



**William
Wordsworth
1770-1850**





- is the second of five children born to John Wordsworth and Ann Cookson on 7 April 1770 in Wordsworth_House_in Cockermouth, Cumberland—part of the scenic region in Northwest England, the Lake District.
- his mother died when he was 8 years old
- spent his free days and sometimes “half the night” in the sports and rambles

- also found time to read voraciously in the books owned by his young master, William Taylor who encouraged him in his inclination to poetry.
- His father, John Wordsworth, died when he was 13 years
- He took his degree on 1791 at St Johns College, Cambridge
- Wordsworth became a fervent “democrat” and proseleyte of the French Revolution – which seemed to him, as to many other generous spirit, to promise a “glorious renovation”.

Major Works

- ❖ Lyrical Ballads, with a Few Other Poems (1798)
 - "Simon Lee"
 - "We are Seven"
 - "Lines Written in Early Spring"
 - "Expostulation and Reply"
 - "The Tables Turned"
 - "The Thorn"
 - "Lines Composed A Few Miles above Tintern Abbey"

- ❖ Lyrical Ballads, with Other Poems (1800)
 - Preface to the Lyrical Ballads
 - "Strange fits of passion have I known"
 - "She Dwelt among the Untrodden Ways"
 - "Three years she grew"
 - "A Slumber Did my Spirit Seal"
 - "I travelled among unknown men"
 - "Lucy Gray"
 - "The Two April Mornings"
 - "Nutting"
 - "The Ruined Cottage"
 - "Michael"
 - "The Kitten At Play"

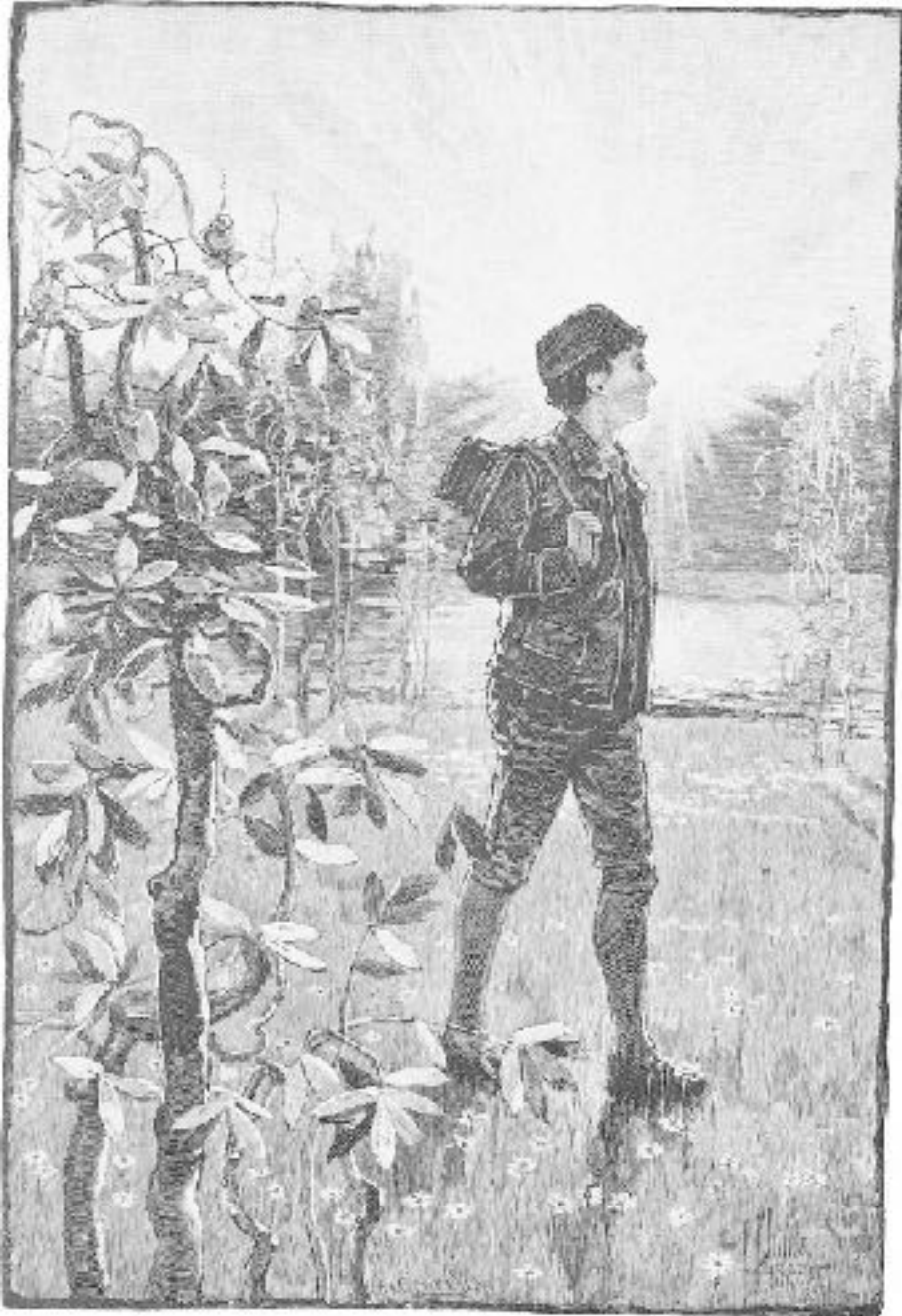
- ❖ Poems, in Two Volumes (1807)
 - "Resolution and Independence"
 - "I Wandered Lonely as a Cloud" Also known as "Daffodils"
 - "My Heart Leaps Up"
 - "Ode: Intimations of Immortality"
 - "Ode to Duty"
 - "The Solitary Reaper"
 - "Elegiac Stanzas"
 - "Composed upon Westminster Bridge, September 3, 1802"
 - "London, 1802"
 - "The World Is Too Much with Us"

- ❖ Guide to the Lakes (1810)
- ❖ "To the Cuckoo "
- ❖ The Excursion (1814)
- ❖ Laodamia (1815, 1845)
- ❖ The Prelude (1850)

Ode
Intimations of
Immortality from
Recollections of Early
Childhood



By: William
Wordsworth



APPAREL LED IN CELESTIAL LIGHT.

