

Education Movements and William Wordsworth

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Abstract

The seventeenth and early eighteenth centuries experienced major educational movements, including orthodox religious formalism and rationalistic formalism of the Enlightenment. Toward the end of the latter century, however, naturalist and individualist views of education began to counter formalism, inspired by poets and philosophers like William Wordsworth and Jean Jacques Rousseau. This article focuses on Wordsworth's poetry to show how his philosophy of moral and spiritual development of the individual helped to establish faith in Nature as a basis of moral guidance of education. Wordsworth believed that education is a process of natural growth of the student, and the teacher, like a gardener, should be a watchful guide on the side, not a sage on the stage. The child, engaged in real life situations and exposed to good role models, comes to understand the need for sharing, kindness, honesty, diligence, loyalty, courage, and other virtues. The article concludes by showing the value of the above philosophy for our time. In the 21st century, the business world of global capitalism threatens to reduce humanity to mere products or commodities and knowledge has become a mere market entity. Under these circumstances, William naturalistic philosophy of education can strengthen education against the capitalist threat.

Keywords: Education, Religious formalism, The Enlightenment, Naturalism, William Wordsworth

Up until the Enlightenment, social ideals favoured the view that conformity to social norms and the development of memory are the most important component

for the success of education. The child was expected to imitate his/her seniors by memorizing whatever subject matter of education is provided for them. It was assumed that they will become educated when they are able to mimic the adults and follow their expectations. In literature, the child appeared--if at all--in a way that an adult would view from his/her perspective; he talked, thought, and acted as an adult. He approached the study of grammar from the same logical point of view of the adult, memorizing the same formal use of words and following the demands of organized religion and society.

In the above context, William Wordsworth (along with a few other poets and some major philosophers like Jean Jaques Rousseau) opposed the established view of learning, thereby developing a moral view of education as something to be cultivated in response to Nature and built on the power of the independent mind of individuals. The idea is not that institutionalized education shouldn't exist; as Wordsworth's major poems show, his argument is that moral and spiritual development can be attained from close proximity to Nature, rather than following whatever habits and traditions the society has developed over time. Wordsworth conceived of Nature as an educational guide, and enshrined it with moral and spiritual values situated in the individual. This article seeks to show how education that places subject matter in its natural setting and presents it in a natural way is more effective than artificial analysis and abstractions of language. Through a discussion of Wordsworth's relevant poetry, I will show how the Romantic tradition holds that morality is inherent in natural mode of life and learning. The child, engaged in real life situations and exposed to good role models, comes to understand the need for sharing, kindness, honesty, diligence, loyalty, courage, and other virtues.

Wordsworth himself was a product of formal schooling. So, his criticism of formal education was not of the curriculum, but of the process of mechanical teaching. It is worth noting that medical and psychological research has continued to find physical and psychological benefits for controlled exposure to natural environments. Current systems of modern living, including urban living, nuclear families, and mainstream education may be doing students a disservice by not educating them at least for a time by exposing them to nature-based lifestyle and knowledge. Over time, societies have lost their indigenous peoples and cultures, so there is an important role for outdoor education in the next century to experientially reconnect post-industrial 21st century societies with more basic, autonomous systems of living. Revisiting some of the foundational thinkers of naturalistic view of education can help us rekindle discussions about how outdoor education can enhance institutionalized traditional education. As the rest of this article shows, there is much that educators and educational policy makers can learn from William Wordsworth's view of education as reflected in poems like "Lines Composed a few Miles above Tintern Abbey" (1798), "Three Years she Grew in Sun and Shower" (1799), "Ode to Duty" (1805), and "The Tables Turned" (1798), concentrate hugely on this philosophy of education.

Prior Education Movements

In the seventeenth and early eighteenth centuries, there were two major education movements: the orthodox religious formalism and the Enlightenment. Religious formalism is traced to pietism in Germany, Jansenism in France, and Puritanism in England. Puritanism and pietism focused on the simplicity of non-ritualistic devotion, and the gravity of an intensely sacred life, which found its manifestation in the rigid conduct of everyday life. Jansenism opposed the ritual practice of religion that was in strong contrasts to the beliefs and practices of the Roman Catholic Church. These reform movements had disintegrated into a type of life where ideals which were impossible to follow by the general people or even by the majority of their disciples. These ideals made the simplest enjoyments and desires heinous sins. A notable gap was visible between profession of beliefs and action, between faith ceremoniously accepted and life actually lived. The resulting double standard was detested by those who honestly believed in the authenticity of human nature. The restrictive view life had enormous implications for a free and full development of the individual through learning.

