CHAPTER IV-

Treatment of Nature in 17th and 18th century English Poetry
The colourful manifestations of Nature captivate the attention of English people and they enjoy the design and tapestry of Nature exhibited in flower-garden and 'the avenue of limes and beeches that crown the hill' establishing a 'companionship' with her.\(^1\)

In spite of urbanisation, industrialisation, modernisation, noise pollution and rural depopulation, the heart of an English man is still charmed by the sounds and sights in Nature and terribly attracted towards the warbling of birds, gurgling of rivulets and dancing of flowers in meadows, gardens and valleys. The English people have maintained the beauty of their landscape, "the friendliest meeting ground of Nature and man".\(^2\)

English poets have always tried their hands in painting Nature in the composition of 'landscape' poetry as well as 'rural' poetry. The chiaroscuro of natural scenery from January to December has never escaped the keen observation of the poets. Spring-time
surroundings, the sweet notes of swallows, house martins, sand martins, chiff chaffs, willow warblers and cuckoos; meandering stream through the meadows; spider lace on hedges, bushes and thickets bathed in crimson sunshine; awe-inspiring thunder clouds; the melody of kestrel, sparrow-hawk, carrion crow, spotted and green woodpeckers, tawny owl, king-fisher and night jar in and around London; sighing sounds of the rustling leaves and rosy-tinged clouds slipping swiftly across the sky - these vagaries of Nature from January to December are keenly observed and depicted by them.

Primitive poetry is thoroughly dominated by Nature painting because of nature-worship in the then society. Man's love of Nature and the Poet's depiction of Nature have continued uninterrupted and uninhibited.

Nature poetry is alive and effectively vibrant with impulses because of the responses it evokes in the minds of the poets, readers and listeners.

In the period under discussion the metaphysical, cavalier, puritan and neo-classical poets are categorically prominent. Fantastic conceits, introspection, far-fetched images, monstrous hyperboles, obscurity, abstruse illustrations and allusions, mysticism, classicism, intellectualism, didacticism, set poetic style and use of heroic couplet are the worthmentioning
features of this age. The poets follow the classical rules without overstepping the bounds of reason and commonsense. Of course, to form an absolute hypothesis free from any controversy is certainly fallible and fallacious. All the authors, to a man, can never be the proponents and exponents of same ideology and philosophy. Contradictory elements are also found in this age as it is said that this age is both 'optimistic and pessimistic'.

Three major astronomical theories by Ptolemy of Alexandria, Nicholas Kopernick and Tycho Brahe influenced the people in this age inspite of their contradictions. The discoveries by William Harvey, William Gilberts and John Napier broadened the outlook of the mass. Sir Isaac Newton's work on optics, infinitesimal calculus and laws of gravitation had a tremendous impact on the minds of the contemporary people. The political, social and spiritual outlook of man changed because of the political thinkers like Descartes and Locke.

Nature before 17th century, was believed by many to be well-planned and well-designed like the cosmos. The medieval and renaissance scholars believed in the Aristotelian theory of hierarchical motion which
says that all objects possess special innate qualities causing them to move towards a divinely predetermined place in creation.

Some scientists also showed their faith in the existence of God whose power is demonstrated by the forces of Nature and whose divine creativity can be perceived 'from a study of the natural world'.

Renaissance thinkers regarded Nature to be lifeless and soulless. It was like a machine where the parts are orderly arranged but engaged in action by the agency outside it. Addison did not appreciate the British gardeners who transformed Nature into an art by the use of their scissors.

In the middle of the 18th century, people felt the power and charm of Nature without ignoring the true worth of art. Nature was not merely the conglomeration of a variety of scenes, neither Art was a mere technique. Nature became an inspiring and mysterious presence; Art became the expression of great thoughts, powerful emotions, sincerest aspirations and invaluable experiences. The authors could see, feel and follow Nature in the right way and true perspective.

The Augustan poets understood Nature in relation to human Nature. They seemed to prefer the
cultivated landscape with smoke rising from cottage chimneys and the spire of the decent church topping the neighbouring hill. Wide areas of pleasant streets, dignified terraces and spacious squares captured the psyche of an Augustan poet. Resemblances between Nature and Art gave them more pleasure.

The poet's preoccupation with human society very often blinded them to the external Nature. Nature was viewed as a picture, a painting by an artist, to be hung on the wall of a drawing room and to be occasionally glanced while sipping coffee or reading newspapers. It was a Nature of man's creation like his civilisations, cities, estates, temples, palaces, drawing rooms, boudoirs, theatres, debates, conversations and literature. It was sometimes the reality copied by the artist; the principles of sound reason in poetry; and sometimes the ideal. The poets seemed to have no considerable feeling for Nature. It was only through the pastorals of Theocritus and Virgil that Pope and his school were all interested in countrylife.

However, fond of retirement and solitude was not altogether absent in the age. The poets were still happy when lost in unfrequented fields, far from the little, busy world. The poets obviously tried not only to grasp the essence of Nature but also to present it in
a shining way. The beautiful, dreadful, delicate, sublime and grand features of Nature became familiar to the poet. The poet's mind stored the 'inexhaustible variety' of Nature in it. 8

The English poets and pastoral writers are "impassioned and delicate observers" of Nature living and revelling with her in an intimate way being able to "watch" her minutest caprices. 9 Pastorals provide a scope for the poets and the readers to be free from the gross, mundane cares and anxieties, problems and perturbations of the human existence by taking shelter in an Elysian region of joy, bliss, contentment and repose in the domain of Nature.

The Restoration and Augustan poets displayed a sort of "visual sensitivity" in Nature poetry which has a "strongly thematic" and pictorial aspect. 10

The Nature poetry of eighteenth century was criticized to be "too empty" and "too full of descriptive material". 11 The poets derived immense delight in "sloping lawns and glades and distant classical porticoes" and enjoyed the charms of "overhanging rocks and cascades" which were depicted in their poetry. 12

Nature-poetry in eighteenth century very often seems artificial. But Nature is treated with
dignity as the art of God. Grandeur and sublimity are added to Nature poetry. Nature is transformed into a work of art with pictorialism and aesthetic colour. In the pastorals and descriptive poems an accuracy of description, partly scientific and partly imaginative, makes them vividly objective and graphic. Some Nature poetry tends to show "the opaque effect of over thick painting" like the effect of Helen's beauty "upon the lascivious grey-beards of Troy".¹³

The abundant Nature poetry of this period was written by men whose attention was turned to the wonders of Nature at least in part by the excitement the new science aroused. The "forms, colours and textures of scenery" were analysed and painted objectively to derive "aesthetic, moral or religious" delight.¹⁴

A Brief Account of the poets under discussion

(A) 17th Century

The poets who have considerable contribution to Nature poetry in 17th century are Robert Herrick (1591-1674), George Herbert (1593-1633), John Milton (1608-1674), Andrew Marvell (1621-1678), Henry Vaughan (1622-1695), John Dryden (1631-1700). The role of Ben Jonson (1572-1637) and John Donne (1573-1631) in this respect can also be noted at times.
Robert Herrick, the poet of "English country and its flowers" was acclaimed as "the Ariel of poets, sucking where the bee sucks". Herrick sings the glory of "brooks, blossoms, birds and bower" as he himself has stated in 'Hesperides - Argument of his book'. The withering of natural beauty like "the meadows bare of flowers" very often made Herrick melancholic and pensive.

Milton's "Vague" and "non-particularized" descriptions appearing to the readers "a haphazard sequence" serve for man's delight or improvement. The lack of visual particularity and dominance of moral, philosophical and ethical elements in Miltonic landscape make it diverse and intellectualized. The "weakness of visual observation" which makes "our sense of sight" quite "blurred" has been pointed out by the critics like Eliot. The outer world seems to be rather misrepresented and distorted owing to lax treatment of natural facts which can be illustrated by the examples like twisted eglantine, "the cowslip as wan", "of the reed as balm" and the presence of "primrose and woodbine, daffodil and jasmine" at a time.

In Marvell's poetry, the man-made garden and the natural meadows are significant not intrinsically but instrumentally. His Nature poems are 'The Garden'
and 'Grove at Billborow'. His verses smell of its small meadows and gardens. His feeling for Nature rises in 'The Garden' to a kind of ecstasy.

Vaughan as a Nature poet desires to speak with his creator, God; a being remoter than the stars, and nearer to the stones on his track which are magnetized by divinity. He sees his Lord's head decked with dew in night and finds the leaf at dawn busy in whispering hymns. He marks "God walking in the garden". He is able to illumine the "humbler forms of Nature" by means of his "homely affection" with the objects outside and discovers the omnipresence of "Eternity".

John Dryden's "pictorialist eye" illustrates "the diversity of his literary landscapes". His landscapes are not ethical emblems like Marvell's. Though he makes use of the emblematic tradition, he does so primarily to enrich and embellish the descriptive beauty of his poetic landscapes and only secondarily to function as the vehicle for a moral or spiritual meaning. Dryden visualizes both natural phenomena and abstract qualities with an intention to personify them.

