

THE INFLUENCE OF “FEAR” AND “BEAUTY” ON THE GROWTH OF
WORDSWORTH’S POETIC MIND IN *THE PRELUDE*

“Korku” ve “Güzellik” Kavramlarının Wordsworth’un Şiirsel Aklının
Gelişmesine Olan Etkilerinin *The Prelude* Adlı Eserinde İncelenmesi

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Abstract

The purpose of this study is to discuss the relationship between Nature and Wordsworth, and demonstrate how the feelings of “fear” and “beauty” experienced in childhood played a role in the development of his poetic mind with a focus on particular episodes from Book I, II and XI of *The Prelude* (1805). It is argued that the selected episodes present Nature as the chief force that awakens and develops his faculties. In his childhood, Nature inspires intense feelings of “fear” and “beauty” in Wordsworth, which sets his imagination to work and stamps the natural scenes on his mind. The recollection of those moments later not only keeps the imaginative power of his mind alive, but also strengthens his morals by curing the negative aspects of his soul. Thus, it is observed that the intercourse between Wordsworth and Nature is depicted in *The Prelude* to be functioning in two ways; first, strong emotions are aroused in him by Nature and the surroundings are altered by his imagination. Second, Nature alters his being, elevating his mind and taming his negative desires and instincts.

Keywords: William Wordsworth, Nature, Fear, Beauty, Poetic Mind, Romantic Poetry

Öz

Bu çalışmanın amacı Doğa ile Wordsworth arasındaki ilişkiyi tartışmak, çocukluk döneminde deneyimlenen “korku” ve “güzellik” duygularının şiirsel aklının gelişmesinde nasıl bir rol oynadıklarını, *The Prelude*

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(1805) adlı eserinin 1., 2. ve 11. kitaplarından belli bölümlere odaklanarak göstermektedir. Seçilen bölümlerde, yetilerini uyandıran ve geliştiren asıl gücün doğa olduğu tartışılmaktadır. Çocukluk döneminde, Doğa Wordsworth'de yoğun "korku" ve "güzellik" duygularını uyandırmaktadır ve doğa manzaralarının aklında yer etmesini sağlamaktadır. Bu anların daha sonra anımsanması sadece hayal gücünü canlı tutmakla kalmaz, aynı zamanda ruhunun olumsuz yönlerini iyileştirerek şairin ahlaki değerlerini de güçlendirmektedir. Böylelikle, Wordsworth ve Doğa arasındaki ilişkinin *The Prelude* adlı eserde iki şekilde işlemekte olduğu gözlemlenmektedir; ilk olarak, Doğa Wordsworth'de güçlü duygular uyandırmakta ve içinde bulunduğu doğal çevre hayal gücü tarafından başkalaştırılmaktadır. İkinci olarak da, Doğa aklını yücelterek ve olumsuz arzularını ve içgüdülerini yatıştırarak şairin varoluşuna etki etmektedir.

Anahtar Kelimeler: William Wordsworth, Doğa, Korku, Güzellik, Şiirsel Akıl, Romantik Şiir.

Introduction

In the midst of widespread pessimism dominating England in 1798 when all possible thoughts on refining society seemed to be failing, William Wordsworth desired to introduce a way to restore hope and peace for humanity through a philosophical poem entitled *The Recluse; or Views on Man, on Nature, and on Human Life*. Even though he was enthusiastically bent on undertaking this new task, before long he began to feel sceptical about his capacity to achieve such a high project, and consequently he decided that he should "review his powers to determine how far nature and education qualified him to construct a literary work that might live" (Noyes, 1971: p. 93). As the result of this self-examination, *The Prelude* (1805) was brought into existence. Although it was designed as an introductory to *The Recluse*, today *The Prelude* appears independently as "a memorable account of the origin and development of the poetic mind" (p. 93).

