



# Nature as Sacred Consciousness: Upanishadic Echoes in the Poetry of William Wordsworth

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**Abstract:** The poetry of William Wordsworth occupies a pivotal place in the intellectual history of Romanticism, particularly in its reconfiguration of the relationship between human consciousness and the natural world. Romantic criticism has often interpreted Wordsworth's nature philosophy through European intellectual traditions such as idealism, pantheism, and Christian mysticism. Yet the conceptual vocabulary through which Wordsworth articulates the unity between mind and nature also invites comparison with philosophical insights articulated in the Upanishads, especially the idea of an underlying spiritual unity between individual consciousness and universal reality. The Upanishadic conception of Atman as identical with Brahman presents a non-dual understanding of existence in which the apparent distinction between subject and object dissolves within a deeper metaphysical unity. Wordsworth's major poems frequently evoke a similar intuition of inward presence within nature, suggesting that consciousness participates in a living spiritual continuum that transcends material perception. This study examines selected poems including *Lines Composed a Few Miles above Tintern Abbey*, *The Prelude*, and *Ode: Intimations of Immortality*, exploring how Wordsworth's representation of nature resonates with philosophical structures comparable to Vedantic non-duality. The analysis proceeds through close reading informed by comparative philosophy and Romantic literary criticism. Rather than proposing direct textual borrowing, the discussion approaches these resonances as conceptual affinities that illuminate the metaphysical depth of Wordsworth's poetic imagination. By situating Wordsworth's poetry within a broader philosophical conversation between Western Romanticism and Indian metaphysical thought, the study contributes to a more globally situated understanding of Romantic nature philosophy and demonstrates how poetic language can function as a medium for exploring the unity of consciousness and existence.

**Key Words** - Wordsworth, Romanticism, Upanishads, Advaita Vedanta, Nature Philosophy, Consciousness, Non-duality, Romantic Ecology, Comparative Philosophy.

## Introduction

Within the intellectual landscape of European Romanticism, William Wordsworth stands as one of the most influential poetic thinkers of nature and consciousness. His poetry consistently returns to a question that extends beyond aesthetic appreciation of landscapes: how does human consciousness relate to the living world? Romantic scholarship has long recognised that Wordsworth's nature poetry articulates more than sensory description or pastoral nostalgia. It develops a philosophical vision in which nature becomes the medium through which the human mind encounters deeper forms of being and knowledge (Abrams, *Natural Supernaturalism* 67).

The Romantic period witnessed a transformation in how nature was understood within European intellectual culture. Earlier Enlightenment thought often treated nature as a mechanistic system governed by rational laws. Romantic writers, by contrast, increasingly conceived nature as a dynamic and living presence capable of shaping human consciousness. Wordsworth's poetry represents one of the most sustained explorations of this idea. In his work, nature appears not merely as an external environment but as a formative spiritual presence that participates in the development of the human mind (Bate 45).

Wordsworth himself describes this relationship most clearly in *Tintern Abbey*, where he speaks of a "sense sublime / Of something far more deeply interfused," a presence that permeates both nature and the human mind. This formulation suggests a metaphysical intuition in which the distinction between self and world becomes less rigid, giving way to a deeper perception of unity. Romantic critics have often interpreted this idea within European philosophical traditions such as Spinozist pantheism or German idealism. Yet the philosophical structure of this intuition also bears comparison with non-dual metaphysical traditions articulated in Indian philosophy, particularly the Upanishadic conception of the unity between individual consciousness and universal reality.

The Upanishads present a philosophical vision in which the ultimate reality of existence is not divided between subject and object. Instead, the deepest level of the self, the Atman, is identical with Brahman, the universal ground of being. This non-dual understanding dissolves the apparent separation between individual consciousness and the world, suggesting that the experience of unity arises through inward realisation rather than through external observation (Olivelle 34). Although Wordsworth did not directly engage with the Upanishads in the manner of later thinkers such as Emerson, the philosophical resonance between Romantic nature mysticism and Vedantic non-duality has been noted within comparative philosophy.