Jonson's poems at times appear too elaborate lacking in spontaneity and flexibility. However, in the description of orchard fruit and garden flowers a sensuous appreciation of Nature is found.
Donne's imagery is impressive for its range and variety. Strange images and metaphors make him a unique poetic talent. A solemn setting of a midnight scene in the poem 'A Nocturnall upon S. Lucies day, being the shortest day' makes it quite charming and noteworthy as a description of natural scene.

(B) 18th Century

Among the poets of 18th century some are well known as the authors of Nature poems. They are - John Gay (1685-1732), Alexander Pope (1688-1774), James Thomson (1700-1748), Thomas Gray (1716-1771), William Collins (1721-1759), Oliver Goldsmith (1730-1774), William Cowper (1731-1800), George Crabbe (1754-1832), William Blake (1757-1827) and Robert Burns (1759-1796). Some of the poems on Nature by the poets like John Dyer, Joseph Warton, Thomas Warton, Allan Ramsay, John Denham, Matthew Green, Edward Young, Akenside, Shenstone, Lady Winchilsea, John Scott, Hamilton, Ferguson, Thomas Parnell and Beattie are also worth reading.

Gay's contribution to the idyllic and rural poetry of the period are considerable. 'The Pastorals', 'Rural Sports' and 'The Shepherd's week' derive all their matter from English country life. Very often the poet
seems to avoid the rougher aspects and emphasize youth, love, spring and summer.

The enthusiasm for Nature is more easily perceived in Pope's 'Windsor Forest', where the description is more direct than in the Pastorals, where it is somewhat incidental. While revising 'Windsor Forest' in 1713, Pope speaks of his endeavour "to raise up" around him "a painted scene of woods and forests" and to wander "through bowers and grottoes". Pope praises Nature and God in Nature in the First Epistle of the Essay on Man. The shepherds and scenery in the Pastorals are taken from his classical models. Pope's pastorals offer specimens of "some Nature = art metaphors". Pope shows himself adroit in capitalizing on the moods that are traditionally associated with seasons and times, from the joyful promise of a spring morning to the sombre malaise of a winter night.

The painted scenes that Pope creates glow with brilliant tints. By the effective grouping of groves, winding vales, cooling streams and green retreats, the poet contrives to evoke the serene opulence of a fertile well-wooded English landscape. Pope's Nature is the Nature not only of Windsor Forest but of Hampton Stowe, Twickenham, Drury Lane, Button's and Grub street.
Pope noticed the manifestation of human enrichment in any beautiful landscape. Pope seems to "exile the love of Nature from his poetry" and the "natural description was an artificial trick" which "pretended to be Nature" but actually "a triumph of artifice".

The Nature poems of James Thomson draw pictures of woods, fields, birds, deserts and so on. They include a variety of examples, from planet to primrose, from elephant and whale to silkworm and bacteria, from man to nightingale. From Thomson people knew "how to look at Nature" and in his poems "the ideal surpasses reality" which are "Nature poetry with epic pretensions" - In the epistolary dedication of Spring to the Right Honourable the Countess of Hartford, Thomson wrote, "I have attempted in the following poem to paint some of the most tender Beauties and delicate Appearances of Nature". In preface to winter, Thomson writes "In every Dress Nature is greatly charming: Whether she puts on the crimson robes of the Morning: or the deep sables of Blackness, and Tempest: How gay looks the Spring: how glorious the summer: How pleasing the Autumn: and how venerable the winter: But there is no thinking of these things without breaking out into poetry; which is, by the bye, a plain and undeniable Argument of their superior Excellence". Nature for Thomson is not an active teacher
but he tells us to draw our lessons from what she provides. The art of Thomson remains purposefully pictorial; and this is true in the best Nature poetry of the century. Thomson is thought to be "the last of our descriptive poets" and his seasons "trained the eighteenth century towards Nature, emotionally, poetically, scientifically" which is endowed with "a mild flavour of romance" and "pleasant rusticity". The lifestyle of the poor and rustics attracted Thomson's attention. He found the manifestation of God's greatness in Nature.

Nature brought to Thomas Gray thought, feeling, poetry and religion. At times, Gray moralizes Nature as in the ode "on the Spring". The savage, sublime and romantic aspect of Nature fascinated him. The dignity and austerity of peasant life versus the artificial, luxurious and vain life of metropolitan cities has been an interesting point in his Elegy. The youth who walks through the "Elegy in the country churchyard", loves dewy morning, the rising sun, the beech at whose roots the babbling brook runs by and the glimmering stillness of the evening. He loves them because they echo the note of his imagination contemplating the life of man.

Collins's skill in portraying evanescent and transitory effects of natural beauty is seen at its best in the "Ode to Evening" where the 'maid composed' is
successively revealed to us as a country girl, a fairy Queen, a priestess, a goddess, a ghost in the sky. This Ode is "the best Nature poetry" where "the co-ordination of the soul of man and the soul of Nature" has been aimed at like all descriptive poetry. Collins had a taste for the more romantic side of Nature, for what was wild and grand and magnificent and untouched by man. But though he longed for solitary communion with Nature he also felt the charm of rural scenery and life. He had "an incomparable and infallible eye for landscape" and "the natural beauties of Britain are seen in his mirror".

Goldsmith's 'The Traveller' gives an account of life in the countries he visited, with pensive reflections thereon. 'The Deserted Village' formed a noteworthy contribution to the Romantic poetry setting forth Nature in moral fashion. Here the pastoral elements and the nostalgic lament for the loss of rural innocence to city-bred corruption undoubtedly attract the readers. "No imaginary Arcadia, but the real country" is seen in this poem.

Cowper is one of the keenest observers and most inspired interpreters of Nature. His long poem 'The Task' is a long rambling poem on Nature, countryside,
home, society and morality. It presents many arresting and sensitive descriptions of scenes from Nature. "The sounds of Nature" arising from the flowing stream, rustling leaves, and "the warbling of the birds" along with the natural scenery at the time of storm, and sunlight in the plain and hill-top are described in this poem. It is his humanism that interests us today - his love of Nature, the country, animals, and domestic retirement.

George Crabbe, with somewhat monotonous peace within, writes of harsh miseries and storm-tossed lives and rough Nature. Crabbe's earliest poetry was unobtrusively lyrical; his Nature poetry more didactic, yet incorporating some excellently told episodes and detailed, convincing descriptions of Nature. He pictures country-life with an unromantic awareness of its harshness and its evils. He has sought the simple life of Nature.

Blake fused art and Nature - Nature human and exterior - in a manner unique in English literature. Blake's poetry is not a record of men and women objectively studied and of Nature superficially observed. Rather he uses his imagination and looks at the natural manifestation as a visionary.

The landscapes Burns has painted and the objects with which they are embellished are, in every
single instance, such, as are to be found in his own country. His way with Nature was to weave her into the life of man. A sudden tenderness wakens in him for the life of flower or animal, because their pain images the pain of man, their morning joy his joy. When his plough crushes the daisy, he speaks of it as if he had crushed a child. It is reverence, it is love towards all Nature that inspires him, that opens his eyes to its beauty, and makes heart and voice eloquent in its praise. His senses were gratified with the forms, the blossoms, and the odours of Nature, and often in the fulness of his convivial delight, he pours out vivid expressions of that rapture and enjoyment. His 'Elegy on Mathew Handeson' unites human Nature in a bond of sympathy with the stars of the sky, the fowls of the air, the beasts of the field, the flowery vale, and the lovely mountain.

John Denham's 'Cooper's Hill' published in 1642 contains nice descriptions of the English countryside along with the poet's thoughts on various subjects. Allan Ramsay in 'The Gentle Shepherd' emulated the pastoral strains of the English Augustans. It is a pastoral comedy of rustic life and courtship among the Pentland Hills.

The poems of Thomas Parnell are the earliest examples of noteworthy Nature poetry in 18th century. His song 'My days have been so wondrous free' heralds
Romanticism by its setting and intimate appeal to Nature. Fergusson's poems like 'Ode to Gowdspink', and 'Aulk Reckee' show that their author possessed a deep love of Nature, a keen eye for the striking features of a landscape.

The romantic poetry of 18th century began with the Countess of Winchilsea's 'Miscellany Poems' published in 1713. In the 'Nocturnal Reverie', she describes a tranquil, fine, half-moon-light-night and her feelings thereby excited. True and artistic description of scene, and profound sympathy with picturesque landscape, form the Romantic elements of the poem.

Edward Young conceded to mountains and rocks, to seas and deserts, an uplifting influence though he held that only the universal could give a proper idea of God's greatness. The poet of the 'Night Thoughts' too exclusively occupies himself with darkness and the moon, the stars and the sky.

John Dyer spiritualizes the world about him, especially in his poem 'Grongar Hill'. The diminutive hedges and streams in the distance remind him of dangers which look small when seen through the deluding glass of hope and aspirations. The far-off mountain summits, so 'soft and fair' are a symbol of the enchanting dreams of the future, which are so unpleasantly different from reality.
Matthew Green wished to regale his 'sense and fancy' with views of hill and valley. In order to be in communion with Nature, he wanted to build his house near dense and extensive forests, clothing hills and plains 'in dusky array'. Shenstone's 'The School mistress' possesses a charming freshness and shows a marked appreciation of the joys and beauties of Nature.