In the early books of *The Prelude* (1805), Nature is illustrated as the chief force that awakens and develops Wordsworth's faculties. In the middle books, he strays from the instructions of Nature and temporarily beguiles himself with rationality. In the last books, the impact of Nature on human feelings is reintroduced, and they tell how his imaginative power was gradually restored (Noyes, 1971: p. 103). Critics have, however, acknowledged the first two books concentrating on childhood and school-time as the foundation of *The Prelude*, in which Wordsworth as a child experiences the intense feelings of fear and pleasure through his communion with Nature that stimulate his imagination and elevate his mind. As Wordsworth himself declares, the childhood period of his life in particular is the "fair seed-time" of the soul when those concepts of fear and beauty influence his "general habits and desires" and develop his poetic mind (II. 232). The key moments from his constant en-

gagements with Nature until the age of ten accounted in the first part of the poem, and those of his schooldays until seventeen in the second part enable him to release his creative energies and to awaken his poetic voice (Vincent, 2002: p. 257). Wordsworth states in Book XI that even though “*Such moments, worthy of all gratitude/ Are scattered everywhere, taking their date/ From our first childhood*”, he emphasizes that those moments are abundant especially in childhood (XI. 223-6). He justifies this by attributing his present condition of “*grandeur*” to his childhood, in which the child exercises intensely his imaginative powers in his interactions with Nature, and eventually goes through a steady moral development (Vincent, 2001: p. 258). This is to mean that Nature to which Wordsworth frequently resorts as a child offers much more than a playground. Nature takes up a role of moral agency, which nurtures and disciplines the child according to a precise theology just as parents, introduces him the feelings of “fear” and “beauty” that set his imagination in motion. He imaginatively places Nature in a parental position. In this way of an exchange between mind and Nature, the child’s mind is purified and sanctified leading him “*to recognize his higher role as poet*” (p. 258). Therefore, the first two books of *The Prelude* gain a particular significance when considered the fact that Wordsworth regards his childhood experiences as the prime source of his poetic vigour, and illustrates them as crucial stages in the progress of the “*growth of a poet’s mind*”(Wordsworth, 1805).

Although Wordsworth’s childhood experiences are mainly dealt with in the first two books of *The Prelude* (1805), they are not confined only to those books. The section of “*The Spots of Time*”, which is a term coined by Wordsworth to refer to the two childhood incidents narrated in Book XI, is placed towards the end of the whole poem, yet demonstrates substantially the impact of intense emotions experienced in childhood on his development as a poet. The fact that Wordsworth does not arrange his memories in a chronological order indicates that the growth of the poet’s mind is not a process developing by the sequence of external events. Rather, each of “the spots” emphasizes “*the essential importance of certain experiences and states of mind*” (Graham, 1983: p. 31).

William Wordsworth explains why he probes into the past in his self-examination poem and why his childhood memories are so important for the growth of his mind as a poet, expressing that some incidents we have experienced are remembered later in our life and “[...]our minds/ Are nourished and invisibly repaired –” (XI. 263-4). His argument is that remembering those moments revive his mind and restores his faith in the imaginative power of mind to transform the world around it (Gaskell, 1991: p. 74). A spot of time is a past event in which the surroundings are transformed by imagination, and that is stamped on memory due to the intensive feelings experienced. The recollection of those moments later not only revives the imaginative power of mind, but also strengthens his morals by means of “*the powerful emotions associated with and built on the original experience*” (Noyes, 1971: p.

108). Therefore, he suggests that the goodness for humanity can be achieved through the morals taught by Nature.

For critics who study Romantic poetry, the role of Nature in the development of Wordsworth's poetic mind has always been an attractive topic to explore. Different schools of criticism have handled with the theme from various aspects. Poststructuralists, for example, concentrate on textual evidences and the nature of language that embodies linguistic devices such as allegory, allusion, hyperbole, quotation etc. They are concerned with the way Wordsworth manipulates language to mediate between his interior world and the world of external reality. Geoffrey H. Hartman (1979) emphasises the relation between the language of Wordsworth's poetry and the meaning he intends to convey, stating, "*How much of it tends toward the condition of quotation, attenuated allusion and paraphrase!*" (p. 185).

