

The following poem is 258 lines of iambic pentameter blank verse composed of excerpts from the materials I have researched in this independent study and in my own studio practice over the past year. Two rhyming English sonnets are embedded within the main poem, as though they themselves are quoted from another source.

A Thousand Circlets

Perchance when you are wandering forth¹
Most poet-like where brooks and flowery weeds²
resist ubiquitous entropy in³
a wary re-enactment of the past.⁴
beauty's pleasurable affirmation⁵
Of thy new paradise, extended,⁶
Placeless, as spirits, one soft water-sun⁷
Keeps record of the trophies won from thee,
no cloud must come between your eyes and (this)⁸
ruthless and brilliant intensity⁹
“Our relationship to landscape is not¹⁰
Of mouldering leaves in the waste wilderness:—
it has the force of law, a norm against ¹¹
a representation of something that¹²
promises it isn't ready to keep.¹³
Yet the lost fragments shall remain,¹⁴
interacting, and you are one of them.”¹⁵

¹ Dorothy Wordsworth, *The Floating Island*, 1829

² John Clare, *The Yellowhammer's Nest*, 1835

³ Louise Economides, *The Ecology of Wonder in Romantic and Postmodern Literature*, 2016, Palgrave Macmillan

⁴ Will Alexander, [Our Climate: A Coalescing Eclipse Pattern](#), Plumwood Mountain, Vol. 7 No. 2, Oct. 2020

⁵ Economides, *The Ecology of Wonder*

⁶ Mary Robinson, *To the Poet Coleridge*, 1806

⁷ Samuel Taylor Coleridge, *The Picture, or the Lover's Resolution*, 1802

⁸ Beatrice Warde, "The Crystal Goblet or Printing Should be Invisible" from *The Crystal Goblet, Sixteen Essays on Typography*, Cleveland, 1956

⁹ Timothy Morton, *Ecology Without Nature*, 2009, Harvard University Press p. 6

¹⁰ Laura van Straaten, [At Storm King, 2 New Works Faced a Challenging Birth](#), The New York Times, May 20, 2021

¹¹ Morton, *Ecology Without Nature* p. 14

¹² Jill Heydt-Stevenson, ["The pleasures of simulacra: rethinking the picturesque in Coleridge's Notebooks and 'The Picture: or, The Lover's Resolution'."](#) Nineteenth-Century Prose, vol. 29, no. 2, 2002, p. 20+. Gale Academic OneFile

¹³ Annie Godfrey Larmon, [Looks Just Like You: Sondra Perry at Bridget Donahue](#) Topical Cream, February 19th, 2018

¹⁴ Dorothy Wordsworth, *The Floating Island*

¹⁵ Morgan Meis, ["Timothy Morton's Hyper-Pandemic."](#) The New Yorker, June 8, 2021,

And soon the fragments dim of lovely forms¹⁶
 Blew mimic hootings to the silent owls¹⁷
 Buried beneath the glittering Lake!¹⁸
 And like as though the plague became a guest,¹⁹
 unlike a toxic owl signalling²⁰
 for its reflection, only to find none.²¹
 the play between the original and
 original and copy, copy and²²
 hesitation between an obscure source²³
 and the fiery heart of the liquid.²⁴
 copy, and copy and simulacrum²⁵
*those hidden are reflected in the Lake*²⁶
 With its soft neighbourhood of filmy clouds,²⁷

Once did I see a slip of earth,²⁸
 immediately comprehensible²⁹
 'Tis strange there was one only cypress tree,³⁰
 He like her shadow has pursued, where'er³¹
 her body does not continue under³²
 silicon jungles lattices of light,³³
 The eloquent blood told an ineffable tale.³⁴
 a deep shimmering crimson in colour.³⁵

¹⁶ Coleridge, *The Picture*,...

¹⁷ William Wordsworth, *There was a Boy*, 1800

¹⁸ Dorothy Wordsworth, *The Floating Island*

¹⁹ Clare, *The Yellowhammer's Nest*

²⁰ Alexander, [Our Climate: A Coalescing Eclipse Pattern](#).

²¹ Morton, *Ecology Without Nature*, p. 14-15

²² Heydt-Stevenson, ["The pleasures of simulacra:](#)

²³ Morton, *Ecology Without Nature*, p. 43

²⁴ Warde, "The Crystal Goblet..."

