

Analysis Prelude Book 1: Introduction — Childhood and School-Time
The autumn day is lovely. The poet has finally made it back to the cherished Lake District, where he spent his early and teenage years, after being cooped up in London for too long, according to his own account. Due to the poem's continuous backward and forward temporal jumps, it is challenging to determine his age at the beginning. Wordsworth begins the first book with a mature point of view. The poem's body uses flashbacks to illustrate how the poetic imagination develops in youth. This content is combined with the poet's mature perspectives on philosophy and art, which were prevalent during the composition and iterative rewriting of *The Prelude*, approximately from 1799 to 1850.

Wordsworth finds solace in returning to nature. He instantly associates the absence of civilization's burdens with spiritual liberation. Predictions of an upcoming era of hope and innovation swiftly replace feelings of careless freedom and aimlessness. Wordsworth abruptly visualizes the landlady's cottage, where he had stayed as a schoolboy, in the delectable silence. He remembers having hints of his future grandeur even at that time.

His desire to produce a meaningful piece of art necessitates retraining his intellect, which has lately become numb due to society's artificiality. He compares the poet to a lover, mentioning in passing the poet's usual moodiness. Wordsworth evaluates his abilities and concludes that he possesses the three essential components of creativity: a living soul, an understanding of the fundamental laws of things, and a wealth of meticulous observations of the natural world. He dismisses merely anecdotes from his own past, as well as historical and martial themes.

Dr. Vandana Singh

What he's looking for instead is "some philosophic song that cherishes our daily life." Next, questions concerning the maturity of his opinions are raised against him. After recording such views, his analysis will be useless if they drastically shift. He believes that if he goes back and examines the concepts he developed as a youngster and follows their development until early adulthood, he will discover whether they have any enduring validity or permanency.

He recalls some of his early pastimes, such as swimming in the river (wearing a bare-naked primitive outfit), climbing, and raiding bird nests when out at night. In his presentation of basic education, he emphasizes how crucial it is for children to respond to every movement that their natural surroundings take. Nature instills morals in children in this way. Wordsworth's theological discussion of nature establishes the poem's tone. It is a terrific and awesome intelligence, in his opinion. Sometimes he uses natural objects as emblems of his emotions to convey his mood to the reader.

The poet recounts, in a well-known and colorful passage, how, as a young man, he stole a boat and rowed across Ullswater Lake one night. At the height of this experience, he pictured a peak on the other side of the lake as a presence that arose and threatened him for his transgression of stealing the boat. He admits that for a while afterward, he found it difficult to make sense of a pantheistic idea that had been bothering him. He talks on what he refers to as the universe's spirit. He appreciates enduring aspects like life and nature while criticizing the remnants of civilization.

In a more literal segment, he describes his childhood activities, including games of cards and tick-tack-toe played in front of the peat fire and winter ice games with a group of friends. Above all, though, he

Dr. Vandana Singh

made an effort to spend as much time as possible outside throughout the year so that nature could continue to educate him. He is especially disturbed when he recalls how some of the views in Westmoreland, especially the sea, made him quite happy even though he had never experienced such delight before. Given that beauty endures forever, it's possible that he developed a fondness for such vistas during a past life. After that, he goes on to formulate a romantic theory of aesthetics. According to him, some people produce great works of art because they are able to recognize the magical urgency in ordinary objects as they are going about their daily lives. Beyond their common and useful function, insignificant things acquire a critical meaning. They imply that the universe is huge and harmoniously designed to the cleric, the idealistic philosopher, and the practitioner of the fine arts. This oneness of all things, however, is incomprehensible to the layman, who needs to be made aware of the concept.



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