CHAPTER 2

Nature and Nature Poetry
in English and Marathi

*Is Nature all so beautiful?
The human feeling makes it so
The sounds we love, the flowers we cull
Are hallowed by man's joy or woe.*

- Thomas Ashe

2.1 Nature:

Nature is one of the most indefinable words in the English Language. Nature is a term with wide range. In Literature, the notion of nature has been sometimes personal, sometimes divine, sometimes scientific.

In personal context the term 'a man's nature' is used when we wish to highlight the inner mind set and individual traits of that man. When there is intense draught in a certain part of a country, people say - 'Nature has not blessed that part of the land', it is purely in the spiritual sense, that the word Nature is used here. When the term 'Oil and Natural Gas' is used, the word 'natural' here has got scientific connotation.
The scientific view of Nature was perhaps truly held by Francis Bacon when he called the study of Nature or natural philosophy 'the great mother of the sciences'. The various branches of Science viz. Botany, Zoology, Chemistry, Pathology, etc. are the offshoots of the main root called Nature. Broadly speaking 'Nature' implies everything around us - the flora, the fauna, the mountains, the rivers and the sea various seasonal activities. It is an all-pervading thing in the cosmos.

2.2 Nature in English Poetry:

The poetry of Dryden contained intellectual wit and a great deal of respect for technique. There were a few strains of elements of the Elizabethan poetry. There was some natural impulse in it. But Pope's poetry revealed philosophy whose subject was society - the English society, to be precise (e.g. The Rape of the Lock). It did not contain the romantic subjects of human life. The human life at large was to be found nowhere in Pope. His 'Essay on Man', 'Moral Essays' were limited to the society of his time. For poetry to be timeless in its value, it should have something splendid, something noble as we find in Shakespeare and Milton. It should treat of humanity or human nature in its theme. In short, it should have element of 'cosmopolitanism' at its core. Poets such as James Thomson, Gray, Edward Young revealed this attitude. In Thomson's 'The Seasons' (1730) we find beautiful description of Nature. The poem has Scottish features. Thomson revealed the spirit of cosmopolitanism in his references of Italy, Spain, the Alps, South America, the Indian Ganges etc. Thomson's contribution in arousing Englishman's interest in the natural life of men is indisputable. In this respect, Stopford Brooke
remarks -- "What Rousseau did for France with more energy and more reality, Thomson did for England."

Thomson could be termed as a Naturalist. He described the appearance of Nature for her own sake -- for example the rising morn, the sky full of stars, the night. In spite of Pope's influence on some of his poems, Thomson's love for pure Nature is revealed to us.

Young's poems were a reaction of the trivial satiric poetry of the time preceded. We see his broodings over sorrowful lives of man and the Nature scenes. Many literary figures such as Rousseau, Burns, Byron read and liked him. His poetry reveals melancholy -- 'that melancholy which is ..............' one of the roots of the romantic movement..........' as observed aptly by Brooke.

William Collins (1721-1759) and Thomas Gray had a great love for the beautiful. They wanted to portray the images of the lovely world of Nature. In his Ode to Simplicity Collins says to Nature.

*I only seek to find the temperate vale,*

*Where oft my reed might sound*

*To maids and shepherds round,*

*And All thy sons, O Nature learn my tale.*

Collins had a great admiration for the Greek classics. His 'Ode to Passions', though having the Greek setting, reveals the poet's Romantic spirit:
But O! how alter'd was its sprightlier tone

When Cheerfulness in a nymph of healthiest hue

Her bow across her shoulder flung

Her buskins gemmed with morning dew.

Blew an inspiring air that dale and thicket rung.

The oak-crown'd sister's and their chaste-eyed queen,

Satyrs and sylvan boys were seen

Peeping from forth their alleys green

The personification would have made even a Keats proud. The landscape, the sentiments and the metrical felicity, is undoubtedly at par with a Coleridge.

Collins' 'Ode to Evening' is a great landmark in the poetic history of England. To quote Stopford Brooke --

'It is a presage, a prophecy of the nature - poetry to come in the future!'

