

Emergence of Ecological Awareness in English Romantics and Their Responses

Zaheed Alam Munna¹

Abstract

'Ecocriticism', with its emergence in the 1980s on the shoulders of the environmental movement, renews interest in Romantic literature. Earlier, critics used to focus on Romantics' love and glorification of nature. Now, the focus is shifted to how they depict the "relationship between literature and the physical environment" (Glotfelty, 1996, p. xviii) in their literature. Thus, English Romantic canon is now being judged in a new light. Ecocritics and environmentalists are looking for new insights in Romantics' presentations of nature in their poetry. The belief that English Romantic writers also thought of preserving their natural surroundings, makes the Romantic canon a new field of study for both ecocritics and environmentalists. This article is an attempt mainly to trace the developments that gradually raised ecological awareness in English Romantics. This would confirm the belief that English Romantics were really aware of environmental degradation that had started much before these Romantics started writing. Moreover, through textual and contextual analyses, this article will demonstrate the Romantics' responses found in their literature and the thought-provoking and valuable insights to be gleaned from there.

Keywords: Ecology, nature, relationship, English Romantics

Introduction

English Romantic writers' treatment of the natural world is now an important terrain for both ecocritical and environmental studies. 'Ecocriticism', with its emergence in the 1980s on the shoulders of the environmental movement, reopens Romantic Literature. This new approach has fundamentally changed the nature of questions often posed by critics in the field of literary criticism. Earlier, the critics of English Romantic literature used to focus on Romantics' love and glorification of nature. Now, the focus has shifted to how they depict the "relationship between literature and the physical environment" (Glotfelty, 1996, p. xviii) in their literature. The literature of English Romantics seems to value the non-human world most highly" (Hutchings, 2007, p.172) and focuses mostly on the relationship between the natural world and human beings. Since ecocriticism is closely linked with environmentalism, English Romantic Literature is believed to provide valuable insights to modern-day environmentalists. Most of the English Romantic writers, in demonstrating their love of nature, also express their concerns for the preservation of their natural surroundings. These concerns are often implicit but potentially crucial in bringing about a fundamental change in human consciousness. This research work claims that the Romantics' concerns for the preservation of nature were not just accidental or without any base; these

¹ Assistant Professor, Department of English, Southeast University, Bangladesh
Email: zaheed_munna@yahoo.com

writers of the late eighteenth century were actually aware of environmental degradation and felt the urge to preserve their natural surroundings. Basically, this article aims at tracing the gradual development of ecological awareness in English Romantics and the presence of environmental concerns in their writings.

Literature Review

There have been researches done to connect literature to modern-day environmentalism. Since the emergence of Ecocriticism as a discipline, such interdisciplinary works have been done in plenty with this objective. Ecocritics use the scientific tool called 'ecology' to make a reevaluation of the presentation of the natural world in literary works which used to be considered as a mere backdrop before. Kevin Hutchings elaborates this objective:

By studying the representation of the physical world in literary texts and in the social contexts of their production, ecocriticism attempts to account for attitudes and practices that have contributed to modern-day ecological problems, while at the same time investigating alternative modes of thought and behavior, including sustainable practices that would respect the perceived rights or values associated with non-human creatures and ecological processes. (Hutchings, 2007, p.173)

Thus, literature does not only reflect but also shapes human responses to the natural surroundings. Among different branches of English Literature, ecocritics find poetry potentially more effective in adding new life to environmental movements worldwide. James McKusick's thoughts echo this view:

Perhaps there is something amiss in the deep matrix of Western culture. Maybe what is needed is not a quick technological fix, but a fundamental change in human consciousness. If so, then the study of poetry can contribute to the solution of these global problems, because (as Bate argues) 'The business of literature is to work upon consciousness.' (McKusick, 2005, p. 200)

As Ecocriticism values the genre of poetry so highly, English Romantic Literature becomes the most fertile ground for ecocritical research. James C. McKusick writes,

