

# "The Grammar of the Wild: A Literary Study of Scientific Patterns in Wordsworth's Nature Poems"

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## ABSTRACT

Romantic Spirituality, emotional sublimity, and phenomenological experience have long characterised William Wordsworth's poetry about nature. In addition to these familiar associations, there exists within Wordsworth's nature poetry a secondary aspect that has received little attention by scholars: This is the "proto-scientific" way of reading the natural world as structured, patterned, ordered and systematic, and it is hypothesised that Wordsworth's poetry represents a kind of "grammar of the wild" (the structured, patterned way of observing and understanding nature) similar to the logical method of scientific inquiry. The current research is investigating how Wordsworth's representation of natural phenomena reflects ways of seeing, classifying, observing and empirically proving ecological relationships between different natural phenomena and elements. The research has focused on studying some of Wordsworth's most important poems: "Tintern Abbey", "Lines Written in Early Spring", "Ode: Intimations of Immortality", "The Prelude: Selected Books of The Prelude", "I Wandered Lonely As a Cloud", "The Tables Turned", and "To a Skylark" by examining how Wordsworth's uses of cyclical patterns, ecological interdependence, sensory observation of the world in relation to time, chronological sequencing in relation to time, and other recurring themes reflect the way symbolic generalisations are followed throughout *The Prelude: Selected Books of The Prelude*. To accomplish this task, we employed a method of close reading and pattern mapping, along with Ecological Literary Theory, Romantic Science Research, and Cognitive-Poetic Analysis, to develop a Structural Mapping of the major thematic elements of Wordsworth's Nature Poetry.

Wordsworth combines three different types of patterns based on science into his lyrics: 1. patterns of ecology, which represent nature as interconnected networks; 2. patterns of observation, which represent ways in which science operates; and 3. patterns of cognitive and emotional processes in the workings of the mind, reflecting a feedback mechanism for human consciousness similar to the feedback mechanisms of ecological systems and biological systems. Wordsworth describes nature as a system that has self-organisation based on time, cyclicity, and laws rather than being inherently chaotic (e.g., a random movement). Wordsworth displayed and processed both the aesthetic elements of nature (i.e., beauty and wonder) and the scientific elements (e.g., temporal, sensory, ecological, psychological) in his poetry. He produced poetry using both types of lenses. Wordsworth's poetry serves as a precursor for both ecological and naturalist observations within the Romantic movement, which combines aesthetic understanding with scientific knowledge. Wordsworth's study of nature offers a chance to further explore the interdisciplinary connections between literature and environmental science. In many ways, Wordsworth's work reveals a level of insight into the epistemological basis of the study of nature.

**Keywords:** Wordsworth, Scientific Patterns, Grammar of Nature, Romantic Ecology, Ecocriticism, Pattern Recognition, Poetic Structure, Empirical Observation, Phenomenology, Romantic Science

## INTRODUCTION

### Background of the Study

William Wordsworth is recognised as one of the most important poets and writers of the English Romantic Era, and he is often regarded as the person who elevated nature to the highest spiritual, emotional, and philosophical level in our society. Many writers studying Wordsworth have primarily focused on the mystical, transcendental, and moral aspects of his relationship with nature. However, recent years have seen a revival of interest in the "scientific influences" that are inherent in his poems, due in part to the growth of interdisciplinary approaches such as ecocriticism, eco-phenomenology and science and literature studies.

Wordsworth lived during a time when the Enlightenment was being replaced by Romantic Intuition, and yet the development and growth of scientific thought was evolving rapidly. He was exposed to the developing sciences of natural history, early ecological studies, early psychological development, and the observational or scientific sciences that were in their infancy. Wordsworth was not an advocate for reductionist empiricism as a philosophy, but he embraced scientific thought to some extent and incorporated scientific ways of viewing nature, such as observing nature, recognising patterns in nature, and creating an ordered view of nature, into his poetry. Therefore, the purpose of the current study is to offer explanations for the hidden structures of Wordsworth's work.

### Research Problem

The central question is

- Through what types of patterns (structural, ecological, observational, or cognitive) can we see Wordsworth's view of nature revealed in his Poems?
- Does Wordsworth's approach to writing poems about nature reflect how the scientific method (observation/classification/pattern recognition) works?
- Furthermore, in what ways does Wordsworth's understanding of interdependence between all species and their environments precede modern ecological thought?
- What cognitive or psychological patterns are evident through the poet when reflecting on nature?
- How does the pattern or structure of the poem reflect the patterns found in nature?

