CHAPTER IV.

NATURE IN LITERATURE.

A poet is he, who obtains a distinct vision of civilization as it evolves through the ages, of the social life of those ages, of human nature and of the current of thought that flows through those ages. He experiences an intense emotional tension in consequence of the action and the reaction of these, and he expresses the emotions arising out of these tensions in language. The literature created thus by the poet is truthful and good. It is therefore, that an English poet has said: "Literature is the mirror of Life". The culture, the social norms and the thought of human society together produce the pattern of human life. This pattern is given new direction by literature. It is therefore, said that the creation which moves in step with society is literature.

We know that a poet is a creator. His function is to express beauty and thereby to abolish ugliness. His function is to express the inner thoughts of society and thereby to bring unity in the universe.

A poet is national personality and national ambitions personified.

Sanskrit literature gives many definitions of the
term 'Poet'. The poet's power, his importance, his inspiration and the wide range of his vision are all described in these definitions.

The creators of Sanskrit literature in the ancient period were mostly resident in hermitages. Religion was the main theme of their work and the characteristics of poets as they are given in the classic definitions were found in them. In those days the word "KAVI" was almost a synonym of 'RISHI'. The preceptor of the 'ASURAS' SUKRACHARYA and the author of 'RĀMĀYĀNA', 'VĀLMIKI' were RISHI. It is clear from this that the importance of the KAVI and the RISHI was significant in that age. Word has been described as the prime cause of the universe. It is 'BRAHMA'. It is, therefore, that ŚIVA is also named 'NĀDATARU'. It is, therefore, quite natural that the poet, who uttered the all powerful word had a high esteem in that age.

A few illustrations from the 'Vedas' will give us an idea about the power of the poet.

AGNI was considered a great power in the Vedic Age. AGNI was a form of PRJĀPATI. Its great power of burning and of enlightening was the reason why AGNI became the first God in Indian civilization. It was man who discovered fire. Its power was realised. The PURUKITĀ, who ignited this fire rose to prominence. The poet is compared to this AGNI. The poet's is the highest station in society. When AGNI is designated as poet, it is a recognition of the importance of the poet. AGNI has been described as poet in 'RVVEDA' in the following terms:-
"O AGNI! you are endowed with all power. You are endowed with all action. You are endowed with the wisdom of all wisemen. You are omniscient."

The poet's unbounded power is described here through the unbounded power of AGNI.

Another seer defining the poet says:

"कवि: कवित्वा दिवी रूपमासनत ||"

The poet ornaments the firmament with his power of poesy. This means that the poet's poem is adorned with the same dignity, depth and unbounded beauty that adorns the sky. The poet's creation is as magnificent as the sky. The poet's limitless power is here described in highly eulogistic terms. His illusiveness cannot be expressed except through a comparison with the sky.

It is great poets only who have expressed reality through their words. Their words are as precious as the golden bird referred to in the RIG VEDA. It is said:

"सुर्य विग्राह: कवियो यजोंभने-
क्री सतन्त्र बुध्या कल्पनित्व ||"

"Wise men, visionaries imagine the universal soul in various ways even though he is one."
Here also the importance of the poet is recognised. Their place was not lower in the least. Two rivers addressed VIŚVĀMITRA in the following words:

"उद्वद्वत्रो अरितमृति भृक्ष्या
आयते बोधाय उत्तरा युगांति ||"

"O Jarita! go on pronouncing these words of yours without fear. Do not forget them. They will protect you in the ages to come."

Greatness of the word and of the poet's utterance is realised here. The poet does not belong to a moment, to a period in time, to an age. He is beyond age and is immortal. His literature is to last upto centuries and ages. The poet and his literature are the creators of culture. The great value attached to every word uttered by a poet in Sanskrit literature is proof of the recognition of the power of poetry.

A sage sings in the Vedas.

"आणामां त्यों आणापमिं उत्तमिः |
कथिते कङ्कीनायुपमप्रवस्तमम ||"

"You are the lords of the hordes, you are the poet of poets, you are the reputed poet, you are the victor of spiritual knowledge, you are the lord of spiritual knowledge."

Viewing the poet's unlimited power from all angles of vision, we realise that she is as bright, as extensive and as learned as AGNI, ĀKĀSA and BRAHMĀNA. Not only şe his word and his creation are significant even in the ages to
come, He is the best and the wisest man. He is in no way inferior to the Rṣi. It is, therefore, that the Rṣi and the poet have been considered as identical.

VĀLMIKI was both a Rṣi and a poet, when the NIŚĀDA killed the KRAUNCH bird he was moved in consequence of the extremely tragic scream of the bird. A sentiment arose out of this sorrow and a verse was born. The words that came out of his mouth have been considered as an incarnation of SARASVATI.

It is a characteristic of the east that here the Rṣi, the poet and the singer are all identical. It is their function to express the emotions of the individual as well as of the society. These emotions may be arising out of the routine of life or out of religious experience or out of social inter-course. The poet's function is to create a philosophy of life on the basis of the expression of these emotions.

This was the distinguishing genius of the ancient poet in the east. Compared to him, the poet in the west was different.

The poet's station did not remain as important in the medieval period. But they continued to inspire the people. They wrote panegyrics of the heroism of the great hero. The stories of heroes have a highly significant place in the education of the people. Troubadours went from place to place beating drums and singing songs and through this, inspiring their people. They led their people and by means of national songs they converted their nation into nations.
of heroes. "Marssalle" is the classic national song of France. It is a song which would instil heroism in all human beings. Similar was the inspiration disseminated by the poems of Wordsworth, Shelley and Byron to Hellas in her war of independence. Earlier, Homer had inspired the people of Greece by his songs. Walt Whitman had brought courage to the people of America when a very serious crisis threatened them. 'VANDERLYARAN' and Tagore's national songs played a similar role in our recent history.

This shows that the poet creates national consciousness, inspires people and enriches their individuality.