In the eighteenth century, two major movements took place against the orthodox religious formalism. The first protest was the intellectual revolt against repression; the second was the revolt of the multitudes for the rights of the common man. Philosophically, these two movements had much in common and are often included together. Yet, in certain vital issues, like tradition and aristocracy, there was a major difference between them. This difference gave birth to the naturalistic movement, and distinguishes the latter half of the eighteenth century from the first half. There were a diversity of forces behind the reactions against traditional view of society and education. The quiet, timid, even pious John Locke, an early proponent of the movement, the satirical François-Marie Voltaire and Jonathan Swift, the formalistic Alexander Pope and Lord Chesterfield, the emotionalistic Jean Jacques Rousseau and William Wordsworth, the anarchistic George Jacques Danton and Maximilien Robespierre – all participated in these two movements. Thus, in some respects, the greatest diversity of ideas and methods were represented in both the movements. But one common force behind the naturalistic revolution is the increasing impulse to break away from tradition and its restrictive view of life and learning.

The intellectual movement of the early eighteenth century, called the Illumination or the Enlightenment, was unable to truly liberate the individual in spite of its focus on the individual's intellectual capacity. At the time, the term *illuminati* claimed a greater conviction and is applied to the group of philosophers, theological writers, and freethinkers. Though the new movement was a most notable step in the development of human thought, it was, in hindsight, but a new type of formalism. This eighteenth century formalism was materialistic, skeptical and rationalistic as the former had been devotional – or at least ceremonial. Since eighteenth century, formalism's ethics consisted of the compliance of form and the defense of proper outward appearance, it might have permitted gross immorality, as is demonstrated by the literature of the time.

Rejecting the practices of Puritanism and pietism as hypocrisy, Enlightenment often revealed religion as superstition and became openly irreligious or skeptical of organized religion. Hume and Gibbon in England, Voltaire and the encyclopaedists in France are few who interpreted life from that position. Indeed, the aim of the Enlightenment was to liberate the mind from the control of religion, to form the ethical personality of the individual, to establish the rational freedom of man, to eliminate the absolutism over thought. Enlightenment placed great faith in the intellect of the individual, in impartiality about the state, in liberty of political action, and in the rights of man. Freedom of thought, liberty of conscience, adequacy of reason for the ways of life, were the mottos and the keys of understanding of the Enlightenment.

Unfortunately, the intellectualism and the patrician tendency of the Enlightenment had developed into a formalism of skepticism, of selfish indifference, of elegant social interaction, of affected forms, of an artificial society. Because of its artificiality, it had destroyed most of the approaches to natural mode of living, and through its cosmopolitanism it had lost most local indigenous cultural practices. The propaganda of the Enlightenment had not been limited to a single country; literature first came to be cosmopolitan through Locke, Pope, and the novelists of England, through Voltaire and the encyclopaedists of France and the philosophers of Germany. That cosmopolitanism was, however, parochial and imperialistic rather than recognizing the diversity of cultures and worldviews. The pretentious superiority of the learned class developed into a formalism that was no less repressive to the common people and no less oppressive to many. The society banished simplicity as a mark of vulgarity and spontaneity as a mark of irrationality. The formalism that Enlightenment inherited is well clarified in its conception of morality, of politeness, and of sympathy exposed in Lord Chesterfield's *Letters* (1774).

The later eighteenth century, weary of the formalism of both pre-Enlightenment and Enlightenment eras, was directed to a new purpose of the naturalistic tendency in education driven by the intellectual leadership of Rousseau and Wordsworth.

Wordsworth's View of Education

Let us begin with one of William Wordsworth's most widely read poems, "Three Years she Grew in Sun and Shower," which is a part of his *Lucy Poems* (Wordsworth, 1798):

Three years she grew in sun and shower,
Then Nature said, "A lovelier flower
On earth was never sown:
This child I to myself will take :
She shall be mine, and I will make
A Lady of my own.