²⁵ Heydt-Stevenson, ["The pleasures of simulacra:](#)

²⁶ Samuel Taylor Coleridge, *Notebooks* 1, 553

²⁷ Coleridge, *The Picture*,...

²⁸ Dorothy Wordsworth, *The Floating Island*

²⁹ Sean Williams, [Little Switzerlands: Apline Kitsch in England](#), Public Domain Review, Dec. 8, 2021

³⁰ Letitia Elizabeth Landon, "Erinna," from *The Golden Violet*, 1826

³¹ Shelley

³² The Nelson-Atkins Museum of Art, (gallery label text) Raphaelle Peale (American, 1774 - 1825), *Venus Rising From the Sea---A Deception*, ca. 1822, oil on canvas, 29 1/8 x 24 1/8 inches

³³ Economides, *The Ecology of Wonder*

³⁴ Shelley

³⁵ Warde, "The Crystal Goblet..."

Untwist her beauteous web, disrobe her charms,³⁶
 to tear to pieces the aesthetic screen³⁷
 a groundless existence entails loving³⁸
 without dispelling their mystery.³⁹
 And I'll contrive a sylvan room
 I'll dress the sand rock cave for you,⁴⁰
 I hear her voice — thy "sunny dome",⁴¹
 Behold'st her shadow still abiding there,⁴²
 Lured by the gentle meaning of his looks,⁴³
 without repugnance fancy trees talking⁴⁴
 Hoping to still these obstinate questionings⁴⁵
 observe him with a familiar gaze.⁴⁶
 Thou hast unveiled thy inmost sanctuary,⁴⁷
 Loosed from its hold; — *how* no one knew⁴⁸
 Leaving a houseless home, a ruined nest—⁴⁹
 whereby subjectivity defines itself⁵⁰
 one thought is limited by another.⁵¹
 precisely this emphasis on mastery,
 identified with scientific knowledge
 disposition toward what he calls 'novelty,'
 never quite accomplishes ... paradise."⁵²
 To keep the relique? 'twill but idly feed⁵³
 retroactive former stability⁵⁴

³⁶ Anna Letitia Barbault, *The Invitation*, 1773

³⁷ Morton, *Ecology Without Nature*, p. 35

³⁸ Economides, *The Ecology of Wonder*

³⁹ Meis, "[Timothy Morton](#)"

⁴⁰ Charlotte Smith, *Beachy Head*, 1807

⁴¹ Robinson, *To the Poet Coleridge*

⁴² Coleridge, *The Picture*,...

⁴³ Shelley, *Alastor*

⁴⁴ Baruch Spinoza, *Ethics*, 1677

⁴⁵ Shelley, *Alastor*

⁴⁶ Charles Baudelaire, "Qui l'observent avec des regards familiers," *Correspondences*, 1861

⁴⁷ Shelley, *Alastor*

⁴⁸ Dorothy Wordsworth, *The Floating Island*

⁴⁹ Clare, *The Yellowhammer's Nest*

⁵⁰ Economides, *The Ecology of Wonder*

⁵¹ Baruch Spinoza, *Ethics*

⁵² Economides, *The Ecology of Wonder*

⁵³ Coleridge, *The Picture*,...

⁵⁴ Alexander, [Our Climate: A Coalescing Eclipse Pattern](#).

*An early worshipper at Nature's shrine;⁵⁵
Of whom we read, the man whom we behold⁵⁶
(Describing Arcady) "I would recline;⁵⁷
The awful ruins of the days of old:⁵⁸*

*The portal, and the ruin'd battlements;⁵⁹
And wall impregnable of beaming ice.⁶⁰
The mind is lord and master - outward sense⁶¹
'Bathes' us in potential paradise."⁶²*

*Gaze on the empty scene as vacantly⁶³
Unfinish'd sentences, or half erased,⁶⁴
How well the narrator imparts immediacy!"⁶⁵
To furnish food for fickle taste.⁶⁶*

*In progress through this Verse, my mind hath looked:⁶⁷
Not because the chain hangs from a transcendental hook⁶⁸*

