiritual power interpreting Nature, a rock, a flower, a sunset, a mountain torrent, the beauty of a girl were for him varying manifestations of this underlying principle. This is the underlying thought of _Tintern Abbey_\(^6\)

Thus this poem approves the _vedantic_ philosophy, deeply discussed in _Upanishads_. The main _rasa_ of this poem is _shant_, while the _sthayi bhava_ (permanent mood) is calmness of mind and serenity. _Alamban vibhava_ (causing factor is natural scenes and sights of _Tintern Abbey_. _Uddinpan vibhara_ (provocative factor) is the poet’s mind itself and _anubhava_ is the feeling of gaiety and bliss felt by the poet.

(ii) Ode: Intimations Of Immortality:

This is one of the greatest and noblest English poems. written partly in 1803 and partly in 1806. The theme of the poem is the immortality of the human soul of which one is aware in childhood but which fades from one’s mind with growing years. The child’s knowledge of immortality is based upon his reminiscences of his life in heaven before birth. This idea forms
the core of the poem. The title of the poem suggests that our knowledge of
the soul’s immortality is based on our memories of childhood when we
still remember our life in heaven. Wordsworth’s concept may be plausible
or controversial but the poem is supposed as a masterpiece of
philosophical or metaphysical poetry. The poem is based upon
Wordsworth’s actual experiences. As a child he could not think that
one day this human soul could die he used to feel certain that after
death he would step into heaven.

According to Prof. K.G. Srivastava this poem has been composed
under the influence of Bhagavadgita. Prof. Srivastava has written a
separate chapter on this poem A New Look at Wordsworth’s
Immortality Ode: A Hindu View in his book Bhagavadgita and the English
Romantic Movement: A Study in Influence. According to Prof. Srivastava
some lines were deleted from the original poem:

To whom the grave
Is but a lonely bed without the sense or sight poor
Of day or the warm light.
A place of thought where we in waiting lie

These lines were an integral part of Stanza VIII where they followed the
line ‘A presence which is not be put by’. In an interesting note to Miss
Fenmick the poet says:

This was composed during my residence at Town-end, Grasmere. Two
years at least passed between the writing of the first four stanzas (1806)
and the remaining part (1806). To the attentive and competent reader the
whole sufficiently explains: but there may be no harm in adverting here to
particular feelings or experience of my own mind on which the structure of
the poem partly rests. Nothing was more difficult for me in childhood
than to admit the notion of death as a state applicable to my own being. I
have said elsewhere:

A simple child,
That lightly draws its breath
And feels its life in every limb
What should it known of death⁸

………..Accordingly, a prenatal existence state has entered into
the popular creeds of many nations; and among all people acquainted with classic literature, is known as an ingredient in Platonic philosophy. Archimedes said that he could move the world if he had a point whereon to rest his machine. Who has not felt the same aspirations as regards the world of his own mind? Having to wield some of its elements when I was compelled to write this poem on the Immortality of soul. I took hold of the notion of pre-existence as having sufficient foundation in humanity for authorizing me to make for my purpose the best use of it I could as a poet.

In describing his own age as palsied Wordsworth foreshadowed Arnold’s perception of his contemporary life and this may be found in this poem. The poem is also a panegyric of childhood, and this may remind one of Henry Vaughan’s (1622-95) eulogy of childhood in The Retreat. According to H.W. Gerrod the first stanza of this poem may be treated as a complete poem. The poem was first published in 1807. At first Wordsworth did not give any title to this poem, and called it simply ode, but later on, on the suggestion of Henry Crabb Robinson (1775-1867): diarist, journalist, letter writer gave it a long and full title: Ode Intimations Of Immortality from Recollections of Early Childhood. The poem consists of 207 lines which are divided into 11 stanzas and is generally capped with a head piece of three lines from the poet’s unentitled poem My heart leaps up when I behold (composed in 1802 and published in 1807):

The child is father of the man
And I could wish my days to be
Bound each to each by natural piety.

These three lines seems to be the gist of entire poem.

H.W. Garrod finds some connection between this poem and Wordsworth’s other two poems. Rainbow and To The Cuckoo composed during the period of composition of this Ode. Critics however differ in their opinions whether this poem is Platonic or not or Non-Platonic. But this is one of has best poems. Bradley writes:
The odes of Wordsworth are much inferior to the majority of the sonnets……. The entire success of the *Ode To Duty* is exceptional, and it is connected with the fact that the poem is written in regular stanzas of simple metrical scheme. The irregular odes are never thus successful. Wordsworth could not command the tone of sustained rapture, and where his metrical form is irregular his ear is uncertain. The *Immortality Ode* like *King Lear* is its author’s best product, but not his best piece of work.\(^{15}\)

Graham Hough says:

*Intimations Ode* was nearly contemporary with *Prelude* and there is a similarity between the substance of *Intimations Ode* and that of a part of *The Prelude*.\(^{16}\)

Wordsworth wrote a number of odes but his most famous ode is *Intimations Ode*. *Intimations Ode* is a *Pindaric ode*. *Pindaric odes* were designed for choric song and dance. The words, the sole surviving element of the total *Pindaric* experience, reflect the demands of the other two arts. A strophe, a complex metrical structure whose length and pattern of irregular lines varies from ode to ode, reflects a dance pattern which is then repeated exactly in an antistrophe, the pattern being closed by an epode, or third section of differing length and structure.\(^{17}\) The *Pindaric Ode* is more free and emotional than the *Horation Ode*. Gilbert Highet writes:

The greatest modern *Pindaric* poem, (however) is Wordsworth’s ode intimations of Immortality from Recollections Of Early childhood.\(^{18}\)

Hugh writes: about Intimations ode:

It is composed with far more literary artifice, in long strophes with varied line strength of the kind that were supposed, in remote imitation of Pindar, to be particularly suitable for odes. Wordsworth handles this difficult scheme magnificently and the poem has a sustained lyric splendour of which we have hardly any other example in his works.\(^{19}\)

The main *rasa* of this poem is *shant* while *sthayibhava* is the poet’s philosophical mood. *Alamban vibhava* is
the *Bhagavadgita* and Platonic idea while *uddipan vibhava* is the poet’s reminiscence of his own childhood. *Anubhava* is such that philosophical idea is expressed through lyrical medium which seems to be the feeling of supreme bliss of the poet.

(iii) The Prelude:

Wordsworth started this poem in Germany, in 1799. It continued to be composed at intervals during his stay in Townend, Grasmere vale, until the poem was finished in 1805.

This poem was originally intended to be the introduction of a large work. *The Recluse* a philosophical poem, containing views of Man, Nature and Society, containing its main subject-matter the sensibility and ideas of a poet living in leisure. Wordsworth himself in his Preface to *The Excursion* explains the relation of *The Prelude* to *The Recluse*; he says;

> The prepatory poem is biographical, and conducts the history of the Author’s mind to the point when he emboldened to hope that his faculties mature for entering upon the ardous labour which he had proposed to himself; and the two works have the same kind of relations to each other, if he may, so express himself, as the Ante Chapel has to the body of a Gothic church

Wordsworth’s friends Lady Richardson says;

*The Prelude* was chiefly composed in a green mountain terrace, on the Esadale side of Helm Crag, known by the name of under Lancrigg, a place which he used to say he knew by heart. The ladies sat at their work on the hill side, while he walked to and fro on the smooth green mountain turf, humming out his verses to himself and then repeating them to his sympathising and real scribes, to be noted down on the spot, and transcribed at home

The poem was addressed to Coleridge. After hearing recitation of the poem he saw his friend “in the choir of ever-enduring man.”

An autobiographical poem indicates its nature in its sub-title or *Growth of a Poet’s Mind* throws light on the evolution both as a poet of Nature and as a poet of Man. Its dimension is epical as Herbert Read
writes about the work:

An epic is intimately related to the aspirations of its age and almost every age has its epic though we do not always recognise them as such. *The Prelude* is the last English epic; it is the epic of the man of feeling.

This poem is divided into fourteen books.

In Book I of *The Prelude* Wordsworth is speaking of the unique experience of his boyhood and it is the Presence of Nature that is addressed here:

Fair seed time had my soul, and I grew up.  
Fostered alike by beauty and by fear;  
Much favoured in my birthplace.

In Book II Wordsworth speaks of Nature and her overflowing soul and reviews the development of his mind during the Hawkshead days:

Taught to feel, perhaps too much  
The self sufficing power of Solitude.

In Book III *Residence at Cambridge*, Wordsworth describes the idleness and aimlessness of his first college days roused only by the memory of great Cambridge man like Newton:

Sweet Spenser, moving through his clouded heaven  
With the moon’s beauty and moon’s soft pace.”  
“Brother, English man, and friend!”

The fourth book entitled *Summer Vacation* records the renewed spell exercised on the poet by his native landscape on his first return to it and his first semi-deliberate consecration to the task of poetry:

Before I reached my home. Magnificent  
The morning was, in memorable pomp,  
More glorious than I ever had beheld  
The sea was laughing at a distance; all  
The solid mountain were as bright as clouds.

In Book V Wordsworth expresses about the impact of Shakespeare, Milton and other great poets.
Book VI is entitled *Cambridge and the Alps*. Wordsworth describes about his return to Cambridge in 1788. The poet tells about his soul and ambitions. He is confident that is capable enough to stand a monument behind him which pure hearts should reverence:

To patriarchal dignity of mind.
And pure simplicity of wish and will
Those sanctified abodes of peaceful men,
Pleased (though to hardship born and compassed round
With danger, varying as the seasons change.)

The Seventh book is entirely devoted to the months between February and November spent at London:

This did I feel, in London’s vast domain,
The spirit of Nature was upon me there;
The soul of Beauty and enduring Life

The Eighth book is *Retrospect*. Here Wordsworth shows how his love of Nature had fostered his love of humanity.

Thus from a very early age, O Friend
My thoughts by slow gradations had been drawn
To human kind and to good and ill
Of human life, Nature had led me on;

In Books IX and X Wordsworth describes his visit to France between Nov. 1791 and Dec. 1792. According to his statement in his original *Prelude* he went simply to improve his knowledge of French:

Of many benefits, in later years
Derived from academic institutes
And rules, that they held something up to view
Of a Republic, where all stood thus far
Upon equal ground; that we were brothers all.