Historicists, on the other hand, approaches the subject with techniques centred on history. They examine the poem in the light of biography, autobiography, politics, fiction, fact and the imagination (Bainbridge, 1995: p. 85). They attempt to examine to what extent Wordsworth's imagination alters or refers to the past events and how his background affects the way he interprets them. The decisions Wordsworth makes about what to include or omit from his personal history is another issue that historicists are preoccupied with (Langan, 1995: p. 148). Recent critics, however, strive to understand what the imagination is and how it works. They are concerned with defining it in modern terms. Therefore, Wordsworth's *The Prelude* is a valuable source to gain an insight into Wordsworth's definition of imagination and its origin because many of his ideas evidently relate to our current notions of the imagination.

In this study, I will focus on certain episodes from *The Prelude* (1805) that deal with Wordsworth's childhood memories, and analyse them in depth tracing back to the interactions between Nature and Wordsworth to pursue the source of his imaginative power and to reveal the ways in which his imagination seems to operate. For this purpose, it is argued that Wordsworth identifies the two leading emotions that Nature inspires in him and foster the development of his mind as "fear" and "beauty" ("*Fair seed-time had my soul, and I grew up/ Fostered alike by beauty and fear*" I. 301-2). Through those two feelings, he accounts that his mind enlarges, negative aspects of his soul are cured, and the imaginative power of his mind is kept alive. This intercourse between Wordsworth and Nature is depicted in *The Prelude* to be functioning in two ways; first, strong emotions are aroused in him by Nature and the surroundings are altered by his imagination. Second, Nature alters his being elevating his mind and taming his negative desires and instincts (Gaskell, 1991: p. 75). This paper aims to discuss the relationship between Nature and Wordsworth as a child, and demonstrate how the feelings of "fear" and "beauty" play a role in shaping his poetic mind in the Book I, II and XI of *The Prelude*.

2. Book XI: Horse Riding Episode

The Book XI titled *“The Spots of Time”* gives an account of Wordsworth’s two childhood experiences that were carved on his memory due to the strong emotions of fear and guilt the events evoked in him. The first of *“the spots of time”* in Book XI gives the description of horse riding excursion he took with “honest James” as his guide when he was barely six years old. The episode, therefore, illustrates not only the development of his poetic mind but also a new stage in his process of growing up, when considered that learning to ride a horse is usually not an easy task for anybody, and it requires mastery over body and *“some degree of triumph over fear”* (Ellis, 1985: p. 63). Having developed those skills, the child assumes that he is one step closer to adulthood, which consequently makes him feel rather proud and confident till *“some mischance disjoins”* him from his guide. At that moment, he is left alone, and in consequence of which he retreats from his vision of maturity back to his childhood, dismounts the horse and arrives in a valley bottom.

The valley bottom he arrives is reported to be a scene where a murderer was hung in former times to a gibbet mast. The description of the scene is a dreadful one revealing the brutal reality of punishment and death. Wordsworth does not narrate what thoughts the scene specifically evokes in him, but one may expect that his sudden exposure to the consequences of committing a crime leads him to imagine himself transgressing the social rules as the murderer did and being punished in the same way. The child is appalled not only by the harshness of punishment but also by his discovery of the society’s perpetual condemnation for the wrong deeds that is revealed by the murderer’s name carved on the turf. The child becomes aware of the existence of a social authority in the first part of the episode, and he is socially conditioned to fear committing a crime. However, the second part of the episode illustrates that the child is disturbed by something more than an anxiety of the social authority, punishment and death.

In the second part of the episode, it is narrated that he leaves the spot immediately when he glances at the inscription on the turf, and

*And, reascending the bare common, saw
A naked pool that lay beneath the hills,
The beacon on the summit, and near,
A girl who bore a pitcher on her head
And seemed with difficult steps to force her way
Against the blowing wind [...] (Wordsworth, 1805: XI 249-254)*