John Scott genuinely loved Nature and succeeded in presenting the landscapes in an attractive way. He observed her very closely and joyed in her varying moods and manifestations in his poem 'Amwell'. This poem has considerable merit as a descriptive poem.

Akenside, in whose poetry Nature description is always something accidental, shows his love of wild Nature, in one or two places, as in his 'Ode on leaving Holland', in which he longs to rove through the greenwood grove and along the 'rocky spring' as of old. In his later version of 'The pleasures of Imagination', he recalled the scenes of his youth when in his rambles he surveyed 'the rocky pavement and the mossy falls of solitary Wensbeck's limpid stream'. He makes very sparing use of Nature images. His poem charms by its descriptive passages.

Hamilton's most ambitious poem 'Contemplation' or 'The Triumph of Love', contains several tributes to
Nature—tributes that, considering the date of composition, have some significance in pre-1750 Romantic verse. In 'The Flowers', 'Miss and the Butterfly' and in the earlier portion of 'The Episode of the Thistle', Hamilton appears as a keen and delighted observer of floral beauty, which he handles with delicate charm.

Beattie published 'The Minstrel' BkI in 1771, and BkII in 1774. The first one constitutes Beattie's chief claim to be considered a precursor of 19th century Romantic literature; this it owes mainly to its imaginative atmosphere and to its charming and eloquent descriptions of Nature.

TREATMENT OF NATURE BY THE 17TH AND 18TH CENTURY POETS

Nature has been understood and treated by the poets of this period in the following ways:

(A) Source of sensory pleasure—detached and indifferent to the themes and characters

Delicate flowers by their hues and fragrance have charmed the poets who are enamoured and inspired to sing of those blossoms. Flowers are thought to be a manifestation of abundance of Paradise and thus of proof of God's bounty "Pour'd forth profuse on Hill and Dale..."
and Plain". In Andrew Marvell's poem 'The Picture of Little T.C. in a Prospect of Flowers', the beauty of the floral surrounding enriches the beauty of that maiden and both of them look extremely fascinating. Man is always fascinated towards "the bank where flowers elders crowd", where "the lily of the vale" breathes its balmy essence along with cowslips and purple violets. Once he is unable to enjoy Nature and keeps himself away from "violet-scented shade", 'primrosed hill", "daisy-mantled mead", "bloomy branches spread", "fragrant trefoil-purpled field", etc., he becomes melancholic and morbid. The beauty of a valley fascinates the onlooker's eyes with the colourful appearance of pied daisies, "shallow brooks" and "tufted trees". Adam is fascinated by the delightful scene of a valley before being taken to Eden. Thomson creates an atmosphere of indolence by painting an imaginary landscape with "lowly dale", "woody hill", "sleep-soothing groves", "quiet lawns", "flowery beds", "beds of pleasant green", "sable, silent, solemn forest", "shadowy forms", and "blackening pines": etc. Nature acts as a painter, an artist par excellence and "bestows abundant grace on all that grows"
clothing the green valley with grass and "spreads the tulips parted streaks" and "dyes the rose's cheeks". 46

The poetic heart pines for the shady banks of fountains and the "soul into the boughs does glide", 47 listening to the echoes bouncing back from the "eternal hills" and enjoying the splendour of sunshine reflected on the stream. 48

The "stillest streams" 49 in winter as well as "shady vales, and mountains bright" with a "rivulet, gliding smoothly by" make the poets gay and self-forgetful. 50 A moss-covered fountain allures the poet "where the harebells and violets grow" without a pine but with woodbine; and glittering "with fishes of gold". 51

Woods and caves full of "wild thyme" and "the gadding vine o'er grown" 52 attract the poet's eye and get articulated in his writings. The charms of Eden with "delicious Paradise", green enclosure, "steep wilderness" of overgrown thicket, "grotesque and wild", have been more impressive by perfumed breezes, green lawns and warbling birds. 53

In Eden the trees bring perfection to the landscape of hills, valley and rivers. 54 Within the garden, the trees are not scattered at random but form groves, alleys and bowers with shrubs and flowers.
Windsor Forest displays varieties of shades like the shade of the beeches, the quivering shade of the alders, the shade of the thickets in which the flock seek respite at noon, the deep forest shade haunted by 'chaste Diana', the crowding shade of the over-arching glade. The "headlong mountains", "downward skies", "pendant woods" are reflected on the water appearing like a well-framed landscape painting.  

A hut in the mountain side with "views wilds and swelling floods" is longed by the poet to enjoy the natural beauty when "the gradual dusky veil" is drawn in the evening. John Dyer's climber in his "Grongar Hill" enjoys the beautiful sight below him which is displayed "in all the hues of Heaven's bow" and pine, poplar, birch, yew, fir and oak are observed by him carrying nice colour epithets with them. A forest is beautified by "umbrageous oak", "spiry pine" and "tall elm".

The smell of dancing flowers in the garden, the cluster of humming blackbees hovering round the blossoms and the playful movements of butterflies enchant the senses of the visitors. The poetic heart obviously will be carried away by such a landscape. In Eden, Nature is perpetually fresh and growing. Plants, flowers and streams are alive and vibrant with dynamic impulses.
"Flocks grazing the tenderherb" in the flowery lap of "irriguous valley" please the eyes of the onlookers.59

Milton's Garden has high trees set "like a stage" and "they go up in tiers like a theatre" to make an observer feel dreamy in a "dream landscape" where trees above trees are arranged like "living wall of Paradise".60 It is an idealized and perfect Nature with trees, bowers, fountains, lakes and waterfalls perfumed by pure and fresh gales. The paradise of Milton is "a paradise of all the senses" with sweet "breath of morn" and fragrant earth.61

In Dryden's Garden of Hesperides, golden apples shine enticingly against the surrounding darker foliage. The purple grapes, dissolving into wine, while adding more lush extravagance and colour to Dryden's poetic palette, attract the attention of the readers and critics. The enclosed garden of king Alcinous in Pope's Odyssey presents an ideal landscape before us. Thomson's description of an orchard in blossom and Hagley Park in "Spring" are worthmentioning in this context.

Nature around the Appleton House creates an ideal landscape with "fragrant Gardens, shady woods" as well as "deep meadows, and transparent Floods".62
Dark hills, swift streams, steep ways, high mountains, glooming caves, rough tracks, oak-woods, spring-wells, green shades, warm summer showers and varieties of flowers are found in the landscape of Vaughan in his poems. A number of picturesque descriptions are seen in 'Windsor Forest.' Lawns, groves, broad plains and distant hills are found there. Thomson observes in "Autumn" the diversity of Nature where not only dark and light effectively complement each other, but enclosed and open space, vale and plain, shaggy wood and manicured garden are arranged and ordered with pleasing juxtaposition. The meanest flower of the valley, the simple note of the gale, and the "common sun, the air, the skies" are the gateway to paradise.63

William Blake feels elated amidst the laughing "greenwoods", "dimpling stream" and a surrounding full of laughter and joy.64 The beautiful facets of Nature like "cloudless nights", "silent Cynthia in her silver car", shining hills and twinkling streams in the woods "tipped with gold", make the poet more romantic, reflective and creative.65

"Delicious hills" in "smooth vales" where "winding streams" glide "through mossy banks" present a romantic scene before the onlookers.66 Nature "unfolds the wonders of her plan" before "her favourite man" and
pleases the senses with "radiant glories of the sky", "balmy gale", "music of the opening year", and "the limpid fountain". 67

Human beings can never be dissociated from the tremendous affinity towards "warbling woodland", "resounding shore", "pomp of groves" and "garniture of fields" which make their lives gay and spiritually enriched. 68

The "charm of earliest birds" makes the morning sweet 69 and the "sacred influence of light" makes the dawn glimmering. 70 The decorative landscape at sunrise captivates one's attention when the sky is adorned "with rosie light" and the stars are forced to fly; the "bluish mists" gradually vanishes from the "Hills and then the Plains". 71

In the countryside the early morning comes when "the thrustles shrill" has not forsaken "the bramble-bush"; when the "chirping lark" has not invoked the "welkin sheen" and "no damsel yet the swelling udder strokes". 72

In a hilly surrounding the "barren cliffs" and "a pure azure" arching over the sky makes the early dawn quite fascinating. 73 In "the dappled east" appears the "meek-eyed Morn" 74 and the sunshine after a shower
makes the "living pastures" beautiful; the lawns "verdurous"; the brooks "clear" and the "flocks of sheep" illuminate the green "like flakes of gold". 75

Sweet and graceful evening is followed by "silent night" with "solemn bird", "fair moon" and "her starry train". 76 The moon-lit night is a period of beauty, peace and rest. Milton's eye for chiaroscuro effects is quite painterly in the description of "still evening"; "twilight gray"; "beast and bird" going to their "grassy couch" and nest; "wakeful nightingale" engaged in singing her 'amorous descant'; the sky glowing with "living sapphires"; the moon "rising in clouded majesty"; and throwing "her silver mantle" over the dark. 77

