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**ROMANTİK DÖNEM ŞİİRİNDE EKOCRİTİCİZM
ECOCRITICISM IN ROMANTIC POETRY**

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ÖZET

ROMANTİK DÖNEM ŞİİRİNDE EKOKRİTİZM

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İngiliz Dili ve Edebiyatı Bölümü

Yüksek Lisans

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Bu çalışma, İngiliz edebiyatı Romantik dönemi şairleri William Wordsworth ve Samuel Taylor Coleridge'in şiirlerinde bulunan doğa kavramının ekokritik açıdan tartışılmasını amaçlamaktadır. Ortaya koydukları ekolojik bilinç açısından ekokritik kuramla uyumlu oldukları gözlenen şiirlerde verilen mesajlar saptanacak ve böylece günümüz modern ekokritik kuramının yapmaya çalıştığını iki yüzyıl önce Romantik dönemde bu şairlerin zaten yapmış olduğu gösterilecektir. Çalışma, giriş ve sonuç bölümleri dışında üç bölümden oluşmaktadır. Birinci bölümde ekokritizmin ortaya çıkışı, gelişimi ve özellikleri anlatılmış ve ekolojik bilinç ve etik kavramları arasındaki bağ tartışılmıştır. İkinci bölümde Endüstri Devrimi sürecinde toplumun geçirdiği değişimlerle birlikte Romantik dönem şiiri ile ilgili bilgiler verilmiştir. Son bölümde ise çalışmaya konu olan William Wordsworth ve Samuel Taylor Coleridge'in şiirlerinde doğa temasının nasıl ele alındığı incelenerek, ekokritik teorinin prensipleriyle bağlantıları gösterilmiştir.

Anahtar Kelimeler: Ekokritizm, William Wordsworth, Samuel Taylor Coleridge, Romantik Dönem Şiiri, Çevre

ABSTRACT

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This study aims to discuss the nature concept found in the English Romantic period poets William Wordsworth and Samuel Taylor Coleridge in their ecocritical dimensions. The messages given in these poems will be detected which are observed to be in accordance with ecocritical theory because of the ecological consciousness they present, so as to demonstrate the fact that these poets had already done the same thing which today's ecocritical theorists try to do, two centuries earlier. The study is consisted of three chapters and the introduction and conclusion parts. In the first chapter, the emergence, development and the tenets of ecocriticism are explained and the relationship between the ecological consciousness and the concept of ethics is argued. In the second chapter, the changes that the society went through during the Industrial Revolution process are demonstrated and general information about Romantic poetry is given. Finally, in the last chapter, the handling of the concept of nature in poems of William Wordsworth and Samuel Taylor Coleridge are scrutinized and their relations to ecocritical principles are demonstrated.

Key Words: Ecocriticism, William Wordsworth, Samuel Taylor Coleridge, Romantic Poetry, Environment.

YEMİN METNİ

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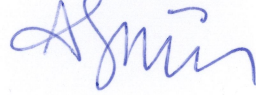
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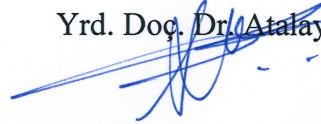
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INTRODUCTION

Ecocritical studies gain more importance every day since the environmental problems have reached to a dangerous proportion of concern in today's modern world. Considering that these problems are mostly caused by the technological developments, it would be very appropriate to say that the turning point in the emergence of these environmental problems was the Industrial Revolution, which took place approximately between the years 1760 and 1840. With the further development of technology, nature has unfortunately become the target of human kind as a source that can be abused and recklessly damaged rather than being seen as a vital system to be protected. Hence, the relationship between the individual and nature have constantly deteriorated, as the human kind have started to get lost in the turmoil of the modern life and eventually turned out to be alienated from nature.

Since ecocriticism deals with the texts that have environmental implications or messages in them, and since Romantic poetry in this respect, provides the researchers ample materials, this study aims to investigate the natural elements and ecocritical aspects of the two leading poets of the period, namely William Wordsworth (1770-1850) and Samuel Taylor Coleridge (1772-1834). By reading the works of these two poets from the perspective of ecocriticism, the study will focus on detecting the ecologically conscious representations of nature in their selected poems in order to have a complete understanding of the nature concepts of these two poets.

The central purpose of the study will be to demonstrate how these two poets created an awareness of the importance of nature on human psychologies and individual lives in their poetical works, and to exhibit the fact that they did the same thing with what today's eco-conscious texts try to do, two centuries earlier than our day. As it will be seen in the study, the reaction against anti- nature developments have emerged as nature poetry; and although we do not see an explicit criticism of Industrial Revolution in most of their poems, we can see a reaction to urbanization and materialist values that came along with the enlightenment ideals. With their emphasis on the idea of returning to nature, poems of these two poets are of great importance in forming a consciousness

about the place of nature in the individual lives. Nevertheless, these two poets' relation to nature can be traced in their prose writings, diaries and letters too, which will be left behind the scope of the present study, being too broad to deal with.

Ecocriticism deals with the texts that have environmental implications or messages in them. Romantic poetry in this respect provides the researchers with sufficient material and the poets Wordsworth and Coleridge take the lead with their oeuvre. Hence, Romantic poetry in general and Wordsworth and Coleridge in particular will form the subject matter in their environmental aspects in accordance with ecocritical theory.

The first chapter of this work will focus on the development of ecocritical theory, tracing its implications beginning from the ancient times up to today. The chapter will start with an etymological scrutiny of the word "ecocriticism", beginning from the formation of the word "ecology" and then dealing with the meaning of ecology as a scientific discipline. Meanings of related terms such as an "ecosystem" and a "foodchain" will also be given in this part and then the meaning of the word "ecocriticism" as a branch of literary criticism will be given by means of the various definitions of outstanding ecocritical theorists. The second part of the first chapter will focus on the relationship between ethics and ecology since ecocritical theory relies on the idea that there's a connection between people's concept of ethics and their perception of nature (which will be seen in Wordsworth and Coleridge too). In the third part of the first chapter, early technological developments will be given and early examples of ecological consciousness in literary works will be exemplified to have a general idea about the perception and treatment of nature before the Romantic period.

The second chapter will give a general account of the Romantic Period focusing on its social and technological developments caused by the Industrial Revolution and will demonstrate human kind's gradual alienation from nature with the acceleration of urbanization. Romantic tradition will be examined in relation to both the enlightenment views and the ecocritical theory. Suggesting that the British Romantic movement was born as a literary reaction against the Enlightenment ideals at the end of the eighteenth and the beginning of the nineteenth centuries, this chapter will also demonstrate the fact that poetry became the dominant form in Romantic movement with the declaration of

William Wordsworth that poetry was the spontaneous overflow of powerful feelings in his *Lyrical Ballads*. It will be also demonstrated in this chapter that promoting the individual and emotional freedom, the Romantic poetry also preserved a dominant concept of nature in it, in terms of the individual-nature relationship.

The third chapter will give detailed information of William Wordsworth and Samuel Taylor Coleridge's concepts of nature. The ways of their dealing with nature in their works will be explored in detail and the messages they give in their poetry which are in accordance with the ecocritical theory will be detected. The poetry of these two poets will be independently analysed in different parts since the aim of the thesis is to demonstrate the ecocritical aspects of the works concentrating on the individual-nature relationship present in their poems, rather than giving a comparison of the two poets. Seven poems by Wordsworth and five poems by Coleridge will be analysed in this study which have been chosen because of their apparent demonstration of nature concepts of these poets. The first of these poems, "Tintern Abbey" has been chosen to demonstrate Wordsworth's belief in the therapeutic effect of nature on the human psychology. The next poem, "Ode: Intimations of Immortality from Recollections of Early Childhood" is of great importance in its depiction of the importance of nature in Wordsworth's life. The third poem "I Wandered Lonely as a Cloud" apparently demonstrates Wordsworth's identification of himself with nature, by likening himself to a cloud. The fourth poem by Wordsworth, "The Complaint of a Forsaken Indian Woman" reveals the darker side of natural laws, starting with a clear wish for death and giving the message that unlike the lives of the human kind, the beauty and power of Nature will be eternal. "Solitary Reaper" exposes Wordsworth's belief in the harmony of nature and the individual and "Ruth" exemplifies the poetic potential of country life. The last poem by Wordsworth, "London 1802" demonstrates the political and social criticism of Wordsworth and his reaction against the ugliness of urbanization which was a result of Industrial Revolution.

The first poem by Coleridge which will be analysed in this study is "The Rime of The Ancient Mariner" which demonstrates the acting of natural law through the supernatural and which is also significant in its perfect representation of Coleridge's concept of "One Life". The next poem, "Kubla Khan" is chosen to exemplify

Coleridge's gothic concept of nature, but it is also different from other poems in its presentation of the figure of "garden" as an artificial representative of nature. The third poem by Coleridge, "Dejection: an Ode" is unique in its being the manifesto of Coleridge's inability of connecting with nature. Finally, "The Nightingale" and "Frost at Midnight" are chosen to represent Coleridge's Conversation Poems and they depict Coleridge's belief in the independency of human emotions from natural objects as well as demonstrating his wish for the children to be brought up in a pastoral life.

The exact purpose of this study is to demonstrate the fact that Romantic poetry tried to do the same with today's ecocritical theory, by creating an awareness about the reality that the true home for human kind is the natural world. In case the human kind ignore this fact, they will eventually lead to their own destruction by destroying nature since they are a part of the life cycle they damage. Therefore, this thesis not only demonstrates the ecocritical aspects of the poems of William Wordsworth and Samuel Taylor Coleridge, but also preserves the aim of giving a message for today's modern people, the message that the psychological survival of the human kind would be possible by returning to and reconciling with nature.

CHAPTER I
THE TERM “ECOLOGY” IN ITS ROOTS AND THE HISTORY OF
ECOCRITICISM

I.I.The Etymology of the Word “Ecology”

Ecology is a word made of the Greek words “oikon” and “logos”. The word “oikeion” features everything that is “not public” (Selvamony xvi). As it can be deduced from the origin of the word, eco- has affinities with being private but not public. Lyotard, years later points out the relation between ecological studies and being “private” or even “secluded” in his essay “Ecology As Discourse of the Secluded” and asserts that “for [him] ‘ecology’ means the discourse of the secluded of the thing that has not become public, that has not become communicational, that has not become systemic, and that can never become any of these things” (qtd in Gersdof and Mayer 56).

Diane Kelsey Mc Colley, in her definition, puts the emphasis on the household and says: “Ecology, etymologically speaking, means expressed thought about the household, in the case of Adam and Eve, the garden of Eden with all its inhabitants and the Earth it epitomizes” (58). For a much recent definition, again in the same vein, Richard Kerridge claims that “ecology is the scientific study of natural interdependencies of life forms as they relate to each other and their shared environment developed in reaction against the practice of isolating creatures for study in laboratories, is based in field-work, and draws on a range of specialist disciplines including zoology, botany, geology, and climate studies” (535). What makes Kerridge’s definition parallel to the etymology of the word eco- is his acceptance that ecological studies are against isolation but instead like a mother figure, together with her children, they do field work instead of laboratories and they are interdisciplinary studies covering all life forms (535).

Kerridge, in his article entitled “Environmentalism and Ecocriticism” gives us the information that coined from the same root, the term “an ecosystem” still has affinities with its Greek origin (535). In his words, an ecosystem is “a local set of conditions that support life” and he exemplifies a generic type of ecosystem with a typical rainforest (535). “Ecosystems are full of variables, often in flux, and subject to

forces outside their boundaries. New species arriving in an ecosystem will change it. Each local ecosystem is, in this way, part of a larger one, and all together constitute the global ecosystem, called the ecosphere or biosphere” (Kerridge 535).

When we consider the space we human beings cover, we come to the conclusion that we all live in this global ecosystem but, “the niche within the ecosystem is the space the species occupy” (535).

The real concern of this study is not wide enough to cover all the coinages of the root eco-, instead the real concern will be on ecocriticism. Branch states that “ecocriticism officially arrived at the Modern Language Association on Tuesday, December 29, 1988” (in Coupe 157). Six years later, in 1994, Cheryll Glotfelty, the president of the Association for the Study of the Literature and Environment (ASLE) got an approval for two sessions at the MLA conference on environmental literary criticism (Coupe 157).

The first use of the term “ecocriticism”, in fact, seems to have been made by William Rueckert in 1978 in his essay titled “Literature and Ecology: An Experiment in Ecocriticism”. There were some works of literary criticism which can be considered as works of ecocriticism before 1978, such as *The Country and The City* by Raymond Williams and *The Lay of the Land* by Annette Kolodny, “which used the literary metaphor of landscape as female” (Howarth 82).

The definition which followed this first use became broader and broader with new practices and theorists but before moving to the detailed definitions of ecocriticism and its principles, we should talk about what “nature” is, since ecocriticism takes it as its central concern and which is a very hard to define concept.

Kate Soper suggests that there are three main roles which nature can be “called upon in an ecological discussion” and explains these three “differing” concepts as follows: Metaphorically speaking, nature is “the concept through which humanity thinks its difference and specificity”, and in its realistic sense, nature “refers to the structures, processes and causal powers that are constantly operative within the physical world” (125). The third definition she gives is more relevant to this study, the concept of nature “employed as opposed to the urban or industrial environment” (125).

Eco and critic both derive from Greek, *oikos* and *kritis*, and together they mean “house judge” (Howarth 69). So the *oikos* is nature, in Edward Hoagland’s words, it is

“our widest home,” and the *kritos* is “an arbiter of taste who wants the house kept in good order, no boots or dishes strewn about to ruin the original decor” (qtd in Howarth 69).

There are many different definitions of “ecocriticism” and “ecocritic”. Richard Kerridge defines ecocriticism as “the new environmental cultural criticism, environmentalism’s overdue move beyond science, geography and social science into the humanities” (5). In his opinion, an ecocritic is “the person who tries to track environmental ideas and representations wherever they appear, and try to evaluate texts and ideas in terms of the coherence and usefulness as responses to environmental crisis” (5). A comprehensive definition of an ecocritic can be as follows: “a person who judges the merits and faults of writings that depict the effects of culture upon nature, with a view toward celebrating nature, berating its despoilers, and reversing their harm through political action” (Howarth qtd in Coupe 163).

In Glotfelty’s words, ecocriticism is “the study of the relationship between literature and the physical environment which takes an earth-centered approach to literary studies” (xviii) and to Lawrence Buell, it is “conducted in a spirit of commitment to environmental praxis” (qtd in Coupe 5).

Scott Slovic, one of the pioneers of ecocriticism, when asked for a broad description of the field, answers with the following words and defines ecocriticism as “the study of the explicit environmental texts by way of any scholarly approach, or, conversely, the scrutiny of ecological implications and human-nature relationships in any literary text, even texts that seem, at first glance, oblivious of the nonhuman world” (160). He also emphasizes a very important aspect of ecocritical theory by asserting that “there is no certain or dominant view guiding the ecocritical practice” and says that it is such a receptive field that “there is not a single literary work anywhere that utterly defies ecocritical interpretation, that is off limits to green reading” (160).

What Slovic tries to emphasize here is the fact that ecocriticism, as a new branch of literary criticism, is a broad field, applicable to any kind of literary text. He says: “ecocriticism has no central, dominant, doctrine or theoretical apparatus- rather, ecocritical theory, such as it is, is being re-defined by the actual practice of thousands of literary scholars around the world” (160). He also adds another important point about

ecocriticism and says that “ecocriticism does not merely mean studying a narrow body of nineteenth and twentieth century literature” (161). Thus, turning back with the purpose of scrutinizing the earlier literary works is also a principle of ecocriticism which is crucial to the development and empowerment of this newly-born theory.

Although ecocriticism is seemingly a new concern, Laurence Coupe states that concerns about environment in literature were present in literature even centuries earlier and he also emphasizes the fact that “foregrounding” this presence in earlier works is also a principle of ecocriticism. Ecocritics, in his view, try to reach “the grassroots of culture” and demonstrate “the past efforts of those who in their time tried to speak for the earth” (6).

Having accepted that ecocriticism is free from “dominant doctrines or theoretical apparatuses” (Bate 253), we can come to the conclusion that what ecocriticism “mainly” does today is to investigate a text concentrating on its environmentally helpful or harmful effects. The question of “what does ecocriticism do”, as we have partly seen in Slovic’s words, is an open-ended question. Typical of new theories, ecocritical theory is still being redefined and its principles are being reformed with each and every new practice.

In contrast to what Slovic says, Don Scheese, in “Some Principles of Ecocriticism” states that “ecocriticism is most appropriately applied to a work in which the landscape itself is a dominant character, when a significant interaction occurs between the author or characters and the place”. Landscape, in his words “includes the non-human elements of place- the rocks, soil, trees, plants, rivers, animals, air” (“Some Principles of Ecocriticism”).

Lawrence Coupe answers the question of what ecocriticism does with the following words and says that ecocriticism uses nature as a critical concept in two ways:

First, in invoking nature, it challenges the logic of industrialism, which assumes that nothing matters beyond technological progress. [...] Second, in insisting that the non-human world matters, it challenges the complacent culturalism which renders other species, as well as flora and fauna, subordinate to the human capacity for signification. Denying both

assumptions, industrialism and culturalism, it sees planetary life as being in the central condition (4).

He also sees an ethical aspect in ecocriticism, and states that beyond all details, there is the central purpose of ecocriticism, the purpose of “highlighting the larger question of justice, of the rights of our fellow-creatures, of forests and rivers, and ultimately of the biosphere itself” (4).

Another critic who draws attention to the ethical aspect of ecocriticism, Camilio Gomidez says that “the field analyses and promotes works of art which raise moral questions about human interactions with nature, while also motivating audiences to live within a limit that will be binding over generations” (in Scheese “Some Principles of Ecocriticism”).

Cheryl Glotfelty, as we have seen, is a leading name in the development of ecocritical theory and she lists a number of more specific questions about what ecocriticism does. Her words are as follows:

Ecocritics and theorists ask questions like the following: How is nature represented in this sonnet? What role does the physical setting play in the plot of this work? Are the values expressed in this play consistent with ecological wisdom? How can we characterize nature writing as a genre? In addition to race, class, gender, should place become a new critical category? In what ways and to what affect is the environmental crisis seeping into literature or culture? (“What is Ecocriticism”).

She also draws our attention to a distinctive feature of ecocritical theory and says that unlike most of the other literary theories, the word “world” is used in ecocritical theory in the meaning of “the ecosphere” rather than the “social sphere”. What she means here is that what all other theories ignore when they talk about environment or the world is the non-human creations other than the human kind who are around us.

Upon reading all these various definitions of and explanations about ecocriticism, it is possible to say that the ecocritical theory is still being redefined and taking a new shape with every new practice and that the main purpose of the approach is

to observe the human and non-human nature relationship in literary works with the purpose of foregrounding the importance of nature.

I.II. Ethics and Ecology

Cheryll Glotfelty emphasizes the importance of ethics in people's approaches to ecological issues and states that "we are facing a global crisis today, not because of how ecosystems function, but rather because of how our ethical systems function" ("What is Ecocriticism). Lawrence Coupe supports her idea by directly stating that "the appeal to ecology is ultimately a matter of ethics" (4). And if we accept the fact that ethics is dominantly a religion-related issue, than we have to accept the fact that there is a strong connection between the religious beliefs of people and their perception of nature.

