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A Soundless Feminine Representation:
An Ecofeminist Reading of “The Eolian Harp”

by

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Introduction

Within this article, I will be discussing the role of women along with the environment in Samuel Taylor Coleridge's 1796 poem "The Eolian Harp." Coleridge was not just a major poet during the Romantic period, but also a significant political voice. His political progressiveness was shown through his prose writing, advocating for the rights of women and their own creative independence. Known for an androgynous and often mystic interpretation through poetry, Robin L. Inoboden coined Coleridge as a "Literary Grandmother" ("Damsels, Dulcimers, and Dreams"), through Elizabeth Barrett's admiration, for the second generation of female Romanticists. It is true that as he aged these strides towards women's rights faltered through his attacks on female creativity and writers. This departure, however, took place long after the writing and publishing of "The Eolian Harp." Written in a more progressive time, we can assume that his attitude towards women and their own works were not yet clouded by his aging insecurities.

"The Eolian Harp" utilizes both the presence of women and nature in tandem with one another, inciting conversation between them that displays Coleridge's views on gender and creativity. Within a traditional reading, Coleridge uses the image of the eolian harp to challenge preconceived notions of God and the environment. He sits outside his English cottage with his wife, Sara Fricker, speaking of God's role in nature and the world. He wonders if the environment and God operate as the eolian harp does. The eolian harp itself acts to symbolize the bridge between nature and humanity, as it requires the role of nature to play music. The harp is placed in an open window to await the wind, music being played when the breeze strums its

chords. Nature essentially creates music through the harp and Coleridge expresses that God could be operating in the same way through all entities, asserting that the world is full of harps which God can speak through and embody.

Though Coleridge was grouped with other male poets of his time, as that was his gender representation, it is important to acknowledge the fine line between their writing styles. Femininity was the mark of Coleridge, his poems employing feminal themes and language in comparison to his male counterparts. This created androgyny within Coleridge's poetry that was not present in other works of his time. He delineated from traditional modes of writing for his gender. By writing in this mode, though it acted to introduce some female voices into Romantic poetry, was also a tool in masking these expressions. Coleridge mutes the voices of women and plays them off as his own, using the symbol of the eolian harp to gender the environment and force it to embody the silence he assigns to women.

A Woman's Instilled Silence

Throughout many works of art, most of which are created by men, women are the central spectacle or object of the piece. In "'The Blank Page' and Female Creativity" Susan Gubar cites the story of Pygmalion and the Woman made of ivory in which he crafted. Upon sculpting her, fully by his vision, he falls in love with this fantasy of a woman, praying for her ivory to soften into the figure of a live woman. Pygmalion, a man, is essentially credited for the creation of life, more specifically the life of a woman. This effectively strips away at the active role women have over procreation, forgetting that it is men who are born from women. More generally, Gubar

argues, in any manifestation of art, whether it be a painting or a poem, a woman's likeness is typically simulated to entertain the male gaze. To continue, women are not allowed the same agency over their own bodies or representation as "she is an art object ... but she is not the sculptor" (244). While the woman's shape is allowed within the artistic community, her multidimensional truth is neither allowed nor acknowledged by the men that she (loosely) inspires. When applied to Coleridge's work, Gubar touches on his connection and perceived possession of "the male quality being the creative gift" (244), essentially grouping him with other male writers that bar women from their work in a substantial way.

In modern days, women's voices are still being stripped and subdued when it comes to their rights and everyday lives. Encouraged to remain silent through hardship and injustice, the world of activism was deprived of many prominent female voices up until recently. The *#MeToo* movement, a campaign founded by Tarana Burke "to help survivors of sexual violence, particularly Black women and girls, and other young women of color from low wealth communities, find pathways to healing" (metoomvmt.org), has laid the groundwork of cutting through the silence ingrained into the moral compass of women for generations in terms of sexual violence and assault. Though this is a momentous step towards outspoken feminine voices, this movement is still met with harsh critics that wish to silence survivors for their own convenience. Despite this, "a vital conversation about sexual violence has been thrust into the national dialogue ... and helped to de-stigmatize the act of surviving by highlighting the breadth and impact of a sexual violence worldwide" (metoomovmt.org). Shared experiences by many women are often left unsaid and unheard, sexual violence is a common struggle amongst women around the world. Without their voices, the injustice and attack on women's bodies will persist

and victims of violence will be engulfed by loneliness, still stuck in their past without the help of others.