### Purpose of the Study

The study seeks to create a literary model called the "Grammar of the Wild" that explains the underlying patterns by which Wordsworth sees and understands nature. The model integrates the concepts of science and poetic structure, creating a new way of analysing literature.

### Significance of the Study

This research will:

- Connect Romantic poetry with science and the scientific method.
- This research will make significant contributions to the Ecocritical and Interdisciplinary understanding of Literature.
- Bring attention to the Early Ecology of Literature.

Help us see Wordsworth, not just as an emotional Poet but as a Poet who writes about the Patterns of Nature.

### Scope & Limitations

The analysis is based on a limited number of poems and excerpts. The poet has an extensive volume of writing, and the poems selected for the study will include those whose authors show the greatest emphasis on the concept of Nature being patterned. The poet's work will incorporate secondary sources.

## RESEARCH METHODOLOGY OVERVIEW

The purpose of the study is to evaluate the possible ecological, observational, cognitive, and structural aspects of poet William Wordsworth and other poets through the lenses of his poetic works. More precisely, the researcher aims to determine how his poetry establishes a comparable framework for all of science and subsequently conducts a comparative analysis of the development of both poetry and science. As such, this study combines "literary" research with "interdisciplinary" research by synthesising the "close reading" of poetry via the principles of ecology, systems theory, phenomenology, the scientific study of the Romantic era, and cognitive poetry. The research will not use quantitative or empirical methods. Rather, the research methodology will include qualitative data analysis within the realm of literary studies with a focus on thematic identification and pattern development/synthesis of the artwork. This research methodology will enable the analysis of the text(s) and the development of theoretical concepts by employing a systematic and replicable approach that ensures rigorous investigation. The Research Methodology chapter provides a comprehensive explanation of the research design, data selection, analytical framework, process, pattern identification model, and evidence for establishing validity, as well as the limitations and ethical implications of conducting this type of research.

## RESEARCH DESIGN

### Qualitative and Interpretive Approach

A qualitative interpretive design can be used to review literature and establish meaning through the use of language, images, symbolism, and narrative. While there is no numerical way to describe the scientific structure of poetry, it must be interpreted qualitatively in terms of concepts, metaphor, and structure. The interpretive design will allow the researcher to explore the way in which Wordsworth creates structures that represent:

- - ecological systems,
- - natural laws,
- - sequences of observations,
- - cognitive processes,
- - feedback loops,
- - rhythms/cycles that represent natural order.

Thus, the exploratory thematic research design will involve a deductive approach to theory and an inductive approach to textual analysis.

## INTERDISCIPLINARY APPROACH

The study has an interdisciplinary basis, drawing upon four distinct academic disciplines:

- 1) Literary Studies – close reading of poetry, Romanticism, the form and structure of poetry, symbolism, structural analysis
- 2) Ecocriticism and Ecology – concepts of interdependence, cycles, ecosystems, natural balance, environmental awareness and consciousness
- 3) Romantic Science: Natural philosophy, observational inquiry, environmental awareness before Darwin
- 4) Cognitive poetics and Environmental Psychology explore how the mind perceives nature, memories, emotional patterns, and the impact of the environment on cognition.

The combination of literary, ecological, scientific, and psychological perspectives is vital because Wordsworth's poetry is at the intersection of these four disciplines.

### Source of Data

#### Source of Data from Primary Sources

The primary source of data is Wordsworth's nature-focused poetry, many of which contain many patterns,

observations, and ideas related to the environment through which cognitive reflection occurs. These poems are as follows:

- Tintern Abbey (Lines Composed a Few Miles Above)
- I Wandered Lonely as a Cloud or Daffodils (Lines Written in Early Spring)
- Ode on Intimations of Immortality from Early Childhood
- The Prelude – Books I and II, and brief excerpts from Books VI and XI
- The Tables Turned
- To a Skylark
- The Solitary Reaper
- Expostulation and Reply
- Michael (Lament of Lamentations)
- The Simplan Pass Episode
- The Thorn

The criteria for the selection of these poems were as follows:

- A. The poem should predominantly feature natural elements. The poems should highlight natural elements, such as landscapes, plants, animals, and natural phenomena.
- B. The poem should incorporate multiple patterns. The poem will feature elements of repetition, sensory sequences, symmetry, or repetitive patterns.
- C. The poem should also incorporate introspection and emotional reflection. The poem should display inner thought regarding the relationship between nature and the human mind (as per Wordsworth).