Another poet of the transition period, Gray is accurate in the natural descriptions. So also he wrote on man. Nature is a kind of background for human life, in Gray. According to him -- Nature is the 'most graceful ornament of poetry.' He is a skilful poet when he recalls his
youthful life after getting inspired in the company of the English country-side. His reflection on the youth, reveals to us, his contemplative bent of mind. In his ode 'On the spring,' he writes--

\[
\text{Some lightly o 'er the current skim.}
\]

\[
\text{Some show their gaily -gilded trim}
\]

\[
\text{Quick-glancing in the sun}
\]

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To contemplation's sober eye

Such is the race of man.

Gray's famous 'Elegy' reflects the poet's view of Nature and of Man. He paints the ploughman, the harvesters, labourers, their feelings with a genuine sympathy. In the context of this poem, Brooke remarks-

'None of Gray's poems received so much acceptance from his contemporaries as this Elegy which praised the country and the poor with a poet's sympathy.'

This sympathetic attitude of the English poet found its magnified form in the coming years in the poetry of William Wordsworth.

As James Sutherland in his essay 'Nature' observes:

From the time of Wordsworth it has been commonly assumed that Nature (trees, flowers, birds, mountains, and so on) must necessarily
form the subject of a large part - perhaps even
the chief part - of all poetry. 'There are two great
subjects of poetry', says Stopford Brooke. 'One
of these is the natural world.... The other ...... is
human nature'.

Wordsworth:

William Wordsworth, a well known poet treated Nature as
teacher of man. Since there is an ingrained relation between the soul in the
Universe and the soul of man, the communion of the two is possible. But
for this there should be harmony between Nature and Man.

Nature is to man, as man is to her. In this context Coleridge
in his famous 'Dejection : an Ode', says --

*O Lady, we receive but what we give,

*And in our life alone does Nature live.*

Wordsworth's greatness as Nature poet lies in his spiritual
interpretations of Nature. For example, when he says :

*And I have felt a presence that disturbs me
The joy of elevated thoughts; a sense sublime.
Of something far more deeply interfused
Whose dwelling is the light of setting suns,
And the round ocean and the living air,*
And the blue sky, and in the mind of man.

He gives us a unique vision to look at various aspects of Nature.

Wordsworth penetrated beneath the outward manifestations of Nature and gave to her a separate life and soul of her own. He spiritualized Nature. This occurred for the first time in English Poetry. In this respect, we agree with Arthur Compton Rickett when he observes -

It was Wordsworth's aim as a poet to seek
for beauty in the meadows, woodland and
mountains and to interpret this beauty in
spiritual terms. He is ever spiritualising
the moods of nature and winning from them,
moral consolation.

Thus Wordsworth's attitude to Nature is of a person who 'looked on Nature' as a living being which 'elevated' his thoughts and sublimated his emotions.

P.B. Shelley:

P.B. Shelley, a Romantic poet with devotion to Liberty has written nature poems. In poems such as 'ode to the west wind his longing for unrestrained flight as that of the wind is seen. Shelley is more
interested in the dynamism in nature-elements, than the aesthetic aspect of Nature.

In his 'To A Skylark', the poet is fascinated by the high and handsome flight of the happy Skylark. Shelley yearns for learning the 'gladness' of the bird. He is keen to know the source of the 'divine rapture' of the Skylark.

Thus a trait of Romanticism 'instinct for the elemental simplicities of life is evident in Shelley's poetry.

Shelley's transcendental reading of Nature is clearly discerned in his nature-poems. In poems such as 'The Cloud' and 'Ode to the West Wind', the poet urges the personified 'West wind' to make him its lyre and also calls upon the wind to be himself - an impetuous one!

Thus Emerson's definition of poetry 'The poetry is the poet's mind holds true here and Shelley's basic intellectual trait - vibrant, dynamic, vivacious is seen.

John Keats:

Withdrawing themselves from industrialisation, the Romantics took refuge in Nature. Nature became a persistent subject of Romantic poetry.

John Keats (1795-1821) wrote many Nature poems of which 'Ode to a Nightingale', 'Ode on a gracious Urn', Ode to Autumn are a few gems. In the Nightingale ode, he passionately paints a word picture of the contrast between the blissful life of the nightingale and the 'Weariness, the
fever and fret' of the human world. As many great poets have realised Keats too realises the transience of human existence.