Setting sun seems to be "a streak of gold" divided by "the sea and sky"; the "purple clouds" show their "amber-linings" and the poet looks at "the fading light" in a pensive mood. 78

In a serene and cloudless sky, the moon has spread her "sacred light" and "stars unnumbered gild the glowing pole" while the "mountain's head" is tipped with silver and "a flood of glory bursts from all the skies". 79 Observation and description of Nature in literature may not be scientifically authentic. The presentation is more
important than the scientific or geographical fidelity. The "approach of night" with blushing skies and "falling dews" makes the onlookers confused as regards the exact time. 80

Thomson describes a sunset and an almost simultaneous moon-rise capitalizing on the sense of disequilibrium intrinsic to a scene where-in several bodies of light compete for dominance. 81

We meet a rich and arresting description of dark night in Crabbe's 'Midnight' where "the morn is banished" to the "other realms" and the midnight is "canopied by dim and twinkling orbs" which gilds "the restless bosom of the briny deep". 82

Sun sets in the west and the evening star shines asking the birds to seek their nests while the moon "like a flower" sits in "heaven's high bower" with "silent delight". 83

The sky and the surface of earth are dyed with different colours in different times and seasons. Conglomeration of varieties of hues makes the surrounding visually impressive and appealing. In Autumn, says Thomson, the season is yellow-robed; the forest is sallow-hued; the lawn is dusky-mantled; fair moon is seen in the crimsoned east; the earth is "silvered over the
dews" in the morning; the dew-drops tremble like transparent gems on every branch and sparkle in the sun, which rises "with fogs bedimmed". In winter, the sky is blue in the day, and bright with "starry worlds" at night; the orient is "darkly red". Some of the epithets used by Thomson in Winter are wonderfully graphic such as - livid east, whitening shower, dazzling waste, brown hare, bleak heavens, glistening earth and the valley shining to a shining mountain.

Poets also depict Nature in rural retreats. The dreams and the "youthful muse" of Cowper are rural, the poet says. The poet loves "rural walk through lanes" and "over hills, through valleys, and by rivers brink". The village scenes with "heath", "burning sand", "thin harvest", "rank weeds"; "thistles" with "prickly arms"; "poppies nodding"; "sterile soil"; "slender sheaf"; "slimy mallow" waving "her silky leaf"; "the rocky coasts" with "mingled tints"; and a "sad splendour" vainly shining around - are beautifully depicted by Crabbe.

Classical landscape very often possesses a serene stability and it projects an impression of order and containment like a form of art. Pope's 'Spring' suggests the capriccio, a style of landscape painting which by the eighteenth century had a primarily decorative
aim in England. Pope's talent for delicate and beguiling artifice is illustrated in this poem from line 17 to 21. The sheep, a mass of vivid white in the clear morning sunlight, are "poured" over the vale while in the distance, the mountainside reflects the pinkish tones of the dawn sky.

The lines in Pastorals which describe the pheasant killed by the hunter and the fish lured by the angler are most often cited to illustrate the splendid opulence of Pope's palette. Both the passages describe the living creatures as if they were objects of art rather than natural phenomena. 87

(B) Nature providing an occasion, a setting, a background for human action and emotion

The natural surrounding considerably influences the thoughts and actions of human characters living in its confinement.

A study of the poem 'Dean-bourn - a rude river in Devon' by Robert Herrick, shows that its bed is rocky and in this rockiness we discover a symbol of the rockiness in the mind and manner of the inhabitants. 88

Milton's 'L' Allegro' is the cheerful spirit's cry for laughter and jollity, mirth, and pleasure,
while its companion piece, 'II Penseroso', calls for pensive musing, melancholy, peace and quiet, and retirement to silent contemplation. In Paradise Lost, Raphael enters the spicy forest on his way to Adam and finds it to be a region of eternal bliss and colourful flowers of fragrance. The inhabitants obviously enjoy the charm and fascination of this surrounding.  

In an ideal world of 'clear Spring', 'shadie Grove' and 'Sunnie Hill', the poet sees a suitable background for poetic activities and poetic inspiration. Dawn renews the vitality of Adam and Eve and their delight in the garden. The fragrance of the flowers, released by the sun, becomes incense offered by earth to the Creator, a part of Nature's contribution to the morning rites of Adam and Eve. The nuptial bower, a place obviously intended for love, awaits Adam and Eve, and Nature provides their epithalamium. Adam and Eve present a picture of perfect harmony, lulled by nightingales and showered with roses as they sleep embracing, because their love is so purely selfless. Joyous birds, 'fresh Gales', 'gentle Airs' talk of their love and roses are strewn by birds while the 'spousal' is sung by nightingale and the evening star is ready to 'light the bridal Lamp'.  


The people as well as the oxen after a day's toil retreat from the field and "curling smokes from village tops are seen" in an autumnal evening. The village life is enriched and made peaceful by 'health and plenty' as well as by "smiling spring" and flowering summer. The herd and ploughman come homeward in the calm and "solemn stillness" of the evening when "beetle whistles his droning flight".

Nature is a boon for Collins which incites 'forceful thought' and 'each prompted deed' is the result of Nature's directives. The poet feels that the seal of Nature is imprinted on all his heart. Cowper invokes Nature to be his 'great inspirer' for poetic rendering of his feelings and sentiments. The 'dusky groves', the water-fall, 'the song of birds' and its echo from the hills inspire the poet to articulate his emotions. The 'clear stream' and 'the linnets' song' attract Blake who longs to lie there and 'dream the day along'. The 'summer morn' with the birds singing 'on every tree' and the huntsman winding his horn is the proper time for a school boy to listen to the sky-lark and be engaged in study.

Burns welcomes Nature as the storehouse of learning and inspiration. The mountains, the forests
and the streams are the living volumes that impregnate his fancy and kindle the fire of genius.

(c) Nature, as a mirror, reflects human psyche and behaviour

Whatever happens in the life and society of man is very often objectified and reflected in the world of Nature. While Christ awaits Satan's next visit in 'Paradise Regained', he meditates 'wandering this woody maze' which is an exemplification of the epic hero's mental condition.

Satan's declaration of evil as Hell's controlling principle is objectified in a physical world. The horrible Nature is the reflection of the horrible minds of the devils.

The poet's withdrawal into the depths of the woods and his meditation among the trees are objectified by Nature in terms of changing, kaleidoscopic landscapes in Marvell's 'Upon Appleton House'. Gradually the chaotic thoughts of the poet are disciplined and controlled being objectified in the regenerated and tranquil landscape.

Nature influences the mind of man and demonstrates the artistic as well as scientific behaviour.
of human mind. Dryden has developed the ability to employ the landscape description more flexibly by pictorializing it until it functions both as an important element in its own right and as an objectification of a mood or an individual.

The brooding landscape in 'Eloisa to Abelard' appears to be the product of Eloisa's feverish dreams. It is a wilderness whose barrenness and decay haunt her in a recurring image of 'the same sad prospect', that mirrors her griefs and dispels her passionate memories of Abelard's love. These obsessive nightmares become in the course of the poem essentially a landscape of Eloisa's tortured mind.

The gloom and melancholy as well as the peace and pleasure associated with winter are described by the epithets like 'pale descending year', and 'mournful grove', on the one hand and 'incessant rustles', 'waving air', 'cherished fields' and 'purest white' on the other. Thomson shows how effectively poetry appreciates landscape as a means of evoking and defining states of mind.

Edward Young sees his own soul in Nature. He finds an argument for immortality in the fact that in Nature there is only change, no death, no annihilation.
Summer is changed to Autumn; Autumn to Winter and then Spring replaces Winter as "in a wheel, all sinks, to re-ascend" which the poet thinks to be "Emblems of man, who passes, no expires".  

In Marvell's 'Upon Appleton House', Lord Fairfax's daughter bestows beauty on the garden; in turn, the garden offers back to her in tribute the reflected image of her own beauty. The meadow owes to her sweetness; the river is 'crystal-pure' because of her; she appears 'more pure, sweet, straight and fair' than the natural elements like 'Gardens, woods, Meads, Rivers'. In return the meadow offers 'carpets where to tread'; the garden gives, 'Flowers to crown Her Head'; a mirror, a looking glass is offered to her by 'the limpid Brook'. The garden represents certain of her qualities that Marvell wishes to emphasize; her youth, beauty and innocence are suggested by the flowery landscape, and its subordination to her underscores her divine attributes and destiny.

Ideal landscape in the poetry of praise functions both as a decorative, ornamental adjunct to the person being honoured and as a metaphor of his fortunes and qualities. Dryden addresses Charles II in Astrea Redux, thus -
"That star, that at your Birth shone out so bright,
It stained the duller Sun's Meridian light,
Did once again its patent Fires renew,
Guiding our eyes to find and worship you".

(1-288 to 291)

In such incarnational aspects of his poetry, the object of praise is enlarged beyond the frame of nature.