Lynn White, in her essay titled "The Historical Roots of Our Ecological Crisis" also suggests that "the environmental crisis is fundamentally a matter of the beliefs and values that direct science and technology and she accuses the Judeo-Christian religion for anthropocentric arrogance and dominating attitude toward nature" (Glotfelty xxvii). Thinking that there is a strong connection between people's religious beliefs and the importance they give to ecological issues or problems, White says:

These novelties seem to be in harmony with larger intellectual patterns. What people do about their ecology depends on what they think about themselves in relation to things around them. Human ecology is deeply conditioned by beliefs about our nature and destiny that is, by religion. To Western eyes this is very evident in, say India or Ceylon. It is equally true of ourselves and of our medieval ancestors (9).

When we look at the religious history of the human beings, it is not difficult to see that almost every religion and every sacred book has given prominence to nature, and that even mythological writings can be counted in this religious history of man. Although there are many stories related to the creation in many of the world's mythologies, Greco-Roman mythology is quite different in this aspect. The intellectuals of the ancient west, like Aristotle, "did not accept the fact that the visible world had had a beginning" (White 9). In fact, the idea of a beginning was not possible in their "cyclical notion of time" (White 9). White states that, in strong opposition to Greco-

Roman mythology, Christianity includes “a striking story of creation inherited from Judaism together with the repetitive and linear concept of time” (9). She says:

Stage by stage, an all-powerful, loving God had created the heavenly bodies, the darkness and light, the earth and all its plants, animals, birds, and fishes. Finally, God had created Adam and, as an afterthought, Eve to keep man from being alone. Man named all the animals, thus had a chance to dominate them. God planned all these for man’s benefit and rule: no item in the physical creation had any purpose save to serve man’s purposes; and, although man’s body is made of clay, he is not simply part of nature: he is made in God’s image (9).

As we can see in White’s words, in Christian belief, man was given the right to name all the animals as an owner or a ruler, so he was put at the center of the universe. Ronald A. Simkins, in his article titled “Anthropocentrism and the Place of Humans in the Biblical Tradition” draws our attention to Genesis 1, “where humans”, in his words, “as the culmination of God’s creation, are created in God’s image” (16). And he asserts that from this point on, with this “privilege” given to the human kind, “humans are commanded to exercise dominion over all of nature, which God gave to them for their benefit” (16). Pointing out to this aspect of creation in Christian belief, White claims that “Christianity is the most anthropocentric religion the world has seen” (14).

Seeing the Christian religion as the originating point of the anthropocentric world view of the human kind, she draws our attention to antiquity to demonstrate the fact that in the early ages people’s perception about and their respect to nature was different and their world view was more ecocentric. Her words are as follows:

In Antiquity, every hill, every stream, every tree, every spring and the like had its guardian spirit which was called ‘genius loci’ and although they were accessible to men, they were not in the shape of human beings. It was of crucial importance to soothe the spirit in charge of that particular situation, and to keep it ‘placated’ before cutting a tree, mining a mountain, or damming a brook (White 10).

As it can clearly be seen in her words, people in antiquity paid great respect to each member of nature including plants and believed that they also had their own spirit. But later, with Christianity, man had been given the right of dominancy over the non-

human nature. This was “a plan done by a loving God for the benefit of humankind” (10). “Every single item in the physical universe was created to serve man’s purposes”(10). Man was made in God’s image. So, in strong contrast with Paganism and Asian religions, Christianity insisted that “it is God’s will that man exploit nature for his proper ends” (White 10).

This opposition between the ancient Greek culture and the Christian belief, the logic which put the human kind to a central place and enabled the exploitation of nature can be accepted as the beginning point of the ecological problems. As we will see in the following chapter of the study, the exploitation of nature by the human kind intensified with the development of technology and especially with the Industrial Revolution, since Christianity made it possible to exploit nature for the sake of development of the human kind.

Despite its dominantly anthropocentric world view, there were exceptional people in Christian history who defended an eco-centric world view. Probably the greatest radical in Christian history since Christ was Saint Francis of Assisi (1181-1226) (White 13). The prime importance of Saint Francis is the fact that “he strongly believed in humility- not merely for the individual but for men as a species” (13). Aiming to “depose man from his monarchy over creation in order to found a democracy of all God’s creatures” (White 13), Francis proposed to establish a different nature concept (White 13, Mc Kusick 21). Thus, in a way, like today’s ecocritics, he defended an ecocentric world view against the anthropocentric main stream ideas.

Saint Francis made a bold proposition and suggested “an alternative Christian view of nature and man’s relation to it: he tried to substitute the idea of the equality of all creatures, including man, for the idea of man’s limitless rule of creation” (White 14). He couldn’t manage it, unfortunately. Classic orthodox “Christian arrogance” toward nature was not so easy to deal with (14). Nevertheless, he was one of the greatest “spiritual revolutionists” in Western history (14). Since the roots of environmental problems are largely religious, the remedy must also be essentially religious.

Regina Schwartz, in *The Curse of Cain: The Violent Legacy of Monotheism* concentrates on the theme of violence in Christianity and says that “a biblical text can become an easy excuse for whatever its interpreters want it to justify” (qtd in Hilbert 32). But Deuteronomy, in this respect leaves almost no space for interpretation since

there are very apparent comments related to the eco-centric world view. “Do not cut down useful trees”, it commands, even in the extremities of warfare- “for the tree of the field is human life” (20:19). “Do not destroy in expedience what you may need later” (20:20). “Ensure the domestic animals are treated kindly and sympathetically” (5:14, 22:1, 22:6, 22:10, 25:4). “Do not bring down on yourselves the inexorable consequences of power of hunger, greed, ambition, denial of another’s sufferings, or wanton destruction of natural resources” (in Hilbert 36). “If along the road, you chance upon a bird’s nest, in any tree or on the ground, with fledglings or eggs and the mother sitting over the fledglings or on the eggs, do not take the mother with her young” (22:6) (in Hilbert 36). This command against taking mother and young together is actually a prohibition against extinction of species which may affect nature’s balance. According to Deuteronomic warnings, the land is never owned by human beings, it is a “temporary gift earned by justice behaviour to the land” (Hilbert 38). As we can see, Deuteronomy requires justice for all creation, for the whole environment.

John F. Haught, in his essay titled “Christianity and Ecology” suggests that the universe is “God’s primary revelation, for it is still unfolding and revealing the nature of God through the nature of the earth” (273). Asserting that “the cosmos is neither a soul school nor a straightforward epiphany of God’s presence”, Haught claims that it is a “covenant of future fulfilment” (273). He interpretes nature as God’s promise to human kind, and says that we should be concerned about nature because the earth is the “incarnation” of this covenant. It seems consistent with Haught’s model to say that “abusing the environment becomes a sin, as a direct rejection of the promise of God” (273-78). As it can be clearly seen, a Biblical text can be variously interpreted according to the reader’s own intention. As we will see, both of our poets Coleridge and Wordsworth were pious Christians but they certainly did not sanctify the anthropocentric aspects of Christianity, on the contrary they believed that respecting nature was a requirement of showing respects to God. Looking at the religions to establish a system through which human kind define their moral praxis can be a solution of redefining the place of human kind on earth.

I.III. First Developments in Technology, Modernity and Early Traces of Ecological Consciousness in Literary Works Before the Romantic Period

Today's ecocritical theory, as we can understand from the explanations of the important ecocritical theorists, challenges the logic which damage and exploit nature in the sake of technological developments and which draw human beings to a more mechanised and alienated life. If we accept the fact that the turning point of the development of modern technology was the Industrial Revolution, it would make sense to have a detailed look on the period in which people massively moved to cities, and leaving the country life, they became alienated from nature day by day. But keeping in mind the fact that technological development and modernity is a continuous process, it would be important to see the early technological developments until the late eighteenth and early nineteenth centuries, before the Industrial Revolution; and at the same time to have a general understanding about people's perception of ecology before this period by looking at the literary works produced before the Romantic period.

Lyn White in her essay titled "The Historical Roots of Our Ecological Crisis" gives us detailed information about the western traditions of technology and science and says that even as early as A.D 1000, The Europeans had applied water power to industrial processes (8). By the latter part of the seventh century after Christ, in fact, peasants began using "a new kind of plow equipped with a vertical knife to cut the line of the furrow, a horizontal share to slice under the soil and a moldboard to turn over it" (White 8). White, in the same article, upon examining various technological developments in farming comments: "Thus, (with these developments) distribution of land was based no longer on the needs of a family, but, rather, on the capacity of a power machine to till the earth. Man's relation to the soil was profoundly changed. Formerly man had been part of nature; now he was the exploiter of it" (8). As it can be deduced from White's words, even with the invention of this new kind of plow, people had already begun to dominate the land in the seventh century.

In today's modern world, modern science is thought to have begun in 1543 with the publication of the great works of Copernicus and Vesalius. But in fact, in White's words the "massive movement of translation of Greek and Arabic scientific works into Latin in the eleventh century was the beginning of it" (10). For this reason, it seems that it is "not possible to understand the nature of and the present effect of the technological

and scientific movements upon ecology without examining fundamental medieval assumptions and developments such as their world dominance during the Middle Ages” (10).

In the late twelfth century, wind power came in use. Gradually, Europeans developed their “power machinery”, “labour-saving devices”, and “automation” (White 10). With the rediscovery of the New World and recognition of the new species, people were reminded of the fact that there was an immense and an unexplored non-human nature and that they were only a small part of it. But as usual, rather than accepting this reality and respecting nature, they preferred to exploit the newly discovered areas as well for their own sake.

If we come to the seventeenth century in which human beings began to question man’s dominion over everything, we can see that “the century poets preferred to go beyond traditional pastoral and georgic genres to make a reconsideration of the natural world in an ethical way” (10). With the first steps of globalization, they began to question the dominion of mankind over the non-human at a time when mechanistic and imperialistic attitudes towards nature had just begun. While the eighteenth century was approaching, theologians and philosophers had also been questioning whether the natural world was given for temporal use or would be theirs in a maternal eternity.

Eighteenth century was the “peak of nature writing” and the subjects of natural theology and natural history became popular (Hitt 123). According to Christopher Hitt, the most important of the attitudes towards nature in the eighteenth century was the “natural sublime”, which he describes as “an aesthetic of wildness which originated and developed alongside industrialization and agricultural capitalism” (127). To exemplify this new aesthetic attitude toward “rugged, wild nature” (127), Marjorie Hope Nicolson, in her study titled *Mountain Gloom and Mountain Glory* (1959) quotes from John Dennis’s description of his tour of the Alps in 1688 and says:

The impending Rock that hung over us, the dreadful Depth of the Precipice, and the Torrent that roar’d at the bottom, gave us such a view as was altogether new and amazing. On the other side of the torrent, was a Mountain that equall’dours, about the distance of third Yards from us. Its craggy Clifts, which we half discern’d thro’ the misty gloom of the Clouds that surrounded them, sometimes gave us a horrid prospect. And

sometimes its face appear'd Smooth and Beautiful as the most even and fruitful Vallies [...] The sense of all this produc'd different emotions in me, a delightful Horrour, a terrible Joy, and at the same time, I was infinitely pleas'd, I trembled (277).

As it can clearly be seen in John Dennis's words, the impending rock, the torrent, the mountain and the cliffs created in him different emotions preserving both an admiration and fear in it.

The concept of sublime can also be accepted to be in tune with the ecocritical theory since it involved a respect and an admiration of nature in it. As it will be seen in more detail in the following chapter, Romantic poets in general and both Wordsworth and Coleridge in particular were also related to the concept of sublime. To experience the sublime, according to the period's writers, was "to feel both anxiety and euphoria-simultaneously to be at once humbled before nature and exalted over it" (Hitt 129). Edmund Burke defines sublime as a "delightful horror" and says that "we are humbled by the power of nature or nature's God and so shrink into the minuteness of our own nature, and are, in a manner annihilated, although rejoiced and delighted" (qtd in Hitt 129). So were the eighteenth century people, afraid of and delighted from nature at the same time.

Another aesthetic tendency of eighteenth century about nature was the "picturesque". In *Picturesque Landscape and English Romantic Poetry*, J.R. Watson gives us a detailed information about the eighteenth century picturesque and says that "the created sensitivities against the exploitation of nature yielded a new consciousness towards the end of the eighteenth century" (qtd in Byerly 51). Alison Byerly in "The Uses of the Landscape" emphasizes the fact that especially with the Romantic era "drastic changes" are seen about the concept of nature and states:

The word "picturesque" which had once referred to things that were graphic, visually particular, capable of being represented in a picture-came to designate a specific mode of pictorialism. The British cult of the picturesque originated with Salvator Rosa and Claude Lorrain, whose landscape paintings were seen and occasionally brought back to England by the travelers who flooded Italy after the Treaty of Utrecht in 1713. English travelers who had seen Italy and the Alps while on the Grand

Tour wanted to recapture their experience in Britain, and suddenly the Lake District, the Wye Valley, the West Country, and parts of Scotland became fashionable destinations. Such tourists were aided in finding picturesque views by guidebooks and landscape poems; they sometimes carried “Claude glasses,” tinted convex mirrors, usually oval or circular, which the viewer could use to create a ‘picture’ by standing with his or her back to the landscape and looking at the scene framed in the mirror. Thus, these early tourists’ enjoyment of landscape was based less on an appreciation of nature itself than on the secondary image of nature that they themselves constructed [...]. The picturesque sensibility had an immediate effect on English landscape gardening. Formally arranged flower beds gave way to irregularly designed spaces characterized by the judicious placing of artificial ruins [...] (Byerly 55-56).

The act of picturesque, in Byerly’s words, “saw domesticating the wild landscape” and it did this in two ways: “Firstly, remote regions were made accessible and as a result of eco-tours they were physically altered. Secondly, the picturesque was something underwritten by an asymmetrical relationship between the perceiving eye and the perceived landscape” (60). John Barrel, in *The Idea of the Landscape and the Sense of Place* gives his own interpretation of the picturesque concept and implies that although picturesque, in its essence, looked for an untouched, pure and wild nature, the so-called “eco-tours” which were born out of the picturesque tendency, was in a way damaging nature. He says:

What is uncultivated is uncivilized- that is attraction- and thus also mysterious; but [...] the picturesque traveller can appropriate and thus destroy in the places he visits precisely what attracts him to them, the sense that they are mysterious and unknowable: and he does this not only by putting the places he visits on the map, whether literally or in some other sense, but also because the only way he can know a landscape as a picturesque is by applying to it a set of “picturesque rules” as it were categories of perception without which any knowledge of the landscape would be impossible for him (qtd in Byerly 62).

William C Horne emphasizes the fact that when talking about the eighteenth century, in addition to its “empirical curiosity” about the natural world, it must be emphasized that it was at the same time “the age of travel writing” (76). Thomas Mc Curley gives detailed information about these travel writings and says that 8 encyclopedic collections and 45 smaller collections were produced between the years 1660 and 1800, and in addition to the major works, there were “thousands of individual writings and miscellanies of local tours, distant expeditions and continent travels” (qtd in Horne 76). Horne also gives Imlac’s view about an important detail and says that “all the appearances of nature” and every countryside were comprehensively and carefully noted by the authors of these travel writings (76). The popularity of travel writing was also in close relation with the natural curiosity of the eighteenth century people.

Not only arts and literature but also science was very interested in nature in the eighteenth century. They mutually helped each other in their study and representations of nature. In “Some Principles of Ecocriticism”, William Howarth gives us the information that “the biological names of species were quite haphazard until Carolus Linnaeus compiled his *System Nature in 1734*” and that “he used Latin inflections to classify organisms into a categorical taxonomy, or naming system” (72). He also asserts that beginning with 1750s “global exploration and colonization by Western powers promoted dynamic new ideas in the natural sciences in parallel with the major discoveries which enlarged known space and time. Scientists charted ocean currents and traced the ice ages” [...] (72). In Howarth’s words, “these events prompted new ways to read the earth” (72). With all these developments and new discoveries, Western nations began to experience a rapid industrial growth and intense social changes. They saw the development of technology and urbanization as a prerequisite for prosperity and preferred not to think about what the adverse consequences would be. But soon, although not majority, a minority of people were to realize the destructive side of industrialization since it brought with it the alienation of people from nature, and they were to reflect in their works the idea that the real home for the human kind was nature or the country side rather than the urban cities. This minority of people were: “the Romantics”.

Before the Romantic Poets, George Crabb, for instance depicted the difficult conditions of agricultural labourers in “The Village” poem (1783) (Mc Kusick 24).

Crabbe's complaint in this poem was on farming techniques and the damage created on nature as a result of employing such techniques. He gave very important details about farming in "The Village" and criticised the exploitation of nature which came as a result of farming, therefore it is possible to say that, although he did not give an apparent message about nature like Coleridge and Wordsworth, as a literary man of his time he was aware of the adverse effects of technological developments on nature and criticized this in his poem.

Harold Fromm, in his essay titled "From Transcendence to Obsolescence: a Route Map" explains how the Industrial Revolution (app.1760-1850) affected human-nature relationship and suggests that "technology has created an illusion that we control nature". Romantics were totally against this belief and they believed that human kind was only a member of nature whose laws cannot be controlled or directed according to human will. This logic, the logic that human kind has the right and capacity to control nature is exactly what ecocritical theory tries to change.

CHAPTER II

THE ROMANTIC PERIOD AND ROMANTIC POETRY

The study deals with the chosen poems of William Wordsworth and Samuel Taylor Coleridge and the reasons of their consciousness in natural matters. Both these two poets belong to the Romantic tradition and they have lived during the Romantic period in England. When the ecological crisis was not on the horizon, these poets were aware of some dangers and they thought that the remedy of the damage on human psyche resulted from industrialization could be found in nature. This was, definitely an unnamed ecological consciousness.

This chapter, specifically, will focus on the Romantic period and its literature which are crucial in the course of this work. In connection with the purpose of this thesis, it is necessary to dwell on the Romantic tradition in order to understand ecocritical approaches at hand since the two poets who will be explored in this thesis belong to the Romantic tradition.

In order to have a complete understanding of possible structurings for Romantic self-consciousness we should first see the historical events of the period in detail and then see the characteristics of romanticism as a literary movement in relation to its concept of nature.

II.I London and the Industrial Revolution

The Industrial Revolution brought with it great changes in the social, economic and hierarchical order. As we have seen in the previous chapter, the technological developments until the Industrial Revolution were relatively slow. But the period between the late eighteenth and late nineteenth centuries saw a rapid growth in technology and urbanization.

Joseph A. Montagna defines the Industrial Revolution as the process “in which fundamental changes occurred in agriculture, textile, metal manufacture, transportation, economic policies and the social structure in England” (“The Industrial Revolution”). Although the Industrial Revolution is generally thought to have begun in 1760, Montagna suggests that this was a multistage process and that “advances in agricultural techniques and practices resulted in an increased supply of food and raw materials, changes in industrial organization and new technology [...] which promoted the advent of the Industrial Revolution” (“The Industrial Revolution”).