Arthur O. Senghovsky has given a lyrical musical definition of a poet:

"We are the music-makers
And we are the dreamers of dreams
Wandering by lone sea-breakers.
And sitting by desolate streams.
World - losers and world forsakers,
On whom the pale moon gleams,
yet we are the movers and shakers
of the world forever, it seems.
With wonderful deathless ditties,
We build up the world's great cities,
And out of a fabulous story
We fashion an empire's glory;
One man with a dream at pleasure,
Shall go forth and conquer a crown,
And three with a new songs measure
Can trample a kingdom down. "
That is the power of poesy. A poem is created out of the objective surrounding. Different situations give rise to different emotions, and different emotions lead to the creation of different poems.

A poem is created when the poet experiences intense emotional tension. The poet comes under the influence of different sentiments in different situations. In the situation of war or revolution, heroic poems are created. Lives of great men inspire great epics. Death of the near and dear ones generate elegies. One thing is very clear, that a poem is always the product of a situation. But situation alone will not suffice. A poet’s emotional experience will have to unite with the situation. But there is an exception in this generalisation. That exception is about the poems inspired by nature. Nature itself, is a poem. It is, therefore, that poets should recognise nature as their ideal or as their teacher. The sixteenth century English philosopher Bacon propounded such a view. Wordsworth also advocated a similar view. He has expressed the significance of nature in a single line effectively. Says he:

"Let nature be your teacher."

The song, that the Thrush sings, pleases us and invites us to go in the midst of nature, at the same time preaching the need to accept nature as our teacher. It is nature which brings to us a vision of ecstasy. The thoughts and sentiments which this ecstasy engenders inspire poems which are as appealing as any other. Rather it would be
appropriate to assert that the appeal of the poems inspired by nature is greater than that of poems inspired otherwise.

William Watson says in his "nature's way":
"Nature! whose lapidary seas
Labour a pebble without cease."

Nature is an ocean. Unendingly it moves. An artist may pause in the midst of his labour, but the waves of the ocean will continue their activity without pause. Situations change and there are intervals of inactivity, but nature, though changing is continually dynamic. There is a statement in Shakespeare's "Hamlet" which supports this view:
"Hold, as it were, the mirror up to nature."

This assertion of Shakespeare connotes a principle that nature is art, it has its individuality and poets inspired by it accord to it the central place in their creation. Shakespeare, seems to be accepting the principle that nature is the teacher of the poet as well as of the artist.

Alexander Pope, referring to nature, says:
"All nature is but art unknown to thee."

Bacon, Wordsworth, William Watson, Shakespeare and Pope have all accepted the impact and inspiration of nature. Distinct though their approach may be, all of them have considered nature as an instrument. They all have imitated nature. Imitation of nature is not enough. It does not lead to the creation of great poetry. Sir Joshua Reynolds, in his speech before the students of Royal Academy uttered a significant truth.
"A mere copier of nature can never produce anything great."

Oscar Wilde says the same thing in his characteristic manner.

"Nature is always trying to copy Turner."

We get a glimpse of Pope’s philosophy of nature in the following lines.

"Poets, like painters, thus unskilled to trace
The naked nature and the living grace
With gold and jewels ever every part
And hide with ornaments their want of art."

Poets of nature compose their poems in two different forms. Poets depicting the objective landscape mostly recognize the similarity between the emotions in nature and their own emotions. But there are periods in which there is a great distance between man and nature. Even in such periods of time in which there is a great distance between man and nature, poets like Wordsworth, Shelley etc., have appeared and have striven to overcome this distance. The Greek dramatist Aeschylus has referred to "multitudinous laughter," in his "Prometheus." It is not a reference to the laughter of any man or woman. It is a reference to the seething waves of the ocean. He has compared the laughter of men and women with the waves of the ocean. This description is both pleasant and objective. A review of the
literature of ancient Greece and Rome, of medieval England and France shows that poems of nature in those times were devoid of the emotions of the human mind. Homer writing in ILIAD says.

"As the generation of leaves, so is that of men".

The scholastics of Greece were mainly objective philosophers, but there are some exceptions. Sappho is such an exception. These poets do not describe the human emotions, while describing nature. Consequently, there is no intimate relation between nature and man. But in the age that followed, we find nature and human emotions moving in step.

The characteristics of Greek Literature are clearly discernible. In the 'Odyssey', Ulysses describes the Olive groves. He says.

"There appeared this sky and sea only
Dark cloud above, the hollow ship and
Beneath it, the deep darkened."

We, here, come across a close observation of the scenes of the sea, and its science, as well as the variety of its colours. But there is nothing else. There is no reference to the impact of these phenomena on the human mind. Similar is the case of Roman poetic literature. When Horace is in an introspective mood and he returns home, the nature that he describes is plain as well as picturesque. Virgil has described the rivers running into the oceans. He has described the beauty of Avernus and of the fruit-gathering maiden, but he has not depicted any emotions there.
We find here the poet feeling himself distinct from nature. Man, in essence, is part and parcel of nature. He originates and ends in nature. Even so, in the literature of the west, we see an absence of unity between these two. Reality, such as not the case in literature. Nature is there only as objective of the east. The first poets of the east were Rulis who dwelt in the midst of forests and therefore loved trees and leaves, fruits and flowers and in consequence nature was enthroned at the central core of their creation. This is the essential difference between the approach to nature between the east and the west. The east, considering nature as a power, worships it and leans against it, whereas the west does not adopt a similar attitude.

Lucretius seems to be an exception here. He describes the phenomena of nature, so as to bring out its similarity with man and his society. He compares the world with the ocean and war with a hurricane. Goethe, in his 'Wilhelm-Meister' gives a description of nature in which it is attributed with qualities that are human. It brings peace and it bestows real beauty and real happiness. Nature and man come together in this description. The poet says:—

"The poet aspires to proceed to a place where there are trees laden with fruits and flowers, and where rapturous winds are blowing."

But in 'Faust', we come across a different treatment of nature. There, we do not find any identification between man and nature. We find nature only in the
There is a clear distinction between poetry and information. A poem gives something more than mere thought and imagination. There is a flash of poetic inspiration there. A close examination will make this point clear. Milton's 'Allegro' is a case in point. The beauty of nature is described there. Blue and green verdure of the plains, open mountains, clouds heavy with water, ponds full of lotuses, small streams and large rivers—all these inspire the hero of this poem. Even so, there is no identity between nature and the poet here. No doubt, the poet is thrilled by nature. But that thrill is his own individual experience. He does not feel the rhyning of his own emotions with the emotions in nature.

