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**Treatment of time in wordsworth's Tintern Abbey**

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Submitted By

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**I would like to thank ALLAH for his guidance and careness in our life. Then…**

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**Dedication**

To my beloved sister,

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You have always been my safe haven, my greatest cheerleader, and my constant source of strength. Your faith in me never wavered, even when mine did. I share this accomplishment with you, from the depth of my heart.

To my respected professor,

Dr. Nidhal Mahood –

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To my dear mother and sisters

to my cherished friends

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**Abstract**

The research presents a comprehensive analysis of William Wordsworth’s poetic philosophy and thematic concerns, primarily centered on his worship of nature, the spiritual and moral symbolism within the natural world, and his belief in the transformative power of memory and imagination. The study begins by situating Wordsworth within the Romantic movement, contrasting his emotional and imaginative style with the logic-driven neoclassical poets. It then explores his portrayal of nature as a nurturing, moral teacher, capable of inspiring sublime thought and inner peace. In the poem Tintern Abbey, Wordsworth reflects on his changing perception of nature across three phases of life—from a child’s sensuous joy to a mature adult’s spiritual communion.

The research also examines Wordsworth’s biographical background, especially his early experiences in the Lake District, and how these influenced his poetic vision. The discussion of Tintern Abbey demonstrates the poet’s transition from physical appreciation of the landscape to a deeper philosophical and mystical engagement. Ultimately, Wordsworth emerges as a poet who viewed nature as a divine presence, harmonizing human suffering and offering moral clarity and consolation.

**Introduction**

William Wordsworth, one of the most prominent figures in English Romantic poetry, reshaped the landscape of poetic expression in the late 18th and early 19th centuries. Alongside Samuel Taylor Coleridge, Wordsworth introduced a new literary vision through the Lyrical Ballads (1798), a collection that emphasized emotion, simplicity, and nature. His definition of poetry as “the spontaneous overflow of powerful feelings…recollected in tranquility” encapsulates the essence of Romanticism: a movement rooted in emotion, imagination, and a reverence for the natural world.

This research aims to explore the philosophical and emotional depths of Wordsworth’s poetry, particularly through the lens of his masterpiece Lines Composed a Few Miles Above Tintern Abbey. The paper discusses key Romantic ideals reflected in his work, such as the celebration of childhood, the significance of memory, and the spiritual power of nature. Moreover, it traces how Wordsworth’s connection with nature evolved over time—from a source of childlike pleasure to a profound spiritual guide. His poetry not only portrays beautiful landscapes but also uses them as symbols for inner truth and moral clarity.

By analyzing his poetic themes, biographical context, and the structure of Tintern Abbey, this study reveals how Wordsworth’s vision of nature became a mirror for the soul—a sacred presence offering healing, wisdom, and emotional depth. Through this lens, the paper demonstrates that Wordsworth’s work is not just literary but also deeply human, expressing a timeless yearning for harmony between man and the universe.

**.**

**Part One**

**1.Introduction to Romantic poetry.**

In early 19th century England, William Wordsworth defined his and Samuel Taylor Coleridge's innovative poetry in his Preface to Lyrical Ballads (1798): I have said before that poetry is the spontaneous overflow of powerful feelings: it takes its origin in emotion recollected in tranquility: the emotion is contemplated till, by a species of reaction, the tranquility gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind (Soanes, C., & Stevenson, 2003,66).

The poems of Lyrical Ballads intentionally re-imagined the way poetry should sound: "By fitting to metrical arrangement a selection of the real language of men," Wordsworth and his English contemporaries, such as Coleridge, John Keats, Percy Shelley, and William Blake, wrote poetry that was meant to boil up from serious, contemplative reflection over the interaction of humans with their environment. Although many stress the notion of spontaneity in Romantic poetry, the movement was still greatly concerned with the difficulty of composition and of translating these emotions into poetic form. Indeed, Coleridge, in On Poesy or Art, sees art as “the mediatress between, and reconciler of nature and man”. (Cuddon, 1999,32).

Such an attitude reflects what might be called the dominant theme of English Romantic poetry: the filtering of natural emotion through the human mind in order to create meaning.

Romantic poetry contrasts with neoclassical poetry, which was the product of intellect and reason, while romantic poetry is more the product of emotion. Romantic poetry at the beginning of the nineteenth century was a reaction against the set standards, conventions of eighteenth century poetry. According to William J. Long, “The Romantic Movement was marked, and is always marked, by a strong reaction and protest against the bondage of rule and custom which in science and theology as well as literature, generally tend to fetter the free human spirit (Harmon, 2009,96).

Belief in the importance of the imagination is a distinctive feature of romantic poets such as John Keats, Samuel Taylor Coleridge and P. B. Shelley, unlike the neoclassical poets. Keats said, “I am certain of nothing but of the holiness of the Heart's affections and the truth of ImaginationWhat the imagination seizes as beauty must be truth.” For Wordsworth and William Blake, as well as Victor Hugo and Alessandro Manzoni, the imagination is a spiritual force, is related to morality, and they believed that literature, especially poetry, could improve the world. The secret of great art, Blake claimed, is the capacity to imagine. To define imagination, in his poem "Auguries of Innocence", Blake said: To see a world in a grain of sand, And heaven in a wild flower, Hold infinity in the palm of your hand, And eternity in an hour (Kirszner, 1991,64).

**1.2. Nature and time in wordsworth's poetry.**

Several critics and writers have expressed their views about Wordsworth and treatment of nature in his poetry. Parab remarks that “Wordsworth as romantics urges that a union with nature is what frees the mind from the stir and thrust of its own dark emotions” (p.1589). Mir asserts that “his heart is enriched in the company of nature and he does not want to leave its company” affirms that “he eulogizes nature‟s landscape---pastoral countryside full of flowers, trees, birds, sky and streams, he pays attention to the influence of nature on human‟s hearts” For Jabeen “nature is beautiful, enjoyable and a source of pleasure for Wordsworth” (Coleridge, 1989,12).