In Book X Wordsworth describes the excitement of his sojourn in Paris in the days that followed the September massacres, and his narrow escape from involvement in the fate of the Girondins, having been ‘dragged away’ from France “by a chain of harsh
necessity.” Wordsworth has not mentioned Annette Valon episode, in this connection Hereford’s reply is this:

It is to be remembered that “The Prelude is not autobiography, but a history of the growth of a poet’s mind. An experience so intense as this passion for Annette could leave no sensitive man unchanged. Further he writes:

This love affair transformed his being; I think that this passion and all its melancholy aftermath was the deepest experience of Wordsworth life—the emotional complex from which all his subsequent career flows in its intricacy and uncertainty. It was this experience, which Wordsworth saw fit to hide to bury in the most complete secrecy and mask with a long sustained hypocrisy.

Book XI recalls the moral crisis of the poet through which he passed on his return, a republican, from a country which was abandoning her republican ideals to his own country which was attacking them by warming against the Revolution.

All feeling of conviction and in fine
Sick wearied out with contrarieties
yielded up moral questions in despair.

In Book XII and XII Wordsworth analyses his renewed confidence and joy in poetic production and in the ‘conclusion’ we have a general analysis of the poet’s ripened strength and an image of his residence at Alfoxden in country with his sister Dorothy and in the neighbourhood of Coleridge.

The poem is in blank verse and Wordsworth chose this metre a full consciousness of its pitfalls. Selincourt points out:

Though The Prelude was not written, like some of the/ Lyrical Ballads to illustrate a theory of poetic diction yet it demonstrates clearly enough that a selection from the real language of man in a state of vivid sensation is adapted to the purposes of poetic pleasure!

There are two versions of The Prelude the first of 1805-6 and the next of 1850. Wordsworth had a mind to postpone the publication of this poem
till after his death. Hence for thirty five years he continually came back to it, retouching and revising, with the result that the poem which appeared in 1850 differed in many respects from which he read to Coleridge in 1806. The original *Prelude* remained unpublished until in issue in 1926 by the editorial labour and scholarship of Mr. de Selincourt.

Discussing about this long poem *The Prelude* we should be very clear minded that this poem shouldn’t be mixed up with the poet’s short poem of only 55 lines entitled *Prelude*. This short poem was composed at Rydal Mount on 26th March 1842, it was published in the same year.26

In desultory walk through orchard grounds
Or some deep chestnut grove, oft have I paused
The while a Thrush urged rather than restrained.
By gusts of vernal storm, attuned his song,

The theme of Prelude is similar to that of *The Prelude*. According to Helen Darbishire, the subject matter of *The Prelude* is in reality, not the growth and development of Wordsworth’s poetic faculty but the growth and development of his spirituality but in the case of Wordworth, his poetic faulty and his spiritual illumination are rather the two sides of the same coin because his poetry is nothing else than the expression of his spiritual awareness.27

The mystical idea of the poem has led some critics to find Christian mysticism in the poem. G.W. knight believes that *The Prelude* exhales Christian inspiration. He writes:

*The Prelude* follows Christianity in so far as it emphasizes the other worldly and awe-inspiring. It is however closer to the Old Testament than the New and less pantheistic than either. Wordsworth is not unlike an Hebraic prophet, though with an emphasis on tranquility drawing him perhaps nearer to Indian mysticism.28

Being mystical, the main current of *rasa* in this poem is *shant*. The poet’s own philosophical temperament is its *sthayibhava*. *Alamban vibhava* is the reminiscence of his own life while his surroundings and atmosphere of his life is the *uddipan Vibhava*. In the description of
French Revolution, the poet’s zeal has a touch of veer rasa while in the description of September massacre it has element of bhayank rasa. But the prime or angi rasa of this long epical poem is shant but due to lack of variety it has become montonous, doesn’t serve the purpose of super delight for the readers. As we see in the longest epic of the world, Mahabharat its angi rasa is shant but by the combination of different rasas this epic is very far from boredom, this quality, we do not find in Wordsworths’s long poems as here. There are many passages which are prosaic and it seems as he is writing a diary in verse.

(iv) The Excursion:

A part of the first book was composed as early as in 1795-1797, Book I and II were completed in 1801 and 1802 respectively; the remaining seven books were written between 1809 and 1813 and the entire was published in 1814. As it has been previously mentioned that this poem was executed to be a part of the larger whole entitled as The Recluse a fragment of the first division was posthumously published under the latter title in 1888. The Prleude was the initial work to this great projected poem. In the Preface to The Excursion the author tells us:

His minor pieces which have been before the public, when they shall be properly arranged, will be found by the attentive reader to have such connection with the main work may give these claim to be likened to the little calls, oratories sepulcharal recesses, ordinarily included in those edifices.”29

In the Preface to the edition of 1814 of The Excursion Wordsworth tells us:

He does not intend “to formally announce a system”, but he intimated that system is latent in the poem, and leaves the reader to construct it for himself30

The Excursion is divided into nine books written in the length of 8,850 lines. This poem was dedicated to the Right Honourable William Earl of Lonsdale K.G. etc.
In prospectus Wordsworth has clearly laid down the principal theme:
Man, Nature and Human life:

On Man, on Nature and on Human life
Missing in solitude, I oft perceive
Fair trains of imagery before me rise.

The first book is entitled *The Wanderer*. In the hot summer morning, the author, crossing the moorland meets a middle aged Scottish pedlar at a ruined cottage, With him he sets a plan of walking tour. The Wanderer’s own history comes before us in the form of poetic autobiography which in greater moments resumes *Tintern Abbey* and the early books of *The Prelude*.

Which “mid the calm oblivious tendencies
Of nature, ‘mid her plants and weeds, and flowers,
And silent overgrowing, still survived.

In the Book II, after the tale the travelers go to neighbouring village for the night. Next day ascending to a secluded little valley high in the mountain, they visit the solitary is the subject of Book II.

Not have Nature’s laws
Left them ungifted with a power to yield
Music of finer tone; a harmony.
So do I call it, though it to be the hand.

In the Book III that solitary sketches his own life and despondency.

In the Book IV the *Wanderer’s Reply* is presented which is the chief purport of the poem.

He says that Man can obtain redemption only by the application of his own virtue, by knowledge of facts and knowledge of himself. Then he tells about the solution that childhood is the hiding place:

Within the soul a faculty abides
That with interpositions, that would hide
And darken so can deal that they become
Contingencies of pomp; and serve to exalt.
In the Book V, there is discription, after spending the night in the cottage the travellers depart next morning, in the company of that solitary person, walk in the natural atmosphere, there he visits a grey old church, a churchyard and a stately parsonage. The dominance of Anglican Orthodoxy strikes the mind of Wordsworth. He ponders over the Christian values. Solitary expresses his mournful expression on human character and life, while the pastor of the village-Church, emphasises the need of trust in God, law of morality.

In Book VI the person tells about various persons from the different sections of society who are buried here.

In Book VII, there is description: the beautiful scenario, in the setting sun, while an artiste was playing on a harp, the poet expresses his curiousity about the five graves buried in the playground of the village school then vicar tells about a priest’s family and its life:

A priest he was by function, but has course
From his youth up and high as manhood’s noon.

In the Book VIII, on the way to Parson’s house, the entire company discusses the industrial revolution and the social and economic changes. At the vicar’s house, travellers are welcomed by his family.

Wanderer gives a discourse in the beginning of Book IX on the blessedness of childhood, its nearness to God and the need of preserving this youthful confidence and faith up to old age:

Fresh power to commune with the invisible world,
And hear the mighty stream of tendency
Uttering, for elevation of our thought
A clear sonorous voice.

*The Excursion* is not an autobiographical poem like *The
*Prelude* but it has autobiographical touch, it is a description of perambulation of a mature man’s poetic faculty through society, nature and human life. If the two poems (*The Prelude* and *The Excursion*) are at all regarded as autobiographical as H.W. Garrod has thought it to be they may be deemed to be autobiographical only in the sense that both the core themes of two poems, the poetic development and the poetic peregrination constanty refer to their author’s thoughts and experiences. About the subject matter of the poem McCracken writes:

> The true subject of the poem is what the wanderer calls ‘the mind’s excursive power.’

Wordsworth was not the inventor of philosophical poems. David P. Hanely writes in this regard:

> One of the form of philosophical writing that lies behind *The Excursion* is the philosophical dialogue, popularized by Shaftsbury, Dryden. Hume and others in the eighteenth century.

*The Excursion* is a philosophical poem in the sense that it deals with man’s existential question relating to self and its relation to nature and society and to its ultimate object or goal and in *The Excursion* he has made him concerned with his higher self or with his imaginative self, in the Freudian sense we may say, with his super ego. W.L. Renwick in this regard writes:

> His (Wordsworth’s) worldly self he dealt with in *The Prelude*, the next stage involved the creation and projection of an imaginative self, *The Recluse* of which *The Excursion* is a part.

David P. Hanely justy writes:

> In the *Excursion* Wordsworth steps out of autobiography

> In *The Prelude*, there is a large measure of poetic unity but in *The Excursion* it is absent. Herbert Read says:

> It is a collection of moral anecdotes stung together by a liberty device of almost childish naivety

> The dramatic structure of the poem, in which four characters: the
poet, the wanderer, the solitary and the pastor take part. It reminds us of a famous symbolic play *Prabodh Chandrodaya* written by Krishna Mishra in the beginning of 12th century. In this drama in which *vedantic philosophy* has been propounded, different abstract sentiments such as *vivek* (intelligence) *nishtha* (commitment) are the characters while in *The Excursion* the four characters are the representative or spokespersons of different ideas.

Its analysis of *rasa* is also like *The Prelude* where *shant rasa* is prime, the *sthayibhava* is philosophical mood of the poet. *Alamban vibhava* is the poet’s own life and *uddipan vibhava* is the poet’s own surroundings while the *anubhava* seems to be outpourings of the poet in the form of the poem itself.