Wordsworth appears to be the best of nature poets in the west. All phenomena of nature, mountains or landscape, lakes or rivers are described by Wordsworth uniquely.

Carlyle forbids the description of nature either in prose or in poetry. Nature in all its forms has a profound influence on humanity. He does not deny the reality of the powerful impact of this nature on man. But being a Puritan in his approach, he is opposed to aggravating the influence of all types which leads to a disturbance of emotions. It was therefore, that he was opposed to all lyrics.

But, if Carlyle's advice is followed there would be no literature. It is only the capacity to touch our
emotions that goes to make literature. Even in routine life we are not attracted to read letters etc., which fail to touch our emotions. We find inspiring descriptions of nature in the writers of the 'Romantic Revival'. Dickens has created picturesque prose pieces describing the landscape in his American Diary. Kingsley gives beautiful landscape description. Sir Charles Rilke in his 'Colorado' gives a beautiful picture of the ocean. But that is only a picture. There is no sentiment there.

Though, Raskin wrote in prose, his descriptions and his observation of reality are such as to lift his prose to a poetic level. Nature seems to be living in his works.

There are certain principles which a poet should keep in view if he wants to depict the beauty of landscape in poetry. Firstly, there ought to be a wealth of imagination and richness of content. Secondly, the treatment should become musical. Thirdly, the poet must be having a sufficient stock of knowledge. And lastly, his observation ought to be deep and loving.

Only those poets who have all these attributes succeed in creating beautiful poems of nature. Wordsworth's poem "Prelude" is an illustration fulfilling all the four conditions enumerated above. Tennyson's "full moon" is also another apt instance. Such poems become more effective when they are brief and pregnant with meaning. Tennyson's nature poems synrnonise the beauty of nature with the social -
conditions. Apparently they describe the agitation in nature. But through them the poet means to suggest the agitation in the human mind which is a precursor of the revolutionary movements expected to follow soon.

Rossetti's 'King's Tragedy' is also a poem of this type.

The English nature poets Wordsworth, Shelley, Keats, and Tennyson are important English nature poets.

There is a fine little story about Wordsworth which explains to us the source of his inspiration given by Crabbe Robins. Once upon a time, Crabbe Robins went to meet the great poet. He was not in the house. On inquiry about the place where the poet worked, the maid said,

"This is the master's library, but he works in the fields." Wordsworth's poem 'excursion' describes the contrast between the peaceful mind of the poet and the extreme agitation of the mountain stream. This poem is an illustration of the beauty of nature being matched with human emotions.

Poets have depicted nature in two ways.

(1) Nature utilised for the purpose of depicting human emotions and,

(2) Nature treated merely as a background.

Both these methods achieve success in accordance with the capacity of the poet. The ultimate determinant of a poet's art is his inspiration.
Here are two poems which serve to illustrate the approach of the English nature poets. The first is a poem on 'Switzerland' by Wordsworth. He says:

"Two voices are there
One is of the sea,
One of the mountain.
Each a mighty voice."

Another is from Byron's 'Childe Harold'.

Byron says:

"There is a pleasure in the pathless woods,
There is a rapture in the lonely shore,
There is a society where none intrudes,
By the deep sea and the music in its roar,
I love not man the less, but nature more."

Walter Savage Landor was a poet of a different type. He wrote his poems with utmost care. He was a deep student of classical literature. He was not extremely emotional. He was fully balanced and thoughtful. Expressing his opinion about nature he says,

"Nature I love, and next to nature Art."

The poet viewed the whole of life. From this experience he deduced one important principle that there is nothing of as great an importance to life as nature. Nature precedes art. This approach shows Landor's great attachment for nature. He has accepted the determining importance of nature. His approach to nature is different
from Byron's. Landor has written a poem in which a little shallow tells its autobiography while the sea is roaring. There is a parallel between the life story of the sea and of the shallow. In another poem the poet addressing a young girl compares her difficulties with those of the river and assures her that just as in the case of the river, so also in her case the obstacles would be surmounted. In still another poem the poet referring to the sun says that the day inaugurated by the sun is not without a shadow. In these lines, we find Landor referring to nature. We find him describing nature and comparing it with human experiences of pain and pleasure. But the reference is superficial and no identity between man and nature seems to emerge.

Frustrated by the social conditions of his time George Crabbe was pining for peace. He was experiencing the cruelty between men and therefore was drawn to nature. He has written a poem called 'The Village.' There in he advocates agricultural reforms. He says '-'

"The Fields are barren, the earth is burning, the harvest has decreased and poverty meets the eye on all sides." The poet here depicts the social conditions in the context of nature.

The illustrations given above are instances of the treatment of nature by different poets in different ways. They show that nature poetry has undergone changes along with the changes in social conditions. We also see that nature has influenced environment and this has in its
In any discussion of literature and art, it is always desirable to keep before our view the teaching of great minds like Croce and Bergson. The teaching of these great thinkers is more pregnant with essence than the views of the modern empiricists and existentialists. We have to approach this subject with reference to the discussion that is in progress in contemporary Europe and America. The object of lyrical poetry and of nature poetry in particular is not material or physical. Their object is to stir some emotion in our heart. It is essential to keep in mind the approach of Wordsworth and the other poets of his school when considering the place of nature in literature. Keeping in mind the subjective as well as the objective world, Bergson says:-

"There is in reality an element of power called 'ELAN'. It develops everything following the principle of evolution. It is a vital force. The vital force that exists in the world also pervades nature as well as man. It is, therefore, that man aught to express 'ELAN' because it is the same essence which pervades his mind and his heart."

