



A Poem by William Wordsworth: The Landscape of Nature

Mr. Syamasundara Rao, Sirla

M.A., (English Litt), B.Ed., TET.; Andhra University, Visakhapatnam, Andhra Pradesh, India

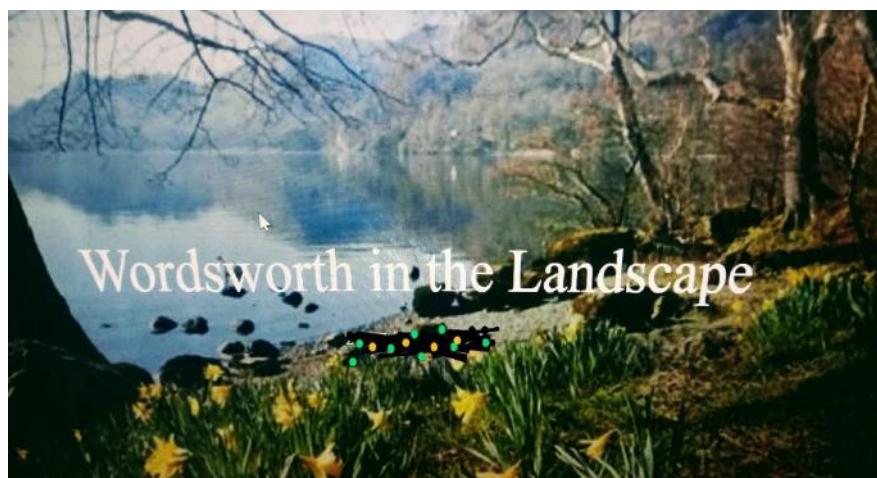
Received: 11 Jun 2025; Received in revised form: 04 Jul 2025; Accepted: 07 Jul 2025; Available online: 12 Jul 2025

©2025 The Author(s). Published by Infogain Publication. This is an open-access article under the CC BY license

(<https://creativecommons.org/licenses/by/4.0/>).

Abstract— William Wordsworth's poem has been deeply associated with landscape, especially the English Lake District, where he lived and found inspiration. He observed its profound impact on the beauty and human spirit and spirituality of nature, often used vivid details to express his experiences in the natural world. Wordsworth also advocated the protection of nature, arguing that it was a moral claim on all people, not only on landlords. The way of representing the landscape of Wordsworth was powerful affected by the illustrated conferences. Although he claims to overthrow his young manhood, which is a habit of looking, justice and describing, he never left his vocabulary. However, he served it to his attitude of a nature, whose powers could not be implicated by landscape painting conferences or were ordered by the political imperatives of the picturesque. In addition, although he sometimes refers to the natural world from one point of view that is culturally privileged, politically strong, physically elevated, or all three, such as ting lines, such as a few miles above titan Ebey, are well above the boundaries of beauty satisfaction to identify human victims, and they are suffering from the limits, and they are suffering. Thus, Wordsworth funds the conferences of the landscape fundamentally to rebuild both the power of nature and the music of humanity in his poem.

Keywords— *Landscape; inspiration; spirituality; landlords; picturesque; illustrated; privileged; vocabulary; humanity; implicated.*



‘How pleasant, as the sun declines, to view
The spacious landscape change in form and hue!’
An Evening Walk..... (version of 1836), lines 97–98)

William Wordsworth's vision and ideals regarding the study of nature are beautifully captured in his poem "The Small Celandine." Renowned as one of the foremost poets of nature and humanity, Wordsworth draws much of his inspiration from the natural world, captivating readers with his vivid imagery. He perceives the presence of God in nature, suggesting that divine power is evident in every element of the landscape. Wordsworth follows in the footsteps of earlier poets and influences such as William Cowper, George Crabbe, William Blake, and Robert Burns, who paved the way for his exploration of these themes (William J. Long: 1987)¹.

Among the extensive Poetical Works of William Wordsworth, this analysis focuses on a select few notable poems that exemplify his study of nature and its landscapes. These works are chosen for their distinctive style, diction, and rhetorical beauty, which contribute to the overarching theme of nature in his poetry. This selection serves as the foundation for a detailed discourse in the dissertation. To support this argument, reference is made to six volumes of Wordsworth's poetry, meticulously edited from original manuscripts with textual and critical notes by E. De Selincourt and Helen Darbyshire².

Mary Moorman refers to the 1820 edition of Wordsworth's poetry, titled "Miscellaneous Poems," as "the first collected edition" (Walker, Eric Clark, 1984)³. This collection includes notable works such as "An Evening Walk" (1793), "Descriptive Sketches" (1815), "The White Doe of Rylstone" (1815), "The River Duddon" (1820), "The Thanksgiving Ode" (1816), "Peter Bell" (1819), and "The Waggoner" (1819). These poems exemplify Wordsworth's exploration of nature and contribute to the theme of Nature Study.