Joan Miller, in coherence with Montagna's idea suggests that the Industrial Revolution "began in the countryside" rather than in the city centre and that the "the agricultural revolution made great contributions to the future of the Industrial Revolution" ("Industrial Revolution in London"). Since the agricultural developments such as "the rotation of crops, advanced animal breeding techniques, and the enclosure of fields and farms were important steps towards machine revolutions", this can be accepted to be true in general account ("Industrial Revolution in London"). He also draws attention to the fact that "the social classes began to be more naturally emphasized and distinct" with the acceleration of agricultural revolution since the land gained a new and important role in the development of the country (Miller "Industrial Revolution in London").

The environmental historian Dr Jan Oosthoek states that in the 18th century, in accordance with the other European societies, the British society "developed new capability, efficiency, stability, and durability which laid the foundations for the agricultural revolution" ("Landscape Change"). The common target of the European societies in this period was to get as wealthy as possible by "transforming the natural world" and exploiting the natural resources. But the British society was the first "that would make the full transition to an industrialized society" and during this process of great change and turmoil, which can be summarised as the "transition from low energy society to a high energy consuming society" ("Landscape change"), as it can be naturally expected, huge changes and damages occurred on the environmental sources since what was counted to be important was the profit rather than the ethics.

If we accept the fact that the Industrial Revolution was a gradual process and that the agricultural developments were the beginning point of the industrialization, it would be useful to explain the first steps since they brought great changes in the social and hierarchical order as well as evident effects on the environment. Agricultural development was realised in four steps. First step was the "introduction of new crops practices of mechanisation and experimentation of new breeding techniques" which resulted in the development of food production (Oosthoek "Landscape Change"). When compared with 1700, in 1770 the food production was increased %300 and only %14 more workers were used in the field, thus the need for human force was decreased. With

the “enclosure method”, the “wooded wasteland” was turned into private fields “enclosed with hedge grows and dry soten walls” and “these became habitats of biological migration, the main ecological framework of British landscape”. The third step was, unfortunately the one which gave the most damage to environment: “forest depletion”. In Oostheok’s interpretation, this was “the most formidable problem facing modern Europe”. Deforestation, at the same time meant losing the raw material for the construction of buildings, and furniture, thus for the development of cities. Despite this necessity, Europeans preferred to “clear the forests to create arable land to feed a growing population” (“Landscape Change”). The fourth step was the “the age of fossil fuel”. Since the most of the forests were cleared, the use of charcoal gradually decreased and coal replaced it. With this new kind of fuel came the problem of air pollution. Gradually, coal smoke intensified and formed a huge grey cloud over London. By 1750, this problem was drawing the attention of the intellectual minority. John Evelyn, one of the leading advocates of forest regeneration wrote:

London was enveloped in such a cloud of sea-coal, as if there be a resemblance of hell upon earth, it is in this volcano in a foggy day: this pestilent smoak [sic], which corrodes the very iron, and spoils all the movables, leaving a soot on all things that it lights: and so fatally seizing on the lungs of the inhabitants, that cough and consumption spare no man (in Oosthoek “Coal: Entering the Age of Fossil Fuel”).

If we are to talk about the Industrial Revolution in its widely known sense, which took place in the cities, the first innovation we have to talk about is the use of steam power. In Montana’s view, “the development and subsequent application of steam power was undoubtedly the greatest technical achievement of the Industrial Revolution”. Various branches of industries “needed the ability to apply the enormous power produced by the steam engine” which was created by James Watt (Oostheok “The Industrial Revolution”).

The effective use of water power was also crucial in the industrialization process, “water management of rivers and canals was a valued skill, and utilised relatively high capital investment in mill buildings, machinery and infrastructural investment in canals” (Oostheok “The Ind”). But when compared to the “development

of coal mining and the use of steam power generated from coal”, water power can be accepted to be of secondary importance (Oosthoek “The Ind”).

With the growth of industrial areas, not only air but also water began to be polluted. As the city centres grew more crowded, domestic wastes as well as the industrial ones began to be poured into the rivers, especially “sewage was washed into the streets where it found its way to the rivers with disastrous consequences” (Oosthoek “The Industrial Age”). These consequences were unfortunately turned out to be fatal. In 1832 approximately 20.000 people died in the capital as a result of a cholera outbreak which was most probably originated from the sewage dumped into the river Thames. Nevertheless, in 1850, approximately 260 tones of raw sewage were dumped into the river (Oosthoek “The Industrial Age”).

Industrial Revolution’s most eminent result was undoubtedly the acceleration of urbanization which eventually led to an unhealthy living standard, deteriorating social and working conditions, and the damage of environmental sources. Since London was the central point for Britain in this industrialization process, it would be appropriate to have a comprehensive idea about the layout and the living conditions of London so as to see how people were living during this critical transition process. Jerry White, in his comprehensive study about London gives very specific details about the social and economic condition of the capital of Britain in the eighteenth century. Expressing that London was a “divided city” in the eighteenth century, he suggests that these divisions “overlapped one another in many levels” (xx). The three divisions or three different cities which were later to be known together as the Great London were “London”, “Westminster” and “Southwark” (x). Southwark was later to be known as the industrial district. In White’s view, “the separation between the classes was never greater or more destructive since the poor got poorer and the rich got richer” (xx) but there were great contradictions about the perception of London and the real London. Jerry White comments on this misperception with the following words:

English eighteenth century is known as an age of artistic and scientific genius, of reason, civility, elegance and manners and it has been summarised as the Age of Politeness [...]. London led the nation in genius, elegance and manners to an overwhelming degree. [...] For this

was a city and an age of starving poverty as well as shining polish, a city of civility and a city of truculence, a city of joy and a city of despair, a city of sentiment and a city of cruelty. We might truly summarize it as the city of extremes. In Daniel Defoe's epigram of the early 1720s, London really was this great and monstrous thing (xxi).

This "monstrous" side of London was the result of the sudden mass migration. The city was not ready for such a great change. "Migration into the city was more than the housing" and "poverty and increased social division occurred as the human technology increased" (Miller "Industrial Revolution in London"). Employers were indifferent to the problems of workers who were living under very unhealthy conditions. Nevertheless, in 1700, London had taken the place of Paris and become the largest city in Europe. (J. White 1). During the century, it became the "heart of trade, manufacturing and the manipulation of money" (1).

The city of Westminster and London were conjoined by houses and streets almost a mile deep from the river to their outer suburbs and liberties. These outliers in fact formed a township distinct from the suburbs, though highly diverse, was predominantly a worker's district. South of the river, Southwark also had a strong manufacturing complexion, leavened with trade and something of the city's money-getting ways (J. White 1).

London's population in 18th century is now considered by contemporary historians to be around 1 million. "The two most eminent London historians of the first half of the twentieth century adopted astonishingly precise figures of 674.500 for 1700 and 676.750 for 1750. A kind of consensus around 575.000 for 1700 and 750.000 for 1750 has emerged in the last fifty years" (J. White 2). The "staggering size" of London's population can be more clearly comprehended if it is compared with the second largest city of Britain, which was Bristol, with a population of approximately 30.000 (2). It is believed that during the eighteenth century one in ten people in England and Wales lived in London and that perhaps one in six lived in it at some time in their lives (2). Although it is difficult to reach a consensus about the exact number of people living in London in that period, it is easy to see the reasons lying behind this fast growth of population. White explains these reasons with the following words:

Its sheer size exercised a gravitational pull on the nation, through wonderment and curiosity and tales retold; and through countries from Cornwall to Cumberland producing and delivering goods for the London market and providing labour-power for every function from serving maid to courtier. London was the kingdom's centre of world trade and shipping, of the emerging banking, brokerage and insurance industries, of finished commodity manufacture not only for the monopolis but for the nation, for European competitors, for the Empire and for the world (White 3).

Another reason which made London a city of attraction for immigrants and tourists in the eighteenth century and which differed it from the other European capitals was its "newness" (White 4). In Great Fire of 1666, approximately three-fifths of the capital had been burnt which corresponded to 13.200 houses and hundreds of public buildings. Most of the rebuilding process was completed in 1670s but the rebuilding of public buildings such as churches, cathedrals and literary company halls were not completed until 1711 (J White 4). As a result, a far-more improved city had replaced the old one, "main roads were also widened, courts and alleys were opened out and gradients were flattened when the Thames waterfront was raised three feet" (J. White 4). All these urban redevelopments made London an appropriate target for migration since it was an improving and an industrial capital for the potential workers who were no longer an integral part of the agricultural process.

Especially in the nineteenth century, London's growth went on steadily increasing and the city became a metropolis famously known as the "Great London" all over the world. London's official website gives us the information that during the nineteenth century city population expanded enormously. The population of London was 958.863 in 1801, 1.378.947 in 1821, 1.948.417 in 1841, 2.803.989 in 1861, 4.776.661 in 1881 and the number increased to 6.528.434 in 1899.

As it can easily be deduced from these numbers, with the Industrial Revolution, the "overflowing of country people" into the city to become industrial workers resulted in a "bad standard of living" since "the city was not prepared for such great increase in people" (Grebe).

II. II Romantic Reaction to Enlightenment

Many ecocritics and environmentalists today take a position against the enlightenment ideals since they criticize and reject the anthropocentric ideas that came along with the enlightenment. Eminent environmentalist critic Levis H. Hinchman states that there is a “widespread opposition” among ecocritics today against the enlightenment and that they blame the values of the enlightenment period for the environmental crisis (663). William Olphus, expanding this view suggests that enlightenment was “an attempt to defy the ecological implications of the laws of thermodynamics by eracting [sic.] a political order based on untrammelled growth rather than self-limiting virtue” (qtd in Hinchman 663). Many environmentalists agree on the fact that “in the early modern era, leading European thinkers abandoned the principle that a good life is lived in harmony with nature and the divine will embodied in its workings” (Hinchman 665).

Parallel to today’s ecocritics, Romantics rejected the values of the enlightenment and they suggested an ecocentric world view. As we will see in this part of the study, there was a contradiction between the enlightenment values which eighteenth century intellectuals experienced and the Romantics’ approaches to nature. On the one side, the view that necessitates shaping nature with crapping butches and turning it to an aesthetic value, on the other, the romantic view that searched happiness in the wild untouched nature formed a paradox. As the urbanization and industrialization in eighteenth century continued ruining nature, romantics were looking for ways to convince people that they would find themselves and peace in wild nature. Before giving a more detailed account of the differences between the Enlightenment and Romantic values, it would be appropriate to have a general knowledge about the Enlightenment period and a scrutiny of Romanticism as a literary movement.

The Enlightenment period, also known as the Age of Reason corresponds to the years between 1660 and 1798 in Britain and it is followed by the Romantic period. “It is no accident that Enlightenment, roughly the eighteenth century, is widely known as the age of reason. We find here the continued rise of the idea of independent reason which surpasses all forms of superstition, unexamined presuppositions, and dogmatism, especially religious and other arguments from authority” (Rockmore 699).

The Romantic Period, in Curran's view, began in 1789, with the beginning of the "French Revolution" which can be described as "the series of violent political and social upheavals" and ended in 1824 with the death of Byron (Curran 209). But there are many sources which accept the publication of *Lyrical Ballads* as the beginning of it and the death of Goethe in 1832 as the end.

The period takes its name from the Old French word for "romance"(romanz) which later began to be used as "romantique". The word "romantic" corresponds to various meanings, the most frequently used apart from the literary period- being that which "suggest an inclination to love and romance" (Widdowson 243). The noun "a romance" was used originally for "a medieval tale of chivalry and ideal love- often in combination with magic and the marvellous- of the kind written in the Romance languages, then for the literary fictions which do not fit the category of the realist novel" (Abrams 100).

"Romanticism" as a literary term refers to the movements in philosophy, literature and the other arts which developed in Europe during the late eighteenth century and the first quarter of the nineteenth century ("Romanticism"). In Germany, Romanticism was developed by Johann Herder, Goethe and Schiller and in France it was practiced by Jean-Jacques Rousseau.

The age of Romanticism was the years of "transition between an Enlightenment world view and the values of a modern, industrial society" (Curran xi). Shelley defined the period as "the bridge thrown over the stream of time, which unites the modern and the ancient world" (Curran xi). It was a period full of "turbulence and with twenty two years' experience of warfare, it was an age of conflict and stress" (Curran, *Cambridge Companion* xi).

As we have seen in the previous part of this chapter, with the effect of industrialization the "transformation" of the country from what it "stands for" in the classical times such as "peace, innocence, and simple virtue" to the eighteenth and nineteenth centuries in Britain was striking and brought a new order to the lives of the people (Williams 1). As a natural consequence, the reaction to this new order is visible in literature.

Romantics, in a way, were arguing “against the aspirations of systematic or speculative thought” opposing the theory and as a minority, they were trying to impose the idea that “spontaneous feelings” were the way to find the truth rather than logic (Simpson 2). “The British tradition” had already been “empiricist” for one hundred and fifty years when the French Revolution came to the scene of history (2). With the Restoration of 1660, which is accepted to be the starting point of the Age of Reason, came an apparent “increase in the rhetoric of national identity” (2). The importance of the concept of society increased, as the individualism was left behind.

Enlightenment ideals were dominantly influenced by the theories and ideas of three names: Locke, Descartes and Kant. In the early British enlightenment, Locke was accepted as the “starter of the so-called British empiricism” (Aarslef qtd in Ewalds 252). “Locke’s great message was to set us free from the burden of tradition and authority, both in theology and knowledge, by showing that the entire grounds of our right conduct in the world can be secured by the experience we gain by the innate faculties and powers we are born with” (253). Then came the focus on rationalism and the Age of Reason. “[...] Materialism [...] was everywhere at work, influencing and stimulating even those Christian humanists such as Dryden, Swift, Johnson and Burke” (Stanlis 77). All these writers defended the power of reason and the importance of progress in their works. Kant’s theories were also in accordance with the enlightenment ideals and in his essay “An Answer to the Question: What is Enlightenment?” he described Enlightenment as “mankind’s exit from it’s self-incurred immaturity” (qtd in Hinchman 670). He “concentrated increasingly on the paths leading from the predisposing structures toward fully developed cognition- on what Hegel called the history of consciousness- as well as on analogously idealized histories of society and of nature” (Brown 51). The most influential name in the Age of Reason was undoubtedly Descartes (Brown 42). In Hinchman’s view, Descartes “assigned to nature including animals the status of mere machine, reserving sentience and consciousness for the human mind” and he also declared that men were the “masters and possessors of nature” (667). When enlightenment was taken to its extremes, an unearned and undeserved authority was attributed to reason and science, which were yet at their very immature states.

With the Age of Reason, the idea that “man also possessed [...] reason-analytical, discursive, logical- a mode of intellectual reasoning, distinct from moral reason, most evident in mathematics and geometry, and in the processes of induction and reduction” came along (Stanlis 76) and “reasonable thinking” was accepted to be guiding mankind’s behaviour (Ewalds 8). Abrams, also emphasizing the place of reason in Enlightenment mentality states that “The common element was a trust in universal and uniform human reason as adequate to solve the crucial problems [...] and had opened the prospect of progress toward a life in this world of universal peace and happiness” (Abrams 96).

The late seventeenth and the eighteenth centuries saw a return to the classical values and ancient Greek literature, therefore, the literature of the enlightenment period is generally known as the “Neoclassical Literature”. With neoclassical influence, “the ideals of order, logic, restraint, accuracy correctness and decorum which would enable the practitioners of various arts to imitate or reproduce the structures and themes of Greek or Roman originals” began to be supported (Landow “Neoclassicism: An Introduction”).

Neoclassicism in general was anthropocentric. It emphasized the fact that “man himself” was “the most appropriate subject of art” and thought that art was “essentially pragmatic” it was supposed to be useful and a “contribution to development” (Landow “Neoclassicism: An Introduction”). Any kind of development was welcomed and “prosperity was valued”. Thinking that urbanization was the demonstration of the development of human kind, they thought that “city” rather than “the countryside” was the proper home for human kind in which they would be a part of society and “realise their duties” (Landow). Preferring to take the path of science and experimentation in finding the truth, the Enlightenment thinkers thought that the intellectual satisfaction was important rather than the emotional one. Individuals were expected to act according to the rules of society rather than pursuing their own will. There was a great emphasis on etiquette which forced everyone to demonstrate in some way how they had a good taste about art and literature. Prose was popular when compared to poetry (especially essays and diaries). Artificiality and formalism dominated the poetry since what was

expected from poetry was to bring intellectual gain and a good taste of art with it in parallel to society's expectations.

Enlightenment view, as it can clearly be seen was totally anthropocentric, placing the intelligence of mankind at the centre of everything, and emphasizing the importance of progress at all costs. Thus, ignoring the possible results of the exploitation of nature, people preferred to concentrate on the materialist developments. Hinchman suggests that the Age of Reason brought with it “[...] a new way of describing natural events (as matter in motion), a new scientific approach, new institutions (the market and the centralised state), and new values” (665) it also brought the alienation of human kind from nature suggesting that the human minds would “free” themselves from “superstitions about nature” (665). As a result, nature was “enslaved for humanly defined reasons” and “[...] consequence of our resulting imprudent interventions has been the breakdown of natural cycles, threatening the viability of the ecosystems that sustain life” (Hinchman 665).

As we can see, it is possible to say that in the Age of Reason the concept of nature was perceived as something related to human biology and human nature. Romanticism widened this concept so as to include the whole universe and its creatures. Putting the emotion and intuition in the first place, they rejected the logic-based mentality of the neoclassical literature and enlightenment and denying the rules and order of the society, they gave importance to individual freedom which they thought could most easily be found in the middle of nature.

Although the Romantic movement began with the Preface of *Lyrical Ballads* in 1798, in 1750s, in fact, people had begun to reject the Neoclassical values such as the importance of order and common sense (“What is Neoclassical Literature”). The importance of individuality had begun to be comprehended and emotion rather than the reason was celebrated. Later these ideas were intensified and became a school of thought which was later to be called “Romanticism” (“What is Neoclassical Literature”).

Romantic poets “defined their identities and poetry against that of the neoclassical literature” (Brown 35). In his article titled “Romanticism and Enlightenment”,

Brown states the fact that “Romanticism rebelled against its predecessors” and attacked Enlightenment since it “classicized conformist rationalism in recognition of unstated emotions and unconscious instincts” (Brown 35). Romanticism was thought as a reaction to neoclassicism (35). Blake, for instance, “assaulted all the conventional canons of eighteenth century literature and art with all the preconceptions of Lockean empiricism” and “Wordsworth denigrated the diction of the eighteenth century poetry” (35). Keats, in the last line of his sonnet “O Thou Whose Face”, as another example, wrote: “And he’s awake who thinks himself asleep”, which can be interpreted to be referring to the Enlightenment, meaning that the fault of the period was “to think itself awake while it was asleep” (48).