(D) Nature behaves like a person, a living entity

The poets take Nature to be a friendly and helpful companion to human characters. Robert Herrick requests the blossoms to stay a while and 'to blush and gently smile'; 106 addresses 'happy Rose' to communicate his message to the lady-love; 107 and persuades 'sweet western wind' to 'give Perenna's lip a kisse' and 'fan her wanton haire' with a request to bring one hair from her. 108

The very branches of the garden in Paradise co-operate with Adam and Eve, yielding them fruit compliantly, just as the ground and the stream provide their own comforts. Nature is always helpful; the clouds though menacing give rise to rainbow for the pleasure of mankind. Henry Vaughan's storm turns into music and his
clouds are smilingly pleasant. 'Cool gales' fan the glade; trees give shade; 'blushing flowers' enchant and 'all things flourish' for human beings - says Pope.109

The solitude, 'virgin snows', roaring winds, bursting torrent, fermenting tempest and 'rough domains' of Nature make the wandering Thomson elated and cheerful in his boyhood.110

By the help of personification, Collins is able to express a delicate mood of feeling in his poem, 'How Sleep the Brave' where Spring, Honour and Freedom are acting as living beings such as devotee, pilgrim and hermit respectively. Blake's seasons come to the earth in a majestic manner and they have a deep concern over human problems.

The rising sun is godly who gives away his light and heat among flowers, trees, beasts and men for their joy and comfort.111 The river Afton is requested to 'flow gently' so as to lull Mary, 'asleep by the murmuring stream' without the slightest disturbance.112 A tree gives fruit, shade and shelter in a selfless and sacrificing manner. It lives for others whose virtue is coveted by Herbert.113

Nature acts as a teacher and guide for the humankind to follow. Sweet day, which is cool, calm and
Man should realise the truth of his existence looking into the phenomena in Nature. Very often an alien entity, Nature remains callous and indifferent to human wants and aspirations like the sun who 'pillows his chin upon an orient wave' and sleeps in a majestic way. In Milton's cosmic landscape the impulse to personification becomes much more intense. Natural phenomena are transformed into sacred symbols which manifest concealed divinity.

Marvell very beautifully personifies the natural phenomena like flower gardens as forts and the flowers themselves as 'sweet militia'. When the morning sunrays fall on earth, the bees hum and beat drums. Then the flowers get up from bed and open their eyelids. They act as soldiers and march on their parade.

The Sun has been painted as a peeping Tom who disturbs the lover winking through windows and through curtains. Thomson's seasons appear like living phenomena. Autumn nods over the yellow plain and comes happily; winter, sullen and sad, comes to rule the varied year; and in summer, sun comes as a powerful king 'rejoicing in the east'.

Gray finds the 'golden Morn' waving 'her dew-bespangled wing', and wooing the 'tardy spring'
Collins' seasons influence the earth by their respective features and vagaries. Spring, Summer, Autumn and Winter appear to have displayed their indigenous charms and trends in the evening.

Blake's sun-flower is thought to be counting 'the steps of the sun' being weary of time. Nature reacted to the plucking of forbidden fruit by Eve. The 'rash hand' of Eve in an 'evil hour' plucked the fruit and 'Earth felt the wound'. Without the object of love the entire Nature appears meaningless and unattractive. The 'breath of Morn' with 'charm of earliest Birds', the 'herb, fruit, floure glystening with dew', the 'fragrance after showers', mild evening; 'silent Night with her solemn Bird; Moon-lit night and stars - all remain dull and unattractive because of the separation between Adam and Eve.

When a beautiful lady walks in the garden the 'lustre of her eyes' makes the sun ashamed of his fair glories; her 'bashful beauties' makes the rose vanquished; the sweetness of the lady dominates myrtles who lose 'their balmy smell', and the lilies 'droop'; her 'glorious charms eclipse the day'. Blake nicely depicts the reaction of Nature to the cruel behaviour of human beings when they keep a 'robin redbreast' in the cage; hunt a hare; and injure a skylark.
Nature reminds man of God, his spiritual inheritance, moral bearing and the naked truth of life

Herrick's lyrics express a sense of life's brevity and the transitoriness of beauty, love and youth. The daffodils "haste away soon" like human life which has "as quick a growth to meet decay". Human beings are born and killed like the flowers following the dictates of Time.

Milton's landscape is suggestive and symbolic which through the images of tree, vine and flower expresses an intangible and abstract moral thesis. The 'arrangement of natural objects' in a landscape have more suggestive value than 'a cold prosaic narration or description'. Man like Adam, realises that he is a part and parcel of the Divine plan of the Creator and he may 'ascend to God'. Eden is a vast natural temple where the flowers breathe 'morning incense', sending up 'silent praise' to the creator from 'the Earth's great altar' (P.L.IX-1-195). Man understands that eternal bliss and spiritual upliftment can be attained by him as the heir of God.

In Vaughan's 'Silex Scintillans', the lyric on the waterfall proves the poet's instinct for leading his thought heaven-ward. The 'transparent, cool and
watery wealth' of God does not end and dry up; rather it rises 'to a longer course more bright and brave'.

Man should be morally and spiritually strong enough to be as noble a creation as that of a lily, 'the plant and flower of light'.

Man feels his nearness to 'an all-wise, all-powerful providence' amidst the various faces of Nature and the soul overflows in singing the praise of 'the glorious author of the universe'. Man's happiness lies in realising his obligation to God and thinks that in His praise 'let all Being raise' one chorus.

Death, disaster and misfortune make man learn the frailty of his fragile existence and his aspirations remain unfulfilled to teach him that his decisions and actions are being thwarted and altered by an unknown and unseen force of Fortune. Gray's 'gilded vessel' moving gallantly in the 'azure realm' is to be threatened by 'the sweeping whirlwind's sway'.

God 'moves in a mysterious way' to perform his wonders for the living beings and the creatures like glow-worm and nightingale teach human beings to perform the task entrusted upon them by the Almighty God. The bird of Blake reminds man of his precarious
condition who is ensnared by 'silken net' and shut in a 'golden cage' of illusions, woes and anxieties. The sickrose is addressed with sympathy and pity to warn human beings of their plight and decay and the wild flower of the poet expresses its hopes and shocks to remind man of his similar existence. Nature elevates the spiritual strength and moral anchorage of man who understands the essence of minor objects like 'a grain of sand' and 'a wild flower'. The river Thames teaches man to be 'deep, yet clear', 'strong without rage', and 'without overflowing full'. Strength, self-restraint, gentleness, modesty and obedience to God's command should be learnt, possessed and practised by human beings to make their lives rich and fruitful.

(F) Nature: Fearful and frightening at times

The tender, delicate and charming Nature becomes rough, cruel and challenging at times. A horrible aspect of Nature, 'perverse, all monstrous, all prodigious things' have been depicted by Milton in a fantastic way. The presence of 'Gorgons, Hydras and Chimaeras makes the landscape ghastly and terrible. The wild landscape of Hell seems to be an appropriate setting for demonic forces.

The awe-inspiring Nature of 'Sulphurous Hail', 'the fiery surge', 'the Thunder winged with red Lightning'.
'the impetuous rage' and 'the vast and boundless Deep' is quite frightening. With these forces, the Almighty drove the Satanic gang out from heaven and hurled them to hell. "A pathless Desert, dusk with horried shades" is also depicted by Milton in Paradise Regained, Bk. I (line 296).

John Gay recalls the year 1683-84 when the river Thames was bound in icy fetters for three months and paints the picture of a foul weather of rain "E'er the tiles rattle with the smoking show'r", in his Trivia, BK. I (1 - 173). In a cloudy weather, 'the freezing blasts', 'the driving snow', 'dusky clouds' are there but gradually the 'dazling lustre' of 'fleecy winter' makes the sky white. Goldsmith depicts the 'awful form' of 'tall cliff' in a stormy and cloudy atmosphere and talks of 'eternal sunshine' settling on top of it.

The presentation of a snow storm is Thomson's highest achievement in natural description. The air grows colder; the sky saddens; there is a preternatural hush; and then the first flakes make their miraculous appearance, thin wavering at first, but by and by falling broad and wide and fast, dimming the day. All winter is driving along the darkened air. The shepherd is afraid of falling and drifting snow because the landscape wears a strange look. He is bewildered and lost amidst the disastrous
snowfall. The horror is inexplicable when the pathos is heightened by the helplessness of his family members and kinsmen waiting for him 'with tears of artless innocence'.

The storm rattles on the roofs of cottages; the muddy, swollen torrents roar and tumble down the rocks whose sounds and movements disturb and frighten the living beings are decimated by the natural calamities. Mountains billow and the clouds swell in dreadful tumult. The destruction caused by dominating Nature belittles man and his achievements. The vagaries of Nature whether good or bad makes man uncertain of his present and future.

The 'direful monster' striding over 'the groaning rocks' withers all and 'freezes up frail life' - says Blake. The poor people 'sweet in sleep was lock'd' and shocked by the snow-storm in winternight, were unable to resist and raise their voices. 'Black clouds', fogs, rains, 'leafless trees' 'chill winds' and the rolling torrents in winter 'disgusts the sight, depresses all the soul'.