Additionally, the poems published between 1815 and 1820 further reveal Wordsworth's landscape of nature. The Oxford University Press, at the Clarendon Press, published various works, including parts I, II, and III of "Miscellaneous Sonnets," "Memorials of a Tour in Scotland" (1803 and 1814), "Poems Dedicated to National Independence and Liberty" (1802-1816), "Memorials of a Tour on the Continent" (1820), "The River Duddon" (1820), "Memorials of a Tour in Italy" (1837), "The Egyptian Maid" (1828-1835), and "The Romance of the Water Lily." These six volumes, prepared by the Clarendon Press, also encompass poems from Wordsworth's youth (1802-1842),

as well as works published during his childhood (1807-1845) and "Juvenilia" (1851). Among this vast body of work, a significant category highlights the beauty of nature, showcasing Wordsworth's Landscape of Nature Study. His poems celebrate and reflect on nature's beauty, wisdom, truth, and the glory of the Creator. Below are some of his most famous and beloved works that exemplify these themes:

Wordsworth is often regarded as the poet of nature, intricately weaving the essence of the natural world into his poetic works. His poetry serves as a profound exploration of the Landscape of Nature Study. Drawing inspiration from biblical truths, he incorporates these themes into his "Lyrical Ballads." In doing so, he emphasizes the deep connection between nature and spirituality, illustrating how the beauty of the natural world reflects deeper truths. As he expresses:

*Go to the ant, thou sluggard;
consider her ways, and be wise:
(The Holy Bible: Proverbs 6: 6)⁴.*

The wise insect, the ant, serves as a moral lesson for humanity, urging us to embody wisdom. Wordsworth echoes the sentiment found in the Bible: "Though I speak with the tongues of men and angels, and have not charity, I am become as sounding brass, or a tinkling cymbal" (I Corinthians 13:1)⁵. Here, brass and cymbals symbolize the metaphorical objects of nature that he employs in his work.

Wordsworth's imagery in the Landscape of Nature Study often highlights common and simple elements of nature, chosen to reflect the glory of our Creator. In "Lyrical Ballads," he articulates his intent: "The principal object, then, proposed in these poems was to choose incidents and situations from common life, and to relate or describe them throughout as far as possible, in a selection of language used by me, and, at the same time, to throw over them a certain coloring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect. Furthermore, and above all, to make these incidents and situations interesting by tracing in them, truly, though not ostentatiously, the primary laws of our nature, chiefly as far as regards how we associate ideas in a state of excitement. Humble and rustic life was generally chosen" (Raghukula Tilak, ed., 1974)⁶.

¹ William J. Long: English Literature, Kalyani publishers. New Delhi, 1987, pp. 316, 333, 328, 320).

² E. De Selincourt and Helen Darbyshire (Ed) 1947, The Poetical works of William Wordsworth, published by the Oxford Company at the Clarendon Press between 1940 and 1950.

³ Walker, Eric Clark: Wordsworth's Poetry, 1815-1820, UMI Dissertation Services, A Bell & Howell Company, Michigan.

1984, p. 26.

⁴ The Holy Bible: King James Version, American Bible Society, New York, 1985. Proverbs 6: 6.

⁵ The Holy Bible: King James Version, American Bible Society, New York, 1985. I Corinthians 13:1

⁶ Raghukula Tilak (ed.): William Wordsworth 'Preface to the

The English landscape has always been in a state of flux. In a couplet from the final version of a poem first published in 1793, Wordsworth emphasizes this mutability by altering the original wording. Thomas Gray, in his "Elegy on a Country Churchyard" (1751)⁷, begins with a description of a "glimmering landscape" bathed in fading light. The term "landscape" had evolved to signify "a view or prospect of natural inland scenery, such as can be taken in at a glance from one point of view" (OED), yet its pictorial connotation has endured. English landscapists aimed to embed the Leninist principle that art must be disguised as nature to achieve perfection. As Edward Malins (1966)⁸ notes, Kent made gardens appear more "natural" by rejecting the geometric precision of French landscapists and instead drawing inspiration from landscape painting. Horace Walpole remarked, "He leaped the fence and saw that all nature was a garden" (quoted in J. R. Watson, 1970)⁹. Thus, the picturesque was inherently artificial, representing a way of perceiving terrain as if it were a landscape garden designed to resemble a painting. This conviction is evident in what was arguably the most notable poem about landscape in the 1790s, Payne Knight's work from 1794¹⁰. Rather than the manicured lawns of Repton or the "imaginary plains" of pastoral poetry, Knight celebrates a landscape "such as nature's common charms produce."

Ian Thompson's article, "William Wordsworth, Landscape Architect,¹¹" explores the poet's intricate relationship with the landscape and how it shaped his poetic vision. Thompson examines Wordsworth's view of nature not merely as a backdrop for his poetry, but as a powerful, almost divine force that profoundly influences human emotion and thought. The article highlights how Wordsworth's personal experiences in the Lake District informed his poetic theory and practice.