- ◉ ODE: INTIMATIONS OF IMMORTALITY
FROM RECOLLECTIONS OF EARLY
CHILDHOOD(1802-04)

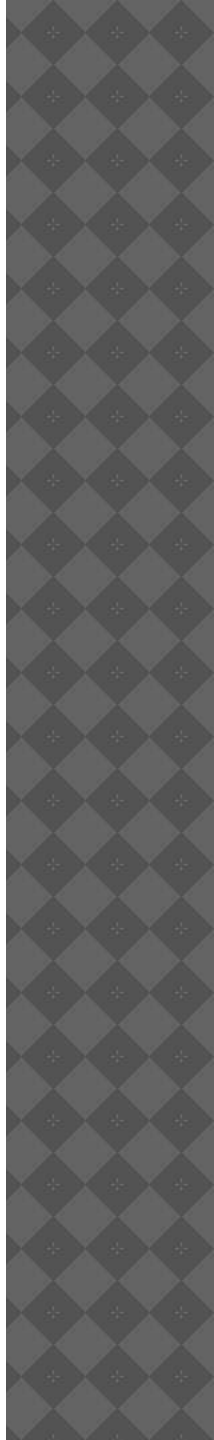
- ◉ An intimation is a subtle hint

- ◉ ●



- ◉ An intimation of immortality is a **vague feeling of immortality**
- ◉ not a secure faith in it.

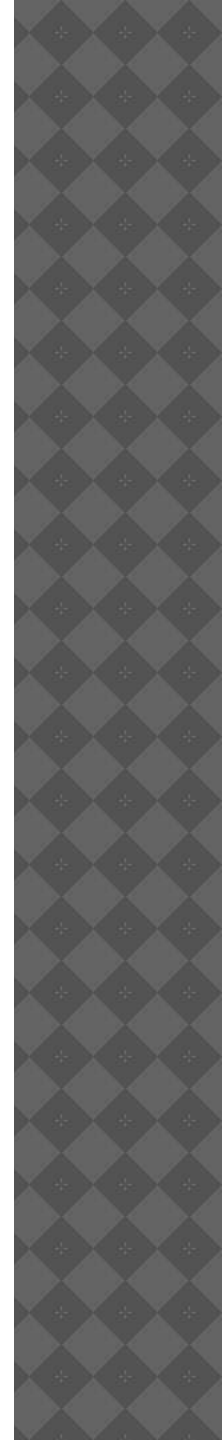
- The title suggests that **recollecting early childhood** evokes some shadowy sense of immortality
- some fragile feeling of permanence in the midst of decay.

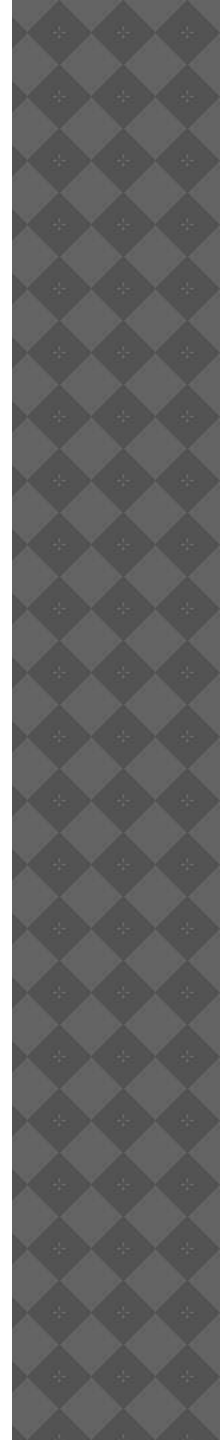


Romantic Glorification of the Child



ANNE GEDDESTM





- ◉ With the magic of childhood perception-
nature seems Eden-like
- ◉ glowing in celestial light
- ◉ but this paradise associated with early
childhood has been lost

- ◉ Infancy is linked with divinity and ageing is associated with enslavement.

- ◉ Rousseau-

- ◉ Blake writes of the “mind forg’d
manacles” heard in the cries of man.

- ◉ *In every cry of every man,
In every Infant's cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.*

- ◉ The "mind-forg'd manacles" represent Blake's perception of self-limitation and the denigration of the human imagination.

- ◉ we are born like a blank slate-
- ◉ *a tabula rasa*
- ◉ *upon which learning and experience will teach us things for our gradual improvement and “enlightenment.”*

- ◉ *For nostalgic Romantics*

- ◉ *Wordsworth -*

- ◉ *“light” is brightest at our birth, and as we age that light fades.*

- ◉ This seems charming but it can also be read cynically:
- ◉ the child may *already be learning arts of imitation to please other people.*

◉ Ultimately, the child becomes little more than a people-pleasing actor

◉ a talking head

◉ a puppet

◉ imitating others to fit in

◉ win their approval

◉ and feel pride in doing so.

- ◉ the first impressions of our infancy
never leave us.
- ◉ We can still recollect them, and they can
guide us and sustain us.

- ◉ The child is father of the man. The child serves as “a master-light of all our seeing.”
- ◉ Memory (though “shadowy”) preserves what may seem lost.
- ◉ As Wordsworth tells Dorothy in “Tintern Abbey,” her “mind shall be a mansion for all lovely forms / [her] memory be as a dwelling-place.”