In Pursuit of the Eolian Harp

Coleridge's first descriptions of the eolian harp applies a gendered perspective to the inanimate relationship between the wind and harp. The eolian harp, though a vessel that has the potential of creation, cannot realize this potential until it is manipulated by the wind. It is a partnership between the two worlds, one of humanity and one of nature, that creates music. Early into Coleridge's poem, he paints the wind as a male "lover" and the harp as a "coy maid," establishing the gender roles of each player. Along with this he also implements a hierarchy between the two roles, positioning the feminine as vulnerable to the masculine. His language in this section utilizes provocative adjectives to enforce this sexualized and gendered view of the harp:

And that simplest Lute,
Placed length-ways in the clasping casement, hark!
How by the desultory breeze caressed,
Like some coy maid half yielding to her lover,
It pours such sweet upbraiding, as must needs
Tempt to repeat the wrong! (12-17)

Coleridge paints a narrative tying the eolian harp to an unbalanced romantic relationship. He assigns agency to the male lover (a representation of the wind) and the passive role is then placed onto the "coy maid" (shown as the harp). Coleridge's vernacular when describing both

parties is telling of the characteristics attributed to the feminine and masculine. He paints a scene where the breeze “caresses” the harp, already sexualizing the exchange before representing the harp as female. Using the description of a maid, often associated with a young, virgin woman enhances the aestheticization of women. Coupled with the adjective “coy,” the maid’s indecisive flirtation is illustrated for the reader, presenting her in a situation of coaxed pursuit. While the woman is not fully condoning the attention of her male lover, there is an assumption that she hides interest within her scolding. This idea of a submissive and scornful woman is reinforced with the maid’s “half yielding” and “sweet upbraidings.” She objects to the actions that “wind” imposes upon her, but her weakness in the matter is highlighted by the adjectival dismissal of this protest. The embellishing diction before these reproaches make the diminutive action assigned to these feminized figures increasingly pliant, their thoughts are frivolous, softened reactions to the male form. Adjectives like “coy,” “sweet,” and “half” diminish the experience and emotions of the female mind, removing her from a serious consideration of thought. Within the final line of this stanza, Coleridge’s male character is written to enjoy the dismissal of the woman as it enhances the chase and his “temptation.”

Obsession with pursuit, the tempting reproach of a woman is a common trope within art and later amongst future Romantic poets. John Keats utilizes this narrative within his poem “Ode on a Grecian Urn” written in 1820. The chase of Coleridge’s coy maid is subtly mirrored by Keats, “What men or gods are these? What maidens loth? / What mad pursuit? What struggle to escape? / What pipes and timbrels? What wild ecstasy?” (8-10). Keats is admiring a Grecian urn, one that illustrates ancient stories round its body. The moment above illustrates the pursuit and capture of an unwilling maiden, one that elicits an attempt at “escape” and ends in “wild

ecstasy.” Most commonly, the woman being pursued is a nymph of some kind, a woman tethered to the natural world. These narratives have a typical end product as well, the sexual domination of the woman in pursuit. Employing this familiar anecdote when describing the eolian harp further insinuates a sexually dominant narrative, one that paints the woman or environment as the submissive receiver of the male gaze.

Coleridge’s pursuit narrative is continued and built upon further into “The Eolian Harp,” as he mirrors the image of a subdued reproach through his wife, Sara Fricker. He uses the relationship between the wind and the harp as a representation of his marriage. Following Coleridge’s philosophical ramblings, he aligns Fricker’s disdain for his budding ideas with the sexualized pursuit narrative:

But thy more serious eye, a mild reproof
Darts, o beloved Woman! nor such thoughts
Dim and unhallowed dost thou not reject,
And biddest me walk humbly with my God (50-53)

This stanza opens with a familiar image for the reader, utilizing the same adjectival dismembering of Fricker’s protest with an exhibition of her “mild reproof.” Only her eye is seen, separating the rest of her body from her ideas. Her voice and body are extracted and curated by her husband, the physical body of her being less important than the pursuit imagery beforehand. The pursuit narrative spills over into Coleridge’s own marriage, his intellectual propositions being resisted by his wife. Though the physicality of the pursuit narrative is abandoned here, Coleridge seems to shift his pursuit from sexual gratification to mental stimulation.