Khan admires Wordsworth and writes “he can foresee the future pleasures, or rather the unification with nature; the thoughts of nature produce a heightened sense of mental stimulation in the poet” .Wordsworth points out the beauty of the nature and its harmony. Bilal and Cheema claim that “this harmony of the nature reminds him the disharmony ofthe world” Yang and Zeng think that “he regarded nature as his spiritual home” maintains that “Wordsworth emphasized the moral influence of Nature. He spiritualized nature and regarded her as a great moral teacher, as the best mother, guardian and nurse of man, and as an elevating influence” assert that living in the crowded and noisy society, Wordsworth felt greatly miserable. Only in nature, “he can find beauty and purity going into his own thinking; natural world is his ideal word” . (Malik, G. R. 1988,28).

Almiqdady, Abu- Melhim and Al-Sobh consider William Wordsworth as “a worshipper of nature, nature‟s devotee or high-priest, and his love of nature was probably truer and tenderer than that of any other English poet” Compton-Rickett mentions that it was Wordsworth‟s aim as a poet to “seek for beauty in meadow, woodland, and the mountain top, and to interpret this beauty in spiritual terms” believes that “the poet recognizes a sense of joy in nature and a blessed power that rolls through all things about ustalking about Wordsworth points out that “nature‟s healing power , which for some may be merely an outworn doctrine, was for him a fact of experience, and the rapture of that experience” concerning the theme of Wordsworth‟s poetry maintains that nature as “the highest theme of poetry” Symons informs that Wordsworth conveys the live part of natural truth to us as “no other poets have ever done, no other poets having had in him so much of the reflective peasant” Wordsworth is close to the common places of life. Smith contends that “Wordsworth had never any wish to escape from the common places of life; he accepted them all, and viewed them with a calmness and a courage that could never been shaken” (p.13). Nature is superior to humans. Compton-Rickett asserts that “apart from the sanctifying touch of nature, men and women are poor creatures to Wordsworth; the farther we travel from Nature, the more paltry we become” (Parab, 2015,12).

Grierson and Smith consider that “ Wordsworth had keen ear too for all natural sounds, the calls of beasts and birds, and the sounds of winds and waters; the soughing of boughs in a high wind set his mind working, and he composed thousands of lines wandering by the side of a stream” (Zeng, X. ,2018,91) .

Wordsworth takes nature as a teacher. Legouis and Cazamian claim that “to him nature appears as a formative influence superior to any other, the educator of senses and mind alike” Arnold admires Words worthand asserts that “his poetry is great because of the extraordinary power with which he feels the joy offered to us in nature”. Besides a great lover of nature, Wordsworth was a moralist. The same belief is expressed by Compton-Rickett that “he is a moralist at heart” Mukherjee considers Wordsworth “a prolific writer” His contribution of romantic poetry to the field of English literature is paramount (Mir, I. M. 2016,54).

**1.3.The Concept of Time and Childhood.**

The poet then discusses the memories of childhood and past and their significance. At the end of the poem, Wordsworth becomes hopeful. Although those days are gone, joy will never die. Joy and love give meaning to life. Thus, the poem is divided into three parts. In the first section, "the poet articulates his sense of loss for 'the glory and the dream' , despite attempts not to grieve;" in the following part, "his personal sense of loss is placed in a later context and explained as an experience that occurs in every life as we all move further away from our origins in pre-existent splendor;" in the last part, the poet "accepts the fact of loss, argues that, because of memory, it is not absolute, and claims that time does not only erase, since it also makes us wiser as we reflect on suffering" Thus, it is obvious that Wordsworth in this poem "expands on the concept of child's special powers of vision" , Wordsworth in "We Are Seven" portrays a little girl who believes that death will not put an end to life. That is to say, life goes on. She behaves as if she is a philosopher. Here the narrator asks an eight-year-old girl a question. She says that they are seven. She believes that the dead are still alive. The narrator tries to persuade her that they are five, not seven. But, his efforts are all in vain. The girl's imagination helps her come to that conclusion (Zeng, X. 2018,91).

**1.4.wordsworth's life and work.**

William Wordsworth (7 April 1770 – 23 April 1850) was an English [Romantic](https://en.wikipedia.org/wiki/Romantic_poetry) poet who, with [Samuel Taylor Coleridge](https://en.wikipedia.org/wiki/Samuel_Taylor_Coleridge), helped to launch the [Romantic Age](https://en.wikipedia.org/wiki/Romanticism) in [English literature](https://en.wikipedia.org/wiki/English_literature) with their joint publication [*Lyrical Ballads*](https://en.wikipedia.org/wiki/Lyrical_Ballads) (Jabeen, 2018.28).

Wordsworth's [*magnum opus*](https://en.wikipedia.org/wiki/Masterpiece) is generally considered to be [*The Prelude*](https://en.wikipedia.org/wiki/The_Prelude), a semi-autobiographical poem of his early years that he revised and expanded a number of times. It was posthumously titled and published by his wife in the year of his death, before which it was generally known as "The Poem to Coleridge" (Khan. F. S ,2013,).