"Myself will to my darling be

Both law and impulse; and with me
The Girl, in rock and plain,
In earth and heaven, in glade and bower
Shall feel an overseeing power
To kindle or restrain.

\...\

“And vital feelings of delight
Shall rear her form to stately height,
Her virgin bosom swell;
Such thoughts to Lucy I will give
While she and I together live

Here in this happy dell.” (1—12, 31—36; pp. 126-131)

Besides being a work of art, the poem also has an educational message. As the poem develops, it shows how Lucy will be brought up to be a “Lady.” Nature promises to nurture and educate Lucy by prevailing upon her growth as an “overseeing power.” It will also inculcate the virtues of grace, dignity, stateliness, peace and beauty in her. In being both law and impulse for Lucy, Nature will produce in her an integrated balance of spontaneity and self-control. There is spirituality, a supernatural aspect that is only hinted at. It is more a fusing together of spirits that eventually becomes literal with Lucy's death when she becomes one with Nature wholly – in mind and body. The promise Nature made to educate Lucy has been fulfilled because Lucy reached her maturity foretold by Nature.

In the poem “Lines Composed a Few Miles above Tintern Abbey,” Wordsworth (1798) suggests his spiritual relationship with Nature, which he believes will be a part of him until he dies. Wordsworth departs from the present moment to describe how his memories of the scene inspired and sustained him over the previous five years. Life away from Nature is described as being “in lonely rooms, and “mid the din \Of towns and cities” (26—27, pp. 126-131). Meanwhile, Nature is described with almost religious fervor: Wordsworth (1798) uses words such as 'sublime,’ “blessed,” and “serene.” He refers to a “blessed mood” (38—42, pp. 126-131) twice, emphasizing his spiritual relationship with nature. Interestingly, while Wordsworth (1798) uses many words related to spirituality and religion in this poem, he never refers to God or Christianity. It seems that nature is playing that role in this poem, especially at the end of the second stanza, when he describes a sort of transcendent moment:

Until, the breath of this corporeal frame,
And even the motion of our human blood
Almost suspended, we are laid sleep
In body, and become a living soul:
While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things. (44—50, pp. 126-131)

He begins to consider what it would mean if his belief in his connection to Nature were misguided, but stops short. Seeming not to care whether the connection is

valid or not, he describes the many benefits that his memories of nature give him. At the end of the stanza he addresses the Wye River: “How oft, in spirit, have I returned to thee \ O sylvan Wye! Thou wanderer through the woods, \ How often has my spirit returned to thee!” (57—59, pp. 126-131).

Wordsworth (1798) explains the pleasure he feels at being back in the place that has given him so much joy over the years. He is also glad because he knows that this new memory will give him future happiness: “in this moment there is life and food \ for future years.” (66—67, pp. 126-131). He goes on to explain how differently he experienced Nature five years ago when he first came to explore the area. During his first visit he was full of energy:

\.. \ like a roe
I bounded o'er the mountains, by the sides
Of the deep rivers, and the lonely streams,
Wherever Nature led: more like a man
Flying from something that he dreads, than one
Who sought the thing he loved. For Nature then
(The coarser pleasures of my boyish days,
And their glad animal movements all gone by)
To me was all in all.--I cannot paint
What then I was. 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; a feeling and a love,
That had no need of a remoter charm,
By thought supplied, nor any interest
Unborrowed from the eye. (69—85, pp. 126-131)

Wordsworth (1798) highly value this period of his life, and he remembers it with a somewhat nostalgic air, although he admits that in this simpler time in the phrase “The coarser pleasures of my boyish days” (75) that he was not so sophisticated as he is now. In the present, he is weighed down by more serious thoughts. He alludes to a loss of faith and a sense of disheartenment. This transition is widely believed to refer to his changing attitude towards the French Revolution. Having visited France at the height of the Revolution, he was inspired by the ideals of the Republican movement. Their emphasis on the value of the individual, imagination, and liberty inspired him and filled him with a sense of optimism. By 1798, however, Wordsworth was already losing faith in the movement, as it had by then degenerated into widespread violence. Meanwhile, as France and Britain entered the conflict, he was prevented from seeing his family in France and lost his faith in humanity's capacity for harmony. He turns to Nature to find the peace he cannot find in civilization.