In 'Ode a Gracian Urn' the imaginative faculty of the poet is at its peak. Looking closely at the carvings on the Urn, his imagination begins to perceive the busy human life drawn on the pot. It is in this poem that Keats gives his readers a cliche and in a sense his concept of beauty:

*Beauty is truth, truth beauty,*

*That is all ye know, and ye need to know*

Keat's attitude to Nature is such that he expresses Nature through the senses: the colour, the touch, the music etc. In his attempt to bring out contrast between the pleasant Nature and the mutability of man's life, Keats makes us realise the transience of our existence. He says to the nightingale --

*'What thou among leaves hast never known*

*The weariness, the fever and the fret'.*

He also gives us a vision to look at the varieties in Nature with an aesthetic sense and sensibility.

**Byron:**

Lord Byron's (1788-1824) imaginative vigour is clearly illustrated in his wonderful love of Nature. According to Compton Rickett - 'Nature for him is a splendid background against which human activities depict themselves'. When Byron writes about Nature, it is with wonder and
delight that he depicts her --

The morn is up again, the dewy morn

With breath all incense and with cheek all bloom,

Laughing the clouds away with playful scorn.

And living as if earth contained no tomb

And glowing into day: we may resume

The march of an existence.

Nature’s treasures seem to fascinate him and he wishes to enjoy them in close vicinity:

To sit on rocks, to muse o’er flood and

To slowly trace the forest’s shady scene,

To climb the trackless mountain all unseen

With wild flock that never need 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 view her stores unrolled.
Emerson's Nature:

Ralph Waldo Emerson's (1803-1882) concept of Nature is seen in his essay 'Nature'. He pleads his readers to *throb their hearts with Nature's throbbing breast*.

in order to unfold the various secrets of Nature.

According to Emerson if we come out of our crowded and close houses (and minds too !) we can enjoy the majesties of the night and morning, a daily phenomenon. The trees beckon us to live with them. It would be an absorbing experience to forget our homes and to spend some time dominated by Nature. Emerson says such "enchantments are medicinal, they sober and heal us." He further exclaims:

_The blue zenith is the point in which romance and reality meet._

Thus Emerson suggests that if man loves Nature truly and creates a close communion with her, he may experience transcendentalism, that is he may forget the 'realistic' life and enjoy the 'romantic' in Nature, thus transcending his worldly life fully of dreariness and din. Emerson says that the 'tender and poetical stars' are 'eloquent of secret promises'. This theory of Emerson, as we will see in the foregoing pages, has been successfully practised by Balkavi in creating his immortal poems.

Emerson's view on the difference between Man and Nature is also found in the essay. He writes:

*Man is fallen; nature is erect and serves as a differential thermometer, detecting the presence or absence of the divine sentiment in man.*
Emerson here elaborates his point by saying that it is up to us how we benefit ourselves from Nature. If we are dull in spirits, we may go out and get inspired from the flowing brook and rekindle our spirits.

Emerson further admires Nature for her consistency. He writes:

*Nature is always consistent, though she feigns to contravene her own laws. She keeps her laws and seems to transcend them.*

Very apt an observation! There are cyclic phenomena in Nature. The sun rises and sets, there is dusk, night and moonrise. The four seasons continue their existence on the earth. It is a fact that once in a while a season commits excesses or sometimes an important season is miserly in its showering on the mother earth.

Emerson admits the mightiness of Nature and pleads man to enhance the powers within him to the highest point, by the 'spiritual', in Nature. His aim is to elevate man by virtue of the grand in Nature - be it the physical or the aesthetic or the spiritual in the wondrous Nature.

**J. Krishnamurty's Nature:**

Nature depicted in philosopher-thinker J. Krishnamurty's writing is a treat to read. Krishnamurty believes that Man could have a relationship with various elements in Nature. If he is able to do that he connects a relationship with the humanity.