W. J. T. Mitchell, in "Landscape and Power,¹²" summarizes the study of landscape in the twentieth century. While his focus is on landscape painting, the connection between painting and poetry in the eighteenth century makes his insights relevant to poetry as well. Key themes in Thompson's article include Wordsworth's perception of nature as more than mere scenery; he regarded it as a dynamic, almost sentient entity that significantly impacts human perception and spirituality. The article likely discusses how this understanding informed Wordsworth's

role as a poet, emphasizing his responsibility to capture and convey the emotional and spiritual essence of the natural world. Additionally, Thompson may explore how Wordsworth's connection to the landscape shaped his identity as a poet and his sense of belonging to a specific place. The article likely addresses how Wordsworth's unique perspective on landscape influenced the broader Romantic movement, which celebrated emotion, imagination, and the individual's relationship with nature.

The landscape poem of William Wordsworth is characterized by its celebration of nature's beauty, discovering relationships between humans and nature and using simple, everyday language. He often depicted the Lake district, where he spent most of his life, and his poems often reflect a sense of indifference for a simple, more innocent time. His landscape poetry includes the importance of childhood experiences in inspiring the power of nature and uplifting, the interrelation of humans and shaping someone's relationship with the natural world and nature.

The concept of the scenario of Wordsworth was certainly influenced by the concept of Gilpin's picturesque. Poets such as some critics, such as Scott and Gilpin, and Thomson, Wordsworth, trained themselves to read natural phenomena with 'picturesque eye' to create landscapes in words. Gilpin may also lead both Wordsworth and Kolariz for one of their brightest similes for imagination work. Gilpin concluded that 'a common sunset often gives a beautiful appearance to a simple landscape' (lakes 1: 184). Coleridge compared the two to landscape and illustrated effects respectively: 'Sudden attraction, which extends the prolificness of the combination of both, which spreads the moon-light or sun-set on a known and familiar landscape' represents the practicality of the combination of both '(BL 2: 5). Thus, aligning the 'landscape' with nature, the Colliases extended a difference, which had long been bridged by the art of landscape horticulture.

Wordsworth's poems are filled with vivid details of the natural landscape, which emphasize their beauty and power. He expressed nature, considering it as a living entity with the ability to influence human emotions and ideas. He discovered mutual relations between humans and nature, stating how nature can shape human experience and how humans can find solitude and inspiration in nature. Wordsworth's poetry is also engaged with the concept of

⁷ Lyrical Ballads,' Rama Brothers, Educational Publishers, New Delhi, 1974, p. 41.

⁸ Thomas Gray's Elegy Written in a Country Churchyard, New York: Chelsea House

⁹ Edward Malins, *English Landscaping and Literature, 1660-1840* (New York: Oxford UP, 1966), viii.)

¹⁰ Quoted in J. R. Watson, *Picturesque Landscape and English*

Romantic Poetry (London: Hutchinson, 1970, 16)

¹¹ Payne Knight's *The Landscape* (1794).

¹² Ian H. Thompson, Newcastle University, Newcastle upon Tyne, United Kingdom

¹² W. J. T. Mitchell, in "Landscape and Power Publisher, Chicago: University of Chicago Press,2002.

sublime, which refers to the power of astonishing and sometimes nature. He believed that with sublime, encounters could lead to spiritual and emotional changes. He was often associated with nature since childhood, suggests that early experiences with nature can have a deep and permanent impact on one's life. Unlike the more formal and detailed poetic styles of the past, he employed simple, everyday language, making his poetry accessible to the broader audience. Many of the most famous poems of Wordsworth are established in the Lake District, which is in an area of North -West England, which he loved deeply and where he spent most of his life. Some of his most famous landscape poems include "I Wandered Lonely Az a Cloud" (often referred to as "Daffodils"), "lines written in early spring" and "Lines a few miles away from Tintern Abbey are referred to as" lines".

Edward Winnington celebrated his vision of nature -free nature from the trammels of "The Dal Improvers" and saw "Liberty and Nature" as "compassionate powers". (William Payne Night, Esq. 2nd)¹³ (Thus praising a vision of the landscape or instead of landscape gardening which symbolizes both freedom and nature. The landscape of the poem, then, is virtually interchangeable with the scenario of the night, and as Alan Liu sees, 'The entire landscape is not enough to avoid property to hide it in' Prakriti '(Elon Liu, 1989)¹⁴. Knight, however, cannot hide the political history of the landscape. Tim Phulford writes, the organization of the prospect-view was an expression of his authority over the national scenario, which he had. Through the prospect-verse, the proper classes were able to present their political dominance confirmed by the natural view '(Tim Fulford, 1996)¹⁵. Libs under the picturesque, then, and especially in the emphasis on looking at a possibility from a high-high station, 'was the concept of landscape as a property: the property of those whose socio-economic station was similarly high.