- ◉ subject very close to his heart:

WORDSWORTH: THE GLORIFICATION OF THE CHILD, NATURE, & THE POET

- ◉ **CHILD - Innocence**

- ◉ **Paradise**

- ◉ **Born Free”**

- ◉ **One with Nature, Edenic, Closer to the
Divine (Kinder-Garten)**

- ◉ **ADULT - Experience**
- ◉ **Paradise Lost**
- ◉ **“Everywhere in Chains” (Rousseau, Blake)**
- ◉ **Loses Touch with Nature and its Spirit**

- ◉ **POET - Recollection**
- ◉ **Glimpses of Paradise Regained**
- ◉ **Celebrates Freedom; Laments
Servitude**
- ◉ **Reconnects with Childhood & Spirit
through Memory & Nature**

- ◉ water-mark of English poetry of the Romantic age

- ◉ one of the most famous philosophical poems of Wordsworth.

- ◉

- ◉ Noting its ambiguity
- ◉ some of the critics suggested
- ◉ a descriptive title
- ◉ ‘to guide the reader to a perception and direction.’

- ◉ The poet then deliberately chose the title, “Ode: Intimations of Immortality from Recollections of Early childhood”
- ◉ Emphasizing -essential meaning

- ◉ *Referring to the sources of the ode in his personal life, Wordsworth observes,*
- ◉ “This was composed during my residence at Town-End, Grasmere. Two years at least passed between the writing of the first four stanzas and the remaining part to the attentive and competent reader the whole sufficiently explains itself;

- ◉ But there may be no harm in adverting here to particular feelings or experiences of my own mind on which the structure of the poem partly rests...

◉ ...Nothing was more difficult for me in childhood than to admit the notion of death as a state applicable to my own being”

◉ I have said elsewhere:

- ◉ ‘A simple child
- ◉ That lightly draws its breath,
- ◉ And feels its life in every limb,
- ◉ What should it know of death!’

- ◉ He seems to have been influenced by
- ◉ Pythagoras
- ◉ Plato
- ◉ the Greek philosophers
- ◉ Henri Vaughan, the seventeenth century metaphysical poet.

- ◉ The **belief in life before death**, which is the basis of the poem
- ◉ first mentioned in the west by Pythagoras.

- ◉ The poet's doubts and Questionings
- ◉
- ◉ have their origin in the philosophy of Plato
- ◉ this world is merely an imitation of the world beyond

- ◉ Wordsworth's idealization of the
- ◉ childhood
- ◉ traced back to Henry Vaughan
- ◉ in his poem "The Retreat."

- ◉ Happy those early days! when I
Shined in my angel infancy.
Before I understood this place
Appointed for my second race,
Or taught my soul to fancy aught

- ◉ it depicts the visionary experiences of the childhood

- ◉ they are based on the theory of Reminiscences
- ◉ **memories of our childhood** inform us of the **life before birth** and therefore of the immortality of soul.

- ◉ The doctrine cannot be scientifically verified

- ◉ Another important related theme-
- ◉ the fading of vision with the
- ◉ advancement of age

- ◉ It also encourages
- ◉ the idea of pre-existence
- ◉ and the hope of immortality

- ◉ the poet establishes his central theme -
- ◉ the immortal nature of the human spirit

- ◉ Wordsworth believes-
- ◉ in childhood it is intuitively experienced
- ◉ as one grows old it is partly forgotten

- ◉ However through the intense experiences of the head and Heart
- ◉ our instincts of immortality is revived to some extent

- ◉ Helen Darbishire states in her book, *The Poet Wordsworth*.
- ◉ the poem can be structurally divided into three parts:

- ◉ (i) the first four stanzas which highlight the fact that
- ◉ “there hath passed a glory from the earth.” (19)
- ◉ “The glory and the freshness of a dream” (5)

- ◉ And the last two line of these stanzas
- ◉ question:

- ◉ Whither is fled the visionary gleam?
- ◉ Where is it now, the glory and the dream?

- ◉ Stanzas V - V11 constitute the second part
- ◉ Explains the form of the doctrine of reminiscence

- ◉ Stanzas 1X - X1
- ◉ the third part
- ◉ tries to vindicate the value of life from which the vision is fled

these three parts of the poem are not
blended together

poem has a unity.

- ◉ As Maurice Bowra put it:
- ◉ “The three parts of the Ode deal in turn with a **crisis**, **an explanation**, and a
- ◉ **consolation**, and in all the three Wordsworth speaks of what is most
- ◉ important and most original in his poetry.”

- ◉ John Heath -Stubbs remarks-
- ◉ “The Immortality Ode is essentially a free Pindaric poem of the type established by Cowley and perfected by Dryden....Wordsworth owed much to Dryden’s practice.
- ◉ At the hands of Wordsworth it becomes a
- ◉ suitable vehicle for the shifting moods of the subjective emotions.”

- ◉ In this Ode Wordsworth projects a double vision of childhood - the
- ◉ childhood that is busily lived through by children
- ◉ and the childhood which we carry within us like a memory

- ◉ Alec King calls them “visible childhood
- ◉ and invisible childhood” for the purpose of convenience.

- ◉ The poet distinguished these two childhoods



- ◉ the visible childhood of the ‘six years’
lives for us
- ◉ vividly described as ‘an imitator,’
- ◉ ‘an actor as he performs all parts and
copies all action and gestures that he
sees

- ◉ and the invisible child is referred as “a mighty prophet,” “seer blest” and “best philosopher” etc.

- ◉ Coleridge criticized the poem on this ground as the idealization of childhood-
- ◉ though full of sincerity and feeling, has no reality about it.

