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**THE CONCEPT OF TRAVEL IN ENGLISH  
LITERATURE OF THE AGE OF ROMANTICISM**

**CEĻOJUMA JĒDZIENS ANĢĻU ROMANTISMA  
LITERATŪRĀ**

BACHELOR PAPER

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## ANOTĀCIJA

Ceļošana ieņem ļoti īpašu vietu cilvēka dzīvē. Cilvēki ceļo kopš senajiem laikiem; romantisma laikmets bija periods, kad tūrisms strauji uzplauka un attīstījās. 18. gadsimtā cilvēki uzskatīja, ka ceļošana ir neatņemama personas izglītības sastāvdaļa. Parasti ceļošana tika saistīta ar rakstīšanu. Viljams Vērdsverts, Semjuels Kolridžs, Džordžs Bairons, Pērsijs Šellijs un Džons Kītss ir paši ievērojamākie angļu literatūras romantisma laikmeta rakstnieki. Šī bakalaura darba mērķis ir noskaidrot ceļojuma jēdzienu angļu romantisma literatūrā. Darbs sniedz informāciju par ceļojuma jēdzienu romantisma laikmeta laikā, par ceļojuma vietu un ietekmi uz vadošo romantisma rakstnieku dzīvē, kā arī par ceļojuma jēdziena atspoguļojumu Viljama Vērdsverta, Semjuela Teilora Kolridža, Džordža Gordona Bairona, Pērsija Biša Šellija un Džona Kītisa darbos. Galvenie pētījuma rezultāti parādīja, ka paši slavenākie romantisma literārie darbi bija cieši saistīti ar ceļojuma jēdzienu iekš un ārpus Lielbritānijas. Viljama Vērdsverta, Semjuela Kolridža, Džordža Bairona, Pērsija Šellija, Džona Kītisa literārus darbus var apskatīt un analizēt kā literatūru, kas pieder pie ceļojuma žanra.

**Atslēgvārdi:** ceļojums, romantisms, daba, dzeja, literatūra, Viljams Vērdsverts, Semjuels Kolridžs, Džordžs Bairons, Pērsijs Šellijs, Džons Kītss.

## **ABSTRACT**

Travelling takes a very particular place in human life. People were travelling since the very old times; the Age of Romanticism was the period when tourism rapidly flourished and developed. During the eighteenth century people came to the opinion that travelling is an integral part of a person's education. Usually travelling was connected with writing. William Wordsworth, Samuel Coleridge, George Byron, Percy Shelley and John Keats are the most outstanding writers of the English literature of the Age of Romanticism. The present Bachelor Paper aims at the clarification of the concept of travel in English Romantic literature. The work presents the information on the concept of travel during the Age of Romanticism, the place and influence of travel on the lives of the leading Romantic writers and the reflection of the concept of travel in works by William Wordsworth, Samuel Taylor Coleridge, George Gordon Byron, Percy Bysshe Shelley and John Keats. The main results of the research showed that the most famous Romantic literary works were closely connected with the concept of travel in and out of Britain. The literary works by William Wordsworth, Samuel Coleridge, George Byron, Percy Shelley, John Keats can be viewed and analyzed as literature belonging to the genre of travel writing.

**Key words:** travel, Romanticism, nature, poetry, literature, William Wordsworth, Samuel Coleridge, George Byron, Percy Shelley, John Keats.

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## INTRODUCTION

People were travelling since the very old times. Throughout the ages the main goals of travelling were constantly changing. Firstly our predecessors travelled with the purpose of searching food and better living conditions. Later the primary reasons of travelling were religion, migration, emigration, commerce, enlightenment and, finally, pleasure. In modern times all the reasons mentioned above have mixed. One part of people travel with the purpose of getting acquainted with foreign cultures, traditions and styles of life. The other part travels with the purpose of becoming closer to nature, seeing beautiful landscapes of other (or mother) countries. Actually, as many travellers there are, as many reasons it is possible to name. Whatever goal a person follows, travelling usually brings a lot of pleasure, relaxation and experience. It gets people away from everyday life and shows something absolutely different, new and fresh. Often people, after having returned from a long journey, change their view on life and world in general. Travel broadens the mind and shows a person other sides of the world to which he/she has got used to.

Usually travelling was connected with writing. People tried to keep all the feelings and emotions, experiences and impressions from the things they saw and what happened with them abroad. Since previously there were no modern devices, it was possible only by means of recording all this in written form. As a result, many representatives of such spheres as science, philosophy and sponsorship started to issue different instructive and didactic manuals speaking on the problem of how a traveller should write down his/her observations and experiences. However, in general, these issues were useless because travellers primarily followed their instincts and personal wishes rather than endless advice and instructions on how they should spend their time given by the scholars. As a result, exactly uselessness and disuse of these manuals led to the creation of the masterpieces society was and still is happy to read and admire. The writers fully gave themselves to their eccentricities and extravagances which became the chief attraction for readers. Gradually travel became an integral part of person's education, self-development and knowledge. Reading about life abroad was not enough, a person had to experience it himself; if he/she had a possibility to travel, he/she did it.

Travel writing is as old as fiction. If speaking about the earliest stories which have survived till the modern times, one of the brightest examples is a story composed in Egypt during the Twelfth Dynasty; the story is about a shipwrecked sailor who found himself on an uninhabited island. Travel is actually everywhere in the English literature of the eighteenth century. Different heroes are involved in journey plots; they visit foreign countries, become

acquainted with foreign cultures. People became much more mobile in the Age of Romanticism. The Romantic authors travelled everywhere, starting from reality and finishing with their imagination. Due to the fact that relatively short time ago travel became one of the principal themes for the humanities and social sciences, the interest for and analysis of travel writing has significantly increased in modern times. It is only during the last century when travel writing as such has been finally taken seriously by literary scholars and critics.

The concept of travel is brightly expressed in the Romantic literature, particularly in works by William Wordsworth, Samuel Coleridge, George Byron, Percy Shelley and John Keats, who were a significant part of literary culture in Britain, both profoundly influenced by and influencing what we have come to call Romanticism. Literary masterpieces of these writers surely have stood the test of time and they are equally topical at the time when they were created as well as nowadays. People of different ages, nationalities and social classes are interested in reading them. They are endlessly discussed, analyzed and cited. Also modern literary criticism pays a lot of attention to works by William Wordsworth, Samuel Coleridge, George Byron, Percy Shelley and John Keats. The most significant modern critical comments belong to David Perkins, J. R. Watson, Peter Hulme, Tim Youngs, etc. The present Bachelor Paper aims at the concept of travel and its occurrence in the Romantic literature.

The goal of the Bachelor Paper is to clarify the concept of travel in English literature of the Age of Romanticism.

The enabling objectives to achieve the goal of the Bachelor Paper are as follows:

- to read and analyze the literature available on the theme of the Bachelor Paper
- to read and analyze literary criticism available on the theme of the Bachelor Paper
- to apply the theories to the theme
- to draw relevant conclusions

The hypothesis of the Bachelor Paper is that literary masterpieces of William Wordsworth, Samuel Coleridge, George Byron, Percy Shelley and John Keats were among the most important works concentrating on and having been created under the influence of impressions received during the authors' travels; a great part of their works can be regarded as travel writing.

The author applied practical methods for achieving the goal of the Bachelor Paper. The practical methods include collecting the materials, the study and analysis of the relevant background and critical literature available from different sources, comparing, drawing analogies and drawing conclusions.

The work consists of three main chapters and fifteen subchapters. The first chapter includes the information on the mobility of people during the Age of Romanticism. The

second chapter concentrates on travels of Romanticists of the first generation. Finally, the third chapter contains the information on travels of Romanticists of the second generation.

The Bachelor Paper can be interesting for every learner of English literature who would like to develop his/her knowledge and also for every person who is particularly interested in William Wordsworth, John Keats, Percy Bysshe Shelley, George Gordon Byron and Samuel Taylor Coleridge's lives and most popular literary works, connected with the concept of travel.

## 1. MOBILITY OF PEOPLE IN THE AGE OF ROMANTICISM

The Age of Romanticism is an artistic, literary and intellectual movement. It originated in the second half of the eighteenth century in Western Europe. Romanticism can be undoubtedly considered to be the largest artistic movement of the century. In general, this movement can be characterized as being controversial to the Age of Enlightenment and its ideas. One of the most important issues of Romanticism was human's attitude to nature and feelings. People were considered as part of nature, God's creations. In contrast to the Age of Enlightenment and other periods, the Age of Romanticism focused on lives and biographies of men. It was 'interested' in personal emotions, views, thoughts and actions of an individual.

One of basic manifestations of Romanticism was the elevation of nature. Nature became the most popular subject for prose, poetry, life, study, philosophy, etc. All the dominating representatives of English literature of Romantic period, such as William Wordsworth, Samuel Coleridge, George Byron, Percy Shelley, John Keats and others created images of the natural world, made connections between human life and the life of natural world. The main representatives of the Romantic poetry generally raised such points as individualism, idealism, beauty, truth, interest and comparison of mystic and supernatural, physical and emotional passions, relationships between a human being and nature, all the most important emotions a human being experiences during his/her life, etc. However, at the same time, it would be wrong to think that these were the only raised questions. The poetical masterpieces of the Romantic period also have important political, social, economic and philosophical underlying messages.

It is worth adding that there was no list of standard themes and standard attitudes on certain points. Each of the leading poets of the Age of Romanticism still had his own unique feeling and understanding of the external world, nature, relationships between a human being and nature, a human being's place in this world. The poets primarily concentrated on their personal experience, feelings and emotions. The important point to be noticed is that Romantic poets saw nature not only as something to be admired for its beauty, but as a thing that can also express a person's inner feelings.

J. R. Watson characterises literature of Romanticism as follows:

English poetry of the Romantic period is not easy to discuss in general terms. Nor is Romanticism, of which it is a part. [...] the suggestion that English Romantic poetry has certain qualities which set it apart from the poetry written before it. Such a change has been often described: subjective rather than objective, fragmentary rather than complete, organic rather than preconceived in form, interested in nature, the self, the wonderful, and the supernatural; interested, too, in confusion, fluidity, indeterminacy. These matters are

easily recited, but should not be taken lightly: they are part of an astonishing change of sensibility, under the influence of which we are still living: our ideas about the nature of the individual, the society in which he lives, the natural world which surrounds him, and the role of art in society, all of these are inherited from the Romantic period (1996:2).

Thus, it is clearly seen that Romanticism has had its influences on the percepts of many other following movements (for example, on French symbolism and surrealism); many Romanticism's views, values and beliefs can be still seen and felt even in our days, particularly, in poetry of modern times. According to J. R. Watson, David Perkins claimed that 'We are still living in the comet's tail of the early nineteenth century' (1996:2).

Concerning the concept of travel during the Age of Romanticism, modern tourism was quite a new notion. Travel was only in the very beginning of becoming what it is today. The main part of the representatives of Romanticism claimed that creative people (writers, poets, painters, etc.) should follow nature. Travellers of the Age of Romanticism were fascinated by nature. While enjoying the view of marvellous landscapes, gentlemen created poems, got engaged, made plans for the future, tried to find the essence of life, etc. Consequently, with the purpose of becoming closer to nature, the main source of inspiration and joy, creative people spent a great part of their lives travelling, either in the borders of their motherland, or abroad.