With the declaration of William Wordsworth that good poetry is “the spontaneous overflow of powerful feelings” in his Preface to *Lyrical Ballads*, poetry became the dominant form in Romantic literary movement. Promoting the individuality and the sense, thus, defending the opposite values of the enlightenment, Romantic movement suggested that feeling rather than the reason was the essence of the human kind. Nature became a vital part of poetry in the period because under Wordsworth’s influence, Romantic poets thought that the feelings of human kind could be freely expressed in the natural surroundings. In the *Glossary of Literary Terms* M. H. Abrams defines the characteristics of Romanticism with the following words: “To a remarkable degree, external nature- the landscape, together with its flora and fauna- became a persistent subject of poetry, and was described with an accuracy and sensuous nuance unprecedented in earlier writers” (239).

Emphasizing nature’s importance in romanticism with these words, Abrams interprets nature which is the centre of attention in the contemporary ecocritical theories as a way of fighting back the damaging developments of the Industrial Revolution in the Romantic period. Wordsworth also addresses this approach in his Preface to *Lyrical Ballads* with the following words:

Low and rustic life was generally chosen because in that situation the essential passion of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that situation our elementary feelings exist in a state of greater simplicity and consequently may be more accurately

contemplated and more forcibly communicated; because the manners of rural life germinate from those elementary feelings; and from the necessary character of occupations are more easily comprehended; and are more durable; and lastly; because in that situation the passions of men are incorporated with the beautiful and permanent forms of nature (qtd in Gill xv).

With these words, Wordsworth suggests that nature holds a central role in fulfilling our full capacity in terms of sentiment and intellect. He also locates nature as the centre of his subjective universe in which he sees himself not as a master but as a part of nature. With these words, Wordsworth clearly demonstrates his attitude towards nature. Shelley likewise wanted to impose the idea on his readers that human kind was not the master but a part of nature. His being vegetarian was in accordance with this belief. He explained his choice about being vegetarian as: “My food is not that of man; I do not destroy the lamb and the kid, to glut my appetite; acorns and berries afford me sufficient nourishment [...]” (“Shelley’s Vegetarianism”).

As we have seen, with the effects of the Industrial Revolution, the social and economic order of the society strikingly changed and human beings were slowly “mechanised”. The strong contrast between the countryside and the city life damaged people’s psychologies. They were unaccustomed to such turmoil and as they became alienated from nature, they became alienated from themselves. “To be sure, such a contrast between country and city life has existed in some form since the dawn of civilization, but this dichotomy has taken on new dimensions of meaning in the aftermath of the Industrial Revolution” (Mc Kusick 1).

The English Romantic poets lived at the dawn of the Industrial Era, and for the two poets who are the subjects of this study, Coleridge, and Wordsworth, “the green world of field and forest was a remote, mysterious and magical place that existed in sharp disjunction from the smoke, crowded streets, and noisy machinery of London” (Tovey 17), where they lived for most of their lives. In their poetry, although they did not explicitly refer to the Industrial Revolution process in most of their poems, they clearly demonstrated their will to find peace in nature which meant escaping from the ugliness and turmoil of the city life. In accordance with the ecocritical theory, they tried

to emphasize the fact that nature was the true home for the human kind and that it had a therapeutic effect on human psychology.

CHAPTER III

WORDSWORTH AND COLERIDGE

While environmental issues have been increasingly problematic since the last decade and environmentalists from different branches of sciences tried to create an awareness, literature has been a new way of reaction against the destruction of nature through creating a consciousness in the minds of human kind and to impose that there's no other planet to live if we destroy this one. As we have mentioned earlier in the first chapter, by questioning the relationship between literature and environment, ecocriticism creates an "earth-centred" approach to literary studies (Glotfelty "What is Ecocriticism?"). As Bate states, "Ever since Plato and Aristotle argued over whether poets are harmful or beneficial to the state, political and moral concerns have borne in upon the discussion of literature [...] and this will be the case so long as poetry continues to have any effect on how we think about the ways in which we live our lives" (Bate 1). The way we live and the way we understand the universe effect our relation to the environment and the non-human creatures around us. Therefore, poetry can be used consciously as an instrument in infusing an ecological consciousness to the readers. This is what we can find in Wordsworth's and Coleridge's poetry.

As we have mentioned earlier in the first chapter, ecocriticism deals with "any" text that has "environmental implications" but especially the genre of poetry in Romantic Period is in accordance with the ecocritical theory. Hence, the aim of this study is to analyse the poetry of Romantics with an ecocritical perspective. Industrial Revolution came with the destruction of nature and it was a new historical phase for both humanity and the environment. In turn, the changes that occurred in the lives of the people in Romantic period are unique in the sense of the damage it caused. The accounts of the damages on nature and individual's psychologies that came along as a result of rapid urbanization mostly emerged in poetical forms in literature and they are very apparent in Wordsworth and Coleridge. It is the intention of this chapter to examine the poetry of these two Romantic poets who went through periodical changes themselves and who both were great nature lovers. These men of letters were able to express their depression through their works and although they do not explicitly refer to

the Industrial Revolution in their poetry, representations of nature as a way of retreat from the chaos played a significant role in them.

Wordsworth and Coleridge are popular with their poetry even today and they draw the attention of the ecocritical theorists and critics since they handle the connection between the natural world and the human kind. In this chapter, with regard to the relationship between the human kind and the environment, nature's therapeutic effect on human psychology during the Industrial Revolution and its importance as an escape from the ugliness of urbanization will be analysed in the light of ecocritical theories. In short, this chapter intends a close reading of the selection of works that belong to the Romantic literature from an ecocritical perspective. Analysing the works of the two great Romantic poets, William Wordsworth and Samuel Taylor Coleridge, this chapter intends to create an awareness of the fact that they were closely interested in and concerned with nature and the individual-nature relationship and although the word ecocriticism wasn't yet pronounced in their times some of their texts were, in a way, predicting today's troubles.

Apart from creating an awareness of the destruction of environment caused by the Industrial Revolution and nowadays with the continuously developing technology, this thesis also aims to demonstrate the possibility of psychological survival of the human kind by returning to and reconciling with nature and that the destruction of nature by human hand will result in the destruction of the human kind itself, which was the most important fact emphasized by Wordsworth and Coleridge. As we have seen in the second chapter, the Romantic period is a good starting point to trace the early implications of ecocriticism because of the fact that it was the time human beings had to stay away from natural world into the urban cities and found themselves lost in the complexities and ugliness of the city life, which made them a mechanical part of the industrialization, rather than human beings. It is in these troublesome periods such as the Industrial Revolution that human kind and man of letters consider the power and balance of nature and mourns for the destruction of it as well as finding peace in it. So did Wordsworth and Coleridge.

III. I. WILLIAM WORDSWORTH

A post-evaluation of the Romantic era poets naturally leads the reader to Wordsworth and Coleridge as the two prominent advocates of the period. Born on April 23rd 1770 in Cockerthorpe in the north west of England, William Wordsworth spent most of his childhood in the Lake District, which, undoubtedly, “influenced him greatly because of the unique sense and appreciation for nature he got there” (William Wordsworth-Biography”). Unfortunately, Wordsworth lost his mother in 1778, when he was just eight years of age, and his father in 1783. “As if these two were not enough traumatic experiences for a child, he also found himself separated from his sister, Dorothy, to whom he had become very attached to” (William Wordsworth-Biography”) and which most probably resulted in his devoting himself to nature and choosing the environment as his best companion.

Wordsworth’s life was always closely connected with nature. “His childhood had been spent in nature’s lap. Nature was a kind nurse to him, she had planted seeds of sympathy and understanding in that growing mind. Natural scenes like the grassy Derwent river bank or the monster shape of the night-shrouded mountain played an important role” (“William Wordsworth as a Poet of Nature”) in his life and they were recorded as memories which were later to be remembered as a source of solace. “Nature was both law and impulse; and in earth and heaven, Wordsworth was conscious of a spirit which kindled and restrained. In a variety of exciting ways, which he did not understand, nature intruded upon his escapades and pastimes even when he was indoors” (“William Wordsworth as a Poet of Nature”).

In 1798, together with Samuel Taylor Coleridge they produced the *Lyrical Ballads*. In 1807, “the third edition of what was to become a classic” work was introduced with a famous preface written by Wordsworth (“William Wordsworth-Biography”). As we have mentioned earlier in the previous chapter, this introduction in fact turned out to be considered the founding document of English Romantic literary movement.

Spending most of his life living in the middle of nature and travelling natural landscapes, Wordsworth was a man who found solace in it. This is obvious in most of

his poetry and prose. In 1807 he published *Poems in Two Volumes*, which included poems entitled: “Resolution and Independence”; “I wandered lonely as a Cloud” (known also as “Daffodils”); “My Heart Leaps Up”; “Ode: Intimations of Immortality”; “Ode to Duty”; “The Solitary Reaper”; “Elegiac Stanzas”; “Composed upon Westminster Bridge, September 3, 1802”; “London, 1802”; and “The World is Too Much with Us” each of which except London 1802 included very successful nature descriptions. Some other important works related to nature are *Guide to the Lakes* (1810) and *The Excursion* (1814).

Paul Hamilton, in his article titled “Wordsworth and Romanticism” defines Wordsworth as the most important Romantic poet ever and says:

William Wordsworth’s centrality to any review of English Romantic period continues fundamentally undisturbed. Critical fashions and methodologies change, but as regards English Romanticism they are tested against a canonical core of writers. Of those, Wordsworth always takes the central stage either as the best supporter of new theories or as the writer whose authority they must displace in order to show their innovative power and originality. In Wordsworth we see the definitive contrast of the period’s sensibility and style (213).

Therefore, Wordsworth is a good choice in studying Romantic poetry and its principles related to nature. Eminent ecocritic Jonathan Bate, makes a bold but proper claim and states that “Wordsworth went before us in some of the steps we are now taking in our thinking about the environment” (5), implying that Wordsworth was well aware what would be the disastrous consequences of technology and industrialization upon the human kind and the environment. Bate is also right when he suggests that “the time is right to allow Wordsworth to become once more what he imagined himself to be, what Shelley called him and what he was to the Victorians: The Poet of Nature” (9). Since one of the principles of ecocriticism, as we have mentioned in the first chapter, is “trying to demonstrate the past efforts of those who in their time tried to speak for the earth” (Coupe 6), Wordsworth (just like Coleridge) is very appropriate for ecocritical scrutiny.

III. I.a. Wordsworth and the Concept of Nature

Glotfelty defines Wordsworth as “the first ecological poet” claiming that “Wordsworth’s politics were neither Left nor Right, but rather, were Green” (394). Undoubtedly, Wordsworth’s poetry in general, and his “insight into the environment of Lake District echoes the tone and style of a nature writer whose appreciation of nature excels any other since he sees the land as the unifying force between human kind and nature” (394).

In accordance with Dr Johnson’s definition about the purpose of literature, it would be possible to say that Wordsworth “sought to enable his readers better to enjoy or endure life by teaching them to look at and dwell in the natural world” (Bate 4). “What he did is relevant to what we need now” about raising consciousness on nature in today’s modern world (8). Therefore, “A green reading of Wordsworth” is very suitable for ecocritical scrutiny and for foregrounding nature “for it [...] historicizes the ideas of an ecological viewpoint- a respect for the earth and a scepticism as to the orthodoxy that economic growth and material production are the end-all of human society” (9).

James Kay Jr., in “The Complete Works of William Wordsworth” gives the definition of transcendental philosophy of which he thinks Wordsworth was greatly influenced of and says that “while pure spiritualism imposed on external nature the laws of the understanding or the reason, poetry imposed on nature the laws of the imagination. Both made the inner world of the mind paramount to the external world of matter” (357). For Wordsworth, Coleridge and Southey, Nature was the “Goddess of their adoration” and “men and women as creatures of nature, not the lords and ladies, they delighted to honour” (Kay 360).

Kay Jr. also suggests that in his “transcendental region of poetry, Wordsworth is rather a listener than a seer. He hears unearthly tones, rather than sees unearthly shapes. The vagueness and indistinctness of the impression which the most beautiful and sublime passages of his works leave upon the mind is similar to that which is conveyed by the most exquisite music” (364). As it can be deduced from these words, Wordsworth had the ability to become one with or adapt to the tune of nature. Seeing

himself as an integral part of it, he spoke the language of nature and knew how to listen to it. This ability of understanding was a result of his respect and love of nature.

While analysing Wordsworth's poetry with an ecocritical perspective, it is crucial to keep in mind the fact that he lived in a time of great "turmoil", when the world was in "disorder and commotion, deluged with all varieties of sects and systems" (Whipple 244). "The society was massed up with the restlessness born out of the new activities of mind and passions" and "the material and spiritual elements of society were on the verge of clashing" (244). Wordsworth, in this time of great change and stress, "even when his mind seemed most abstracted from real life", as a result of "his lofty idealism aimed to oppose some modes of thought or orthodoxies of action which he thought were the follies of the period" (244). Against the mainstream ideas imposed by the enlightenment intellectuals based on materialistic interests, he defended the not-yet named environmentalist ideas about the importance of nature in human lives and tried to convince people that they could find themselves in their real homes if they return to and reconcile with nature. Edwin P. Whipple, comments on Wordsworth's purpose of choosing nature as the dominant material for his poetry with the following words:

The pressure of surrounding circumstances evidently quickened his intellect, not to give an echo, but a warning. He desired to teach a philosophy of the whole nature of man, in which the imagination and the affections should be predominant, and by which the relation of man and the external universe to each other and to God might be displayed in words that move in metrical array. He hoped to soothe and harmonize the soul, by opening to it unexplored regions of loveliness and delight; by accustoming it to the contemplation of the majesty of the universe; by showing the essential littleness implied in the indulgence of stormy individual passions; and by healing those miseries which have their sources in the fret and stir of conventional life (244-5).

Another significant characteristic about William Wordsworth was "the distinction he made between man and the men". He was "totally confident" in the first one but "distrusted" the second (Whipple 246). "The conventional man, whose nature is distorted by the world's vices both in action and speculation, and who is unwedded to the universe in love and holy passion, is a perversion of man" (246). He chose to

“consider the elements of human nature rather than human nature as modified by society. He was a critic of men, especially in their attitude towards nature, rather than the man who was lost in the turmoil of industrializing society” (246), trying to find himself by reconciling with nature.

As Shelley famously expressed, a man, “to be greatly good, must imagine intensely and comprehensively; he must put himself in the place of another, and many of others; the pains and pleasures of his species must become his own” (qtd in Whipple 247). Wordsworth, likewise, tried to make the pains and pleasures of the species of his own. But, in Whipple’s view, “the pains and pleasures that the race ought to feel” towards the universe, “rather than those which they do feel” and act towards nature are represented in his writings (247). As it can be deduced from the words “ought to feel” Wordsworth tried to give his reader a consciousness about nature through his poetry.

While describing nature, probably the most “distinctive facility” he possessed, and which differed him from the other Romantics was what Scott Hess called his “photographic subjectivity”. Although connecting Wordsworth and the concept of photography may seem “contradictory at first glance”, he was in a way “photographic” while recording natural landscapes in his mind. His “emphasis” on the concepts of “feeling and emotion, rather than mimetic detail was in great contrast with the fixed surface of photography” (Hess 283). In spite of the fact that he was influenced by the picturesque in his early career, Wordsworth in 1798 expressed that he had “matured beyond picturesque conventions” (Hess 284). In *Tintern Abbey*, for instance, he “preferred to access a deeper truth of feeling in connection with higher things, rather than focusing on external forms that spoke only to the eye” (284). In this poem, he said “A Presence that disturbs me with the joy/ Of elevated thoughts; a sense sublime/ Of something far more deeply interfused” (284).

Scott Hess, demonstrating that Wordsworth did not get away from the influence of the picturesque “as fully as he claimed” says that “surprisingly he had a great deal in common with photography” (286). In his article titled “William Wordsworth and Photographic Subjectivity”, he states:

The stationed point of view of the observer, focusing the scene from a single visual location; the separation of that observer from the landscape that he or she observes; the tendency to reduce the multisensory, ambient

experience of a lived environment to pure vision; and the resulting general embodiment of the observer all link Wordsworth's main structure of experience to the tradition of the picturesque and the technology of photography that emerged from it. While Wordsworth did not focus on mimetic detail in his natural landscapes, he did produce a visual subjectivity that complemented the objectivity of the photograph and may even have helped shape the terms for its appreciation. The apparent opposition between Wordsworth's photographic vision and his poetry disguises a deeper complementarity: what I call Wordsworth's photographic subjectivity (285-6).

With the help of this distinctive characteristic, Wordsworth geared his poetry with very detailed and vivid nature descriptions, and foregrounding the beauty of nature, he imposed on the reader the idea that happiness and peace would be found in nature, and that in great contrast to ugliness of the city life, nature would open them the doors of a dreamlike world, away from all the mechanical and depressing chaos of the urbanized life.

This quality of Wordsworth in which "the individual subjectivity of the poet and the pictorial objectivity of the landscape he was looking at constructed one another", undoubtedly is a clear demonstration of his relation to picturesque (Hess 287). This interrelation between "the power of the landscape and the sense of individuality" can be found in the entire tradition of landscape and is clearly emphasized by the eighteenth century picturesque tradition (287). Heinrich Schwarz in his book titled *Art and Photography: Forerunners and Influences* comments on the picturesque tradition with the following words:

In the picturesque, as in the linear perspective landscape tradition, the viewer composed the scene from a single stationed point of view. This process usually involved some form of framing, using a prominent foreground and/or side screens, such as trees or hills, to outline and compose the scene. In paintings and drawings these formal devices composed a characteristic frame-within-a-frame, self-consciously highlighting the process of framing (113).

In most of Wordsworth's poems, we can see that the narrator observes the scene from a single stationed point of view just like the picturesque artist. In Malcolm Andrews's words, "The picturesque artist appropriates natural scenery and processes it into a commodity. With the aid of his 'knick-knacks' he converts Nature's unmanageable bounty into a framable position" (81). So did Wordsworth. He "converted Nature's beauty into the lines on a paper". He himself announced his desire to capture picturesque scenes during his 1790 walking tour of the Alps, writing to Dorothy: "Ten thousand times in the course of this tour have I regretted the inability of my memory to retain a more strong impression of the beautiful forms before me, and again and again, in quitting a fortunate station have I returned to it with the most eager avidity, with the hope of bearing away a more lively picture" (qtd in Hess 291). As it can be understood from Wordsworth's own words, he wished to carry away with him a more permanent and detailed picture of the natural landscapes so as to remember a more vivid scene of nature and find consolation in it when depressed. Wordsworth, in Hess's words, is speaking like a "quintessential modern tourist" in these words and clearly "wishing for the not-yet invented photographic camera to capture natural beauties" (287).

W.J.T Mitchell, in "Critical Inquiry", comments on Wordsworth's concept of photographic subjectivity and says that "physical and spiritual vision intermingles in his poetry" (qtd in Hess 294). His words are as follows: "Wordsworth's conception of a deep imaginative subjectivity depends not only on sensible images, but more strongly, on a landscape mode of perception. Physical vision passes into spiritual vision, at least for the transcendental moment of illumination [...]" (qtd in Hess 295). Wordsworth passed into a more peaceful and relaxed mind as if he was hypnotised or mesmerised by the natural landscape he encounters, as we can see in most of his nature poems. Thus, the ecocritical message we can find in his poems about nature's therapeutic effect on human psychology is a message totally internalised by Wordsworth since he strongly believed in this affect and always managed to interact with nature in one way or another. His poetry was always in great accordance with the ecocritical principle which suggests that a text is ecologically conscious if "the landscape itself is a dominant character" in it (Don Scheese).