The history of William Wordsworth represents the landscape in his poetry, from his early poems, such as evening walks, for the proposed version of 1805, and then his concerns about poetic identity as reflected in this history. The eighteenth-century Britain saw the growing interest in landscape and landscape as more and more tourists went on a grand tour to Alps and Italy, not only bringing back details of touring, but also enthusiasts for Italian landscape paintings. Wordsworth certainly read these books (Duncan

Wu's 1770–1799, and Wordsworth's reading 1800–1815)¹⁶ and was influenced by picturesque, as he accepts the 1805 edition book in the eleven.

Against this notion, anyone can argue, the English poetry demanded to make the landscape democratic. According to the OED, the word scenes were first used as a synonym for the landscape for the aggregation of picturesque characteristics in a scenario '(OED) in a path of poetry that considers the landscape as everyone's property. Payne Knight looked into an essay published a few years after the landscape, but a few years before the guide of Wordsworth, picturesque beauties can only be felt by individuals who have associated views; That is, by individuals by individuals of a certain degree with that art. (Richard Payne Night, 1805)¹⁷. Like a pocket book, this slightly convex black mirror allowed a mirror of about four-inch diameter to see a natural vision as it was a sombre-tone landscape painted by Cloud Loren. (Debora Jean Warner, 1974)¹⁸.

In addition to the picturesque, Wordsworth was also conveyed in another way to see the aesthetic of landscape, beautiful and sublime. The aesthetics of beautiful and sublime can be found in the preamble. An example is in Book I of 1805 The Prelude, where the poet mentions how in his early childhood, he "growing up alike with beauty and fear" (305-6) (305-6). The knowledge that was probably passed on by the collaises, which was well versed in Kant and German philosophy. Most critics agree that the early works of Wordsworth, such as evening walks and descriptive sketches, were written from a picturesque perspective, (for example, nois; and liu) and both poems, both poems, in their original versions, eighteenth -century poets and ritters such as Beatti, Thomasan, Goldsmith, Goldsmith, Kolins, and Writers, Kolins, and Writers such Are borrowed. Nevertheless, despite the exemplary quality of these poems, signs are showing that Wordsworth has started experimenting with its landscape.

Gilpin presents something to the landscape that only a privileged audience can fully appreciate. But he does not explain how we should look at the waste of humans, because Raymond sees as Williams, 'The landscape means a lot of separation and observation.' (Raymond Williams,

¹³ William Payne Knight, *The Landscape, A Didactic Poem. In Three Books. Addressed To Uvedale Price, Esq. 2nd*

¹⁴ Alan Liu, *Wordsworth: The Sense of History* (Stanford, CA: Stanford UP, 1989, 91).

¹⁵ Tim Fulford, *Landscape, Liberty, and Authority: Poetry, Criticism and Politics from Thomson to Wordsworth* (Cambridge: Cambridge UP, 1996, 2–3).

¹⁶ Duncan Wu's two books on Wordsworth's reading: Wordsworth's Reading 1770-1799, and Wordsworth's Reading 1800-1815).

¹⁷ Richard Payne Knight, *An Analytical Inquiry into the Principles of Taste*, 4th ed. (London, 1805–08, p. 154).

¹⁸ Deborah Jean Warner, 'The Landscape Mirror and Glass,' *Antiques* 105 (January 1974, pp. 158–59)

1975)¹⁹. When one evening speaker runs peacefully, 'the form and hue have a huge landscape change,' he is a separate observer of the picture taken with shifting lights and shadows. The constable gave it a definite mixed review. "It's beautiful," he wrote, "But there are some sadness stories, and as I think you only serve you without a purpose, it is a bad taste, but some details of the landscape are beautiful. '(Correspondence of John Constable, Ed. RS Beckett, 1962)²⁰. Thus, desiring to purify the poem of his human pain, leaves nothing but a gallery of the oral landscape.

Wordsworth has declared its poetic freedom and has gone beyond the rules of picturesque details. An evening walk and descriptive drawings represent Wordsworth's intentions to overcome social problems in their early poem. Generally, his early topographic poems include three parts: picturesque details, reflections on human suffering, and social opposition.

John Barrell has argued that the constable's scenario makes the rural world ideal, emphasizing the poetic beauty of the landscape, suppressing the reference to labor required to produce it (John Barrell, 1972)²¹. Cloud's Bible outcry's give way to human debris of contemporary history: for barely individuals of life, nameless figures that do not play a visible part on the platform of public events, but silently insist on taking their place in the scenario of contemporary human experience. Then consider what Wordsworth has done with wag rants in the scenario of 'Tintern Abe'. By the summer of 1798, when he composed the poem, he not only described a woman Awara in the evening walk, but she wrote 'The Female Vagrant', which would soon appear in the lyrical Gathagit. Wordsworth's poem neither offers us wasted stone nor wasted figures, but a subtle signal takes its place in the picturesque peace of the landscape:

Wreaths of smoke

*Sent up, in silence, from
among the trees! with some
uncertain notice, as might
seem of vagrant dwellers in
the houseless woods, or of
some Hermit's cave, where
by his fire The Hermit sits
alone.*

(PW 2: 260–61; lines 17–22).