It is also important to add that travels of the eighteenth century's artists and creative people lead to the revolution in

landscape gardening, whereby formal arrays of trees, shrubs, paths, and ornaments in geometrical patterns were replaced by 'landscape' gardens designed to look, from a specified vantage point, like a scene by Claude or Poussin. Walls and fences were hidden in ditches so as not to obstruct the long view; old ruins were created, Disneylike, on the spot, and servants were engaged to pose as farmers, shepherds, and hermits (Online 1).

As regards the attitude of society to travel, it has always been quite controversial. One part of people regarded travel as a possibility to develop their personalities, broaden their knowledge about people, culture, nature and world in general. The other part, in contrast, considered travel to be an enterprise which can lead to a personality's destruction, corruption of morals. They saw that people coming back from foreign lands have changed significantly; they were different. One of the important points why people disliked travel as such was that travellers often did not return home.

One of the most important phenomena connected with the concept of travel of the Age of Romanticism is the Grand Tour. Beginning in the late sixteenth century and lasting until the eighteenth century, the Grand Tour presented the two to five years travelling around Europe primary for young English elites with the purpose to broaden their horizons and learn about language, architecture, geography, and culture. The term 'Grand Tour' was firstly

introduced by Richard Lassels in the book ‘Voyage to Italy’. According to Peter Hulme and Tim Youngs, ‘Grand Tour began as a French phrase- *le grand tour*- but it was appropriated by Britons of the late seventeenth and early eighteenth centuries whose wealthy nation had created a substantial upper class with enough money and leisure to travel’ (2002:38).

Travel was difficult and rather costly throughout the period, available only for a privileged class — the same that produced gentleman scientists, antiquaries, authors and patrons of the arts. One of the most difficult points of the travel was the crossing of the Channel, because there were risks of illness, sickness and even shipwreck.

The main goal of the Grand Tour was

to round out the education of young men of the ruling classes by exposing them to the treasured artifacts and ennobling society of the Continent. Usually occurring just after completion of studies at Oxford or Cambridge University and running anywhere from one to five years in length, the Tour was a social ritual intended to prepare these young men to assume the leadership positions preordained for them at home. Touring might also prepare the young Englishmen for his future role by offering him the opportunity not only to cultivate his historical consciousness and artistic tastes but actually to acquire works of art and antiquities that, displayed at home, would testify to the quality of his taste and surround him with objective confirmation of his self-worth (Hulme, Youngs, 2002:38).

It is worth mentioning that the English upper classes of society considered the Grand Tour to be an obligatory part of a young man’s education. Sometimes it was even substituted for a college education.

Many Grand Tourists, however, stayed abroad for briefer periods and had less scholarly intentions. Accompanied by a teacher or guardian, they were expected to return home with souvenirs as well as an appreciation of art and architecture formed by exposure to great masterpieces. Sometimes, in spite of the fact that the primary goal of the Grand Tour was to educate a person, a lot of time was spent in more thoughtless pursuits, such as drinking alcohol, gambling, and intimate encounters. Consequently, the journals that were supposed to be completed by a young man during the Grand Tour were often forgotten and left blank.

Concerning destinations of the Grand Tour, the Tourists were originally interested in visiting those cities that were the major centers of culture and arts at the time like Paris, Rome, Venice, Florence and Naples. London was a frequent starting point for Grand Tourists, and Paris was a compulsory destination and certainly the most popular city as French was the most common second language of the British aristocrats; in addition, the roads to Paris were excellent. In Paris a young Tourist usually spent much of his time for numerous lessons in riding, fencing, the French language and the way how he has to carry himself as a representative of the man of fashion and wit. From Paris, Tourists would continue their trip across the Alps or travel by boat on the Mediterranean Sea to Italy. For those who made their

way across the Alps, Turin was the first Italian city they would come to. Some people stayed there for some time, while others simply passed through on their way to Rome or Venice. Rome was the southernmost point they would travel. It is remarkable that when the excavations began of Herculaneum (1738) and Pompeii (1748), those two sites also became the ones of the most popular destinations of the Grand Tour. The most important attractions of Rome were Coliseum, the Pantheon of Agrippa, the Spanish Steps and works by Michael Angelo. As regards the time of visit, the ideal time was the period of the Easter pageantry. In contrast, the best and most interesting period to visit Venice was winter Carnival season. Various masquerades, comedies, operas, regattas and street parties were a very strong attraction even for the most spoilt tourists. Venice was also famous for its courtesans who were certainly the chief attraction for young Englishmen. There were other locations which were included in the Grand Tour, for example, Spain, Portugal, Germany, Greece, Netherlands and the Baltic. However, these destinations lacked the interest and historical appeal of Paris and Italy. Besides, the roads were of rather poor quality, and it made travelling much more difficult.

It is worth adding that in spite of all the positive goals and results of the Grand Tour for a young man, there were also very severe and critical opinions concerning the entire enterprise. As it has been already mentioned above, the tutors often failed to discharge their duties and control their wards; as a result, drinking, gambling and debauchery held more attraction for the Tourists. For example, Lady Mary Wortley Montagu said that ‘the folly of British boys and the stupidity and knavery of their governors had gained us the glorious title of Golden Asses all over Italy’ (Online 2). Some English politicians also expressed criticism on the enterprise of the Grand Tour; the reason was that the main part of the Tourists spent big sums of money abroad. Thus, if summing up the main negative consequences of the Grand Tour, Adam Smith has defined them, arguing that in general the young man ‘commonly comes home more conceited, more unprincipled, more dissipated, and more incapable of any serious application...than he could well have become in so short a time had he lived at home’ (Hulme, Youngs, 2002:42).

To conclude, the Grand Tour as an institution was surely worthwhile because the Tour has been given credit for a dramatic improvement in British architecture and culture. The French Revolution in 1789 put an end to the Grand Tour in the early nineteenth century. The appearance of the railroads completely changed the principles of tourism and travelling across the continent.

## **2. TRAVELS OF ROMANTICISTS OF THE FIRST GENERATION**

The main representatives of Romanticists of the first generation are William Wordsworth and Samuel Taylor Coleridge, who are also known as the 'Lake poets'. In their life-time they were mobile, moving about Britain and the continent.

The most important theme of William Wordsworth and Samuel Coleridge's poetry was nature. Nature gave them isolation, provided with emotions and inspiration. Since nature was one of the predominant concepts of their poetry, the poets spent a great part of their time travelling with the purpose of becoming closer to nature, getting acquainted with its character and feeling themselves a part of a virgin nature, far away from towns and everyday life. Travel gave the writers possibility to appreciate the beauty of their own and foreign countries, and broaden the mind.

### **2.1 Travel in William Wordsworth's poetry**

William Wordsworth was the central and one of the most prominent figures of the English literature of Romanticism, and the Romantic Movement in general. Because of the fact that the poet spent a great part of his life travelling, his poetical works were strongly influenced by the experiences and impressions received while travelling.

#### **2.1.1 William Wordsworth's travels**

William Wordsworth is considered to be a revolutionary of the English poetry. The main reason of this fact is that William Wordsworth was the one who formulated an innovative attitude to nature in his literary works. This was not only the introduction of nature imagery into his poetry; it also included the new understanding and perception of the nature as such; it was the attitude comprising of new view of the organic relation between man and the natural world. William Wordsworth's poetical works were full of metaphors culminating a 'wedding' between nature and the human mind and soul. William Wordsworth is considered to be a consummate master of describing landscapes. The poet had an outstanding talent of perceiving nature by the eyes of a painter. Nature was an endless source of inspiration for him. William Wordsworth preferred walking tours. Walking around the towns' outskirts and travelling around Europe gave the poet possibility of enjoying different marvellous landscapes. It is important to add that William Wordsworth was a poet who precisely described what he saw. All the nature scenes, landscapes were presented and described to the

reader directly, so that the reader could feel himself/herself right there, in the places described by the author. While reading William Wordsworth's poetical works, people usually feel themselves travelling together with the author and witnessing all the described in his poetry.

William Wordsworth was born in Cockermouth, Cumbria, England. The poet spent his childhood and all his mature life in the Lake District of Northern England (see Appendix 1, Figure 2.1). The Wordsworth family lived 'in a sort of rural paradise along the Derwent River, which ran past the terraced garden below the ample house' (Online 3). As a result, the poet became deeply influenced by the magnificent sights and scenes of this territory and, consequently, this affection and immense love of nature has appeared in William Wordsworth's works. Throughout all of his life the poet had a very special and strong bond with nature. The lines of the poem 'Lines Written in Early Spring' are a bright example of this fact:

And 'tis my faith that every flower  
Enjoys the air it breathes  
The budding twigs spread out their fan,  
To catch the breezy air  
And I must think, do all I can,  
That there was pleasure there (Perkins, 1967:197).

Concerning William Wordsworth's travels, apart from travelling around England, he also visited foreign countries. During the summer of 1790, after having persuaded his guardians to finance the tour, the poet decided to go on a walking tour through Europe. He visited France and Switzerland. In 1798 William Wordsworth spent quite a long period of time in Germany, together with his sister Dorothy and a friend, poet Samuel Taylor Coleridge. The months spent in Germany became the time of the most intense isolation the poet has ever experienced. However, at the same time it was also the period when William Wordsworth created ones of the most famous poetical works, such as 'Lucy' and 'Matthew' elegies and first drafts of 'The Prelude'. While travelling in Europe, the poet witnessed the French Revolution. All together, the French Revolution and the period of living in France made William Wordsworth reconsider his views and develop his interest and sympathy for the life, problems and sufferings of ordinary people.

As regards Switzerland, this particular country became a very special place for William Wordsworth. From the very young age, while reading Rousseau's texts, the poet developed a passion and a strong interest for the Alps. Impressed and influenced by the inexpressible Alpine landscapes and Switzerland in general, the poet created many famous poems. The main part of the walking tour of the Alps is described in 'Descriptive Sketches' and, one of

the most widely known poems, a great part of which is devoted to the Alps, the 'Prelude'. The following lines describe William Wordsworth's meeting with Mont Blanc:

That very day,  
From a bare ridge we also first beheld  
Unveiled the summit of Mont Blanc, and grieved  
To have a soulless image on the eye  
That have usurped upon a living thought  
That never more could be (Perkins, 1967:242).

The poem 'The Prelude' is one of the most prominent works by William Wordsworth. The poem is autobiographical work of literature. The author stated that it is 'the poem on the growth of my own mind' (Fulford, 2009). Wordsworth began it upon leaving Tintern, after crossing the Wye and finished it just as he was entering Bristol. The main theme of the poem is the influence of nature in the process of forming and supporting a person's character and mind. 'The Prelude' is closely connected with the concept of travel: it tells on William Wordsworth's periods of life spent in Cambridge, London, France, the Alps, etc. The poem also shows the author's spiritual journey continuing throughout his life.

It is important that all the poetical works by William Wordsworth, devoted to Switzerland, introduced this mountainous country to the English people who later decided to visit or even settle there. Thus, the poet performed the role of a guide who, indirectly, by means of writing poetry, made people acquainted with foreign country.