- ◉ The Ode is a piece of spiritual biography of Wordsworth.
- ◉ It is a **reminiscent of his past** when he lived in 'glory and the freshness' of his senses

- ◉ The poem confirms two important things:

- ◉ (a) Wordsworth's lamentation about the loss of 'visionary gleam' or 'the glory and the dream'

- ◉ (b) His belief in the compensating
- ◉ discovery of new and sober power, springing out of the harsh realities of life, inhumanity and cruelty of man towards man.

- ◉ The ode clearly brings out
- ◉ his love for nature as a child and his love for nature as a man.
- ◉ And O, ye Fountains, Meadows, Hills, and Groves,
- ◉ Forebode not any severing of our loves! (XI)

- ◉ Helen Darishire -
- ◉ “Precisely, the Ode contains all that Wordsworth’s poetry stands for and
- ◉ above all **it is a deep and sincere personal emotion** which gives it a lyrical
- ◉ Character”

- ◉ No one can remain untouched by the reflective and calm mood of
- ◉ the poet at the end of the poem when he says:

- ◉ Thanks to the human heart by which we live,
- ◉ Thanks to its tenderness, its joys and fears,
- ◉ To me the meanest flower that blows can give
- ◉ Thoughts that do often lie too deep for tears.

- ◉ the blending of thoughts
- ◉ Emotions
- ◉ meditation
- ◉ melody
- ◉ sincerity and simplicity - splendid poem

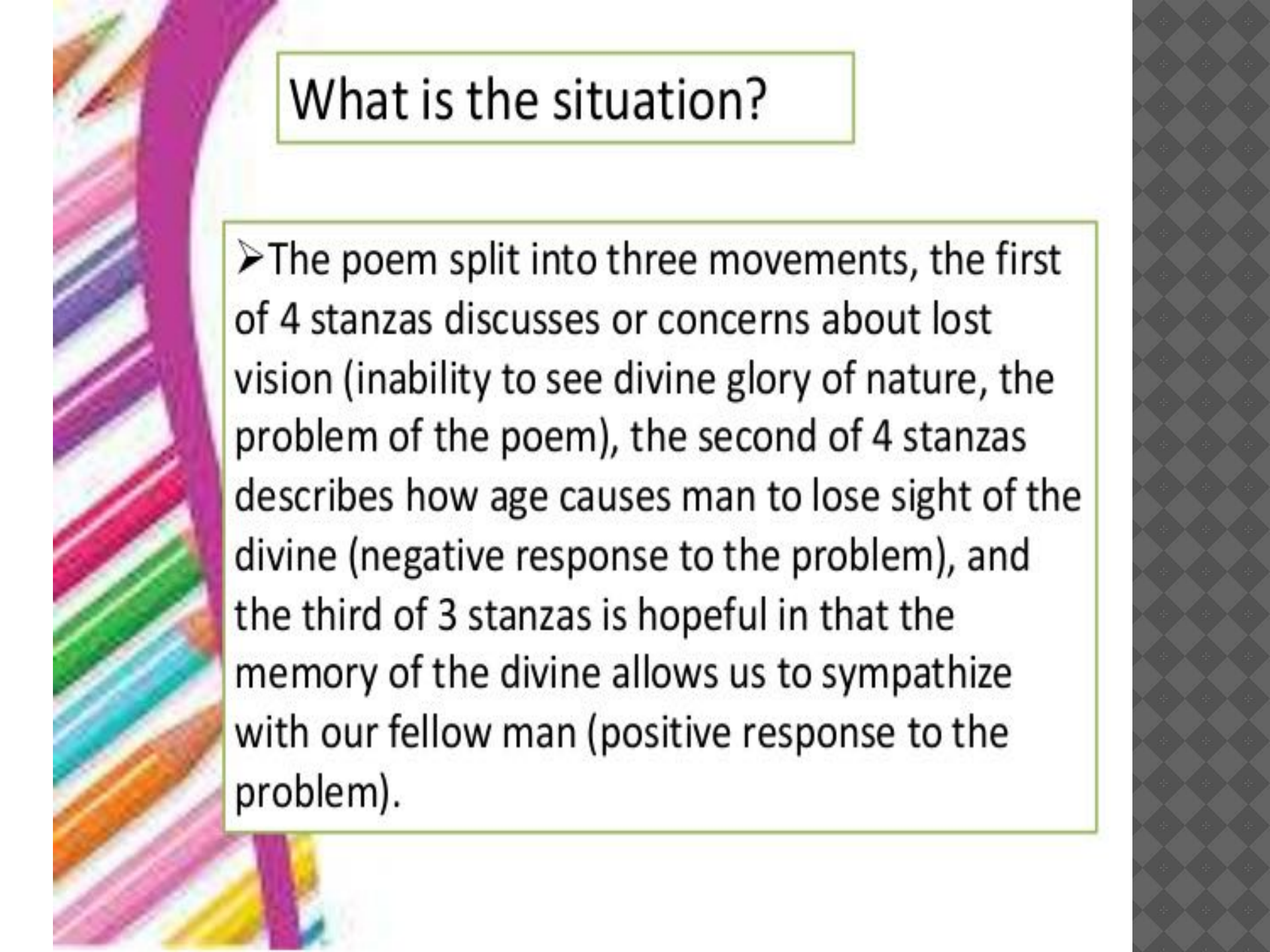
A decorative graphic on the left side of the slide featuring a bundle of colorful pencils in shades of purple, pink, red, green, blue, and yellow, arranged in a fan-like pattern.

Who is speaking?

- ❖ An adult/ a man who reflects his attitudes towards nature (William Wordsworth)

To whom is the speaker speaking?