At this point, the child’s intercourse with Nature starts. Some ordinary objects in Nature catch his attention, and are presented to be bearing significant and possibly dreadful meanings for the child because he notes that he needs *“Colours*

and words that are unknown to man/ To paint the visionary dreariness" (Wordsworth, 1805: XI 255-6). The fact that the naked pool and the mountain with its beacon are "very common dream symbols" and represent respectively "phallic man or the father" and "woman or the mother" (Ellis, 1985: p. 75) illustrates that the child transforms Nature through his imagination into a kind of authority that is capable of punishing him. Substituting Nature for parents, the child reveals his guilty consciousness to readers because as David Ellis (1985) notes, "All guilt is social in origin, breeding first in the family and then in wider social relations" (p. 72). The third object his mind focuses on also hints to a guilty consciousness. Through his imagination, he identifies himself with the "girl who bore a pitcher on her head". Just like her, the child is, too, oppressed by a burden in his head, which is his consciousness of being guilty. Having identified himself with the girl, he imagines himself being weak and desperate in the presence of Nature's authority, and unable to escape from the punishment of Nature. It is probably because of the apocalyptic visions of his own death in his mind that he is unable to find words to describe his experience.

Then, one may wonder what reason a child of five years would have to feel guilty. Although it is true that nobody needs to get involved in a wrong-doing in order to feel guilty concerning a crime committed by somebody else (Ellis, 1985: p. 73), the mind of child might be also disturbed by his desire of entering in the adults' world prematurely. Perceiving that he challenges the social order by acting like an adult and feeling proud of it, he might be imagining that his notion of being an adult is equal to the impulse with which the murderer acted, and therefore he must be punished.

Apart from the authoritative quality attributed to Nature, it evidently functions also as a reflector of the child's inner world. The naked pool is described to be vulnerable and without a protection just as the child who is without a guide and a guardian to protect him. The beacon is illustrated as being "melancholy" and located on an eminence where there is nothing else, which depicts the loneliness and dismay the child feels (Ellis, 1985: p. 75). Therefore, the emotions of the child are intensified wherever he looks at. Nature is transformed into his inner world.

As it is illustrated, Wordsworth as a child gives visionary qualities to the landscape at a moment of extreme fright. First, Nature is gendered through his imagination, which is understood from the fact that Wordsworth is prone to feel the presence of parental figures in Nature to punish him whenever he is aware of his acts of transgression. For this reason, his attention is called particularly to the beacon and the naked pool in the scene, and he immediately starts to feel a sense of guilt, which gives readers an impression that the child finds himself standing in the face of his parents and being scolded for his crime. Second, Nature is transformed into the images representative of his feelings, which explains the reason why the pool is "naked" and the beacon is "melancholy". Since the relationship between Wordsworth and Nature is an interactive one, it is observed that Nature, too, transforms Words-

worth and acts upon his poetic mind. Nature nourishes the strength of his imagination in boyhood, inspiring him to make associations between natural objects and certain concepts whereas in adulthood, Nature restores his imaginative power (“*And think ye not with radiance more divine/ From these remembrances, and from the power/ They left behind*” Wordsworth, 1805: XI 267-9) and provides him with “*the emotional energy for some of his greatest poetry*” (Gaskell, 1991: p. 77).

3. Book I: Woodcock-Snaring Episode

As distinct from the Horse-Riding Episode in Book XI, the Woodcock-Snaring Episode in Book I presents Wordsworth a few years older (“*’Twas at an early age, ere I had seen/ Nine summers [...]*” Wordsworth, 1805: I. 306-7), and more daring in his boyish activities. While he was riding a horse under the guidance of a servant in the Horse-Riding Episode, Wordsworth appears in this episode wandering alone at night and even armoured “*with springes*” in order to hunt woodcocks,

*I was a fell destroyer. On the heights
Scudding away from snare to snare, I plied
My anxious visitation, hurrying on,
Still hurrying, hurrying onward [...]* (Wordsworth, 1805: I. 311-4)

In the Horse-Riding Episode, we are not explicitly told what the child or imagines when he encounters the gibbet-mast. Only his intense feelings of fright and their projection to the landscape give us a hint to predict that his mind is disturbed by a guilty consciousness. On the other hand, the child in the Wood-Snaring Episode expresses that he is anxious about his hunting activity because he feels like he is transgressing against the order of Nature and violating its peace. However, despite his anxiety, he does not hesitate to maintain hunting woodcocks. In fact, he seems that he is relishing the feelings evoked in him, and perhaps imagining himself like a hero who is after dragons in a world of fantasy. Even though he fears that Nature may catch him stealing woodcocks, and punish him for that reason, he does not put an end to his mischief, instead he thinks more of it.