In spite of the fact that William Wordsworth was very impressed and fascinated by foreign countries, their culture, societies and nature, the poet was a faithful patriot of his motherland, England. In 1795 William Wordsworth, again together with his friend, Samuel Taylor Coleridge, undertook a walking tour of the Lake District. The tour started at Temple Sowerby and finished at Wasdale Head, via Grasmere. At Grasmere the poets saw the Dove Cottage and William Wordsworth stayed there for quite a long period of time (see Appendix 1, Figure 2.2). It was whilst living exactly in Dove Cottage that the poet created the main part of his legendary poetry. The main result became the publication of the famous 'Lyrical Ballads', together with Samuel Taylor Coleridge. One of the most famous poems by William Wordsworth created under the influence of amazing Lake District landscapes, after a walk from Grasmere to Keswick, is 'Daffodils' (see Appendix 1, Figure 2.3):

Continuous as the stars that shine  
And twinkle on the Milky Way,  
They stretch'd in never-ending line  
Along the margin of a bay:  
Ten thousand saw I at a glance,  
Tossing their heads in sprightly dance (Durrant, 1969:21).

If summing up, William Wordsworth was a revolutionary person who mainly focused his attention on nature, common people such as farmers and shepherds and their everyday troubles, children, the poor, etc. The poet witnessed significant social, political and artistic changes which also have definitely influenced William Wordsworth's poetical and prose works, including letters. According to J. R. Watson, 'When he is considered alongside the other Romantic poets, what is so extraordinary about Wordsworth is not his evocation of nature but his insight into the nature of man, both individually and in society' (1996:166). Travelling was an important part of forming his attitude to the surrounding world and, consequently, to his literary works. Moving around his motherland, William Wordsworth became deeply affected by its beauty, particularly by the natural scenery of the English lakes. The poet later said that 'nature never did betray the heart that loved her' (Perkins, 1967:210). William Wordsworth also visited and became fascinated by foreign countries, particularly, Switzerland. Nevertheless, he remained faithful to his native land and proud of his roots. He later wrote in his one of his poems that

I travelled among unknown men,  
In lands beyond the sea; nor England!  
Did I know till then  
What love I bore to thee (Wordsworth, 2008:168).

### **2.1.2 The analysis of the poem 'Lines Composed a Few Miles above Tintern Abbey'**

Concerning William Wordsworth and his literary activities, one of his most famous poems is 'Tintern Abbey'. The full title of the poem is 'Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye During a Tour. July 13, 1798'. The choice of the date is not accidental: it is the date of the eve of Bastille Day. Tintern Abbey is one of the most well-known ecclesiastical ruined abbeys of England (see Appendix 1, Figure 2.4). It is situated on the banks of the river Wye. The poet himself visited this place for two times, with gap of five years. The poem was composed during his second visit.

As regards the theme and main message of the poem, it is quite difficult to single out one and the only. Ones of the most obvious and frequently mentioned themes of 'Tintern Abbey' are nature, mortality, time, memory, society, imagination, humanity, God. Every reader singles out the main point for himself while reading the poem. The poem also has a hidden subtext which is quite difficult to see and follow. William Wordsworth indirectly expresses his social, political and economic views. One of the critics, Richey, expressed his belief that 'Tintern Abbey'

is in fact a disguised political poem in regards to the French Revolution. [...] Richey uses the idea that 'Tintern Abbey' was in fact modeled after another famous poem by Denham 'Coopers Hill' in which the writer Denham uses the landscape around him to draw a strong political symbol. By taking this idea, Richey suggests that Wordsworth took Denham's original idea and placed it into the text of 'Tintern Abbey'. He says that the first stanza's use of opposites such as 'Man and nature, cliff and sky, woods and fields' are actually a brilliant composition that models that of the lower class and upper class (Holan, 2010).

The poem is a kind of interior monologue, spoken by the author inside himself while standing on the bank of the river and enjoying marvellous beauties of nature. These are the impressions which would have their influence on William Wordsworth throughout all of his life. Majestic landscape, the pleasant murmur and the beauty of the river Wye, majestic cliffs striving for blue sky, small house with green garden and orchard tufts with green unripe fruits, pastoral farms all dropped in green, the smoke rising from the trees... All this was present in William Wordsworth's mind as to a blind man's eye:

'These beauteous forms,  
Through a long absence, have not been to me  
As is a landscape to a blind man's eye' (Perkins, 1967:210).

Each time remembering Tintern Abbey the poet felt happiness, sweet joy and calmness in his soul. Five years had passed since his previous visit; many things had changed during this time: the mental and psychological state of the poet was absolutely different. The first travel to the ruins of Tintern Abbey William Wordsworth made in solitude; in contrast, the second visit was with his beloved sister Dorothy. From the time of the first visit the poet had split with his mistress and illegitimate daughter in France. As regards the political situation, the tensions between England and France had worsened and England was on the edge of declaring a war. At the same time, the river Wye has remained the same... If comparing the two visits, during the first one William Wordsworth was mostly impressed by the external beauties of nature (landscapes, sights and sounds). In comparison, upon the second visit, the poet is less sensuous and impressionable. Now, he pays more attention to the deep inner feelings which primarily consist of sufferings and sorrow:

For I have learned  
To look on nature, not as in the hour  
Of thoughtless youth; but hearing oftentimes  
The still, sad music of humanity,  
Nor harsh nor grating, though of ample power  
To chasten and subdue (Perkins, 1967:210).

However, the scenes seen five years ago are very fresh in his memory and they bring spiritual ecstasy for William Wordsworth:

The picture of the mind revives again:  
While here I stand, not only with the sense  
Of present pleasure, but with pleasing thoughts  
That in this moment there is life and food  
For future years (Perkins, 1967:210).

This state makes the poet feeling himself free from all the troubles of everyday life; he actually falls in a trans-like state. It is important to add that William Wordsworth says that even if he did not experience all these wonderful feelings towards this paradise-like place, he would still be happy and in good mood, because together with him is his dear sister who is his best friend and who became the most important person in William Wordsworth personality's formation process. Thinking about her, the poet asks the moon to shine upon Dorothy, the wind to blow against her. He also adds that in case he is dead or simply cannot be together with her during hard period of life, she can always remember her brother's love to nature.

Concerning the poem's connection with the concept of travel, 'Tintern Abbey' was immediately considered to be an example of poem belonging to the genre of literature written on tour, the so-called tourist poem. The ruins of the abbey were the central place for visit while making British tour during the period of 1790s. The valley of the river Wye was a historical border between Wales and England. Thousands of tourists were attracted by the quiet beauty of this place.

'Tintern Abbey' is written in a very simple language, generally used by people; the poem is written in blank verse. William Wordsworth did not have for an object creating a work which would be very sophisticated and ostensible. His primary aim was to speak honestly with his readers, to express his thoughts and feelings sincerely, from his heart.

'Tintern Abbey' is quite unlike other William Wordsworth's poems included in 'Lyrical Ballads'. The poem speaks on the role of nature in the periods of childhood and adulthood, the value of memory and the relationship of past, present, and future.

To conclude, if summarizing all the mentioned above, the poem 'Tintern Abbey' is one of the brightest examples of poems closely connected with the theme of travel in poetry of William Wordsworth. The poem is generally about time: how the changes take place over time, how these changes influence people and nature. In the poem, the author fixed impressions of the moment, spots of time. It is some kind of making comparison of what a person used to be before and the person you have become. It also indicates William Wordsworth's several stages in his progressive interest in nature.

## **2.2 Travel in Samuel Taylor Coleridge's poetry**

One of the earliest representatives of the British Romantic movement is Samuel Taylor Coleridge. Coleridge's poetry emphasizes the themes of nature, the presence of God in it, the sources of joy and inspiration. By travelling around the world the poet gained many experiences and impressions which have significantly influenced his poetry.

### **2.2.1 Samuel Taylor Coleridge's travels**

Samuel Coleridge was born in Ottery St. Mary, Devonshire, England. It was the place where the poet spent the main part of his childhood. Concerning Samuel Coleridge as a traveller, his travels started in an early age. In 1781 the poet was sent to Christ's Hospital in London. Later the poet continued his life and studies in Cambridge. Samuel Coleridge was a person who spent some part of his life abroad, getting acquainted with foreign countries and their culture. He visited many prominent European cities. Samuel Coleridge formed a very close and sincere friendship with William Wordsworth and his sister Dorothy. This friendship became one of the most prolific creative relationships in the history of the English literature in general. William Wordsworth definitely had a big influence on Samuel Coleridge's life in general and particularly the period of life when he was in process of formatting himself as a poet. Samuel Coleridge's first works were written in quite a conventional and celebratory way; in contrast, under William Wordsworth's influence, Samuel Coleridge decided to change his style and started writing in a more natural style, using everyday language and introducing in his works new ways of looking at and perceiving nature. The main literary result of the two poets' friendship, as it has been previously mentioned, became the publication of 'Lyrical Ballads' which started with Samuel Coleridge's 'The Rime of the Ancient Mariner' and ended with William Wordsworth's legendary poem 'Tintern Abbey'. Coming back to travels, in 1798 Samuel Coleridge visited Germany, together with William and Dorothy Wordsworth. Germany became the country where the poet mastered his knowledge of the German language, became interested in the works of Immanuel Kant and Jakob Boehme, studied philosophy at Gottingen University and started translating. The main 'result' of Samuel Coleridge's stay in Germany became his translation of Friedrich Schiller's play 'Wallenstein'. Germany was also the country where the poet went on a walking tour through the Hartz

Mountains and under the influence of seen magnificent landscapes created the poem 'Lines on Ascending the Brocken'. During his stay in Germany, Samuel Coleridge also created one of his greatest poems 'The Rime of the Ancient Mariner' (see Appendix 1, Figure 2.5). Concerning the main source of Coleridge's inspiration for creating the poem, there exist two versions. One part of the scholars claims that the poet was inspired by Captain James Cook's voyages. The other part states that the poem was inspired by dream of one of Samuel Coleridge's friends. Finally, the main part of the scholars insists on the point that the poet created the poem in a semi-conscious state, in opium addiction; the poem, similarly to 'Kubla Khan' is the result of Samuel Coleridge's dream vision. Thus, 'The Rime of the Ancient Mariner' is the result of the poet's travels of mind. The poem is closely connected with the concept of travel: it is a kind of a nightmare sea voyage. 'It is a combination of metaphysical elements (for example "Death and Life-in-death who are playing dice on a ghost ship"), supernatural elements (for example the Watersnake), and elements of the real world' (Online 4). The poem relates the adventures experienced by a mariner. Caught in a storm, his boat crossed the equator and reached Antarctica. The literary work is also a bright example of the poet's admiration of nature. Here Coleridge contrasts powerful and omnipotent nature with a human being, who is actually nothing in comparison with nature. In the main part of the poem the author places the protagonist character, Ancient Mariner, out in the open ocean, demonstrating his smallness and weakness in comparison with the ocean. In addition, one of the most famous Coleridge's works presenting his attitude to nature is the poem 'To Nature':

It may indeed be phantasy, when I  
Essay to draw from all created things  
Deep, heartfelt, inward joy that closely clings;  
And trace in leaves and flowers that round me lie  
Lessons of love and earnest piety (Bloom, 2004:193).