In the diary which he wrote during the fag end of his life, he
laments that men do not pay attention to the qualitative features of the trees. There is a typical 'sound' of the tree, he opines. This 'sound' is the 'voiceless sound' of the tree itself, its roots, its stem etc. But he also classifies that one should be highly sentimental to be able to listen to this peculiar sound. The philosopher also gives his opinion on the decreasing empathy of man towards Nature. He maintains that if human beings could create a deep and permanent relation with Nature, they would not kill animals for their food. Krishnamurty seems to be anxious about man's present state of affairs, when he argues that if man creates rapport with the Oranges, the grass .......... coming up from the cement-concrete buildings, the cloud-covered hills, then man's mental 'agonies would begin to heal up gradually.

In his another diary note Krishnamurty picturesquely describes the captivating moments of a 'joy-filled' morn. He says:

लहान मौठया प्रत्येक फानाच्या
शेड्यावर ........... ओलप्रोल भरलेली
सफाच्छ होती .......... असले-तरी
धारिणी ........... धारिणी मात्र समुद्र,
शान्तत, टिकाऊ होती, आणि ....
धारिणीचे सौदर्घ कायम होते. ⁷
He further writes:

ती माणां …….. आजूबाजूच्या झाड्यांकडून, पुलांकडून, आकाशांकडून आणि
आंध्याकरक टेकड्यांकडून हुंकूनाही न पाहता सतत बडवढ करीत जात आहेत.
अवलोमनी काय चाललं शाचं भान, अपवानही त्यांना नाही. पर्यावरणांवांची ते पुण्यत
बोलतात; निर्माणांच्या संरक्षण केलं पाहिजे दैविकहल बोलतात, पण त्यांना स्वतंत्रां आकाश
टेकड्यांचं सौंदर्य, त्यांचं मीन, एखादा जुन्या आंध्याकरक झाडेरच मोजंपण वैवरे गोष्टींचं
मुहूर्त भान, अवधान विसत नाही।

Krishnamurty laments for common man's lack of interest in various manifestations of Nature such as trees, flowers, wonderful hills etc. He attacks men for not practising what they preach in terms of conserving the environment. In yet another diary-note Krishnamurty writes about enjoying beauty in a flower. In his view, while observing a beautiful flower, sitting beside it, we know of the form, delicate colours, fragrance, the petals of the flower. He expects people to look at Nature closely. He says:

…… प्रत्यक्ष दर्शन, सृष्ट्य दर्शन म्हणजेच प्रशा होय.

Thus Krishnamurty's approach to Nature is subtle and it gives the readers an elevated outlook for getting delight and even knowledge from various outward forms of Nature.
2.3 Nature in Marathi Poetry :

**Keshavsut:**

The pioneer among the modern Marathi poets, Krushnaji Keshav Damle or Keshavsut has been called 'revolutionary poet'. In spite of his poems of revolutionary kind such as ‘तुलारी’, ‘नवा शिपाई’ he has written some Nature poems also.

The chief characteristic of Romanticism, subjective element is found in his ‘सुस्ती आणि कवी’, ‘पुष्पाघाट’, ‘शृंग’, ‘पुलपाहरू’. In the poem ‘सुस्ती आणि कवी’ (Published 1903) Keshavsut expresses his limitation to sing poetic songs in the presence of the melodies of birds. In ‘पुष्पाघाट’ the poet highlights the wide rift between the flower (Nature) and the poet himself (Man). In a dejected tone, he says --

मुख मधुरता चित्री घेला,
पूर्वी अपुली होली समला
घेला घेला काठ अहा लो ! फेर किंती आला ।
सीकुमारं तब अजुनी आहे ।
हसलवी आहे हास्य तुझे हे ।
परं मम भाळतें भग अस्तूणा - । डवरला हे ।

In the concluding lines of the poem Keshavsut glorifies the ever-beautiful (‘चिररस्थिति’) flower and craves for a stay beside it :
तिमी आम्ही नित्य रखडणे
विवंचकलेचे जीने कंठणे,
पुण्यपलंगस्थती ही कोठनो -
आम्हाला मित्रणे !" -

In a very reflective manner Keshavsut writes about elements in Nature. There is an approach of a philosopher rather than the aesthetic approach. We do not see the natural joy or inspiration as found in Balkavi.

In these Nature-reflections Keshavsut believes that the man could learn a lot from the nature to live his life merrily and cheerfully.