In this episode, the child is observed to be eager to test the limits of fear and his self-preservation (Kelley, 1988: p. 50). Having discovered that his activity of hunting woodcocks is condoned by Nature that Wordsworth regards as a sort of authority in charge of punishing him for his misdemeanour, and seeing that his engagement does not provoke any retribution, he is encouraged to proceed further in his transgression. As Nature delays its intervention in his disruption of the natural order, the boy feels urged by a “*strong desire*” that overpowers his “*better reason*”, which leads him to attempt to steal the prey of other children. Although he is aware of the fact that stealing properties of others is a social crime, he still commits “*the deed*”. The word “*deed*” strengthens the idea that the child imagines his occupation as something more than a mere sport. The phrase “*and when the deed was done*”

(Wordsworth, 1805: I. 328) reminds us of the horror evoked by Macbeth's terrifying act (Holt, 1983: p. 13). Therefore, feeling so overanxious, as soon as he executes "the deed",

*I heard among the solitary hills
Low breathings coming after me, and sounds
Of undistinguishable motion, steps
Almost as silent as the turf they trod.* (Wordsworth, 1805: I. 322-5)

Being oppressed under the feelings of fright and guilt inspired by his intentional transgression against the orders of Nature and Society, he starts to project his emotions to the landscape. Nature is given animate qualities. He imagines it coming after him silently to catch and punish. He can feel its "low breathings" behind him. Similarly, in the "springtime" when he is a "plunderer", he continues to test the limits of fear by attempting to steal birds from their nests. This time he does not think of acting in a hurry, but rather he appears to be climbing up slowly and daringly, being ill supported by "knots of grass". He shoulders "the naked crag" and hangs "on the perilous ridge". He is far from acting with a sense of safety whereas he was afraid of even moving from one snare to another on the previous occasion. However, as he alters Nature through his imaginative power whenever he is submersed in extreme feelings of fear, here too he transforms Nature through his imagination, and begins to feel as if a kind of animating spirit is moving through Nature. "The loud dry wind" begins to blow through his ears with "strange utterance". The sky and clouds lose all their familiarity. Nature is transformed into an unknown place.

Wordsworth points out that as "the shining sun" lures "the primrose" into flower, Nature haunts him not to an "ignoble end". In his view, there is benevolence behind the destruction of primrose. In accordance with this idea, he believes that Nature haunts him with a purpose of benevolence (Holt, 1983: p. 13). Hence, he introduces a musical metaphor in the next passage in order to explain how the hauntings of Nature transform his being. He states that the composition of mind is the result of an invisible process that creates harmony out of discord just like composing music (p. 14). The "discordant elements" such as "terrors", "early miseries", "regrets", "vexations", "lassitudes" are essential in the composition of the "calm existence" of the self. For this reason, Nature obliges him to experience awe as well as the beautiful so that he can reach a harmonious state of mind (Noyes, 1971: p. 110).

4. Book I: Boat-Stealing Episode

Another "severe intervention" of Nature is introduced in the Boat-Stealing Episode of Book I. In this incident, Wordsworth as a child runs across a small boat "by the shores of Patterdale" while rambling alone at night. Being driven by an impetuous desire that is also observed in the previous episode, he unties the boat and starts rowing. Since he is aware of the fact that it is "an act of stealth" and a transgression against the society, his pleasure of rowing is somewhat "troubled". Just as

the phrase “*And when the deed was done*” in the previous episode calls to mind the horrifying act of Macbeth, the line “*and struck the oars, and struck again*” gives a sense of the same tension. However, despite his anxiety, he gradually masters his rowing skills, and moves proudly as he does in the Horse-Riding Episode.

His pride is revealed soon in the language of the poem. The boat of someone else becomes his possession for the moment (“*my little boat*”). The feeling of delight in the “*Small circles glittering idly in the moon*” (Wordsworth, 1805: I. 365) evokes in readers a sense of narcissism. Along with the increasing self-esteem, he becomes able to concentrate on the upmost point of “a rocky steep” in order to maintain a steady direction of moving. His pride in the mastery over his body and the boat expands also his feelings of masculinity. The “*elfin pinnacle*” becomes “*she*” over which he exerts dominance, and he “*lustily*” dips his oars into “*the silent lake*” that yields to his manly power.