British Romantic poetry, because it often seeks to address perennial questions concerning the relationship between humankind and the natural world, has become one of the most important terrains for the development of ecocritical literary criticism. (p.198)

Different Ecocritical Approaches

There have been different ecocritical approaches adopted to offer fruitful and suggestive readings of English Romantic Literature. For example, David McCracken had studied the concrete geographical contexts of William Wordsworth's poetry and recorded his findings in *Wordsworth and the Lake Districts* (1985). The book contains maps and walking guides and examines "the crucial ways that this poetry is informed by specific images of mountains, lakes and rivers" (McKusick, 2005, p. 200). Lawrence Buell categorizes most of the Romantic texts as "environmental texts" when he defines that environmental texts are those where "the nonhuman environment is present not merely as a framing device but as a presence that begins to suggest that human history is implicated in natural history" (Buell, as quoted in, McKusick, p. 200). Another significant ecological approach to English Romantic literature is to examine the historical foundations of the idea of nature as presented in English Romantic literature. The purpose of this approach is to "elucidate precisely what contributions the Romantic-era writers made to a holistic understanding of the natural world" (McKusick, 2005, p. 200). Donald Worster adopts this approach in *Nature's Economy* (1977) and finds that ecology, which is believed to be a modern scientific concept, actually originated in the 18th century. It was in the 18th century when nature started to be seen as "a harmonious, self-regulating system" and the phrase "the economy of nature" was first used (McKusick, 2005, p. 200). Finally, Karl Kroeber praises English Romantics for being the pioneers in the field of modern-day ecology "British Romantic Poetry was the first literature to anticipate contemporary biological conceptions" in *Ecological Literary Criticism: Romantic Imagining and the Biology of the Mind*. Kroeber also calls Wordsworth, Coleridge and Percy Bysshe Shelley 'proto-ecological' for their intellectual orientation (Kroeber, as quoted in, McKusick, 2005, p. 201). This article is an attempt to combine some of these approaches and trace those specific developments responsible for the ecological awareness in English Romantics. Besides, the article also explores how this awareness finds expression in Romantics' treatment of nature.

The First Realizations of Nature's Fragility

The Fact that nature is fragile and human beings should reconsider their environmental practices was probably first realized by naturalist John Evelyn in the late 17th century. In his book *Sylva, or A Discourse of Forest-Trees* (1664), Evelyn warns the Royal Society about the unabated deforestation in England and advocates even the formation of laws to ensure "the preservation of our woods" (Evelyn, 1664, p. 108). Peter Ackroyd, in *London: The Biography* (2000), informs British people, "anthropogenic toxins had been compromising air quality in and around London since the Medieval period" (Ackroyd, 2000, p. 432). These threats and warnings probably had influenced the mind of the people in England during the Romantic era. In addition to these, there were contemporary phenomena that probably compelled people and also the Romantics to think

about the preservation of nature. The most dominant ones were, perhaps, rapid industrialization and the resultant urban sprawl. Kevin Hutchings writes, “It was during the Romantic era, which witnessed a sharp rise in urban populations and an increasingly industrialized economy that environmental problems became much more severe and noticeable, taking on a new sense of urgency” (Hutchings, 2007, p.175). Jonathan Bate, though aware of the positive effects of industrial revolution, cannot ignore what it has done to the environment:

The positive effects of this transformation have been manifold (without them, you would not have the health, warmth, prosperity, leisure and prospect of longevity to be reading this book). The negative ones will become apparent the moment we note that this was the period in which the word 'pollution' took on its modern sense. (Bate, 2006, p. 137)

Awareness of Species Extinction

Another important development during the Romantic era was the gradual awareness about species extinction. In his book, *The Natural History of Selborne* (1788-89), Gilbert White presents a list of nature’s creatures that were on the verge of extinction or had already become extinct- partridge, red-deer, heath-cock, black-game and grouse (Hutchings, 2007, p.175). As further proof of this fact, Charlotte Turner Smith wrote in her long blank verse poem *Beachy Head* (1807) about the bones of immense mammoths and dinosaurs which established the fact that species extinction had really happened in nature’s realm. This was crucial because it shook the very belief that nature “embodies an unchanging perfection and plenitude associated with the providential order of creation” (Hutchings, 2007, p. 175). Thus, a new realization about nature’s fragility gradually cultivated a new attitude in people towards nature. Eugene C. Hargrove calls this “wildlife protection attitude” (Hargrove, as cited in, Hutchings, 2007, p. 176).