The Artist in the west is an individualist, whereas the artist in the east—Sanskrit or Persian poet or Indian architect or Chinese or Japanese painter—forgets his individuality and is interested in expressing his thoughts. The artist in the west puts his self in the centre where as the artist in the east forgets his self
in the interest of the universe. He is not attracted by fame or praise. His only interest is the communication of his thought to the people. We do not know who the architects were, who created the Frescoes of \textit{A劫}, \textit{和DLORR} were, who were the artists of \textit{MAHABALIPURAM} or who were the creators of several great songs of prayer. How great is the sacrifice of those who have effaced their individuality in the interest of Art?

The Japanese Artist, Kokakura Kazuko writes :-

"The principal characteristic of an artist is to forget himself". This is the spirit of all Indian art and it is therefore, that KUM\textsc{\textsubscript{\textit{\textit{ARSW}}}} characterises Indian art as but a shadow of the grand cosmic dance of '\textit{SIVA}'

We find a similar expression of the beauty of nature where the self is completely effaced in Chinese etching and earthenware work. The Chinese artist also bestows the principal place to thought. Expression of human emotions is, according to him, a part of the universal process. The main difference between Indian and Buddhist art is because of the influence of the Buddhist philosophy in China, where as the principal influence of Indian art is the philosophy of \textit{M\textsc{\textsubscript{\textit{AY}}}} and Karma. The Artist in the west views a panorama as if from a window. He does not delve deeper than that. He may therefore, be characterised as a lover of the beauty on the surface. The artist in the east, absorbs what he sees without in his mind and then proceeds to create something new and original. KUM\textsc{\textsubscript{\textit{\textit{ARSW}}}} has rightly said :-
"The Western Artists paint exactly as they see things. There is no emotion in their art, whereas there is rich emotional content in the work of the eastern artist. The Indian and the Chinese artists view the landscape from various angles and then proceed to create their pictures."

The distinction between the eastern and western art may be expressed as the distinction between the outward vision of the physical eye and the inward vision of the mind's eye. The physical eye of the west sees only the beauty on the surface, whereas the penetrating eye of the eastern sage aims at obtaining a vision of the immeasurable depth of the universe.

A clearly distinct form of nature is found in the poems and pictures of the landscape. If the artist views nature as a mystic phenomenon, he would find inspiration influencing his inner being therein. There was a great artist, Van Gogh, says "Instead of painting the landscape as I see it, I always reproduce it in deeper colours, so that I may express my emotions. As it is in case of colours, so it is in case of words."

Shelley was an emotional poet. In his essay, "Defence of Poetry", he says "Poem is always independent of rules or limitations. The environment that binds the poet in the world does not bind poetry."

This means that man is subject to his environment. He describes what he sees. But poetry is free. It creates a new world. It is therefore, that a poet absorbs what
he sees in the universe in his mind and out of that image in his mind he creates his own universe. A bunch of flowers by itself is not beautiful. It is beautiful only in so far as it makes an impact on our mind. The sense of beauty though it is derived from sensual experiences is in its developed form beyond the senses.

The American critic POE has made a very significant statement.

"The affinity between the earth and heaven is realised through the medium of the aesthetic sense. Beauty resides in heaven. There is no ugliness there. It is the beauty on the earth which reminds us of the beauty in heaven."

The critics of the west have not yet grasped the inner meaning of Indian EPICS and PURANAS. The multi-headed and multi-handed characters in these appear to them unreal. The stories of oceans of milk and honey appear to them improper. But poets like SHALAY and POE have given an effective rejoinder to these unbelievers.

The revolutions of the nineteenth century brought a reaction influencing literature. The artist who appeared after this event refused to accept a mere photograph or copy as art. Charles Boudelaire says:-

"A complete reproduction in a picture or a poem is a perversion. There is no creativity or originality therein. It destroys beauty."
He says further: "Those who aspire to achieve in this world have to repent also. Both pleasure and pain are useful elements of beauty. These elements help the expression of beauty because they are the elements which express the human emotions." At another place, he makes a different observation.

"If only the environment and the situation are described in a poem or a picture, that becomes a report, but that expression which gives something more than a report deserves the denomination of a picture of a poem. Therefore, absence of exactness is not a weakness in art. That incompleteness which creates a sense of infinity is essential. There is a great distinction between ancient Greek Sculpture and modern painting. The idols of Greek sculpture were of the form of humanity incarnate, whereas today a picture is drawn on the basis of the thought that ensues the observation of a human being or a panorama. Just as there is this distinction between other forms of art, so is there a distinction in poems. With reference to a poem, we may assert that it does not need any theme. It needs a thought and an experience of the mind. A thing creates an emotion and the picture is drawn on the basis of this emotion. Even so, the thing is a necessity in other forms of art, whereas in the poem, the poet is expected to express the sentiments."

The art in the west, generally, looks for physical beauty. But human sentiment has begun to be expressed since the beginning of the nineteenth century. Poets like
RAMBAUD Lawrence and BRÜCKE have written poems even about ugly elements. The Sanskrit poets of India are far ahead of these western poets. Their search is not limited only to physical beauty but it is aimed at a discovery of TRUTH in beauty. The poet of the east is a devotee of the triad of Truth, Goodness and Beauty. It is so because he is a sage and a philosopher at the same time as he is a poet. It is so because his is a search for Life and Truth. This is the secret of Indian poetry. A question would naturally arise. "What is the reason for the development of this high ideal in the poet of the east?" An answer to this question is easily available. The main element in the art of the poet of the east, is inspiration from within, it is not artificial effort. There is emotion, there is pain, there is sympathy and there is sense of affinity for the whole universe arising out of mercy. This is its distinctive merit. Imitation or copy is not its trait. As the Greek philosopher ARISTOTLE has said:

"The beauty that an artist depicts as a result of inspiration from within is the best." This means in other words that Truth is greater than beauty. Beauty leads art to Truth. A western artist has said:

"Nature teaches us, that it is not for us to imitate it, but to create something new on its basis." - Defining poetry he says:

"A poem is a union with the Truth of existence."