As we will see in the following pages, in Wordsworth's two famous poems, "I Wandered Lonely as a Cloud" and "Solitary Reaper" we can observe this kind of photographic subjectivity. In both poems, we can see that the poet records an image of the landscape in his memory, which he "plans to carry in his mind for future viewings" (Hess 295). Additionally, in both poems the poet is "stationed in a particular position similar to the picturesque in which viewers compose" the landscape (295). The poet does not enter into or directly "interact with" the landscapes but instead is "stationed in a visual distance, unseen, composing the landscape and through this photographic relationship to landscape, the poet constructs his own photographic subjectivity" (Hess 295).

This concept in fact, can be accepted to be a typical characteristic of Wordsworthian canon since most of his nature poems start when the traveler or wanderer stops his journey or esplanade and stands still as if hypnotized by the beauty of nature. This motif is also in accordance with the ecocritical theory since it enables the poet to demonstrate the therapeutic effect of nature on human kind. In "I Wandered Lonely as a Cloud", for instance, this is very apparent.

A host of dancing Daffodils;
Along the Lake, beneath the trees,
Ten thousand dancing the breeze".

Scott Hess calls the moment of the stopping of this "halted traveler motif" as the moment of "arrested vision" and says: "This moment of arrested vision, in which a halted narrator records an image of a momentarily fixed landscape that he can then carry away with him in memory for future imaginative acts, is closely analogous to taking a photograph" (291). Here the nature serves in the mind of the poet as a "retrospective source of solace and remedy" (291).

In both of these poems, the poet finds consolation recalling the scenes in nature which was recorded as a moment of experience in his mind. Wordsworth here, constructs a photographic subjectivity through his ability to "capture" and record "specific visual moments" and natural beauties, "while remaining outside and independent of those scenes" (301). Although Wordsworth's poetry is not "as

physically detailed as photographs” themselves, they also “reveal” the scene’s “full significance, not in the actual moment” but later as flashbacks in Wordsworth’s memory (301).

Brian Barbour, in his article titled “Between the Two Worlds: The Structure of the Argument in Tintern Abbey”, emphasizes the fact that “Tintern Abbey” is one of the most influential poems of English poetry in its being Wordsworth’s expression “against the prevailing climate of Enlightenment” (151) and he also draws our attention to the fact that it is a poem “that went through establishing a new intellectual look” which was to be called Romanticism (151). Emphasizing the fact that on the verge of writing Tintern Abbey Wordsworth was trying to “define a new outlook to think out a new approach to man’s moral and spiritual life”, Barbour says that Wordsworth was aware of the fact that “the real enemy was the Enlightenment” since it was “leaving Nature lifeless and mechanised” (151). This new way of thinking was Romanticism.

The word “spirit” is repeated throughout the poem many times and even this repetition gives a strong clue about the desire of the poet to escape from the turmoil of the city life and his suggestion of spiritualism against the materialist values defended by the enlightenment intellectuals. In those moments when he finds himself concentrated to a natural landscape, he knows that they have a relieving effect on his soul when it is wearied by the daily and unhealthy conditions of the urbanised way of life. This message given in the poem -the idea that nature has a therapeutic effect on the spirits of human beings who have been slowly mechanised by the effects of industrialization and urbanization and who were drawn into depression- is the same message that today’s ecocritics try to give to modern people. Just like them, Wordsworth here tries to emphasize the fact that psychological survival of the human kind is only possible by returning to nature.

If we recall the ecocritical principle we have mentioned in the first chapter which suggests that an ecocritical text “challenges the logic of industrialism which assumes that nothing matters beyond technological progress”, then we can say that “Tintern Abbey” is in perfect accordance with this principle.

[...] These beauteous forms,

Through a long absence, have not been to me
As is a landscape to a blind man's eye:
But oft, in lonely rooms, and 'mid the din
Of towns and cities, I have owed to them,
In hours of weariness, sensations sweet,
Felt in the blood and felt along the heart;
And passing into my purer mind,
With tranquil restoration. (Tintern Abbey II.22-30)

The contrast between the country and the city is very apparent in these lines and Wordsworth here gives us the message that the city life and materialist expectations which came along with the Enlightenment “devastates the spirit of man” (Barbour 158). The “weariness of spirit is what we can find in cities”, not the peace of mind. People are lost in the complexities and the ugliness of the city life. “The poet in the city then has to come face to face with the contrasts between city and country, repose and weariness and solitude and loneliness” (Barbour 159). Nature is “seized and held as a memory in poet's mind as the sources of feelings”, and that feelings when remembered “renew him” as he says they are “felt in the blood and felt along the heart”. They carry him into a higher state of mind, to his “purer mind”. So here nature functions as “the source of restorative feelings and in turn, become the source of poet's moral life” and it also “provides the moments when the poet transcends nature” (159).

While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things (II:47-49).

These lines of “Tintern Abbey” can also be interpreted in relation to religion since the poet claims that these feelings galvanized in him by natural beauties carry him to a higher state of mind and probably remind him of a greater power who created these beauties and the whole universe. So in these lines it is possible to see the faith of Wordsworth in an omnipotent and omnipresent creator. This reminds us of the

ecocritical claim that “there is a strong connection between religious beliefs of people and the perception of nature” (White 9).

In the fourth stanza of “Tintern Abbey” Wordsworth moves backward and takes us to the earliest stages of his life spent in natural surroundings. Turning back to his early childhood, he says:

[...] What I was when first
I came among these hills; when like a roe
I bounded o’er the mountains, by the sides
Of the deep rivers, and the lonely streams,
Wherever nature led (Tintern Abbey II:64-70).

With these lines we learn that early years of his childhood was spent in a mood of devotion to nature and that gradually his world became to be “only” consisted of nature and nothing else, which may be corresponding to Wordsworth’s years between eight and seventeen since he lost both his mother and father in these ages and later became separated from his sister. This loneliness had probably brought Wordsworth to a complete commitment and addiction to nature and as it can be deduced from the lines 72-74 his world was only consisted of nature as he clearly states that “nature than” to him “was all in all”. But in the lines 88-93, unfortunately, the adult poet is reminded of the sadness of the human kind and he is no longer able to “look at nature as a thoughtless youth”. Charles Harold Gray, in his article “Wordsworth’s First Visit to Tintern Abbey” says that the three periods in poet’s life refer to three different attitudes towards nature. “The crude boyish period of glad animal movements, when Nature was merely unconsciously absorbed, the second period when Nature was to him all in all, and the third, the mature period” (124).

[...] for I have learned
To look on nature not as in the hour
Of thoughtless youth; but hearing often times
The still, sad music of humanity
Nor harsh nor grating, though of ample power

To chasten and subdue (88-93).

The poet is now clearly in the mature period, however, as he clearly states, he is still a true lover of nature, and nature is still the “nurse” and “guard” of his heart, soul, and moral being.

[...]therefore I am still
A lover of the meadows and the woods,
And mountains, and of all that we behold (102-104)
The anchor of my purest thoughts, the nurse,
The guard, the guardian of my heart, and soul
Of all my moral being (109-111).

Wordsworth’s criticism of the enlightenment ideals and the unnecessary amount of emphasis on reason is probably the most apparent in the following lines:

[...]for Nature can so inform
The Mind that within us, so impress
With quietness and beauty, and so feed
With lofty thoughts, that neither evil tongues,
Rash judgements, nor the sneers of selfish men,
Nor greetings where no kindness is, nor all
The dreary intercourse of daily life,
Shall e’er prevail against us, or disturb
Our cheerful faith, that all which we behold
Is full of blessings (Tintern Abbey II.125-134).

In Wordsworth’s words, nature could keep us away from the “lofty thoughts”, “rash judgements”, artificial “kindness” or the “dreary intercourse of daily life” that came along with the industrialization and the enlightenment. Nature is full of “blessings” and can give us happiness and peace of mind, as well as a chance to refuge from the disturbing and claustrophobic city life. As we have seen, the poem as a whole gives the reader the message that therapeutic effect of nature is so strong on individual

psychologies that even though it is only remembered as a memory, it has the capacity of soothing the wearied soul.

The theme of remembering the beauty of nature as a memory as a way of psychological relief appears in several other later poems of Wordsworth, including the “Ode: Intimations of Immortality” and “The Solitary Reaper”.

“Ode: Intimations of Immortality from Recollections of Early Childhood” was completed in 1804 and published in 1807 in *Poems, in Two Volumes*. At the beginning of the poem, the speaker mourns the fact that he cannot see the things he saw in nature in the past, and longs for the days in which the universe “apparelled in celestial light”. The poem starts as the following:

There was a time when meadow, grove and stream
The earth, and every common sight,
To me did seem
Apparelled in celestial light
The glory and the freshness of a dream.
It is not now as it hath been of yore;-
Turn wheresoe'er I may,
By night or day
The things which I have seen I now can see no more (1-9).

Here we can see a clear comparison of the poet's perception of the world as a child and as an adult, since the poet tells us that the glory he saw when he looked at nature has now disappeared. In the second and third stanzas, the poet continues with telling us that he is no longer able to feel various aspects of nature and can no longer see himself as a part of nature anymore. But when he unexpectedly experiences a sense of relief with the therapeutic effect of nature he feels that he may be able to overcome his despair again and he is spiritually strengthened by the presence of nature.

To me alone there came a thought of grief:
A timely utterance gave that thought relief,

And I again am strong:

The cataracts blow their trumpets from the steep;

No more shall grief of mine the season wrong; (Ode 22-26).

As we have seen, in its dealing with human-nature relationship in a poetic manner, the poem is accordance with ecocritical theory since “the values expressed” in the poem are “consistent with the ecological wisdom” (Glotfelty).

Another poem of Wordsworth which includes the theme of remembering natural scenes and which also stands out with its beautiful nature descriptions is “I Wandered Lonely as a Cloud”, also generally known as the “Daffodils”. As ecocritical theorists do, Wordsworth believed in the fact that “nature harmonized the soul of the individual by opening to it unexplored regions of delight” and thinking that “imagination which is the key that unlocks the deepest depths of the human spirit is awakened by the wonders of nature” (Khadra, “I wandered Lonely”), he preferred to use as much vivid nature descriptions as possible in his poetry.

On April 15 1802, when William and Dorothy were returning from their friends’ invitation who lived around Ulsswater Lake, they saw one of the “best sights that inspired the poem” (Scott 60). Dorothy wrote in her journal the following entry:

When we were in the woods beyond Gowbarrow park we saw a few daffodils close to the water side. We fancied that the lake had floated the seeds ashore and that the little colony had so sprung up. But as we went along there were more and yet more and at last under the boughs of the trees, we saw that there was a long belt of them along the shore, about the breadth of a country turnpike road. I never saw daffodils so beautiful they grew among the mossy stones about and about them, some rested their heads upon these stones, as on a pillow for weariness and the rest tossed and reeled and danced and seemed as if they verily laughed with the wind they blew upon them over the lake, they looked so gay ever glancing ever changing (qtd in Scott 60).

At the beginning of the poem we can see to what extent the poet identifies himself and becomes one with nature. By identifying himself with a cloud, who

wanders the vales and hills of the Lake District; he is totally unified with nature and the daffodils are also clearly personified since they are “dancing in the breeze”, demonstrating the music and the harmony of nature. Like a picturesque artist, Wordsworth in this poem, converts into his paper every detail of the landscape very successfully.

I wandered lonely as a cloud
That floats high o'er vales and hills
When all at once I saw a crowd
A host of, golden, daffodils
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze (1-6).

With the following lines, the poet clearly states what influence nature may have upon the soul of a poet. The beautiful images of nature stored in the memory of the poet are very apparent in these lines and with the last two lines of the stanza; he clearly states that he breaks away from all the materialist concerns and he doesn't think even for a second “what wealth to (him) it had brought”, also implying that no material criterion can be compared to the joy brought to him by the presence of nature. Therefore, this poem is also in accordance with the ecocritical principle that requires “challenging the logic of industrialism which assumes that nothing matters beyond technological progress” (Coupe 4).

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not be but gay
In such a jocund company:
I gazed and gazed but little thought
What wealth the show to me had brought: (13-18).

“Natural movement” is very apparent in the poem since nature is portrayed as very vivid and vital with the “dancing and the fluttering” daffodils, “tossing their heads” and similar expressions (Sucksmith 149), demonstrating that nature is also alive. It also

includes the movement of the waves which dance too and the movement of light and moreover, the poet is in motion at the beginning of the poem “wandering”, and at the end of the poem his heart is “moved” by the beauty of nature (Sucksmith 150). However, the specific kind of movement which dominates the poem is “dancing”. Dancing, of course was an act of motion closely connected with the events of nature in the past and in some tribes it was a way of being a part of nature (since it sometimes included role playing of a tiger etc.) or praying for natural blessings such as rain or wind. Harvey Peter Sucksmith, in “Orchestra and Golden Flower” comments on Wordsworth’s using of the act of dancing in the poem with the following words:

If we ask ourselves what is the meaning of dance [...] combines spontaneous with ordered movement, vitality with design, and that it expresses the same paradoxical association of spontaneity and direction which Wordsworth has identified as interacting together within the poetic process [...] He associates the stars with the dancing daffodils on the one hand and their bright flicker which indicates light in motion with the waves which sparkle as they dance. Thus, the marvellous and assimilating and unifying power of universe (149).

With the motion of nature and the whole universe, Wordsworth gives us the message that universe, although we choose to ignore this fact, is also in continuous motion in its smallest creatures to the biggest ones, including the plants.

Wordsworth’s poetry always includes Nature as a glorified entity, but rarely demonstrates the negative side of nature whose omnipresence is both tough and inescapable to the creatures which are a part of it. These elements are generally loss, regret, loneliness and death. His poem, “The Complaint of a Forsaken Indian Woman” handles all of these darker elements. The poem begins with these startling lines:

Before I see another day,

Oh let my body die away! (1-2)

Typical of Wordsworth, beginning with the third line, we are informed about the natural surroundings of the poem’s setting. Starting with such a clear wish for death,

Wordsworth immediately reveals his dark side in this poem. In the following lines we can see that the woman who lies under the sublime view of sky full of stars is about to die and hugeness and power of nature form a great contrast with woman's desperate situation, demonstrating the eternity of nature and volatility of an individual.

In sleep I heard the northern gleams
The stars, they were among my dreams
In rustling conflict through the skies,
I heard, I saw the flashes drive,
And yet they are upon my eyes
And yet I am alive
Before I see another day,
Oh let my body die away (3-10).

Then suddenly, another theme related to natural law enters the poem; the theme of "maternal instincts" and mother-child relationship. This maternal passion is so strong that the woman seems more concerned about her child than about the fact that she is about to die:

My Child! They gave thee to another,
A woman who was not thy mother.
When from my arms my babe they took,
On me how strangely did he look!
Through his whole body something ran,
A most strange working did I see;
As if he strove to be a man,
That he might pull the sledge for me;
And then he stretched his arms, how wild!
Oh mercy! like a helpless child (31-40).

To be separated from one's child is a natural truth many people will eventually have to face at the end of their living process, but giving him away is a desperate point

and it can be interpreted as being surrendered to the forces of nature, as if sacrificing oneself in order for her child to live. This reminds the maternal instincts of animals when they try to save the life of their babies by giving them to other breastfeeding animals. This is again closely connected with natural law that Wordsworth always accepts the dominancy of. The poem, as a result, gives the message that loss, regret and death are inseparable parts of the natural process human beings have to encounter with, and no efforts of human kind against the power of nature will be able to stop these unchangeable rules of nature. Human body will die; rot and turn into soil, on which plants and insects as representatives of nature will found their dominancy. Nature's life circle will keep renewing itself and a single human being is too weak against the presence of this order. As we have seen, the poem contains "ecological implications" (Slovic 160) and "the values expressed here are consistent with ecological wisdom" (Glotfelty), since nature is glorified in the poem.

Another significant characteristic of this poem is that like many of Wordsworth's poems, it includes a solitary character. It is very obvious that most of the characters who appear in Wordsworthian poetry is alone in one way or another. While talking about the concept of solitude in Wordsworth's poems, we must also keep in mind the fact that "there are almost none apparently sociable characters found in these poems" (Cooper "Wordsworth's Solitary Figures") since most of the characters and especially the narrators choose nature as their companion rather than the human kind. Wordsworth's perception of solitude was closely connected with nature. He was quite a solitary person himself and he seemed to prefer Nature as his best companion, although he sometimes seemed to be happy with the company of a few selected people such as his sister Dorothy and friend Coleridge ("Wordsworth's Solitary Figures"). As we have seen in his ode, his preference for being solitary in the middle of nature seems to have begun in early childhood.

The "lonely characters" Wordsworth writes about are "ordinary people chosen from rustic life". He explains his reason in his preface to *Lyrical Ballads* saying that he thinks "the passions of man are incorporated with the beautiful and permanent forms of nature" and that the rustic people "belong to nature rather than manners" ("Wordsworth's Solitary Figures"). As a true lover of nature, he always admired and

sometimes even envied people who lived in simplicity in nature and thought that more educated people could learn something from them (“Wordsworth’s Solitary Figures”). They were more successful in being a part of nature.

Written inspired by a passage from *Tours to the British Mountains* by Thomas Wilkinson, “Solitary Reaper” is one of the most famous post-*Lyrical Ballads* lyrics of William Wordsworth (Favret, 165). In this poem, the typical Wordsworthian character, alone in the middle of natural surroundings, forming an integral part of nature, is characterised somehow as “wild” since the language she speaks is uncertain or we are not even given the information if she is just whimpering or singing with the lyrics. At this point, it is possible to say that Wordsworth brings away one of the most distinctive characteristics of human and non-human creatures: “the ability to speak”, thus, forming an equality between the human and the non- human kind and demonstrating that together they can form a coherent whole.

Another standing out nature poem of Wordsworth which also includes a solitary figure in the middle of natural surroundings is Ruth, of the poem “Ruth or the Influences of Nature”. About the poem A. Markley writes: “Ruth is one of the most neglected poems of the 1800 edition of *Lyrical Ballads*. Nevertheless, the poem perfectly illustrates Wordsworth’s aim in this collection to exemplify the poetic potential of contemporary rustic life” (30) .

And Ruth, not seven years old,
A slighted child, at her own will
Went wandering over dale and hill,
In thoughtless freedom, bold. (27-30).
And she had made a pipe of straw,
And music from that pipe could draw
Like sounds of winds and floods;
Had built a bower upon the green,
As if she from her birth had been
An infant of the woods (7-12)

As it can be deduced from the above lines, when only seven years old, Ruth chooses herself nature as her companion too and wanders among the hills “in

thoughtless freedom” as a child of nature. As a coherent part of nature, she can instinctively “built a bower upon the green” or make a pipe from the straw. With these lines Wordsworth tries to give us the message that human kind is actually born as an integral part of nature and unless they are taken away or alienated from this true home into the urbanised life, they can find their ways through the natural life instinctively. This message is again in complete accordance with the ecocritical principle that human beings should be directed to turn back to and reconcile with nature, where they actually belong.