From Species Extinction to Human Extinction

There were some ominous predictions made by writers like C. F. Volney or Thomas Malthus about the consequences of harmful environmental practices by Europeans. In his book *The Ruins* (1791), Volney reminds the European readers of “the falls of Ottoman dominions and the civilizations of Egypt and Syria” and warns them “their own civilization may one day fall like those because of their environmentally unsustainable activities” (Volney, 1791). Eight years later, Thomas Malthus makes a more dire prediction in his book titled *Essay on the Principles of Population*. He takes the idea of species extinction further and gives it human relevance. According to Malthus, food production in Europe may not be in proportion with the growth of population. So, the fear for human beings to be extinct through widespread starvation is not impossible (Malthus, 1798). Malthus’s prediction has not yet turned into a reality. However, it definitely added to the ecological awareness that had already been developing in people’s

mind during the late eighteenth and early nineteenth centuries. Kevin Hutchings confirms this fact, “Malthus’s controversial insights played an important role in encouraging the development of ecological awareness during the Romantic period” (Hutchings, 2007, p. 176).

Contributions of Enlightenment Science

Apart from all these threats and warnings, there were some contributions of Enlightenment science in developing ecological awareness in English Romantics. The idea of ecology existed even before the Romantic period as “nature’s economy” or “The Oeconomy of Nature” (1749) – as the title of the essay of Linnaeus Indicates. The essence of “nature’s economy” is the complex interdependencies among earthly organisms which according to Worsterform “an interacting whole” (Worster, 1985, p. x). Joseph Priestley’s discovery added further support to nature’s economy: “animals needed oxygen but exhaled carbon, while plants needed carbon and gave out oxygen” (Ruston, 2005, p. 26). In fact, it was one more step towards establishing the mutual interdependence that exists in nature between creatures and plants. The concept of nature’s economy was important for Gilbert White also. It helped him to validate the importance of the most insignificant creatures in nature: “most insignificant insects and reptiles are of much more consequence, and have much more influence in the economy of nature, than the incurious are aware of”; and as examples, he mentions the earth-worms: “Earth-worms, though in appearance a small and despicable link in the chain of nature, yet, if lost, would make a lamentable chasm” (White, 1906, p. 196). This holistic concept of the economy of nature is believed to play a crucial role in Romantics’ views about nature.

Gradual Change in Attitude towards Wilderness

Enlightenment science of the eighteenth century had another contribution which was developing a positive attitude towards wilderness. This time, European astronomy and physics played their parts. Roderick Frazier Nash writes how discoveries in astronomy gradually engendered positive feelings about wilderness:

As scientists revealed a universe that was at once vast, complex, and harmonious, they strengthened the belief that this majestic and marvelous creation had a divine source. In time the awe that increasing knowledge about the solar system engendered extended to the great physical features of the earth such as deserts and oceans. The upshot was a striking change in the concept of wild nature. (Nash, 1967, p.45)

Nash also acknowledges the contribution of books like *The Sacred Theory of the Earth* (1684) by Thomas Burnet and *The Wisdom of God Manifested in the Works of the Creation* (1691) by John Ray where both the writers “used elaborate theological and geographical arguments to raise the possibility that mountains

might be the handiwork of God if not His very image” (45). Thus, mountains and for that matter, deserts and oceans which had earlier been seen “as warts, pimples, blisters, and other ugly deformities on the earth's surface” (45) were now seen as God’s work and symbols of beauty and grandeur.