The purpose of examining these resonances is not to propose direct intellectual borrowing. Rather, it is to illuminate how Wordsworth's poetic imagination articulates philosophical intuitions that parallel metaphysical insights found in other intellectual traditions. Romantic poetry frequently expresses philosophical ideas through metaphor and experiential language rather than systematic argument. Consequently, the presence of philosophical concepts within poetry often appears as intuitive structures rather than explicit doctrines.

Comparative philosophical scholarship has emphasised that cross-cultural intellectual encounters do not always occur through direct textual transmission. Ideas may emerge in analogous forms within different traditions because they address shared human questions concerning selfhood, consciousness, and the nature of reality (Halbfass 172). Wordsworth's exploration of nature as a living spiritual presence represents one such attempt to articulate the relationship between human awareness and the wider cosmos. The analysis that follows approaches Wordsworth's poetry through the lens of sacred consciousness, a term that captures the sense that nature participates in a deeper spiritual unity with human awareness. By examining *Tintern Abbey*, *The Prelude*, and *Ode: Intimations of Immortality*, the discussion seeks to show how Wordsworth's poetic language repeatedly gestures toward an understanding of existence in which consciousness and nature form part of a single ontological continuum.

Such an interpretation does not diminish the historical specificity of Romanticism. Instead, it situates Wordsworth's work within a broader philosophical landscape in which similar questions about the unity of self and world have been explored across cultures. The resulting perspective allows Romantic poetry to be read not only as a European literary phenomenon but also as part of a global history of metaphysical reflection.

## Romantic Nature and Sacred Consciousness

One of the defining features of Romantic poetry is its revaluation of nature as a site of spiritual and philosophical insight. Rather than viewing nature as a passive object of observation, Romantic writers increasingly understood it as a living presence capable of shaping human consciousness. Wordsworth's poetry embodies this transformation more consistently than that of any other Romantic writer.

Romantic critics have described this shift as a movement from external description toward internal revelation. Nature in Romantic poetry often functions as a mirror through which the human mind perceives deeper dimensions of its own existence. M. H. Abrams famously characterised this transformation as the internalisation of transcendence, where spiritual meaning previously associated with divine revelation becomes relocated within human experience of nature (Abrams, *The Mirror and the Lamp* 58).

Wordsworth's poetic philosophy develops precisely through this internalisation. His poetry suggests that encounters with natural landscapes awaken forms of perception that transcend ordinary sensory experience. The natural world becomes a medium through which the mind perceives an underlying unity between consciousness and existence. This intuition resembles, at least conceptually, the Upanishadic understanding of consciousness as a manifestation of a deeper universal reality. In Vedantic philosophy, the self is not an isolated entity but an expression of the same fundamental reality that constitutes the cosmos. The Upanishads repeatedly emphasise that knowledge of the self ultimately reveals the unity between individual awareness and the universal ground of being (Radhakrishnan 83).

Wordsworth's poetry does not articulate this idea in philosophical terminology, yet the experiential structure of his nature mysticism often reflects a comparable intuition. When the poet describes moments in which the mind feels itself absorbed within a larger presence, he gestures toward a vision of existence in which the boundary between self and world becomes permeable. Environmental criticism has emphasised that Romantic nature poetry cannot be reduced to aesthetic appreciation. Wordsworth's landscapes frequently function as spaces of philosophical encounter where the mind recognises its participation in a living cosmos. Jonathan Bate's influential study of Romantic ecology argues that Wordsworth's poetry anticipates modern ecological thinking by presenting nature as an interconnected system in which human consciousness forms part of a larger web of life (Bate 67).

This ecological perspective further strengthens the philosophical resonance between Romantic nature poetry and non-dual metaphysical traditions. In both cases, the separation between observer and environment becomes less rigid, giving way to a sense of interdependence and unity. Such unity does not eliminate individuality but situates it within a larger framework of existence. Wordsworth's poetry repeatedly portrays moments in which personal consciousness becomes attuned to a universal presence that permeates the natural world. These experiences are not presented as supernatural revelations but as heightened forms of perception arising from sustained engagement with nature.