### Data from Secondary Sources

Data from Secondary Sources includes

- - Scholarly studies on Romanticism
- - Eco-criticism (the study of the relationship between human/environment interactions on poetry and literature)
- - The scientific study of nature in the Romantic period (through scientific investigations)
- - Scientific theories related to cognition and detection
- - Studies of poetic forms
- - Wordsworth's prose works (e.g. Preface to Lyrical Ballads)
- - Environmental Psychology studies

These secondary sources provide support to the findings of this thesis by providing context to the patterns of Wordsworth's work within a broader scope of science, literature, and cognition. This research spots science-like patterns in poetry using a four-part plan. This plan helps us spot, sort, and understand these patterns.

## ANALYTICAL FRAMEWORK

### First, Look at the Environment

Here, we see science in the poetry, like:

- How creatures rely on each other.
- The creatures live in harmony with the natural world.
- Regular events occur in both time and space.
- Nature maintains its equilibrium.
- The flow of energy is a fundamental aspect of nature.
- The balance of nature as a whole is maintained.

For example, Lines Written in Early Spring shows how birds, plants, and people's minds all connect.

## **Next, Look at Observation**

This section discusses how Wordsworth employs his senses to gain understanding.

- Wordsworth uses his senses to understand how vision changes.
- Sound patterns.
- How things feel.
- The process involves transitioning from perceiving external stimuli to understanding oneself.
- The process involves paying attention to details, much like a scientist taking notes.
- Wordsworth, like scientists, notices small details.

## **Third, Look at How Things are Built**

This illustrates the recurring patterns found in the poems, including:

- Repeating stanzas.
- The poems often repeat the same lines or words.
- There are regular rhythms that match the movements of the body.
- Everything is in a stable balance.
- The research focuses on images that have equal sides.

For instance, the poem "I Wandered Lonely as a Cloud" features a rhythm that resembles the swaying of daffodils.

## **Fourth, Look at Thinking Patterns**

This is about how our brains perceive the natural world:

- Our brains store information in loops.
- Thought loops.
- Healing the mind.
- Rhythms that make you think.
- Nature shapes the ideas.

This study explores the interplay between emotions and sensory perception.

This part uses ideas from environmental psychology and how we approach poetry.

## **Research How-To**

The research has six steps.

### **First, Get the Poems and Start Writing**

Poems were picked based on themes and structure. They were then put together in a file. We marked parts that showed patterns and nature images for a closer look.

### **Second, Break Down the Text**

Poems were sorted by:

- lines
- groups of images
- repeating experiences
- theme-based sections
- thinking sections
- story parts

Breaking things down is key to finding trends in both big and small pieces.

### **Third, Find Patterns**

The research finds these things in each section:

- Repeating images
- Repeating metaphors
- Repeating structures or rhythms
- Repeating experiences
- How nature connects
- Remembering things

The main point is finding science-like patterns in poems.

- Patterns were coded under:
- how nature moves
- how things are observed
- how things are structured
- how the mind works

### **Fourth, Map Word Patterns in Many Poems**

Then, we looked for things shared by poems with the same patterns. This shows:

- common trends
- patterns found only in some poems
- Wordsworth's progress
- differences in how nature is shown
- similarities in structure or how the mind works

For example, The Prelude repeats the nature-memory loop from Tintern Abbey.

### **Fifth, Use Different Theories to Understand It**

The patterns were understood using:

- nature ideas (cycles, connections)
- systems theory (loops, structures)
- how we experience things
- how the brain works (learning, emotions)
- science as it was in the Romantic era (observation)

This makes sure patterns are understood with real ideas in mind.

### **Sixth, Put It All Together in a Grammar of the Wild Model**

The final step is combining the results into a four-part idea:

- Nature's language is composed of rules and patterns.
- The idea focuses on how we construct meaning with our senses.
- Nature is the source from which emotions originate.
- What implications does this have for ethics and philosophy?

Wordsworth uses this to show how he builds a language of nature with structure

## **Is It Strict, Reliable, and Valid?**

While understanding literature can be personal, this study makes sure to be objective by:

### **Using Multiple Methods**

Using four viewpoints stops bias and makes interpretations stronger.

### **Combining Theories**

The results are supported by science from the Romantic era and how we think about poetry, nature theory, and pattern theory.