Reverend Tilak:

Narayan Waman Tilak, popularly known as Reverend Tilak (1861-1919) is also a contributor to Nature poetry of the period. Aptly called ‘फुलामुलाचे कवी’ by critics of Marathi literature, Tilak is a poet with reflective bent of mind. Many of his poems are of thought-provoking kind.
Chief among such poems is ‘वनवासी फूल’. The theme is a flower seen by the poet wandering in a forest. The poet stops near the flower, is captivated by its beauty, but after a deep thought, laments on its inevitable future - i.e. to lie dried up on the soil.

महो त्रिविंद्र दिप्ति खोड़न विदीर्ण एके दिवशी,
निवास थथिल विवास केवल सुमना दूजी मजशी! 
तथापि जगला परका भावने, जाणून दूर राखवे,
या शीलाला करते कलेना सज्जनशील गाणवे! 
भ्रणपणाचा स्वाथ्याचा वा परमावधि हा हैय! 
अशा नराचा मृत्तालिही मृत्त झालेला काद! 
क्षणमन्दुर वय, लर्तं पुला हे यीदन दो निमित्तांचे,
एकवार ततु वाहुन जाता घरेस ओझूँ होवेच 
(‘वनवासी फूल’, ओझूँ: ७७९-७७०)

The poet personifies the flower and calls upon it to be beneficial to someone - either in a garland for some God or to beautify a woman’s look.

This kind of reflection could be the impact of Bhagavadgita wherein Lord Krishna advises Arjuna to resort to Karma i.e. action of battling with Kauravas.
Reverend Tilak's Nature poetry is of the type of Wordsworth who uses Nature for elevating the mind of Man. As Wordsworth calls Nature 'the nurse, the guide, the guardian' of his heart and also the 'soul of all his 'moral being', Reverend Tilak looks at his favourite 'गुण्डीसली' (the Nature-lady) as someone always ready to benefit mankind morally and spiritually.

मनात किंवा जनात किंवा वनात गृहस्त्तिसाता
मित्र खरा, जो निगीत केवळ निष्कामप्रीतीचा,

. . . . . . . . . . . . . .

परंतु कविची पुलेच अवधी ! या अवधांची माला
कविच्या हृदयी सल्ले सर्वदा ! सदा रंजवी त्याला
जिकडे तिकडे पुले ! सुंगग्धे विश्व कोन्दुसी गेले,
कविरायाला नंदनवन हे जग अवघें झालेले !

‘बनवासी फूल’ (ओढळी : एक-दोन)

Datta (Dattratrey K. Ghate) 1875-1899 :

Among Modern Marathi poets, poet Dutta, contributed a good deal to Modern Marathi poetry. His poetry shows his serious and sympathetic reading of Sanskrit, English and Marathi poetry.
Poet Dutta's poetry is chiefly of the type of lyrical poetry. It reflects the poet's intense emotional expression. So also musicality, poetic rhythm and a sweet rhyming is found. His famous Nature poems are ‘कोकिलकुजल प्रभात’, ‘सारणकाठ’, ‘प्रतिभाचिंग’. They contain depictions of sceneries in Nature and great sense of imagination and picturesqueness:

खबखब वाहत लगबग येती तटिनी गिरीवसुनी

देवदर्शना जणू चालत्या भाविक या तस्करी

These lines in ‘प्रभात’ is an example of how a realistic poetic experience, when mingled with imaginary ideas, creates a wonderful word-picture. While writing Nature poems Datta's religious cult is unfolded:

तारारुण्यांही स्फटं बिंबले

स्नान जणु हे मुनी अवतारले

तेजोळिथी की ऋषी बैसले

ध्यान घरोनी जल समाधिस्थ होळोनी!

जेहे असली श्रेष्ठ मंदकोळी

तेहे गरीवा जाणा दिचली.

In terms of thematic grandeur and high imagination, Datta's Nature poems stand noteworthy in Modern Marathi poet.
Govindagragj (Ram Gaanesh Gakari) 1885-1919 :

Govindagragj poetry reveals a grand wealth of imagination, as commented by his contemporary Rendalkar—"‘गोविंदाग्राज बांवचूँवर सदा चाली नव्धा कल्पना.’"

