

ASPECTS OF NATURE IN THE POETRIES OF WILLIAM WORDSWORTH AND SUMITRANANDAN PANT

Manoj Kr Nanda

Research Scholar

Department of English

School of Humanities

Indira Gandhi National Open University

New Delhi-110068

I: INTRODUCTION

Among the Romantic poets William Wordsworth has a unique appellation as the poet of nature. A large bulk of his poetry centres round the theme of nature, its preservation, its rehabilitation and its motherly affection for all human beings. According to Wordsworth nature is a great universal resort for peace and solitude. If Coleridge saw nature as an auditorium of supernatural things, if Shelley saw nature as a preserver and destroyer, if Keats found a storehouse of sensuous beauty in nature, Wordsworth found nature to be a temple where he worships his deity. As De Quincey observes, "Wordsworth had passion for Nature fixed in his blood".¹ In *Tintern Abbey* his philosophy of nature is summarized:

‘.....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.’²

Like William Wordsworth, Sumitranandan Pant was also a poet of Nature, rightly described as ‘*prakriti ka sukumar kavi*’ (a tender poet of nature). His attitudinal worship of nature was that of a devotee and he perceived nature as a perpetual giver:

‘.....Yah dhati kitna deti hai! Dharti maata
Kitna deti hai apney pyarey putron ko!’³

There is no other poet in our national literature who has written more on nature than Sumitranandan Pant. If Jaishankar Prasad had a deep influence of the culture of Kashi, if Suryakant Tripathi Nirala had an intravenous influence of the values of Bengal, Sumitranandan Pant was taught by the Himalayas and had a direct communion with nature.

While Wordsworth was so devoted to nature that he went to the extent of saying that he was ready to be called a pagan for worshipping nature, Pant admitted that he always fulfilled the void of his individual relationship with nature. Thus, it is observed that both the poets had direct communion with nature. Both of them saw the mother element in nature and worshiped her as a deity. Thus Nature to them was not just an organic entity; it was more a living force which fostered their being.

II: NATURE AND THE TRUTH OF IMAGINATION

A close reading of the poetry of Wordsworth and Pant reveals that both the poets believed in the power and truth of examination. As Wordsworth says,

‘Imagination! Lifting up itself
 Before the eye and progress of my song
 Like an unfather’d vapour; here that Power,
 In all the might of its endowments, came
 Athwart me; I was lost as in a cloud,
 Halted, without a struggle to break through.’⁴

Pant also seems to sing in same note as he says,

‘Kalpana ko mainey vidhayini shakti kay roop mein graham kiya hai. Is shakti kaa saahitya kay atirikt merey jeevan mein bhee mahatwapurn sthaan raha hai. Merey jeevan mein na maa rahi, na patnee aur na bachchey. In sabkay abhaav kee poorti main kalpana say hee karta rahaa hoon.’⁵

Wordsworth and Coleridge address imagination as an ‘Esemplastic Power’ and Wordsworth’s choice of capitalizing ‘p’ bears a testimony to his clarity concerning imagination as a powerful faculty of the human mind. It goes without saying that imagination has been a matter of paramount significance to all nature poets, whether Romantic or *Chhayavadi*, and the play of imagination in nature poetry is always attractive and inspiring. Among the Romantics, it was Blake who pioneered the cause of imagination and declared it as an important facet of the creative process, “One Power alone makes a Poet: Imagination the Divine Vision.”⁶

It needs to be written here that while in English Literature there are two expressions for the Hindi *kalpana* viz. ‘fancy’ and ‘imagination’. The early western thinkers like Hobbs, Locke, Hume and Hartley were of the opinion that the expressions ‘fancy’ and ‘imagination’ were just two different words denoting the power of the human mind and the only difference between both the expressions consisted in their respective origins. Though the men of literature and critics of the late eighteenth century came to be of the opinion that while ‘fancy’ was an important element of the creative process, ‘imagination’ occupied a lower stratum,⁷ it was Wordsworth and Coleridge who explored more and added new dimensions and took ‘fancy’ and ‘imagination’ to the ends we now know.