The tradition of observing closely the details of
nature and also of the inspiration derived from within and of expressing it through beautiful imagery has been prevailing in India since the Vedic Age. There is a hymn in the RGVEDA which says:-

"प्राणवो नभवं न वर्का ध्याना अभिन्नतेषु द्रव्यलम्बिताः।
धन्वाद्विग्रहं अपूर्णकर्म तुषाणं अधानिनः स्तव्यौः ।ः॥

Indra led away highly educated maidens who had the knowledge of RIA. These maidens were as attractive as the bubbles in a stream. INDRA flooded the plains and the thirsty deserts with water and made the cows full of milk.

Here maidens are compared with bubbles. But the more important fact is that the maidens possessed the knowledge of RIA. Another point to be noted here is the tradition of observing the elements of nature and their emotions.

There is a glorious description of the Dawn in the RGVEDA. That perhaps is the first real poem of nature in world literature. It is therefore, relevant to reproduce it here:-

"This light has come of all the lights the fairest,
The brilliant brightness has been born, fair shining.
Urged onward for God Squitri's uprising,
Night now has yielded up her place to morning.
The sister's pathway is the same unending,
Taught by the gods alternately they tread it,
Fair shaped of different shapes and yet one minded.
Night and morning clash not, nor do they linger."

1.31.2.15.2.
Bright leader of glad rounds, she shines effulgent,
Widely she has unlosed for us her portals.
Arousing all the world, she shows us riches.
Dawn has awakened every living creature.
There heaven's daughter, has appeared before us.
The maiden flushing in her brilliant garments,
Thou sovran lady of all earthly treasure,
Auspicious Dawn, flush here to-day upon us.
In the sky's frame-work, she has shone with splendour,
The goddess has cast off the robe of darkness.
Wakening up the world with ruddy horses.
Upon her well-yoked chariot Dawn is coming.
Bringing upon it many bounteous blessings.
Brightly shining she spread her brilliant lustre,
Last of countless mornings that have gone by,
First of bright morns to come has dawn arisen.
Arise, the breath, the life, again has reached us,
Darkness has gone away and light is coming,
She leaves a path way for the sun to travel,
We have arrived where man prolong existence."

(The History of Sanskrit Literature)
(Page: 83: Macdonell)

The Goddess of the forest has also been addressed
in the same way.

"I praise the goddess of the forest who is the mother
of life in the forest. I praise her because she gives sweetness,
fragrance and plenty of food. Although she has no tilled land
she bestows every thing. I praise this queen of the forest."

The dissimilarity between the day and the night is described in wonderful terms. Day and night are dissimilar and yet the same one is visible, the other invisible. Both of them seem to be coming out of the same path:

"नाना चक्राते अम्यांगन्धितं चक्र्योऽर्थाऽर्थ गोचारे कृष्णान्यात।
श्यायी च चंद्रस्यां च स्वविभो महां देवनामस्तुत्ययांकम॥"

Although you are different, there is a beauty of types in both of you. Though distinct you supplement the beauty of each other. One is bright the other is dark. Even so, these are twin sisters one white and the other red. Both symbolise the greatness of God. Both meet together in a magnificent place. There union is divine. One is visible and the other invisible. They are like two parts of a common path. That is the greatness of Gods.

The रामायण of वाल्मीकि is full of descriptions of nature, cities, hermitages, mountains, rivers, ocean etc., are profusely described therein. Even if this description is there, वाल्मीकि's poem is different from the poems of the other ancient poets. वाल्मीकि has not merely described nature, but has expressed his own emotions in his poem.

Critics in the west criticising the wealth of description in Sanskrit literature assert that the theme of description in Indian Sanskrit literature follows the
the same tradition and we do not come across any originality there. Dr. Keith has made a strong rejoinder to this criticism. He says:

"The Sanskrit poets had so deep an understanding of the expression of emotion that their works never failed to touch the human heart. They grasped the character of youth and love. They fully realised the pleasure of union and separation. They had unlimited and intense love for nature. They felt a subtle identity with nature. They viewed life in all its forms with sympathy, and they participated in the pleasures and pains of human life."

Seasons, sun and moon, the sky studded with stars, beasts and birds, fruits and flowers etc., are described by poets following Kālidāsa and Bhavabhūti but the element of artificiality has developed in the works of these poets.

No poet preceding THOMAS GRAY has described nature in the same way as the Sanskrit poets have done. THOMAS GRAY in his elegy, "In a country church yard," WORDSWORTH and his contemporaries have described nature with love and with a vision.

If we review English nature poems, we will find that English history and its development as well as the national psychology of the people are reflected in them. Chaucer's description of nature is straight and simple. There is a description of the rays of the sun in the spring and the sweet songs of birds in his "Canterbury Tales". More than this, there is a beautiful and effective narration of
the young ones of birds who sleep with open eyes at night. No poet of our time can describe nature so picturesquely as Chaucer does. The emotions that we find reflected in William Watson's "April" are not found in the poets following him. Writing about 'April' Watson says:

"April! April!
laugh thy girlish laughter,
Then the moment after,
Weep thy girlish tears."

Spenser was a poet of the Elizabethan age. His poems were full of imagination and his thoughts were clear. He has written a poem about spring. He says therein:

"When the king spring will arrive, the whole of earth will have been covered with flowers. Pleasure will have been spread everywhere and flowers of variegated colours would have been blossoming."

French poets like LAMARTINE and VICTOR HUGO have created inspired poems. France has always excelled in producing literature expressing human emotions. Even then the lyrics of France can stand no comparison with the lyrics of India, England or Germany.

When we approach SHAKESPEARE we experience the best emotions of the Elizabethan age. He has not devoted sufficient attention to the landscape. Yet, whenever he describes nature he becomes a supreme artist. He does not merely paint a picture of nature. He expresses human thoughts and sentiments, through
these pictures, SHAKESPEARE expresses his philosophy of nature in "Troilus and Cressida."

"One touch of nature makes the world kin," when Hamlet ridicules appolonius he resorts to a description of nature. Different shapes of a cloud are described there. Hamlet compares the cloud with a camel, a whale etc.

There is a wonderful description of nature in "King Lear." There is a sweet description of the flowers of spring in "Love's labour lost." There are descriptions of nature in "Macbeth," "Midsummer night's Dream," and other plays. In the "Midsummer night's Dream", there is a description of nature reminding us of Keats.