Coleridge also describes Fricker as a “beloved Woman” rather than a “coy maid,” further removing her from the eroticized narrative and placing her in a more “respectable” version. The

naiveté of the young maid is omitted from Fricker, as her own thoughts and body have grown out of that phase of their lives. They have new pursuits, one that involves unraveling the intellectual intricacies of one another. Val Plumwood's *Feminism and the Mastery of Nature* states, "the view that women's moral goodness, their purity, patience, self-sacrifice, spirituality and maternal instinct, meant either that they would redeem fallen political life ... or ... to maintain these qualities for the benefit of men, women must remain powerless" (9). These characteristics applied to a general woman have been used to enact a compassionate connection to the environment. Men, being at the forefront when degrading nature, were actively separating themselves from the natural world. Women, on the other hand, held gentle qualities that directly refute the callous severance from nature. Fricker's piousness and patience are interlaced in this stanza and throughout the poem. Later in the poem, Fricker is described along with flora, which symbolize love and innocence, and as "pensive." Her thoughtfulness, purity, and devoutness employ the Christian assumption of a woman's role in relation to a man. Coleridge takes interest in these simplistic attributes between woman and nature. Using the spirituality and tenderness of his wife as a gateway to the thoughts of the environment. This interest in another realm of thought is intensified when in the presence of women and nature, both usually encouraged to instill silence.

The Silent Wisdom of Both Nature & Women

Earlier in the poem, the voices of both Fricker and Nature are promptly stripped from them. While Sara Fricker is able to be discussed and referred to in many sections of the poem,

her uninhibited thoughts and words are never written into the poem. This is similar to the role of the environment, repeatedly described in intricate detail but remaining a silent entity. Coleridge sets up this passivity within the first stanza of “The Eolian Harp,” when the speaker expresses how pleasurable it is to

. . . watch the clouds, that late were rich with light,
 Slow saddening round, and mark the star of eve
 Serenely brilliant (such would Wisdom be)
 Shine opposite! How exquisite the scents
 Snatched from yon bean-field! and the world *so* hushed!
 The stilly murmur of the distant Sea
 Tells us of silence. (6-12)

Coleridge begins the passage with a deep description of the environment around him, watching the clouds float along the sky and pass through the sun’s rays until it leads to an evening star. Coleridge illustrates the star as possessing knowledge that is shining down on himself, assigning an unspoken form of intellectual agency to the natural realm. Coleridge has something to learn from this star, possibly appearing to him in a form of imaginative inspiration. His intellectual pursuit is continued through the environment. Immediately after his acknowledgment of natural wisdom, the environment is quickly muted, fully relying on the mediation of Coleridge. He describes the world as being “hushed” with a “stilly murmur,” removing Nature’s ability to share the attributed wisdom that Coleridge had justly credited. This intensifies his pursuit of knowledge or possession of a certain mentality. Fortunately, the intellectual sentiment of Nature is not fully removed, as Coleridge still recognizes the strength behind its voicelessness when the Sea “Tells us of silence.” The voice of Nature, though unheard, speaks to the masses through omission, teaching those of its power without the necessity of language.

Nature & Women's Purity in Partnership

At the start of the poem, Coleridge sets the scene at his and Sara Fricker's cottage in England. Already, the domestic setting within "The Eolian Harp" differentiated the poem's theme from the "masculine sublime" subject matter of his male peers. Coleridge begins by speaking of Sara, his wife, then quickly attaching their union to their cottage:

My pensive Sara! thy soft cheek reclined
 Thus on mine arm, most soothing sweet it is
 To sit beside our Cot, our Cot o'ergrown
 With white-flowered Jasmin, and the broad-leaved Myrtle,
 (Meet emblems they of Innocence and Love!) (1-5)

Within Molly Hall's article "Unnatural Woman," which delves into Mary Wollstonecraft's *A Vindication of the Rights of Woman* and its images of nature in comparison to women, she touches upon the "weakly drawn" plants that are perceived as feminine. Though in protest of women's interchangeability with these plants, Wollstonecraft twists these common reflections into irony. Hall makes note of the largest assumed likeness between women and nature as "the most common association of women and plants occurs abundantly in their conflation with images of flowers" (*Unnatural Woman*, 219). Coleridge tethers Fricker's company to the "white-flowered Jasmin" and "broad-leaved Myrtle." Both of these flowers linked to modesty, virginity, love, and seduction, paint a picture of sexualized purity for both the land and Fricker. The mediation of the female body is projected onto the environmental body that consumes Coleridge and Fricker's "Cot."