Environment is a transcendent sign,⁶⁹
the shadow tethered in the reader's mind,⁷⁰
nature's manifold otherness is not⁷¹
a mere empty placeholder for a host...
"So 'nature' occupies at least three places⁷²
Smaller in magnitude, yet all the greater⁷³

⁵⁵Smith, *Beachy Head*,

⁵⁶ William Wordsworth, *The Prelude*, Book Thirteenth, 1850

⁵⁷Smith, *Beachy Head*,

⁵⁸ Percy Bysshe Shelley, *Alastor, or the Spirit of Solitude*

⁵⁹Smith, *Beachy Head*,

⁶⁰ Shelley, *Mont Blanc*, 1817

⁶¹ Wordsworth, *The Prelude*, Book Twelfth, 1850

⁶² Morton, *Ecology Without Nature*, p. 86

⁶³ Shelley, *Alastor*...

⁶⁴Smith, *Beachy Head*,

⁶⁵ Morton, *Ecology Without Nature*, p. 35

⁶⁶ Wordsworth, Preface to *Lyrical Ballads*, 1800

⁶⁷ Wordsworth, *The Prelude*, Book Fifth, 1850

⁶⁸ Marjorie Levinson, *Thinking Through Poetry*, p. 117

⁶⁹ Johannes Goransson, [Bird and Shaman](#), The Poetry Foundation, March, 2021

⁷⁰ Nora Kahn/Alex Zafiris, [What Kind of Eye is This?](#) Interview with Nora Khan, the Yale Maquette, Issue 2

⁷¹ Economides, *The Ecology of Wonder*

⁷² Morton, *Ecology Without Nature*, p. 14

⁷³ Williams, [Little Switzerlands](#):

magical forms of differentiation⁷⁴
comprehended and understood at once.⁷⁵
all the objects on the opposite Coast ⁷⁶
Like vaporous shapes half seen; beyond, a well,
Dark, gleaming, and of most translucent wave,⁷⁷
in an epistemological sea,...⁷⁸

The glorious lightning of the kindled eye,⁷⁹
an inauthentic imaginary ⁸⁰
superstition, struck deep roots in their minds⁸¹
where the root base of a large tree had once been.⁸²
No myrtle-walks are these: these are no groves⁸³
Among them may be heard the stranger's songs.⁸⁴
but when the poet finally hears the voice
"The Trees", whose thoughts are so "vague" and "fragmented," ⁸⁵
starts to follow him across the landscape.⁸⁶
this new ventriloquial arrangement
incapable of transmuted impact ⁸⁷
at once appreciative and naïve,⁸⁸
converting its 'companionable' forms
in opposition to what it is not." ⁸⁹

Man walks through these forests of symbols which⁹⁰
I consciously have injured, but still loved⁹¹

⁷⁴ Morton, *Ecology Without Nature*, p. 52

⁷⁵ Joseph Wilkinson, *Select Views in Cumberland, Westmoland, and Lancashire*, Ackermann, 1810

⁷⁶ Coleridge, *Notebooks* 1, 553

⁷⁷ Shelley, *Alastor*

⁷⁸ Morton, *Ecology Without Nature*, p. 27

⁷⁹ Landon, "Erinna"

⁸⁰ Williams, [Little Switzerland](#):

⁸¹ Baruch Spinoza, *Ethics*,

⁸² van Straaten, [At Storm King](#)...

⁸³ Coleridge, *The Picture*,...

⁸⁴ Smith, *Beachy Head*,

⁸⁵ https://plumwoodmountain.com/the-songs-of-others-contemporary-poetics-and-the-more-than-human/#_edn5

⁸⁶ Kahn/Zafiris, [What Kind of Eye is This?](#)

⁸⁷ Alexander, [Our Climate: A Coalescing Eclipse Pattern](#).

⁸⁸ Williams, [Little Switzerland](#):

⁸⁹ Economides, *The Ecology of Wonder*

⁹⁰ Baudelaire, "Qui l'observent..."