However, his rapture and pride about rowing is dismissed when a “*huge cliff*” emerges behind the “*craggy steep*” as he is moving further away from the shore. Even though he has been uneasy about stealing the boat, it is the sublime appearance of the mountain that evokes in him feelings of terror, and awakens his self-consciousness. He is paralyzed by the sudden emergence of a “*higher and other power*” (McConnell, 1974: p. 91), but at the same time he is brought to realize his transgression and the fact that the boat does not belong to him. His self-conscious emotions such as guilt and pride are raised against him by the means of the grandeur of Nature. As the result of intense feelings of fear and increased awareness of guilt, his imagination begins to transform the mountain immediately into a “*living thing*” that uprears “*its head*” and strides after him as he is striking his oars faster in order to escape. His integration with the boat now disappears, and the pronoun “I” returns to the poem (McConnell, 1974: p. 93). It is no longer “*my boat*” that turns and moves the way back, but himself. “I” replaces “my boat”. He gives up his claim over the boat. Furthermore, his senses also disintegrate. They give him conflicting information. He pulls oars ever more strongly to go away from the mountain but its sight grows larger. He is unable to perceive that the mountain becomes visible because he is moving further away from it. Wordsworth explains the reason for this experience of sublime and the visionary state that follows, stating that:

I have remarked, from my earliest days, that if the attention is energetically braced up to an act of steady observation, or of steady expectation, then if this intense condition of vigilance should suddenly relax, at that moment any beautiful, any impressive visual object falling upon the eye, is carried to the heart with a power not known under other circumstances (Graham, 1983: p. 72).

Maintaining a steady fixation of the eye on “*the craggy cliff*”, the child is blinded to the surroundings (Macconnel, 1974: p. 100). When a gigantic object enters in his field of view, he is startled into awe, and it penetrates his “*capacity of appre-*

hension with a pathos and a sense of the infinite that would not have arrested (him) under other circumstances" (Graham, 1983: p. 72). His intense concentration on the cliff with faint feelings of guilt establishes a ground for the perception of the mountain with startling vividness which eventually inspires feelings of terror, and sets his imaginative power to work.

As it is the case in all of the previous episodes, the boy projects his own guilt to his surroundings and gives them human or super-human qualities (Durrant, 1969: p. 119). Nature is imagined as a kind of authority that must punish him for his violations of the natural and social order. This projection of inner feelings, however, remarks the beginning of a poetic consciousness (p. 119). His imaginative power stimulated by strong feelings of fear and guilt leads the boy to apprehend Nature with a new perception, and moreover to create in his mind "*huge and mighty forms that do not live/ Like living men*" (Wordsworth, 1805: I. 398-9). Apart from producing imaginative extraordinary shapes in his mind, the natural scenes are stamped on his memory through imagination, and they become "*inseparable from overwhelming sense-impressions*" (Hartman, 1971: p. 214). Thus, whenever those scenes are recalled to the mind, those strong emotions are vivified. Wordsworth expresses that "*Wisdom and spirit of the universe*" haunts him "*By day or star-light*" not in vain but "*with high objects*". Emotions it evokes serve "*that sense of religious sublimity with which Imagination invests them*" (Noyes, 1971: p. 111). He believes that the feelings of pain and fear enable us to "*recognize/ A grandeur in the beatings of the heart*" (Wordsworth, 1805: I. 413-4), which means that we are brought to realize the loftiness of man and of his emotions (Havens, 1941: p. 51).