The point of this small discussion on ‘fancy’ and ‘imagination’ is to make it clear that Wordsworth, as an English literary craftsman, had two different expressions viz. ‘fancy’ and ‘imagination’ for the creative power of mind, and Pant being an avid and voracious reader of the English romantic poetry was deeply influenced by what the romantic had earlier said⁸ and the echo of romantics like Wordsworth, Shelley and Tennyson could easily be heard throughout his works. Pant’s explanations on ‘*unmukt kalpana*’, ‘*pragalbh kalpana*’ and ‘*smritiparak kalpana*’⁹ give us a clear cut idea as to why Pant would say, “Meri kalpana ko jin jin vichardharaaon say prerna mili hai, un sabka sameekaran karney kee mainey cheshta kee hai.”¹⁰ It would not be wrong to say that Pant was also aware of ‘fancy’ and he wrote fancy-based poems. Most of his initial poems are fancy-based.

It is observed that Wordsworth and Pant believe nature to be an element which is within and outside their being and hence as a potent force nature governs their psychic activities. It is imagination which helps them attribute new qualities and idiosyncrasies to the objects the come

across in the nature outside. Thus imagination becomes an interface between man and nature and brings about change in the form and qualities of the perceived objects. Nature outside acts as an agent and imagination creates new forms.

Nature and human mind both are described in the poetry of both the poets as perennial sources of ecstasy. Since nature conditions the growth of human mind, the intellect, inner vision and sense culminate into the constitution of imagination. Wordsworth addresses Coleridge,

‘This history, my Friend! hath chiefly told
Of intellectual power, from stage to stage
Advancing hand in hand with love and joy,
And of imagination teaching truth.....’¹¹

Again, it is nature that perfects the process of imagination. Wordsworth further says,

‘I had known
Too forcibly, too early in my life,
Visitings of imaginative power
For this to last: I shook the habit off
Entirely and forever, and again
In Nature’s presence stood, as now I stand,
A sensitive being, a creative soul.’¹²

Amid the calm lap of nature his imagination reaches to its heights and the poet with his power of imagination spells value and a symbolical consciousness in the objects of nature. Geoffery Durrant says, “His ‘Nature’ is a word where ‘rocks, stones, and trees’ are transformed by the imagination into significant and even symbolical objects.”¹³

Our earth is like a prison house with many shades that fall like a thick blanket over the pristine power of imagination¹⁴ and this power could be saved only by visiting the calm lap of Mother Nature.

It would not be an exaggeration to say that nature refined the sensibilities of Wordsworth and Pant and endowed them with that *élan vital* by which they penetrated the inscrutable regions of their consciousness which gives birth to imagination. The ‘happy stillness of the mind’ that took their spirits to the ‘viewless realm’ far beyond the ‘senses and their little reign’ had been brought about by nature herself. Both of them seem to have got tremendous success in transcending the confines of nature by ‘passing through all Nature’. Thus, for both the poets, imagination functions more or less like a chemical reaction where different impressions received from nature are fused together and unified to create different forms of beauty.

III: NATURE AND CHILDHOOD

Whether it is romantic poetry of Wordsworth or the *Chhayavadi* poetry of Pant, childhood is a recurring theme. In Wordsworth’s poetry, childhood is a magical, magnificent time of innocence. His child forms an intense bond with nature; so much that one appears to be a part of the natural world, rather than a part of the human-social world. The child’s relationship to nature is passionate and extreme: the child feels joy at seeing a rainbow but great terror at seeing

desolation or decay. In 1799 Wordsworth wrote several poems about a girl named Lucy who had died at a young age. These poems, including “She dwelt among the untrodden ways” and “Strange fits of passion have I known” praise her beauty and lament her untimely death. In death, Lucy retains the innocence and splendor of childhood, unlike any other child who grows up, loses one’s connection to nature, and leads an unfulfilling life. The speaker in “Ode: Intimations of Immortality” believes that a child delights in nature because one has access to a divine, immortal world. As a child ages and reaches maturity, one loses this connection but gains an ability to feel emotions, both good and bad. Thus nature plays a significant role in the consciousness of a child by conditioning one through various impressions.