Wordsworth was [Poet Laureate](https://en.wikipedia.org/wiki/Poet_Laureate_of_the_United_Kingdom) from 1843 until his death from [pleurisy](https://en.wikipedia.org/wiki/Pleurisy) on 23 April 1850. He remains one of the most recognizable names in English poetry and was a key figure of the Romantic poets.The second of five children born to John Wordsworth and Ann Cookson, William Wordsworth was born on 7 April 1770 in what is now named [Wordsworth House](https://en.wikipedia.org/wiki/Wordsworth_House) in [Cockermouth](https://en.wikipedia.org/wiki/Cockermouth), Cumberland (now in Cumbria), part of the scenic region in northwestern England known as the [Lake District](https://en.wikipedia.org/wiki/Lake_District). William's sister, the poet and diarist [Dorothy Wordsworth](https://en.wikipedia.org/wiki/Dorothy_Wordsworth), to whom he was close all his life, was born the following year, and the two were baptised together. They had three other siblings: Richard, the eldest, who became a lawyer; John Wordsworth, born after Dorothy, who went to sea and died in 1805 when the ship of which he was captain, the [*Earl of Abergavenny*](https://en.wikipedia.org/wiki/Earl_of_Abergavenny_(1796_EIC_ship)), was wrecked off the south coast of England; and [Christopher](https://en.wikipedia.org/wiki/Christopher_Wordsworth_(divine)), the youngest, who entered the Church and rose to be Master of [Trinity College, Cambridge](https://en.wikipedia.org/wiki/Trinity_College,_Cambridge) (Jabeen, R,2018,12).

Wordsworth's father was a legal representative of [James Lowther, 1st Earl of Lonsdale](https://en.wikipedia.org/wiki/James_Lowther,_1st_Earl_of_Lonsdale) and, through his connections, lived in a large mansion in the small town. He was frequently away from home on business, so the young William and his siblings had little involvement with him and remained distant until he died in 1783. However, he did encourage William in his reading, and in particular, set him to commit large portions of verse to memory, including works by [Milton](https://en.wikipedia.org/wiki/John_Milton), [Shakespeare](https://en.wikipedia.org/wiki/William_Shakespeare) and [Spenser](https://en.wikipedia.org/wiki/Edmund_Spenser) which William would pore over in his father's library. William also spent time at his mother's parents' house in [Penrith](https://en.wikipedia.org/wiki/Penrith,_Cumbria" \o "Penrith, Cumbria), Cumberland, where he was exposed to the moors but did not get along with his grandparents or uncle, who also lived there. His hostile interactions with them distressed him to the point of contemplating suicide.[[4]](https://en.wikipedia.org/wiki/William_Wordsworth#cite_note-4)

Wordsworth was taught to read by his mother, and he first attended a tiny school of low quality in Cockermouth, then a school in Penrith for the children of upper-class families. He was taught there by Ann Birkett, who instilled in her students traditions that included pursuing scholarly and local activities, especially the festivals around Easter, May Day and [Shrove Tuesday](https://en.wikipedia.org/wiki/Shrove_Tuesday). Wordsworth was taught both the Bible and the [*Spectator*](https://en.wikipedia.org/wiki/The_Spectator_(1711)), but little else. At the school in Penrith, he met the Hutchinsons, including Mary Hutchinson, who later became his wife. (Khan. F. S ,2013,35).

After the death of Wordsworth's mother, in 1778, his father sent him to [Hawkshead Grammar School](https://en.wikipedia.org/wiki/Hawkshead_Grammar_School" \o "Hawkshead Grammar School) in [Lancashire](https://en.wikipedia.org/wiki/Lancashire) (now in [Cumbria](https://en.wikipedia.org/wiki/Cumbria" \o "Cumbria)) and sent Dorothy to live with relatives in [Yorkshire](https://en.wikipedia.org/wiki/Yorkshire). She and William did not meet again for nine years.

Wordsworth debuted as a writer in 1787 when he published a sonnet in [*The European Magazine*](https://en.wikipedia.org/wiki/The_European_Magazine). That same year he began attending [St John's College, Cambridge](https://en.wikipedia.org/wiki/St_John%27s_College,_Cambridge). He received his BA degree in 1791. He returned to Hawkshead for the first two summers of his time at Cambridge and often spent later holidays on [walking tours](https://en.wikipedia.org/wiki/Hiking#Walking_tours_today), visiting places famous for the beauty of their [landscape](https://en.wikipedia.org/wiki/Landscape). In 1790, he went on a walking tour of Europe, during which he toured the [Alps](https://en.wikipedia.org/wiki/Alps) extensively and visited nearby areas of France, Switzerland, and Italy (Yang, H., & Zeng, 2018,65).

**Part Two**

**2.1.Poem-anlysis**

William Wordsworth (1770-1850) was one of the greatest of English poets, and had an exceptional influence on the development of English literature. He played a central role in the English Romantic Movement. In his early years he was influenced by the French Revolution and his poetry breathes the spirit of the freedom of man. His language is the language of common people. Wordsworth is the “High priest in the Temple of Nature.” He is best known for his giant publication of “Lyrical Ballads” with Coleridge in 1798(Wordsworth & Coleridge, 1989، Preface to the Lyrical Ballads).

Nature is full of beauties only we should have eyes to perceive them. It is wisely said that “beauty lies in the eyes of the beholder.” Wordsworth is a poet and worshipper of nature. His love for nature is there in him from his childhood. Wordsworth as a romantic poet loved Nature and celebrated it in its various dimensions. He believed that nature is a source of inspiration(Jabeen, 2018، 194-203).

His most famous works are Lyrical Ballads, in which “Tintern Abbey” was included. ‘Tintern Abbey’ was written in 1798 when Wordsworth was on a working tour in the Wye Valley with his sister Dorothy. In the poem ‘Tintern Abbey’ Wordsworth has expressed his tender feeling towards Nature. Wordsworth has expressed his instance faith in nature. In this poem he says that when he was a child he used to dance and jump seeing a rainbow in the sky. He used to run about here and there along with the speed of the wind(Dutta, “Tintern Abbey: A Document of Wordsworth's Spiritual Growth”).

In this poem Wordsworth first sets the scene of Meditation, “five years have passed; five summers, with the length of five long winters!” But when the poet returns to this place of natural beauty and serenity as it still essentially the same. The view presented is a blend of wildness and order.   
“These orchards tufts,  
Which at this season, with their unripe fruits,  
Are clad in one green hue, and lost themselves  
‘Mid groves, and copses.”