- ❖ to the reader who are also unconscious of their behavior towards nature

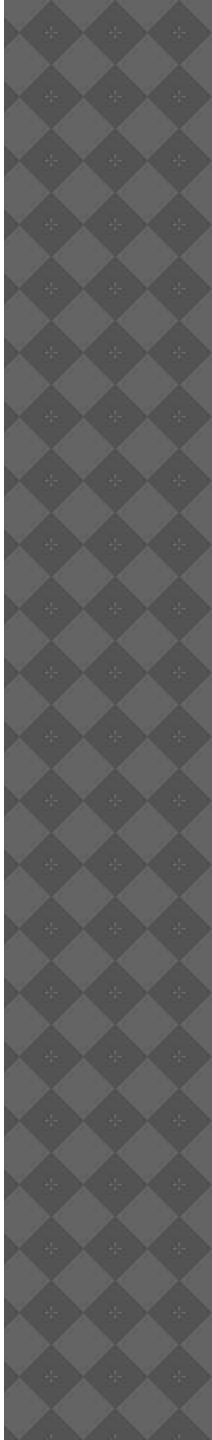


What is the situation?

➤ The poem split into three movements, the first of 4 stanzas discusses or concerns about lost vision (inability to see divine glory of nature, the problem of the poem), the second of 4 stanzas describes how age causes man to lose sight of the divine (negative response to the problem), and the third of 3 stanzas is hopeful in that the memory of the divine allows us to sympathize with our fellow man (positive response to the problem).



What is the speaker's tone?

- ❖ the poem had a change of tone in every stanza;
 - ❖ each of the first three stanzas has a mixture of **joy and grief**, but after having found a compensation for that loss, the poet is now able to celebrate the spirit of May.
- 



Stanza 1

The speaker declares that once natured appeared mystical to him. It was like a dream; now that feeling has disappeared. It says that for all his attempts he can't see the things in the manner he used to.

Stanza I

The Child is Father of the Man;
And I could wish my days to be
Bound each to each by natural piety.

There was a time when meadow, grove, and stream,
The earth, and every common sight,
 To me did seem
 Apparelled in celestial light,
The glory and the freshness of a dream.
It is not now as it hath been of yore;—
 Turn wheresoe'er I may,
 By night or day,
The things which I have seen I now can see no more.

- ✓ The author says wistfully and said that “there was a time” (childhood) when all of the nature seemed dreamlike to him (“Apparelled in celestial light”).
- ✓ what is described is the poet's lamentation on not being able to see any more the glory and freshness of a dream that his childhood had (“The things which I have seen no more”).

Imagery: Stanza 1



There was a time when meadow, grove, and stream,
The earth, and every common sight,
 To me did seem
 Apparelled in celestial light,
The glory and the freshness of a dream.
It is not now as it hath been of yore;--
 Turn wheresoe'er I may,
 By night or day,
The things which I have seen I now can see no more.

- **the poet describes a picture of nature such that you can almost picture them in is dream.**



Stanza 11

The speaker confess that though the natural objects like rainbow, the rose, the moon, and the sun are still visible to him, and he accepts that they are still beautiful there is definitely something missing.

Stanza II

The rainbow comes and goes,
And lovely is the Rose,
The doth with delight

Look round her when the heavens are
bare,

Waters on a starry night
Are beautiful and fair;

The sunshine is a glorious birth;

But yet I know, wher'er I go,
That there hath past away a glory of
the earth.

- The speaker says that even though he can still see the rainbow, the rose, the moon, and the sun, and even though they are still beautiful, something is different... something has been lost. "But yet I know, wher'er I go, that there hath past away a glory of the earth".

Imagery: Stanza 11

The rainbow comes and goes,
And lovely is the Rose,
The doth with delight
Look round her when the heavens are bare,
Waters on a starry night
Are beautiful and fair;
The sunshine is a glorious birth;
But yet I know, wher'er I go,
That there hath past away a glory of the earth.

- **The poet continues to describe these natural figures as his experienced during childhood that will never be repeat anymore**



Stanza III

The speaker says that the singing of the birds and the jumping of the lambs saddens him. However, he says that he is determined not to be depressed because it will mar(spoil) the beauty of nature in the season. He asserts that the whole earth is happy, and he inspires the shepherd boy to shout.

Stanza III

Now, while the birds thus sing a joyous song,
And while the young lambs bound
As to the tabor's sound,
To me alone there came a thought of grief:
A timely utterance gave the thought relief,
And I again am strong:
The cataracts blow their trumpets from the steep;
No more shall grief of mine the season wrong;
I hear the Echoes through the mountains throng,
The Winds come to me from the fields of sleep,
And all the earth is gay;
Land and sea
Give themselves up to jollity,
And with the heart of May
Doth every Beast keep holiday;—
Thou child of Joy,
Shout round me, let me hear thy shouts, thou happy
Shepherd-boy!

While listening to the birds sing in springtime and watching the young lambs leap and play, he suddenly becomes sad and fearful ("To me alone there came a thought of grief"): but this sadness doesn't last long, because the soul of nearby waterfalls, the echoes of the mountains... restored him to strength. He ends saying that all the earth is gay, because of that he urges strongly a shepherd boy to play around him.

Imagery: Stanza III



Now, while the birds thus sing a joyous song,
And while the young lambs bound
As to the tabor's sound,

.....
The cataracts blow their trumpets from the steep;
.....

I hear the Echoes through the mountains throng,
The Winds come to me from the fields of sleep,
And all the earth is gay;

Land and sea
Give themselves up to jollity,
And with the heart of May
Doth every Beast keep holiday;--

Thou child of Joy,
Shout round me, let me hear thy shouts, thou happy
Shepherd-boy!

- The poet picture out the singing of the birds and the jumping of the lambs
- He also describes that the whole earth is happy, and he inspires the shepherd boy to shout.