William Blake saw the universe through the eyes of a child, felt through its senses and judged through its heart. To Wordsworth the child is the symbol of pristine nature. He calls the child the father of man and thus to Wordsworth a child is a superior being, the ‘best philosopher’ and ‘mighty prophet’. He advises man to retain the purity and simplicity of a child by coming closer to nature. Nature takes a child close to the fountainheads of the divine truth:

‘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’¹⁵

In a child nature is fully awoken, divinity is abundantly imbued, senses are awfully alive. The perceptions of a child are keen and acute and that is why to a child nature is an appetite.

‘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;’¹⁶

As a boy Wordsworth loved the physical aspects of nature. Like a roe he bounded over the mountains and had ‘glad animal movements.’ He loves scenes, sights and sounds of nature. His freedom is like eddying smoke which ‘floats over vales and hills’ for energy and freshness of mind. He goes where his undirected mind takes as him. His mind is open to the impressions that come from different sounds, shapes and colours of nature. However, at the same time, the ‘sensual delight’ tires the child like after the play of a whole day. Though he realizes the significance of looking beyond the line of familiarity to perpetuate his love for nature

‘Me this unchartered freedom tires;
I feel the weight of chance-desires:
My hopes no more must change their name,
I long for a repose that ever is the same’¹⁷

As he grows up as a man, the mysterious elements do no longer exist and the shapes, sounds and colours of nature – every part of nature in which he saw ‘celestial light’ – become ‘common sight’

‘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.’¹⁸

On the other hand, Pant's child is beyond comparison, form and name

‘*Kaun tum atul, arup, anam?*
Aye abhinav, abhiram!’¹⁹

Since most often his child is *navjaat* or newborn, one tends to be unknown

‘*Kaun tum goodh, gahan, agyat?*
Ahey nirupam, navjaat!’²⁰

And his child is so pure in consciousness that one is neither aware of one's self nor the ways of the world

‘*Na apna hee, na jagat ka gyan*’²¹

For Pant nature manifests herself in the cry of a baby and the pristinity of nature remains unaffected

‘*Ek balika kay krandan mein*
dhwani hui thee ban saakaar
wahi pratidhwani nij bachpan kee
kalika kay bheetar avikaar’²²

When the child grows up in Wordsworth, his perception of nature changes

‘...For I have learnt
To look on Nature, not as in the hour
Of thoughtless youth; but hearing often times
The still, sad music of humanity’²³

And to the mature man the child seems to be ‘thoughtless’. Wordsworth's metaphor of ‘thoughtless youth’ needs attention. It primarily means that a child doesn't pay attention to what goes on in the environment. One's mind is free of pre-occupations and speculations and that is why negative elements like ‘sad music’ do not come to a child's ear. (It needs to be written here that Wordsworth was essentially a poet of ear). However, though Wordsworth's perception has changed, he wishes to return to the realm of childhood.

On the other hand, when Pant's grown up man also prays Mother Nature for restoring the state of childhood

‘*Aho dayaamay! Phir lauta do*
Meri pad priya chanchalta,
Taral tarango see wah leela

Nirvikar bhaawna lata!

.....
.....

*Usi saralta kee syahee say
Saday, inhein ankit kardo,
Merey yauvan kay pyaaley mein
Phir wah balaapan bhar do!*

.....
.....

*Hey vidhi, phir anuvadit kar do
Usi sudha smiti mein anupam
Maan kay tanmay ur say merey
Jeevan kaa tutla upkram.’²⁴*

His child doesn't lose one's sensibility to the beauties of nature. It is because Pant saw the mother element in nature more prominently than Wordsworth. He writes,

*“Meri maan kee mrityu merey janma kay chhah-saat ghanthey kay bheetar hee ho gayi
thee, par Kausani kee god mujhey maan kee god say bhee adhik pyari rahi hai. ‘Atmika’
mein mainey likha hai-*