Wordsworth, as we have seen in detail, was a successful poet of nature. But he was also a literary and social critic (Rajibul 1). In some of his poems, he not only dealt with nature but also he aimed to give a social message to the society and human beings somehow through nature. By giving people a complete awareness of nature he thought that it would be possible to form a healthy society. H. Rajibul comments on Wordsworth’s critical side with the following words: “He knew about poetry in the real sense, and he has not said even a single word about poetry which is not valuable, and worth thinking over” (1).

His political sonnets of 1802 demonstrate the social and critical side of Wordsworth and they “recount” the situation of England in the transition process shaped by the Industrial Revolution. They “document the days he returned to England, demonstrate his anticipation when he touched the English soil again and then his landing at Dover followed by his proceeding to London” (Behrendt 641). Demonstrating Wordsworth’s reaction against London’s decay and industrial developments which accelerated urbanization, this sonnet sequence “recounts his paradoxical conclusion that the values embodied in the initial ideas of the French Revolution which he had so much admired and which had been perverted and then lost by 1802 still resided in his native country, albeit increasingly imperilled by the growth of materialist capitalism” (Behrendt 642).

The places in these poems were “localised in the external environment of England and then of Wordsworth’s rural north and they were the indicators of Wordsworth’s increasing aim to awaken a public political activism” (642). “London 1802” of this political sonnets can be scrutinized as an outstanding example of his reaction against the new industrialised and urbanised way of living in England as well

as materialist values brought with the Enlightenment which made the originally honourable English people mechanised and materialist.

What Wordsworth believed was that, the country's illness could be healed with "moral amendment than military pressure" (646). This moral amendment, as we know, involved ethical consciousness about nature too. He believed that ethics was the way out of a degenerated society. "This was an idea he adopted from the concept of the moral center epitomized by Milton. That center was located in the week-day-man of common domesticity, and embodied in the poet Wordsworth who is perused both in his texts and as a text- just as 'London 1802' entreats his contemporaries to pursue Milton the moral man" (646).

In the poem, the poet calls for the soul of the dead poet John Milton, wishing that he was alive at that moment, and adds that England seriously needs him. Accusing England of being "stagnant", he says that only Milton could heal her. He describes England as a fen of "stagnant waters" where moral virtues such as religion, chivalry and art has lost their importance with the effect of modernity industrialised way of life and materialist tendencies. "London 1802" is also in accordance with the ecocritical principles since it challenges the logic of industrialism which celebrates materialist values.

Milton! Thou shouldst be living at this hour
England hath need of thee: she is a fen
Of stagnant waters: altar, sword and pen
Fireside, the heroic wealth of hall and bower
Have forfeited their ancient English dower
Of inward happiness. We are selfish man,
Oh! Raise us up, return to us again
And give us manners, virtue, freedom, power (1-8)

Upon scrutinising these selected poems, it is possible to say that what Wordsworth believed in was the fact that the natural order, in which every creature has its own place and rights –if sanctified and completely understood by the human kind- can be useful in creating an order in society. His poetry served to the same purpose with today's ecocritical theory, since the dominant theme he dealt with was the connection between the natural world and the human kind. The ecocritical principle which

dominates his poetry was nature's therapeutic effect on human psychology and the message he tried to give his reader was that a return to and reconciliation with nature, from the industrialised and materialist-based way of life would be the key to true happiness.

One of his distinctive qualities as a nature poet, that brought him one step ahead and made him special among the other nature poets and Romantics was his successful nature descriptions which were almost in photographic quality. His ability to capture and record specific visual moments and landscapes in his mind like a not-yet invented photographic camera was closely related to his deep love for nature. He successfully converted natural beauties into the lines on a paper and tried to make the reader feel the glory and beauty of nature just like the way he did. By showing the soothing and healing effects of nature on individual psychologies, he demonstrated the fact that it is possible for people to find solace and happiness in nature, if they learn to be an integral part of it.

III.II. SAMUEL TAYLOR COLERIDGE

Having lived between the years 1772 and 1834 and generally accepted to be one of the two advocates of Romantic movement in English literature along with William Wordsworth, Samuel Taylor Coleridge was outstanding not only for his thoughts about literature, but also for his detailed studies about the scientific and religious theories in relation to nature. He "inspired a brilliant generation of writers and as Wordsworth's collaborator in the formative period of the Romantic movement, he participated in the beginning of the great change in literature that came along with *Lyrical Ballads*" ("Samuel Taylor Coleridge"). His choice to overcome his depressive moods with the help of opium, is said to turn him into an addict in the end. This addiction, unfortunately, ruined his life.

While living in Nether Stowey, Somerset in 1797-98 he produced his famous conversation poems "This Lime-Tree Bower My Prison", "Frost and Midnight", "The Nightingale", "The Eolian Harp", "Reflections on Having left a Place of Retirement" and "Fears in Solitude" each of all foregrounding the theme of nature (Traill "The English Men of Letters"). He wrote "The Rime of the Ancient Mariner" and Kubla

Khan in 1797 too and finally came his “Dejection an Ode” in 1802. In 1795 he had met William Wordsworth and in 1798 they published their joint volume of poetry, *Lyrical Ballads*, which, as it has been mentioned before, turned out to be the starting point for the English Romantic movement. In 1798 he went to Germany with Wordsworth and became interested in German philosophy focusing on the transcendental idealism of Immanuel Kant and in the literary criticism of the dramatist Gotthold Lessing which was later to affect his theories about nature. In 1817, due to his deteriorating condition about his opium addiction, he moved to the home of the physician James Gillman. Thomas Carlyle described him at Highgate with these words:

Coleridge sat on the brow of Highgate Hill, in those years, looking down on London and its smoke-tumult, like a sage escaped from the inanity of life’s battle. The practical intellectuals of the world did not much heed him, or carelessly reckoned him a metaphysical dreamer: but to the rising spirits of the young generation he had this dusky sublime character; and sat there as a kind of Magus, girt in mystery and enigma: his Dodona oak-grove (Mr Gillman’s house) whispering strange things, uncertain whether oracles or jargon (Carlyle 121).

The fact that he chose the dwelling of Gillman Family at Highgate Hill in the middle of natural surroundings for his last years is also meaningful in its demonstrating Coleridge’s fondness of nature. After spending 18 years there, Coleridge died on 25 July 1834 near Gillmans “who had looked after him so devotedly during the last part of his life” (Smith 39).

Together with Wordsworth, Coleridge belonged to the group of the Lake School poets. He was a true lover of the act of learning who questioned the meaning and structure of life, nature and human kind in religious, philosophical and scientific terms. H.J. Jackson, defined Samuel Taylor Coleridge as “Not a poet who dwindled into a philosopher but a thinker who happened to be a poet” (848), thus implying that the philosopher side of Coleridge was dominant when compared to his poet side which can be interpreted to be the explanation of his continuous quest about nature. Whether this is true or not is open to discussions, but in his poetry we can see a very apparent consciousness of nature and the theme of individual-nature relationship.

In this part, his speculative writings on the subject of nature, his relation and contribution to Romantic sublime and the picturesque tradition, and his personal life will be scrutinized in order to have a comprehensive understanding of his advanced nature philosophy. His prose writings will also be briefly explored as well as his poetry, since they demonstrate a great deal about his concept of nature.

Before reading about Coleridge, what we have to remember is the fact that he did not have a stable relationship with nature or a consistent decision on it which can be seen in his prose writings since he was generally under the effect of opium and he had an extraordinary personality questioning every conclusion he reached again and again, sometimes even contradicting with himself. His doubts about nature and universe in general never completely left him, nevertheless the dominant presence of nature in his poetry is very apparent.

III. II. a. Coleridge and the Concept of Nature

In March 1789, Coleridge wrote to his brother about his “regrettable involvement in radical politics” and declared his decision to “devote himself to a much worthier cause of deepening man’s sensitivity to nature” (Modiano, *Coleridge* 1). “Nature”, in his words, had “the capability of instilling love of the good” and could “gratify one’s hopes for moral generation” (1). This is one of the messages that ecocriticism tries to impose on man of the modern world, the message that nature would be the remedy in healing psychological and moral wounds of the members of the society with its bonding effect. In the letter, Coleridge wrote: “I love fields and woods and mountains with almost a visionary fondness- and because I have found benevolence and quietness growing within me as that fondness increased” (qtd in Modiano, *Coleridge* 1), demonstrating that nature had an apparent soothing affect on his soul leading to “quietness growing within” him.

Coleridge spent years on investigating the philosophy of nature, but the first reality we have to accept about Coleridge and nature is the fact that he did not have a consistent attitude toward nature (Modiano 1); or in other words, his relationship with nature was not in a stable mood since he sometimes had difficulty in communicating with it because of his unstable psychological condition related to his opium addiction.

These inconsistencies, however, are more frequently and apparently reflected in his prose writings. On the other hand, his poetry is much more suitable for ecocritical reading since we can see a clear foregrounding of nature and landscape. As we will explore in the following pages, they demonstrate a consistent celebration and glorification of nature. Mostly dealing with the theme of individual-nature relationship, Coleridge's poems clearly demonstrate his philosophy of nature.

Other than his opium addiction, under his unstable relationship with nature also lied his deteriorating relationship with Wordsworth (Modiano, *Coleridge* 42). Although at the beginning of their separation Coleridge tried to fill Wordsworth's place with the presence of nature, this separation sometimes, on the contrary led him to "a further escape from nature since Coleridge preferred to escape from everything related to Wordsworth" (42). Nevertheless, his dependency and fondness of nature never really abandoned him. In Modiano's words, "Coleridge speaks of Nature as a steadfast and loyal companion, lulling one's grief and extending generous protection and sympathy even when all men have seemed to desert us; while the love of nature is ever returned double to us, the love of man appears to Coleridge as a one way, inconstant and disappointing affair" (42-43). So just like the ecocritical theory suggests, Coleridge believed in the fact that the true home and companion for the human kind was nature. "He was almost alone amongst the thinkers of his time in understanding the full depth of the issue. He struggled throughout the latter part of his life to reconcile the two factions and construct a unified viewpoint where the sciences and the arts held equal and complementary places" (Smith 32).

It is true that Coleridge was much more interested in scientific aspects of nature than Wordsworth since he was a metaphysician and a true philosopher (Modiano 3). Therefore, when dealing with his nature concept we have to be aware of the fact that it is necessary to "consult the many different kinds of writings he left that can give us an adequate view of his preoccupation with nature" (4). Using his scientific knowledge, he emphasized the importance of each and every creature in different grades of the nature circle, and wanted to give the message that even one creature's disappearance would make the natural order upside down (Miller 78).

To most modern readers, Coleridge's writing on natural science may appear "incomprehensible and even nonsensical" (Miller 77). They may not understand what, for example, does the following passage in his *Inquiring Spirit* mean: "Now as in powers three great Co-efficients of Nature are Gravity and Light as with Warmth, as the Indifference, so in bodies, which necessarily contain, each body all three, yet under the predominance of someone, Carbon most represents Gravity, Oxygen Light, Hydrogen Warmth" (qtd in Miller 78). As it can be seen, it is very difficult to find the correlation between the co-efficients of nature and the co-efficients of human, therefore it seems improbable to have a complete understanding of Coleridge's scientific theory but it is important at least to have a general opinion about his concept of science, since his perception of attitude towards nature was in close relation with it.

His scientific interest in nature and universe, in general, was one of the most distinctive features of Coleridge that put him in a different position among other poets of nature, but it is at the same time what makes it difficult to work on Coleridge's concept of nature. But since the aim of his study is to make an ecocritical reading of his poetry with the purpose of detecting ecological consciousness and foregrounding of the natural elements, we will not deal with his detailed and comprehensive studies about the scientific theories of nature. About his poetry, on the other hand, we can say that "his interest in nature as a subject material ended in 1802", and his last nature poem was "Dejection: an Ode", although "in his prose and especially in his notebooks we can see that he was deeply absorbed in the exploration of nature in the same year when he was on his second tour of the Lake District" (Modiano 3).

In his comprehensive study about Coleridge's nature philosophy, *Coleridge and the Concept of Nature*, Raimonda Modiano comments on the excellence of Coleridge's landscape descriptions with the following words: "I was struck by the preponderance of landscape descriptions in Coleridge's journals and by his obsessive preoccupation with recording the most minute appearances of nature" (ix).

Coleridge believed in the fact "life was created in the strife of the two counter natural elements, and in their reconciliation it at once dies and is re-born into a new form" (Miller 84). Coleridge found a single answer to the questions about the origins of these clashing two forces: and the answer was "God". In *Theory of Life*, he said: "To

account for life, I know no possible answer, but GOD” [sic.] (qtd in Miller 83). “Coleridge had been very accustomed to making sharp-eyed observations of the natural world in order for these to serve both moral and literary purposes” (Miller 84). Beer writes: “It was part of Coleridge’s deepest conviction that there were many connections, essential congruencies, between the natural and the moral realms” (qtd in Miller 84).

Before moving to his philosophical and religious ideas which in one way or another shaped his concept of nature, it would be necessary to have a general look on his relation to the aesthetic concepts of his period such as the picturesque and the sublime. As his notebooks “convincingly” show, “Coleridge spent countless hours as a careful observer of nature, taking painstaking notes on the beauties of landscapes” (Modiano 8). Most of this descriptive prose was formed during the German Tour, tours in the Lake District, Scotland and Italy. Wherever he went, he was “attentive to the most minute and rapidly changing things in a landscape, and he described the appearances of objects both far and near” (8). Like a photographic camera, he was recording every single detail into the lines of his paper. This was very similar to what Dorothy Wordsworth did for her brother’s future poetry. At this point, however, we have to remember the fact that Wordsworth, as it has been mentioned in the previous part, was also able to give every minute detail in his landscape descriptions in his poems which were so successful that they could only be compared to a photograph. The difference here is that, Coleridge’s detailed landscape notes were taken by himself whereas Wordsworth generally did not take any notes and recorded these picturesque views in his mind and sometimes got use of Dorothy’s notes when putting these views into the lines of his poetry. Coleridge, on the other hand, gave a huge place to landscape descriptions especially in his prose writings which appear in his notebooks. “His preoccupation with beautiful landscape views was not an extraordinary thing in an era that witnessed a massive proliferation of travel literature under the influence of the aesthetic tradition of the picturesque” (Modiano 8). Just like Wordsworth did, at least for a particular time, Coleridge, too, “fell under the spell of the picturesque” (8).

He even considered to write a notebook of 128 pages filled with “notes on the picturesque and the pleasures of the natural scenery”, influenced by the works of Uvedale Price and Christian Grave (9). On Coleridge’s relation to the picturesque

tradition Modiano comments with the following words: “one can observe in Coleridge’s landscape descriptions the terminology and taste for particular qualities in nature that stem from the tradition of the picturesque” (9). Walter John Hipple in *The Beautiful, The Sublime and The Picturesque in 18th Century Aesthetic Theory* asserts that:

Coleridge subscribed wholeheartedly to the principle- a commonplace in the aesthetics of the picturesque that the canons of art provide the means of uncovering the harmony intrinsic to the creations of nature. For Coleridge, the term picturesque signified a pleasing arrangement of natural objects such as one finds in a painting, which is the meaning originally assigned to the term by William Gilpin. Coleridge was greatly attracted to landscapes which, through a fortunate combination of colours, contrasts and merging forms, simulated the presence of a highly competent artist at work (qtd in Modiano 11).

This highly competent artist was, for Coleridge, the Christian God. Coleridge strongly defended the theory of “One Life” which he explained in a letter he wrote to Sotheby as “every Thing has a Life of its [sic] own, & that we are all *One Life*, and that this *One Life* is God” (Perry 74). Thus, he connected everything in nature to the presence of God, and believed in the fact that any disrespectfulness or damage on any single being of nature would result in the anger of God. This was in great accordance with the eminent ecocritic Lyn White’s claim that “there is a strong connection between the religious beliefs of people and their perception of nature” (9).

Coleridge himself was also “a highly competent artist” in putting the natural landscapes he saw into the lines of his poetry in a poetic way. Kathleen Coburn, in *The Self Conscious Imagination* observes that Coleridge’s “language for light and colours did not exist elsewhere in English writing in his day; he was seeing the colours of French impressionism a hundred years earlier” and George Whalley “compared the descriptive quality of Coleridge’s notes with Dorothy Wordsworth’s journals and declared that Coleridge’s language was superior” (in Modiano 12). Patricia Bold also pointed out that “Coleridge was more intensely engaged in capturing the momentary shading of light, colour or form in landscape than Dorothy Wordsworth” (in Modiano 12). Modiano, however suggests that if one would want to learn how Coleridge and

Wordsworths spent their time during their tour through Scotland, “he would better consult Dorothy Wordsworth’s retrospective memoirs of the tour rather than Coleridge’s journals” (14). He also adds that “Dorothy was indeed a true child of nature, nevertheless, Coleridge’s journals included a more sophisticated collection of landscape transcriptions but a few references to the itinerary they followed” (14). All these examples demonstrate that Coleridge was “capable of looking at a landscape with a painter’s eye intent on grasping the harmonious designs underneath the explosive variety of nature” (Modiano 27), demonstrating his direct relation to the tradition of picturesque.

After explaining his relationship with picturesque we can comment on his relationship with another concept closely connected to Romanticism and nature: “the sublime”. Modiano puts the concept of sublime to a very important position in Coleridge’s nature philosophy and says: “There are two stopping points on Coleridge’s ongoing reappraisal of nature, namely his conception of the sublime and of the Trinity when he found a way of safeguarding the importance of nature without jeopardising the supremacy of the mind and its affiliation with the personal God of Christianity” (7).

If we consider the fact that Romantic sublime was characterised by the belief that “man could transcend the boundaries of the phenomenal world and discover the divine power of the human mind” (Modiano 101) then it would be quite proper to say that Coleridge’s concept of nature was also related to the concept of Romantic sublime. “Meditating between an empirical and transcendental philosophy, Coleridge’s sublime was centred on the qualities of boundlessness and indefiniteness” (115). This boundlessness and infiniteness reminded him of eternity, whose owner was God.

Albert Wlecke, in *Wordsworth and the Sublime*, comments on Coleridge’s concept of sublime and suggests that for “Coleridge the intended object of sublime consciousness is in some way undefined, lacking in observable limits, and therefore not exhibiting a precisely delineated spatial identity”(qtd in Modiano 115). What Wlecke tries to emphasize here, is the fact that the object of sublime must be “physically undefined” and therefore symbolise a “unity of the highest order which is vaguely present in phenomenal reality” (115). Modiano’s comments on Coleridge’s understanding of the sublime object is like the following: “What makes the clouded

mountain sublime is not the fact that its boundaries are obscured, but that by virtue of obscurity it is seemingly blended with the sky. The union of the mountain with the sky is merely guessed at, not seen, since the combined effect of mists and clouds makes it impossible to perceive an outline of harmonious shape” (116). This kind of immense sublime concept is probably most obvious in his “The Rime of the Ancient Mariner” poem which we will analyse in the following pages. But while talking about Coleridge’s understanding of sublime, we have to keep in mind the fact that what is “dominant” in his sublime concept is “the activation of feelings not of the sight”, suggesting the presence of a higher unity, the presence of God, it is a symbol of one part of the whole unity of nature, “demonstrating the deep connection of a single part to the whole universe” (116). So it is possible to say that for Coleridge, “natural sublimity begins with a species of emphatic response to a great, complex, or otherwise inspiring object and culminates in an intuition of the mystery and greatness of the absolute one and all, of the Christian God” (116).