As far as the poetic quality of the poem is concerned it doesn’t create superb delight for the readers. Both *The Prelude* and *The Excursion* fail to be best specimens of poetry as like *Savitri* of Maharshi Aurbindo whose structure is also epical deals a very complex subject is monotonous. In this respect the fact should be kept in mind, displaying *shant rasa* for a long time in long verse is a difficult task, unless it mingles with other *rasas* otherwise it becomes prosaic and monotonous, although it may be that concerned work may be a high product of philosophical speculation. William Hazlitt writes:

> The Excursion, we believe, fell still born from the press.* There was something abortive and clumsy, and ill judged in the attempt. It was long and laboured.*\(^{36}\)

Renewick noticed at least two flaws in the poem; the lack of adequate lyricism and lack of personal touch\(^{37}\).

Mathew Arnold points out:

> Wordsworth’s poetry is the reality, his philosophy is merely an illusion ..........*The Excursion* and *The Prelude*, his poems of greatest bulk, are by no means Wordsworth’s best work. His best
work is in his shorter pieces, and many indeed are those of these, which are of first rate excellence. But in his seven volumes the pieces of high merit are mingled with a mass of pieces inferior to them; so inferior to them that it wonderful how the same poet should have produced both.

(v) Ode To Duty

Wordsworth wrote this ode in 1815. It was the result of tremendous change in his mind. Till about 1805 Wordsworth was solely concerned with such themes as beauty, love, truth and nature but afterwards a concern for morality arose in his personality. Politically it was caused by the beginning of French empire. Following Thomas Gray’s Hymn to Adversity as the two beginning lines of the two poems Hymn to Adversity and Ode to Duty – may indicate. Gray’s Hymn to Adversity begins with the line “Daughter of love, relentless power” while Ode to Duty begins such as:

Stern Daughter of the Voice of God
O Duty, if that name thou love
Who art a light to guide a rod
To check the erring and reprove

This poem was first published in 1807 is included in Wordsworth’s group of poems known as Poem of Sentiment and Reflection. In the edition of 1807 when the poem was first published it was an additional stanza placed between V and VI of the poem later on it was extrapolated from the subsequent editions. In The Golden Treasury it is not included:

Yet not the less would I throughout
Still act according to the voice
Of my own wish and feel past doubt
That my submissiveness was choice
Not seeking in the school of pride
For “precepts over dignified
Denial and restraint I prize
No farther than they breed a second will more wise.

In this poem the poet says that duty is the law of God. It is another name for conscience. The sense of Duty solves many
problems which come before individuals. There are some happy souls who follow Duty merely from a natural impulse with the sense, what is right. Although, poet feels himself incapable of performing Duty, though strict Duty is kindly and graceful. According to poet the whole universe is governed by the law of Duty. The poet dedicates himself under the guidance of Duty.

Herford remarks:

Joy may thus still be divine; but it is a joy won through discipline and self sacrifice. However remote in language and in the historic context of his thought, he is here at one with Kant when he found freedom to be the perfect obedience to law; and with Dante when he saw that supreme power that moves the sun and the other stars to be Love. This is one of the most majestic and beautiful of Wordsworth’s poems and one of the noblest odes in the whole range of English literature. Its peculiar note is the criticism of life the application of moral ideas to life which Arnold used to regard as constituting the enduring excellence of Wordsworth’s poems.

There is an analogical similarity between the subject matter of this poem and Bhagvadgita’s philosophy of karmyoga. In this respect we find the element of shant rasa in this poem. The impact of karmyoga is evident in this poem which is the sthayibhava of this poem. Different objects of universe and world governed by law of Duty are the factors of uddipan vibhava, while the poet’s own firm resolved mind is the alamban vibhava.

(vi) The World Is Too Much With us:

This sonnet was composed in 1806 and first published in 1807. In this sonnet Wordsworth deplores the extreme materialism and the consequent spiritual degradation. Men are actuated only by economic motives. They have become materialistic.

People are too much engrossed in the pursuit of wealth and
pleasure and waste there energies in getting and spending doing so instead of turning them to better advantages. They have become fully committed to the pursuit of paltry material prosperity. Their mind is so much obsessed with material gain that they fail to enjoy the beauty of Nature. The poet wishes to be a pagan with his keen sensitiveness to the mystery and beauty of Nature than lead the modern pseudo-enlightened life of materialism:

The world is too much with us; late and soon
Getting and spending, we lay waste our powers;
It moves us not-Great God! I’d rather be
A pagan suckled in a creed out worn.

Douglas Bush writes about the mythological allusions of this Sonnet:

The finest and most familiar of Wordsworth’s mythological allusions is the impassioned outburst in ‘The world Is Too Much With us’.

Regarding the mythological figures of this sonnet, further he writes:

In this sonnet we may find the keynote of a mass of mythological poetry of the nineteenth and twentieth centuries; the old antagonism between Pan and Christ has become a contrast between the ugly materialism of our commercial and industrial civilization and the natural religion, the ideal beauty and harmony of Helenic life

“Have sight of Proteus rising from the sea;
Or hear old Triton his wretched horn”

Thus the impact of Bhagvadgita and Upanishad is evident in this poem, that is why he criticizes materialistic life. True in this sonnet Wordsworth has expressed his liking for some Pagan gods, for Poteus and Triton, but from this it should not be constructed that he voices his preference for Paganism over Christianity, because, in fact he has no loyalty towards either of the two: he has no affinity towards any religion is a secular poet.

Douglas Bush writes in this regard:

True poetry has ever a substratum of Religion in it, Greek poetry owed its high character to the elements of truth in Greek religion, philosophy and myth. But the modern world and its poetry are secular, not Christian. When
Wordsworth would rather be an old pagan than a modern English man, he is only affirming that Triton is better than Plutus. Simultaneously there are elements of two rasas (shant and karuna). On one hand, the poet deplores about over involvement in the pursuit of materialism, on the contrary, the serenity arises in his mind and he finds solace in Nature, and wants to lead the life of a pagan. The grief and detachment strikes his mind are sthayibhavas. The world (materialistic) and the world (natural) are the factors of alamban vibhava for the shant and karuna, rasa. His own mind seems as uddipam vibhava for both rasas. The feeling of disgust and solace arising in his mind are the factors of anubhava for both rasa. This poem reminds as of Mathew Arnold’s elegiac tone expressed in Scholar Gipsy:

O born in days
When Men’s wits were fresh and clear
And life ran gaily as the sparkling Thames.

(vii) It is a Beauteous Evening Calm And Free:

The Sonnet was composed in 1802 when Wordsworth, along with Annette Vallon and his little daughter Annette Caroline, was spending an evening, on the beach of Calais in the autumn and Wordsworth addresses a girl Dear child! Dear Girl! And this girl is beyond doubt Caroline. In this poem the poet expresses his sincere love for Nature. It was published in 1807:

It is a beauteous evening, calm and free
The holy time is quiet as a Nun
Breathless with adoration; the broad sun
Is sinking down in its tranquility,

In the beginning the poet draws a graphic picture of a tranquil sunset by the side of a sea-shore. The closing lines contain a reflection on the attitudes of man and child towards peaceful Nature. The child however, did not seem to share the poet’s solemn thought. The poet says that this does not mean that the child’s nature is less divine than the grown up
man’s on the other the child is in direct communion with God, and is thus much nearer to the Supreme Being and more divine than the grown up man.

This is an Italian sonnet, divided into octave and sestet. The rhyme scheme of this poem is complex - a b b a, a c c a, d e f d f e. This is a special sonnet, in the sense that it is imbued with divinity throughout, as very few sonnets of Wordsworth are. In this sonnet, the poet assumes that the spirituality or divinity is present not only in Nature but also in the dear Girl in Caroline. And this is obvious when, at the last line of this sonnet, the poet tells Caroline:

“God being with thee when we know it not”

It may be mentioned here that Mr. Harper, who has written the authoritative biography of Wordsworth, William Wordsworth: His life, Works and Influence (1916) has added a supplement to that biography, Wordsworth’s French Daughter (1921), in which supplement it has been confirmed that the girl of this sonnet is none else than Caroline.45

In this poem we find a notes of shant rasa (peace)in the company of that child amidst natural surroundings. The serenity felt by the poet is the factor of sthayibhava. The natural scenery is the alamban vibhava, while the child (Caroline) is the uddipan vibhava.

(viii) Composed Upon Westminster Bridge:

This poem was composed on 31st July 1802. It was written on the roof of a coach on his way to France in the morning. Wordsworth along with his sister Dorothy stayed in London for a few days. Dorothy has given the following account in her diary of her morning walks in London:

July 30, left between 5 and 6 in the morning……………A beautiful morning. The city... St. Paul’s with the river, a multitude of little boats…. made a beautiful sight as we crossed Westminster Bridge. The houses not overhung by their clouds of smoke, were spread out endlessly, yet the sun shone so brightly with such a pure light that there was something like the purity of Nature’s own grand spectacle”s46
The poet carried the impression of these morning walks and then gave outlet to his feelings in this poem. Wordsworth felt deeply touched by the great beauty of London at the morning time. The city seemed to be wearing the garment of morning glory. Ships towers domes, theatres and chruches stood glittering under the smokeless sky. The poet had never seen such beauty and clamness in valleys, rocks or hills. In that profound calmness, the great city appeared to be lyings:

Earth has not anything to show more fair.
Dull would be soul who could pass by
A silent so touching in its majesty:
This city now doth like a garment, wear
The beauty of the morning, silent, bare,

In this poem the sense of shant rasa is present in opposite manner, instead of detachment, there is feeling of attachment in the poet’s mind, that also of city life but the entire city is silent. This full silence causes shant rasa for poet. His own peaceful mind is alamban vibhava it accompanies the silence of city, that is uddipan vibhava. The outlet of the poet is anubhava which is done in the moments of joy. The significance of this poem is that it expresses shant rasa in contrast to the preceding mood of agitation and disturbance.

(ix) Daffodils Or I Wandered Lonely As a Cloud

It was written in 1807. The origin of the poem is evidently connected with a visit to Gowborrow Park;

I wandered lonely as a cloud
That floats on high o’cer vales and hills
A host of golden daffodils;
Beside the lake, beneath the trees
Fluttering and dancing in the breeze”

The two lines:

They flash upon that inward eye
which is the bliss of solitude
were contributed by Mrs. Wordsworth. Wordsworth’s own note on this poem is:

The subject of these stanzas (on the joyous wind tossed daffodils nodding their golden heads beside the dancing and foaming waves of ullswater) is rather an elementary feeling and simple impression approaching to the nature of an ocular spectrum upon the imaginative faculty than an exertion of it.