The “unripe fruits” will eventually, and in Nature’s good time, transform into ripe fruit. Perhaps they are supposed to represent the kind of mind that Wordsworth used to possess, the kind of mind that could appreciate Nature(Yang & Zeng, 2018، 337-340).

The poet now realizes that these beauteous forms have always been with him, deep- seated in his mind, wherever he went.  
“Felt in the blood, and felt along the heart;  
And passing even into my purer mind,  
With tranquil restoration”

The memory of the “beauteous forms” transform the speaker’s self. He feels it “in the blood” and “along the heart.” The healing power of the nature is at work here(Mir, 2016، 722-726).

Wordsworth studied nature with open eyes and an imaginative mind. He has been the lover of nature from his core of his heart, and with purer mind.  
“While here I stand, not only with the sense  
Of present pleasure, but with pleasing thoughts  
That in this moment there is life and food  
For future years.”  
As the speaker is standing on the banks of the Wye, shocking of the beauty he sees there, he imagine that in “future years” he will be turn to this memories with “pleasure.” He imagines that he will continue to change and evolve as a result of his relationship with nature. (Parab, 2015، p. 1572-1591).

“And so I dare to hope,  
Though changed, no doubt, from what i was when first  
I came among these hills;”

**2.2.Time and memories in the poem**

The speaker recognizes that when he revisited the same old scenes of Nature, when he used to enjoy the beauty of everything found to be undergoing a change. No more the glad animalistic pleasure is there in him after a gap of five long years. He has now become matured into a person whose attention has been diverted towards the study of man by listening to the ‘still side music of humanity.’ He finds the Nature to be the same as it was before but there is a change in the mind of the man. He is no more going to frolic around as he did when he was a child. This frame of the mind speaks of the fact that he has now become a lover of Nature and also a worshipper of Nature. He believes that in nature there resides a divine spirit. This pantheistic philosophy runs through the poem making us understand that there is the growth of a poet’s mind. According to him nature has:  
“well pleased to recognize  
In nature and the language of the sense  
The anchor of my purest thoughts, the nurse,  
The guide, the guardian of my heart, and soul  
Of all my moral being.” (Zeng, 2018، 30-32).

The last section continues in the same meditative vein. The poet addresses his younger sister Dorothy- ‘in thy voice I catch the language of my formal heart.’ It was his sister who had serpent Wordsworth’s awareness of nature and increased in many ways his happiness at this period of life. He says that nature has never betrayed his heart and that is why they had been living from joy to joy(Dutta, “Tintern Abbey: A Document of Wordsworth's Spiritual Growth”).

Wordsworth’s “Tintern Abbey” is often regarded as a faithful document of psychological value. The poem, composed in 1798 and published in The Lyrical Ballads, shows that ‘quiet meditative music’ of which Wordsworth is the supreme master. Wordsworth here records the change of his attitude to Nature at different periods of his life. The first stanza of the poem is a beautiful picture of the ineffable charm of Nature. However, as a contemplative poet Wordsworth dwells not so much on ‘beauteous forms’ but he reflects on the influences of those forms on his soul(Hudson, 2002، 112).

To Wordsworth, Nature is never a mere collection of the mute insensate things’ but a vitalizing spirit that dwell in the wood, the steep, lofty cliffs and lonely streams. A spiritual communion can be established with this indwelling spirit. In the second stanza of “Tintern Abbey” Wordsworth very beautifully refers to this. Nature is to him a spiritual presence that endures through physical absence. She not merely causes a tremendous vibration of the senses, but courses through the vein and soon comes to affect the mind, restoring tranquility and perfect peace. This trance-like ‘blessed mood’ also relieves the ‘burthen of mystery’. (Yang & Zeng, 2018، 338).

In the long fourth stanza of the poem, the poet beautifully chronicles the thee stages of development in his attitude to Nature to prove why he is “still/ A Lover of the meadows and the woods,/ And mountains; and of all that we behold/ From this green earth; of all the mighty world/ Of eye, and ear”. Standing on the Wye valley, Wordsworth is rapt in deep meditation of an inextinguishable charm of Nature. The poet feels that he is changed a lot from what once he was. As a boy when he turned to Nature he would find ample enthusiasm and pleasure in the elegant objects of Nature. In this phase of carefree delight the poet ‘bounded o’er the mountain’ ‘like a roe’. To mature Wordsworth such ‘glad animal movements’ were the source of ‘coarser pleasure’ of ‘boyish days’. (Kirszner, 1991، 215).

Gradually his coarser childish pleasure is replaced by a deep sensuous enjoyment of the beauties of Nature. ‘The sounding cataract’ haunted the poet ‘like a passion’. The colour and forms of Nature were then as over-riding as an appetite. The lofty cliffs, the deep forests, the rivers their colours and forms – filled his heart with an ecstatic joy.. At such ecstatic moments of sensuous apprehension of Nature, the poet hardly needed a ‘remoter charm,/ By thought supplied, nor any interest / Unborrowed from the eye” (Harmon, 2009، 156).

However, the sensuous delight, poetically expressed by the excellent phrases like ‘dizzy rapture’ and ‘aching joys’, is replaced by a sober and contemplative delight. The transition from the sensuous to the supra-sensuous has not dismayed the poet. He would neither ‘faint nor mourn, nor murmur’, for the ‘impassioned contemplation’ that succeeds sensuous ecstasy is ‘abundant recompense’ for such a loss. The poet’s soul is humanized by the ‘deep distress’ of man – ‘the still sad music of humanity’. He finds in Nature “an ample power /To chasten and subdue”. The poet is endowed with the apocalyptic vision of a “presence that disturbs me with the joy / Of elevated thoughts; a sense sublime / Of something far more deeply interfused”. The poet is moved by a profound notion of Pantheism and envisions the presence of a spirit in every object of nature(Malik, 1988، 64).