5. Book II: Rowing to the Islands Episode

In contrast to the episodes already discussed above, the Book II of *The Prelude* (1805) introduces an opposite emotion that fosters Wordsworth's soul; that is beauty. The imagination mysteriously singles out and works on "*the elements of fear, as well as those of beauty that will administer to the strengthening of the immortal spirit*" (Noyes, 1971: p. 111). The dichotomy between the conceptions of "beauty" and "fear" assumed by Wordsworth derives from the eighteenth century discussions on the beautiful and the sublime when the binary was used not only to identify the opposing poles of the external world but also to classify the range of human emotions. The literary tradition, which is based on this binary and distinguishes between *ethos* referring to the beautiful in Nature and the calm and gentle emotions in man and *pathos* that defines the sublime in Nature and the more violent emotions, is noticeable also in *The Prelude* (p. 111). Whereas Book I concentrates mainly on the role of sublime feelings in the growth of his poetic mind, the whole of Book II is reserved for the pleasant emotions and joy evoked by Nature, and their influence on the development of the self. Lindenberger (1976) argues that "*[t]he progress from pathos to ethos is Wordsworth's image of the history of his own life, and as such it provides a pattern for the organization for the prelude*" (p. 36). Similarly, Kelley

(1988) regards the order of “spots of time” in *The Prelude* as stages representing “an aesthetic progress from sublimity to beauty” (p. 49).

The Rowing to the Islands Episode in Book II, which discusses the influence of the beautiful on his development, starts with a desire opposite to those observed in the previous episodes. Whereas the child was acting out of impetuous desires, now he desires “calmer pleasures”. Whereas the dreadful images of Nature accompanied his activities, they now depend upon the presence of Nature’s “beauteous forms” (Holt, Gilroy, 1983: p. 35). In this episode, the boy is engaged in his sports not at nights but during the afternoons of summertime, not alone but with his friends, which gives an impression of safety. The “beauteous forms” of Nature are not mountains or craggy cliffs, but three distinct islands, “each with its uniquely individual beauty, almost a rarefied magic” (p. 35). They row to those islands with their “rival oars” but they are motivated by the joy of their occupation rather than selfish ambitions. The first of the islands is described to be “musical” with the songs of birds that sing endlessly. The second one is depicted to be “sown with lilies-of-the-valley like a field”, and protected under the shades of the oak. Finally, the third one is narrated to be a home to “an old stone table” and “a mouldered cave”, which gives the child “a sweet sense of the past” that he expresses to be longing for at the beginning of Book II, in contrast to the mouldered gibbet-mast of Book XI that functions as a reminder of the death of a murderer. Each of those islands proves to be a little paradise.

In accordance with the pleasant descriptions of Nature, it appears that only positive thoughts and feelings of human life are inspired in the child. Even though he is engaged in a rowing race with his friends, none of the children competes to be the winner, but they simply enjoy the beauties of Nature. Thus, none of them experiences the disagreeable emotions of “disappointment”, “uneasiness”, “pain” or “jealousy”. Nature seems to have a power to erase the negative aspects of life. The feelings of pride, ambition, greed and competitiveness dominating the previous episodes are toned down in this episode. The boy no longer seems to value or desire such qualities as strength and superior skills. He seems to take delight in being both “conquered and conqueror”. Similarly, it is remarkable that he is no longer scared away from Nature as he is observed to be in the previous episodes. The feelings of terror and awe that are heretofore examined are replaced by “calm and mild, gentle and beautiful” sensations (Wordsworth, 1805: VIII. 86). Thus, a shift in his perception of Nature is noticed. He is freed from the notion of Nature as an authority beholding his actions and as a place where he might be intimidated at any moment. On the contrary, it becomes evident that he views Nature as a place where he may retreat for its pastoral delights and find peace in its shade. Nature is no longer imagined to be threatening or after him in order to punish. Moreover, while solitude was being associated with vulnerability in the previous episodes, it is now regarded as a “power”. He indulges in the beauties of Nature, and his mind is cleaned from “enmities and low desires” (Wordsworth, 1805: II. 431).