The philosophical significance of these moments lies in their suggestion that consciousness is not confined within the boundaries of the individual self. Instead, it participates in a wider field of being that encompasses both mind and nature. This insight forms the conceptual foundation for many of Wordsworth's most celebrated poetic passages.

## Tintern Abbey and the Unity of Self and Nature

Among Wordsworth's poems, *Lines Composed a Few Miles above Tintern Abbey* offers the most explicit articulation of his philosophy of nature. Written in 1798, the poem reflects upon the poet's return to a landscape he had previously visited five years earlier. The passage of time allows Wordsworth to consider how his perception of nature has evolved from youthful excitement toward deeper philosophical awareness.

The early stages of the poem recall the sensory pleasures of the natural environment. The river, cliffs, and forests are described with vivid immediacy, evoking the aesthetic delight associated with Romantic landscape poetry. Yet as the poem progresses, Wordsworth begins to reflect upon how these landscapes have influenced his inner life during periods of absence.

Nature becomes a source of inward nourishment that sustains the mind even when the physical landscape is no longer present. The memory of natural scenes generates what Wordsworth calls "tranquil restoration," enabling the mind to recover balance and clarity amidst the pressures of urban life. This psychological dimension represents only the first stage of the poem's philosophical development.

The poem's most celebrated lines appear when Wordsworth describes a "sense sublime of something far more deeply interfused." Here the poet gestures toward an experience that transcends sensory perception. Nature is no longer merely a collection of external objects but a manifestation of a deeper presence that permeates the entire universe.

The language used in this passage is deliberately suggestive rather than doctrinal. Wordsworth speaks of a presence "whose dwelling is the light of setting suns," indicating that this underlying reality manifests itself through the phenomena of the natural world. The experience resembles a moment of metaphysical recognition in which the observer perceives unity underlying apparent multiplicity.

Comparative philosophy provides a useful framework for understanding the structure of this intuition. In the Upanishads, the experience of spiritual insight often involves the recognition that the apparent diversity of the world conceals an underlying unity. The individual self, when perceived in its deepest form, is not separate from the universal ground of being (Deutsch 46). Although Wordsworth's poem does not articulate this philosophical doctrine explicitly, the experiential structure of the passage suggests a comparable perception of unity. The poet perceives nature as animated by a presence that exists simultaneously within the external world and within the human mind.

This dual presence dissolves the rigid separation between subject and object. The observer is no longer positioned outside nature but becomes part of the same living continuum that sustains the natural world. Wordsworth expresses this relationship through the idea that nature and mind exist in reciprocal interaction, each shaping the other. Such reciprocity reflects a philosophical understanding of consciousness as relational rather than isolated. Instead of existing as a detached observer of reality, the human mind participates in a dynamic exchange with the natural world. This insight forms the foundation for Wordsworth's mature philosophy of nature.

The remainder of the poem develops this idea through the figure of Dorothy Wordsworth, whose presence symbolises the continuity of human perception across time. By addressing his sister, the poet suggests that the experience of sacred consciousness is not confined to individual insight but can be shared through human relationships and memory. *Tintern Abbey* thus becomes more than a reflection on landscape. It represents a meditation on the unity of consciousness and nature, articulated through poetic language that gestures toward metaphysical insight without reducing it to philosophical abstraction.

## Consciousness and Spiritual Memory in *The Prelude*

If *Tintern Abbey* offers the most concentrated statement of Wordsworth's philosophy of nature, *The Prelude* represents its most extensive and reflective development. Written over many years and revised throughout Wordsworth's life, the poem traces the growth of the poet's mind from childhood through maturity. Yet the narrative of personal development in *The Prelude* is not merely autobiographical. It is fundamentally philosophical. Wordsworth presents the evolution of the human mind as inseparable from its relationship with the natural world.