(G) Nature: The storehouse of similes, metaphors and imagery for the poets

The beauty of a young lady is described through natural imagery and metaphors. She is whiter than 'whitest Lillies', 'snow' or 'whitest swans'.
When Satan approaches the solitary Eve to tempt her, she is found engaged in propping up the drooping heads of flowers with myrtle bands. Eve is the 'fairest unsupported Flower/From her best prop so far'.

Angels are compared with plague of locusts. Satan is termed as Briareos, Typhon and Leviathan suggesting rebellion and monstrosity. The followers of Satan are described by the images from natural phenomena.

A man of education behaves properly and politely like the bent twig of an inclined tree. Pope describes the art of versification, its rhyme and rhythm, taking images from Nature. The song ends with 'a needless Alexandrine' which is 'like a wounded snake dragging 'its slow length along'. Celia's eyes shed tears like 'silver drops', 'morningdew', and stars falling from the sky. The lady-love is like a 'red-rose' - says Burns. The common ground between a beautiful woman, a fresh red rose, and a well-played melody is their beauty and desirability. They are all, in kind, the best. It is not rosy cheeks which makes the woman like a rose, or her sweet voice which makes her like a melody; her likeness to a rose is not in colour, texture or structure, but in value.
Life is compared with a brook, 'for ever changing' which warns us that it slips by imperceptively, and suddenly confronts us with death.  

It is not an easy and simple task to delineate the beauties of Nature in all her varieties in a veracious way. Thomson proclaims in 'Spring' that imagination cannot create nor words can describe anything to equal the scenes and life of Nature as we perceive them. The hues, fragrance, music and sight of Nature are ineffable and at times impossible to articulate through linguistic equivalent. The words are never 'tinged with so many colours' and no perfume can be similar to 'those aromatic gales'.

Cowper sings of Nature as the product of the divine artist and one's attempt to describe the natural beauty would be a failure because the art, inspite of its marvellous beauty, can never create the exact scene with similar sight, smell and sound.

Thus the poets of 17th and 18th century have treated Nature in their poems in a number of ways.
REFERENCES


"The perfection of the shire-horse and the mastiff, of the beanfield, the flower garden and the great estate, of the avenue of limes and beeches that crown the hill, of the village green and the heath that refreshes the immense town, are types of that companionship which the English have commonly enjoyed".

2. Ibid, p. 10

"the republic of birds and flowers; the earthly paradise of horse, sheep, heifer and mongrel, the friendliest meeting ground of Nature and man".


George Boas said that the period is "rationalistic, sentimentalistic, optimistic and pessimistic, melancholy, necrophilic, contented with itself and fond of Nature".


Winfred Maynard says - "For most men from the Middle Ages until a scientific world view became dominant in the late 17th century, it typified order; the dance of the stars in their courses, the dance of the angels in heaven,
the dance of the seas to the moon, all things in their appointed place and degree fulfilling their role in the cosmic plan".


William Powell Jones says - "Thomas Sprat, Joseph Ganvill, Walter Charleton, John Ray, and Robert Boyle were among the eminent writers on science in the late seventeenth century who tried to show that there is a God demonstrated by nature, whose power and wisdom we should be led to admire from a study of the natural world".


Addison in 'The Spectator' No. 414, in 1712 observes that "Our British gardeners ....... instead of humouring nature, love to deviate from it as much as possible. Our trees rise in cones, globes and pyramids. We see the marks of the scissors upon every plant and bush. I do not know whether I am singular in my opinion, but for my own part, I would rather look upon a tree in all its luxuriance and diffusion of boughs and branches, than when it is thus cut and trimmed into a mathematical figure; and cannot but fancy that an orchard in flower looks infinitely more delightful than all the little labyrinths of the most finished parterre". 

"The main stream of poetry in the eighteenth century had been orderly and polished, without much feeling for nature".

"Johnson says on the impact of nature on poets "The plants of the garden, the minerals of the earth and meteors of the sky, must all concur to store his mind with inexhaustible variety"."

Washington Irving says - "The pastoral writers of other countries appear as if they had paid Nature an occasional visit, and became acquainted with her general charms; but the British poets have lived and revelled with her, - they have wooed her in her most secret haunts, - they have watched her minutest caprices. A spray could not tremble in the breeze - a leaf could not rustle to the ground - a diamond drop could not patter in the stream - a fragrance could not exhale from the humble violet, nor a daisy unfold its crimson tints to the morning, but it has been noticed by these impassioned and delicate observers, and wrought up into some beautiful morality".

"Once we become attuned to the sort of visual sensitivity displayed by poets of the Restoration and Augustan periods, we can evaluate the nature poetry of the age more perceptively, noting that it is often vivified as well as structured by an intrinsic pictorialism that is strongly thematic rather than simply decorative".


"The whole body of this nature poetry suffers from the stigma of two traditional criticisms - that in its early period it was too empty, and in its later period, if anything too full of descriptive material".

12. Ibid, p. 17

"When we contemplate the nature poems of the eighteenth century which reach artistic finality and are characteristic of their period, we may unjustifiably surmise that the Romantic rejection of the older style was sometimes brought about more by a desire to exploit the widened resources of poetic expression than by a repugnance to the conventional phraseology of a bygone age. For the authentic poets of the earlier century manifest a keen and genuine delight in the sloping lawns and glades and distant classical porticoes, the overhanging rocks and cascades and umbrageous masses of monumental trees that form the material of their characteristic pieces".
"Certain passages of 18th century nature poetry are adduced to show the opaque-effect of over-thick painting- static and minute attention to the corporeal object. Poetry ought to describe not objects as such but objects in action - not the colour and shape of Helen but the effect of her beauty upon the lascivious greybeards of Troy".

Walter John Hippie, Jr. says "The works of the end of the century abound alike with detached analysis of the forms, colours and textures of scenery with practical rules for arranging Nature to suit man's convenience or for disarranging her to suit his wilder fancy, and with poetical rhapsodies on the delights, aesthetic, moral or religious which Nature affords".

"Robert Herrick was considered by the men of his time to be the best living lyric poet. He writes well about English country and its flowers".

"Herrick's popularity in the nineteenth century was assisted by the growing respect for lyrical poetry".
and 'nature poetry', and already in 1822 he was acclaimed in the Retrospective Review, 'the very best of English Lyric Poets'. Elizabeth Barrett Browning in 'The Greek Christian Poets - and the English Poets, 1863' transforms him into 'the Ariel of poets, sucking 'where the bee sucks' from the rose- heart of nature, and reproducing the fragrance idealized, and enthusiasm for Herrick's genius culminates, since it could go no farther, in Swinburne's eulogy of him as 'the greatest song writer as surely as Shakespeare is the greatest dramatist - ever born of English race'.

"The beauty of Nature did not move Herrick to ecstasy as it did wither. It filled him rather with pensive melancholy to see the meadows bare of flowers, and the daffodils decay".

"Milton's descriptions are sometimes vague as well as non-particularized. His order is almost invariably miscellaneous; the ingredients of a Miltonic landscape are offered in what appears to the reader a haphazard sequence, ungoverned by certain painterly conventions which operate in Augustan poetry of natural description. These conventions include isolating and emphasizing the focal points of a scene; they also require working in an orderly
progression from foreground to distant view, or, not as frequently moving from less carefully delineated background elements to details prominent in the foreground of a landscape setting".


T.S. Eliot says - "I have already remarked in a paper written some years ago, on Milton's weakness of visual observation, Mr. Wilson Knight, who has devoted close study to recurrent imagery in poetry, has called attention to Milton's propensity towards images of engineering and mechanics; to me it seems that Milton is at his best in imagery, suggestive of vast size, limitless space, abysmal depth, and light and darkness. We must then, in reading Paradise Lost, not expect to see clearly; our sense of sight must be blurred, so that our hearing may become more acute".


"Mark Pattison says, on Milton in 'English Men of Letters', Chap. II, that "A close observation of things around us would not speak," as Milton does in L'Allegro and IL Penseroso "of the eglantine as twisted, of the cowslip as wan, of the violet as glowing, or of the reed as balmy, Lycidas' laureate herse is to be strewn at once with primrose and woodbine, daffodil and jasmine", which indicates a strange confusion as to the flora of the seasons in the poet's mind. The pine is not 'rooted deep as high', but sends its roots along the surface. The
elm, one of the thinnest foliaged trees of the forest, is inappropriately named star proof. Lightning does not singe the tops of trees but either shiver them, or cuts a grove down the stem to the ground. These and other such like inaccuracies must be set down partly to conventional language used without meaning the vice of Latin versification enforced as a task, but they are partly due to real defect of natural knowledge".


22. Ibid, p. 67
Vaughan is "a quick, kind and personal illuminator of the humbler forms of Nature and country life and this homely affection brings his greater visions within the reader's sympathy just as though, plunged into some new bewildering cosmos, a human hand touched us and a known voice remarked "well, old man, how's London looking?" An instance of this familiar kinship in Vaughan is his most famous line, already quoted - 'I saw Eternity the other night'."