⁹¹ Shelley

and then tried to construct some point of view⁹²
 a foundation for transcendental 'truth',⁹³
 As an invisible world--unheard, unseen,⁹⁴
 A hole, or gap, ... opened up by the image;⁹⁵
 yet shifting ...like an old fashioned cranky⁹⁶
 set pieces, artifice, and layers of⁹⁷
 a world that mirrors our reality⁹⁸
 Of light and odour – the rich violets⁹⁹
 Each wildflower on the marge inverted there,¹⁰⁰
 underwritten by a more threatening void,¹⁰¹
 representative of no setting at all.¹⁰²
 there is a blankness that is structural¹⁰³
 of crystal-clear glass, thin as a bubble¹⁰⁴
 The pool becomes a mirror; and behold¹⁰⁵
 an illusory window into depth¹⁰⁶
 As ocean's moon looks on the moon in heaven.¹⁰⁷

Nature is a temple where living columns¹⁰⁸
 Come trembling back, unite, and now once more¹⁰⁹
 reflection then dissolves ... tranquility¹¹⁰
 A strabismus that enables wilfully¹¹¹
 the gazing subject's vulnerability

⁹² Kahn/Zafiris, [What Kind of Eye is This?](#)

⁹³ Economides, *The Ecology of Wonder*

⁹⁴ Coleridge, *The Picture*,...

⁹⁵ Kahn/Zafiris, [What Kind of Eye is This?](#)

⁹⁶ van Straaten, [At Storm King](#)...

⁹⁷ Kahn/Zafiris, [What Kind of Eye is This?](#)

⁹⁸ Victoria Keddle, [Gretchen Bender: Stepping into the Particle Universe](#), Topical Cream, November 18th, 2019

⁹⁹ Landon, *Erinna*

¹⁰⁰ Coleridge, *The Picture*,...

¹⁰¹ Morton, *Ecology Without Nature*, p. 43

¹⁰² Williams, [Little Switzerlands](#):

¹⁰³ Morton, *Ecology Without Nature*, p. 43

¹⁰⁴ Warde, "The Crystal Goblet..."

¹⁰⁵ Coleridge, *The Picture*,...

¹⁰⁶ catalogue essay, *Deceptions and Illusions: Five Centuries of Trompe l'Oeil Painting*, National Gallery of Art, Washington, D.C., October 13, 2002–March 2, 2003, no. 12.

¹⁰⁷ Shelley

¹⁰⁸ Baudelaire, "Qui l'observent..."

¹⁰⁹ Coleridge, *The Picture*,...

¹¹⁰ Morton, *Ecology Without Nature*, p. 36

¹¹¹ Alexander, [Our Climate: A Coalescing Eclipse Pattern](#).

erased in this vision of unity.¹¹²
 My voice sound(s) like I read a lot of books,
 loving descriptions of works that deploy¹¹³
 utopian possibilities built¹¹⁴
 To fertilize some other ground.¹¹⁵
 The spatial distance required for this
 profitable transformation of nature¹¹⁶
 is thought to sit sideways to ... narrative.¹¹⁷
 There is no "outside"—just the entire
 vast network of interpenetrating¹¹⁸
 'clearings' through which we glimpse the wonder of¹¹⁹
 this figure, a shadow double of himself,¹²⁰
 Genius of heav'n-taught poesy!¹²¹

Just as snow makes us painfully aware¹²²
 paved surfaces, ... absorb and radiate¹²³
 Switzerland seen through a lessening lens;¹²⁴
 of solid gold, wrought in ...exquisite patterns¹²⁵
 Resembling writing scrawls which fancy reads¹²⁶
 yet is not certain that it is not false!¹²⁷
 Representation might, in editing,
 be transported anywhere any moment,¹²⁸
 men are formed from stones as well as from seed,¹²⁹

¹¹² Economides, *The Ecology of Wonder*

¹¹³ Kahn/Zafiris, [What Kind of Eye is This?](#)

¹¹⁴ Larmon, [Looks Just Like You:](#)

¹¹⁵ Dorothy Wordsworth, *The Floating Island*

¹¹⁶ Economides, *The Ecology of Wonder*

¹¹⁷ Morton, *Ecology Without Nature*, p. 27

¹¹⁸ Meis, ["Timothy Morton"](#)

¹¹⁹ Economides, *The Ecology of Wonder*

¹²⁰ Khan/Zafiris, [What Kind of Eye is This?](#)

¹²¹ Robinson, *To the Poet Coleridge*

¹²² Morton, *Ecology Without Nature*, p. 37

¹²³ Brad Plumer and Nadja Popovich, [How Decades of Racist Housing Policy Left Neighborhoods Sweltering](#), The New York Times, Aug. 24, 2020

¹²⁴ Edward Bradbury ("Strephon"), "Two Views of Matlock". In: *Pilgrimages of the Peak* (London and Derby: Bemrose and Sons, 1879), 49.