### **Interpreting a Lot**

Poems were checked for patterns until they repeated.

### **Coding Clearly**

The steps can be copied because the patterns are clearly sorted.

### **Keeping Clear Records**

Everything from picking the poems to understanding them is written down.

### **What About Being Ethical?**

- Wordsworth's time is shown accurately.
- There's no assumption that Wordsworth knew modern science.
- Everything is understood fairly and respectfully.
- Academic works are cited correctly.

### **What the Research Can't Do**

- Understanding literature always involves personal views.
- Science patterns are symbols, not facts.
- Focus is on poems with nature settings.
- Theories might be oversimplified.
- Using many fields makes it
- We find and control these limits by applying multiple methods.

### **Final Thoughts**

This research spots how Wordsworth's poems reflect nature's science patterns using a deep, multi-subject method. It looks at Wordsworth's view of nature as a system ruled by patterns—the grammar of the wild—through thinking, nature mapping, structure, and close reading.

## **DISCUSSION**

### **Introduction to the Discussion**

In this section, I summarise some of the key insights that I gained from my analysis of Wordsworth's poems in relation to nature. To achieve this, I employed several techniques for analysing poetry, including close reading, searching for recurring ideas or themes, and trying to understand why poets write about specific topics, such as nature, our perceptions of it, and historical beliefs. It turns out Wordsworth's poems don't just describe things; the way he writes actually matches up with scientific stuff, how nature works, and how we see things.

Therefore, Wordsworth created his own way of talking about nature (the grammar of the wild). It's like he had an early way of contemplating science, but he wrote it as poems.

These ideas can be divided into the following groups:

- \* How nature works.
- \* How we see and understand things.
- \* The patterns in his writing

Each group has smaller patterns that show up in the poems. They prove Wordsworth's poems follow rules, like science.

### **Nature's Ways in Wordsworth's Poems**

The poems frequently reference scientific concepts related to nature, such as the ways environments and energy influence one another. The pattern of Wordsworth's conception of nature shows how much more he understood about the regularity and power of change in nature and the cycles of renewal long before any scientific proof was found for it.

### **Time and Seasons and New Beginnings**

A consistent element is the circle of nature: the cyclicity of the day, the cyclicity of the seasons, and the cyclicity of life, death, and revival; these constant cycles create a rhythm or heartbeat for all life.

### **Seasons Develop Emotions and Thoughts**

Throughout the poem "Tintern Abbey", a person passes through time as expressed by the seasons, which represent changes in the environment. The themes of the poem reflect this flow of emotions and ideas: fall (reflecting back), winter (mourning), spring (coming back), and summer (making friends). Therefore, the seasons depict the transformation of our minds. In a similar way, "Ode: Intimations of Immortality" uses the seasons to explore the themes of losing and nearly regaining imagination. The spring is when kids see everything fresh, summer is when imagination is strongest, fall is when it fades, and winter is when you start to contemplate things like a grown-up. In this context, the seasons correspond to the changes in our brains as nature evolves.

### **Growing and Dying**

Poems such as "Michael" and "Nutting" explore the cycles of nature. In the poem Nutting, a boy disrupts a tranquil setting. The poem illustrates the disruptions that occur in nature. However, the poem also suggests that nature will recover, similar to how forests regrow after experiencing disturbances. Science from the Romantic era supports the results, as does our understanding of that time. For example, in The Prelude, sunrise stands for waking up and seeing things in new ways. Twilight shows personal reflection. His insights suggest that nature's patterns control both nature and people's thinking—something that is agreed upon in environmental psychology.

### **How Nature is Connected**

Wordsworth always writes nature as a big web where everything is linked, not just random things. This lines up with the scientific idea that everything depends on everyone else in nature.

### **How People and Nature Give and Take**

In Tintern Abbey, nature isn't just scenery; it affects the poet's morals, memories, and imagination. The connection between our minds and nature is like how nature impacts itself, where things keep influencing each other.



## **Environment connections by Landscapes**

In *The Solitary Reaper*, the field, the person harvesting, the mountains, and the sounds all come together as a unit. The song blends the human voice with nature, reflecting the study of the sounds that humans produce in natural environments. In *I Wandered Lonely as a Cloud*, the daffodils growing close together are like how plants cluster together in a field. Wordsworth says the daffodils were as continuous as the stars, which shows he was aware of nature's clustering.

## **Environmental Acts**

Nature has the autonomy to take action. In *The Prelude*, mountains chase after Wordsworth when he takes a boat. It gives nature power, as the environment shapes memories, emotions, and how people see things.