The poem repeatedly portrays nature as an active participant in the formation of consciousness. Childhood experiences of mountains, rivers, storms, and forests become moments through which the young mind awakens to deeper awareness. Rather than serving as passive scenery, the natural environment acts as a formative power shaping the imagination. As Jonathan Bate observes, Wordsworth's poetry transforms nature from an object of aesthetic appreciation into a dynamic presence that educates and moulds the human mind (Bate 78). One of the most famous episodes illustrating this idea is the "boat-stealing episode" in Book I of *The Prelude*. In this scene, the young Wordsworth takes a boat from the shore and rows across the lake beneath a darkening sky. At first, the experience is exhilarating. The boy feels a sense of freedom and triumph as he moves across the water. Yet this feeling changes dramatically when he notices a towering cliff rising behind him. The mountain appears almost alive, as if pursuing him with silent power.

This moment introduces one of Wordsworth's central insights: nature possesses an agency that commands moral and spiritual attention. The boy returns the boat and walks home in a state of awe and reflection. For days afterward, the memory of the mountain lingers in his mind. The experience becomes a formative moment through which the young poet recognises the profound presence of nature. Critics have frequently interpreted such episodes as expressions of Romantic sublimity. Yet the philosophical implications extend further. The experience described in *The Prelude* resembles an encounter with a presence that transcends the individual self while simultaneously shaping it. The natural world becomes a medium through which consciousness encounters a reality larger than itself.

In Indian philosophical traditions, particularly Advaita Vedanta, encounters with nature are sometimes described as occasions through which the mind glimpses the deeper unity of existence. The Upanishads emphasise that knowledge of reality emerges not merely through intellectual reasoning but through experiential awareness of the relationship between self and world (Deutsch 63). Wordsworth's poetic reflections often express a comparable insight, though articulated through imaginative rather than philosophical language. Another key idea developed in *The Prelude* is the role of memory in sustaining spiritual awareness. Wordsworth repeatedly suggests that moments of heightened perception experienced in youth continue to influence the mind throughout life. These experiences remain stored within memory, shaping the moral and imaginative development of the individual.

The importance of memory in Wordsworth's philosophy has been widely discussed by Romantic critics. M. H. Abrams argues that memory functions in Wordsworth's poetry as a bridge between immediate sensory experience and reflective understanding (Abrams, *Natural Supernaturalism* 101). Through memory, moments of intense perception are transformed into sources of enduring spiritual insight.

This idea bears an intriguing resemblance to the Upanishadic emphasis on inward realisation. Vedantic philosophy suggests that the deepest truth about existence is not acquired externally but recognised internally through reflection and awareness. Spiritual insight arises when the mind becomes attentive to its own deepest nature (Radhakrishnan 95).

In *The Prelude*, Wordsworth frequently describes memory as a source of illumination that reveals the deeper significance of earlier experiences. The poet revisits moments from childhood not merely as nostalgic recollections but as stages in the gradual awakening of consciousness. Each encounter with nature contributes to the formation of a mind capable of perceiving the unity underlying the natural world. This philosophical trajectory culminates in Wordsworth's conviction that the human mind and nature exist in reciprocal relationship. Nature shapes the development of consciousness, while the mind interprets and transforms natural experience into moral and imaginative meaning. The resulting vision portrays the universe as a dynamic interaction between internal awareness and external reality.

Such a vision aligns closely with the idea of sacred consciousness explored earlier in this study. Wordsworth's poetry suggests that the deepest experiences of nature reveal a unity between the observing mind and the living world. This unity forms the philosophical foundation of his nature poetry and provides a framework through which his reflections on childhood, memory, and imagination acquire broader metaphysical significance.