"When Dryden turned to other forms - prose as well as poetry - his pictorialist eye continued to function. Even his similes illustrate in brief the diversity of his literary landscapes, from the homely familiarity of the hunter's spaniel coursing to and fro across a field (preface to Annus Mirabilis) to the cosmic grandeur of the starry heavens in the opening lines of Religi Laici".

24. Ibid, Chap. 5, p. 214
"I am endevouring to raise up around me a painted scene of woods and forests in verdure and beauty ---- I am wandering through bowers and grottoes in conceit".

"To be sure, some nature > art metaphors remain in Neo-classical verse, but it is under condition that, the metaphors appear as otiose epithet. Pope's pastorals and Windsor Forest offer specimens: 'Fresh rising blushes paint the watery glass', 'there blushing Flora paints th'enamelled ground'."

"When Pope was writing, the love of Nature for itself had quite decayed. xxx He had exiled the love of Nature from his poetry. When poetry is best, most healthy, most herself, she mingles together human nature and Nature, and the love of each".
27. Ibid, p. 21
"Pope talked of Nature, it is true, but one hears in the set, soulless, artificial phrases of description that not a single true impulse came from her to him. Natural description was an artificial trick, not a passionate record of feeling. Even the Nature he described was itself artificial. He painted gardens and parks laid out in imitation of wild Nature. While it pretended to be Nature, it was a triumph of artifice".

"Patrick Murdoch's assertion that Thomson taught others how to look at nature seems true".

29. Ibid, p. 255
James Delacour in his poem 'To Mr. Thomson on His Seasons' argues that "Thomson's nature actually exceeds its original in vividness; the ideal surpasses reality".

30. Ibid, p. 257
O.B.Hardison in 'The Enduring Monument' page-86 suggested that Seasons is, "a particularly clear example of nature poetry with epic pretensions".

31. Ibid, p. 259
Hazlitt has rightly hailed the pictorial aspect of Thomson's art in 'Lectures on the English Poets', Ed. P.P. Howethat "Thomson is the best of our descriptive poets; for he gives most of the poetry of natural description. He does not go into the minutiae of a landscape, but describes the
vivid impression which the whole makes upon his own imagination; and thus transfers the same unbroken, unimpaired impression to the imagination of his readers".

"There was no sectarian intention in Thomson; 'The Seasons' was not even a specifically Christian poem. But it was a confession of faith, a doctrine of the fullness of life; and by its richness, its learning, and its marshalled meditation it trained the eighteenth century towards Nature emotionally, poetically, scientifically".

Chap. II, p. 36
"Thomson cannot be called one of the romantic poets. He was a Naturalist. The only trace of the romantic spirit in him is in the idylls which he inserts into his poem of the "Seasons" and which have a mild flavour of romance. They had their pleasant rusticity".

"The Ode to Evening, however, belongs to the best nature poetry England has ever produced. Here in this rather barren poetical period, Collins suddenly and triumphantly achieves what is the ultimate end of all descriptive poetry: the co-ordination of the soul of man and the soul of nature".
Swinburne in Ward's English Poets, Volume III, p. 280, says of Collins "He had an incomparable and infallible eye for landscape; a purity, fidelity and simple-seeming subtlety of tone, unapproached until the more fiery but not more luminous advent of Burns. Among all English poets he has, it seems to me, the closest affinity to our great contemporary school of French landscape painters. Corot on canvas might have signed his Ode to Evening".

Edmund Blunden, "The poems of William Collins," Folcroft Library Editions, 1973, p. 14 "Through the voice of Collins, our heroes, poets, novelists, musicians are 'with all their country's wishes blest' and the natural beauties of Britain are seen in his mirror".

Samuel H. Woods, Jr. 'Oliver Goldsmith - a reference guide', G.K.Hall & Co., Boston, Mass, p. 16. John Scott says, "we have here no imaginary Arcadia, but the real country, no poetical swains, but the men who actually drive the plough, or wield the scythe, the sickle, the hammer, or the hedging bill".

Stopford A. Brooke, 'Naturalism in English Poetry', J.M.Dent & Sons Ltd., London & Toronto, 1920, Chap. V, p. 107. "In 'The Task', all the scenery round his dwelling is described, all its inhabitants, the sounds of Nature, the dashing of the stream, the wind in the great trees, the soft music of the waving corn, the warbling of the birds - even of the harsher-throated crew, the hill-top, the sleeping plain, the arch of the sky, the sudden storm, the out-breaking
sunlight—Nature loved almost for the first time, for her own sake, without the intrusion of man, save for that one thin, thoughtful, quiet figure, who, not thinking of himself, 'rejoiced alone in what she gave him to admire, and love'.

39. Robert Herrick - 'Hesperides - Argument of his Book' "I sing of Brooks, of Blossoms, Birds and Bowers; of April, May, of June and July — Flowers".  

(Taken from 'The Poems of Robert Herrick, Ed. by L.C. Martin, Oxford University Press, London, 1965, p. 5)

40. Milton 'Paradise Lost, Bk. IV
"Flowers worthy of Paradise which not nice Art In Beds and curious knots, but Nature boon Pour'd forth profuse on Hill and Dale and plain".  

(Line 241-243)

41. Thomson 'Spring'
"Then seek the bank where flowering elders crowd, Where, scattered wild, the lily of the vale, Its balmy essence breathes, where cowslips hang The dewy head, where purple violets luYk ... or lie reclined beneath you sparkling ash, Hung O'er the steep, whence born on liquid wing, The sounding culver shoots, or where the hawk High in the beetling cliff his eyry builds"

(Taken from 'Eighteenth Century English Romantic Poetry, Eric Partridge, Chap. 5, p. 166)

42. John Scott "Four Elegies, Descriptive and Moral'
"Farewell the pleasant violet-scented shade The primros'd hill, and daisy-mantled mead, The furrowed land;"
With springing corn arrayed,
The sunny well with bloomy branches spread;
Farewell the bower with blushing roses gay;
Farewell the fragrant trefoil-purpled field;
Farewell the walk through rows of new-mown hay,
When evening breezes mingled odours yield "
(Taken from 'Eighteenth Century English Romantic Poetry', Eric Patridge, Norwood Editions, 1979, Chap. 5, p. 182)

43. Milton 'L' Allegro'
"Meadows trim with daisies pied,
Shallow brooks and rivers wide,
Towers and battlements it sees
Bosom'd high in tufted trees,
Where perhaps some beauty lies,
The cynosure of neighbouring eyes."
(line 75 to 80)

44. Milton 'Paradise Lost' Bk. VIII
"Hill, Dale, and shadywoods, and sunny plains;
And liquid Lapse of murmuring streams."
(line - 262)

45. James Thomson 'The Castle of Indolence'
"In the lowly dale, fast by a river's side,
With woody hill o'er hill encompassed round,
A most enchanting wizard did abide,
Was nought around but images of rest.
Sleep-soothing groves, and quiet lawns between;
And flowery beds that slumbrous influence kept,
From poppies breath'd; and beds of pleasant green,

Full in the passage of the vale, and above,
A sable, silent, solemn forest stood;
Where nought but shadowy forms was seen to move;
An Idless fancy'd in her dreaming mood;
And up the hills, on either side, a wood,
of blackening pines, ay waving to and fro,
Sent forth a sleepy horror through the blood;
And where this valley winded out, below,
The murmuring main was heard, and scarcely heard, to flow".

(Canto I, Stanza 2 to 5)

46. Hamilton 'Contemplation' or 'The Triumph of Love'
"Mark how Nature's hand bestows;
Abundant grace on all that grows;
Tinges, with pencil slow unseen;
The grass that clothes the valley green;
Or spreads the tulips parted streaks;
Or sanguine dyes the rose's cheeks;
Or points with light, Monimia's eyes,
And forms her bosom's beauteous rise".
(From 'Eighteenth Century English Romantic Poetry
Eric Partridge, Norwood Editions, 1979, Chap. 3,
p. 130)

47. Andrew Marvell 'The Garden'/'Thoughts in a Garden'
"Here at the fountain's sliding foot;
Or at some fruit-tree's mossy root,
Casting the body's vast aside;
My soul into the boughs does glide"
(Stanza 7, Line 49 to 52)
48. Henry Vaughan - Silex Scintillans
"Here of this mighty spring I found some rills,
With echoes beaten from th' eternall hills,
Weak beams and fires flash'd to my sight;
Like a young East, or Moone-shine night"

(From 'Nature in English Literature' Edmund Blunden,
The Hogarth Press Ltd., London, 1949, Chap. 3, p. 64)

49. Cowper 'The Task' BK. VI - The winter walk at Noon
"Stillest streams
Oft water fairest meadows, and the bird;
That flutterles least is longest on the wing".

(Line - 929 to 931)

50. John Dyer 'The Country Walk',
"A landscape wide salutes my sight,
Of shady vales, and mountains bright;
Sweetly shining on the eye,
A rivulet, gliding smoothly by;
which shows with what an easy tide
The moments of the happy glide".