Responses of the Romantics

All these developments in the fields of natural history and science were crucial in bringing about what may be called ‘ecological awareness’ in British Romantic poets. Against the backdrop of the Industrial Revolution and eighteenth-century science that taught man to dominate nature, Romantics felt the urge to preserve nature for the sake of sustainable development. The emergence of ecology as a field of study during the 1980s reveals that Romantics’ nature thoughts were often filled with their concerns for the preservation of their natural surroundings and the consequences of unabated onslaught on nature in the name of development. This research work makes textual analyses of some Romantic poems to demonstrate how the major Romantics responded to their sense of ecological awareness.

William Wordsworth’s Ecological Concerns

William Wordsworth, “A worshipper of Nature” (Wordsworth, 1994, p. 205-207), expresses his delight in “Tintern Abbey” when he finds that nature around him has remained unchanged for five long years. The repeated use of the word ‘again’ is the poet’s way of celebrating what James McKusick calls, “the endurance of wild natural beauty”:

Five years have passed; five summers, with the length
Of five long winters! and again I hear
These waters, rolling from their mountain-springs
With a soft inland murmur.—Once again
Do I behold these steep and lofty cliffs, (Wordsworth, 1798, p.
205-207)?

The poem also shows what the proper relationship between humankind and the natural world should be. The first stanza of the poem again presents a perfect example of harmonious coexistence of man and nature: the farmland surrounding the poet is ‘green to the very door’ and the farmers have allowed their hedgerows to ‘run wild’ and thus maintained a primordial ecosystem:

These plots of cottage-ground, these orchard-tufts,
Which at this season, with their unripe fruits,
Are clad in one green hue, and lose themselves
’Mid groves and copses. Once again I see
These hedge-rows, hardly hedge-rows, little lines
Of sportive wood run wild: these pastoral farms,
Green to the very door; (Wordsworth, 1994, p. 205-207)

However, the poem also raises the concern by casting a doubt about the sustenance of this environmentally benign mode of agriculture as James McKusick traces, “but this poem raises the question of whether such wildness can be sustained in any human relationship with nature” (Roe 203). The answer seems to be implicit in the lines that may also reflect what result the human efforts to preserve nature have so far produced: “in after years, / When these wild ecstasies shall be matured/ into a sober pleasure;” (Wordsworth, 1994, p. 205-207). McKusick adds:

Looking at *Lyrical Ballads* as a whole, it does appear unlikely that such a state of ‘wild’ awareness can be sustained for long by any individual. The prevailing tone of the collection is tragic; many of the characters in *Lyrical Ballads* are eventually broken, or at least tamed, by their circumstances. (203)

Wordsworth’s poem “Nutting” is also important from an ecological perspective. The speaker in the poem retrospectively narrates his childhood experience of an outing when he devastated a “virgin scene” (Wordsworth, 1994, p. 153-4). However, he experiences guilt and remorse later for this violence against nature and the poem ends with the moral: “move along this shades / in gentleness of heart; with gentle hand / Touch – for there is a spirit in the woods” (Wordsworth, 1994, p. 153-4). Thus, the poem anticipates two sub branches of ecology; namely ‘Ecofeminism’ and ‘Deep Ecology’. Ecofeminism, very precisely, holds man’s androcentric or masculinist behaviour towards nature as the major cause behind her despoliation because ecofeminists identify “parallels between the domination of nature and the oppression of women in patriarchal societies, seeing the two processes as complexly linked and mutually enabling” (Hutchings, 2007, p. 183). And Deep Ecology acknowledges that all creatures deserve human respect simply because of their intrinsic values which in the words of Hargrove, “they are valuable in and of themselves and without regard to their uses” (Hargrove, as cited in, Hutchings, 2007, p. 176). The violence against the “virgin scene” matches with the general view of the Enlightenment scientists like Bacon, the father of empirical science, or Sir Humphry Davy, the great chemist, for whom nature was both feminine and demonic. Bacon believed in compelling nature “to reveal her knowledge to the masculine scientific inquisitor in a process of interrogation resembling the contemporary torture of witches” (Merchant, 1990, p. 50). This process of interrogation was often made explicitly sexualized through the use of phrases like “penetration” of nature’s “womb” (Merchant, 1990, p. 100, 114) by Bacon. Similarly, Sir Humphry Davy suggests his fellow philosophers to “interrogate” a feminized nature “with power, not simply as a scholar, passive and seeking only to understand her operations, but rather as a master, active with his own instruments” (Davy, as quoted in, Hutching, 2007, p. 184). Wordsworth’s “Nutting” provides an opposite view by imbuing nature with a spirit.