¹²⁵ Warde, "The Crystal Goblet..."

¹²⁶ Clare, *The Yellowhammer's Nest*

¹²⁷ Baruch Spinoza, *Ethics*,

¹²⁸ Larmon, [Looks Just Like You:](#)

¹²⁹ Baruch Spinoza, *Ethics*,

entities that come to know one another
 missing something in the confrontation,¹³⁰
 their bearings and relations to each other,¹³¹
 refined into ever increasing self¹³²
 Each in the other lost and found: and see¹³³
 the mere appearance of infinity.¹³⁴
 Up close, it's a series of electronic
 particles, but as we step backward,¹³⁵
 bits of artistic detritus spills through¹³⁶
 reason's 'autonomy' acquires a
 Melancholy that replays tragic loss
 when these components are animated,
 one term of which is always valorized ¹³⁷
 simulacra liberates his vision.¹³⁸

"Uncanny how often we see this pattern,"¹³⁹

When night makes a weird sound of its own stillness,¹⁴⁰
the Lyulph's Tower gleams like a Ghost,
*now the Shadow is suddenly gone--and*¹⁴¹
 The stains and shadings of forgotten tears,¹⁴²
 suspect in their attempt to smooth over¹⁴³
 the dignity of the unacquainted ¹⁴⁴
 excluded in our view of the picture:¹⁴⁵
 A curious picture, with a master's haste

¹³⁰ Meis, ["Timothy Morton"](#)

¹³¹ Joseph Wilkinson, *Select Views in Cumberland, Westmoland, and Lancashire* (London: Ackermann, 1810)

¹³² Economides, *The Ecology of Wonder*

¹³³ Coleridge, *The Picture*,...

¹³⁴ Georg von Hardenberg/Novalis, *Logological Fragments: #66, Pollen*, 1798

¹³⁵ Keddie, [Gretchen Bender](#):

¹³⁶ van Straaten, [At Storm King](#)...

¹³⁷ Economides, *The Ecology of Wonder*

¹³⁸ Heydt-Stevenson, ["The pleasures of simulacra"](#):

¹³⁹ Plumer, Popovich, [How Decades of Racist](#)...

¹⁴⁰ Shelley, *Alastor*

¹⁴¹ Coleridge, *Notebooks* 1, 553

¹⁴² Coleridge, *The Picture*,...

¹⁴³ Morton, *Ecology Without Nature*, p. 52

¹⁴⁴ Novalis, *Logological Fragments*

¹⁴⁵ Morton, *Ecology Without Nature*, p. 31

Sketched on a strip of pinky-silver skin,¹⁴⁶
 you have before you a flagon of wine.¹⁴⁷
 Thy "caves of ice" aloud repeat —¹⁴⁸
 more ominously potent fantasies;¹⁴⁹
 The thrilling secrets of the birth of time
 Hang their mute thoughts on the mute walls around,¹⁵⁰
 an unqualified restoration of¹⁵¹
 an atmosphere of emotions was evoked.¹⁵²
 Yet in the sweetest places cometh ill,¹⁵³
 aesthetics of landscape, framed or staged for
 the chance to experience the rugged¹⁵⁴
 deflated concept which mostly exists¹⁵⁵
 to see. Language helps cut through, and reveal;¹⁵⁶
 Conceals. Among the ruined temples there,¹⁵⁷
 eccentric mountains in miniature¹⁵⁸
 The fountains of divine philosophy¹⁵⁹
 That murmurs with a dead, yet tinkling sound;
 Delicious to the soul, but fleeting, vain.¹⁶⁰
 Rapt in the visionary theme,
 Thou bid'st a new creation rise,
 Of thy rich paradise, extended,
 Proving the wondrous witcheries of song!¹⁶¹

"Rendering practices risk forgetting"¹⁶²

¹⁴⁶ Coleridge, *The Picture*,...

¹⁴⁷ Warde, "The Crystal Goblet..."