¹⁹ Raymond Williams, *The Country and the City* (Frogmore: Paladin, 1975, 149).

²⁰ John Constable's *Correspondence*, ed. R.S. Beckett, 6 vols. (London: Her Majesty's Stationery Office, 1962–68, 2: 292).

²¹ John Barrell, *The Dark Side of the Landscape: The Rural Poor in English Painting, 1730–1840* (London, Cambridge UP, 1972, 131–64).

This route is one of the many people in the poem that pushes beyond the structure of the picturesque, which is beyond the Scott Hayes, which is called the conceptual structures of the framed landscape vision '(Scott Hayes, 2012)²². As its entire title tells us, he considers the landscape found a few miles above it, not on Abhay, but is uprooted from I, T and is seen after five years of separation. In this second view of a scenario, in the years of remembrance, individually, Wordsworth changed the conferences of the picturesque. Payne Knight says that he combines it with a specific painting or with the characteristic of landscape pictures in general. In addition to changing the conferences of the picturesque by focusing its focus from the visible landscape to the power of sound, the 'Tintern Abbey' changes the relationship between landscape and history. Thus, instead of describing only a landscape, personalizing the history of ruins is dominated by a famous ruin, re - organizing the poem of the Wordsworth landscape. (James Heffernan, 1998)²³.

In Wordsworth's poetry, landscape pictures created by reflections in water can prove to be confusing as Plato's idea. It seems like a task of clearly positively posted, he fixes a stable view 'on the peak of a' rocky vertical ', which makes a line of first importance in any picture of the landscape,' the bound of the horizon '(rows 96 - 101) (rows 96 - 101). The nature of Wordsworth is more than an artwork. In its re -creation of the natural world, the picture frame of the traditional landscape is displaced by a natural artist. Thus, both the power of nature and the music of humanity in his poetry are rebuilt, Wordsworth fundamentally rebuilt the conferences of the landscape.

In "Tintern Abbey", the poet has already begun to associate the landscape of the Wye valley with his birthplace, lakes. John Barrell, comparing this poem with "Michael," comments:

The idea [in "Michael"] is different from that in "Tintern Abbey"; in which the knowledge Wordsworth has arrived at by the influence of natural objects can be discussed as separate from those objects; and in which we are entitled to feel that

²² Scot Hess, *William Wordsworth and the Ecology of Authorship: The Roots of Environmentalism in Nineteenth-Century Culture* (Charlottesville, VA: University of Virginia, 2012, 22).

²³ James Heffernan, "Wordsworth's 'Leveling' Muse in 1798," 1798: The Year of the Lyrical Ballads, ed. Richard Cronin (London: Macmillan 1998, 241-45).

*another landscape
carefully enough chosen,
might have served
Wordsworth as well in
helping him to "see into the
life of things." (182-83)*

While another landscape may serve the same purpose for Wordsworth, the "feeling of place", which is the crux of the argument of Barrell, is definitely in the poem. It is an infection in Wordsworth's landscape poetry by imitating the eighteenth-century topographic poems for the emergence of a personal style. In July 1798, Johnson credited his failure between "Watching Landscape and establishing a relationship between social responsibility" (Wordsworth 9) credited his failure to "break Wordsworth to break Wordsworth's composition. As we have mentioned earlier, in this poem, the landscape description takes the early lines only, and therefore speaking of poetry, and therefore speaking, a poem, Kadhai a landscape is low. In the preamble of two-part, the sprouts in "Tintern Abbey" attains maximum importance because Wordsworth examines himself as a poet, and we find that their exam is inseparable from childhood landscape if the landscape in "Tintern Abbey" is a danger of being a focus on themselves is kept in the foreground.

The poetic talent and depiction of the landscape of Wordsworth essentially develop in accounts of experiences that contribute to their awareness, whether or later, due to choice. The audience of the landscape is never a normal person; He is always a poet. Wordsworth has portrayed him as a meditative soul that communicates with nature, and develops his imagination and love for mankind through such a banquet. Wordsworth's attempt to achieve truth through philosophical imagination.

Wordsworth intended to probably keep your experience in a low personal context for both to examine philosophical questions and to satisfy their social conscience on the same time, and to satisfy their social conscience on a large scale. Wordsworth's prejudice is not with enhancing the dramatic effectiveness of the ruined cottage, but with new philosophical views ". This state may be Wordsworth when he made a start on the pre-consciousness of his 1799 edition, and the landscape in the print, whether in 1799 or 1805 editions, is therefore related to the deepest identity of Wordsworth.