### **Childhood Vision and Metaphysical Insight in *Ode: Intimations of Immortality***

If *The Prelude* explores the development of consciousness across the span of a lifetime, *Ode: Intimations of Immortality from Recollections of Early Childhood* focuses more specifically on the unique vision associated with childhood. The poem begins with a sense of loss. The speaker observes that the natural world no longer appears with the same radiant intensity it possessed during youth. The landscapes remain beautiful, yet something essential seems diminished.

Wordsworth famously describes this condition as the fading of a "celestial light" that once illuminated the world. The poem suggests that childhood perception possesses a special capacity for spiritual insight. As individuals grow older, this intuitive awareness gradually recedes, replaced by the practical concerns of adult life. Romantic critics have interpreted this theme in various ways. Some view it as an expression of nostalgia for the imaginative freedom of childhood. Others understand it as a philosophical reflection on the relationship between innocence and experience. Yet the poem also introduces a more profound metaphysical suggestion.

Wordsworth proposes that the visionary quality of childhood perception may originate from a deeper connection between the human soul and the spiritual foundation of reality. In one of the poem's most famous passages, he writes that the soul comes into the world "trailing clouds of glory" from a divine source.

The imagery evokes the idea that human consciousness participates in a reality that precedes ordinary worldly experience. Childhood vision represents a lingering awareness of this connection, an awareness that gradually fades as individuals become absorbed in social and practical concerns.

This notion resonates strikingly with certain themes found in Indian philosophical traditions. The Upanishads frequently describe the human self as fundamentally identical with Brahman, the universal ground of being. Spiritual ignorance arises when individuals identify exclusively with their physical or social identities, forgetting the deeper unity between the self and the cosmos (Olivelle 77). Although Wordsworth does not explicitly reference such philosophical doctrines, the structure of his poetic intuition reflects a comparable insight. The child perceives the world as alive with spiritual presence because the boundaries between self and world have not yet hardened into rigid conceptual distinctions.

As adulthood progresses, these distinctions become more firmly established. The adult mind learns to categorise, analyse, and control the environment. While such intellectual development

enables practical mastery of the world, it also distances consciousness from the intuitive sense of unity experienced during childhood. Yet Wordsworth does not present this loss as absolute. The poem ultimately affirms that traces of childhood vision remain accessible through memory, imagination, and reflection. Although the full intensity of early perception cannot be recovered, the mature mind can still recognise the deeper significance of those experiences.

The closing stanzas of the ode celebrates this possibility. Wordsworth declares that the human spirit retains an enduring connection to the natural world and that moments of reflective insight can reveal the spiritual continuity underlying existence. Even in adulthood, the mind can perceive “the primal sympathy” linking humanity with the broader universe. This affirmation reinforces the philosophical perspective developed throughout Wordsworth’s poetry. Nature becomes a medium through which the human mind encounters the deeper structure of reality. Childhood vision provides the first glimpse of this unity, while mature reflection allows individuals to reinterpret those experiences within a broader philosophical framework.

In this sense, *Ode: Intimations of Immortality* complements the narrative of development presented in *The Prelude*. Both poems portray the evolution of consciousness as a process through which individuals gradually recognise their participation in a living universe. The loss of childhood vision becomes the starting point for a more reflective understanding of spiritual unity.

### **Wordsworth and Vedantic Non-Duality**

The philosophical parallels between Wordsworth’s nature poetry and Vedantic thought do not imply direct intellectual influence. Wordsworth did not study the Upanishads in the systematic manner later associated with American Transcendentalists such as Emerson or Thoreau. Nevertheless, the conceptual similarities between Romantic nature mysticism and Advaita Vedanta invite comparative reflection.

Vedantic philosophy proposes that the apparent diversity of the world arises from the limitations of ordinary perception. At the deepest level of reality, existence is unified. The individual self, when understood in its true nature, is identical with the universal principle that sustains the cosmos. This insight dissolves the perceived separation between subject and object (Deutsch 71). Wordsworth’s poetry repeatedly gestures toward a comparable vision. His descriptions of nature emphasise the presence of a unifying force that permeates both the natural world and the human mind. The famous lines from *Tintern Abbey* describing a “motion and a spirit that impels / All thinking things, all objects of all thought” suggest a universe animated by a single underlying reality.