The next destination of Samuel Coleridge's journey became Malta. It is worth mentioning that throughout almost all of his life the poet suffered from neuralgic and rheumatic pains. Trying to ease these pains, he used opium which was prescribed by physicians with no restrictions. As a result, he became opium addicted. Seeking for warmer climes and hoping to improve his poor health, Samuel Coleridge moved to Malta. Before leaving England, the poet wrote in his journal the following lines: 'O dear God! Give me strength of soul to make one thorough Trial- if I land at Malta, spite of all horrors to go through one month of unstimulated nature...' (Online 5). While living there, he worked as a secretary to the governor of the island. In general, the time spent in Malta for Samuel Coleridge was a period of personal reappraisal. Later, when the poet lost his job, he decided to

continue his trip by travelling through Sicily, Naples and Rome. While living in Italy, Samuel Coleridge was warned several times by authoritative people that Napoleon has been deeply offended and insulted by some of the poet's articles published in the 'Morning Post'. Thus, he became a marked man. As a result, Samuel Coleridge actually had no choice except for leaving Italy and returning to his motherland. His physical state, upon returning to England, has seriously worried his friends and close people. The poet did not manage to get rid of opium addiction; on the contrary, opium began to take over his life. As a result, Samuel Coleridge got divorced with his wife, quarreled with one of the closest friends, William Wordsworth, restrained from communication with the most part of close people. Finally, the poet moved in with Dr. Gilman who managed to take care of Samuel Coleridge for the next eighteen years. Thus, the poet died in London, almost in total loneliness. After his death, one of the most prominent figures of the time, Charles Lamb wrote that 'It seemed to me that he long had been on the confines of the next world- that he had a hunger for eternity' (Liukkonen, 2008).

To conclude, travelling had a big influence on Samuel Coleridge's literary works; it was one of the strongest inspirations for the poet and also one of the strongest arguments against intellectual stagnation. He used travel as narrative elements; it can be seen in the most part of his poems; for example:

Keep moving! Steam, or Gas, or Stage,  
Hold, cabin, steerage, hencoop's cage-  
Tour, Journey, Voyage, Lounge, Ride, Walk,  
Skim, Sketch, Excursion, Travel-talk-  
For move you must! (Thompson, 2007:39).

The important point to be paid attention to is that due to Samuel Coleridge's opium addiction, the theme of travel in his life can be divided into two main streams: travels in fact and travels of mind. A great part of his literary works was created in a trans-like state and under the influence of his visions and dreams.

### **2.2.2 The analysis of the poem 'Kubla Khan'**

One of the most significant and enduring poems written by Samuel Taylor Coleridge is 'Kubla Khan' (1816). This poem is standing in one line together with such greatly acclaimed poet's literary works as 'The Rime of the Ancient Mariner' and 'Christabel'. Concerning the concept of travel, the poem is closely connected with foreign country, its traditions, nature and culture.

Firstly, it is worth speaking about the story of the poem's composition. The author himself stated that the poem 'Kubla Khan' came to him in one of his opium dreams. Surely, the vision had its background. In autumn of 1797 the poet lived in the South West of England. While living there, he spent a great part of his time walking around the Quantock Hills, together with William Wordsworth and his sister. On one of his returns home, Coleridge became ill and decided to stay for some short time at Ash Farm which was located a Culbone Church. There he was given opium with the purpose of checking dysentery. In his opium dream the poet saw the lines of 'Kubla Khan'. In addition, Coleridge stated that the dream was inspired by reading Samuel Purchas's 'Pilgrimage'. Thus, the poet created the poem, consisting of five hundred lines, in a semi-conscious state. The poem 'Kubla Khan' is the result of Coleridge's travels of mind; it is a dream vision.

The poem is a bright example of the Romantic poetry. The ideas, images and motifs raised and explored in 'Kubla Khan' are typical for the poetry of Romantic period. The power of creation is one of the principal concerns of 'Kubla Khan'. The poem can be actually regarded as a lyrical representation of landscape. 'Kubla Khan' is praised for its vivid language and magnificent descriptions of places and sights. The language is so expressive that the reader can easily envision the place and feel himself/ herself being there, witnessing the poem's move. Usually it is very difficult to single out one specific and the most important message of 'Kubla Khan'; in general, the poem has to be felt, not understood.

'Kubla Khan' starts with a vivid description of a land and the palace (stately-pleasure dome) Kubla Khan is going to build. Kubla Khan is a Mongolian ruler. The palace he is dreaming of would be a place of relaxation and leisure, where people would forget about their responsibilities, cares, troubles and everyday issues. The land, surrounding the palace is picturesque, full of gardens, forests, majestic rivers. The nature is wild and untamed:

And there were gardens bright with sinuous rills  
Where blossom'd many an incense-bearing tree;  
And here were forests ancient as the hills,  
Enfolding sunny spots of greenery (Perkins, 1967:431).

The second stanza of the poem includes the description of a savage place which Coleridge saw in his vision:

But O, that deep romantic chasm which slanted  
Down the green hill athwart a cedarn cover!  
A savage place! As holy and enchanted  
As e'er beneath a waning moon was haunted  
By woman wailing for her demon-lover! (Perkins, 1967:431).

Kubla Khan himself appears only at the end of the stanza; it is also his last appearance in the poem. It is worth mentioning that the second stanza contains several exclamation points which definitely change the tone of the poem.

As regards the third stanza of 'Kubla Khan', it is the shortest one. In spite of being the shortest, it is generally considered to be the readers' favorite one. Here the author finally gives the readers possibility to 'see' the pleasure-dome built by Kubla Khan:

'It was a miracle of rare device,  
A sunny pleasure-dome with caves of ice!' (Perkins, 1967:431).

At the beginning of the poem, the underground sea was described as sunless. In contrast, when Kubla Khan has built the palace, it was described as sunny. By this Samuel Coleridge emphasizes once again the miracle of the palace which was even lit up by sun rays in spite of the fact that it was located next to a sunless sea.

The final stanza of the poem is the place where Samuel Coleridge informs the reader about the fact that all that has been written above, in the first three stanzas of 'Kubla Khan' is the result of the poet's vision. Thus, the vision presented above, is the author's one, not Kubla Khan's. Samuel Coleridge also has a wish to build the pleasure-dome; however, he is sure that it would be impossible to do it in that type of society where he lived. Most probably, people would consider Samuel Coleridge to be a madman and who is to be feared and kept off:

I would build that dome in air,  
That sunny dome! Those caves of ice!  
And all who heard should see them there,  
And all should cry, Beware! Beware!  
His flashing eyes, his floating hair!  
Weave a circle round him thrice,  
And close your eyes with holy dread,  
For he on honey-dew hath fed,  
And drunk the milk of Paradise (Perkins, 1967:431).

To conclude, it is worth mentioning that in general, the poem 'Kubla Khan' is widely considered to be technically complex, reflecting Samuel Coleridge's poetic and creative philosophies. All in all, this particular literary masterpiece, which is still widely read in our days, is about how natural world and a person's imagination are parts of a reality which is much deeper and more alive in comparison with everyday reality. The analysis of the poem proved its close connection with the concept of travel, foreign countries, culture and nature.

### **3. TRAVELS OF ROMANTICISTS OF THE SECOND GENERATION**

The main representatives of Romanticists of the second generation are George Gordon Byron, Percy Bysshe Shelley and John Keats. The second generation poets were strongly influenced by their predecessors. However, there was a significant difference among them. In contrast with the first generation's representatives, these poets were much more passionate, emotional and courageous. They included exotic, supernatural motifs in their works. They were active fighters against social injustice; they did not accept the existing real world and tried to escape it by all possible means: by revolutionary ideas, by trying to change it, by travelling, by using drugs, etc. The poets created their own world and lived in it, hoping that one day their vision of an ideal world become really existing. Similarly to William Wordsworth and Samuel Coleridge, the poets of the second generation also spent much of their time travelling around Britain and other European countries. Surely, travelling in their life significantly influenced their poetry.

#### **3.1 Travel in George Gordon Byron's poetry**

George Gordon Byron was one of the leading poets of the English literature of Romanticism. The poet spent much time for travel. Since nature was one of the strongest inspirations for George Byron, travelling gave the poet possibility to become closer to nature, to get acquainted with it and appreciate its beauty. Nature descriptions found in Byron's poems are very realistic; he directly described what he saw, using the method of topographic exactness. In contrast with William Wordsworth and Samuel Coleridge, Byron never mingled nature with his personality. The following lines of the poem 'Childe Harold's Pilgrimage' precisely convey the role of nature in the poet's life:

There is pleasure in the pathless woods,  
There is rapture on the lonely shore,  
There is society, where none intrude,  
By the deep sea, and music in its roar,  
I love not man the less, but Nature more (Byron, 1956:266).

George Byron had a great experience of being a traveller, he saw many foreign countries, got acquainted with many foreign cultures, and his poetry reflects natural imagery from the Grecian landscape to the Turkish seas.

### 3.1.1 George Gordon Byron's travels

George Byron was born in London. His mother was coming from aristocratic Scottish family and the formative years of his life were spent at Newstead Abbey, Aberdeen (Scotland). 'Scottish scenery and Scottish Calvinism both left their mark on his character' (Ousby, 199:140). Throughout all of his life, the poet was proud of his Scottish roots and frequently referred back to them in his literary works, for example, in 'Hours of Idleness':

England! thy beauties are tame and domestic,  
To one who has rovd on the mountains afar  
Oh! for the crags that are wild and majestic  
The deep frowning glories of dark Loch na Garr (Byron, 1930:18).

After having inherited the title of sixth Lord Byron, he could afford to continue his studies in Cambridge. While travelling around Britain, Byron became impressed by its specific beauty of nature and dissimilarity with other European countries. The brightest reflection of Byron's love for British nature lies in the following lines of the poem 'I Would I Were a Careless Child':

I would I were a careless child,  
Still dwelling in my Highland cave,  
Or roaming through the dusky wild,  
Or bounding o'er the dark blue wave;  
The cumbrous pomp of Saxon pride,  
Accords not with the freeborn soul,  
Which loves the mountain's craggy side,  
And seeks the rocks where billows roll. [...]  
Place me among the rocks I love,  
Which sound to Ocean's wildest roar;  
A ask but this- again to rove  
Through scenes my youth hath known before (Brewer, 1994:36).

In this poem George Byron refers to the time when he was young, careless and free. The author uses vivid descriptions of his favourite natural objects, mountains, rocks and water. It is worth adding that concerning water, Byron preferred water which is not still but turbulent. This preference is definitely connected with the character and activities of the poet: he was a very active and energetic person who was on constant move and action throughout all of his life. Byron describes the highland cave, the dusky wild, the dark blue wave, the mountain's

craggy side, etc. and demonstrates his feelings about these natural objects. All this symbolizes his childhood, youth. Now, when Byron is older, he perceives these natural objects even more passionately, because he has lived for a long period ‘together’ with them. The poem raises the theme of aging. The poet feels sorrow about the fact that he has only few years left, and these years he will spend in loneliness and absence of love.

In 1809, together with his good friend John Hobbhouse, the poet embarked on the traditional aristocratic Grand Tour around the Mediterranean. Byron was coming from aristocratic family, so he could afford such a costly adventure and entertainment. As George Byron was an extraordinary person, the choice of the itinerary was also quite untraditional. Usually the Grand Tourists chose France, Italy, Germany. However, because of Napoleonic wars, the poet decided to go to Portugal, Spain, Albania, Greece and Turkey. The period of the Grand Tour was the time when the first two cantos of the legendary poem ‘Childe Harold’s Pilgrimage’ were created. The poem will be analysed further.