## **Energy and Motion**

Patterns of motion such as clouds, wind, and rivers happen in almost every poem, showing a model for transferring energy.

## **Rivers as Energy Channel**

Rivers stand for movement literally, memory, and emotions. The River Wye in Tintern Abbey symbolises memory and emotional renewal, illustrating how water serves as a carrier for these themes.

## **Wind and Weather**

Wind in Wordsworth's pieces influences movement, perception, and sound, as illustrated in *The Prelude* and *The Solitary Reaper*. This illustrates the flow of energy, information, and climate.

## **Light's affect on the mind**

Light is Wordsworth's known device as a physical source of wisdom. In *Intimations*, light represents insight while showing the importance of light in the formation of reality and sight.

Wordsworth captures the model of fluid dynamics through an energetic system.

## **Cognitive thoughts and viewpoints**

Wordsworth's use of natural representations reflects thought processes in the brain based on scientific patterns.

## **Cognitive Ecology: Memory from Nature**

Wordsworth sees memory coming from nature.

## **Reactions of Environmental Stimuli**

Sounds, cliffs, the sky, and silence in Tintern Abbey trigger memories. His principles align with the idea that bodily sensations contribute to the formation of memories.

## **Cycle of Memory**

Memories repeat and recur like ecological cycles, supporting the idea that thoughts are not permanently instilled. The conscious mind reacts similarly to natural life.

## **Catalysts from the Environment**

His findings show that mountains and natural stimuli stimulate the brain, proven accurate by environmental psychologists and neuroaesthetic scientists.

## **Multilayered view from patterns**

Wordsworth's work shows the way human understanding combines sensory inputs.

### **Blend Of Vision, Acoustic and Movement**

In "The Solitary Reaper", sounds, vision, and movement are intricately intertwined. While the blend of touch, vision, sound and smell show the theory of sensory stimuli Reaper"

### **Identifying patterns**

He acknowledges natural acoustic cycles. In addition, it shows daffodils spread linearly.

### **The Link of Nature and Mind**

The relationship between mind and nature is characterised by continuous flows.

### **Reflections of nature**

This aligns with Child development is based on the atmosphere.

### **The impact of education is significant.**

Nature teaches children through the transmission of sounds, motion, shapes, and colours.

### **Natural Equilibrium**

This leads to the achievement of a state of cognitive balance.

Using nature reduces human stress through biophilia, a concept that Wordsworth illustrates more than a century later.

### **Structures and Linguistic**

Elements of poetic language and structure demonstrate scientific alignment.

### **Pattern of repetition**

The act echoes natural life.

### **Natural Recurrence**

'Over again' refers to phrases that occur periodically. The rhythmic wave pattern creates echoes that repeat periodically.

### **Echoing structure**

Echoes are found in structures where the beginning reflects the end.

Fractals are represented through the imagery of rivers, memories, and lights.

### **Analogy of nature and science**

Metaphors reflect.

Light is a representation of knowledge and energy transfer, which shows an intuitive understanding of the most significant roles.

### **Early mind growth and biological thought**

Symbolism is shown in the observation that humans learn the way plants grow.

### **Consistent awareness of consciousness**

Natural equilibrium aligns with modern thinking.

### **Geometric scales and Spatial pattern**

Light aligns with both geometric and perceptive ideas.

### **Visual learning with mountains**

Scientifically, human emotions correspond to cognitive effects.

### **Emotional effect by distance**

Landscape evokes emotional response and temporal memory through geospatial cognitions.

### **Systematic model**

Poetry models a system of patterns.

- \* cycles such as seasons, life
- \* flux like water, light
- \* relationship among the environment.
- \* forms through seeing patterns
- \* Ecological awareness is cultivated through daily life.

The poem demonstrates a perspective on the world that establishes structures and rules.

### **Key overview**

Poems show models.

- \* Environment model by cycles
- \* Alignment in the brain
- \* Mimicking structures
- \* Environmental predictions
- \* Scientific structure below descriptions

Wordsworth does not simply use “scientific” patterns in his verse as an artistic stylistic choice. These patterns form a coherent and logical grammar for him in his interpretation of the external universe. His works exhibit anticipation of many areas of study that have become significant in contemporary scientific fields such as ecological science, environmental psychology, acoustic ecology, and spatial geography. The combination of Wordsworth's empirical observations and his inventive imagination creates a literary mechanism for representing the interconnected, dynamic, and intelligent characteristics of nature and the universal landscape of the world.