Coleridge's Teaching

While Wordsworth expresses caution in human's dealing with nature in "Nutting", Samuel Taylor Coleridge warns about the ecological transgression in his fictional narrative "The Rime of the Ancient Mariner". The Mariner kills the Albatross with his crossbow which is "a weapon that embodies the relentlessly destructive tendency of European technology" (McKusick, 2005, p. 212). The consequence of this "unmotivated act of aggression" is terrible. The ocean, through the Polar Spirit, avenges the killing of the harmless albatross. The Mariner has to experience the death of all his fellow sailors and the decay of the entire living world around him. McKusick judges it from an ecological perspective, "the destruction of a single creature had disrupted the whole economy of nature" (212). However, Coleridge (1834) also shows that such a dire situation can also be reverted with a change in attitude towards nature's creatures. The Mariner's hatred for the water snakes (expressed through his repeated use of the phrase "slimy things") is replaced by "a spring of love" that "gushed from my heart" (lines 284-285) and he "blessed them unaware" (line 287). The result is a reversal of what happened earlier:

The self-same moment I could pray;
And from my neck so free
The Albatross fell off, and sank
Like lead into the sea. (Lines 288-291)

The state of alienation from nature that the Mariner was in gradually comes to an end. McKusick observes what may be called the essence of modern-day ecology, "he (the Mariner) must cross the boundaries that divide him from the natural world, through unmotivated acts of compassion between 'man and bird and beast'" (line 646). Thus, the poem seems to emphasize the need of a shift from anthropocentrism to deep-ecology as an effective way of saving the environment.

Apocalyptic Destruction as Presented in Some Romantic Poems

Now, this restoration of man and nature relationship as shown in "The Rime of the Ancient Mariner" may not ultimately happen if human activities in the name of development are not environmentally sustainable. There are Romantic poems that show that the result in such cases can be apocalyptic. Global apocalypse as an inscrutable act of God had already been there as a theme in Western literature. But at the dawn of industrial revolution, Romantics were probably the first to feel that such apocalyptic events could also be the result of human activities harmful for the environment. One such example is William Blake's *Jerusalem*. In "Plate 18" of it, there is a catalogue of environmental damage presented:

His Children exiled from his breast pass to and fro before him
His birds are silent on his hills, flocks die beneath his branches
His tents are fall'n! his trumpets, and the sweet sound of his harp
Are silent on his clouded hills, that belch forth storms & fire.
His milk of Cows, & honey of Bees, & fruit of golden harvest,
Is gathered in the scorching heat, & in the driving rain:
Where once he sat he weary walks in misery and pain:
His Giant beauty and perfection fallen into dust:
Till from within his withered breast grown narrow with his woes:
The corn is turn'd to thistles & the apples into poison:
The birds of song to murderous crows, his joys to bitter groans!
(Lines 1-11)

The lines present the apocalyptic consequences of devastating environmental practices. The sky over England is darkened with “storms and fire”, “birds are silent”, the “flocks” have died, harvests have failed, the apples have turned “into poison” and the Earth’s climate is marked by “scorching heat” and “storms and fire”. McKusick allegorizes, “Albion, the giant personification of England, is ‘self-exiled’ by the devastation of his homeland; his children cry helplessly, and his Eon (or female companion) weeps as she beholds such terrible destruction” (McKusick, 2005, p. 208). Thus, the poem predicts an apocalyptic end of England by its own industrial activities.