Stanza IV

- The speaker declares that it would not be right if he remained aloof in that season. He continues to be a part of the delight of the season. In spite of sharing the joy of the season, he says that when he sees a tree, a field, and a pansy at his feet he again feels that something is wrong. He does not find the shine of the visions and he does not see any glory.

Stanza IV

Ye blessed Creatures, I have heard the call
Ye to each other make; I see
The heavens laugh with you in your jubilee;
My heart is at your festival,
My head hath its coronal,
The fulness of your bliss, I feel— I feel it all.
Oh evil day! If I were sullen
While Earth herself is adorning,
This sweet May-morning,
And the Children are culling
On every side,
In a thousand valleys far and wide,
Fresh flowers; while the sun shines warm,
And the Babe leaps up on his Mother's arm:—
I hear, I hear, with Joy I hear!
—But there's a Tree, of many, one,
A single Field which I have looked upon,
Both of them speak of something that is gone:
The Pansy at my feet
Doth the same tale repeat:
Whither is fled the visionary gleam?
Where is it now, the glory and the dream?

- The speaker continues to be a part of the joy of the season, saying that it would be wrong to be sad ("While Earth herself is adorning, and the children are culling on every side, in thousand valleys for and wide").
- He declares it is impossible to feel sad in such a beautiful May morning, with children playing around him among the flowers. Although, suddenly, he looks at a tree and a field which said to each other that something is gone. The same is made by a pansy. Because of that he asked himself what has happened to appearance of nature ("wither is fled the visionary gleam? Where is it now, the glory and the dream?").

Imagery: Stanza IV



While Earth herself is adorning,
This sweet May-morning,
And the Children are culling
On every side,
In a thousand valleys far and wide,
Fresh flowers; while the sun shines warm, (lines 43-48)

.....
The Pansy at my feet (line 54)

- **The speaker declares it is impossible to feel sad in such a beautiful May morning, with children playing around him among the flowers.**
- **The same is made by a pansy.**



Stanza V

- *Stanza V is highly significant, for it has the most emphatic and famous line of the poem: "Our birth is but a sleep and a forgetting". He says in our infancy we have some memory of heaven but with our growth the connection is lost. He says that if there is a connection like the children have, we can enjoy nature more beautifully.*

Stanza V

Our birth is but a sleep and a forgetting:
The Soul that rises with us, our life's Star,
 Hath had elsewhere its setting,
 And cometh from afar:
Not in entire forgetfulness,
 And not in utter nakedness,
But trailing clouds of glory do we come
 From God, who is our home:
Heaven lies about us in our infancy!
Shades of the prison-house begin to close
 Upon the growing Boy,
But He beholds the light, and whence it flows,
 He sees it in his joy;
The Youth, who daily farthest from the east
 Must travel, still in Nature's Priest,
 And by the vision splendid
 Is on his way attended;
At length the Man perceives it die away,
And fade into the light of common day.

- Contains the most famous lines in the poem: "Our birth is but a sleep and a forgetting". Wordsworth says that human beings are asleep and should forget important things. He goes on to say that as infants we have some memory of heaven, but as we grow we lose that connection with heaven causes us to experience nature's glory more clearly. Once we are grown, the connection is lost.



Stanza VI

- *The speaker turns philosophically and says that soon after our arrival on the earth, everything around us conspires to make us forget about the place whence we came.*
- *Here the place alludes to heaven.*

Stanza VI

Earth fills her lap with pleasures of her own;
Yearnings she hath in her own natural kind,
And, even with something of a mother's mind,
 And no unworthy aim,
 The homely Nurse doth all she can
To make her Foster-child, her Inmate Man,
 Forget the glories he hath known,
And that imperial palace whence he came.

- The speaker says that as soon as we get to earth, everything conspires to help us forget the place we came from: **heaven**.
“Forget the glories he hath, and that imperial palace whence he came’.



Stanza VII

Imagining about a six year old boy, the speaker foresees the rest of his life. According to the speaker the child will learn through experience he/she gets, but most of his efforts will be just the imitation. According to the speaker he believes that his entire life will necessarily be "endless imitation".

Stanza VII

Behold the Child among His new-born blisses,
A six years' Darling of a pigmy size!
See, where 'mid work of his own hand he lies,
Fretted by sallies of his mother's kisses,
With light upon him from his father's eyes!
See, at his feet, some little plan or chart,
Some fragment from his dream of human life,
Shaped by himself with newly-learned art;
 A wedding or a festival,
 A mourning or a funeral;
 And this hath now his heart,
And unto this he frames his song:
 Then will he fit his tongue
To dialogues of business, love, or strife;
 But it will not be long
 Ere this be thrown aside,
 And with new joy and pride
The little Actor cons another part;
Filling from time to time his "humorous stage"
With all the Persons, down to palsied Age,
That life brings with her in her equipage;
 As if his whole vocation
Were endless imitation.

- The author is looking at a six year old boy, and imagines his life and the love that his parents feel for him. Wordsworth describes the way in which a young boy leaves nature, because he has to deal with adulthood and a whole different kind of life. That is reflected when he sees the boy playing with some imitated fragment of adult life ("little plan or chart", "a wedding or a festival", "a mourning or a funeral"). He says that the child will learn from his experiences, but that he will spend most of his effort on imitation: "and with new joy, "the little actor cons another part". At the end, the author says that all life is an imitation.

Imagery: Stanza VII

Lines 85-92:

Behold the Child among His new-born blisses,
A six years' Darling of a pigmy size!
See, where 'mid work of his own hand he lies,
Fretted by sallies of his mother's kisses,
With light upon him from his father's eyes!
See, at his feet, some little plan or chart,
Some fragment from his dream of human life,
Shaped by himself with newly-learned art;

- The speaker is imagining about a six year old boy, and foresees the rest of his life.
- The speaker states that the child will learn through experience he/she gets, but most of his efforts will be just the imitation.
- the speaker believes that his entire life will necessarily be “endless imitation”.