In this third stage of his attitude to Nature, humanity is not relegated to the backdrop, however. Rather, in the inclusive vision of the poet, man and Nature are harmonized and inextricable fused. That is why the poet hails Nature as the “nurse / The guide, the guardian of my heart, and soul / Of all my moral being”. The poet’s impassioned address to Dorothy in the concluding stanza of the poem seems to convey the prophetic message that if Nature be made the anchor of ‘purest thoughts’, the mystery of life would be revealed, in a flash(Cuddon, 1999، 487).

**A:** William Wordsworth’s epic poetic legacy rests on a large number of significant poems, varying in length and weightiness from the short, simple lyrics of the 1790s to the vast expanses of ‘The Prelude’, thirteen books long in its 1808 edition. However, the themes that run through Wordsworth’s poetry, his use of language and imagery to express those themes, remain remarkably consistent throughout the Wordsworth canon, adhering fundamentally to the tenets he set out for himself in the 1802 preface to ‘Lyrical Ballads’*.* Wordsworth argued that poetry should be written in the natural language of common speech, rather than in the lofty and elaborate diction, that was then thought of as “poetic.” He held that poetry ought to offer access to the emotions contained in memory, that the first principle of poetry should be pleasure, and its supreme obligation is to provide pleasure through a rhythmic and beautiful expression of feeling—for all human sympathy, he held, is based on a subtle pleasure principle that is “the naked and native dignity of man.” (ibed).

The poem, **‘**Lines Composed a Few Miles Above Tintern Abbey’**,** popularly called **‘**Tintern Abbey’,is an exemplification of Wordsworth’s perspective towards Nature, towards Man, and his philosophy of life. This poem, was written on 13th July, 1798 and published in the same year in the volume, ‘Lyrical Ballads’. Wordsworth wrote down this poem as it naturally came to his mind. “I began it,” he says, “ upon leaving Tintern, after crossing the Wye and concluded it just as I was leaving Bristol in the evening after a ramble of four or five days with my sister. Not a line of it was altered, not any part of it written down till I reached Bristol.” He visited the place first in 1793 and revisited it, five years later in 1798. The poem was composed immediately after his second visit to the place(Dutta, “Tintern Abbey as a Philosophical Poem”).

The poem’s significance lies as a testimony of the several phases of the development of the poet’s mind-set towards Nature. Wordsworth loved nature not for its outward splendour and magnificence marked in the picturesque hills, the mountains, the streams, the fields and the woodlands, but as the visible personification of the sublime grandeur. This attitude, previously absent in his boyhood, came to him when he became a mature man. The acknowledgement of this development in his attitude towards Nature is given richly in ‘The Prelude’, which the poet calls ‘the Poem of my own Life’, as well as revealed in a summarized form in ‘Tintern Abbey’(Jabeen, 2018، 196).

The first stage was the poet was in his boyhood or his adolescence, when he enjoyed only the rudimentary pleasure of living in contact with nature. At that juncture, he derived from Nature ‘coarser pleasures’. The pleasures of his past were the pleasures that came from the body, the body, which he considered, was very primitive and animal-like. As a boy, he “bounded o’er the mountains” and through the streams. In those days, he says, nature made up his whole world to him, “nature was all in all”: waterfalls, mountains, and woods gave shape to his passions, his appetites, and his love. The beautiful objects of nature charmed him, the deep caverns, the chasms and sky-high cliffs engendered in him, only a boy then, a feeling of awe. He acted more like a man “flying from something that he dreads than one / Who sought the thing he loved.” The poet’s delight was so extraordinary that he proclaims his incapacity to paint what then he was. The sounding cataract haunted him like a passion; the tall rock, the mountain, the deep and gloomy wood, their colours and their forms, were then to him an appetite: (Bilal & Cheema, 2012، 25-34).

“The sounding cataract

Haunted me like a passion: the tall rock,

The mountain, and the deep and gloomy wood,

Their colours and their forms, were then to me

An appetite;”

At that stage, he had “a feeling and a love”, that had no “remoter charm” than what thought “supplied nor any interest” that his mortal eyes could not gather for him. In other words, the poet at that stage relished only the sensuous pleasures in contact with nature, and did not have a ripened and matured reflective mind (Yang & Zeng, 2018,. 339).

Come the second stage, the sensuousness gives way to more refined feeling. The poet no longer finds the aching joys supplied by coarser pleasures and the dizzy raptures:

“That time is past,

And all its aching joys and dizzy raptures.”

However, he does not “mourn” the loss, because he had “abundant recompense” for the loss in the form of other gifts that followed. He now looks on Nature not with the eyes of a thoughtless youth, but takes refuge in her, being miserable by the “still, sad music of humanity” that goes on perpetually troubling the human soul. The poet slowly lapses into a mystical consciousness as he feels an existence that ”disturbs” him with elevated thoughts and a sublime sense of something far more deeply entangled. He can now appreciate the presence of something far more refined, potent, and fundamental in the light of the setting suns, the ocean, the air itself, and even in the mind of man; this energy seems to him: .(ibed)

“A motion and a spirit, that impels

All thinking things, all objects of all thought,

And rolls through all things.”

For that reason, he says, he still loves nature, still loves mountains and pastures and woods, for they “anchor” his purest thoughts and guard the heart and soul of his “moral being.” Thus to Wordsworth, Nature not only offers sensuous pleasures, the rocking delights, but enables him in his mature years to discover not only a bond between Nature and Man but a bond that ties up the whole creation. The poet now grows into a universal man sharing the ‘Weltschmerz’, a feeling of melancholy and world-weariness. With a mind made sober by the understanding of life, he now becomes insightful and hears from nature the “harmonious and cathartical music” welling up from the heart of the universe. This music is not harsh or raucous but is potent enough to subdue and pacify a mind that runs excitedly, delighting in the sensuous pleasures offered by nature. The music is not jubilant as mortal men are inherently sorrowful, with sorrow lying deep-rooted in their hearts. To Wordsworth, nature is, therefore, not a distinctive and detached entity having no association with the man who suffers from myriad afflictions, but the poet discovers Nature reacting to the sorrow of Man and commiserates with him. The pantheistic experience that speaks of God being intrinsic in and transcendent from this universe constitutes Wordsworth’s mystical philosophy. Moreover, as the poet heard Nature echoing the still, sad music of humanity, he felt the cosmic, hence natural, spirit present in the mind of man as well. This is the third stage of the development of the poet’s attitude towards Nature(Parab , 2015،1572).