Now that we had a general look on Coleridge’s relation to concepts of sublime and picturesque, it will be possible to evaluate his philosophical and religious ideas which are more related to his nature concept. When we approach Coleridge’s ideas of philosophy, which are apparently connected with his perception of nature, we can see that between the years 1815 and 1825, he committed himself to a “passionate study of science” and works of German philosophy in order to gain comprehensive knowledge of the “evolution of nature from the smallest forms to plants and animals” (Modiano 143). He was deeply interested in the ideas of German philosophers and their *Naturphilosophie*, and spent a great deal of time reading the theories of Kant, Schelling and Spinoza. Although he was influenced by their pantheistic belief, their ideas “clashed with Coleridge’s view of Christianity in accordance with which he believed that God was not an integrated into but a separate part of nature” (143). This belief was later to be called “panentheism” in which “the poet sees through the veil in moments of inspiration to the underlying non-material reality” (Smith 36). Therefore, Coleridge “shied away from +pantheism for it [...] provided no explanation of the beauty of the natural world or the immortality of the soul” (36).

Raimonda Modiano, in his article titled “*Naturphilosophie* and Christian Orthodoxy in Coleridge’s View of the Trinity” gives us a sophisticated explanation of Coleridge’s theory of religion. He starts his words like the following: “From his earliest attempts to develop a system of nature philosophy Coleridge recognized that a proper explanation of the laws of the physical universe and of the emergence of life depended on a viable concept of the Absolute, the personal God of Christianity” (59). This was what he could only “partly find” in the works of German *Naturphilosophen*. Trying to combine the dynamic philosophy of nature with Christian theology, Coleridge spent many years (59).

Beginning with 1950s, Coleridge’s philosophy of theology started to be better understood in accordance with its relation to nature. With the “rekindled interest in the romantic concept of religion” that appeared in the 1960s, his significance was discovered by many critics (Rule 310). In 1963 John Herman Randall wrote that “Romanticism stood primarily for a religious interpretation of the universe which would make men’s interest central in nature” (qtd in Rule 311). Huw Perry Owen, in “The Theology of Coleridge” dealt with Coleridge’s theory of revelation and biblical inspiration, which was central to his thought (311). Benjamin Sankey, in “Coleridge and the Visible World” examined Coleridge’s “vitalistic approach” to nature and suggested that “imagination was a theological notion” in Coleridge and emphasized the fact that “Coleridge’s view point about world was essentially religious” (312). Thomas McFarland, in *Coleridge and the Pantheist Tradition* suggested that “the compatibility of poetry and pantheism and Coleridge’s lifelong pursuit of unity and wholeness kept theological philosophy attractive to him” (314). In 1972, Jan Hendrik Walgrave in *Unfolding Revelation: the Nature of Doctrinal Development* combined modern theories of revelation under the categories of “logical”, “transformistic” and “theological”. He “classified Coleridge under transformistic theory and addressed him as the founder of the English dynamic and organic theory, since he brought the ideas of German idealists to England” (317).

For Coleridge, The God, as the certain power, was not only the owner but also a part of the unity of nature. His theory of nature however, always remained to be his central concern and natural beauties was always his only inspiration in his poetry.

Modiano comments on the function of nature as a poetic material for Coleridge with the following words:

Undoubtedly, Coleridge believed that nature was an invaluable reservoir of material for poetry and that unless a poet's heart and intellect were intimately combined and unified, with the great appearances in Nature, he would be confined to exercise his fancy at the expense of the imagination and produce artificial works of the kind written by William Leslie Bowles. He remarked that Shakespeare's supreme excellence as a dramatic poet was due in part of his affectionate love of Nature and natural objects, without which no man could have observed so steadily or so truly and passionately the beauties of nature. In his own poems Coleridge explored the possibilities of imaginative experience and self-fulfilment within the realm of the natural world and when his "genial" powers began to flag, he frequently sought in nature a source for their replenishment. Finally, we might mention what may well be the most radical testimony of nature, namely his claim that nature is in effect "the greatest of Poets" endowed with a creative spirit and the power to exert a unifying action upon the mind equivalent to the imagination (*Coleridge* 30).

Even the sentence "nature is the greatest of Poets" in its own clearly demonstrates the effect of nature in his process of poetic creation and the idea that a poet would only be capable of producing artificial works without the influence of nature proves Coleridge's belief that human kind could only find themselves in nature.

Probably the most famous and most frequently interpreted of Coleridge's nature poems is "The Rime of The Ancient Mariner" in which we see an extraordinary harmony of the natural and supernatural but which can easily be interpreted to be giving an apparent ecocritical message. Even the epigraph, in which human kind's effort to classify the animals is given, makes the text available for an ecocritical approach. Dealing with Coleridge's concept of "One Life" which emphasizes the fact that every single creature is an integral part of the universe and form a single unity, the poem is unique in Coleridge's works.

Reminiscent of a ballad of the ancient times, the poem is also striking with its supernatural elements. The Latin epigraph included in some editions of the poem is quoted from Burnet's *Archaeologiae Philosophicae* (1692). The English translation by Coleridge is like the following:

I readily believe that there are more invisible than visible Nature in the universe. But who will explain for us the family of all these beings, and the ranks and relations and distinguishing features and functions of each? What do they do? What places do they inhabit? The human mind has always sought the knowledge of these things, but never attained it (qtd in West 129).

By prefacing the poem with this quote, Coleridge draws attention to the relationship between the spiritual and secular worlds or the supernatural and natural. However, it is significant that he labels the invisible and spiritual powers as a part of Nature too, demonstrating that his perception of nature was closely connected with his faith. In the end, he connects all these natural and supernatural things to a higher being which human mind is not capable of totally comprehending.

In the first part of the poem, Mariner gives a description of his voyage, telling how all had gone well with him and suddenly the natural world which is closely connected to the spiritual world makes the sailors lose their control of their ship and the storm draws them into an icy world that is called "the land of mist and snow". At this point, he perceives nature as some kind of enemy since it "strikes" them with the storm.

And now the storm-blast came
Was tyrannous and strong
He struck with his o'er taking wings,
And chased us south along. (41-44)

With the appearance of the Albatross, however, a feeling of sympathy towards nature combined with gratitude towards God is awakened in the hearts of the crew. Its coming "through the fog" can be interpreted to be symbolising nature's and God's helping them through the trouble. As a matter of fact, the ice slits away with this

appearance. Representing nature and also the God, the albatross flies around the ship in a mood of guarding.

At length did cross an Albatross
Through the fog it came
As if it had been a Christian soul
We hailed it in God's name. (60-64).

Although the other sailors apparently interpret the appearance of the Albatross as a good omen, interestingly and inexplicably the Mariner feels uncomfortable by the presence of the albatross and kills it. This is in fact an indicator of Mariner's disbelief in God and in the power of nature. But this disrespectfulness towards nature, of, course, would not be left unpunished in a Coleridge poem. In accordance with his belief in "One Life" concept, he wanted to show what disastrous results would damaging-nature bring to a disrespectful human being. Therefore, the poem is in perfect accordance with the ecocritical principle that challenges the exploitation of nature by the human kind with the anthropocentric world view.

Reminiscent of the meaningless acts of violence committed in today's modern world against nature by human kind, with centring this act of killing in the middle of his poem, Coleridge tries to give the message that the crime of killing would not be left unpunished and there will be severe consequences.

In the second part of the poem, the reactions of the other sailors upon learning the murderous act committed by the Mariner is told by the Mariner himself. Their negative reaction does not last for long and they soon forgive the killing of the bird since they realise that the sun comes out again. With this positive natural occurrence, they even begin to think that the presence of the albatross had brought bad luck for them and now they can continue their way without it.

All in hot and copper sky,
The bloody Sun, at noon,
Right up above the mist did stand,
No bigger than the Moon.

Day after day, day after day,
We stuck, nor breath, nor motion;
As idle as a painted ship
Upon a painted ocean. (108-116).

Soon they realise that they are all alone in the middle of the immensity and eternity of the ocean. Feeling a strong thirst, they mourn the fact that although they are completely surrounded by water, it is undrinkable. Resembling today's ecological crisis, and especially of the water pollution problem of the modern world which makes the most of the natural water resources undrinkable and unhealthy, these lines are probably the most famous and most frequently quoted lines of the poem.

Water, water everywhere,
And all the boards did shrink,
Water, water everywhere,
Nor any drop to drink. (116-120).

Many critics question the death of so many men in exchange for the death of a single bird. This loneliness is the punishment given to the Mariner for his disrespectfulness to the "One Life". About this death scene, in which the figure of moon has an important place, some critics point to the fact that moon here has a negative connotation since under its light all the crew except the mariner dies:

One after one, by the star-dogged moon,
Too quick for groan or sigh,
Each turned his face with a ghastly pang,
And cursed me with his eye. (202-207)

In these lines the moon can be accepted to be representing the destructive side of natural powers since it is demonstrated to be killing so many men at the same time. Elizabeth Nitchie in "The Moral of the Ancient Mariner is Reconsidered" comments on the killing of so many man in exchange of a single bird and says that "the story of the poem is one of the train of cause and consequence and that the consequences of a wicked deed come home to you and others" (869).

After all these nightmare-like events, the Mariner, still not fully aware of the power and miraculous beauties of nature, is in a feeling of disrespect and disgust towards the elements of nature. He mourns the fact that the creatures of nature swimming in the sea, those “thousand slimy things” are still alive while so many human beings are dead. He is so alienated from nature that he is not capable of understanding the living rights of the non-human living beings. This inability or more importantly, “reluctance” to realise the rights of the non-human is also what today’s ecocritical theory severely criticizes.

The many man, so beautiful!
And they all dead did lie:
And a thousand thousand slimy things
Lived on; and so did I.
I looked upon the rotting sea,
And drew my eyes away;
I looked upon the rotting deck,
And there the dead man lay.
I looked to heaven, and tried to pray;
But or ever a prayer had gusht,
A wicked whisper came, and made
My heart as dry as dust (229-239).

Paul Magnuson in *Coleridge’s Nightmare Poetry* points out to the identity and alienation problem in the poem and asserts that:

Ignorant of who he is, unable to recognise his fears and desires as his own or distinguish himself from his surroundings, and practically devoid of conscious intention and affect, the Mariner apprehends the contents of his own psyche as alien and inexplicable, perceptible only in the forms of an unnatural nature, frightened and hostile men, and spirits. Everywhere he looks he sees with no recognitions versions of himself, the human and natural worlds (84).

Suddenly and unexpectedly, the mood of the poem changes since Coleridge wants to demonstrate the reader the blessing and healing side of nature. The Mariner's perception of his environment is totally changed and having realised his fault about being disrespectful to the non-human members of nature and the creations of God, he now realises that there is also a blessing side of God which demonstrates itself in the beauty of nature.

O happy living things no tongue!
Their beauty might declare;
A spring of love gushed from my heart
Sure my kind Saint took pity on me,
And I blessed them unaware. (268-273).

“The Rime of the Ancient Mariner” as we have seen, demonstrates the importance Coleridge gave to nature and its creatures apparently, and his concept of “oneness” can clearly be seen in the poem. Containing not only mysterious and supernatural elements, but also carrying a deep mystical and symbolic meaning, the poem is significant in showing the fact that Coleridge's concept of nature was connected to his religious views. The Mariner's killing of the bird is symbolic of the scenes which human beings commit against nature, and therefore God, and what Coleridge tries to give as a message to the reader is that the destruction of nature is doomed to be punished in one way or another by God.

The Gothic elements in the poem, such as “Death and Life-in Death”, the spirit from the land of mist and snow, the two spirits the Mariner hears in his trance, the skeleton ship and the like all serve together to emphasize Mariner's despair and horror towards the invincible power of nature, and shows the acting of the supernatural through the natural.

The second poem which will be analysed here by Coleridge, “Kubla Khan”, is also geared with Gothic elements and includes a terrifying wild nature in it. The writing process of the poem is Gothic itself, since the story of the poem comes to the poet in a dream. The supernatural elements such as the daemonic figures and the presentation of the dark side of nature make the poem clearly related to the gothic genre. What is of

central concern to us about the poem however, is the handling of the individual-nature relationship in it and the message it gives about nature. Clearly imposing an ecocentric world view, the poem is unique for an ecocritical scrutiny.

As we learn from Kathleen's Raine's article "Traditional Symbolism in Kubla Khan" Coleridge, "before he fell asleep, had been reading in a travel-book, 'Purchas's Pilgrimage', the sentence which had stirred his imagination so deeply as to set in motion the dream-work of the poem" (628). So the poem was written on a memory of a dream. The fact that he was able to write a poem upon an image he only read about and then saw only in his dream demonstrate the vividness of Coleridge's memory (628). In Raine's words, "Coleridge's memory was rich for the minute particulars of an image either described or seen with his own eyes" (Raine 628). This strength of memory is probably what makes him such a successful poet of nature since it enables him to put into lines the landscapes he saw with all the details.

A detailed description of Xanadu is given at the beginning of the poem, in which we come across one of the most strong natural elements of the poem, the river Alph, and with the third line we learn that the river runs "through caverns" before pouring into to the "sunless sea". It is significant here that Coleridge, among all these fanciful descriptions and supernatural elements, prefer to use a real river name: "River Alph", implying that all the other things except nature are imaginary and temporary, but forces of nature are "real" and permanent when compared to man-made artificial surroundings.

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea. (1-5).

In these lines where the river functions as the agent of natural forces which runs through the artificial man-made settlement of Xanadu, nature is portrayed as destructive, dark and divine with the presence of "the sacred river" and the "sunless sea".

The water metaphor is apparent especially in the second stanza and throughout the poem. The river inexorably “slanths athwart” and cuts across the pattern. Fogle comments on the function of the river with the following words:

Of the river itself most noticeable is the brevity of its surface course in relation to the hidden potentialities of its subterranean flowing. Treated as a whole and its relationship with the dome and the pleasure-grounds, the river is the primordial and the irrational, whatever lies beyond the control of the rational and conscious mind. The power of source vividly imaged in the dancing rocks is a power beyond the mortal man, even beyond Kubla Khan. This source is creation and birth, a force and urge at once frenetic and turbulent and also rhythmical and regular. At the mouth is death, icy and lifeless, where Alph in tumult returns to the underground. As with the source, powers unknown and uncontrollable are at work, descending at last to quiescence (115).

What we can infer from these words is that river can also be interpreted to be standing against the enlightenment ideals since it symbolises the “irrational”, the “spontaneous” and the uncontrollable. Concentrating so clearly on a natural element, the river, “Kubla Khan” can also be labelled as an eco-conscious text since, in accordance with Don Scheese’s definition of ecocritical texts, there is a “significant” use of “the landscape, including rocks, soils, trees, rivers”.

Xanadu is portrayed as being isolated by walls and at this point we can see the opposition of the finiteness of the artificially constructed walls with the infinity of the natural caves with a river running through them. Detailed nature descriptions dominate the stanza:

So twice miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery. (6-11)

John Beer in *Coleridge the Visionary* points to a very important aspect of poem which we have mentioned before, the importance of the figure of “the garden” in the poem (206). He gives us the information that the Tartars, who worshipped the Sun since it reminded them the presence of paradise, also built gardens in the hope of “recreating paradise” (206). The image of garden, however, is put in this poem by Coleridge not only with this intention. Kathleen Wheeler, in her essay “Kubla Khan and Eighteenth-Century Aesthetic Theories” places “Kubla Khan” in the context of travel and garden literature and says:

In addition to reflecting the interest in travels, foreign and especially oriental cultures, fantastic speculations about the Nile, the cosmos, origins of man, the first language and mysterious eastern cults of wisdom and religion, “Kubla Khan” also explicitly reflects the widespread interest in gardens, and particularly the oriental or “Chinese garden” whose design was actually imported into the grounds of stately homes throughout England. However strange it may seem to the modern reader or poet, gardening was a subject worthy of discourses and poems by the most eminent writers, and was eagerly read about by an interested reading public. Sir Thomas Browne, Sir William Temple, Walpole and Pope exploited the symbolic significance of the garden as an example of earthly paradise and of culture generally. Nor did Sydney, Spenser or Milton fail to take advantage of the symbolic ramifications of the garden as a metaphor for civilization and the human soul (qtd in Kitson 27).

After this detailed explanation, Wheeler draws our attention to “the movement from the formal geometric garden of the seventeenth century to the suggestions of a more natural garden towards the end of stanza I and finally towards the wild and natural scene” of stanza II and says that “reflecting the gradual change in interest throughout the century, Coleridge, with this garden presents us the controversies of the nature concept throughout the century” (Kitson 27).

In the second stanza comes the dominating ecologically conscious message of the poem, the message that it is unable to set limits to the forces of nature, since even such a strong and supernatural character as Kubla Khan is not capable of preventing

these forces destroy his city. Nature, in this poem is demonstrated as a ruinous force rather than a blessing and therapeutic one and Coleridge wants to draw the attention of the reader to the fact that human kind are supposed to respect and submit to the forces of nature since they are weak and desperate against the forces of nature.

And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And mid these dancing rocks at once and ever
It flung up momently the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean;
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!

As we have seen, the relationship between the individual and nature is very apparent in Kubla Khan. The savage side or the wild face of nature somehow finds its way to prove its force like the river cuts the artificial man-made areas of Xanadu. As mentioned before, the poem is full of Gothic elements such as the daemonic and supernatural figures, but what also makes the poem connected to this genre is the presentation of nature in a dark and savage way. By placing the figure of "garden" in the midst of the poem, Coleridge not only reflected and implicitly criticized the fashion of his age which focused on the artificial beauty of nature but he also gave the message that nature is not easy to deal with and although it can be partially surrounded by man-made walls, it will find its way out of it and human kind will not be able surmount this infinite power; which is in perfect accordance with the ecocritical ideas since it demonstrates nature's certain dominancy over human kind.

Another Coleridge poem, in which nature is foregrounded and treated as the main theme is "Dejection: an Ode" which can be accepted to be Coleridge's manifesto

of his inability in connecting with nature as a poet and as an individual. About the poem Modiano states that:

Coleridge's disorientation as to what should be his own direction in poetry accounts to a large extent for the feelings of creative paralysis he experienced especially in 1802 and dramatized in "Dejection: an Ode". Though this perspective does not offer a full explanation of how Coleridge lost his poetic momentum after 1800, it provides a useful corrective to the view enunciated by Coleridge in Dejection that metaphysics killed the "shaping spirit" of his imagination, and with it, his sensitivity to nature (*Modiano* 41).

Since we are making an ecocritical reading, what we have to pay attention here is the fact that the poet's losing his creativity parallel to his losing his sensitivity to nature since it demonstrates Coleridge's view that the only inspiration of a poet is nature.