*‘Prakriti krode mein chip, krida priya, trin-taru kee batein suntan man,
Vihagon kay pankhon par karta paar neelima kay chhaya van.
Rangon kay chheeton kay navdal giri kshitijon ko rakhtey vichitra,
Nav madhu kee phoolon kee dehi mujhey goad bharti sukh vismrit!’²⁵*

To sum up it could be said that both the poets have dealt with the tenderness of a child's mind and have shown how a child grows up and becomes aware of what goes on in the human environment. The poetry of both the poets justify that the philosophy of nature-child relationship is unfathomable as nature takes a child closer to God. Both the poets present a spiritual picture of the child playing in the calm lap of nature. It needs to be written that sometimes the child of Pant sings in the tune of Wordsworth's child when it says,

*‘Dekhta hoon jab patla
Indradhanushi halka
Reshmi ghoonghat baadal ka
Kholti hai kumud kala.’²⁶*

(‘My heart leaps up, when I behold
A rainbow in the sky’²⁷)

Or

*‘Menkhalakar parvat apar
Apney sahasra drig suman phaar
Avlok raha hai baar baar
Neechey jal mein nij mahakaar’²⁸*

(‘The wonderous Vale
Of Chamouny did, on the following dawn,
With its dumb cataracts and streams of ice,
A motionless array of mighty waves’²⁹)

It would not be an exaggeration to say that Pant as an avid reader of ‘*Angreji Sahitya*’ must have repeatedly gone through the pages of *The Prelude* and other works of Wordsworth, or else how the valley of Kausani is ‘overflowing with’ those ‘heard melodies’!

IV: NATURE AND MAN

As nature poetry of Wordsworth and Pant is replete with the discussions of how nature takes care of man and how going back to nature can put an end to the suffering of man. Both the poets held nature in high esteem and tried to show in their works how nature conditions the growth of an individual. They share a common belief that there exists a bond between nature and man.

Wordsworth found in nature what Shakespeare writes in one of his poems: “tongues in trees, books in the running brooks, sermon in stones, and good in everything.”³⁰ He says,

‘One impulse from vernal wood
May teach you more of many
Of moral evil and good
Than all the sages can’³¹

Wordsworth makes an attempt to recall and revitalize the primitive poetry of man.

‘You look around your mother Earth
As if she for no purpose bore you
As if you were her first born birth
And none had lived before you’³²

His nature poetry is unique in the sense that it gives expression to the original conception of nature. Wordsworth voices a mutual relation between nature and man and makes constant effort to build a bond between the mother (nature) and child (human being). He says,

‘To her fair works did Nature link
The human soul that through me ran
And much it grieved my heart to think
What man has made of man?’³³

He strongly believes that nature has a set order or ‘holy plan’ to connect man with her ‘fair works’ and she is so kind that she wants to give everything to man, her child. Man has failed to understand the benevolence of the grand design of nature. Nature no longer holds any charm to the sophisticated mind which rests its chief interests only in invented things rather than natural. Man seldom pays attention to nature as man is too much obsessed,

‘The world is too much with us; late and soon
Getting and spending, we lay waste our powers
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon.’³⁴

Thus man’s failure to respond to the call of nature is a tragedy. Pant is also worried about the condition of man in the materialistic world. Accordingly he says,

*‘Jag peedit hai ati dukh sey, jag peedit hai ati sukh sey
Maanav jag mein bat jaaye dukh sukh sey aur sukh dukh sey’*³⁵

Pant is also distressed by man’s challenging attitude towards nature. He is grieved to see that the human being is more inclined towards ‘survival of the fittest’, and in the course of his inclination, man is trying to overcome the forces of nature. Man has forgotten that ‘subtle bond of sympathy’ that exists between man and nature. According to Krishnadutt Paliwal,

*“Kavi Darwin kay is pratigami-chintan paksh par prahar karta hai, jiska vishwas hai
shaktishali jiyega, durbal samaapt ho jayega. Is sidhdhant ka anuwad dekhiye:
‘Jo hai samarth jo shaktimaan
Jeenay ka hai adhikaar usay,.
Uski laathi ka bail vishwa
Poojta sabhya sansaar usey’”*³⁶