From a comparative philosophical perspective, such passages can be interpreted as poetic expressions of non-dual awareness. Wordsworth does not formulate a systematic metaphysical doctrine, yet his poetry evokes experiences in which the boundary between self and world becomes permeable. The mind perceives itself as participating in a broader field of existence that transcends individual identity. Comparative philosophy has emphasised that similar metaphysical intuitions often arise in different cultural contexts because they address universal questions about consciousness and reality. Wilhelm Halbfass notes that cross-cultural philosophical dialogue frequently reveals parallel insights that emerge independently within distinct intellectual traditions (Halbfass 181).

In the case of Wordsworth, the experience of unity arises through sustained engagement with the natural world. The poet’s encounters with landscapes generate moments of perception in which the ordinary distinctions between observer and environment dissolve. These experiences become the foundation of his poetic philosophy. The significance of recognising such parallels lies not

in establishing historical influence but in expanding the interpretive framework through which Romantic poetry is understood. Reading Wordsworth alongside Vedantic philosophy allows scholars to appreciate the metaphysical depth of his reflections on nature and consciousness.

Moreover, this comparative perspective highlights the broader relevance of Wordsworth's poetry within global intellectual history. Romanticism has often been interpreted as a specifically European movement responding to the cultural transformations of the late eighteenth century. Yet the philosophical concerns explored by Romantic writers resonate with questions addressed in many other intellectual traditions. Wordsworth's poetry thus becomes part of a larger conversation about the relationship between consciousness and the cosmos. His reflections on nature articulate a vision of sacred consciousness in which the human mind recognises its participation in the living unity of the world.

By examining these philosophical resonances, we gain a deeper appreciation of the intellectual richness of Romantic nature poetry. Wordsworth's work does not merely describe landscapes; it explores the metaphysical significance of the human encounter with nature. Through poetic language, he articulates an intuition that the boundaries separating self, world, and spirit may ultimately belong to the realm of perception rather than to the deeper structure of reality.

### **Romantic Ecology and Vedantic Cosmology**

The philosophical relationship between Wordsworth's nature poetry and Vedantic thought becomes even more illuminating when examined through the lens of ecological philosophy. In recent decades, scholars of environmental humanities have revisited Romantic literature as an important intellectual precursor to modern ecological consciousness. Romantic poets, particularly Wordsworth, articulated a view of nature that emphasised interconnectedness, moral responsibility, and the intrinsic value of the natural world. These ideas resonate strikingly with philosophical perspectives found within Indian cosmological traditions.

Romantic ecology, as Jonathan Bate argues, emerges from the recognition that nature cannot be understood merely as an external resource or aesthetic object. Instead, it represents a living system in which human beings are deeply embedded (Bate 83). Wordsworth's poetry repeatedly expresses this sense of belonging. His landscapes are not presented as distant scenery but as environments in which the human mind participates and evolves. This ecological sensibility appears in many passages of Wordsworth's poetry where natural processes are depicted as dynamic and interconnected. Rivers, forests, winds, and mountains are portrayed as active forces that influence human experience. Such representations challenge the Enlightenment conception of nature as a passive mechanism governed solely by physical laws. Instead, Wordsworth portrays nature as possessing an internal vitality that invites reverence and reflection.

A comparable cosmological understanding can be found in the philosophical traditions of Vedanta. The Upanishads describe the universe as a manifestation of Brahman, the ultimate reality that underlies all forms of existence. Rather than separating the human self from the natural world, Vedantic thought situates both within a unified cosmic order. All beings are expressions of the same underlying reality, and the recognition of this unity forms the foundation of spiritual knowledge (Radhakrishnan 102). From this perspective, the world is not a collection of isolated objects, but a network of relationships grounded in a shared ontological source. Human consciousness, natural phenomena, and cosmic processes are interconnected aspects of the same fundamental reality. Such a worldview naturally encourages an ethical orientation toward the environment, since harming nature would ultimately mean harming the larger unity of which humanity itself is a part.