Stanza VIII

The speaker addresses to the child directly and the calls the child who happens to be so close to heaven during its early years wants to grow quickly into an adult.

Stanza VIII

Thou, whose exterior semblance doth belie
Thy Soul's immensity;
Thou best Philosopher, who yet dost keep
Thy heritage, thou Eye among the blind,
That, deaf and silent, read'st the eternal deep,
Haunted for ever by the eternal mind,—
Mighty Prophet! Seer blest
On whom those truths do rest,
Which we are toiling all our lives to find,
In darkness lost, the darkness of the grave;
Thou, over whom thy Immortality
Broods like the Day, a Master o'er a Slave,
A Presence which is not to be put by;
Thou little Child, yet glorious in the might
Of heaven-born freedom on thy being's height,
Why with such earnest pains dost thou provoke
The years to bring the inevitable yoke,
Thus blindly with thy blessedness at strife?
Full soon thy Soul shall have her earthly freight,
And custom lie upon thee with a weight,
Heavy as frost, and deep almost as life!

- The poet addresses the boy as if he was a prophet of the lost truth ("Mighty Prophet! Seer Blest! On whom those truths do rest").
- He speaks directly to the child, calling him a philosopher.
- The speaker cannot understand why the child, who is so close to heaven in his youth, would rush to grow into adult. He ask him, "Why with such earnest pains dost thou provoke/ The years to bring the inevitable yoke,/ Thus blindly with thy blessedness at strife?"



Stanza IX

- *longest in the poem*
- *has 38 lines*
- *According to the declaration made by the speaker, he experiences immerse joy, realizing that his memory will enable him to always connect to his childhood and through childhood he would be able to be connected to nature.*

Stanza IX

O joy! That in our embers
Is something that doth live,
That nature yet remembers
What was so fugitive!

The thought of our past years in me doth breed
Perpetual benediction: not indeed
For that which is most worthy to be blest;
Delight and liberty, the simple creed
Of Childhood, whether busy or at rest,
With new-fledged hope still fluttering in his breast:--
Not for these I raise
The song of thanks and praise;
But for those obstinate questionings
Of sense and outward things,
Fallings from us, vanishings;
Blank misgivings of a Creature
Moving about in worlds not realised,
High instincts before which our mortal Nature
Did tremble like a guilty Thing surprised:
But for those first affections,
Those shadowy recollections,
Which, be they what they may,

Are yet the foundation light of all our day,
Are yet a master of light of all our seeing;
Upholds us, cherish, and have the power to make
Our noisy years seem moments in the being
Of the eternal Silence: truths that wake,
To perish never;
Which neither listlessness, nor mad endeavour,
Nor Man nor Boy,
Nor all that is at enmity with joy,
Can utterly abolish or destroy!

Hence in a season of calm weather
Though inland far we be,
Our Souls have sight of that immortal sea
Which brought us hither,
Can in a moment travel thither,
And see the Children sport upon the shore,
And hear the mighty waters rolling evermore.

The speaker experiences a flood of joy when he realizes that through memory he will always be able to connect to his childhood, and through his childhood to nature.



Stanza X

The speaker speaks to the creatures he had mentioned in the opening part of the poem and tells them to sing a song of joy. He confesses that growing out of his childhood, there is definitely some loss of the glory of nature, but he feels solace (comfort) because he has knowledge and he can rely on his memory which will take him back to his childhood.

Stanza X

Then sing, ye Birds, sing, sing a joyous song!

And let the young Lambs bound

As to the tabor's sound!

We in thought will join your throng,

Ye that pipe and ye that play,

Ye that through your hearts to-day

Feel the gladness of the May!

What though the radiance which was once so bright

Be now for ever taken from my sight,

Though nothing can bring back the hour

Of splendour in the grass, of glory in the flower;

We will grieve not, rather find

Strength in what remains behind;

In the primal sympathy

Which having been must ever be;

In the soothing thoughts that spring

Out of human suffering;

In the faith that looks through death,

In years that bring the philosophic mind.

- After that thoughts, he has become very happy, because of that he urges the birds to sing, and urges all creatures to participate in what he says "The gladness of the may". Then, again, he is stricken by the thought that he is old now, but that sad doesn't last too long because with the thought that he has been with nature all the years makes him happy again, because he has a lot of recollections of his childhood with the nature so, he can feel the joy like he felt before.

Imagery: Stanza X

Lines 168-170

Then sing, ye Birds, sing, sing a joyous song!
And let the young Lambs bound
As to the tabor's sound!

- The speaker speaks to the creatures he had mentioned in the opening part of the poem and tells them to sing a song of joy.

An illustration of a desk with a light blue background. On the left, there is a stack of three books in yellow, orange, and red. A green apple sits on top of the red book. To the right of the books is a white notepad with a yellow pencil resting on it. A small pink eraser is also visible near the books.

Stanza XI

The speaker accepts that nature gives support to everything to his life. It is the stem of everything. It brings him insight, and fill his memories and his belief that his soul is never going to die, it is immortal.

Stanza XI

And O, ye Fountains, Meadows, Hills, and Groves,
Forebode not any severing of our loves!
Yet in my heart o hearts I feel Your might;
I only have relinquished one delight
To live beneath your more habitual sway.
I love the Brooks which down their channels fret,
Even more than when I tripped lightly as they;
The innocent brightness of a new-born Day
Is lovely yet;
The clouds that gather round the setting sun
Do take a sober colouring from an eye
That hath kept watch o'er man's mortality;
Another race hath been, and other palms are won.
Thanks to the human heart by which we live,
Thanks to its tenderness, its joys, and fears,
To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.