Talking about the relation of the human being to nature, Wordsworth presents a profound vedantic philosophy of the unfathomable knowledge of nature. Nature is so great that even a great poet like Wordsworth is unable to assess its wealth,

‘I gazed - and gazed – but little thought
What wealth the show to me had brought’³⁷

Pant, like Wordsworth, also feels the presence of a celestial energy in nature. He also believes that nature is not just air, water, trees and dead matter around. Dr Nagendra, a close friend of Pant and a noted Hindi critic, says,

*“Way uskey bhinn-bhinn rupon mein ekta hee paatey hain – ek avibhakt atmaa samast
prithvi koanupranit kar rahi hai. Asankhya koti kay jeevon say yukta yeh prithvi samast
vibhinnata kay hotay huay bhee ek hai. Yeh abhrabhedi parvat aur duster samudra bhi
iskee ekta ko nasht nahi kar saktey”*³⁸

Pant comes closer to Wordsworth in revitalizing the values of the primitive man,

*“Unka swabhav adim manav sa ho jaata hai.”*³⁹

As primitive man regarded every force of nature with respect, Pant feels the same pulse in nature. Like Wordsworth he also feels a silent invitation from nature. In his poem ‘Maun Nimamtran’ Pant receives one such invitation from nature,

*‘Stabdh jyotsna mein jab sansar
Chakit rahta shishu saa naadan,
Vishva kay palakon par sukumar
Vichartey hain jab swapna-ajaan;
Na jaaney nakshatron say kaun
Nimantran deta mujhko maun?’*⁴⁰

In the nature poetry of Pant, sometimes man assumes a higher role. Dr Nagendra says,

“ ‘Gunjan’ mein aakar manav ka mahatva badh jaata hai aur way uski stuti is prakar karte hain:

*‘Tum mere man kay maanav
Merey gaano kay gaaney,
Merey maanas key spandan,
Praano kay chir pahichaney.’*⁴¹

*Itna hee naheen, samast prakriti ko maanav hriday kee pratichchhaya athva uskee shishya
ghoshit ka uthtey hain:*

*‘Seekha tumsey phoolon nay
Much mand dekh muskaana,
Taaron nay sajal nayan ho
Karuna kirnein barsaana’.*⁴²

Thus, in the poetry of Pant nature and man interchange their respective places. It is noteworthy that for both poets ‘love for man’ and ‘love for nature’ are complementary to each other. Douglas Bush says, “Wordsworth identified himself and has always been identified by his readers with a special message concerning nature’s relation to man and man’s relation to nature.”⁴³ The true overall development of man is possible only when man comes closer to nature. The ‘beauty’ element of nature gives man a sense of enjoyment, and the ‘fear’ element serves the purpose of conditioning. Nature never brings man away from society; rather it conditions man to live in harmony.

I wish to conclude this segment with a comment on how their theory of ‘nature and man’ developed. Wordsworth’s idealisations were not drawn from flesh-and-blood human experience as he spent most of his time as a brooding ‘recluse’ and, as again Douglas Bush points out, “his view of man was a mental abstraction....He did not, like Chaucer or Shakespeare or Milton, lead the life of a man among men. And it does not appear that he was actually very intimate with the kind of rural folk he sometimes wrote about.”⁴⁴ I dare say I agree. The same allegation of being aloof from crowd is labeled against Pant by the popular poet Haribansh Rai Bachchan who accuses him of not being a part of the crowd of his people. Bachchan blames Pant of having himself confined to the walls of Kalakankar.⁴⁵ The accusation of Bachchan, however, does not stand valid as Pant spent most of the time of his life at Allahabad interacting regularly with people from various walks of life. He didn’t draw inspiration from a flower pot restricted within the walls of a drawing room.⁴⁶ Both the poets insist on the morally educative influence of nature and the interrelationship of the love of nature and the love of humanity. They seem to agree that

man is an inalienable part of nature and as long as man remains in close proximity and relationship with nature, he is free from the mechanized world which is immersed in greed and aberrations by desensitizing itself. Without showing love to nature man will not be able to survive longer.