Nature in Govindagraja's poems mostly comes as metaphorical device especially his poems revealing pathos & despair evince this. His 'अवेळी ओरडण्या कोकीडोस' is an apt example --

खिल्ल चांदणे घणाआडचे
भग्न मनोरम झालेत्याचे
हसे जणू ते अशा मनाचे
पुषावतीच्या तोळावरची
ढा वर काया उठास !
निश्च्रेमाची शेज सोबती
भयाण दुनिया यारी भोवती
हाती संसाराची माती

In 'ओसाड आडातील फूल' he personifies a flower and gives his response to its pathetic drying up --
His poetry, especially love poetry reflects influence of Byron, who was Govindagraja's most favourite English poet. In short though a contemporary and a close friend of Balkavi, his poetry reveals negligible depiction of Nature.

Balkavi:

Balkavi Thomare is a well-known Nature poet in modern Marathi poetry. His poems mainly on Nature themes, give the reader aesthetic joy. This joy comes out of the picturesque depiction of the wonderful evening (संध्याराणी), the flowerqueen (फुलराणी), the stars, and the brook (निर्मां) and a tiny-bird (बाळविंछा).

Balkavi looked at Nature through enlivening his five senses. His sense of sight and sense of hearing dominate other senses. This is evident in many of his lyrics. For example in ‘फुलराणी’:

हरिये हरिये गार गालिचे हरितलुणाच्या मक्रमालीचे
ल्या सुंदर मक्रमालीवरती, फुलराणी ती खेचत होती

or in ‘श्रावणमास’ –
In Marathi language we say sometimes - 'निवाचे कान कल्ल भी त्याचे बोलणे ऐकले....' ('I listened to his talk by bringing all my being into my ears.....') On the same lines Balkavi observes beauty in Nature by concentrating upon his sense-organs and knowingly or unknowingly makes communion with Nature. For example, in concluding lines of ‘संघारमणी’ he says that while chanting the verses in praise of Love, the poet’s (Balkavi himself) heart enjoyed a (welcome) trance--

या प्रेमाला गाता गाता कविवेही विश्व
प्रेमांवा निद्रेत रंगले पाठ गात गात

it is this special faculty of Balkavi’s mind that is found in many of his nature - poems. For him, Nature is a medium through which he realises his self or inner self. In other words, Balkavi internalises Nature.

**B.B. Borkar (1910-1984)**:

Borkar is a great poet of the era of Modern Marathi poetry. His poems reveal a typical grace and captivating melody. Whenever a Nature- symbol enters B.B Borkar's poems, it has a grand and sublime association. His poem on the Mother -sky ‘आकाशाज्ञालीस’ is the best example -
In ‘झाडे झाली निन्दी निन्दी’ he depicts a typical Nature -- scene during the commencement of a rainy season. A very realistic poem revealing the rain-related events, in the end underlines the inexplicable pathos in the poet's heart ---

झाडे झाली निन्दी निन्दी करांगुली गोवर्धन

हुंद आकाशाच झाले मंद अस्मानी पर्याय

...........................................

शांताचिया वृष्टीमध्ये अशी अदृश्यताची सृष्टी

का या लावण्याताही मी असा सुखानेहि कल्पते?
Nature, for Borkar, seems to be a great source of aesthetic and spiritual strength for Man, for making his life more beautiful and elevated.

Mangesh Padgaokar:

Mangesh Padgaokar's Nature is a living entity. Various elements in Nature such as the wind, the cloud, the leaves, the flower are in his poems having some definite function. For example: in 'तुम्हे गीत गाण्यासारी' the paths are shown decorated with wild-flowers. The sound of the flowing brooks remind the poet of sweet music of the 'Sitar'. The winds flowing in the late-night bring with them the love of the 'Almighty'.