Wordsworth's poetic philosophy often reflects a similar ethical awareness. His poems emphasise the moral and emotional consequences of alienation from nature. Industrialisation, urban expansion, and social upheaval during the Romantic period generated a growing sense that modern society was losing its connection with the natural world. Wordsworth responded to these transformations by advocating a renewed attentiveness to nature's formative power.

For Wordsworth, encounters with nature restore balance to the human mind. They cultivate humility, imagination, and moral sensitivity. Such experiences reveal that human existence is not autonomous but interdependent with the broader environment. The recognition of this interdependence constitutes a central principle of ecological thinking. Comparative scholars have noted that Indian cosmological traditions similarly emphasise the sacred dimension of nature. Rivers, mountains, forests, and animals frequently appear within religious texts not merely as physical entities but as expressions of cosmic order. The natural world becomes a site through which individuals can perceive the unity of existence (Flood 137).

Although Wordsworth's poetry does not employ religious symbolism in the same way as traditional Indian cosmology, the underlying intuition remains comparable. Nature serves as a medium through which individuals encounter a presence that transcends ordinary perception. This presence is not external to the world but permeates its forms and processes. Consequently, Wordsworth's ecological vision aligns with a broader philosophical understanding of nature as sacred. Sacredness in this context does not necessarily imply institutional religion. Instead, it refers to the recognition that existence possesses intrinsic value beyond utilitarian calculation. The natural world becomes worthy of respect because it participates in the deeper unity of being.

Modern environmental thinkers have increasingly recognised the relevance of such philosophical perspectives. The ecological crises of the contemporary world often stem from conceptual frameworks that treat nature as a commodity rather than a living system. Romantic literature provides an alternative vision that emphasises harmony, interdependence, and reverence for the natural environment. When read alongside Vedantic cosmology, Wordsworth's poetry reveals a philosophical depth that anticipates many of these ecological insights. Both traditions emphasise that the human self is not isolated from the world but participates in a larger web of existence. Recognising this unity becomes the foundation for ethical engagement with nature.

Thus, the comparison between Romantic ecology and Vedantic cosmology enriches our understanding of Wordsworth's poetic philosophy. It demonstrates how literary imagination can intersect with metaphysical reflection, producing visions of nature that transcend cultural boundaries.

### **Comparative Philosophy of Nature**

The parallels between Wordsworth's poetry and Upanishadic philosophy invite a broader reflection on the possibilities of comparative literary and philosophical study. Comparative philosophy does not seek to erase cultural differences or impose uniform interpretations upon distinct traditions. Instead, it explores the ways in which diverse intellectual cultures address similar existential questions.

One of the central concerns shared by both Romanticism and Vedantic philosophy is the relationship between consciousness and reality. Human beings experience the world through perception, yet the nature of this relationship remains philosophically complex. Is the mind separate from the external world, or does consciousness participate in a deeper unity with existence?

The Upanishads respond to this question through the doctrine of non-duality. According to Advaita Vedanta, the apparent separation between subject and object arises from ignorance of the true nature of reality. When this ignorance dissolves, the individual recognises that the self is identical with Brahman, the universal ground of existence (Deutsch 82).

Wordsworth approaches the same philosophical question through poetic experience rather than systematic argument. His encounters with nature frequently lead to moments in which the distinction between observer and environment becomes less pronounced. The poet senses a presence that exists simultaneously within the natural world and within human consciousness. This poetic intuition does not constitute a formal philosophical doctrine. Nevertheless, it reveals a profound awareness of the interconnectedness between mind and world. Wordsworth's language often emphasises continuity rather than separation. Nature and consciousness appear as mutually sustaining aspects of a single living system.