Consequently, we should interpret Wordsworth not only as a Romantic poet but also as an early thinker in science, a proto-ecologist of language, and a visionary interpreter of nature.

## **CONCLUSION**

The objective of this research is to analyse the nature poetry of William Wordsworth using what I consider to be the “grammar of the wild”, which is a way of understanding how Wordsworth incorporated into his poetry

these scientific concepts, patterns and organisations that exist within our understanding of nature. This research has provided substantial evidence that Wordsworth's feelings towards nature were influenced by much more than just his Romanticism; it was also a precursor of ecological, observational, and phenomenological thought. The findings of this study indicate that the methodology that Wordsworth used to write his poetry was closely aligned with that of observational science, the classification of materials and the discovery of patterns. In many examples of Wordsworth's poetry, including "Tintern Abbey" and "I Wandered Lonely as a Cloud", he documents the movements of wind, water, and light with great detail. This indicates the use of empirical methods of data collection and analysis that can be used to identify environmental changes. In particular, in his descriptions of "daffodils" as "continuous as the stars that shine", Wordsworth uses a pattern of description that reflects the clustering behaviour that can be observed in plants (by the way that they grow in clusters). Authors such as McKusick have noted that Wordsworth's attention to ecology anticipates the work that was done in modern environmental science (at least from an ecological perspective). Bainbridge has also written that Wordsworth's poetry employed "proto-Scientific habits of attention" towards the environment in which he lived.

In addition, the rhythmic qualities present within the structure of Wordsworth's poetry—the repeating patterns, recurring images, the symmetry of the stanzas, and layering through the use of the senses—reflect the cyclical rhythm of how nature operates on its own. Wordsworth's linguistic structure serves as a model of the way that nature organises itself. According to Hartman, the rhythmic construction of Wordsworth's language enacts the processes that he is describing (Hartman 103), while Abrams states Romanticism represented an effort at reconciling what was observed with that which was felt (Abrams 312). This study demonstrates that these two proposals are valid by demonstrating that Wordsworth's poetic structure illustrates cycles of renewal, energy flows, time, and ecological interdependence.

This research clearly illustrates how Wordsworth anticipated a number of basic principles of ecology in advance of the establishment of the field. The mountains, rivers, and seasons outlined in *The Prelude* are indicative of the shaping influence of nature on human experiences and moral development (Wordsworth, *The Prelude*), consistent with Buell's description of early environmental awareness and the resulting ethical relations (Buell 76). The concept that nature is a self-organising, self-regulating system in which humans participate both as observers and as agents is consistent with both contemporary systems theory and modern ecological psychology.

In these findings, there is evidence that Wordsworth uses cognitive strategies to describe how people process images through either vision or other senses using natural stimuli, such as sound and scent. Based on this relationship, the manner in which a memory is triggered by environmental stimuli in "Tintern Abbey" fits very well with modern-day theories regarding cognitive function (environmental cognition), both scientifically and affectively. There is also ample agreement among today's environmental psychologists regarding the connection between a person's emotional state and one's surroundings, as represented in both Wordsworth's poems and in his correspondence with today's psychologists.

In summary, Wordsworth's writing illustrates that he was both a Romantic poet and an early scientist who had an ecological consciousness and was mindful of how the mind perceives nature. He perceives and interprets nature through the lens of his imagination, and his understanding of how nature operates based upon patterns, laws, and structures provides him with an avenue through which he expresses the beauty of poetry through the lens of empirical knowledge. The "grammar of the wild" describes the method by which nature reveals itself to Wordsworth as an interconnected network of systems and forms and as an intelligible, predictable phenomenon, embodying the beauty of poetry and the truth of science.

The application of an interdisciplinary approach results in the validation of Wordsworth's ongoing importance within contemporary ecology, environmental ethics and Interdisciplinary Literary Studies. The poetry of Wordsworth can be viewed as a source of both aesthetic enjoyment and a sophisticated model for understanding humankind's senses, experiences, and associations with nature. Aspects of the individual's imaginative and memory-constitutive faculties can be utilised to connect with Nature, thus positioning Wordsworth not only as a poet illustrating the impact of memory and imagination, but also as an innovative

thinker whose intuitive insights anticipate modern-day scientific and ecological frameworks – as a bridge between the Romantic and Scientific cultures.

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