¹⁴⁸ Robinson, *To the Poet Coleridge*

¹⁴⁹ Economides, *The Ecology of Wonder*

¹⁵⁰ Shelley

¹⁵¹ Economides, *The Ecology of Wonder*

¹⁵² Kahn/Zafiris, [What Kind of Eye is This?](#)

¹⁵³ John Clare, *The Yellowhammer's Nest*

¹⁵⁴ Williams, [Little Switzerland](#):

¹⁵⁵ Lyndsy Welgos, [On Radicality and Closing the 2019 Whitney Biennial Published September 20th](#), Topical Cream, 2019

¹⁵⁶ Khan/Zafiris, [What Kind of Eye is This?](#)

¹⁵⁷ Shelley

¹⁵⁸ Williams, [Little Switzerland](#):

¹⁵⁹ Shelley

¹⁶⁰ Coleridge, *The Picture*,...

¹⁶¹ Robinson, *To the Poet Coleridge*

¹⁶² Morton, *Ecology Without Nature*, p. 36

aesthetic politics of the rhizome¹⁶³
the full realization that you'll always¹⁶⁴
not observe the constructed scene alone.¹⁶⁵
The visions will return! And lo! he stays:¹⁶⁶
E'en as that phantom-world on which he gazed,

We should just open our eyes and ears more—¹⁶⁷
It was a mouth the rose had lean'd to kiss.¹⁶⁸
You have two goblets before you. One is ¹⁶⁹
a version of the aesthetic sublime
turned sweet, while the pastoral, with its lakes ¹⁷⁰
Vanishes, and a thousand circlets spread,¹⁷¹
And the green earth lost in his heart its claims.¹⁷²
Needs must the pathway turn, that leads straightway:¹⁷³
Truth can have no being outside the mind ¹⁷⁴
As ... concepts transpose to the digital,¹⁷⁵
combustions, cross-weavings, and "ignitions" ¹⁷⁶
hesitation in systems of meaning¹⁷⁷
Were so ethereal in bloom and breath.¹⁷⁸

And rhapsodies like this, were sometimes found— ¹⁷⁹

*Poet of Nature, thou hast wept to know¹⁸⁰
that whose nature cannot be conceived¹⁸¹*

¹⁶³ Morton, *Ecology Without Nature*, p. 53

¹⁶⁴ Meis, "[Timothy Morton](#)"

¹⁶⁵ Williams, [Little Switzerland](#):

¹⁶⁶ Coleridge, *The Picture*,...

¹⁶⁷ Morton, *Ecology Without Nature*, p. 43

¹⁶⁸ Landon, Erinna

¹⁶⁹ Warde, "The Crystal Goblet..."

¹⁷⁰ Williams, [Little Switzerland](#):

¹⁷¹ Coleridge, *The Picture*,...

¹⁷² Shelley

¹⁷³ Coleridge, *The Picture*,...

¹⁷⁴ Spinoza, *Ethics*,

¹⁷⁵ Khan/Zafiris, [What Kind of Eye is This?](#)

¹⁷⁶ https://plumwoodmountain.com/the-songs-of-others-contemporary-poetics-and-the-more-than-human/#_edn5

¹⁷⁷ Morton, *Ecology Without Nature*, p. 6

¹⁷⁸ Landon, Erinna

¹⁷⁹ Smith, *Beachy Head*,

¹⁸⁰ Shelley, To Wordsworth

¹⁸¹ Spinoza, *Ethics*

*In the world's wilderness, with want or woe—¹⁸²
first words spoke man and woman and believed¹⁸³*

*the subject is "this," "over here," inside¹⁸⁴
Confederate, imitative of the chace¹⁸⁵
The object is "that," "over there," outside¹⁸⁶
Utopian face of abstract value, space¹⁸⁷*

*Nature's vast frame, the web of human things,¹⁸⁸
Make net-work of the dark blue light of day,¹⁸⁹
indeterminacy in time's unfoldings"¹⁹⁰
& in a moment all is snatched away¹⁹¹*

*The groundless subject ignores inequities¹⁹²
in the flow of time these copies are copies of copies."¹⁹³*

Deluded research only capable
of looking into present danger as¹⁹⁴
an embodiment of a hyper one;¹⁹⁵
future structures the past, injecting an¹⁹⁶
abandonment of the deeper states within:¹⁹⁷
body cannot be limited by... thought,¹⁹⁸
in the living being as a whole, they¹⁹⁹