In his another poem 'चन बरसत आले' the voice of the peacock is imagined as the षड्झ (the first note in Music). The lightning in the sky is termed 'शिवचन्द्र' of Lord Shiva. The image is twin - a picture-image as well as a sound-image. In the line 'खग तौरण धरित उड़ाले' a series of birds flying in the sky is poetically viewed as the auspicious braided mango-leaves 'तौरण'. Here Balkavi's poem 'श्रावणमास' strikes us. The lines - 'बलाक्षमाला उड़ता भासे, कल्पतुमाली मालबर्च ते / मंगल तौरण काय बाधिले नमोगंडी कुणि भासे' - show Balkavi's highly imaginative bent of mind. The same analogy between birds and the auspicious braided mango-leaves, is used by Pandgaokar. The brevity of words and compressed meaning in this poem are impressive.
In the famous Marathi song ‘या जन्मावर, या जगण्यावर शतद्रूप प्रेम करावे’ the poet is reminded of tender lips of someone when he sees the blushing flowers (‘पुल्ले लाजरी’) in Nature. The six seasons in Nature are, for him, some grand ceremony in the universe (‘सोहळा’).

Padgaokar’s thoughts on life are found in his ‘माझे जीवन गाणे’.

He listens to the songs of brooks, the woods. He believes that the only one God incarnates from a melodious song as also from a blossoming flower:

तो भीलापन, सत्य चिरंतन

पुल्ला परिणे गीतहून

स्वरात्मातून आनंदाते नित्य नवे गजराणे

माझे जीवन गाणे, माझे जीवन गाणे ! (II : 10-13)

Like music, love is also an oft-repeated theme in Padgaokar’s poems. Many love poems of Padgaokar are popular. Nature is also one of the major themes in his poetry. Mostly Nature is an image used to convey either a human emotion or experience or certain state of mind.

N.D. Mahanor:

N.D. (नाम.मां.) Mahanor is a Marathi Nature-poet. Two fields which have engrossed him are - agriculture and poetry. An out and out
agriculturist at Palaskhed (Maharashtra), Mahanor's poetry took birth in the environment (and also in the context) of his farmland.

Mahanor admits that whole of his being is mingled with his land:

गुंतले प्राण ह्या रानात माझे ।
फाटकी ही भोपडी काढीज माझे ।

('रानातल्या कविता')

The agricultural land he cultivates is not a mere soil for him, it is his bosom companion. He is so involved with the land that he shares his joys and sorrows with it:

ह्या शेताणे लढा लाविला असा असा की,
सुखदुःखाळा परसपरसळी हसलो-रडलो
आता तर हा जीवनच अवघा असा जबळता
मी त्याच्या हिरव्या वोलीचा शब्द जाहलो.

('रानातल्या कविता')

This poem can be said to be the 'metaphor' of all his Nature poems.

Mahanor's Nature is confined to his village in the sense that his poetic images, epithets, similes etc. are taken from his farm-related life and his everyday experience. He creates communion with his Nature and therefore other things become secondary to him.
Mahanor's Nature smiles and bends and also becomes mute and dumb; and thus expresses human emotions. In other words, he personifies Nature, though in a soft and somber manner:

जरा अस्मान झुकले, शुभ्र तारकाचे झेले

रान मुक्राट झालेले, पक्षी पंखात मिळले
हबू चाहूल पेताना पाणी बांधात हासले

('रानातल्या कविता')

We appreciate the individualistic poetic diction in phrases such as 'पक्षी पंखात मिळले' or 'पाणी बांधात हासले'. They are highly poetic and reflect the poet's involvement in all agricultural activities. It would not be out-of-place here to add that Mahanor has made many innovative experiments in the field of horticulture. He has been a pioneer in cultivating the new species of many wild fruits, on a rocky soil in Jalgaon district.

In brief, Mahanor's Nature-depiction, befitting his socio-agricultural personality, is highly subjective. His experiences of his micro- Nature are the sources of Mahanor's poems on Nature, rather these onfield assignments give him the pure poetic-energy (काव्यपूर्ति) which is essential to compose these fascinating Nature poems.
Conclusion:


Emerson advocates that man should elevate his life through grandeur in Nature. Krishna murty's approach to Nature is subtle.

In modern Marathi poetry, Nature depictions were popularised by Keshavsuta. Balkavi followed him, but with an individualistic compositions revealing genius. In Rev. Tilak's poetry there is moral view of Nature.
References

1. Brooke, Stopford, 'Naturalism in English Poetry', ed. 1920, p. 65

2. Brooke, Stopford, 'Naturalism in English Poetry', ed. 1920, p. 75