After return from the Grand Tour the poet spent some short time in mother country. While travelling around Britain, George Byron became impressed by its specific beauty and dissimilarity with other European countries.

Later, in 1816, following his separation with wife which had caused a scandal in English society, and the rumours about the fact that the poet’s debts were accumulating and he had intimate relationships with his half-sister, George Byron left England, never to return. The first place of Byron’s settlement was Switzerland, Geneva; in Switzerland he also met Percy Bysshe Shelley and his wife Mary. A genuine friendship flourished between the two poets, and they became very close friends. The three stayed in a villa rented by George Byron. They liked to pass their free time by boating on Lake Lemman or talking at the villa Diodatti (see Appendix 1, Figure 3.1). Under the impressions from one of the boat trips to the head of the Lake George Byron composed the poem ‘The Prisoner of Chillon’ and finished the third canto of ‘Childe Harold’s Pilgrimage’. After having visited the Chillon castle George Byron became impressed by the atmosphere prevailing there and by the story of its prisoner (see Appendix 1, Figure 3.2). ‘The Prisoner of Chillon’ tells about the imprisonment of a monk Francois Bonivard. The poem contains the description of the Chillon castle, which is situated on the shore of Lake Lemman:

There are seven pillars of Gothic mould,  
In Chillon’s dungeons deep and old,  
There are seven columns, massy and grey,  
Dim with a dull imprison’d ray,  
A sunbeam which hath lost its way,  
And through the crevice and the cleft  
Of the thick wall is fallen and left;

Creeping o'er the floor so damp,  
Like a marsh' meteor lamp:  
And in each pillar there is a ring,  
And in each ring there is a chain (Byron, G. 1837:121).

The poem's content is very typical of Byron's style: the main character, experiencing a hard period of his life, strongly, bravely and courageously bears great sufferings. He is close to nature, he admires it; nature is a kind of solace and support for him:

A light broke in upon my brain,-  
It was the carol of a bird;  
It ceased, and then it came again,  
The sweetest song ear ever heard,  
And mine was thankful till my eyes  
Ran over with the glad surprise,  
And they that moment could not see  
I was the mate of misery (Byron, 1837:120).

I saw them- and they were the same,  
They were not changed like me in frame;  
I saw their thousand years of snow  
On high- their wide long lake below,  
And the blue Rhone in fullest flow;  
I heard the torrents leap and gush  
O'er channell'd rock and broken bush;  
I saw the white-wall'd distant town,  
And whiter sails go skimming down (Byron, 1837: 121).

The poem 'The Prisoner of Chillon' is one of the brightest representations of Byron's experiences and knowledge (historical and geographical) gained during his travels.

Later Byron, again together with his friend John Hobbhouse continued his travels and decided to leave for Italy where the poet spent two years of his life. He lived in different Italian cities, engaging in a series of affairs and composing large portions of his satire masterpiece 'Don Juan' as well as other poems. 'Don Juan' is based on Spanish tale about a young man who had intimate relationships with countless women. The poem is closely connected with the concept of travel due to the fact that the poem includes much information on Byron's own experiences and his travels. Although Don Juan is of Spanish origin and starts his travel from Spain, readers see the bright parallels between his journey and Byron's Grand Tour. While travelling, Byron became a witness of an accident and saved life of a young Turkish girl. She was convicted in sexual misconduct. Most probably, it became inspiration for the part of the poem where Don Juan saved a little girl during the Russian siege of Ismail. In addition, in the poem 'Don Juan' Byron also included information on his Scottish roots:

But I am half a Scot by birth, and bred

A whole one, and my heart flies to my head,-  
As' Auld Lang Syne' brings Scotland one and all,  
Scotch plaids, Scotch snoods, the blue hills and the clear streams,  
The Dee, the Don, Balgounie Brig's black wall,  
All my boyhood feelings, all my gentler dreams  
Of what I then dreamt, clothed in their pall,  
Like Banquo's offspring (Byron, 1837:251).

Coming back to Byron's travels in Italy, Rome was the place where the poet was riding over the ruins and was gathering new impressions and ideas for the last, the fourth canto of 'Childe Harold's Pilgrimage'.

Later the poet settled in Venice, in the house of one Italian baker; the baker was married to a beautiful woman Teresa, Countess Guiccioli. George Byron fell in love with her and she followed her beloved to Venice. The poet's good friend, Shelley rented several houses for George Byron and Teresa's family. Teresa's father and brother were exiled for the participation in one of social uprisings. It is important that during his stay in Italy, George Byron strongly supported the radicals and one of the revolutionary organizations; the organization struggled to get rid of Austrian rule. As a result, the secret police of Austria started following George Byron and his political activities. While living in Pisa and Ravenna, the poet became deeply interested in drama and wrote 'The Two Foscari', 'Sardanapalus', 'Cain', and the unfinished 'Heaven and Earth'. Later, after a long creative period, George Byron had come to feel that for him in that time action was more important than poetry. And, in 1823, the poet sailed to Greece with the purpose of joining a group of insurgents who were fighting for independence from the Turks. He was full of encouragement to aid the Greeks who had risen against their Ottoman overlords. Unfortunately, before he saw any serious military action, after being soaked in the rain, the poet contracted a fever from which he died in 1824, in Messolonghi, Greece, far away from his native country. When the news about the poet's death reached England, a fifteen-year-old boy, Alfred Tennyson, went into the woods near his home and wrote on a rock, 'Byron is dead'. On that day, he later said, 'the whole world seemed to be darkened for me' (Perkins, 1967:782).

To conclude, the years spent by Byron in self-exile, particularly in Italy, was one of the most saturated and productive (politically and literary) periods of his life. Italy provided the poet with new poetic identity: he became a talented person, who is misunderstood and not accepted in his motherland and who found inspiration, success, understanding and the possibility of self-expressing abroad, in the country which is absolutely different and unlike England (culturally and politically). He was actually forced to consciously negate his national identity and become 'other'. The factual condition of 'otherness' means a person's lack of full

understanding of his native culture. Byron deeply studied Stael's work 'De L'Allemagne' (1810), particularly the part where the author speaks on the question of philosophical re-consideration of national boundaries and became strongly influenced by it. The main idea was that a person needs to reject his/her national identity of his birth, with the purpose of acquiring 'une partie de la pensee', more close to his spirit, soul, mind and profession. That is what George Byron did during the period of self-exile and as a result he became a hybrid in terms of cultural and literary identity. The poet later said that he actually 'had acquired nothing from his travels except a learning of two languages and a habit of chewing tobacco' (Online 6). However, if looking at the results of his literary activities, it becomes obvious that George Byron was not entirely truthful. All the literary works which were created under the influence of countries, towns, landscapes and cultures seen by the poet, have become an immortal literary heritage which brings enjoyment for the readers all over the world.

### **3.1.2 The analysis of the poem 'Childe Harold's Pilgrimage'**

As regards George Byron and his literary activities, one of his most legendary and world-wide known poems is 'Childe Harold's Pilgrimage'. The poet has introduced a new type of literary hero- the so called Byronic hero. This concept includes a melancholic young man, who is defiant and who is constantly pondering on some unforgivable, mysterious and in some way tragic event in his past life. Childe Harold became the first bright example of the Byronic hero.

The first two cantos of the epic poem 'Childe Harold's Pilgrimage' were published in 1812, creating a sensation in the English society. It was the period when celebrity came to George Byron. He later said: 'I awoke one morning and found myself famous' (Online 7). It is believed that the character of the main hero is the prototype of the poet himself. It is the main reason why the poem had such an extraordinary success. Just like George Byron, Harold, a young English nobleman, had exiled himself from his native land and made the Grand Tour. Concerning the route, he visited and travelled through Portugal, Spain, Greece, Albania, Belgium, Switzerland and Italy. He was sated with pleasures and wanted to escape the luscious world where he was spending the most part of his time in debauchery and drunkenness. The main goal of the departure was to find the truth about the world, or, at least, about himself as a personality, to find happiness and give some meaning to his life. The poem is the mixture of crime, pride, exotic, apathy and secret woe. It is worth adding that by the term 'childe' in medieval times called young people who were training and pretending to become a knight. Surely, the presence of the word 'childe' in the title of the poem is not

motiveless. Straight away, it shows the reader one of the main directions of the poem: the theme of initiation is one of the basic ones and the readers can follow George Byron' spiritual and intellectual initiation into reality and real world and active attempts to cope and co-exist with it.

The poem 'Childe Harold's Pilgrimage' is composed in Spenserian stanza which was especially common to travel literature of that time.

As regards the first two cantos of the poem, here the reader firstly meets Childe Harold, a young noble man who is deeply dissatisfied with his life, equally social and private. Led by strong desire to change his life, he decides to leave England and go abroad to find peace of mind. Byron made the first part of the poem very colourful and panoramic. The author constantly adds informative footnotes about the places and people the main hero of the poem visits and meets. This mode makes the reader feeling himself / herself as if travelling together with Childe Harold and participating in the tour. The text is full of striking descriptions of nature and physical locations. Nature described is contrasted with the political situation of the time.

Poor, paltry slaves! Yet born 'midst noblest scenes-  
Why, Nature, waste thy wonders on such men?  
Lo! Cintra's glorious Eden intervenes  
In variegated maze of mount and glen.  
Ah, me! What hand can pencil guide, or pen,  
To follow half on which the eye dilates  
Through views more dazzling unto mortal ken  
Than those whereof such things the bard relates,  
Who to the awe-struck world unlock'd Elysium's gates? (Byron, 1956:56).

The author constantly emphasizes readers' attention to Childe Harold's closeness to the nature:

To sit on rocks, to muse o'er flock and fell,  
To slowly trace the forest's shady scene,  
Where things that own not man's dominion dwell,  
And mortal foot hath ne'er, or rarely been;  
To climb the trackless mountain all unseen,  
With the wild flock that never needs a fold;  
Alone o'er steeps and foaming falls to lean;  
This is not solitude; 'tis but to hold  
Converse with Nature's charms, and views her stores unroll'd (Byron, 1956:95).

The author is also interested in foreign culture and the way people live there, their thoughts, opinions and attitudes. Childe Harold visits Portugal, where he praises its beauty and recollects the country's prominent history. Then the main hero of the poem moves to Spain where he also recollects the country's rich history, unnecessary struggles with other

countries. He also calls upon letting the inhabitants of the island live in peace and happiness. Childe Harold is sincerely amazed by the fact that Spaniards religiously worship God in churches each Sunday morning and in the afternoon they watch and admire bullfighting. He actually cannot understand this contradiction which is unlike England:

The Sabbath comes, a day of blessed rest;  
What hallows it upon this Christian shore?  
Lo! It is sacred to a solemn feast:  
Hark! Heard you not the forest-monarch's roar?  
Crashing the lance, he snuffs the spouting gore  
Of man and steed, o'erthrown beneath his horn;  
The throng's Arena shakes with shouts for more;  
Yells the mad crows o'er entrails freshly torn,  
Nor shrinks the female eye, nor ev'n affects to morn (Byron, 1956:72).