Wordsworth's anxiety confirms his poetic talent and the discovery of its origin; As a result, there is an additional dimension to the representation of the landscape in the 1805 version of the prelude, as nature and imagination enters into a dialectical relationship. If the audience and its identity is presented a two-part proposal of the landscape

for the crisis, then there is an interesting upsurge of roles in the thirteen-box version: it is no longer a landscape that is being painted and represented, but the mind can be represented as landscape, or perhaps we can say that the land is a mind.

The last few lines on the Simplon pass route suggest that landscape Wordsworth indicates that something is eternal. But how is a landscape eternal, and how are we imagining? Stable explosion of the waterfall, "and peace, darkness and light"? In the Simplon pass route, the relationship between landscape and imagination lies metaphorically. But towards the end of the prelude, in the Snowdon route, the landscape becomes "the right image of a powerful brain" (xiii: 70). The illustrated and beauty work of the landscape is replaced by the highness of imagination; Nature is completely internal.

In the preamble, therefore, the representation of the scenario of Wordsworth reveals the change of anxiety from poetic identity to the power of imagination. The landscape first helps him define his career, and then serves as a medium of sublime revelations. Wordsworth does not abandon nature completely; Nature and landscape is of extreme importance in their entire Oeuvre. After the preamble, we see that Wordsworth is constantly going back to the picturesque details of the landscape. Was preamble, but is suggesting the absence of human figures in the foggy landscape. In the preamble, Wordsworth appointed his poetic imagination to test the landscape or to assure himself.

*Barrell, discussing the
eighteenth-century
topographical poets,
asserts that they were
influenced, in the
descriptions they made of
places, very little by the
accidental knowledge they
might happen to have about
them, and in particular they
have very little sense of
what can perhaps be called
the "content" of a
landscape I mean, they
gave little evidence of
caring that the topography
of a landscape was a
representation of the needs
of the people who had
created it. (59)*

After the preface, the landscape in Wordsworth's poetry is close to what the "content" of a scenario is close. In search of this "material", Wordsworth feels better to

eradicate the division that distinguishes highly individual and parodic from its social concerns. In poems written after the preface, although the landscape continues to work as a medium for the expressions of Wordsworth, it is presented with a lower intensity than those shown in the "spots", or with low "highness" that climb on the snow. When the landscape is no longer associated with poetry origin and identity and appears in other stories instead of itself, it becomes part of a community.

Conclusion:

In this article, the quantity of the scenario of the study of nature in William Wordsworth's poetry has been abolished. The beauty of nature is reflected in the scenario, style and dictionary have rhetoric in rhetoric, which is carved in poetry in the six versions edited by Celine Court and Derbyshire with notes and is published by Oxford Press. Various poems and poems from 1815 to 1820, and poems from 1850, and prelude, fourteen books, nature's landscape reveal the landscape. The study of nature through the poetry of Wordsworth is an essential exaggeration for the Bayana unit in the literary field. Nature study is a combination of truth, beauty, glow, knowledge and knowledge. Nature and poetry are connected together. The theme of Wordsworth's poetry is education from nature. He says that nature is our teacher. He reveals God in nature. He praises God through his poem, because he is a poet of nature. He repeats, "Let nature be his teacher." (Wordsworth Poetical Works, Page 377)²⁴ Religion and poetry, rightly seen, exist in the "community of nature". (Walker Eric Dark: 1815 -1820)²⁵.

Among the extensive Poetical Works of William Wordsworth, this analysis focuses on a select few notable poems that exemplify his exploration of nature. These works serve as the foundation for a detailed discourse on the theme of landscape in his poetry. The evaluation emphasizes Wordsworth's style, diction, and rhetoric, highlighting the beauty of nature as depicted in his writing. To support this argument, reference is made to six volumes of his collected works, meticulously edited from original manuscripts with textual and critical notes by E. De Selincourt and Helen Darbshire, published by the Oxford Company at the Clarendon Press between 1940 and 1950. Mary Moorman describes the 1820 edition, titled "Miscellaneous Poems," as the first collected edition of Wordsworth's poetry. This collection includes significant works such as "An Evening Walk" (1793), "Descriptive Sketches" (1815), "The White Doe of Rylstone" (1815), "The River Duddon" (1820), "The Thanksgiving Ode"

(1816), "Peter Bell" (1819), and "The Waggoner" (1819). These poems, categorized under "Miscellaneous Poems," are pivotal in understanding Wordsworth's nature study, particularly those written between 1815 and 1820, which vividly illustrate his landscape themes.

Wordsworth's vision and ideals regarding the landscape of nature are beautifully captured in his poem "The Small Celandine." He followed in the footsteps of earlier poets such as William Cowper, George Crabbe, William Blake, and Robert Burns, all of whom influenced his portrayal of the natural world. As a true poet of nature, Wordsworth infused his works with vivid depictions of the landscape, creating a rich tapestry of nature study in his poetry.