The first stanza of this poem shows poet’s love of things lonely. The simile is very appropriate because Wordsworth is here describing his wanderings amongst the hills of the Lake District, the atmosphere of which is seldom cloudless even in the finest weather. Byron borrows the imagery in *The Prisoner of Chillon*:

A single cloud on a sunny day,  
while all the rest of heaven is clear  
A frown upon the atmosphere,  
That hath no business to appear  
When skies are blue and earth is gay.

To Wordsworth an infinite love flows through the universe; the world is a world of active friendship, where everything is speaking in sweet communion. Hence the daffodils dance together:

The waves beside them danced; but they  
Out did the sparkling waves in glee  
A poet could not but be gay,  
In such a jocund company.

The sight of the daffodils fills him with spirit of gaiety and they leave in his mind and heart, a joyful memory. Wordsworth was not incapable of taking a simple, irresponsible joy in things. If the primrose by the river’s brim was for him the symbol and index of things divine, it didn’t therefore cease to be a primrose. The spiritual meaning was added to the natural beauty, not substituted for it. The poem is an expression of pure delight in such natural beauty.

But when the daffodils are out of sight they are not, therefore, out of mind. They live on in memory, to be *recollected in tranquility*:
They flash upon in tranquility’
Which is the bliss of solitude

Blake has also used this expression in a similar sense:

With my in-ward eye ‘tis’ an old man grey:
with my outward, a thistle across my way.50

According to Coleridge the expression of ‘inward eye’ in the poem of
*Daffodils* should be used for higher uses, for purely delight.51 The rhyme
scheme of this poems abba, abba, cddcd.

In the entire poem, *shant rasa* runs, the *alamban vibhava* is poet’s
own peaceful mind, natural sight is the *uddipan vibhava, anubhava*
is the poet’s outlet of poetic expression.

**(x) The Solitary Reaper:**

The poem is a lyric and was written in 1807. It was inspired
not by an actual sight but by the description of a *Solitary Reaper*
given in Thomas Wilkinson’s *Tour in Scotland*52

The central idea in the poem is that the song of the lonely
Scottish girl is more thrilling than that of a nightingale or
cuckoo. Further, that it has such haunting melody that it constantly
occurs again and again to the mind of the poet, long after he has
heard it,’

I listened motionless and still
And as I mounted up the hill
The music in my heart I bore
Long after it was heard no more

Graham Hough writes in this regard:

Readers of Wordsworth must learn to expect a good deal of
material and circumstantial detail in his poetic experience: it is sometimes
obstructive, but it is also what gives us the sense that he has his feet on
the ground far more firmly than any other poet of his age. When the
experience is cluttered up with circumstance and explanation, it can
find expression in flashes of that magical and immediate loveliness in which
Wordsworth is sometimes supposed to be deficient. This is so in *The Solitary Reaper*, where there is not narrative thread and no moral—just a girl singing as she reaps a field.\(^5^3\)

He writes it also:

Lines (13-20) catch the *lacrimae rerum* more memorably than those of any poet since Virgil:\(^5^4\)

For, old unhappy, for off things
And battles long ago:

These two lines transport us to a far off world of pensive memories, and engross us in deep meditation over those memories. F.W. Bateson highly appreciates this poem:

These lines from “*The Solitary Reaper* are almost alone apparently in possessing the elixir of Coleridge, Shelly and Keats—something as Swinburne put it in the mere progress and resonance of words, some secret in the very motion and cadence of the lines, inexplicable by the most sympathetic actress of criticism.\(^5^5\)

David Daiches writes:

The solitary Reaper does something in a more subdued and melodious manner: here the verse movement enables the emotion to rise with contemplation!\(^5^6\)

The alteration of short and long lines in the eight line stanza is geared to the movement of the emotion to a degree unusual in Wordsworth. Lastly, Daiches also praises the purity of statement and the mystical undertone of the poem:

The sheer purity of statement, in a style both natural and lapidary, is related to the mystical element in Wordsworth’s faith. Here in *The Solitary Reaper* his mystical sense of the relation between life, death and natural objects gives the poem its quiet intensity.\(^5^7\)

The sense of solitude that pervades this poem is essential to it

Bradley points out all solitude and all things solitary had an extra-ordinary fascination for Wordsworth:

And impulse of deeper birth.
Have come to him in solitude.\(^5^8\)
Herbert Read says:

He would always send out *The solitary Reaper* into the world of letters to represent the quintessence of English poetry.\(^{59}\)

So the main *rasa* is predominantly *shant* throughout the poem, while the *sthayibhava* of this poem is serenity felt by the poet. *Alamban vibhava* is the song of the reaper, various aspects of nature and world are the factors of *uddipan vibhava*, comparatively which prove the song of reaper better and unique object of delight. *Anubhava* is reflected in the trans condition of the poet; he forgets about his own time and place that has been defined by Sanskrit poeticians as *apasm śra*.\(^{60}\)

**(xi) Oh! Mystery of Man**

In this very short poem the poet has reflected his ideas on the mysterious feature of human beings. It is a mystery from what deep and hidden recesses man’s greatness proceeds but it proceeds from within one’s self. Its foundation is laid in childhood. ‘The child is father of the man’. He states in the poem:

> The secret of human greatness springs forth from the depth of mind. Though at present I do not possess the light and power of the early days. Yet I realize that, to a certain extent simple childhood forms the foundation of our spiritual greatness, but at the same time I feel that we must perceive imaginatively otherwise we cannot receive delightful feelings:

> Oh! mystery of man from what a depth Proceed thy honours. I am lost, but see. In simple childhood something of the base. On which greatness stands, but this I feel. That from thyself it comes that thou must give, Else never canst receive.

In the entire poem, very high poetic quality is not found but the sense of mystery expressed by the poet in the beginning of the poem strikes the mind of readers. Although it is a prosaic poem but *shant rasa* is evidently present. The sense of mystery in the poet’s mind is *sthayibhav, alambanvibhava* is the man’s life, *uddipan vibhava* is the reminiscences of poet’s own childhood.
(xii) To The Cuckoo, The Nightingale And To The Skylark:

Wordsworth has composed some poems on birds as the symbolic features of delight present in Nature.

To the Cuckoo poem was composed in 1802 and published in 1807 Cuckoo’s song recalls to the poet the golden time of boyhood; and makes the earth seem once more as it seemed then a fairy place bright with hope and gay with fancy’s dreams on the lines:

O, Cuckoo! Shall I call thee Bird
Or but a wandering voice.

Wordsworth’s own note is:

This concise interrogation characterizes the seeming ubiquity of the voice of the Cuckoo and disposes the creature almost of a corporeal existence: The Imagination being tempted to this exercise of her power by consciousness in the memory that the Cuckoo is almost perpetually heard throughout the season of spring but seldom becomes an object of sight.61

Wordsworth relates how he was often unable to think of external things connecting the actual existence in the days of his boyhood.

His idea is best expressed in these lines of Immortality ode:

But for those obstinate questionings
Fallings from us, vanishings
Blank misgivings of a creature
Moving about in worlds not realized.

As Raleigh remarks:

The experiences he most values are those which carry him furthest on the backward road.62

Palgrave remarks:

This poem has an exaltation and a glory, joined with an exquisiteness of expression which place it in the highest rank among the many master-pieces of its illustrious author. The rhythm of the poem is iambic. The lines varieties alternately at three and four accents.63
The poem of Nightingale was composed in 1806 and published in 1807. In this Wordsworth compares the two birds stock dove and nightingale and finds stock dove of his own liking. Here the nightingale and stock dove are representative of two aspects. First is the representative of composing capacity of other poets, while another is his of poet’s own self. According to the poet the gods demand the depth and not the tumult of the soul, the right singer is the brooding stock dove whose voice is ‘buried among trees’. Perhaps the poet express his own grief that he couldn’t be identified as a great poet which he deserves.

To the Skylark, this poem was composed in 1806 and published in 1807. According to Turner, Wordsworth’s poem shows traces of reminiscences of Shelly’s poem composed in 1820. It is an excellent example of Wordsworth’s faithfulness to real life. Shelly’s Skylark is by far the more wonderful poem, for the quick pulses of his pointing measure. Worthworth’s seems to be an expression of meditative watcher. But Shelly has over looked the earth and the real bird altogether, Wordsworth’s thought gives the green earth her due share in the ethereal minstrel’s rapture and compels us to think that it is not the distance from earth, but the nearness to it which inspires the celestial.

“To the last point of vision and beyond.”

The character of the bird is distinguished from that of other birds. The bird soars beyond the last point of vision and yet the song reaches the bosom of the plain and thrills all hearers. The song is prompted by the bird’s love for its mate and its young ones which remain on the earth. Other birds sing only in the spring time, but the skylark sings all the year round.

The skylark does not care for any leafy bower to sing: it covers itself in a flood of glorious sunlight in the upper air. Its song is urged by an impulse which is nobler than that of the Nightingale; for it is the
type of those wise men on earth who soar in high thoughts yet do not disregard the humblest aspect of their earthly lives.

Type of the wise who soar, but never roam;
True to the kindred points of Heaven and Home!
But never roam;

In all the three poems the concept of shant rasa can easily be recognized. The sthayibhava is peace in poet’s mind whole the factors of alamban vibhava are these three birds. While the, uddipan vibhava is the entire natural world an abode of peace.

(II) The Poems of Karuna Rasa:
(i) Lucy Poems:
This group of exquisite lyrics, written in 1799 belongs to the Goslar period. The genesis of these poems is still a mystery. Wordsworth hasn’t mentioned anything about it except that these were composed in Germany except one the Education of Nature in the Harz Forest. Are these poems based on poet’s real experience or a product of the poet’s imagination. None can say “Wordsworth” says De Quincy,

always preserved a mysterious silence on the subject of that ‘Lucy’ repeatedly alluded to or apostrophized in his poems.