Annette Kolodny explains the strict, feminine values' role in terms of the environment while speaking of the advertising released in order to attract white colonizers to The Americas, "The human, and decidedly feminine, impact of the landscape became a staple of the early promotional tracts, inviting prospective settlers to inhabit ..." (4). Both Fricker and Coleridge reside in this idyllic cottage, one that has a comely depiction through its descriptions in tandem with nature. Coleridge gives in to these tropes of a "Paradise with all her Virgin Beauties" (12), by aestheticizing clean, untouched flora to describe a scene with Fricker. Coleridge manifests a beguiling fantasy through Fricker's presence in tandem with the environment around him, comparing the home to flowers assigned meaning of innocence and chastity. Both of these attributes singularly shifted by a man through marriage followed by sex, or in the case of the environment, resource consumption succeeding in pollution. Within their marriage Fricker and Coleridge are assigned roles that imply "a system of relations between the partners that equates the woman to the passive receptivity of the soil, to the richness and fecundity of the earth" as written in Angela Carter's *The Sadeian Woman*. This illustrates a greater agency over the diminishing of women and nature alike by falsifying a "white-flowered" purity so that there is more to assume possession over, which further perpetuates the inactive role women have in their own marriage. They are surrounded by this purity, but the domestic setting and flowery intrigue, both common subjects tied to women, enable this later description to apply to Fricker's role within their marriage.

The encompassing of both Fricker and Coleridge's cottage also nods to the flowers as a representation of their marriage in terms of their partnership. By this vein, Coleridge is attaching himself as well as Fricker to the femal themes as categorized by men in society, this illustrated

through the natural landscape. We see him align himself with women and their representation via flora, creating a sense of camaraderie or shared circumstances. Coleridge's style of poetry and writing was viewed as inherently "feminine" by other poets and readers in the Romantic period, already separating him from other male poets and categorizing him with other female poets. Though his omission of Fricker's voice enforces his overwriting of a womanly narrative, the feminine voice of a man is of higher volume than that of the woman he portrays.

"Inside Every Great Man is a Woman"

At the beginning of the poem, Coleridge casts the roles of the feminine and the masculine quite clearly, portraying a "maid" as the harp and a man as the wind. The music which they create together is the voice of a woman, a "soft floating witchery of sound ... Where Melodies round honey-dropping flowers, / Footless and wild, like birds of Paradise" (21-25). The harp's (or woman's) voice is described almost exclusively through a natural mysticism, interweaving the feminized ideas of a witch, a bird, and the natural world into a single description of the previously defined female voice. The choices made in describing the sound of the harp all have ties to feminine portrayals. Witches, for instance, are traditionally tethered to the idea of a woman, a woman who is more defiant and "wild," able to take on the role of a temptress. While birds are a classic animalistic representation of women, along with the aforementioned image of flowers. The imagery surrounding the feminine voice of the harp is not simply a random assortment of the environment, rather this picture is carefully crafted in order to bluntly categorize and gender them together. All of these in tandem illustrate a sound that is an enticing

and fantastical invitation for Coleridge's contemplation, further perpetuating the inactivity of a woman concerning the creation of independent thought; Coleridge is rather invited to make his own assumptions.

These previously established roles, however, are twisted and obscured further into the poem. Coleridge begins to align himself with the harp, which he had hitherto cast as a woman. While contemplating the music of nature, how it plays through the harp, he begins to identify himself within this representative relationship,

Whilst through my half-closed eyelids I behold
 The sunbeams dance, like diamonds, on the main,
 And tranquil muse upon tranquility:
 Full many a thought uncalled and undetained,
 And many idle flitting phantasies,
 Traverse my indolent and passive brain,
 As wild and various as the random gales
 That swell and flutter on this subject Lute! (37-44)

Coleridge sets up the scene before him, following his foundations of a shimmering natural landscape in which he basks and rests. He relishes the pacifying horizon, watching the sun glitter along the sea. In this silence, he realizes the voice of the environment is a hushed one. In this same thought he recalls "idle flitting phantasies" implanting themselves in his "indolent and passive brain / As wild and various as the random gales." Coleridge juxtaposes, again, an active and inactive figure within his poem, this time exhibiting the male figure (himself) as the idle persona and the environment as an animated profile. His ramblings start to become a figurehead of nature, he is the harp which the wind gently "caresses."