- The speaker says that nature still the stem of everything in his life, bringing him insight, fueling his memories and his belief that his soul is immortal: "To me the meanest flower that blows can give / Thoughts that do often lie too deep for tears?"
- Wordsworth claims that he will in love with it until he dies.

Imagery: Stanza XI

And O, ye Fountains, Meadows, Hills, and Groves,
Forebode not any severing of our loves!
Yet in my heart o hearts I feel Your might;

.....
The innocent brightness of a new-born Day
Is lovely yet;
The clouds that gather round the setting sun
Do take a sober colouring from an eye
That hath kept watch o'er man's mortality;

- The speaker accepts that nature gives support to everything to his life. It is the stem of everything. It brings him insight, and fill his memories and his belief that his soul is never going to die, it is immortal.



Theme

Wordsworth identifies the poem's principal theme as the **"Immortality of the Soul"**.

➤ According to Wordsworth, the poem emerges from two recollected feelings of a childhood: the lost vividness of sense objects, which appear different to the adult poet from how they appeared to him as a child; and the child's inability to accept his own mortality and to reconcile the fact of his own death with the world around him.



Word/s: Phrase/s	Denotation	Connotation
As to the tabor's sound	Like the sound of a small drum	
Timely utterance		The sounds of nature, such as wind and waterfalls
Eternal mind		God
Life's star	soul	sun
Mighty Prophet/ Seer/ Blest	The one who declares publicly a message that one believes has come from God or a god; a person who predicts the future	The little child
palms	Palms leaves	worn as symbols of victory

Metaphor-Comparison between unlike things without using like, as, or than

The cataracts blow their trumpets from the steep (line 25)
(Comparison of waterfalls to musicians)

The Soul that rises with us, our life's Star
(line 60)
(Comparison of the soul to a guiding star)



Personification-Comparison of a thing to a person

The Moon doth with delight

Look round her when the heavens are bare (lines 12-13)

(These lines compare the moon to a person experiencing delight)

Land and sea

Give themselves up to jollity (lines 30-31)

(these lines compare the land and the sea to jolly persons)

Earth fills her lap with pleasures of her own;

Yearnings she hath in her own natural kind,

And, even with something of a mother's mind,

And no unworthy aim,

The homely nurse doth all she can

To make her foster-child, her Innate Man,

Forget the glories he hath known,

And that imperial palace whence he came. (lines 78-85)

(This stanza compares earth to a woman—in particular, to a mother and a nurse)



Synecdoche-substitution of a part to stand for the whole, or the whole to stand for a part

Thou eye among the blind (line 112)

("Eye" represents a child who guides adults)



Alliteration

-repetition of consonant word

- ✓ From God, who is our **h**ome
(line 66)
- ✓ **B**ehold the Child among **h**is new-born blisses
(line 86)
- ✓ See, at his **f**ee**t**, **s**ome little plan or chart,
Some fragment from his dream of human **l**ife
(lines 91 and 92)



Anaphora-Repetition of a word, phrase, or clause at the beginning of word groups occurring one after the other.

Ye that pipe and **ye that** play,

Ye that through your hearts to-day (lines 177-178)



Apostrophe-Addressing an abstraction or a thing,
present or absent, or addressing an absent person or entity

And O ye Fountains, Meadows, Hills, and Groves,

Forebode not any severing of our loves! (lines 192-193)



Paradox-Contradictory statement used to express a truth

Those **shadowy** recollections,
Which, be they what they may, (line 155)
Are yet the **fountain-light** of all our day,
Are yet a **master-light** of all our seeing
(Shadows are a source of light)



Rhyme

- The poem uses end rhyme and internal rhyme.
- The pattern of the end rhyme varies.
 - for example, the difference between the rhyming pattern of the first stanza and that of the second.



There was a time when meadow, grove, and stream,
The earth, and every common sight,
To me did seem

Asparel'd in celestial light
The glory and the freshness of a dream
It is not now as I hath been of yore;—

Turn wheresoe'er I may,
By night or day,
The things which I have seen I now can see no more.

The rainbow comes and goes,
And lovely is the rose;
The moon doth with delight
Look round her when the heavens are bare;
Waters on a starry night
Are beautiful and fair;
The sunshine is a glorious birth;
But yet I know, where'er I go,
That there hath pass'd away a glory from the earth.

a
b
a
b
a
c
d
d
c

a
a
b
c
b
c
d
e
d

Wordsworth uses internal rhyme carefully but to good effect.

But yet I know, where'er I go (line 17)
Fallings from us, vanishings; 147 (line 147)
Which, be they what they may, (line 155)
Though inland far we be (line 167)



- ❑ Wordsworth believed that, upon being born, human beings move from a perfect, idealized realm into the imperfect, un-ideal earth. As children, some memory of the former purity and glory in which they lived remains, best perceived in the solemn and joyous relationship of the child to the beauties of nature. But as children grow older, the memory fades, and the magic of nature dies. Still, the memory of childhood can offer an important solace, which brings with it almost a kind of re-access to the lost purities of the past. And the maturing mind develops the capability to understand nature in human terms, and to see in it metaphors for human life, which compensate for the loss of the direct connection.



- ❑ Wordsworth's poems initiated the Romantic era by emphasizing feeling, instinct, and pleasure above formality and mannerism. He gave expression to undeveloped human emotion.
- ❑ "Intimations of Immortality" is one of his most important works, together with "The Prelude" and "Lyrical Ballads". The Ode deals with childhood's lost connection with nature as human beings get old. That connection only can be preserved in memory.
- ❑ When we are children, we are innocent, we like to play, we haven't got problems; but when we are adult, we have to deal with problems in the job, in the family... because of that we forget the good and beautiful things of our childhood.