Many critics have expressed their opinions about the mystery of Lucy but we may agree with Lefebure who says:

Lucy represents or symbolizes Wordsworth’s notion of the spirit in nature. Although Dorothy herself was not the actual Lucy of these poems, she was in some measure the inspiration behind them, for it was surely her intimate presence which inspired Wordsworth in Goslar.64

(i) Strange Fits of Passion: In this poem the lover riding an the horse in evening goes to visit his love, and he approaches her cottage, the moon disappears in the cottage roof. “At once the bright moon dropped what ford and way ward thoughts will slide Into a lover’s head:
O mercy! to myself I cried.
If Lucy should be dead.

(ii) *Travelling Among Unknown Men*. This poem was composed in 1801 and published in 1807. Here the poet describes how he (Wordsworth) had travelled on the continent among unknown but he declares that he would never leave England not because of his love for England but because it was the home of Lucy, the country where she turned her spinning wheel in her cottage, the last green country that her eyes beheld:

This past that melancholy dream!
Nor will I quit thy shore
A second time; for still I seem
To love thee more and more

(iii) *She Dwelt Among The Untrodden Ways* This poem in 1799 and published in 1800. Here Wordsworth speaks about Lucy who grows in the lap of Nature. She lived unknown in the country side of England, like a violet half hidden by a mass covered stone, but fair as a star when only one is shining in the sky. She died at a very young age and left the poet alone to himself with nothing but a sad and sweet memory of the past that was dead and couldn’t be recalled.

(iv) *Three Years She grew* This Poem composed in 1799 and published in 1800. The basic idea of the poem is the teachings of the French philosopher Rousseau. According to him, a child allowed to develop his own natural curiosity and intuition is bound to shape into a better person than a child brought up in the artificial atmosphere of a city’s educational institutions. In Chapter IV we have already studied about Rousseau’s book that influenced Wordsworth. The poem is full of pathos in the form of an elegy. We are shocked to read that Lucy, the beautiful child of nature, possessing all the gifts which Nature can bestow upon her, dies a premature death. The poet is grief-stricken. It is lyrical because of the
sweet music that leads a peculiar charm to the theme of the poem:

The stars of midnight shall be dear
To her; and she shall lean her ear
In many a secret place.
Where rivulets dance their wayward round,
And beauty born of murmuring sound
Shall pass into her face.

(v) *A Slumber Did Sprit Seal*:

This poem was composed in 1799 and published in 1800. In this poem Lucy seemed to him a spirit not effected by the touch of passing years but after her burial she feels that she became a part of the earth from which she had and was carried round with its daily rotation:

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

*Lucy Gray* is out of *Lucy poems*. It is a poem based on sensitiveness in the heart of the poet was composed in 1799 and published in 1800. About this poem Wordsworth says:

It was founded on circumstance told me by my sister of a little girl who not far from Halifax, in Yorkshire was bewildered in a snow storm. Her footsteps were tracked by her parents to the middle of the lock of a canal and no other vestige of her, backward or forward could be traced.65

Lucy Gray suffers a pathetic doom but her ‘solitude’ evoking as always, the mystic in Wordsworth touches her with unearthly beauty. Wordsworth announces the main impression he wishes to produce in the opening lines:

She is a living child;
That you may see sweet Lucy Gray
Upon the lonesome wild.
‘O’ er rough and smooth she trips along,

Wordsworth writes:

This ballad in a contemplative tone and readers can enjoy it only with sympathetic heart. Kingslay’s fine ballad about a girl lost on the sands of
Dee is the poem where the poet sketches piteousness and desolation of the lost child but Wordsworth has made the spiritualized meaning of that lot as it lived in his imagination.

About *Strange Fits Of Passion Have I Known* Durrant writes:

Lucy is a pattern in which growth and decay form a single process he end of which is certain. Lucy, like the rose and the moon is after all subject to the touch of earthly years.

Alan Gardiner says’ about the poem *Three Years She Grew*:

The impression is given that a close relationship with nature is a kind of death because it entails an existence which is close to the eternal source of life and therefore free of the limitations of human mortality. Death itself is the ultimate consummation of this relationship.

Further he writes:

There is an antithetical pattern in the poem that begins with the reference to ‘Sun and shower’ in the opening line and is most noticeable in this verse; law and impulse, “rock and plain”, ‘earth and heaven’ ‘glade and bower’, kindle and restrain.

Durrant says:

These opposing principles are the loom in which the elaborate fabric of life is woven.

He believes that the philosophy, or rather the metaphysic behind the poem is that these opposing forces churn out the complex life from the matrix of the simple earth.

About the poem *I Travelled among Unknown Men* Geoferry Durrant writes:

This is of course in one sense a love story, but it is also an account of the natural piety by which Wordsworth increasingly believed it necessary to live.....This is not to say that the poem is without value. On the contrary, it expresses with quiet assurance the value of a life lived within the protective circle of a national and social tradition.

In the poem *She Dwelt Among The Untrodden Ways* Geoferry Durrant has found a cyclical structure in this poem also:

The springs of Dove suggest the origins of life... and has ceased to be. Now she is in her grave and the circle is closed.
About the poem *A Slumber Did My Spirit Seal* Coleridge thought that Lucy’s death in this poem is a symbolic apprehension most probably in some gloomy moment he had fancied the moment in which his sister might die.”

Gardiner writes:

Wordsworth’s acceptance of death was threatened by this acute sense of the grief and distress it cause to the bereaved.

Among all the *Lucy poem*’s in the poem of *Lucy Gray* mainly the *karuna rasa* flows, the poet’s sensitiveness is the factor of *sthayibhava*, *Lucy*, a symbolic figure is *alamban vibhava* and nature itself plays the role of *uddipan vibhava*. *Lucy poems* and *Lucy Gray* are the fine examples of *karuna rasa*. The one significant feature of Wordsworth’s style in Lucy poems is that the poet has evoked the deepest of feelings by means of minimum words.

**(ii) The Affliction of Margret:**

The poem written in 1804 at Grasmere published in 1807 was suggested to the poet by the case of a poor widow of the town of Penrith. She would often ask the passers by about her son. The poem purports to be the lamentation of a mother for her absent son, from whom she has not received any news for about seven years. She was a kind and loving mother and certainly does not deserve any neglect from her son. The idea that the son neglected her, pressed her down for a time, but now she believes that the son has kept away from her for some other reason than neglect. It may be that he has become poor, without any hope of honour or gain, but yet a son is always welcome to his mother. If she were free to fly up to him she would but chains tie her down by land and sea. It may be that he lies imprisoned in a dungeon or lies dead in a lion’s den or is drowned in the sea. She sometimes expects to be visited by the ghost of the son’ if he is dead; but no ghost comes to assure her of death. Fears of various things rush in
upon her mind; the rustling of leaves and the shadows of passing clouds
make her tremble with anticipation of something turning up. None can
realize the depth of the sorrow of her heart:

Beyond participation lie
My troubles, and beyond relief
If any chance to heave a sigh
They pity me, and not my grief
Then come to me, my Son, or send
Some tidings that my woes may end;
I have no earthly friend!

The poem is important in this respect that a poet who saw through
Nature’s eyes dwelling therefore not on accidents of temperament and
disposition that go to differentiate men and women from each other, but on
those primal qualities of humanity where Man and Nature touch and blend.
Secondly it illustrates the inadequacy of Wordsworth’s theory to explain
the merits of his own poetry. In the first two stanzas mother speaks,
or Wordsworth for her, according to his theory that poetry should be a
selection of the language really spoken by men with metre superadded while
other stanzas are marked by with artless pathos.

The entire poem is replete with karuna rasa, the sthayibhava is the
feeling of sorrow in the mind of mother. Her son is alamban vibhava and
natural objects are uddipan vibhava.

(iii) The Reverie of Poor Susan:

The poem written in 1797, published in 1800 describe the day dream
of a poor girl. Susan who, forced to stay in London to earn ‘her living,
dreams of her single small cottage, a nest like dove’s which she has left
behind her. As she passes along Wood street in London. She hears the
song of a thrush hanging there. The song by a sort of pleasant association
of ideas leads her on to a reverie in which she fancies, she sees the
mountain scenery of her home and the cottage where she sued to live:

And a single small cottage, a nest like a dove’s
The one only dwelling on earth that she loves.
She looks, and her heart is in heaven; but they face,
The mist and the river, the hill and the shade:
The stream will not flow, and the hill will not rise,
And the colours have all passed away from her eyes!

This poem is one of Wordsworth’s early poems. It was probably written during the short visit which Wordsworth and Dorothy paid to their brother Richard in London in 1797. About this poem he said:

Out of my observations of the affecting music of these birds the caged thrushes hanging in this way in the London streets during the freshness and stillness of the spring morning.\(^74\)
The rhythm of this poem is anapaestic. It is should be noted that Wordsworth never succeeded in composing good anapestic verse because this verse demands a skilled talent which Wordsworth lacks.

This poem reminds us of the phenomenon of Indian brides who often remember of their maternal homes. F.W.H. Myers remarks:

The picture is one of those which come home to many a country heart with one of those sudden revulsions into the Natural which philosophers assert to be the essence of human joy.\(^75\)

The epithet poor for Susan strikes the mind of readers and indicates that Susan’s condition is not good but she hopes for a better future.

Indirectly there is a suggestion of *karuna rasa* in the poem. The *sthayibhava* is sorrow. The lady Susan is *alamban vibhava* and natural scenes are the factors of *uddipan vibhava*.

**(iv) Lines Written In Early Spring:**
This poem was composed and published both in 1798. In this poem the poet expresses the idea that nature is full of beautiful things man is unable to enjoy these things so man has become a stranger to this joy. The flowers, leaves, birds, etc enjoy themselves in nature but what a pitiable fact man can’t enjoy it: What is the condition of humanity: What man has made of man.”
To her fair works did Nature link
The human soul that through me ran
And much it grieved my heart to think
What man has made of man.

If this belief from heaven be sent,
If such be Nature’s holy plan,
Have I not reason to lament
What man has made of man.

The entire poem has karuna rasa in this Connection Blake’s has also written in his poem The Songs Of Innocence:

Man’s inhumanity to Man.
“Man’s countless millions mourn”

The contrast between the benevolence of nature and the niggardiliness of man towards his fellowbeings is the causes of embarrassment in the poet’s mind which is the sthayi bhava of the poem.