Written as an answer to Wordsworth's "Ode: Intimations of Immortality from Recollections of Early Childhood", Coleridge wrote the poem getting inspiration from Wordsworth's lines about the fact that "glory had passed away". Thinking that this was true also on his account, he wanted to put into the lines of his poem his declaration of the fading away of the glory of his perception of nature. The preface to the poem is a quotation from the "Ballad of Sir Patrick Spence" in which the moon image has a positive connotation and used as a good omen:

Late, late yestreen I saw the new Moon,
With the old Moon in her arms;
And I fear, I fear, my Master dear!
We shall have a deadly storm.

Although the ballad gives bad news about the weather, Coleridge hopefully waits for this storm since he thinks that such a natural event can awaken his feelings about nature and he may be able to feel that glory again, since he is nothing as a poet without the inspiration of nature. Hoping that the Bard was right about his guess, he says:

Well! If the Bard was weather-wise, who made
The grand old ballad of Sir Patrick Spence,
This night, so tranquil now, will not go hence
Unroused by winds, that ply a busier trade (1-4) [...]
The coming-on of rain and squally blast.
And oh! that even now the gust were swelling,
And the slant night-shower driving loud and fast!
Those sounds which oft have raised me, whilst they awed,
And sent my soul abroad,
Might now perhaps their wonted impulse give,
Might startle this dull pain, and make it move and live! (13-20)

As it can clearly be seen, the poet hopes that the sounds of the wind and the rain can bring back his ability to connect with nature. But unfortunately, when he looks at nature it is impossible to see in his eyes the glory he feels like he used to do. He just looks at the landscape with blank eyes:

All this long eve, so balmy and serene,
Have I been gazing on the western sky,
And its peculiar tint of yellow green:
And still I gaze—and with how blank an eye! (27-30) [...]
In its own cloudless, starless lake of blue;
I see them all so excellently fair,
I see, not feel, how beautiful they are! (31-38)

All those clouds, stars, moon and the lake cannot give him the ability to connect with nature back. In poet's own words, he can "see" but cannot "feel how beautiful they are". Unfortunately, he is a man whose only treasure is nature and for a man whose only source of happiness is nature, this inability to connect with it is a disastrous and desperate situation.

O Lady! we receive but what we give,
And in our life alone does Nature live

The sentence “we receive but what we give” can also be interpreted to be carrying an ecocritical message since it imposes the idea that Nature gives back what the human kind gives to it, implying that Nature is generous towards any positive effort of the human kind but towards a destructive act, it will pay back with a disastrous consequence. The poem, as we have seen, is not only a demonstration of Coleridge’s sophisticated philosophical knowledge of the individual-nature relationship, but also it is the declaration of his awareness of his declining poetic creativity.

The fourth poem which will be analysed here, “The Nightingale” is related to our ecocritical scrutiny since it clearly declares that nature cannot be blamed for negative human feelings. About the concept of nature in “The Nightingale” and the Conversation poems in general John Spenser Hill asserts:

Nature in these poems has a double aspect: it is both realistic and symbolic, its function both sensuously descriptive and subtly analogical. Landscape is also an inscape for the natural settings detailed so vividly and minutely serve to describe the geography of the poet’s soul as well as the external topography of his situation [...] From the traditions of English and Continental Neoplatonism he learned to read Nature’s mystic book both reverently and analogically, discerning in the external world both the hand of the Creator and subtle correspondences to aspects of his own inner being. Yet Coleridge’s poems are unique in the achievement of a conversational seriousness and in their particular synthesis of man and nature (21-22).

Declaring in the poem that the nightingale’s song cannot be called melancholy just because it is perceived so by a melancholy poet, Coleridge clearly foregrounds nature. In this way, he gives the message that the presence of nature is far greater and stronger than the feelings of a single human being. This is certainly an eco-centric world view which the ecocritical theory tries to impose on the readers.

A melancholy bird? Oh! idle thought!
In Nature there is nothing melancholy.
But some night-wandering man whose heart was pierced
With the remembrance of a grievous wrong,

Or slow distemper, or neglected love,
(And so, poor wretch! filled all things with himself,
And made all gentle sounds tell back the tale
Of his own sorrow) he, and such as he,
First named these notes a melancholy strain. (14-22).

Throughout the poem the poet expresses his belief that poets can understand and reflect the beauty of their natural surroundings if they pay attention to the “eternal language” of nature, but, on the other hand he falls into a state of despair since most modern individuals entertain themselves indoors at ball rooms and the like, far away from natural surroundings, and unaware of the fact that the real and permanent happiness could only be found in nature.

In the last stanza we come across the theme of child’s special communication with nature in relation to his innocence and purity when Coleridge asserts that he has inoculated a love of nature to his son, who “hushes at once” gazing at the moon. At this point, the figure of moon, like in many of Coleridge’s poems, has a positive connotation and soothing affect upon the individual.

[...] My dear babe,
Who, capable of no articulate sound,
Mars all things with his imitative lisp,
How he would place his hand beside his ear,
His little hand, the small forefinger up,
And bid us listen! And I deem it wise
To make him Nature’s play-mate. He knows well
The evening-star! and once, when he awoke
In most distressful mood (some inward pain
Had made up that strange thing, an infant’s dream—)
I hurried with him to our orchard-plot,
And he beheld the moon, and, hushed at once,
Suspends his sobs, and laughs most silently (93-105).

Modiano comments on the message of the poem about the nature- individual relationship with the following words: “The false approach is to project one’s sorrows onto nature and to view everything into outside world merely as a mirror of personal moods and desires. The temptation exists to fill all things with himself”(53). Being strongly against this anthropocentric attitude, the poem certainly gives an eco-centric message.

As we have seen, the poem as a whole emphasizes the fact that nature should not be blamed for negative human feelings and that children should be brought up in natural surroundings rather than in the city centres longing for the companionship of nature. The poem ends with poet’s returning home to his baby who, hopefully, will grow up in the middle of nature and have a strong connection with it.

Coleridge’s poem “Frost at Midnight” is also a declaration of this will. Written in 1798, the poem gives flashbacks from the summer time of his childhood. The child poet is also looking out a window like the adult poet does at that moment, and he hopefully waits for a “stranger” which he sees “fluttering” and out the window- probably a bird. This bird or butterfly is his play-mate and they are “clothed alike”.

Save if the door half opened, and I snatched
A hasty glance, and still my heart leaped up,
For still I hoped to see the stranger’s face,
Townsmen, o raunt, or sister more beloved,
My play-mate when we both were “clothed alike! (41-45)

Here the expression “”clothed alike” is a clear demonstration of Coleridge’s One Life concept, implying that he was a part of nature just like the bird, and that they had the same joy in being a part of it. Even this expression on its own makes the poem available for ecocritical reading since it gives the message that a human being and a non-human are of the same essence since they are both parts of the same whole, which is nature.

In the third stanza, the poet mourns the fact that he was brought up in the city and snapped off from nature, and he hopes that his baby will not experience the same

agony and grow up with the companionship of nature, which will teach him the eternal language of happiness.

But thou, my babe! shalt wander like a breeze
By lakes and sandy shores, beneath the crags
Of ancient mountain, and beneath the clouds,
Which image in their bulk both lakes and shores
And mountain crags: so shalt thou see and hear
The lovely shapes and sounds intelligible
Of that eternal language, which thy God
Utters, who from eternity doth teach
Himself in all, and all things in himself. (56-64)

In these lines we can clearly see that Coleridge's perception of nature was in close relation to his religious belief. To sum up, the poem gives the ecocritical message that the true home for the human kind is nature and it is an eco-conscious text since the presence of nature is "celebrated" (Coupe 6) in it.

If we consider the five Coleridge poems we have explored in this part of the study as a whole, it can clearly be seen that Coleridge, just like Wordsworth, put the emphasis on "feeling" rather than rationality in his poetry while writing about nature. In his poetry, he was closely tied to his belief in "One Life" concept and was concerned with the unity of nature in both philosophical and religious aspects. Believing that even the smallest creature has the equal function in this unity to the function of the largest one, he defended the idea that each and every creation of God should be respected and he tried to give the readers the message that only being an integral part of nature can bring happiness to individuals' lives.

About the Coleridge poems discussed in this thesis, we can say that, although the common theme of each is the concept of nature; "The Rime of the Ancient Mariner" and "Kubla Khan" demonstrate the terrifying and powerful side of nature, giving the message that her dominion over human kind is inevitable and irreversible, and that a crime against nature will end in agony and regret. Thinking that the individual is an

inextricable part of the unity of nature, Coleridge suggested that a crime committed by an individual against nature was a crime committed against the individual self, since he is the part of the unity he is damaging. In the other three poems we have seen, “Dejection: An Ode”, “Nightingale” and “Frost at Midnight”, we can see the dominancy of the theme of longing for the companionship of nature and in these poems nature is demonstrated in her more benign sides, as a wonderful companion to the individual, and a teacher who teaches how to be happy and peaceful in every condition, or in Coleridge words “every season”. In “Nightingale” and “Frost at Midnight”, the idea that nature is the true home for the human kind is also emphasized since they suggest that children should be brought up in natural surroundings rather than urbanised city centres.

To conclude, keeping in mind all these messages he tries to give in his poetry; it would be appropriate to say that Coleridge’s poetry, just like Wordsworth’s, also served for the same purpose of today’s ecocritical theory, since the dominant concern of his poetry was the individual-nature relationship. Imposing an ecocentric world view in his poetry, he challenged the exploitation of nature by the human kind with the anthropocentric arrogance. However, it is essential to remember that his prose texts which are left behind the scope of the present study are also of great importance in their detailed exploration of nature and it would be appropriate for ecocritical scrutiny.

CONCLUSION

Ecology is with its broadest definition the “scientific study of natural interdependencies of life forms as they relate to each other and their shared environment developed in reaction against the practice of isolating creatures for study in laboratories”, is based in field-work, and “draws on a range of specialist disciplines including zoology, botany, geology, and climate studies” (Kerridge 536). And the ecosystem is “a local set of conditions that support life”. Each local system is a part of a larger one and all together form the global ecosystem called the “ecosphere” or “biosphere” (Wallace and Armbruster 51). Considering the space we human beings cover, it is possible to conclude that we all live in this global ecosystem but fail in recognising the importance of protecting the sphere we are a part of.

The first use of the term “ecocriticism”, as we have seen, seems to have been made by William Rueckert in 1978 and although there were some critical texts which can be considered as works of ecocriticism before this date, the use of the term is considered to belong to Rueckert. On the other hand ecocriticism as a branch of literary criticism have become popular in the very recent past, beginning with 1990s.

In Glotfelty’s words, ecocriticism is “the study of the relationship between literature and the physical environment which takes an earth-centered approach to literary studies” (xviii). In Scot Slovic’s definition, it is “the study of explicit environmental texts by way of any scholarly approach or, the scrutiny of ecological implications and human-nature relationships in any literary text, even texts which seem irrelevant to the non-human world” (160).

If we accept the fact that today’s ecocriticism’s major aim is to investigate a text concentrating on its environmentally helpful and harmful effects, then it is possible to say that any literary text that preserves this aim in it can be considered as a text of ecocritical value and this leads us to the result that ecocriticism existed long before it was accepted as a defined literary genre. Therefore, one of the principles of ecocriticism is “trying to demonstrate the past efforts of those who in their time tried to speak for the earth” (Coupe 6).

This study on the reflections of nature in the poetry of Romantic period investigated the natural elements and ecocritical aspects of the two leading poets of the period, namely William Wordsworth and Samuel Taylor Coleridge. By reading the poems of these two poets from the perspective of ecocriticism, the study focused on detecting the ecologically conscious representations of nature in their selected poems in order to have a complete understanding of the nature concepts of these two poets.

The presence of nature in both their works and lives were strikingly apparent. Placing their ideas and concerns about nature at the centre of their poetical works, this study underlines the fact that these two poets emphasized the importance of nature in overcoming the psychological damage that occurred as a result of the turmoil and ugliness of urbanization.

Wordsworth and Coleridge used the concept of nature in their poetry in a way that seems to promote an escape from the urbanization to the restful unity of nature. Longing for the companionship of nature, they formed environmentally conscious works of literature doing the same thing with today's ecocritical writers. Therefore, works of Wordsworth and Coleridge can be categorised under the title of ecocritical poetry with their offering a return to and reconciliation with nature.

In the first chapter of the study the main tenets of ecocritical theory have been given in accordance with the ideas of important theorists in the field. The fact that ecocritical theory is still being defined and each and every new practice will result in a new principle of the theory is underlined throughout the chapter. Science of ecology and the relationship between ethics, religion and ecology have been scrutinized with the belief that there is a strong connection between people's religious beliefs and their perception of nature. The second chapter of the study provides a detailed account of the Romantic period, concentrating on the concepts of reason, enlightenment and the Industrial Revolution. The development and characteristics of Romantic movement have also been explored in this part.

In the first two chapters, upon examining the contradictions between the enlightenment values which the 18th century people experienced and the Romantic's approaches to nature, it is concluded that the Romantic view rejected the necessity of

shaping nature with aesthetic concerns and searched happiness in the wild and untouched nature. Promoting emotions rather than the reason, it revolted against the idea that human kind would find happiness with the help of logic and imposed the idea that they would find real happiness by returning to nature. Parallel to today's ecocritical theory, it "challenged the logic of industrialism which assumes that nothing matters beyond technological progress" (Coupe 4). As the urbanization and industrialization in the 18th century continued ruining nature, Romantics started to look for ways to convince people that they would find themselves and find peace in nature. As McKusick states, "the contrast between the country and the city had existed in some form since the dawn of civilization but this dichotomy took on new dimensions of meaning in the period of Industrial Revolution" (1). Efforts of Romantics to lead people to reconcile with nature were an early ecological consciousness since it aimed to prevent the alienation of the human kind from nature.

The third chapter is divided into two parts each handling the nature concepts and works of one poet. Upon examining William Wordsworth's poetry, it is concluded that his great emphasis on feeling and his passion towards nature were not the only important characteristics of his poetry, he was also concerned with the necessity of the preservation of the social order through giving the readers an ecological consciousness. He believed in the importance of equal participation of each natural being in the universe and suggested that sanctifying this belief would also bring order to society. To accept the equality of even the humblest creature in nature, in Wordsworth's view, would eventually lead to the acceptance of the equality of other members in society.

His social and political concerns are clearly observed in his poem "London 1802" and upon analysing the poem, it is concluded that Wordsworth was also in great concern about the political state and social order of England, which he thought was deteriorating day by day and he found the solace in adapting the ideas of old thinkers and poets to heal his country. His political consciousness was an important characteristic as well as his social critical side. His revolt against the ugliness of urbanization and the logic of industrialism which promoted a materialist world view can clearly be seen in this poem.

Wordsworth's passion towards nature was a holy one and he cared about "the soul of nature" rather than the physical qualities of her. He respected every grade of life or being and giving the message that the unselfish affections towards nature always deserve to be honoured, he emphasized the fact that self-devotion to nature is an admirable attitude even in the condition found in an ordinary peasant. His power of giving sound and shape to certain truths about natural laws in his poetry is one primary reason of his success.

Another important aspect of his success as a poet of nature that brought him one step ahead and made him special among other nature poets and Romantics is his wonderful nature descriptions which were almost in photographic quality. He successfully recorded natural beauties in his mind, converted them into the lines of his poetry and tried to make the reader feel the glory and beauty of nature just like the way he felt. His picturesque- like nature descriptions helped him to foreground the natural elements in a more successful way, which has been confirmed upon scrutinizing his "Tintern Abbey" and "I wandered Lonely as a Cloud". By showing the soothing and therapeutic effect of nature on the individual psychologies, Wordsworth managed to demonstrate the fact that it is possible for human kind to find happiness and peace in nature in condition that they learn to be a humble part of it. His "Ode", as we have seen was in perfect accordance with the principles of ecocritical theory, since it has been concluded that "the values expressed" in the poem are "consistent with the ecological wisdom (Glottfelty). It has been also concluded that, celebrating the presence of nature and promoting the idea that human kind is an integral part of the harmony of nature, "Solitary Reaper" and "Ruth" are also in accordance with the principles of ecocritical theory. Upon analysing his "The Complaint of a Forsaken Indian Woman", a darker presentation of nature has been detected since the theme of death is dominant throughout the poem, however, the poem is also an example of ecocritical poetry since it glorifies nature and emphasizes the idea that the power of natural laws is beyond human control.

Samuel Taylor Coleridge's nature descriptions are also scrutinized in the second part of the third chapter. Before anything else, it is important to point to the fact that his landscape descriptions were more apparent in his prose notebooks than his poetry.

Coleridge spent countless hours as a careful observer of nature, taking detailed notes on the beauties of the landscapes and wherever he went he was attentive to the most minute and rapidly changing details in nature. Like an uninvented photographic camera, he recorded every single detail into his notebooks. This was very similar to what Dorothy Wordsworth did for her brother's poetry. The difference between William Wordsworth's and Coleridge's landscape descriptions is that, Coleridge's detailed landscape notes were taken by himself whereas Wordsworth generally did not take any notes and recorded these picturesque views in his mind and sometimes got use of Dorothy's notes when putting these views into the lines of his poetry.

Upon examining Coleridge's speculative writing on the subject of nature, his relation and contribution to Romantic sublime and the picturesque tradition, in this study it is concluded that in all these concepts the concern of nature was central to him. On the other hand, the inconsistencies in his life style, mostly as a result of his opium addiction, led to an inconsistency in his attitude towards nature, which is not our central concern. The difficulty he sometimes feels in interacting with nature, however, as we have seen, is clearly reflected in his "Dejection: an Ode".

Coleridge differs from Wordsworth in his detailed scientific exploration of nature in his prose, and in his philosophical thoughts. It is possible to say that Coleridge was equally a philosopher as well as a nature poet since he questioned the scientific, philosophical and religious aspects of nature throughout his life. Although it has been concluded that it is almost impossible to trace a consistency in the nature perception of Coleridge, a consistent attitude towards nature have been detected in his poems while analysing his poetry. When compared to Wordsworth's poems analysed in the study, it is possible to say that poems of Coleridge scrutinized deal with a more Gothic, horrifying concept of nature which we can exemplify with "The Rime of the Ancient Mariner" and "Kubla Khan". Upon analysing his poems, a clear challenge to the anthropocentric arrogance of the human kind has been detected in "The Ancient Mariner" and "The Nightingale" which puts them into the category of ecocentric texts. His "One Life" concept especially observed in "The Rime of the Ancient Mariner" is in complete accord with the aims of ecocritical theory and gives the message that

human beings should be aware of the fact that they are a part of a sacred unity, the unity of nature.

In conclusion, by focusing on the poetry of two leading Romantic period poets, namely William Wordsworth and Samuel Taylor Coleridge, this work not only proposes a nature- oriented reading of Romantic poetry, but also explores the relationship of the 19th century tendencies between the individual and nature. With regard to this study, it can be suggested that similar to the 19th century Romantic suggestions should the societies of our day accept the fact that nature is the true home of the human kind and has a therapeutic affect on human psychologies offering them a shelter from the turmoil of modern life, we will be much happier and healthier societies.

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