"I know a bank where - in the wild thyme blows,  
Where orchids and the nodding violet grows,  
Quite o'er-canopied with luscious woodbym,  
With sweet musk-roses and with Eglantine.  
There sleeps TITANIA some times of the nights."

Avoiding introspection and spiritualism, SHAKESPEARE describes the panorama as it comes before him accidently. He chooses natural and familiar things. The emotions that he depicts are also familiar. But there is sweetness in his description. "Spring and Winter" is an illustration in point.

"When daisies pied and violet blue,  
And lady smocks all silver white,  
And Cuckoo birds of yallow-hue,  
Do paint the meadows with delight,
The cuckoo then on every tree,
Mocks married men, for thus sings he,
Cuckoo!

Cuckoo! Cuckoo - O'
Word of fear,
Unpleasing to a married ear!

When shepherds pipe on eaten straws,
And merry larks are plough-men's clocks,
when turtle tread, and rocks and daws,
And maidsens bleach their summer smocks.
The cuckoo then, on every tree,
Mocks married man, for thus sings he.
Cuckoo!

Cuckoo, Cuckoo - O'
Word of Fear,
Unpleasing to a married ear.

(2)

When icicles hang by the wall,
And Dick, the shepherd blows his nail,
And Tom bears legs into the hall,
And milk comes frozen home in pail,
When blood is nipped and ways be foul,
The nightly sings the staring owl,
To -- whet !

To -- who ! -- a merry note,
while greasy Joan doth keel the pot,
when all aloud the wind doth blow,
And coughing drowns, the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw
When roasted crabs hiss in the bowl
Then nightly sings the staring owl, To-whir,
To -- who ! -- a merry note
While greasy Jean doth heal the pot."

Milton also has written a number of nature poems

The human emotions that Wordsworth has depicted and developed are discernible in Milton. Milton has written a poem in memory of his departed friend "Lycidas." His friend was drowned in the sea and the great shock that Milton felt is expressed in this poem. There is in this poem an echo of the poetic style of the modern age. Human emotions are expressed here in nature. The following is an illustration of this type of expression:

"Under the opening yéids of the morn,
We drove afield, and both together heard,

What time the grey fly winds her sultry horn,
Battening our flocks with the fresh dews of night,

Off fill the star, that rose at evening bright,
Toward heaven's descent had sloped his westering wheel,
Meanwhile the rural ditties were not mute,
Tempered to the eaten flute,
Rough satyrs danced and fawns with cloven heel,
From the glad sound would not be absent long,
And old Damoetas loved to hear our song,
Bring the rathe primrose that forsaken dies,
The tufted crowdie and pale Jasmine.
The white pink and pansy fraught with jet,
The glowing violet.
The muskrose and the well-attir'd woodbine
With cowships wan that bend the pensive head,
And every flower that sad embroidery wears."

A similar introspective process of the mind is seen in the poems of Sir THOMAS BROWN. He has written a little poem entitled 'Religio Medici.' He says:-

"All things are artificial for nature is the art of God, we carry within us the wonders we seek without us, there is all Africa and her prodigies in us."

Milton expressed his own mind and at the same time nature as reflecting the emotions of man. Thomas Brown considered nature also as artificial. Earl of surrey has described nature in the vein of Milton.

For quite a long time after that we do not find any nature poems being created. The tradition of the poems of nature was reinaugurated by Grey in "Elegy in a country churchyard." Between Grey and Burns a poet named Blake appeared. There is no reference to nature in his poems. He is a mystic poet. After Burns there is an uninterrupted line of poets of nature. Wordsworth, Byron, Coleridge, Shelley, Keats: all these appeared then. Poems of nature developed in this period. In medieval English poetry the poems of nature were only descriptive. In this new age the poems began to express human emotions.

Let us read a poem by Burns. He addresses a mountain-flower, but in reality he seems to be addressing man. But the poet who became one with nature was Wordsworth. He did not see differences of living and non-living in nature. His poem "Let nature be your teacher" expresses his philosophy of nature.
Here is the poem.

"The sounding cataract,
Haunted me like a passion, the tall rock,
The mountain and the deep and the gloomy wood,
Their colours and their forms were then to me,
An appetite, a feeling and a love,
That had no need of a remoter charm,
By thought supplied, not any interest,
Unborrowed from the eye.

And hark! how blithe the Throstle sings,
He too, is no mean preacher,
Come forth into the light of things,
Let nature be your teacher."

The poet here, describes nature as a teacher. Not only this, but he feels that nature is a symbol of emotion and not of intellect.

There are divergent philosophies of nature. Some say that nature is illusion. But that belief is not justifiable. Whenever man sees some panorama, it, without fail, influences him.

Under this influence his emotional being under-goes a change. As a result the colours, the forms, the shapes etc., also get modified. Just as nature influences our minds so also our emotions do leave their impact on nature. When we say that the tide is laughing or that the lake is asleep with a smile on its face, we attribute our sentiments on these natural phenomena.
There have been poets who have rejected nature because of a feeling that nature is inimical to man. The French poet Lacostaire, under the influence of the phenomena of nature used to become depressed. He, therefore, advocated a rejection of nature. Blake was also of a similar opinion. He says "nature is a destroyer and a weakener of life." We find this point of view expressed poetically by the Sanskrit poets. They have designated this state of mind as a quarrel between lovers. But the general approach of Sanskrit poets is different. In their view, nature bestows freshness, pleasure, encouragement and inspiration.

The period following Wordsworth is rich in nature poetry. William Morris, D.G. Rossetti, Robert Bridges, W.B. Yeats, and other poets have developed the tradition of Wordsworth.

The next period is different. Two world-wars and the frustration arising out of them are reflected in the poems of this period. The first expression of this state of mind is seen in the poems of Thomas Hardy. Let us read a poem expressing this emotion.