By illuminating himself as the recently feminized figure of the harp, Coleridge aligns his thoughts and body with that of a woman. This is not an unheard-of notion, especially pertaining to the reputation and poetry of Coleridge as a whole. Within her article “Damsels, Dulcimers, and Dreams,” Robin L. Inoboden cites a letter from Elizabeth Barrett Browning on Coleridge’s forthright androgyny, “Coleridge said, that every great man he ever knew, had something of the woman in him” (141). The “woman” within Coleridge is making an appearance in this poem, drastically personifying nature into the form of a woman then placing himself in that very position. Anne Mellor’s *Coleridge and the Question of Female Talents* points out that “Coleridge’s concept of the androgynous mind is exclusively located in the *male* body” (118). Women are given very strict modes in which they can operate and exist, their value confined. Though this is considered a strength by Coleridge, his interest piqued by this shared morality women and nature seemingly have, it is the man that is able to harness and understand multiple modes of being. The masculine in this scenario is reduced, creating a scene dominated by femininity, or rather implementing androgyny only able to be withheld by Coleridge.

An argument could be made in opposition to this consuming femininity, rather perceiving Nature to be the masculine/active figure. Though the previous descriptions of the natural world refute this, encompassed by feminine representations, the interlinkage of women and the environment is indubitable. While the alignment of Coleridge with a female figure is abnormal to male writing conventions of this period, imbuing Coleridge with the title of “mediator” is reminiscent of Gubar’s citation of “the male quality being the creative gift” (“The Blank Page’ and Female Creativity, 244). By claiming that Nature speaks through him, allowing him the words to describe and manifest pastoral scenes of beauty, suggests worthiness of his creative

ability. He is the one speaking for the silent and passive force of nature and women alike, a force that is gendered as female and viewed in a purely physical manner. In this respect, the masculine figure is still present and still more active than its feminine counterpart.

Conclusion

While Coleridge's "The Eolian Harp" displays an interest in the mind of a woman through his enchantment of the environment and their shared idealistic values, he limits the complexity and voice of women and nature through their comparison in his created narrative. Neither entity is allowed any independent thought aside from Coleridge's mediation. Descriptions synonymous with shy, silent, and modest create a separation from the physical world of ideas. The voices and interpretations of women and the environment are never purely their own. Furthermore, his fixation on an erotic pursuit narrative between the harp and the wind, which is then projected onto an encounter with his wife, insinuates his own pining for intellectual stimulation. The only womanly utterances present in the poem were the "sweet upbraidings" of the harp when chased by her lover. The thoughts of the "maid" needed to be coaxed out by the male figure. This is repeated by Sara Fricker's voice being substituted for Coleridge's rather than a direct quote in this "conversation poem." The same treatment is allotted to the environment, though there is greater agency tied to the wisdom and ideas it can then speak through Coleridge. This poem highlights the intelligence of women and nature in tandem with one another, but limits their complexity, rather implementing a man to organize their thoughts.

Women's intelligence and creativity are often questioned throughout history. This directly affects their credibility in the world of scholarship and regular society. Lacking a platform and audience inhibits their mind and body in society's eyes. As mentioned, there have been great strides in battling this fear to speak. Most recognizable in pop culture is the #MeToo movement, originally founded to offer support to Black victims of sexual violence. In the wake of #MeToo, women poets have created works that shatter the suppression of their voices. Kara Lexis's article "The Poetry of #MeToo: Powerful Poets Speak Out" poses the central question of the #MeToo movement: "What if every woman who had been sexually harassed or assaulted declared 'me too,' challenging a culture of silence?" (Read Poetry). Most recently, "challenging a culture of silence" in relation to common, painful women's experiences has created a community based on support, justice, and woman-centrism. Women's poetic expression has finally come to light, daring to focalize women's representation and display the complexity of the female mind.

Annotated Bibliography:

Carter, Angela. *The Sadeian Woman*. Pantheon Books, 1978.

Carter's source was cited in a few of the other articles that were investigated more deeply. The "receptivity" that women are assigned through their environmental association was a key point throughout this book and complemented other sources used.

Coleridge, Samuel Taylor. "The Eolian Harp." *The Collected Works of Samuel Taylor Coleridge Poetical Works I*, Edited by J.C.C. Mays, Princeton University Press, 1796, pp. 231-234.

This source both exhibited Coleridge's poem "The Eolian Harp" and gave historical and biographical context in relation to it. Mays included information from Coleridge himself in regards to the poem as well as the words of his peers. This gave insight into his writing environment and personal life which influenced his writing.