In the second canto of the poem Childe Harold leaves for Greece. During his travel in that country, the main character admires the enthusiastic and obstinate spirit of its inhabitants who continue to enjoy life even in the era of the great bondage. Childe Harold also remembers the most prominent people of Greek history such as Sappho, Penelope, Calypso, etc. The second canto ends with Childe Harold's travel to Albania. The main character found a peculiar charm in Albanian culture, traditions, nature and inhabitants. He was impressed by its uncommonness and unusualness. George Byron, upon his return from Albania stated that he was surprised by resemblance between the Albanians and the Highlanders of Scotland; they were very much alike in their clothes, figure and manners of living. The poet also found resemblance between Scottish and Albanian nature. The mountains of Albania seemed to him being Caledonian, but with a milder climate. As a result, Byron expressed his impressions in the fourth canto of 'Childe Harold's Pilgrimage'.

In the third canto of the poem Byron stops speaking as Childe Harold and gains his own voice. Thus, Childe Harold disappears from the narrative. While the first two cantos focused on Spain, Portugal, Greece and Albania, the action of the third canto starts in Belgium, moves down the Rhine to Swiss Alps, Geneva, Lausanne, Ferney, etc. The places visited by Childe Harold are linked with great thinkers and prominent figures of the past, such as Rousseau, Napoleon, etc. In the third canto George Byron includes many important points, emotions and events from his previous and actual life: love, separation from his infant daughter, devotion to his half-sister Augusta, pathos, idealism, bitterness, despair, suffering, etc. All this makes this particular canto of prime importance and interest for the reader. The third canto contains much information on different places Childe Harold visits. The readers see Childe Harold staying in Belgium in Waterloo field where a year ago the decisive battle took place:

'And Harold stands upon this place of skulls,

The grave of France, the deadly Waterloo!’ (Byron, 1956:157).

Here Byron addresses France and asks its leaders if it was worth being at war, losing it and, as a result, losing the fame, glory and merit.

A great part of the third canto is devoted to the river Rhine:

But thou, exulting and abounding river!  
Making thy waves a blessing as they flow  
Through banks whose beauty would endure for ever,  
Could man but leave thy bright creation so,  
Nor its fair promise from the surface mow  
With the sharp scythe of conflict, - then to see  
Thy valley of sweet waters, were to know  
Earth paved like Heaven; and to seem such to me  
Even now what wants thy stream? –that it should Lethe be (Byron, 1956:167).

Later the readers follow Childe Harold moving around the Alps. The author admires the beauty of the nature seen and strives for solitude, so that nobody disturbs him and distracts from inner thoughts and enjoying the marvellous landscape.

Lake Lemane woos me with its crystal face,  
The mirror where the stars and mountains view  
The stillness of their aspect in each trace  
Its clear depth yields of their far height and hue:  
There is too much of man here, to look through  
With a fit mind the might which I behold;  
But soon in me shall Loneliness renew  
Thoughts hid, but not less cherished than of old,  
Ere mingling with the herd had penned me in their fold (Byron, 1956:175).

The poet also praises Swiss cities:

‘Lausanne! And Ferney! Ye have been the abodes  
Of names which unto you bequeathed a name’ (Byron, 1956:187).

As regards the final, fourth canto of the poem, here George Byron moves to Italy. In Italy he visits such famous cities as Venice and Rome. The last part of ‘Childe Harold’s Pilgrimage’ is considered to be its most beautiful part. The poet admires the country, its towns, culture, nature, and people living there. He is really fascinated by Italy. At the same time, Byron expresses sorrow upon the fact that glorious days of Italy have passed:

That page is now before me, and on mine  
His Country’s ruin added to the mass  
Of perished states he mourned in their decline,  
And I in desolation: all that was  
Of then destruction is; and now, alas!  
Rome-Rome imperial, bows her to the storm,

In the same dust and blackness, and we pass  
The skeleton of her Titanic form (Byron, 1956:221).

At the end of the poem George Byron admits that in spite of the fact that from travelling around Europe he gained many precious experiences and knowledge, his heart is still devoted to his motherland, England.

I've taught me other tongues, and in strange eyes  
Have made me not a stranger; to the mind  
Which is itself, no changes bring surprise;  
Nor is it harsh to make, nor hard to find  
A country with- ay, or without mankind;  
Yet I was born where men are proud to be-  
Not without cause; and should I leave behind  
The inviolate island of the sage and free,  
And seek me out a home by a remoter sea,  
Perhaps I lov'd it well: and should I lay  
My ashes in a soil which is not mine,  
My spirit shall resume it- if we may  
Unbodied choose a sanctuary (Byron, 1956:208).

To summarize, the poem 'Childe Harold's Pilgrimage' is a bright example of travel writing of the Romantic period. Firstly, George Byron has started and continued creating this masterpiece while being abroad, during the Grand Tour. The bright impressions received from foreign countries, nature, culture and style of life have inspired the poet to compose the poem. In addition, one of the very important points concerning the concept of travel is that throughout the narrative, the concept of pilgrimage is obvious. Childe Harold as if travels toward some sort of discovery and new life. The poem can be read and perceived from different points of view: a book from which a reader can find the information on foreign countries, a book where the concept of travel is expressed on a deeper level which is not so obvious (the travel of Childe Harold's soul and mind to better life), or a book where the author simply expresses his impressions and attitudes from his life abroad, during the Grand Tour and during the period spent in self-exile.

### **3.2 Travel in Percy Bysshe Shelley's poetry**

Percy Bysshe Shelley is one of the most flamboyant and notorious personalities of the English literature of Romanticism. He was a radical poet who spent most of his life in exile and constant travelling around Europe. Consequently, the poetry of Percy Shelley was strongly influenced by the concept of travel.

David Perkins stated that ‘In every generation a few persons nobly dream of transforming the world. Through persuasion, example, and leadership, they aspire to bring in at last the age of justice and truth’ (1967:951). From the very early age Percy Shelley became intrigued with these ideas. He dreamed about the society where people would be allowed to express their thoughts freely, where would be no social injustice and inequality. The poet deeply detested the aristocracy and monarchy. Philosophical and politically revolutionary ideas of William Godwin and Thomas Paine became the strongest inspiration for Percy Shelley’s passionate struggle for renovation of the world. It is interesting that while living in Geneva, after his signature in hotels, the poet would often write in Greek the phrase ‘democrat, great lover of mankind, and atheist’ (Online 8).

### **3.2.1 Percy Bysshe Shelley’s travels**

Percy Shelley was born at Field Place, near Horsham, Sussex, England. The poet spent quite a great part of time travelling around his motherland; however, the main part of his life was spent abroad, travelling around European countries. The first place where the poet went was Italy. He eloped there with the sixteen year old Mary Godwin and her stepsister Claire Clairmont. Actually, the main reasons of Shelley’s escape were his strongly held views and beliefs, and also the necessity to escape from money lenders. While in Italy, new interests and impulses flowed in upon the poet.

In the summer of 1816 the three settled in Switzerland where they met George Gordon Byron. They rented cottages near the lake and very soon the two genius poets became good friends and spent the most part of their free time together. Lord Byron also led quite a controversial life, which was predominantly filled with romantic entanglements and political activities. George Byron and Percy Shelley liked to go to boat trips around Lake Lemman. During these trips they discussed various intellectual topics, political, philosophical and religious themes of present interest. In addition, one of the ‘entertainments’ was telling each other ghost stories. Percy Shelley later confessed to his wife that he has established such close spiritual and intellectual links with Lord Byron that he even seemed the most inspired to write poetry while in Lord Byron’s company. During his stay in Switzerland Percy Shelley composed ones of his most famous poetical works: ‘Hymn to Intellectual Beauty’ and ‘Mont Blanc’. The poem ‘Mont Blanc’ was definitely the result of his strong impressions from the tour of Chamonix in the Alps. This poem mainly raises the question of historical inevitability and the relationships between the external world and nature and our inner spiritual world and mind. The following lines show Shelley’s description of Mont Blanc:

Far, far above, piercing the infinite sky,  
Mont Blanc appears- still, snowy, and serene-  
Its subject mountains their unearthly forms  
Pile around it, ice and rock; broad vales between  
Of frozen floods, unfathomable deeps,  
Blue as the overhanging heaven that spread  
And wind among the accumulated sleeps (Perkins, 1967:969).

For Percy Shelley Mont Blanc symbolizes nature's power and might. The poet admires the mountain; it gives him a stream of inspiration. However, at the same time he is a little bit terrified by Mont Blanc's coldness, inaccessibility and strength.

Throughout the poem Shelley opposes nature and its power to a human being and its place in the world:

The works and ways of man, their death and birth,  
And that of him and all that his may be;  
All things that move and breathe with toil and sound  
Are born and die; revolve, subside, and swell. (Perkins, 1967:969).

The poet enumerates all the natural elements and contrasts them with people who are born and soon they die, while nature and its might remains immortal.

'Hymn to Intellectual Beauty' was written under the influence of impressions received during one of the boat trips around Lake Lemman. Similarly to 'Mont Blanc', the poem raises the question of the power of nature and its connection with human life:

The awful shadow of some unseen Power  
Floats though unseen among us, - visiting  
This various world with as inconstant wing  
As summer winds that creep from flower to flower.-  
Like moonbeams that behind some piny mountain shower,  
It visits with inconstant glance  
Each human heart and countenance (Perkins, 1967:970).

Later Percy Shelley, together with his wife Mary Shelley, moved back to Italy. His health was quite in a poor state and it was necessary for him to seek warmer and drier climes. In Italy the couple was travelling for a long time around various Italian cities, including the most famous: Rome, Pisa and Naples. During this period of his life Percy Shelley continued his friendship with Lord Byron and also became friends with the British poet Leigh Hunt and his family. The time of Shelley's self-exile in Italy was a time of great upheaval and growing inequality in England. As regards one of the most famous poet's works, 'Prometheus Unbound', it was written exactly in Italy. Friendship with Lord Byron, the beauty of Italian nature, painting, sculpture and architecture of the classical world and the Renaissance: all this is reflected in this poem. David Perkins claims that 'his [Shelley's] personal joy in the Italian spring was caught up and transfigured in this drama of cosmic optimism' (1967:953). In 1815

Napoleonic Wars ended, and although Britain was the winner, it left a huge war debt; and it was the poor who were forced to pay the price. There was an accident that protesting workers were killed in the Peterloo Massacre. Although the poet was abroad at this time, this event inspired Percy Shelley to write 'The Mask of Anarchy'. Next work, considered to be the principal literary work of the poet, 'Ode to the West Wind', was written when the poet became a witness of a violent storm whilst walking in Florence. It contains a brilliant description of the storm, which is a subtext calling to revolution. The poem will be analysed further. Later Shelley's literary works, shorter lyrics, created during the years spent in exile, reflect the poet's feelings of dejection, loneliness and absolute fatigue. The reasons of these feelings were the tragedy of the death of two of his children, the complete failure of his political hopes, the public indifference to his poetry, chronic ill-health and relationship with Mary which was cooling rapidly. Totally depressed, bitter and emotionally exhausted from all these troubles, Percy Shelley composed his 'Stanzas Written in Dejection Near Naples', where he expressed his cry from the heart:

Alas! I have nor hope nor health,  
Nor peace within nor calm around,  
Nor that content surpassing wealth  
The sage in meditation found,  
And walked with inward glory crowned-  
Nor fame, nor power, nor love, no leisure.  
Others I see whom these surround-  
Smiling they live, and call life pleasure;  
To me that cup has been dealt in another measure (Perkins, 1967:979).