Percy Bisshe Shelley’s sonnet “Ozymandias (1818)” can also be studied ecologically. Clive Ponting writes how an ancient civilization like the Mediterranean met its end as a consequence of indiscriminate human activities against nature. In *A Green History of the World: The Environment and the Collapse of Great Civilization* (1991), Ponting writes, “the ancient Mediterranean world was a place of great agricultural fertility and abundance. Over many centuries, the dense forests described by Homer were felled; the cedars of Lebanon were destroyed; the irrigation of arid areas resulted in the toxic accumulation of salt in the soil; and eventually these paradise-like landscapes were converted into barren deserts” (Ponting, 1991, pp. 68-78). The shattered statue of Ozymandias, the Egyptian pharaoh Ramesses II, lies in the vast desert. The surrounding landscapes seem to offer a fierce commentary on the relatively brief duration of the civilization that he commanded: “Round the decay/ of that colossal wreck, boundless and bare/ The lone and level sands stretch far away” (lines 12-14). Any society that believes it can dominate the natural world is faced with similar consequences: “Look on my works, ye Mighty and despair” (lines 11).

Another poem that depicts an apocalyptic dream vision is Lord Byron’s “Darkness” (1816). The poem is a bleak narrative written in a very somber tone. The speaker starts his narrative with the following lines: “I had a dream, which was not all a dream. / the bright sun was extinguished, and the stars/ did wander darkling in eternal space” (lines 1-3). With the fading of the last light, starving

people battle over the Earth's few remaining resources. In this dismal scenario, all life is extinguished; the entire Earth is frozen into a solid mass:

The populous and the powerful was a lump,
Seasonless, herbless, treeless, manless, lifeless—
A lump of death—a chaos of hard clay.
The rivers, lakes and ocean all stood still,
And nothing stirr'd within their silent depths;
Ships sailor less lay rotting on the sea,
And their masts fell down piecemeal: as they dropp'd
They slept on the abyss without a surge—
The waves were dead; the tides were in their grave (Lines 70-78)

The end of the poem may be seen as the worse possible prophecy for mankind:

The moon, their mistress, had expired before;
The winds were wither'd in the stagnant air,
And the clouds perish'd; Darkness had no need
Of aid from them—She was the Universe. (Lines 79-82)

Darkness rules the world in the end. Desperate humans burn everything that will burn:

Forests were set on fire—but hour by hour
They fell and faded—and the crackling trunks
Extinguished with a crash—and all was black. (Lines 19-21)

The poem was relevant to Byron's contemporaries and, at the same time, it is powerfully prophetic. More than two hundred years ago, Byron could imagine what the ultimate fate of the universe would be as the modern-day scientists speculate. McKusick comments about the poem's relevance both to Byron's contemporaries and to modern readers: "To Byron's contemporaries at the dawn of the industrial revolution, such images served as an admonition. To modern readers, faced with the imminent possibility of global climate change, they may offer a prophetic warning". Finally, Jonathan Bate, in his seminal book titled *The Song of the Earth*, rightly calls Byron "The Prophet of Ecocide" (Bate, 2006, p. 98).

Conclusion

As an artistic movement, Romantic literature was taking place at the dawn of industrial revolution in England and beside much advancement in the realm of natural science. As a result, the landscape presented in Romantic literature is often "an intellectual landscape ripe with insights into the relationships between human consciousness and the natural world" (Huntington, 2017, p. 2).