(v) Surprised by Joy:

This poem was composed in 1812 and published in 1815. Wordsworth’s second daughter who was born in September, 1808, expired at a very tender age in June 1812 so the death of this child caused a great grief to the poet. The poet was in a mood of joy and he wanted to share his feelings with his little daughter. He immediately realized that she was in the silent tomb. Thus this expresses a personal and domestic grief. We are immensely touched by the poet’s sorrow at the death of his daughter. The death of a little child is much deeply moving. It is a universal idea which is expressed by the poet in pathetic style. His pathetic tone at the expiry of his daughter is highly genuine. So the poem puts us into a pensive mood and we feel that we are not governed by the principle of justice.

Surprised by joy - impatient as the wind
I turned to share the transport. Oh with whom
But thee, deep buried in the silent tomb,
That spot which no vicissitude can find?
The entire poem is full of *karuna rasa*, the bereavement of poet’s daughter is the *sthayi bhava* of the poem. It is very interesting that first daughter is *alamban vibhava*, while the second daughter is *uddipan vibhava* because seeing her, the poet remembers his first daughter.

**(vi) The Fountain: A Conversation:**

This poem was composed in 1799 and published in 1800. This poem is about an old village school master of seventy two. The poet who is companion of that old person asks for merry song suited to summer noon. The old person didn’t respond because he was not able to relish natural objects,, because he lost his son. Many merry days passed away with his friend, he has only remembrance in his mind. He offers him to be one of his sons but Mathew silently remarks that it is impossible, the sense of loss and grief in his heart can never be removed by such a make shift:

And Mathew, for thy children dead
I’ll be a son to thee!”
At this he grasped my hand and send.
“Alas! that cannot be.

This poem is full of *karuna rasa*-Mathew’s sorrow is the *sthayi-bhava* of the poem. Mathew’s son and his friends are *alamban vibhava*; natural scenes are *uddipan vibhava*.

**(vii) Ruth:**

This poem was written in Germany in 1799, and published in 1800. This long poem was suggested to the poet by his hearing an account of a wanderer in Somersetshire. The story is about the miseries and desolation of a girl, Ruth brought on her by an American youth, whose nature was made inhuman by receiving fierce and
irregular stimulus’ of the tumultuous and voluptuous scenes of tropical America. The poem is a recognition of the darker side of the influence of nature, of which the brighter side is presented in *The Education of Nature (1799).*

Ruth was an unfortunate vagrant girl, who had lost her mother in her seventh year and was let loose upon the world by her, who married a second wife. She wandered over hills and dales and when thus grew up. She gave her hand to a wild American youth. There due to negative effect of Nature that youth lost self control and noble aspirations of the soul, he treacherously deserted Ruth and set sail for America. Ruth could hardly stand the shock and in her miseries she lost her senses and moved about; she was shut up for a time in lunatic asylum she came out as soon as she showed signs of recovery. After wanderings she took shelter on the banks of the Tone, deriving solace and comfort as well as she might from calm aspects of Nature, whose violent aspect had made her husband savage to her. She diverted herself by setting up little toy water mills on the hill side as perhaps she used to do in her happy childhood days in delightful play:

> I too have passed her on the hills  
> Setting her little water mills  
> Byspouts and fountain wild-  
> Such small machinery as she turned  
> Ere she had wept ere she had mourned.  
> A young and happy child  
> Farewell! and when thy days are told  
> Ill-fated Ruth in hallowed mould  
> Thy corpse shall buried be  
> For thee a funeral bell shall ring  
> And all congregation sing  
> A Christian psalm for thee.

In this poem nature plays both positive and negative role. The entire poem is full of *karuna, rasa* in the pathetic
descriptions of Ruth’s miseries the sorrow of Ruth is *sthayibhava* of the poem. Ruth the victim is the *alamban vibhava* of the poem and her natural surroundings play the role of *uddipan vibhava*.

**(viii) Extempore Effusion Upon The Death of James Hogg**

This poem was written in 1825, and published in 1837. James Hogg (1770-1835) was the Ettrick sheperd, born in Ettrick Forest. His poetic talent was searched by Scott. His reputation started with *The Queen*, *Wake 1813*, which procured friendship with Byron, Wordsworth and Southey. The Duke of Buccleuch gave him a farm at Yarrow at a nominal rent and here he lived for the rest of his life. He accompanied Wordsworth of his first visit to the Yarrow, as will be seen from the first stanza of this poem. After Hogg’s death Wordsworth composed this poem immediately after reading a notice of Hogg’s death in a News castle. To the editor of that paper, Wordsworth sent a copy of the poem for publication and the poem in all probability was first published there. It was published in December 1835 in the Athenaeum:

No more old romantic sorrows,  
For slaughtered Youth or love lorn maid!  
With sharper grief is Yarrow smitten  
And Ettrick mourns with her their Poet dead

In the entire poem, the remembrance of James Hogg is the main fact. His death creates sorrow in the heart and mind of the poet that is *sathayi bhava* of the poem. *Karuna rasa* runs through the whole poem. The figure of James Hogg is the *alamban vibhava* of the poem. and natural scenes of Ettrick forest forms the *uddipan vibhava* of the poem.

**(ix) Michael:**

In the autumn and early winter 1800, Wordsworth wrote Michael at Dove Cottage, Townend, Grasmere. It was published at the end of the year.
In Michael, the poet deals with man, the heart of man, and human life. He also indicates the relationship between man and nature. Here Wordsworth shows how Nature influences the character of a man and makes him innocent and affectionate. Michael is a story in verse. It tells us about the life of a frugal, simple and contented shepherded who loves his only son, born to him in his old age, immensely. All of his hopes are dashed to the ground because of his son’s failure in life. Love for his son, gives some comfort to the broken hearted father:

To Michael’s heart
The son of his old age was yet more dear
Less from instinctive tenderness,
Fond sprit that blindly works in the blood of all
Then that a child more than all other gifts,
Brings hope with it, and forward looking thought.

Wordsworth called it a pastoral poem, thus challenging comparison with conventional pastoralism. About this poem Wordsworth wrote to ‘his friend Thomas Poole: “I have attempted to give a picture of a man of strong mind and lively sensibility,” agitated by two of the most powerful affections of the human heart the parental affection and the love of property, landed property, including the feelings of inheritance, home, and personal and family independence.”

In mature age Wordsworth enquired into simple and elemental emotions rather than into compounded emotions such as are to be found with village folks. In The Idiot Boy, The Old Cumberland Begg and Michael. Wordsworth has dexterously presented some simple and elemental emotions. In Michael the simple and elemental emotions are two - first the love of a father (Michael) for his only son (Luke) and second emotion arises out of the father’s grief when the filial love is interfered with hopelessness. In the original manuscript of the poem, there occurred four additional lines which were dropped when the poem was published:

There is a shapeless crowd of unhewn stones,
That lie together, some in heaps and some
In lines that seem to keep themselves alive
In the last dotage of a dying form.

According to Geoffery Durrant these four dropped out lines interprets the poem.”78 Geoffery Harman has found that the theme of Michael may be interpreted phenomenologically, particularly following the phenomenological systems of Edmund Hussert and Martin Heidegger. Phenomenology is a discipline that seeks to understand the essence (and not the existence or connotations or designations) of phenomena. Hartman says:

In Michael Wordsworth presents the phenomenological essence of nature which is the humanizing power that is both transcendental and real. Heidegger, on the other hand emphasizes the organic relationship between human beings and nature and such organic relation may be found in Michael.79

David Daiches says:

The rhythms of the blank verse here serve to give a simple gravity to the utterance, and the alteration between reflection, reminiscence and quietly controlled narrative of simple events helps to provide the poem’s special kind of emotion.80

Daiches highly appreciates the serene and sacred tone of Michael:

As the story of the elderly rustic couple and their only child develops, the tone of the poem becomes more and more elemental and biblical.81

According to’ Oliver Elton:

The blank verse of Michael last, longer, moving forward incessantly but with dignity, like the old shepherd, climbing the cairn.82

Geoffery Durrant says:

Michael is one of the most successful poems of Wordsworth, uniting purity of language and directness of style with a decorum and firmness which may properly be called classical.83

Moorman wrote about the poem in October-December, 1800 in her book

William Wordsworth; A Biography Vol I The Early Years 1770-1803:

The poem itself has always been one of the best loved of all Wordsworth’s writings, not only because of the pathos of the story, but because of the profound yet extra-ordinary simple statements of thought and feeling, arising from the power of Wordsworth’s ethical discovery that suffering, when
The entire poem is full of karuna in the true sense of the term. The grief of Michael is sthayibhava of the poem. Luke is alamban vibhava of the poem. The natural surroundings serve as uddipan vibhava of the poem.

(x) Elegiac Stanzas:

Elegiac Stanzas were this poem suggested by a picture of Peele Castle in a storm, painted by Sir George Beaumont. Peele Castle is on a small island, a little south of Barrow - in Furness, Lanchashire.

Sir George Beaumont was a friend of Wordsworth and Coleridge, much interested in art and literature and in landscape gardening. Wordsworth spent a winter once in a farm house lent to him by Beaumont. In the summer of 1794 Wordsworth went to Barrow in Furness near where the Peele Castle stands and spent there about four weeks in the house of his cousin, Mr. Barket who lived at the village of Rampside, situated opposite the castle. Wordsworth saw the portrait inside the castle and was much impressed by it. Long afterwards, in 1805 the poet recalled the memory of the portrait in the poem which was written on the occasion of the death of his brother Captain John Wordsworth who was drowned while on duty on board the “Abergavenny” East India man, which was wrecked off Portland, Feb. 1815. The emotion and thought that were generated in his heart and mind by his reflection on that memory may be found in this poem.

Thematically, the poem may be divided into two parts: Part I consists of the first 8 stanzas and Part II consists of the remaining 7 stanzas. Each stanza of the 15 stanza poem comprises four lines which follow the rhyme scheme a b a b.