In "Lyrical Ballads," he even draws upon biblical truths about nature, famously stating, "Go to the ant, thou sluggard; consider her ways, and be wise." The theme of "A Landscape of Nature Study in the Poetry of William Wordsworth" can be explored through several categories:

(A) The universe and its natural features, divided into: The Sun and the Stars; The Clouds and the Sky; The Winds and the Storms; The Rivers and the Lakes; The Seas and the Oceans; The Water and the Waves; The Mountains and the Rocks; The Soils and the Surroundings and The Fields and the Forests. (B) Plants and Flowers; (C) Animals and Insects; (D) Birds and Bards.

This framework allows for a comprehensive evaluation of Wordsworth's landscape of nature study, highlighting the intricate connections he draws between the natural world and human experience.

Wordsworth's imagery in the landscape of nature study focuses on common and simple objects, celebrating the glory of our Creator. In "Lyrical Ballads," he articulates his intent: "The principal object, then, proposed in these poems was to choose incidents and situations from common life and to describe them using language that reflects my own style. At the same time, I aimed to infuse these ordinary elements with a touch of imagination, presenting them in a fresh light. Above all, I sought to make these incidents and situations engaging by accurately tracing the fundamental laws of our nature, particularly in how we associate ideas during moments of heightened emotion." He often chose humble and rustic life as the backdrop for his exploration, emphasizing the beauty and significance of everyday experiences.²⁶

²⁴ William Wordsworth, *The Poetical Works of William Wordsworth*, Volume 4, (Ed) William Angus Knight, London, Macmillan And Co., LTD. New York: Macmillan & Co. 1896.

²⁵ Walker, Eric Clark: Wordsworth's Poetry, 1815-1820, UMI

Dissertation Services, A Bell & Howell Company, Michigan. 1984, p. 26.

²⁶ Raghukula Tilak (ed.): William Wordsworth 'Preface to the

Studying nature has long been a source of joy for humanity. Many people take pleasure in the beauty of flowers, trees, and landscapes, and they are often captivated by the activities of animals, eager to learn more about the natural world. Wordsworth, during his travels, encountered numerous fields and forests, revelling in the beauty of nature that inspired his poetry. The forests and cultivated lands nestled in the valleys of Scotland, Switzerland, France, and Italy provided him with rich material, fuelling his insight and creativity as he crafted his poetic reflections on the landscape of nature.

The landscape with the quiet of the sky.

The day is come when I again repose

Here, under this dark sycamore, and view

These plots of cottage-ground, these orchard-tufts,

Which at this season, with their unripe fruits,

Are clad in one green hue, and lose themselves

'Mid groves and corpses. Once again I see

These hedge-rows, hardly hedge-rows, little lines

Of sportive wood run wild: these pastoral farms,

Green to the very door; and wreaths of smoke

Sent up, in silence, from among the trees!

With some uncertain notice, as might seem

Of vagrant dwellers in the houseless woods. — Tintern

Abbey

Poetry embodies foresight, thought, imagination, imagery, and creation, serving as both a sculptural art form and a cultural reflection within the poet's realm. A poet is an artist who selects images from the natural world, drawing inspiration from its captivating landscapes. This essence is particularly evident in the works of William Wordsworth, whose poetry captures the quintessence of nature. Wordsworth's landscapes are beautifully articulated through his style and diction, as seen in the six volumes edited by Selinecourt and Darbyshire and published by Oxford Press. These collections include miscellaneous poems, works from 1815 to 1820, and those up to 1850, along with "The Prelude," which collectively reveal the depth of Nature Study. Engaging with Wordsworth's poetry is essential for anyone serious about literature, as it explores various aspects of nature, including the universe, natural features, plants and flowers, animals and insects, and birds. While human understanding may fall short of fully grasping the wonders of creation, poets can illuminate these

experiences through their depictions of the natural landscape. The bond between nature and poetry is timeless; indeed, poetry cannot exist without nature.

In his poetry, Wordsworth's love for nature describes the landscape of his poetry, which gives knowledge, knowledge and ecstasy to be happy. If deep and meditation is still considered deep, his love for nature in his poetry sprinkles beauty, attraction, and a sense of enthusiastic spirit that causes the possession of the faculty of sensation and perception, and 'emotions are also remembered in calmness.' In the poetic field, his love of nature provides the most distinctive magnitude. Wordsworth is a unique person among romantic poets. He is the biggest sculptor and architect for carving images from nature. In The Love for Nature, there is a combination of compliance, compliance and decency to seek reality.

Poetry provides happiness for life. To avoid all murders, sorrows and sufferings, the best way to resource is to go and meditate through the sweet emotional poem of nature that sprinkles beauty, eminence, melody, aesthetic congruence beauty greetings and essence of group and rhythm, for which, the person receives extremely happy, rapturous and mind peace. And even all deviations, obstacles, and significant domestic complications, sadness, disappointment of worldly complications and away from the upheaval. The study of nature alone is a means of despising them all and keeping living beings peaceful with all those complications. Since the scenario of nature's study, in this regard, for poets, poetic composition causes a philosophical gift of God to create the best source.