Huntington also believes that “in the current environmental discourse”, such insights may be “invaluable” (2). After the emergence of ‘Ecology’ as a modern scientific tool and ‘Ecocriticism’ as a field of literary study, ecocritics like James McKusick, Jonathan Bate or Laurence Buell have made reevaluations of English Romantic literature from ecological perspectives. This research work looks a little further back for those developments, during or before the English Romantic period that had significantly shaped the Romantics’ relationship with nature and Romantic Ideas about the ideal relationship between man and nature in general. To their credit, Romantic writers could also imagine the catastrophic consequences that the distortion of this relationship would wreck. Poems like “Darkness”, “Ozymandias”, “The Rime of the Ancient Mariner” or “Nutting” will continue to remind readers of these consequences. The remedy to this catastrophe probably lies in the words of the “Worshipper of Nature” (‘Tintern Abbey’, line 155) William Wordsworth:

Move along these shades
In gentleness of heart; with gentle hand
Touch – for there is a spirit in the woods
(Wordsworth, 1994, p. 153-4)

Mere knowledge about the importance of nature for man’s well-being is not enough; the poet wants man to sympathize with nature and develop the veneration that the speaker in the poem realizes.

References

- Ackroyd, P. (2000). London: The biography. London: Chatto & Windus.
- Blake, W. (1804-1820). Retrieved from https://en.wikisource.org/wiki/Jerusalem._The_Emanation_of_the_Giant_Albion/Plate_18
- Bate, J. (2002). The song of the earth. Cambridge Mass: Harvard University Press.
- Byron, L. (1816). Retrieved from <https://www.poetryfoundation.org/poems/43825/darkness-56d222ae1b>.
- Coleridge, S. T. (1834). Retrieved from <https://www.poetryfoundation.org/poems/43997/the-rime-of-the-ancient-mariner-text-of-1834>.
- Evelyn, J. (1664). Sylva, or, A discourse of forest-trees, and the propagation of timber. London: Printed by Jo. Martyn and Ja. Allestry.
- Glotfelty, C., & Fromm, H. (1996). The ecocriticism reader: landmarks in literary ecology. Athens: University of Georgia Press.
- Huntington, C. (2017). Can poetry save the earth: A study in Romantic ecology. Summer Research, 295, 1-20. Retrieved from https://soundideas.pugetsound.edu/summer_research/295.

- Hutchings, K. (2007). Ecocriticism in British Romantic studies. *Literature Campus*, 4(1), Blackwell Publishing, pp.172-202.doi:: 10.1111/j.1741-4113.2006.00417.x.
- Malthus, T.R. (1798). *An Essay on the Principle of Population*. Retrieved from https://oll.libertyfund.org/title/malthus-an-essay-on-the-principle-of-population-1798-1st-ed#lf0195_head_016
- McKusick, J. C. (2005). *Ecology. Romanticism: An Oxford guide*. Ed. Nicholas Roe. New York: Oxford University Press, pp. 199-218.
- Merchant, C. (1990). *The death of nature: Women, ecology, and the scientific revolution*. New York: HarperSanFrancisco.
- Nash, R. (1967). *The Romantic Wildernss. Wilderness and the American mind: Roderick Nash*. New Haven, Conn: Yale University Press.
- Ponting, C., & Ponting, C. (2007). *A new green history of the world: The environment and the collapse of great civilizations*. New York: Penguin Books.
- Ruston, S. (2005). *Shelley and Vitality*. New York: Palgrave Macmillan.
- Shelley, P.B. (1818).<https://www.poetryfoundation.org/poems/46565/ozymandias>
- Volney, C.F. (2013). *The ruins*. Retrieved from <https://www.gutenberg.org/files/1397/1397-h/1397-h.htm>
- White, G. (1906). *The natural history and antiquities of Selborne*. London: Methuen.
- Wordsworth, W. (1994). *The Collected Poems of William Wordsworth*. Wordsworth Editions Ltd. Herts, United Kingdom.
- Worster, D. (1985). *Nature's economy: A history of ecological ideas*. Cambridge [Cambridgeshire]: Cambridge University Press.