In the poem, the poet refers to Peele Castle but after the reality of the death of his brother, a deep distress has humanized his soul. He thus praises and does not find fault with Beaumont’s picture depicting the sea in danger, the dismal shore, the ship pitching and rolling in a heavy sea, the ominous sky, the
magnificent spectacle inspiring terror. The huge castle stands sublime, braving the storm. The poet pities the individual who lives alone separated from the rest of mankind. He welcomes such sights or worse that depicted in the painting before him. These misfortunes are to be borne with fortitude and cheerful patience.

So once it would have been - tis so no more;
I have submitted to a new control
A power is gone which nothing can restore;
A deep distress hath humanized my soul.
× × × × × ×
But welcome fortitude and patient cheer
And frequent sights of what is to be borne.
Such sights, or worse, as are before me here-
Not without hope we suffer and we mourn.

F.W. Bateson writes about this poem:

In or about 1805 Wordsworth no longer wrote great poetry and Feb. 1805 was the date of John Wordsworth’s death. John’s drawing has been described by de Selincourt as the most terrible blow either William or Dorothy had ever suffered.85

For weeks their grief was uncontrollable. William cried like a baby. The ultimate effect, he claimed, was to humanise his soul. I have submitted humanized my soul” But there is little evidence either in his poems or his letters that John’s loss did make him more human. It seems on the contrary to have desiccated his soul.86

In the entire poem the prime rasa is karuna, the grief due to death of John Wordsworth is the sthayibhava of the poem. Alamban vibhava is of the poem is John Wordsworth while uddipan vibhava is the picture of Peele Castle midst sea made by Beaumont.

(xi) The Thorn

This poem was composed in 1798 and published in the same year. The Thorn is Wordsworth’s experiments to ascertain how the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure.

The Thorn is a simple ballad theme. It is the story of a woman whose lover has betrayed her and married another. On the day of wedding the
betrayed woman goes out of her mind. Afterwards her baby is born and mysteriously disappears. The narrator doesn’t know whether it was still born or how it dies, but everyone believes that it lies buried under a little mound by an ancient thorn-tree. When the villagers go to dig up the mound to see if they can find the child’s remains, the grass on the mound seems to shake on its own. Thus they were too frightened to dig it up. No one knows for certain what has happened to the baby. The mad woman sits by the thorn tree and keeps crying. “Oh misery! The poem develops it in an effective manner by using the thorn tree, the pond and the mound as symbols of Nature. The story is not related by the poet, but by a fictitious narrator, supposed to be an old-sea captain of the neighbourhood.

Wordsworth has used pond and thorn as the symbolic objects. The thorn tree is not merely an object for description - the thorn is linked with the solitary human being. It stands erect - indicating resilience in the face of adverse powers such as the gale, the lichens and the mosses. The little muddy pond near the thorn tree echoes the quality of resilience symbolized by the little thorn tree the pond manages never to dry up in spite of its being constantly exposed to sun and wind. The mound is also a link in the chain that slowly leads to the most gruesome suggestion. Wordsworth wants to make thorn a permanent impressive object.

In the entire poem there is a combination of two rasas karuna & bhayanak. The sorrow of woman is sthayi-bhava of karuna while fear of people is sthayi bhava of bhayanak. Alamban vibhava is that victim woman, while uddipan vibhava is in the form of mound, pond and thorn:

(xii) Laodameia:

This poem was composed in 1814 and published in 1816. The theme of this poem is based on Greek mythology Laodameia was the daughter of Acastus, King of Locus and wife of Protesilaos a native of Phylace in Thessaly. Protesilaos led the warriors of several Thessalian princes against
theory. He was the first of the Greeks to land on the shore of Tho—
y, though he knew from the oracle of Appo—
at Delphi that the first to land would be the first to meet its death. He was slain by the Trojan Prince Hector.

When Laodameia came to know this she begged the gods to restore him to life and allow her to converse with him for only three hours. The request was granted. Hermes (Mercury) led Protesilaos back to the upper world and when he died a second time, Laodameia died with him. This is the classical legend.

During the composition of this poem, Wordsworth was educating, his eldest son and this led him to a careful rereading of some of the Latin writers notably Virgil. This poem Laodameia was the consequence of this inspiration from that classical story which occurred into his work. It was written with Virgilian labour and Wordsworth himself accepted that it took him more trouble than ‘almost anything of equal length he had never written.87

Laodameia was written in classical style. Its diction is remarkably chaste, its manner is stately, and form is antique. Its pace and movement is slow but with dignity. It seems to be very amazing how Wordsworth chose the form that was not usual but he succeeded in giving a perfect shape.88

Arnold says:

He was too conversant with Milton not to catch at times his master manner.89

Legouis remarks:

The Olympian serenity advocated in this poem makes us feel and painfully feel the distance between the summit where gods dwell and the lower ground inhabited by man. Laodameia dies of a broken heart, and it seems hard that she should be punished for it as for mediated suicide. Is this the conclusion of optimism....... The poem is great and pathetic, because Wordsworth, all the time, sympathises with Laodameia for her tender weakness, is at heart more like than like the heroic dehumanized Protesilaos. But it can scarcely be called a comforting poem.90

Yet tears to human suffering are due;
And mortal hopes defeated and O’ erthrown
Are mourned by man and not by man alone.
As fondly he believes - upon the side
Of Hellespont (such faith was entertained)

Geoffrey Durant writes:

In Laodameia wordsworth expresses with classical elegance and firmness a stoic view of human passion.\(^9\)

In this poem \textit{karuna rasa} is very important, the sorrow of Laodemeia is \textit{sthayi-bhava} of the poem which she faces in stoic manner. Protesilauus, the husband of Laodameia is \textit{alamban vibhava}, while the entire atmosphere described in the poem is \textit{uddipan vibhava}.

(III) The Poems Of Other Rasas:

(i) French Revolution:

This passage is an extract from the Prelude (B.K. x 1, 1.1.. 105-144). It was separately reprinted in the poems of 1815. Wordsworth was the poet who greeted the French Revolution with enthusiasm but in the end he withdrew himself due to horror at its excesses. But in this passage, he celebrates the Revolution and describes the rapture with which it was welcomed.

The forty lines on French Revolution fall into two equal divisions. In the first twenty lines, we get a picture of the revolution as the breaking forth of a new life or rising of a new spirit that was to change the “whole world. Not only some places like France but the whole world seemed to change. Since every one enjoys the promise more than the fulfilment, it was a time of great delight. Those who lived a life which had no meaning woke to a life of some significance.

In the next twenty lines, the poet describes men with vision who could now mould as they liked. Such men were of two types : the lofty and the mild. The time had come for both to use their skill to make this world an abode of happiness.

Actually there is no fighting, and description of warfare but the zeal and gest which is the \textit{sthayibhava} of the poem has been depicted in heroic manner and style and the reader gets the feeling of \textit{veera rasa}. Revolutionary persons play the role of \textit{alamban vibhava}, while its surroundings are \textit{uddipan vibhava}:
But in the very world, which is the world  
Of all of us - the place where in the end  
We find our happiness, or not at all!

(ii) London 1802 or To Milton:

This poem was composed in 1802, and published in 1807. In this sonnet Wordsworth presents a criticism of the people of his times, then he recalls Milton and feels that only he could raise them up from the depths to which they had fallen. The last six lines express the thought: how Milton was the only person competent for the task. They bring out the essential features of the character of the great poet and reformer of the seventeenth century. It is necessary to remember the circumstances under which the poem was written. Wordsworth wrote it soon after his return from France which he toured at the time of the great Revolution. He was struck deeply by the contrast between the misery of the people of France and the luxurious life led by the richer classes of his own country. This led to corruption in all spheres.

Having explained the deplorable condition of the people of his time, Wordsworth tells that Milton alone could raise them again and give them, manners, virtue, freedom and power. He was fitted for the task, since he was first and foremost a reformer. He was the noblest of men. He was majestic like the heavens and lived a life of severe purity that was impossible for others. He lived on a plane which it would be impossible for others to reach. He was ‘like a star’ and ‘dwelt a part’ without equal. His voice, as revealed in his poems and pamphlets, was as powerful as a trumpet and had great effect on the people of his time. Above all, in spite of his greatness, he was humble and took upon himself the lowliest of duties if they were necessary for the sake of society. Hence Wordsworth concludes that Milton should come back to England at that time and reform the people of the nineteenth century, as he influenced the people of his own times.

Milton ! thou should’st be living at this hour :  
\[x\quad x\quad x\quad x\quad x\quad x\]
They soul was like a star, and dwelt apart :
Thou hadst a voice whose sound was like the sea;  
Pure as the naked heaves, majestic, free,  
So didst thou travel on life’s common way,  
In cheerful godliness; and yet they heart  
The lowliest duties on herself did lay.

The last lines of Shelly’s *To Skylark* may be compared. In it Shelly has also given a message in this poem:

That they Brain must know  
Such harmonious madness  
From my lips would flow  
The world should listen then as I am listening now

Acharya Vishywanath propounds *veer rasa* divided into four types *daanveer*, [a warrior of *daan* (charity)], *dharmveer* [a warrior of dharm (good deed)], *yuddhveer* [(a warrior of yuddh (war)] and [dayaveer (a warrior of daya (mercy))]\(^2\). Here Milton stands as *dharamveer*, so in this poem *veer rasa* is main, the zeal of attachment towards Milton is *sthayibhava*. *Alamban vibhava* is Milton’s personality, the condition of French Revolution is *uddipan vibhava* of the poem.

(iii) It Is Not To Be Thought Of That Flood:

This sonnet was probably composed in 1802 or 1803, and published in 1803 in *Morning Post* and finally in 1807. This sonnet tells about the immovable faith with which true freedom is ever believed in by those to whom it has come as an inheritance from a heroic past, and as the natural reward of Christian faith, self respect and self restraint. Wordsworth addresses his countrymen to remember the great men of the past who taught them how rightfully a nation shone in splendour to be worthy of speaking the tongue. :

Be lost for ever. In our halls is hung  
Armoury of the invincible Knights of old:  
We must be free or die, who speak the tongue  
That Shakespeare spake, the faith and morals hold  
Which Milton held - In every thing we are sprung  
Of Earth’s first blood, have titles manifold
In this poem also the same feeling has been expressed. Great men like Shakespeare and Milton stand for dharmveer, I [(The warrior of dharm (good deeds)]. The Sthayibhava of the poem is zeal for the honour & respect of great men like Shakespeare and Milton. Alamban Vibhava is the personality of Shakespeare and Milton and the greatness of Britain as a nation is the cause of uddipan vibhava.