Wordsworth (1798) quickly sets his current self apart from the way he was five years previously, saying, “That time is past.” At first, however, he seems almost melancholy about the change: “And all its aching joys are now no more, \

And all its dizzy raptures.” (86—87, pp. 126-131). Over the previous five years, he has developed a new approach to nature:

For I have learned
To look on Nature, not as in the hour
Of thoughtless youth, but hearing oftentimes
The still, sad music of humanity. (91—94, pp. 126-131)

As a more sophisticated and wiser person with a better understanding of the sad disconnection of humanity, Wordsworth (1798) feels a deeper and more intelligent relationship with Nature:

And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused. (96—99, pp. 126-131)

This “presence” could refer to God or some spiritual consciousness, or it could simply refer to the unified presence of the natural world. In the interconnectedness of Nature, Wordsworth finds the sublime harmony that he cannot find in humankind, and for this reason he approaches Nature with an almost religious fervor.

“Ode: Intimations of Immortality from Recollections of Early Childhood” (1803-1806) is a long and rather complicated poem about Wordsworth's connection to nature and his struggle to understand humanity's failure to recognize the value of the natural world. The poem is elegiac in that it is about the regret of loss. Wordsworth is saddened by the fact that time has stripped away much of nature's glory, depriving him of the wild spontaneity he exhibited as a child.

Wordsworth believes that the loss stems from being too caught up in material possessions. As we grow up, we spend more and more time trying to figure out how to attain wealth, all the while becoming more and more distanced from Nature. The poem is characterized by a strange sense of duality. Even though the world around the speaker is beautiful, peaceful, and serene, he is sad and angry because of what he (and humanity) has lost. Because Nature is a kind of religion to Wordsworth, he knows that it is wrong to be depressed in nature's midst and pulls himself out of his depression for as long as he can. The poet continues to be a part of the joy of the season, saying that it would be wrong to be 'sullen \ While Earth herself in adorning, \ And the Children are culling \ On every side, \ In a thousand valleys far and wide.” (43-48, pp.245-252). However, when he sees a tree, a field, and later a pansy at his feet, they again give him a strong feeling that something is amiss. He asks, “Whither is fled the visionary gleam? \ Where is it now, the glory and the dream?” (57-58, pp.245-252)

Wordsworth (1798) examines the transitory state of childhood in the later part of the poem. He is pained to see a child's close proximity to Nature being replaced by a foolish acting game in which the child pretends to be an adult before he actually is. Instead, Wordsworth wants the child to hold onto the glory of Nature that only a person in the flush of youth can appreciate. The poet sees (or imagines) a six-year-old boy, and foresees the rest of his life. 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 and pride \ The little Actor cons another part” (102—103, pp.245--252). It seems to the speaker that his whole life will essentially be “endless imitation.” 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 an adult. He asks him, “Why with such earnest pains dost thou provoke \ The years to bring the inevitable yoke, \ Thus blindly with thy blessedness at strife?” (124—126, pp.245--252). He 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.

Hence is 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 might water rolling evermore. (162—168, pp.245--252)

At the end of the poem, Wordsworth(1798) experiences a surge of joy at the thought that his memories of childhood will always grant him a kind of access to that lost world of instinct, innocence, and exploration. In the tenth stanza, bolstered by this joy, he urges the birds to sing, and urges all creatures to participate in “the gladness of the May” (179). He says that though he has lost some part of the glory of nature and of experience, he will take solace in “primal sympathy,” in memory, and in the fact that the years bring a mature consciousness—“a philosophic mind” (191). In the final stanza, the speaker says that this mind—which stems from a consciousness of mortality, as opposed to the child's feeling of immortality—enables him to love Nature and natural beauty all the more, for each of Nature's objects can stir him to thought, and even the simplest flower blowing in the wind can raise in him “thoughts that do often lie too deep for tears.” The effect is to illustrate how, in the process of imaginative creativity possible to the mature mind, the shapes of humanity can be found in Nature and vice-versa. (Recall the “music of humanity” in “Tintern Abbey”) A flower can summon thoughts too deep for tears because a flower can embody the shape of human life, and it is the mind of maturity combined with the memory of childhood that enables the poet to make that vital and moving connection.