In the final stage, the poet recognizes the effect of Nature in determining his moral character. He is obligated to nature for feelings of unremembered pleasure that have a huge influence on the best part of a decent man’s life and that inspires one to do “little, nameless, unremembered acts of sympathy and of love.” The poet owes to nature another gift, of aspect more sublime;(ibed)

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In which the burthen of the mystery,

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Wordsworth explains the character of this blessed mood too:

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This state of trance is a spiritual experience. It gifted the poet with an eye made quiet by “the power of harmony and the deep power of joy” that helps a man “see into the life of things.” This is the highest stage of the gradual development of Wordsworth’s attitude to Nature and essentially the growth of his poet’s mind, the stage when a man discovers union in variety, the singleness of the entire domain of creation(Zeng, 2018،31).

The poet is a lover of Nature, for not only its gifts, but also how it has shaped his mind gradually into that of a mystic who enjoys trance and discovers the presence of a spirit in all things, including the mind of man.The poet finally asserts that he is a worshipper of nature who came to visit the place unwearied in that service of worshipping with warmer love. This expression, however, according to the poet, would be scant; it would be better to say that he came on his mission with a “far deeper zeal/ Of holier love.” Wordsworth says in the third section of the poem that “…Nature never did betray/ the heart that loved her…” he gratefully acknowledges that through all their life, Nature has led them from joy to joy by informing their mind with quietness and beauty and feeding it with lofty thoughts so deeply and impressively that neither evil tongues, rash judgements, or the sneers of selfish men, nor greetings with no kindness, nor all the tedious intercourse of daily life can ever agitate them or disturb their cheerful faith that all they behold is full of blessings. Nature has insulated his mind with steady quietness and joy (Mir, 2016،724).

‘Tintern Abbey’, ever since its publication, has always been acclaimed as poetic marvel. A serious poet that Wordsworth was, ever since his boyhood to his maturing years, he remained in close contact with Nature and it was Nature that gradually shaped his mind. ‘Tintern Abbey’ enumerates this very process, and thus, becomes a document of the growth of the poet’s mind (Yang & Zeng, 2018، 339).

William Wordsworth (1770-1850) was one of the greatest of English poets, and had an exceptional influence on the development of English literature. He played a central role in the English Romantic Movement. In his early years he was influenced by the French Revolution and his poetry breathes the spirit of the freedom of man. His language is the language of common people. Wordsworth is the “High priest in the Temple of Nature.” He is best known for his giant publication of “Lyrical Ballads” with Coleridge in 1798. (Jabeen, 2018، 200-210).

Nature is full of beauties only we should have eyes to perceive them. It is wisely said that “beauty lies in the eyes of the beholder.” Wordsworth is a poet and worshipper of nature. His love for nature is there in him from his childhood. Wordsworth as a romantic poet loved Nature and celebrated it in its various dimensions. He believed that nature is a source of inspiration [bid].

His most famous works are Lyrical Ballads, in which “Tintern Abbey” was included. ‘Tintern Abbey’ was written in 1798 when Wordsworth was on a working tour in the Wye Valley with his sister Dorothy. In the poem ‘Tintern Abbey’ Wordsworth has expressed his tender feeling towards Nature. Wordsworth has expressed his instance faith in nature. In this poem he says that when he was a child he used to dance and jump seeing a rainbow in the sky. He used to run about here and there along with the speed of the wind(Yang & Zeng, 2018، 300-340).

In this poem Wordsworth first sets the scene of Meditation, “five years have passed; five summers, with the length of five long winters!” But when the poet returns to this place of natural beauty and serenity as it still essentially the same. The view presented is a blend of wildness and order .[ibed]  
“These orchards tufts,  
Which at this season, with their unripe fruits,  
Are clad in one green hue, and lost themselves  
‘Mid groves, and copses.”  
The “unripe fruits” will eventually, and in Nature’s good time, transform into ripe fruit. Perhaps they are supposed to represent the kind of mind that Wordsworth used to possess, the kind of mind that could appreciate Nature(Mir, 2016، 192-200).

The poet now realizes that these beauteous forms have always been with him, deep- seated in his mind, wherever he went.  
“Felt in the blood, and felt along the heart;  
And passing even into my purer mind,  
With tranquil restoration”  
The memory of the “beauteous forms” transform the speaker’s self. He feels it “in the blood” and “along the heart.” The healing power of the nature is at work here.

Wordsworth studied nature with open eyes and an imaginative mind. He has been the lover of nature from his core of his heart, and with purer mind.  
“While here I stand, not only with the sense  
Of present pleasure, but with pleasing thoughts  
That in this moment there is life and food  
For future years.”  
As the speaker is standing on the banks of the Wye, shocking of the beauty he sees there, he imagine that in “future years” he will be turn to this memories with “pleasure.” He imagines that he will continue to change and evolve as a result of his relationship with nature [ibed].

“And so I dare to hope,   
Though changed, no doubt, from what i was when first  
I came among these hills;”  
The speaker recognizes that when he revisited the same old scenes of Nature, when he used to enjoy the beauty of everything found to be undergoing a change. No more the glad animalistic pleasure is there in him after a gap of five long years. He has now become matured into a person whose attention has been diverted towards the study of man by listening to the ‘still side music of humanity.’ He finds the Nature to be the same as it was before but there is a change in the mind of the man. He is no more going to frolic around as he did when he was a child. This frame of the mind speaks of the fact that he has now become a lover of Nature and also a worshipper of Nature. He believes that in nature there resides a divine spirit. This pantheistic philosophy runs through the poem making us understand that there is the growth of a poet’s mind. According to him nature has: (Parab, 2015، 230-240)  
“well pleased to recognize  
In nature and the language of the sense  
The anchor of my purest thoughts, the nurse,  
The guide, the guardian of my heart, and soul  
Of all my moral being.”