¹⁸²Smith, *Beachy Head*,

¹⁸³ Eduardo Galeano, [View from the South](#)

¹⁸⁴ Morton, *Ecology Without Nature*, p. 64

¹⁸⁵ Wordsworth, *Skating*

¹⁸⁶ Morton, *Ecology Without Nature*, p. 64

¹⁸⁷ Morton, *Ecology Without Nature*, p. 86

¹⁸⁸ Shelley, *Alastor...*

¹⁸⁹ Shelley, *Alastor...*

¹⁹⁰ Economides, *The Ecology of Wonder*, p. 67

¹⁹¹ Coleridge, *Notebooks 1*, 553

¹⁹² Larmon, [Looks Just Like You](#):

¹⁹³ Susan Howe, *The Birth-Mark: Unsettling the Wilderness in American Literary History*, p. 39

¹⁹⁴ Alexander, [Our Climate: A Coalescing Eclipse Pattern](#).

¹⁹⁵ Keddle, [Gretchen Bender](#):

¹⁹⁶ Economides, *The Ecology of Wonder*

¹⁹⁷ Alexander, [Our Climate: A Coalescing Eclipse Pattern](#).

¹⁹⁸ Spinoza, *Ethics*,

¹⁹⁹ Economides, *The Ecology of Wonder*

are more deeply intertwined than (once) thought,"²⁰⁰

But would be something that he knows not of.²⁰¹

And since they had never heard anything
about the temperament of these rulers,²⁰²

Are we thus condemned to insanity?²⁰³

"Beyond" is not hidden within the depths²⁰⁴

'Tis scarcely deep enough a bee to drown,²⁰⁵

Since finitude is ... partial negation,²⁰⁶

Of thy new paradise, extended,²⁰⁷

Perhaps the (present) absence of context²⁰⁸

is already a representation;²⁰⁹

the creation of stupefying awe;²¹⁰

higher meaning to the ordinary;²¹¹

the order of temporal unfolding—²¹²

is a reason why we can cast an eye.²¹³

And suddenly, as one that toys with time,²¹⁴

Without an object, hope, or fear,²¹⁵

its own self-definition²¹⁶

Scatters them on the pool! Then all the charm

Is broken--all that phantom world so fair²¹⁷

to our accepting of the illusion.²¹⁸

And thus through many seasons' space²¹⁹

As nature's poesy and pastoral spells—²²⁰

²⁰⁰ Plumer, Popovich, [How Decades of Racist...](#)

²⁰¹ Coleridge, *The Picture*,...

²⁰² Spinoza, *Ethics*,

²⁰³ Morton, *Ecology Without Nature*, p. 27

²⁰⁴ https://plumwoodmountain.com/the-songs-of-others-contemporary-poetics-and-the-more-than-human/#_edn5

²⁰⁵ Clare, *The Yellowhammer's Nest*

²⁰⁶ Spinoza, *Ethics*,

²⁰⁷ Robinson, *To the Poet Coleridge*

²⁰⁸ Williams, [Little Switzerlands](#);

²⁰⁹ Heydt-Stevenson, ["The pleasures of simulacra"](#)

²¹⁰ Economides, *The Ecology of Wonder*

²¹¹ Novalis, *Logological Fragments*

²¹² Economides, *The Ecology of Wonder*

²¹³ Williams, [Little Switzerlands](#);

²¹⁴ Coleridge, *The Picture*,...

²¹⁵ Dorothy Wordsworth, *The Floating Island*

²¹⁶ Alexander, [Our Climate: A Coalescing Eclipse Pattern](#).

²¹⁷ Coleridge, *The Picture*,...

²¹⁸ Morton, *Ecology Without Nature*, p. 43

²¹⁹ Dorothy Wordsworth, *The Floating Island*

²²⁰ Clare, *The Yellowhammer's Nest*

And hunt her to her elemental forms... ²²¹

a potentially infinite series²²²

Of my song died away amid the hills, ²²³

Its place no longer to be found, ²²⁴

²²¹ Barbauld, *The Invitation*

²²² Morton, *Ecology Without Nature*, p. 14

²²³ Landon, *Erinna*

²²⁴ Dorothy Wordsworth, *The Floating Island*