Wordsworth (1798) believes that education is a process of natural growth. The teacher, like a gardener, should be a watchful guide on the side, not a sage on the stage. Wordsworth has a profound faith in the value of nature as an educator and as a moral guide. He introduced the slogan: “Let Nature be your teacher” (16, pp. 201--202). In the poem “The Tables Turned” (1798), the poet invites his friend to stop reading books; he'll become fat from being sedentary. The speaker then asks why he chooses to be so serious while outside there is a beautiful evening scene:

Up! up! my Friend, and quit your books;

Or surely you'll grow double:
Up! up! my friend, and clear your looks,
Why all this toil and trouble?
The sun above the mountain's head,
A freshening lustre mellow
Through all the long green fields has spread,
His first sweet evening yellow. (1—8, pp. 201--202)

The speaker continues, telling his friend that books are dull and tedious. Rather than reading, he should venture outside to where the linnet (a small finch) and the throstle (a song bird) are singing beautiful music containing more wisdom than any book. The two lines that follow are probably the most important in the poem: "Come forth into the light of things, \ Let Nature be your teacher" (15—16, pp. 201--202). The speaker is telling his friend that Nature has more to teach than books, and that he should go outside rather than seek refuge in dry pages:

Books! 'tis a dull and endless strife:
Come, hear the woodland linnet,
How sweet his music! on my life,
There's more of wisdom in it.
And hark! how blithe the throstle sings!
He, too, is no mean preacher:
Come forth into the light of things,
Let Nature be your teacher. (9—16, pp. 201--202)

Later, the poet tells his friend that Mother Nature is full of wealth, and that she is ready to bestow her fruits on our minds and hearts. He also says that in Nature wisdom comes from being happy and healthy, and that a person can learn more about humanity and about good and evil from a tree than from a sage:

She has a world of ready wealth,
Our minds and hearts to bless--
Spontaneous wisdom breathed by health,
Truth breathed by cheerfulness.
One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can. (17—24, pp. 201--202)

The poet suggests that even though Nature brings humanity sweet traditions of intelligence, we tend to ruin that knowledge by dissecting it. Instead, we should reject traditional science and art and simply come into Nature:

Sweet is the lore which Nature brings;
Our meddling intellect
Mis-shapes the beauteous forms of things:--
We murder to dissect.
Enough of Science and of Art;
Close up those barren leaves;
Come forth, and bring with you a heart

That watches and receives. (25—32, pp. 201--202)

It seems strange to find a poet telling his friend (and through his friend, his readers) to stop reading, and yet much of what Wordsworth is saying in “The Tables Turned” (1798) fits with the naturalistic movement, which emphasizes the importance of being a part of nature. For Wordsworth there is much more to be learned by watching, listening to, and simply taking in one's surroundings than by studying books. At the same time, there is a strong element of irony at play here. First of all, Wordsworth is making these statements in a poem, which will become (as he knew it would) a part of a book meant to be read. Even though he believes that Nature is a great teacher, he is not ready to throw away books altogether. It is important to note the poem's title “The Tables Turned.” The title leads us to believe that Wordsworth is reacting to the status quo, or to the way that people usually think, which in this case is that books are the best way to learn. In order to make the strongest statement possible, Wordsworth goes to the opposite extreme.

Wordsworth himself was a product of formal schooling. His criticism of formal school education was not that of the subject curriculum, but of the process of mechanical teaching. His ideal education seeks something more than utilitarianism, but something that seeks to promote a philosophy of life. In “Lines Written as a School Exercise at Hawkshead,” he says:

\...\ to guide the fluctuating youth
Firm in the sacred paths of moral truth,
To regulate the mind's disordered frame;
The glimmering fires of Virtue to enlarge,
And purge from Vice's dross my tender charge. (Wordsworth, 483)

Relevance of Wordsworth's Concept of Education to 21st Century

Wordsworth's idea of outdoor education was, to an extent, ahead of his time. The naturalists believe that it is better to study mathematics and science through real-world, hands-on natural methods than through the deadening modes of conceptual and verbal learning, or the repetitive practice of mathematics algorithms. Though the artificial symbols, systems and algorithms of mathematics are the source of its power, natural, real-world experiences are helpful in mathematics. But there should be no facile opposition between terms like understanding, hands-on, and real-world applications and terms like rote learning, and drill and kill. Children find joy in learning when it is their inborn interest and this learning goes deep into their understanding. As in reading, so in mathematics, artificial modes of learning are said to inhibit understanding and kill the soul whereas natural methods are said to nourish it.