(iv) Character Of The Happy Warrior:

This poem was composed in 1805 or early 1806, and published in 1807. This poem was written soon after the death of Lord Nelson which, event inspired the author’s thought to the subject but Nelson’s relations with Lady Hamilton made it impossible for Wordsworth to connect his name with this poem. This he subsequently stated in a note in which he further declared that ‘many elements of the character portrayed were found in my brother John’.93 It is possible that some traits of Beaupuy have also passed into his poems. Michael Beaupuy was a French patriot who is a model of the happy warrior. The poem was classified by Wordsworth among his ‘poems of Sentiment and Reflection’.94

The poem begins with the boyhood of the happy warrior and then passes on to his maturity. It closes with his perseverance and progress to the end. The happy warrior combines strength and tenderness, courage and purity. He is a man with faith in goodness and cherishes high objectives, a cultivated intellect, moral rectitude and the power to draw good out of evil. His means are as good as his ends. He has fortitude and is obedient to the law of right reason. Above all he has fidelity and joy in domestic relations.

Oliver Eton remarks:

It an Elizabethan poem with echoes of Spenser’s couplet and of Daniel’s sweet austerity.95(i) It is to some extent in the manner of Sir H. Wotton’s Character of a Happy Life. Much of it is in a neutral style; its direction is of good prose and has no magical quality; its metre suggests a deliberate revision to the heroic manner
of Pope’s Homer. There is, as has been well said, “a Roman majesty in its simple and weighty speech.”. It is in this quality of weightiness that it surpasses Elizabethan poems of the same kind. 95(ii)

The poem has veer rasa and sthayibhava is zeal (utsah). The persons John, Nelson and Beaupuy stand for yuddhveers (the warriors of war). Their personality is the cause of alamban vibhava while natural scenes are the cause of uddipan Vibhava.

(v) She Was A Phantom Of Delight:

This poem was composed at Townend in 1804, published in 1807. The subject of the poem is Mary Hutchinson, the poet’s wife, whom he married in the year 1802. She was his cousin and he had known her from childhood. In the three stanzas of the poem, the poet describes her as a child, a maid and wife. Each stanza deals with one aspect of the lady: (i) The romantic and beautiful; (ii) The social and domestic; and (iii) the moral and spiritual. As a child, she is beautiful and romantic, (2) the social and domestic and (3) the moral and spiritual. As a child, she is beautiful and romantic as a spirit; as a maid, she is free, independent and modest, and as a wife, she is moral and intellectual force, fit to advise and comfort without ceasing to have the spiritual beauty he admired in her childhood. In the first stanza, the poet deals with the personal appearance in the second with the social virtues, and in the third with the innermost character of the lady.

She was a Phantom of delight
When first she gleamed upon my sight;
A lovely Apparition, sent
To be a moment’s ornament.
Her eyes as stars of Twilight fair
Like Twilight’s too her dusky hair;
But all things else about her drawn
From May Time and the cheerful Dawn;
A dancing shape and Image gay,
To haunt to startle and way lay.

The thought of it is not of a love poem in the accepted sense of the term,
actually Wordsworth evaluates not the outward beauty of his wife but not her inwardly beauty also. The overall feature of his wife creates a sense of attachment in the heart of Wordsworth.

This poem remainds us one of Byron’s She Walks in Beauty where also the poet describes the exquisite beauty of a woman:

She walks in beauty, like the night  
Of cloudness climes and starry skies;  
And all that’s best of dark and bright  
Meet in her aspect and her eyes:  
Thus mellow’d to tender light  
Which heaven to gaudy day denies.

Where as Byron wrote this poem confessedly being peruseded by his friend, the Hon Douglas Kinnaird for a selection of Hewbrew melodies. Wordsworth wrote She Was A Phantom Of Delight being inspired by the beauty of, and by his love for Mrs. wordsworth. Comparing Wordsworth’s She Was A Phantom Of Delights with Byron’s She Walks In Beauty. Jerome Beaty and William, H. Machett say:

Byron’s poem lack in ‘vantage point and so it can not create the desired effect but in Wordsworth’s poem. She Was A Phantom Of Delight there is the vantage point which endows the poem authority and conviction. Vantage point is the commendng position from which the poet may create appropriate situation and effective emotion.96

By the term ‘vantage point, Beauty and Machett mean the position of the speaker in relation to the material and the consequent implications there of. Further Beauty & Machett say:

Though there is always possibility of error in one person’s judgement of another, and we have no absolute authority for the lady’s spiritual the speaker has gowned authority and connection by the intimate if limited vantage point.97

These two poems of Wordsworth and Byron may be compared with Coleridge’s To Asra (written on and for his beloved Sara Huchinson, sister in law of wordsworth) While both Wordsworth and Byron describe physical and mental beauty of two particular women, Coleridge expresses his deep love for his beloved fiancee, saying among other things, that her beauty beggars
Actually Wordsworth’s this poem supersedes many shringarik poems of Sanskrit because generally Sanskrit poets lack micro vision in regard to physical beauty of woman. They present cap-a pie description in hyperperbolic manner. When they describe woman’s beauty.

In this poem there is shringar rasa but in a developed form & sense because the poet has the made his vision beyond the limit estimating one’s beauty, he considers inner, beauty of the woman. Attachment for Marry Hutchinson is sthayi-bhaya of the poem. There seems no uddipan vibhava but the personality of Marry Hutchinson it self is alamban vibhava.

In the same pattern, different rasas can be found out in other Poems, sorted out from his voluminous works. There is a poem of Wordsworth, “I Saw The Figure Of Lovely Maid” in which shrinagar rasa is present, similarly “Elegiac Stazas Written After the Death Of Charles Lamb, is a poem where very clearly karuna rasa plays a vital part.
NOTES AND REFERENCES

(1)

(i) i’; :ikf.k IkSfe=s oukuka iq”l’kkfyuke~A
l’trka iq”io”kkZf.k o”ksZ rks;eqpfeoAA 11

(ii) izLrjs”kq p jE;s”kq fofo/kk% dkuunqzekA
ok;qosx izpfyrk% iq”iS% fodjfUr xke~AA 12

(iii) ifrrS% irekuS’p ikniL;S’p ek:r%A
dqlqeS% i’; lkSfe=s ØhMrho leUrr%A 13

(iv) fof{kiu~ fofo/kk% ‘kk[kk ukxxkuka dqlqeksRdVk%A
ek:r’pfyrLFkkuS% “kV~inSjuqhx;rsAA 14

(v) eÜdksfdylUuknSuZrZ;fUuo ikniku~A
‘kSydUnjkanfu”ØkUr% izxhri bo okfuy%AA 15

(vi) rsu fof{kirkU;;sZ iousu leUrr%A
veh lalDrand’kk[kkxzk xzfFkrk bo iknik%AA 16

(vii) l,o lq[klaLi’kkZs okfr pUnu’khry%A
xU/keH;ogu~ iq”ia Jekiu;uks·fuy%AA 17

(viii) veh iouandfof{klrk fonUrho iknik%A
“kV~inSjuqdwtfn~HkoZus”kq e/kqxufU/k”kqAA 18

(ix) fxfjizL;s”kq jE;s”kq iq”iofnzeZuksjeS%A
lalDrf’kfkjk% ‘kSyk fojktfUr egknzqeS%AA 19

(x) iq”iITNUnuf’kjk ek:rkNsip¥~pyk%A
vHkh e/kqdjkSsRrlk% izxhri bo iknik%AA 20

(xi) lqiqf”irkaLrq i”;Srku~ df.kZdjk~ leUrr%A
gkVd izfr ¥~NUuke~ ihrkuojkfuooAA 21
Valmiki, *Ramayana* (Gorakhpur, Geeta Press, 1985)
(From *Kishkindha Kand*, 11-21 Shlokas)

(2) \(\text{kR};\text{drks} \cdot \text{Lrf} \cdot \text{kf}[\text{kja ifrjks} \cdot \text{k/hukekfo} \cdot \text{d} \cdot \text{rks} \cdot . \cdot \text{kiqj}\%lj} \text{,drks} \cdot \text{dZ}\%A\)

12. S.K. Sarkar *A Companion To Wordsworth* p.112
27. Helen Darbishire, *The Poet Wordsworth*, p. 100
37. William Renewick, *English Literature 1789-1819*, p. 185

40. (i) deZ.;sokf/kdkjLrs ek Qys"kq dnkpuA
    ek deZQy gsraqHkwZekZ rs I³~xks·LRo deZf.kAA

41. (ii) ;ksxLFk% dq: dekZf.k lMa~xR;DRok /kuTt;A
    fl)~;fl);ks% leks HkwRok leRoa ;ksx mP;rsAA


42. *Ibid.*, p. 53

43. See IInd Chapter of *Bhagvadgeeta*.


72. Alan Gardiner *The Poetry of William Wordsworth*, p. 41
76. Wordsworth, *c. f. Ibid.*, 214
78. Geifray Durrant, *William Wordsworth*, p. 77
81. *Ibid.*, 885
83. Geofray Durrant, *William Wordsworth*, p. 76
92. (i) ITpkfj.kLrq /k`frefrxoZLe`frrdZjksek¥~pk%A
     l p nku/keZ;q)SnZ;;k p lefUor`prq/kkZ L;kr~
Vishwanaths, *Sahiya Darpan* 3/234
(ii) mRre izd`frohZj mRlkjg LFkkf;Hkkod%A
     egsUnznzsorkks gseo.kksZ; a leqnkâr% 3@232
     l p ohjks nkuohjks /keZohjks n;kohj’psfr
     prqfoZ/k%
     nkuohjks ;Fkk ij’kqjke%] /keZohjks ;Fkk
     ;qf/kf”Bj%]
     ;q)ohjks ;Fkk jkepUnz%] n;kohjks ;Fkk
theticrokgu%
Vishwanath, *Sathiya Darpan (ed.)* Seshraj Regni, p. 264 – 265