The last section continues in the same meditative vein. The poet addresses his younger sister Dorothy- ‘in thy voice I catch the language of my formal heart.’ It was his sister who had serpent Wordsworth’s awareness of nature and increased in many ways his happiness at this period of life. He says that nature has never betrayed his heart and that is why they had been living from joy to joy [ibed].

Wordsworth’s “Tintern Abbey” is often regarded as a faithful document of psychological value. The poem, composed in 1798 and published in The Lyrical Ballads, shows that ‘quiet meditative music’ of which Wordsworth is the supreme master. Wordsworth here records the change of his attitude to Nature at different periods of his life. The first stanza of the poem is a beautiful picture of the ineffable charm of Nature. However, as a contemplative poet Wordsworth dwells not so much on ‘beauteous forms’ but he reflects on the influences of those forms on his soul(Zeng, 2018، 40-50).

To Wordsworth, Nature is never a mere collection of the mute insensate things’ but a vitalizing spirit that dwell in the wood, the steep, lofty cliffs and lonely streams. A spiritual communion can be established with this indwelling spirit. In the second stanza of “Tintern Abbey” Wordsworth very beautifully refers to this. Nature is to him a spiritual presence that endures through physical absence. She not merely causes a tremendous vibration of the senses, but courses through the vein and soon comes to affect the mind, restoring tranquility and perfect peace. This trance-like ‘blessed mood’ also relieves the ‘burthen of mystery’[ibed].

In the long fourth stanza of the poem, the poet beautifully chronicles the thee stages of development in his attitude to Nature to prove why he is “still/ A Lover of the meadows and the woods,/ And mountains; and of all that we behold/ From this green earth; of all the mighty world/ Of eye, and ear”. Standing on the Wye valley, Wordsworth is rapt in deep meditation of an inextinguishable charm of Nature. The poet feels that he is changed a lot from what once he was. As a boy when he turned to Nature he would find ample enthusiasm and pleasure in the elegant objects of Nature. In this phase of carefree delight the poet ‘bounded o’er the mountain’ ‘like a roe’. To mature Wordsworth such ‘glad animal movements’ were the source of ‘coarser pleasure’ of ‘boyish days’ (Yang & Zeng, 2018، 75).

Gradually his coarser childish pleasure is replaced by a deep sensuous enjoyment of the beauties of Nature. ‘The sounding cataract’ haunted the poet ‘like a passion’. The colour and forms of Nature were then as over-riding as an appetite. The lofty cliffs, the deep forests, the rivers their colours and forms – filled his heart with an ecstatic joy.. At such ecstatic moments of sensuous apprehension of Nature, the poet hardly needed a ‘remoter charm,/ By thought supplied, nor any interest / Unborrowed from the eye”[ibed].

However, the sensuous delight, poetically expressed by the excellent phrases like ‘dizzy rapture’ and ‘aching joys’, is replaced by a sober and contemplative delight. The transition from the sensuous to the supra-sensuous has not dismayed the poet. He would neither ‘faint nor mourn, nor murmur’, for the ‘impassioned contemplation’ that succeeds sensuous ecstasy is ‘abundant recompense’ for such a loss. The poet’s soul is humanized by the ‘deep distress’ of man – ‘the still sad music of humanity’. He finds in Nature “an ample power /To chasten and subdue”. The poet is endowed with the apocalyptic vision of a “presence that disturbs me with the joy / Of elevated thoughts; a sense sublime / Of something far more deeply interfused”. The poet is moved by a profound notion of Pantheism and envisions the presence of a spirit in every object of nature (Kirszner, 1991، 100).

In this third stage of his attitude to Nature, humanity is not relegated to the backdrop, however. Rather, in the inclusive vision of the poet, man and Nature are harmonized and inextricable fused. That is why the poet hails Nature as the “nurse / The guide, the guardian of my heart, and soul / Of all my moral being”. The poet’s impassioned address to Dorothy in the concluding stanza of the poem seems to convey the prophetic message that if Nature be made the anchor of ‘purest thoughts’, the mystery of life would be revealed, in a flash[bid].

**A:** William Wordsworth’s epic poetic legacy rests on a large number of significant poems, varying in length and weightiness from the short, simple lyrics of the 1790s to the vast expanses of ‘The Prelude’, thirteen books long in its 1808 edition. However, the themes that run through Wordsworth’s poetry, his use of language and imagery to express those themes, remain remarkably consistent throughout the Wordsworth canon, adhering fundamentally to the tenets he set out for himself in the 1802 preface to ‘Lyrical Ballads’*.* Wordsworth argued that poetry should be written in the natural language of common speech, rather than in the lofty and elaborate diction, that was then thought of as “poetic.” He held that poetry ought to offer access to the emotions contained in memory, that the first principle of poetry should be pleasure, and its supreme obligation is to provide pleasure through a rhythmic and beautiful expression of feeling—for all human sympathy, he held, is based on a subtle pleasure principle that is “the naked and native dignity of man.” (Harmon, 2009، 57).

The poem, **‘**Lines Composed a Few Miles Above Tintern Abbey’**,** popularly called **‘**Tintern Abbey’,is an exemplification of Wordsworth’s perspective towards Nature, towards Man, and his philosophy of life. This poem, was written on 13th July, 1798 and published in the same year in the volume, ‘Lyrical Ballads’. Wordsworth wrote down this poem as it naturally came to his mind. “I began it,” he says, “ upon leaving Tintern, after crossing the Wye and concluded it just as I was leaving Bristol in the evening after a ramble of four or five days with my sister. Not a line of it was altered, not any part of it written down till I reached Bristol.” He visited the place first in 1793 and revisited it, five years later in 1798. The poem was composed immediately after his second visit to the place [ibed].