Gubar, Susan. "'The Blank Page' and the Issues of Female Creativity." *Critical Inquiry*, vol. 8, no. 2, University of Chicago Press, 1981, pp. 243-263.

Gubar's introduction into her essay and review of "The Blank Page" cites a Greek story in which women are constructed out of ivory and natural elements for the male gaze. The entire article discusses how women are subjects in art but barred from being the creators of said art. Women are often subjects or recipients along with nature in Romantic poetry, so this can act as a link in my own thesis.

Hall, Molly. "Unnatural Woman." *Romantic Sustainability: Endurance and the Natural New*

World, Edited by Ben P. Robertson, Lexington Books, 2015, pp. 217-230

Molly Hall's "Unnatural Woman" delved into *A Vindication of the Rights of Woman* written by Mary Wollstonecraft. Through analyzing the natural imagery used when speaking of women and their roles in Romantic poetry and politics, Hall found how Wollstonecraft used these images to counteract the common association with nature as a way to oppress women and their talents.

Inoboden, Robin L. "Damsels, Dulcimers, and Dreams: Elizabeth Barrett's Early Response to Coleridge." *Victorian Poetry*, edited by Hayden Ward, vol. 46, no. 2, West Virginia University Press, 2008, pp. 129-150.

Within Robin L. Inoboden's *Damsels, Dulcimers, and Dreams*, she draws on the androgyny within Elizabeth Barret's poetry in relation to the femininity of Samuel Taylor Coleridge's work. Inoboden argues that Barrett yearned for a "Grandmother" in the Romantic poet circle and through Coleridge's feminine poetic devices, Inoboden entrusted him with this position despite his gender identity.

Keats, John. "Ode on a Grecian Urn by John Keats." *Poetry Foundation*, Poetry Foundation, www.poetryfoundation.org/poems/44477/ode-on-a-grecian-urn.

Keats, another Romantic poet during Coleridge's lifetime, wrote a poem that was also intrigued by the pursuit narrative. Employing some familiar themes, this poem was a good one to drawback in order to draw comparisons and see the same subjects on a larger scale in poetry.

Kolodny, Annette. *The Lay of the Land: Metaphor as Experience and History in American Life and Letters*. University of North Carolina Press, 1975.

Annette Kolodny's *The Lay of the Land*, focused on the language and comparison used when the Americas were first marketed to future colonizers. The similarities when describing the land and when describing women were abundantly clear in primary sources, focusing on the concept of a "pure" and "virginal" morality for both entities.

McKusick, James C., "Coleridge and the Economy of Nature." *Studies in Romanticism*, edited by Jonathan Bate, vol. 35, no. 3, Boston University, 1996.

James C. McKusick's essay "Coleridge and the Economy of Nature" plunges into the works of Coleridge (and minimally Wordsworth) through an ecocritical lens. McKusick delves into specific sections of the Eolian Harp within his argument in relation to the "nature of poetry."

Mellor, Anne K. "Coleridge and the Question of Female Talents." *Romanticism*, vol. 8, no. 2, 2002, p. 115.

Anne Mellor inspects and categorizes how women are portrayed within Coleridge's works of poetry. Most notable to this article was the "constraining wife" trope that he often employed. His creative musings were met with uncertainty and disapproval by his wife, Sara Fricker, within "The Eolian Harp."

"Me Too. Movement." *Me Too Movement*, 1 Mar. 2019, metoomvmt.org/.

The official website for the #MeToo Movement which was founded by Tarana Burke. This website highlights the mission statement of the movement, as well as the current outcomes and history.

Phillips, Bill. "The Rape of Mother Earth in Seventeenth-Century English Poetry." *Atlantis*, vol. 26, no. 1, 2004, pp. 49-60.

Phillips details the often sexualized and erotic mode that works can take when describing a woman in comparison to the environment and vice versa. The physical violence towards women was reinvigorated by poets when writing of the environment.

Plumwood, Val. *Feminism and the Mastery of Nature*. Routledge, 1993.

Plumwood's book discusses the duality between feminism and ecocriticism. Putting the two in conversation with one another along with investigating their linkage creates a better understanding of ecofeminism and how it is important to literary scholarship.

Westling, Louise Hutchings. *The Green Breast of the New World: Landscape, Gender, and American Fiction*. University of Georgia Press, 1996.

This source focused primarily on how violence against the environment was justified through its comparison to women. The instilled submissiveness was placed onto the "New World," inviting white men to colonize the space.