"Only a man harrowing clods,
In a slow, silent walk,
With an old horse that stumbles and nods,
Half a sleep as they stalk,
Only the fire smoke without flames,
From the heaps of couch grass.
Yet this will go onward the same,
Though dynasties passed."
Yoùnder a maid and her might,
come whispering by.
War's annals will cloud into night,
Err their story die."

We see that this poem reflects the elements of hope
as it reflects the element of frustration.

Swinburne does not reflect any pessimism. He is a
complete optimist. George Meredith begins with optimism but
ends up in pessimism.

Absence of faith is the dominant note in the poets
that follow, thereafter. It is not possible to come across
poets who are pessimists of this variety who have lost all
faith. A comparison of Love-lace's "Grass Hopper" with
Walter-De-La-Mare's "Sunk Lyonsse" demonstrated the distin­
cution between pre-war and postwar poetry. In the former a
Grass-Hopper swings on an oat-stalk. There is no pain anywhere in his life. Dancing, drinking sweet juice, lying on
a bed of flowers, he enjoys a pleasant life. Man derives his
inspiration from him. In the latter, there is extreme pessi­
mism. This is the state of mind of the post war period.
Even in poems of nature we find the age being fully reflected
and we do not find nature anywhere.

A change in the environment of the poet leads to
a change in the nature of his poetry in Persian poets. A
glance at Sa'adi's 'Rose Garden' and Omar Khayyam's
'Rubaiyat' will make this point clear. There are beautiful
similes in the 'RUBAIYAT' of OMAR KHAYYAM. These similes

are traditional. But he has given full treatment to nature and has depicted its influence on human emotions, thus showing that this poet recognises the presence of emotions in nature. Let us take one of his poems:-

"Look to the blowing rose about-us-lo !
Laughing she says, "Into the world I blow,
At once the silken tassel of my purse,
Tear, and its treasure on the garden throw,
They say the lion and the lizard keep,
The courts were Jamshyd gloried and dark deep,
And Baharam, that great hunter - the wild ass
Stamps over his head, but cannot break his sleep.

I sometimes think that never blows so red,
The rose as where some buried Cæsar bled,
That every Hyacinth the garden wears,
Dropt in her lap from someone's lovely head,
And this reviving herb, whose tender green—
Flegges the river lip on which we lean,
Ah, lean upon it lightly for who knows,
From what one's lovely lip, it springs unseen,
And we that now make merry in the room,
They left and summer dresses in new bloom.
Our-selves must we beneath the couch of earth,
Descend - our-selves to make a couch for whom,
You, rising moon that looks for us again—
How off here after, will she wax and vane;
How off here after, rising look for us,
Through this same garden and for one in vain!"
Nature is described here. The distinction between SA'ADI and QOMMAR KHAYYAM is similar to that between CHAUCER and WORDSWORTH. Nature in CHAUCER is descriptive. In WORDSWORTH nature expresses human emotions. SA'ADI presents only a description of nature. QOMMAR KHAYYAM expresses human emotions through nature. A similar distinction exists between DANTE and SHELLY. DANTE'S description is lifted up from mythology. Then SHELLY describes nature, he describes it with a view to delve into his own mind.

Just as ocean, mountain, rivers and similar other elements of nature attract humanity so also the forest trees and their branches do. WORDSWORTH was very fond of wandering, of playing on ice and of boating. He, therefore, derived satisfaction and pleasure in the midst of nature when he felt frustrated in the midst of society. He was a lover of the dignity of nature. The smallest and the most trivial thing in nature attracted him. BYRON loved the glory of nature and GEORGE ELLIOT loved the most insignificant things. But WORDSWORTH was a lover of both. The following lines from WORDSWORTH prove his attachment for all nature:

"Beneath stern mountains many a spot lies,    
And lofty springs give birth to lowly streams,    
Between two sister Moorland rills,    
There seems a spot that seems to lie,    
Sacred to flowers of the hills,    
And sacred to the sky."

The famous poem of WORDSWORTH, "The world is too much with us," gives a description of the ocean and the wind.
This poem expresses a philosophy of the immanence of God in all existence. Wordsworth is pained at seeing the society ignoring nature. If there is a stone on the top of a hill that does not arouse any ideas in the minds of the ordinary people, but the same stone arouses in Wordsworth a chain of ideas resulting in a poem.

Byron's temperament and philosophy were different from Wordsworth. Wordsworth was being influenced by nature and treated nature as a teacher, whereas Byron could never forget his individuality. This characteristic of Byron is clearly seen in his 'Childe Harold' and other poems. He says:

"There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society where none intrudes,
By the deep sea and the music in its roar.
From these our interviews, in which I steal,
From all I may be or have been before,
To mingle with the universe and feel,
What I can never express yet cannot all conceal."

Coleridge has given very few poems. But the element of inspiration in his poems is very great. In the 'Ancient Mariner,' he talks of the disturbance of the mind and yet it is full of inspiration. He says:

"Oh! lady! we receive but what we give,
And in our life alone does nature live,
Ah! from the soul itself must issue forth,
A light, a glory, a fair luminous cloud,
enveloping the earth.

(Ode to dejection)

The description of 'Xanadu' is full of suggestions. There are very few poems which are so full of suggestions. The sound and the sense create a rhythm in it.

KEATS follows these poets. His sonnets and odes are full of beautiful word pictures of nature. We see in it a brilliance which we do not see either on the sea or the land. All physical and emotional beauty is the subject of his poems. He said:

"Beauty is Truth and Truth, beauty."

This is the essence of all knowledge. The soul of KEATS seems to have been made of Beauty.

Sir HENRY MAINZ says:

"excepting the forces of nature the root of all other creation is Greek."

This statement is one sided. But it can certainly be asserted of KEATS that he derived inspiration from all that was Greek. SHELLEY was ethereal. He achieves unity with nature. His philosophy of nature is expressed in "cloud" and "Demon of the world". In "Epipsychidion" there is a dignified picture of the mating of the sea and the earth. SHELLEY seems to be a soul flying between the earth and the heavens whatever he might be doing. Some of his poems are incomparable. Two lines in his poem "Hellas" serve to illustrate this point.
"The earth doth like a snake renew,
Her winter weeds out-worn,"

'Ozymandias' and 'Revolt of Islam' are tragic nature poems. In the latter, the poet refers to a painter who paints his pictures after deeping his brush in the regret of the eclipse and the earthquake.