Comparative scholars have suggested that such parallels illustrate the universality of certain philosophical insights. Human beings across cultures have repeatedly sought to understand the relationship between self and cosmos. Although the conceptual frameworks used to articulate these insights differ, the underlying questions remain remarkably similar (Halbfass 193). The significance of these parallels lies in their ability to expand interpretive perspectives. When Romantic poetry is examined solely within European intellectual traditions, its philosophical implications may appear limited to the historical context of eighteenth- and nineteenth-century thought. Comparative analysis reveals that Romantic ideas about nature and consciousness resonate with broader global traditions of metaphysical reflection.

Such an approach does not diminish the originality of Wordsworth's poetry. Instead, it highlights the capacity of poetic imagination to articulate insights that transcend cultural boundaries. Poetry often expresses philosophical intuitions in forms that remain accessible across different intellectual traditions. Wordsworth's reflections on nature, memory, and consciousness exemplify this capacity. His poetry invites readers to reconsider their relationship with the natural world and to recognise the possibility of deeper unity underlying everyday experience. By drawing attention to these philosophical dimensions, comparative analysis enriches our appreciation of Romantic literature.

Furthermore, the dialogue between Romanticism and Vedantic philosophy demonstrates the value of interdisciplinary scholarship. Literature, philosophy, and religious studies intersect within this field of inquiry, creating opportunities for new interpretations of familiar texts. The study of comparative philosophy also carries contemporary relevance. In an increasingly interconnected world, intellectual traditions from different cultures interact more frequently than ever before. Understanding the similarities and differences between these traditions can foster deeper appreciation of global philosophical diversity.

Wordsworth's poetry, when placed within such a comparative framework, emerges not only as a cornerstone of English Romanticism but also as a participant in a wider conversation about the nature of consciousness and existence.

## Conclusion

The poetry of William Wordsworth occupies a unique position in the intellectual history of Romanticism. His reflections on nature, memory, and consciousness extend beyond aesthetic description to explore fundamental philosophical questions about the relationship between the human mind and the universe. Through sustained engagement with the natural world, Wordsworth developed a poetic philosophy that emphasises unity, interconnectedness, and spiritual awareness. This study has examined how several of Wordsworth's major works,

including *Tintern Abbey*, *The Prelude*, and *Ode: Intimations of Immortality*, articulate a vision of nature that resonates with philosophical insights found in the Upanishads and Advaita Vedanta. These resonances do not suggest direct intellectual borrowing but rather reveal conceptual affinities that illuminate the metaphysical depth of Wordsworth's poetic imagination.

In Wordsworth's poetry, nature functions as a medium through which consciousness encounters a presence that transcends ordinary perception. The natural world appears animated by a unifying force that connects human awareness with the broader cosmos. Moments of heightened perception enable the poet to glimpse this unity, transforming encounters with landscapes into experiences of philosophical significance. Vedantic philosophy offers a parallel understanding of existence. The Upanishads describe the ultimate reality of the universe as a non-dual unity in which individual consciousness and universal being are fundamentally identical. Spiritual insight arises when individuals recognise this unity within their own awareness.

Comparing these perspectives highlights the remarkable capacity of poetic language to express metaphysical intuitions. Wordsworth's descriptions of nature often evoke experiences that resemble the Vedantic realisation of unity between self and world. Although articulated within different cultural and intellectual contexts, both traditions emphasise the interconnectedness of existence. The comparison also sheds light on the ecological dimension of Wordsworth's poetry. By portraying nature as a living presence that shapes human consciousness, Wordsworth anticipates modern ecological thinking. His work encourages readers to recognise the ethical significance of their relationship with the natural environment. Ultimately, Wordsworth's poetry invites a reconsideration of humanity's place within the cosmos. Rather than existing as detached observers of the natural world, human beings appear as participants in a larger web of life. The recognition of this unity forms the foundation of what may be described as sacred consciousness.

Through the imaginative power of poetry, Wordsworth articulates a vision of existence in which nature, mind, and spirit converge. This vision continues to resonate with contemporary readers, offering insights that remain relevant in both philosophical and ecological discourse.

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