V: NATURE AND FAITH

Wordsworth does not appear to have been interested in metaphysics before 1798. Rather, he seems to have developed a conventional dualism which allowed him to believe on one hand that God exists and on the other to believe in the scientific hypothesis that nature consists of matter moving according to definite laws.⁴⁷ The two realms of spirit and matter were preserved from each other and mind was thought of as operating, more or less, between the two. Thus revelation was felt to be possible, however, not necessarily. ‘The Pedlar’ had experienced some moments of revelation on the top of a mountain. Importantly, these moments may be described as interruptions or suspensions of the normal order of things: a ‘visitation’ from God who, it is implied, usually stays apart. Moreover, as Wordsworth tells us ‘thought was not’. Earlier, in ‘Descriptive Sketches’ Wordsworth described a more identical experience:

‘To viewless realms his Spirit towers amain,
Beyond the senses and their little reign.
And oft, when pass'd that solemn vision by,
He holds with God himself communion high.’⁴⁸

It is clear here that Wordsworth regards nature as an external force exerting its influence independent of any mental projection on man’s part.⁴⁹ Like Coleridge, Wordsworth attributes the beneficent forces of nature to its essentially divine character. He describes nature as a place where man may encounter the divine. But at the same time he believes that this divine presence cannot be felt or experienced by everyone; it is only to the virtuous, to those with ‘uncorrupted heart’ that nature speaks.

The point is that God can penetrate through this world to us or that we can penetrate through to him. However, in both the cases we require a supernatural mode of communication which is beyond sense and thought. Otherwise such acts would compromise the self-sufficient order of his creation. For Wordsworth nature acts as a channel for that communication.

Sumitranandan Pant, however, seems not to have been a victim of any such dualism. He had his faith right since his childhood. If Wordsworth had grown ‘fostered alike by beauty and fear’ Pant seems not to have recorded the ‘fear’ aspect of nature except in his much later work *Parivartan*. Since Pant was born into a Hindu Brahmin family, his ears always remained open to the hymns and prayers that glorified the divine element. In true sense, Pant’s Nature is the Selfsame Nature which finds expression in *Satykam*. While *Shashi Ki Tari* traces his close communion with nature, *Surya Bodh* traces retrospectively the unity of the poet through Nature with the Universal Soul.

CONCLUSION

To conclude, Nature has been envisaged as the “written spirit of God’s works” in Book IV of Wordsworth’s Prelude and as mother in Pant’s poem “Sankranti-14”. The subjective art of lyric poetry allowed the feelings of both the poets flow like a stream and both the poets enjoyed a chemical alteration of fancy and imagination. As Goethe composed poem on Kalidasa’s *Abhijnan Shakunatalam* and Eminescu composed an epic on *Kaamdev*(The Indian Eros) and

prompted the Indian intelligentsia to return to their glorious past, the *Chhayavaadis* rediscovered a new vision and Pant was no exception. In his imagination the sense of the beauty of the *Himalayas* is more powerful than that of Shelly, Keats and Tennyson. Pant was primarily a lyric poet and the influences of the lyric poetry of Wordsworth are clearly discerned. A sense of awe and curiosity towards Nature's Grandeur brings him closer to Romantic poets like Wordsworth.

Endnotes:

1. Thomas De Quincey, *Collected Essays: Literary Criticism*, London: Faber & Faber, 1950, p.66
2. William Wordsworth, *Tintern Abbey*, Lines 105-110
3. Sumitranandan Pant, *Ah Dharti Kitna Deti Hai!*, Lines
4. William Wordsworth, *The Prelude*, Book-VI, Lines 625-632 (Subsequently cited as Prelude-VI)
5. Sumitranandan Pant, *Pant Granthavali*, Vol-3, New Delhi: Rajkamal Prakashan, 1981, p. 135 (Subsequently cited as Pant Ganthavali)
6. Geoffery Keynes, ed., *Blake: Complete Writings With Variant Readings*, London: OUP, 1972, p. 782
7. John Bullitt & Walter Jackson Bate, *Distinction Between Fancy and Imagination Eighteenth Century English Criticism*, Modern Language Notes, New York: NYUP, 1987, pp. 8-15
8. Dr Harivansh Rai Bachchan expresses more or less the same opinion in the preface of his book *Sumitranandan Pant* published from New Delhi 1966
9. Dr Kumar Vimal, *Chhayavad Ka Saundaryashastriya Addhyayan*, New Delhi: Rajkamal, p. 125
10. Pant Granthavali, Vol-3, p. 283
11. William Wordsworth, *The Prelude*, Book-XI, Lines 46-47 (Subsequently cited as Prelude-XI)
12. William Wordsworth, *The Prelude*, Book-XII, Lines 199-207 (Subsequently cited as Prelude-XII)
13. Geoffery Durrant, *William Wordsworth*, New Delhi: Vikash Publishing House, 1977, p.145
14. Quoted from a lecture delivered by Prof. Meeta Biswas at the Academic Staff College, H P University, Shimla, 19 June, 2012
15. William Wordsworth, *Immortality Ode*, Lines 66-70
16. William Wordsworth, *Tintern Abbey*, Lines 76-80
17. William Wordsworth, *Ode to Duty*, Lines 37-40
18. William Wordsworth, *Immortality Ode*, Lines 1-9
19. Sumitranandan Pant, *Pallav*, Prayag: Bharti Bhandar, p. 61 (Subsequently cited as Pallav)
20. Ibid. p. 61
21. Ibid. p. 62
22. Ibid. p. 87
23. William Wordsworth, *Tintern Abbey*, Lines....

24. Pallav, pp. 89-90
25. Pant Granthavali, Vol-6, p.143
26. Sumitranandan Pant, *Chitrangada*, New Delhi: Rajpal & Sons, 1987, p. 55
27. William Wordsworth, *The Rainbow*, Lines 1-2
28. Pant Ganthavali, Vol-1, p. 180
29. William Wordsworth, *The Valley of Chamouny*, Lines 6-9
30. William Shakespeare, *As You Like It*,
31. William Wordsworth, *The Tables Turned*, Lines 21-24
32. William Wordsworth, *The Expostulation and Reply*, Lines 9-12
33. William Wordsworth, *Line Written in early Spring*, Lines 5-8
34. William Wordsworth, *The World is Too Much With Us*, Lines 1-4
35. Pant Granthavali, Vol-3, p.87
36. Krishnadutt Paliwal, *Sumitranandan Pant*, New Delhi: Sahitya Akademi, 1985, p. 69
37. William Wordsworth, *The Daffodils*, Lines 17-18
38. Dr Nagendra, *Sumitranandan Pant*, 4th Ed, Agra: Sahitya Ratna Bhandar, 1951, p. 44
39. Ibid. p. 45
40. Pallav, p. 38
41. Dr Nagendra, *Sumitranandan Pant*, 4th Ed, Agra: Sahitya Ratna Bhandar, 1951, p. 47
42. Ibid. pp. 47-48
43. Quoted from Douglas Bush's *Wordsworth: A Minority Report* (Shiv K Kumar, ed., *British Romantic Poets*, New Delhi: Atlantic Publishers, 2005, p. 33)
44. Ibid. pp. 40-41
45. See Shanti Joshi, *Sumitranandan Pant: Jeevan Aur Sahitya*, Prayag: Indian Press Ltd, 1955, p. 257
46. Ibid. p. 257 (Shanti Joshi, being one of the cousins of Pant, strongly defends Pant against the accusations of Bachchan which he made in his article on Pant in *Sumitranandan Pant: Smriti Chitra*)
47. Locke had made such a position more or less respectable by proving the existence of God and assuming the existence of rational nature without any attempt to reconcile the two. He deemed such metaphysical knowledge to be unknowable. See *An Essay Concerning Human Understanding*, Book-IV, Ch-III. Prof. R G Collingwood is probably right in placing Locke in the mainstream of metaphysical dualism. See further *The Idea of Nature*, 2nd Ed., New York, 1960, p. 105.
48.
49. H R Rookmaaker, *Towards A Romantic Conception of Nature*, London: John Benjamin Publishing Company, 1984, p. 56