In this episode, Nature's influence on Wordsworth's youthful mind is perceived to be benign and gentle. It is revealed that Nature holds a redemptive power, and it exerts this through its beauty. As a result, Wordsworth's young soul is purified from guilt and ignorance, and his heart is replenished with peace and knowledge. Nature has this restorative impact on Wordsworth's soul in the way that the spring renews the earth after the severity of winter. Here it is important to remember Wordsworth's words on his childhood which he describes as being "*fostered alike by beauty and by fear*" (I. 302). We understand that Wordsworth's youthful mind grows in the course of a negotiation between the principles of "beauty" and "fear" inspired by Nature. The dynamic that exists between the dichotomy of *pathos* and *ethos* is indicated to operate in such a way that one cannot ever replace or dominate the other. As Cole (2008) states, "*Both sun and shower are necessary for growth, [...] as too much sun, by itself leads to drought, and too much rain to flooding, extreme states of both are vicious.*" (p. 129).

6. Conclusion

The Prelude (1805), which was designed as an introductory by Wordsworth to his philosophical poem *The Recluse*, presents the origin and development of his poetic mind. In the early books of the poem, Nature is illustrated as the chief force that awakens and develops his faculties. In the middle books, he is observed to be diverted by rationality; however, in the final books the influence of Nature on the growth of his poetic mind is reintroduced. The first two books of the poem that are accounts of his childhood memories are given a particular significance because Wordsworth believes that the two leading emotions that foster his poetic mind, *fear* and *beauty*, are experienced most frequently and intensively in childhood. The reason why he finds the source of his poetic vigour in the past is that the intensive feelings of fear and beauty inspired by Nature sets his imagination to work. Through imagination, his mind transforms the surroundings, and natural scenes are stamped on his mind due to the intensity of feelings. The recollection of those moments later not only revives the imaginative power of mind, but also strengthens his morals.

In the Horse Riding Episode, Wordsworth as a child of five years discovers the power of fear in the growth of his poetic mind when he rides proudly to the scene where a murderer was punished. Being exposed to the consequences of a transgression against the social rules, his imagination alters the random objects that he sees in Nature into a kind of authority to punish him, which reveals that his mind is disturbed by a self-conscious emotion, probably pride, and also his notion of being an adult prematurely. Besides, his imagination attributes human qualities to those objects, which are brought to reflect his frightened state of mind. However, it is also observed that even though Nature is depicted almost like a spectre, it intends well because Wordsworth reveals that it is Nature that transforms him by nourishing the strength of his imagination in boyhood and restoring his imaginative power in adulthood.

In the Woodcock Snaring Episode, Wordsworth who is a few years older now, is engaged in more daring activities. Although he feels anxious about being punished by Nature while snaring woodcocks, he is not discouraged from pursuing his sport. He even enjoys the feelings evoked, and is driven further to test the limits of his fear. However, he starts to project his emotions to the landscape as soon as he steals the prey of other children. Nature is imagined to be chasing after him for his transgression against itself and the society. Comparing himself to a primrose being destructed after being lured into a flower prematurely by sunshine, he believes that there is a noble aim in the hauntings of Nature. He justifies Nature's severe interventions, suggesting that the feelings of fear inspired by Nature serve the harmonious composition of his mind just as discordant elements are harmonized in composition of music.

The Boat Stealing Episode presents Wordsworth as untying somebody else's boat out of an impetuous desire, and rowing it proudly till a huge mountain enters in the field of his vision. Having faint feelings of guilt due to the stealth, he is startled into awe at the emergence of a sublime object that is transformed into a "living thing" through his imagination. Wordsworth expresses that the strong feelings of fear serve a high object, making us realize the loftiness of man and his emotions.

In contrast to all those episodes in which feelings of fear evoke his imagination, the Rowing to the Islands Episode discusses the influence of the beautiful on the development of his poetic mind. Even though he is engaged in a rowing race with his friends to the three Eden-like islands, none of the children competes with ambition to be the winner because the beauty of Nature tones down the negative feelings of pride, jealous and ambition that are foregrounded in the previous episodes. Enchanting Wordsworth with its beautiful forms, Nature inspires in him purest passions and joys.

As it is illustrated, the emotions of fear and beauty play a significant role in the development of Wordsworth's poetic mind. They not only set his imaginative power to work, but also stamp the scenes on memory so that remembering those moments revives his mind and restores his faith in the imaginative power of mind to transform the world around it. Through those two feelings, his mind enlarges, negative aspects of his soul are cured, and the imaginative power of his mind is kept alive.

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