Current systems of modern living including urban living, nuclear families, and mainstream education may be doing students a disservice by not educating them at least for a time by exposing them to an indigenous lifestyle and knowledge. Over time, countries have lost their indigenous peoples and cultures; they deny education the important role it could give to outdoor learning. In the face of rapid urbanization, gentrification, and automation of basic social functions such as

transportation and communication, there is a critical need to reconnect post-industrial 21st century societies with more basic and organic systems of living.

William Wordsworth says in the poem “The Tables Turned” (1798): “We murder to dissect” (20, pp. 201--202) which explains the romantic preference for integrated learning and developmental appropriateness. Education that places subject matter in its natural setting and presents it in a natural way is superior to the artificial analysis and abstractions of language. The romantic tradition holds that morality, like everything else, comes naturally. The child, engaged in real-life situations and exposed to good role models, comes to understand the need for sharing, kindness, honesty, diligence, loyalty, courage, and other virtues. In Wordsworth's poetry, nature is morally uplifting rather than merely scenic and decorative. For example, the poet states in his poem “Lines Composed a few Miles above Tintern Abbey” (1798):

\..\ Therefore am I still
A lover of the meadows and the woods,
And mountains; and of all that we behold
From this green earth; of all the mighty world
Of eye, and ear — both what they half create,
And what perceive; 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. (103—112, pp.126--131)

Wordsworth outlines his understanding of consciousness. Like other Romantic poets, Wordsworth imagines that consciousness is built out of subjective, sensory experience. What he hears and sees (“of all that we behold...\ of all the mighty world\ Of eye and ear”) creates his perceptions and his consciousness (“both what they half-create, \ And what perceive”). The “language of the sense”—his sensory experiences—are the building blocks of this consciousness which he reveals in saying “The anchor of my purest thoughts” (110). Thus, he relies on his experience of Nature for both consciousness and “all [his] moral being.”

Again, Wordsworth addresses Nature with a sort of spiritual faith without actually citing God or religion. Instead, he focuses entirely on Nature and on Dorothy. In the last lines of the poem, Wordsworth creates a sort of pact between Dorothy, the natural environment, and himself, as if trying to establish and capture the memory of this precise moment forever:

Nor wilt thou then forget,
That after many wanderings, many years
Of absence, these steep woods and lofty cliffs,
And this green pastoral landscape, were to me
More dear, both for themselves and for thy sake! (159—163, pp.126--131)

With these words, Wordsworth creates a beautiful illustration of the mechanics of memory. Not only does he want to remember this moment in this beautiful landscape, but he also wants Dorothy to remember how much he loved it, and how

much more he loved it because he knew that she would remember it too. Thus, Nature is not only an object of beauty and the subject of memories, but also the catalyst for a beautiful, harmonious relationship between two people, and their memories of that relationship. This falls in line with Wordsworth's belief that Nature is a source of inspiration and harmony that can elevate human existence to the level of the sublime in a way that civilization cannot.

Conclusion

William Wordsworth's concept of education can be a savior in this mechanized world that values mostly the material aspects of man neglecting his spiritual or mental aspects. It is a matter of great regret that the business world of global capitalism threatens to reduce humanity to mere products or commodities where knowledge has become a commodity. Under these circumstances, William Wordsworth's unifying insights and organic visions about education can protect our humanity against the capitalist threat. This can also restore the lost self-reliance or self-respect of modern man suffering from self-pity or self-doubts leading towards neurosis, psychosis and other such diseases.

According to the French sociologist Emile Durkheim (1984), the increasing rate of psychological diseases in this capitalist world points clearly to the failure of today's capitalistic civilization. Despite the obvious material progress and technical developments which cannot provide food for our minds or spirits, we rather alienate our material selves from the spiritual and hence cause a psychological void (Durkheim, 1984). The values Wordsworth teaches us through his poems may not seem directly valuable for living in this world of material development, but the values work at a deeper level, that is, at the level of the spirit and the mind. These values can mold our form and can produce the essential human values like love, affection, sympathy, kindness, honesty, diligence, loyalty, courage, and other virtues.

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