In addition, the poet suffered from disturbing nightmares and hallucinations. One of the visions was of an encounter with his own doppelganger on the terrace, who asked him 'How long do you mean to be content?' Another was of a naked child rising out of the sea and clapping its hands. The most terrifying vision was of the poet's good friends Jane and Edward Williams coming into his room one night, bloody and mangled, to tell him that the house was falling down. And when he rushed to his wife's room, he found himself strangling her. It was the time of Shelley's prolonged depression and of creation of his major works such as 'The Cenci', 'Epipsychidion', 'Adonias', 'Hellas', the unfinished 'Triumph of Life', the 'Defence of Poetry', etc.

The last place of Percy Shelley's life was the Bay of Lerici. The poet could not swim, and even though he had recently been involved in a boating accident in which he nearly got drowned, he and several friends decided to continue their boat trips. For this purpose a boat was ordered and built. George Byron named it 'Don Juan', but later Percy Shelley renamed it 'Ariel'. After one of the long trips of sailing out to visit different friends, a sudden afternoon

storm sunk the 'Ariel'. The poet died suddenly, shortly before his thirtieth birthday. Ironically, his last, unfinished poem was titled 'The Triumph of Life'. According to Kenneth Neil Cameron, after the drowning of Percy Shelley, George Byron wrote the following words: 'You were all brutally mistaken about Shelley, who was, without exception, the best and least selfish man I ever knew. I never knew one who was not a beast in comparison' (1974:87).

To summarize, basing on all the information mentioned above, it is clearly seen that concerning the theme of travel, the most part of his life Percy Shelley spent on move, far away from his motherland. Surely, various European countries, their inhabitants, culture, architecture, sculpture, incredible nature views, etc. have influenced the poet's soul and mind and inspired him to create such a great number of the world-known brilliant poetical works which are still read and of present interest even in our days. Similarly to the main part of the poets of the Age of Romanticism, Percy Shelley admired the beauty of nature and felt his close connection with its power. The poet believed in the existence of a divine, unifying spirit and referred to it in many of his poems. It is interesting that the poet presented this spirit in different roles: for example, in the poem 'Mont Blanc' it is Mont Blanc and the Arve River, in 'Hymn to Intellectual Beauty' it is the spirit of beauty, etc. Shelley strongly believed that all nature forces have immense influence on people, their lives, thoughts and emotions and that nature can help people in process of changing the world for the better. However, the poet does not forget about the other side of the power of nature: it also has the power of destruction, cruel, indiscriminate and sudden destruction. Visual imagery of Shelley's poems is very strong. The poet followed the method of topographical exactness; he precisely described what he saw. As a result, the readers travel together with the author, visiting the places described in his poetry.

In spite of the fact that Percy Shelley's travel had a positive influence on the poet's soul and inspired him to create so many literary works, the important point to be paid attention to is that Percy Shelley was actually compelled to live outside England. The prevalent circumstances forced him to escape financial and family problems which endlessly pursued him in England. Most probably, if the poet had choice, he would have spent his life filling it by many travels, but always coming back home, to his dear England because no place on the planet, no country, no city, no home can make a person as happy as motherland can...

### **3.2.2 The analysis of the poem 'Ode to the West Wind'**

One of Shelley's most famous and prominent poetical works created under the influence of life abroad, of foreign culture and nature, of bitter about his inability to come back to the

motherland and be present at all the important historical events taking place at that time, is definitely 'Ode to the West Wind'.

'Ode to the West Wind' is an example of Romantic poem. Shelley wrote this poem during his stay in Italy, Florence. It is known that the poet was inspired by the strong west wind seen while walking one autumn day in the wood that skirts the Arno. The season also brings with itself an important meaning: autumn is the time when everything changes in nature. However, these changes take place not only in the external environment; they also influence the internal world. It is also important that in spite of the fact that the poem 'Ode to the West Wind' is a bright example of Romantic poem, where nature is one of the central elements, the view of nature is a bit different in this particular poem: 'The thematic implication is significant: whereas the older generation of Romantic poets viewed nature as a source of truth and authentic experience, the younger generation largely viewed nature as a source of beauty and aesthetic experience' (Online 9).

'Ode to the West Wind' is not only about nature powers and beauties. The poem definitely refers to the poet's strong desire of spreading his reformist ideas. Shelley calls for the aid of the wind to spread his written expressions of political and aesthetic views across the world. Percy Shelley did not accept the monarchy and strongly believed in democracy and equal rights of all individuals. The poet addresses the wind, he personifies it. The wind is perceived simultaneously as a destroyer and as a preserver. Percy Shelley considers that the wind destroys only with purpose of creating something new and fresh, better than old. During the time of creation of the poem the situation in England was very difficult. The working class was on the edge of uprising against economic problems they were facing, including extremely high prices for food. The poet hoped the poem he wrote had the power of inspiring, influencing and motivating the people who read or hear it. Being unable to directly participate and help those who are suffering in England, Percy Shelley tried to do as much as he could while staying in Italy.

The poem is divided into five stanzas. In the first stanza Shelley addresses the wind as a human being and speaks about the wind's everyday and, particularly, autumn 'activities'. It is worth paying attention to the colours of the leaves described. In general, they are yellow, black, pale and red. At first sight, these colours simply indicate factual colours of the leaves. However, it may also have a deeper meaning: symbolizing and presenting different cultures, which became humanity's dying masses. These colours include Asian, African, Caucasian, and Native American. In the conclusion of the first stanza Percy Shelley presents the wind as a destroyer and preserver. Actually, without the process of destroying the process of creating something new and continue living would be impossible. In the final line of the first stanza

there is a phrase 'Oh hear!' which will be repeated in the following stanzas. As the wind cannot be seen, it is an invisible mystical power, people can only hear it. Thus, the author calls the reader upon hearing the wind.

Concerning the second stanza of 'Ode to the West Wind', here Percy Shelley describes the powerful effects and influence of the wind in the sky. He removes the clouds from the sky, like he removes decaying leaves from earth:

Thou on whose stream, mid the steep sky's commotion,  
Loose clouds like earth's decaying leaves are shed,  
Shook from the tangled boughs of heaven and ocean,  
Angels of rain and lightning! There are spread  
On the blue surface of thine airy surge,  
Like the bright hair uplifted from the head  
Of some fierce Maenad, even from the dim verge  
Of the horizon to the zenith's height,  
The locks of the approaching storm (Perkins, 1967:1027).

In the second stanza the wind also becomes compared with the funeral song sung at the death of a year: '

In the third stanza of the poem, the author describes the influence of the wind and its relations with the Mediterranean Sea. The sea is compared with a vast sleepy snake, which saw old palaces and towers that collapsed into the sea in the result of an earthquake. The tranquil, smooth and constantly sleeping sea is full of moss, foliage and flowers; there is a real underwater garden in it. When the west wind is coming, the vegetation of the sea trembles in fear and annihilates itself, the palaces and towers are also quivering. Even the powerful Atlantic Ocean's surface gets divided into chasms so that the west wind has free way:

For whose path the Atlantic's level powers  
Cleave themselves into chasms, while far below  
The sea-blooms and the oozy woods which wear  
The sapless foliage of the ocean, know  
Thy voice, and suddenly grow gray with fear,  
And tremble and despoil themselves: O hear! (Perkins, 1967:1027).

Thus, the readers see that the wind's powers are omnipresent and even such nature giants as sea and ocean worship the wind.

In the fourth stanza of the poem 'Ode to the West Wind', Shelley refers back to the imageries of the first three stanzas and says that if he was a dead leaf, a cloud, or a wave, he would be able to experience and feel the power and strength of uncontrollable west wind. The poet would be happy to accompany the wind and travel together with him. Shelley also refers to his childhood, thinking that during that time, when he was a little boy, he had enough of energy, power and strength and most probably, he was able even to out speed the wind.

However, now, when the poet is weakened by the life full of troubles, crises, worries, and burdens, he is no longer as irresistible, proud and impetuous as he used to be before. It is difficult for him to admit this fact; the poet is actually blushing when telling this to the wind. However, he has the courage to ask the wind to help him and take out of this decadent state:

‘O! lift me as a wave, a leaf, a cloud!

I fall upon the thorns of life! I bleed!’ (Perkins, 1967:1027).

Finally, the fifth stanza, in comparison with the fourth stanza, can be called a prayer. Here the poet asks the wind to turn him into a lyre, like he does with the forest. Shelley calls the wind for being his spirit, for letting becoming him. The author also asks the wind to scatter his words, thoughts and views on politics, philosophy, literature, etc. around the world and around the entire universe, as if they were ashes from a burning fire. In spite of the fact that the winter is coming, the poet is not pessimistic about it; he believes that spring is already on its way, together with fresh changes for the better:

And, by the incantation of this verse,  
Scatter, as from an unextinguish’d hearth  
Ashes and sparks, my words among mankind!  
Be through my lips to unawaken’d earth  
The trumpet of a prophecy! O Wind,  
If Winter comes, can Spring be far behind? (Perkins, 1967:1028).

To conclude, Shelley’s poem ‘Ode to the West Wind’ is closely connected with the concept of travel. Firstly, it was created during the period of the poet’s stay in Italy, in self-exile. Secondly, the west wind, the main ‘character’ of the poem is a bright example of a traveller, who spends the most part of his life in travelling around the world, having no boundaries and barriers.

### **3.3 Travel in John Keats’s poetry**

John Keats was one of the most talented and greatest English lyric poets who presented the Age of Romanticism. He was admirer of nature and its beauty, and it was one of the primary sources of inspiration for his literary works and joy. John Keats was fascinated not only by natural elements, but also by the nature of human emotions and feelings. He claimed that ‘all of Creation is his playing-field’ (Online 10). The poet was looking at nature with the eyes of a delighted kid. All the natural phenomena, such as the rise of the sun, the move of the clouds, etc. were a mystery for him; he was charmed by all what he saw. It is important to mention that John Keats’s perception and attitude to nature was quite unlike other poets of the Age of Romanticism:

Keats's love for nature is purely sensuous and he loves the beautiful sights and scenes of nature for their own sake, while other romantics see in nature a deep meaning- ethical, moral or spiritual. For example, Wordsworth claims that nature is a moral guide and universal mentor. Coleridge adds strangeness to the beauty by giving it supernatural touch. Shelley, on the other hand, intellectualizes nature. Byron is interested in the vigorous aspects of nature and he uses nature for the purpose of satire (Online 11).

Thus, it is clearly seen that in general, during the Age of Romanticism, the attitude towards nature was quite complex; in contrast, John Keats's one was very simple. He has not strived to find or give some hidden meanings to nature; he just loved it as it is and admired its beauty.

Since Keats is a poet of nature, with the purpose of becoming closer to it, he spent a great part of his life travelling. Consequently, travels have significantly influenced Keats's poetry.