The poem’s significance lies as a testimony of the several phases of the development of the poet’s mind-set towards Nature. Wordsworth loved nature not for its outward splendour and magnificence marked in the picturesque hills, the mountains, the streams, the fields and the woodlands, but as the visible personification of the sublime grandeur. This attitude, previously absent in his boyhood, came to him when he became a mature man. The acknowledgement of this development in his attitude towards Nature is given richly in ‘The Prelude’, which the poet calls ‘the Poem of my own Life’, as well as revealed in a summarized form in ‘Tintern Abbey’(Malik, 1988، 90).

The first stage was the poet was in his boyhood or his adolescence, when he enjoyed only the rudimentary pleasure of living in contact with nature. At that juncture, he derived from Nature ‘coarser pleasures’. The pleasures of his past were the pleasures that came from the body, the body, which he considered, was very primitive and animal-like. As a boy, he “bounded o’er the mountains” and through the streams. In those days, he says, nature made up his whole world to him, “nature was all in all”: waterfalls, mountains, and woods gave shape to his passions, his appetites, and his love. The beautiful objects of nature charmed him, the deep caverns, the chasms and sky-high cliffs engendered in him, only a boy then, a feeling of awe. He acted more like a man “flying from something that he dreads than one / Who sought the thing he loved.” The poet’s delight was so extraordinary that he proclaims his incapacity to paint what then he was. The sounding cataract haunted him like a passion; the tall rock, the mountain, the deep and gloomy wood, their colours and their forms, were then to him an appetite: [ibed].

“The sounding cataract

Haunted me like a passion: the tall rock,

The mountain, and the deep and gloomy wood,

Their colours and their forms, were then to me

An appetite;”

At that stage, he had “a feeling and a love”, that had no “remoter charm” than what thought “supplied nor any interest” that his mortal eyes could not gather for him. In other words, the poet at that stage relished only the sensuous pleasures in contact with nature, and did not have a ripened and matured reflective mind [ibed].

Come the second stage, the sensuousness gives way to more refined feeling. The poet no longer finds the aching joys supplied by coarser pleasures and the dizzy raptures:

“That time is past,

And all its aching joys and dizzy raptures.”

However, he does not “mourn” the loss, because he had “abundant recompense” for the loss in the form of other gifts that followed. He now looks on Nature not with the eyes of a thoughtless youth, but takes refuge in her, being miserable by the “still, sad music of humanity” that goes on perpetually troubling the human soul. The poet slowly lapses into a mystical consciousness as he feels an existence that ”disturbs” him with elevated thoughts and a sublime sense of something far more deeply entangled. He can now appreciate the presence of something far more refined, potent, and fundamental in the light of the setting suns, the ocean, the air itself, and even in the mind of man; this energy seems to him:

“A motion and a spirit, that impels

All thinking things, all objects of all thought,

And rolls through all things.”

For that reason, he says, he still loves nature, still loves mountains and pastures and woods, for they “anchor” his purest thoughts and guard the heart and soul of his “moral being.” Thus to Wordsworth, Nature not only offers sensuous pleasures, the rocking delights, but enables him in his mature years to discover not only a bond between Nature and Man but a bond that ties up the whole creation. The poet now grows into a universal man sharing the ‘Weltschmerz’, a feeling of melancholy and world-weariness. With a mind made sober by the understanding of life, he now becomes insightful and hears from nature the “harmonious and cathartical music” welling up from the heart of the universe. This music is not harsh or raucous but is potent enough to subdue and pacify a mind that runs excitedly, delighting in the sensuous pleasures offered by nature. The music is not jubilant as mortal men are inherently sorrowful, with sorrow lying deep-rooted in their hearts. To Wordsworth, nature is, therefore, not a distinctive and detached entity having no association with the man who suffers from myriad afflictions, but the poet discovers Nature reacting to the sorrow of Man and commiserates with him. The pantheistic experience that speaks of God being intrinsic in and transcendent from this universe constitutes Wordsworth’s mystical philosophy. Moreover, as the poet heard Nature echoing the still, sad music of humanity, he felt the cosmic, hence natural, spirit present in the mind of man as well. This is the third stage of the development of the poet’s attitude towards Nature(Malik, 1988، 100).

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‘Tintern Abbey’, ever since its publication, has always been acclaimed as poetic marvel. A serious poet that Wordsworth was, ever since his boyhood to his maturing years, he remained in close contact with Nature and it was Nature that gradually shaped his mind. ‘Tintern Abbey’ enumerates this very process, and thus, becomes a document of the growth of the poet’s mind(Cuddon, 1999، 76).

**Conclusion**

In conclusion, William Wordsworth’s poetry transcends mere aesthetic admiration of the natural world; it encapsulates a profound spiritual and philosophical journey. His work serves as both a personal testament and a universal reflection on the human condition. Through poems such as Tintern Abbey, he reveals how nature can be more than just scenery—it can become a living force, shaping one’s moral compass, emotional stability, and spiritual awareness.

Wordsworth’s ability to find meaning in the smallest elements of nature—a flower, a breeze, a stream—reminds readers of the beauty and truth that exist in everyday life. His poetry speaks to the transformative power of reflection, the resilience of memory, and the comfort found in quiet communion with the natural world. He teaches us that by returning to nature, we reconnect with the essence of who we are.

Ultimately, Wordsworth’s legacy lies not only in the brilliance of his language or the lyricism of his verse, but in the way he invites readers into a deeper understanding of themselves and the world around them. His poetry continues to inspire generations to see nature not only with their eyes, but with their hearts and souls. Through his verses, he calls upon us to live more mindfully, to listen to the "still, sad music of humanity," and to walk in harmony with the world that sustains us

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