A transition period intervened between SHELLEY and Tennyson. The development of science during that period influenced society then. Just as WORDSWORTH adopts ornamental language so also does Tennyson. This much is the similarity between them. In 'Maud' Tennyson describes a deep valley behind a forest. He says there:

"Laburnums drooping wells of fire" In the same way in "In Memorium" we find a style similar to the style of WORDSWORTH. But the sentiments are not similar. It is because the development of science has influenced Tennyson. In spite of this he very often creates poems which touch the heart. Sometimes he depicts nature in the same way as WORDSWORTH.

BROWNING was a contemporary of Tennyson. He was an optimist. He was interested in contemporary problems. His power of observation was keen. We come across this power in his poem entitled "APRIL."

Kipling was a poet of imperialism. He was an advocate of the WHITE-MAN'S burden. His poems are like clarion calls of war. But sometimes his poems contained beautiful descriptions of nature.

ROSSETTI was a painter, and a poet. He had a
clear view of colour and perspective. ROSSATTI, MATTHEW ARNOLD, SWINBURNE, MASESITH etc., were followed by poets who did not write nature poems. WATSON was an exception. In France there was a poet named MAIETAIN who followed WORDSWORTH.

After the two world wars the emotions of the people underwent a change. The destruction of the war generated frustration. W.H. ABB&I, a poet of this new age has expressed this sense of frustration in "something is bound to happen". The poems of RUPERT BROOKS also express this frustration. But there are poets who are exceptions here. LORD ALFRED DOUGLAS has written poems of nature. He is not influenced by frustration. G.W. Russell is also an exception. The prevalent frustration has not influenced him.

Many poets have written poems of nature. They have followed their different instincts. The same poem creates different impressions on different people. But the beauty of nature leads man to well-being. Ordinary men, when they observe nature, do not grasp its full implication. It is for the poet to bring this implication out for him and thereby to help him in solving his problems and in achieving a full realisation of the internal as well as the external world.

The impact of nature is clearly discernible in Sanskrit literature since its beginning. That is very natural. ours is a forest civilization. This does not mean that nature has occupied the same place in literature, during all the periods of Sanskrit literature. In the initial
stages, landscape was only described. Vālmiki gives numerous such descriptions. Kālidāsa and Bhavabhūti also give pure descriptions of the landscape. But in the period following the classical age the attitude underwent a change. Nature, then became a source of pleasure and a background to serve as an excitant. The independent personality that nature had in Kālidāsa and Bhavabhūti as well as in the poets preceding them did not continue to exist after them.

An ancient Sanskrit Literature, there is a description of nature which is pregnant with meaning and is entertaining at the same time. The presentation of the landscape was almost an inevitable characteristic of a poem in Vālmiki, Kālidāsa etc. These poets were so much attracted by nature that their descriptions of nature throbbed with life. The description of nature in Vālmiki has remained the cherished example to be followed by the poets upto the present day. It is quite in the nature of things that a poet of his stature would describe the impressive phenomena of nature in an inspired tone, but his descriptions of the most ordinary phenomena of nature are as much interesting and inspiring as well.

A similar inspiring genius is experienced in Kālidāsa and Bhavabhūti also. But this experience becomes very rare as we proceed to the later periods. This may be so in consequence of the absence of the identity with nature in case of the poets of the later period.

We will give here a synoptic review of the approach to nature of the more important sanskrit poets.
Vālmiki's description of nature is always saturated with his love for the motherland. There is emotion in his descriptions. His description of the monsoon is accepted as the ideal of the description of the seasons. Similarly, the description of Hemanta in Panchvati given by Laxamana is picturesque. The description of the forest, the description of the ocean and the depiction of birds, beasts etc., by made by Vālmiki is his distinguishing characteristic. Vālmiki's love of nature cannot be distinguished from his love of the motherland and his love for humanity.

We will not, here, dilate upon the approach of Kālidāsa to nature. We will not arrive at any conclusions about his approach at this stage as well. *We may make one observation at this stage to the effect that nature has a definite importance in all his works and that it has supreme significance in some of them.*

The sweetness and beauty of nature are as much prominent in Bhavabhuti as in Kālidāsa. But Bhavabhuti is more attracted towards the ornamentation of language. Even so, he has given sincere descriptions of thick forests, of river banks, of barren lands and of beasts as well as birds. We come across beautiful landscape in the "Uttara Rāma Charita" at numerous places. The description of the forest in the scorching summer mid-day in which the penetrating observation of the poet has not failed to notice the sounds of the forest insects and the mouth of the scorpion spreading his hood is unique. The close observation of nature that is
characteristic of KĀLIDĀSA is also characteristic of BHAVABHUTI.

As we proceed to a study of nature in MĀGHA, BĀṇA etc., we feel that nature begins to assume a status subordinate to man. The theme of "ŚUŚPĀLAVASĀDA" provides MĀGHA with immense opportunities for presenting the beauties of nature. But he does not avail of these. He brings out the beauty of nature only in so far as it serves as a background - developing his characters.

In the 'KĀDAMBANI' of BĀṇA we come across DANDAKĀRANYA, AGATSYA ĀŚRAVA and PĀMPĀ SAROVARA. Landscapes connected with them are also described. As we read these descriptions, they fail in producing the experience of a direct observation of these. +The experience is that of observing only an image.

AMARU is peerless in describing the beauty of the female form. His pictures in the AMARU-ŚATAKA bring out the extremely close relationship between woman and nature. It is, therefore, that we are reminded of VĀLMIKI, KĀLIDĀSA and BHAVABHUTI as we begin to read, his work, but as we proceed further, nature slips into the background and he retreats to the ranks of BĀṇA, MĀGHA etc.

In the periods succeeding these, the Sanskrit poets appear to be attracted in a continuously diminishing proportion towards nature. Artificiality increases. It is therefore, that no new philosophy of nature develops in sanskrit literature in its last periods.