### **3.3.1 John Keats's travels**

John Keats was born in London, and the main part of his childhood was spent in this city. Concerning the life of John Keats as a traveller, he mostly travelled within the borders of the United Kingdom, the poet's motherland. The first important journey was to the Isle of Wight. In spite of the fact that so many of John Keats's friends were attracted by the poet's ingenious and extraordinary character and they were happy to spend at least some short time with him, the poet decided to visit the island in solitude; he also refused to stay in any of his friends homes because he wanted to find some quiet place where he could work in calm atmosphere. After a very short time spent on the island, John Keats started to feel the first symptoms of tuberculosis. Because of constant damp from the sea, the climate of the island was not the best one. John Keats commented on it and described the air by the following words: 'altogether enervating and weakening as a city smoke' (Toms, 2009). John Keats's landlady, knowing about her tenant's interest in literature, put a portrait of Shakespeare in his room. During his stay in Shanklin the poet was impressed by the nature, by incredible landscapes and the power of sea. All this has inspired him to create many poetical works which are still of present interest in our days. Influenced by the shadowy sound of the sea, John Keats composed the sonnet 'On the Sea'. The following lines are written in such a natural and modest way that while reading them the reader can feel himself being present there and observing the sea together with the author:

'Often 'tis in such gentle temper foun  
That scarcely will the very smallest shell

Be moved for days from where it sometime fell' (Keats, 1951:63).

During his stay on the Isle of Wight John Keats worked on one of his literary masterpieces: the poem 'Endymion'. In addition, John Keats was writing accounts on his stay to his brothers, sister Fanny and friend John Hamilton Reynolds. In these writings the poet wondered and praised the nature and the whole atmosphere prevailing on the island: 'but the sea, Jack- the little waterfall- then the white cliffs- then St. Catherine's Hill...' (Online 12). 'Our window looks over house tops and Cliffs onto the Sea, so that when the Ships sail past the Cottage chimneys you may take them for weathercocks' (Yapp, 1983:358). 'I did not know the Names of any of the Towns I passed through all I can tell you is that sometimes I saw dusty Hedges sometimes Ponds...' (Online 13).

All in all, John Keats has been to the Isle of Wight two times and they became time when the poet devoted himself to poetry and realization of his ambitions. Between these visits he also travelled to the Lakes, Cumberland and Scotland. These were walking tours, vividly described in John Keats's letters. While travelling around these districts, the poet wrote many beautiful pieces of poetry; one of the most impressive is the ode 'To Autumn':

Season of mists and mellow fruitfulness,  
Close bosom-friend of the maturing sun;  
Conspiring with him how to load and bless  
With fruit the vines that round the thatch-eves run;  
To bend with apples the moss'd cottage trees,  
And fill all fruit with ripeness to the core (Keats, 1951:383).

In this ode John Keats finds consolation in nature, with its help he forgets about everyday sorrows and troubles, he simply observes the beauty of nature, not thinking about the past or the future, but enjoying the present moment: 'Where are the song of spring? Ay where are they?' (Keats, 1951:383). One of the important points concerning the ode 'To Autumn' is that here the readers see one of the poet's oftenly used literary devices- personification:

Who hath not seen thee oft amid thy store  
Sometimes whoever seeks abroad may find  
The sitting careless on a granary floor,  
Thy hair soft-lifted by the winnowing wind (Keats, 1951:383).

During the walking tours the poet's health has already been in a very poor state, and he was forbidden by his doctor to continue travels. However, the poet did not pay any attention to the doctor's warnings and continued enjoying the beauties of his motherland. In 1818 John Keats had to move to Hampstead to take care of his brother Tom, who was also suffering from tuberculosis. The time spent in Hampstead was very productive. One of the most famous

works created while staying there is the 'Ode to a Nightingale'. Here the poet trying to forget about his sorrow presents his soul living in a singing bird who is usually perceived as a symbol of happiness. The poet forgets about his sufferings for a short moment:

'Fade for away, dissolve, and quite forget  
What thou among the leave hast never known,  
The weariness the fever, and the fret' (Keats, 1951:292).

John Keats had a talent of painting pictures with words; this talent is brightly expressed in the 'Ode to a Nightingale':

Fast fading violets covered up in leaves  
And mid ay's eldest child  
The coming musk-rose, full of dewy, wine  
The urmours haunts of files on summer eves (Keats, 1951:292).

Unfortunately, by the age of only twenty five John Keats was in a very poor physical state and he was strongly recommended to leave England and move to another country where the climate would be more appropriate and would not be injurious to John Keats's health. The poet decided to move to Italy. He declined Shelley's offer to live together with him and his family in Pisa and settled in Rome. For the first period of time John Keats rallied and was able to walk and enjoy the beauty of Roman architecture, sculpture and views. However, very soon he became confined to bed and died.

Thus, basing on all the information mentioned above, John Keats is the poet, whose creative work was strongly influenced by nature. Travel in Keats's life gave the poet possibility of becoming closer to nature, observing its marvellous landscapes, and, consequently, under its influence, creating his literary masterpieces.

### **3.3.2 The analysis of the poem 'A Song about Myself'**

One of the most famous John Keats's poems, connected with the concept of travel definitely is 'A Song about Myself'. The poem was created in summer of 1818.

The poem is equally interesting and topical for both generations: children and adults. Children simply admire and adore the poem's happy rhymes; at the same time, adults are attracted by the poem main character's light-hearted, self-deprecating portrait. It is obvious that through the lines written in a very simple and unpretentious language, the author, John Keats simultaneously teases himself and the language.

As regards the poem's connection with the concept of travel, John Keats's ear-delighting masterpiece was created during his visit to Scotland. The poet was inspired and influenced by Scottish magnificent sceneries seen and associations with his motherland, England:

He ran away to Scotland  
The people for to see-  
There he found  
That the ground  
Was as hard,  
That a yard  
Was as long,  
That a song  
Was a merry,  
That a cherry  
Was as red,  
That lead  
Was as weighty,  
That fourscore  
Was as eighty,  
That a door  
Was as wooden  
As in England-  
So he stood in his shoes  
And he wonder'd (Keats, 1951:211).

In addition to all these pleasant feelings and emotions, he felt distant and missed his family and close people who stayed in London. The poem's first version was sent by the poet to his sister, who was fifteen year old at that time. John Keats opened the letter with the following words: 'since I scribbled the Song we have walked through a beautiful Country to Kirkcudbright- at which place I will write you a song about myself' (Online 14). It is worth paying attention to the fact that, concerning the poem's second stanza, it is an authentic autobiographic reference to the period of time when John Keats, together with young sister, lived with his grandmother (the young Keatses were actually forced to live with her because of the death of both their parents).

He ran  
To the mountains  
And fountains  
And ghostes  
And postes  
And witches  
And ditches (Keats, 1951:210).

John Keats perfectly knew the art of playing with words, sounds and their combinations. The poem 'A Song about Myself' is a bright example of this fact. The poem consists of whimsical rhymes and cheerful rhythms.

## CONCLUSIONS

The goal of the Bachelor paper was to clarify the concept of travel in literature of the Age of Romanticism. The main conclusion of the present Bachelor Paper is that in the Age of Romanticism people became much more mobile and spent a great part of their time travelling around their own country and the continent. Travelling gave them possibility to appreciate native and foreign countries and broaden the mind. One of the brightest impressions received while travelling was closeness to nature, appreciation of its role in human life. As regards travel writing, it became very descriptive and topographically exact. A great part of literary works by William Wordsworth, Samuel Coleridge, George Byron, Percy Shelley and John Keats are closely connected with the concept of travel. They can be viewed and analyzed as travel writings. Due to the fact that the writers concentrated on nature, its role in human life, a human being's place in this world and its relationships with nature, they were striving to become closer to nature; it was possible by means of travelling. They spent a great part of their lives travelling and, consequently, they were strongly influenced by experiences, impressions and emotions received while moving either around the borders of Britain, or abroad. The concept of travel is brightly expressed in the literary works of the main representatives of the Age of Romanticism.

The literary works by William Wordsworth, Samuel Coleridge, George Byron, Percy Shelley and John Keats have been translated into many languages and became popular all over the world. They are still popular and widely read in our days. It is worth mentioning that also modern literary criticism pays a lot of attention to their works. Thus, they are still of present interest in our days.

The theme is one of the most topical ones within literature and the research can be continued by more detailed studying and analyzing of works by William Wordsworth, Samuel Coleridge, George Byron, Percy Shelley and John Keats. The theme of the present Bachelor Paper can be also developed into Master Paper.

## THESES

1. People were travelling since the very old times; they became especially mobile in the Age of Romanticism. Travel broadens the mind and gives a person possibility to develop his/her personality, to gain new impressions, experiences and emotions.
2. One of the most famous phenomena connected with the concept of travel in the Age of Romanticism is the tradition of the Grand Tour. It presented the two to five years travelling around the most prominent European countries with the purpose of broadening the mind, learning foreign languages, architecture, geography and culture. Since the Grand Tour was a rather costly enterprise, it was available only for people from privileged social classes.
3. While travelling, people wanted to keep all the most important feelings, emotions and impressions from the things they saw and what happened to them. Consequently, travelling was usually connected with writing.
4. There are two types of travel descriptions: these are topographically exact descriptions of places author have travelled to and also travels of mind, travels to places imagined. In the esthetics of Romanticism emphasis was laid on artists' imagination and phantasy.
5. Travel is almost everywhere in the English literature of the Age of Romanticism. The main part of literary characters is involved in journey plots: they travel either around Britain, or abroad, get acquainted with foreign countries and cultures, observe marvellous landscapes and admire nature. Travel writing of the Age of Romanticism is very descriptive and topographically exact.
6. Nature was one of the primary themes in literature of the Age of Romanticism. The leading representatives of the Age shared common themes in their works: they concentrated on the elevation of nature, made connection between a human being and nature,
7. Travel gave the Romantic writers possibility to become closer to nature, to get acquainted with it and become its part. Consequently, all the emotions, impressions and experiences received while travelling have strongly influenced literature of the Age of Romanticism. Thus, the main literary works of the period are closely connected with the concept of travel.
8. The theme of travel appears in literary works by William Wordsworth, Samuel Coleridge, George Byron, Percy Shelley and John Keats who are ones of the leading English writers of the Age of Romanticism.
9. The idea of travel appears in such famous literary works as 'Tintern Abbey' by William Wordsworth, 'Kubla Khan' by Samuel Coleridge, 'Childe Harold's Pilgrimage' by George Byron, 'Ode to the West Wind' by Percy Shelley, 'A Song about Myself' by John Keats, etc. These works brightly reflect the concept of travel of the Romantic Age.

10. Modern literary criticism also pays a lot of attention to the works by William Wordsworth, Samuel Coleridge, George Byron, Percy Shelley and John Keats. The most significant modern critical comments belong to David Perkins, J. R. Watson, Peter Hulme, Tim Youngs, etc. The works have been translated into many languages.

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## APPENDICES

### Appendix 1



*Figure 2.1* **The Lake District.**



*Figure 2.2* **Dove Cottage.**



*Figure 2.3* **Field of Daffodils.**



*Figure 2.4* **Tintern Abbey.**



*Figure 2.5* **The statue of the Ancient Mariner at Watchet, Somerset.**



*Figure 3.1* **Villa Diodatti.**



*Figure 3.2* **The Chillon Castle.**