The landscapes depicted in Wordsworth's poetry offer knowledge, wisdom, and joy, enriching the experience of happy living. When contemplated deeply, his profound love for nature reveals a sentiment of aesthetic beauty, charm, and vibrant emotion, encapsulating the idea of "emotions recollected in tranquillity." In the realm of poetry, his passion for nature stands out prominently. Wordsworth is a distinctive figure among the Romantic poets, serving as a landmark and a master sculptor who shapes images from the natural world. He draws inspiration from the soothing sounds of waterfalls, majestic mountains, lush green woods, and the picturesque landscapes that surround him. This collection of poems has humble beginnings, rooted in the travels he shared with his wife, sister Dorothy, and close friends. Their journeys not only unveil personal experiences but also reflect historical contexts within the landscapes they explored. For poets, the study of nature offers a divine philosophical gift, serving as a rich source for poetic creation.

*"In nature: presence: thence may I select
Sorrow that is not sorrow, but delight,
And miserable love that is not pain"*

William Wordsworth

REFERENCES

[1] William J. Long: English Literature, Kalyani publishers. New Delhi, 1987, pp. 316, 333, 328, 320.).

[2] E. De Selincourt and Helen Darbyshire (Ed) 1947, The Poetical works of William Wordsworth, published by the Oxford Company at the Clarendon Press between 1940 and 1950.

[3] Walker, Eric Clark: Wordsworth's Poetry, 1815-1820, UMI Dissertation Services, A Bell & Howell Company, Michigan. 1984, p. 26.

[4] The Holy Bible: King James Version, American Bible Society, New York, 1985. Proverbs 6: 6.

[5] The Holy Bible: King James Version, American Bible Society, New York, 1985. I Corinthians 13:1

[6] Raghukula Tilak (ed.): William Wordsworth 'Preface to the Lyrical Ballads,' Rama Brothers, Educational Publishers, New Delhi, 1974, p. 41.

[7] Thomas Gray's Elegy Written in a Country Churchyard, New York: Chelsea House

[8] Edward Malins, *English Landscaping and Literature, 1660-1840* (New York: Oxford UP, 1966), viii.)

[9] Quoted in J. R. Watson, *Picturesque Landscape and English Romantic Poetry* (London: Hutchinson, 1970, 16)

[10] Payne Knight's *The Landscape* (1794).

[11] Ian H. Thompson, Newcastle University, Newcastle upon Tyne, United Kingdom

[12] W. J. T. Mitchell, in "Landscape and Power Publisher, Chicago: University of Chicago Press, 2002.

[13] William Payne Knight, *The Landscape, A Didactic Poem. In Three Books. Addressed To Uvedale Price, Esq. 2nd*

[14] Alan Liu, *Wordsworth: The Sense of History* (Stanford, CA: Stanford UP, 1989, 91).

[15] Tim Fulford, *Landscape, Liberty, and Authority: Poetry, Criticism and Politics from Thomson to Wordsworth* (Cambridge: Cambridge UP, 1996, 2-3).

[16] Duncan Wu's two books on Wordsworth's reading: Wordsworth's Reading 1770-1799, and Wordsworth's Reading 1800-1815).

[17] Richard Payne Knight, *An Analytical Inquiry into the Principles of Taste*, 4th ed. (London, 1805-08, p. 154).

[18] Deborah Jean Warner, 'The Landscape Mirror and Glass,' *Antiques* 105 (January 1974, pp. 158-59)

[19] Raymond Williams, *The Country and the City* (Frogmore: Paladin, 1975, 149).

[20] *John Constable's Correspondence*, ed. R.S. Beckett, 6 vols. (London: Her Majesty's Stationery Office, 1962-68, 2: 292).

[21] John Barrell, *The Dark Side of the Landscape: The Rural Poor in English Painting, 1730-1840* (London, Cambridge UP, 1972, 131-64).

[22] Scot Hess, *William Wordsworth and the Ecology of Authorship: The Roots of Environmentalism in Nineteenth-Century Culture* (Charlottesville, VA: University of Virginia, 2012, 22).

[23] James Heffernan, "Wordsworth's 'Leveling' Muse in 1798," 1798: *The Year of the Lyrical Ballads*, ed. Richard Cronin (London: Macmillan 1998, 241-45).

[24] William Wordsworth, *The Poetical Works of William Wordsworth, Volume 4*, (Ed) William Angus Knight, London, Macmillan And Co., LTD. New York: Macmillan & Co. 1896.

[25] Walker, Eric Clark: Wordsworth's Poetry, 1815-1820, UMI Dissertation Services, A Bell & Howell Company, Michigan. 1984, p. 26.

[26] Raghukula Tilak (ed.): William Wordsworth 'Preface to the Lyrical Ballads,' Rama Brothers, Educational Publishers, New Delhi, 1974, p. 41.