(from 'Eighteenth Century English Romantic Poetry',
Eric Partridge, Norwood Editions 1979, Chap. 5, p.170)

51. William Shenstone 'The School Mistress'
"My fountain's all covered with moss,
Where the harebells and violets grow;
Not a pine in the grove there is seen;
But with tendrils of woodbine is found;
Not a beech's more beautiful green;
But a sweet briar entwinds it round;
Not my fields in the prime of the year;
More charms than my cattle unfold,
Not a brook that is limpid and clear
But it glitters with fishes of gold".

('Eighteenth Century English Romantic Poetry';
Eric Partridge, Norwood Editions, 1979, Chap. 2, p. 73)

52. Milton 'Lycidas'
"Thee, Shepherd, thee the woods, and desert caves,
With wilde thyme and the gadding Vine O'ergrown;
And all their echoes mourn.
The Willows, and the hazel Copses green
Shall now no more be seen
Fanning their joyous leaves to thy soft lays".

(Milton, Poetical works, Ed. by Douglas Bush,

53. Milton 'Paradise Lost' Bk. IV
"So on he fares, and to the border comes
Of Eden, where delicious Paradise;
Now nearer, crowns with her enclosure green;
As with a rural mound the champaign head
Of a steep wilderness, whose hairy sides
With thicket overgrown, grotesque and wild;

When God hath show'r'd the earth, so lovely seemed
That Lantskip".

(Milton, Poetical works, Ed. by Douglas Bush,

54. Ibid, Bk. VIII
"With high woods the hills were crowned;
With tufts the vallies and each fountain side,
With borders long the Rivers".

(1 - 326 - 328)
55. Alexander Pope 'Windsor Forest'
"Oft in her glass the musing shepherd spies,
The headlong mountains, and downward skies;
The Wat'ry landscape of the pendant woods;
And absent trees that tremble in the floods;
In the clear azure gleam the flocks are seen;
And floating forests paint the waves with green".
(1 - 211 to 216)

56. William Collins 'Ode to Evening'
"Be mine the hut;\nThat from the mountain's side\nViews wilds and swelling floods;\nAnd hamlets brown, and dim-discovered spires;\nAnd hears their simple bell, and marks o'er all\nThe dew fingers draw\nThe gradual dusky veil".
(1 - 34 to 40)

57. John Dyer 'Grongar Hill'
"Now I gain the mountain's brow;\nWhat a landscape lies below!\nNo clouds, no vapours intervene,\nBut the gay, the open scene,\nDoes the face of Nature show\nIn all the hues of Heaven's bow;\nBelow me trees unnumbered rise;\nBeautiful in various dyes;\nThe gloomy pine, the poplar blue;\nThe yellow birch, the sable yew;\nThe slender fir that taper grows;\nThe sturdy oak with broad-spread boughs".

58. John Scott, "Amwell"
"...... Broad umbrageous oak, and spiry pine;
Tall elm, and linden pale, and blossom'd thorn".
('Eighteenth Century English Romantic Poetry,' Eric Partridge, Norwood Editions, 1979, Chap. 5, p. 183)

59. Milton, 'Paradise Lost' - Bk. IV
"Betwixt them Lawns, or level Downs, and Flocks Grazing the tender herb, were interposed;
Or Palmie hillock, or the flourie lap
Of some irriguous valley spread her store"

(1 - 252 to 255)

"In the Garden overhead is insuperable height of trees. But that is not enough. The trees are ladder like or serial trees (cedar, pine and fir) with one traditionally eastern and triumphal tree (the palm) thrown in. They stand up like a stage set where Milton is thinking of silvis scaena coruscis. They go up in tiers like a theatre.
Already while I read, I feel as if my neck ached with looking higher and higher. Then quite unexpectedly, as in dream landscapes, we find that what seemed the top is not the top. Above all the trees, yet higher springs up the green, living wall of Paradise."
61. Helen Gardner, 'A Reading of Paradise Lost'
Oxford University Press, 1965, Chap. IV, p. 80
"Paradise is a paradise of all the senses, where
the breath of morn is sweet with charm of earliest
birds and the earth is fragrant after soft
showers".

62. Marvell, 'Upon Appleton House'
"But Nature here hath been so free
As if she said leave this to me
Art would more neatly have defac'd;
What she had laid so sweetly wast;
In fragrant Gardens, shady woods;
Deep meadows, and transparent Floods".

63. Thomas Gray, 'Ode on the pleasure Arising from
Vicissitude'
"The meanest flowret of the Vale,
The simplest note that swells the gale,
The common sun, the air, the skyes,
To him are opening Paradise"

64. William Blake, 'Laughing Song'
"When the greenwoods laugh with the voice of joy,
And the dimpling stream runs laughing by;
When the air does laugh with our merry wit,
And the green hill laughs with the noise of it;
When the meadows laugh with lively green,
And the grasshopper laughs in the merry scene,
When Mary and Susan and Emily,
With their sweet round mouths sing, 'Ha, Ha, Ha!''

(Selected Poems of William Blake, Ed. by F.W.Bateson,
Heinemann, London, 1968, p. 34.)
65. Joseph Warton, 'The Enthusiast'
"But let me never fail in cloudless nights,
When silent Cynthia in her silver car.
Through the blue concave slides, when shine the hills,
Twinkle the streams, and woods looked tipped with gold,
To seek some level mead and there invoke
Old Midnight's sister, contemplation sage".
(A critical History of English Poetry, Herbert
Grierson and J.C. Smith, A Peregrine Book, Reprinted
1966, Chapter Seventeen, p. 215)

66. John Scott, 'Amwell'
"How Beautiful,
How various is yon view! delicious hills
Bounding smooth vales, smooth vales by winding streams
Divided, that here glide through mossy banks;
In open sun, there wander under shade-
Of aspen tall, or ancient elm, whose boughs;
O'ver hang gray castles, and romantic farms".
(From 'Eighteenth Century English Romantic Poetry',
Eric Partridge, Norwood Editions, 1979, Chap.5, p.183)

67. Hamilton, "Contemplation" or "The Triumph of Love"
"Now on the flowering turf I lie,
My soul conversing with the sky;
Wrapt in the vision of the sky;
Nature for her favourite man,
Unfolds the wonders of her plan;
Gives to the wide excursive eye
The radiant glories of the sky;
Or bids each odorous bloom exhale;
His soul t'enrich, the balmy gale;
Or pour upon th' enchanted ear
The music of the opening year,
Or bids the limpid fountain burst,
Friendly to life, and cool to thirst".
(from 'Eighteenth Century English Romantic Poetry'
Eric Partridge, Norwood Editions, 1979, Chap.3, p.129)

68. James Beattie, 'The Minstrel' Bk. I
"Oh! how canst thou renounce the boundless store
Of charms which Nature to her votary yield
The warbling woodland, the resounding shore;
The pomp of groves, and a garniture of fields;
All that the genial ray of morning gilds,
And all that echoes to the song of even,
All that the dread magnificence of heaven,
Oh, how canst thou renounce and hope to be forgiven?"
(stanza - 9)

69. Milton, 'Paradise Lost' Bk. IV
"Sweet is the breath of morn, her rising sweet,
With charm of earliest birds"
(1 - 641 to 642)

70. Ibid, Bk. II
"But now at last the sacred influence
Of light appears, and from the walls of Heav'n
Shoots farr into the bosom of dim Night
A glimmering dawn; here Nature first begins
Her fardest verge ...."
(1 - 1034 to 1038)

71. John Dryden, 'Aeneid' - III
And now the rising Morn, with rosie light,
Adorns the Skies, and puts the stars to flight;
When we from far, like bluish Mists, descry;
The Hills, and then the Plains of Italy".
(1 - 682 to 685)
72. John Gay, 'The Shepherd's Week' - Pastoral-I
"No thrustles shrill the bramble-bush forsake;
No chirping lark the welkin sheen invokes;
No damsel yet the swelling udder strokes;
O'er yonder hill does scant the dawn appear".
(1 - 2 to 5)

73. John Gay, 'A contemplation on Night' - II
"The barren cliffs with chalky fronts arise;
And a pure azure arches O'er the Skies".
(1 - 11 to 12)

74. Thomson's 'Seasons' - Summer-
"The meek-eyed Morn appears, mother of dews
At first faint-gleaming in the dappled east".
(Taken from 'Aspects of Eighteenth Century Nature Poetry' by C.V. Deane, Frank Cass and Company Ltd.

75. John Dyer, 'The Fleece'
"See, the sun gleams; the living pastures rise
After the nurture of the fallen shower;
How beautiful! how blue the ethereal vault,
How verdurous the lawns, how clear the brooks!
...... such spacious flocks of sheep
Like flakes of gold illuminate the green".

76. Milton, 'Paradise Lost' - Bk. IV
"Sweet the coming on
Of grateful evening mild, then silent night
With this her solemn bird and this fair moon
And these the gems of Heav'n, her starry train".
(1 - 641 to 644)
77. Ibid.

"Now came still evening on, and twilight gray
Had in her sober livery all things clad;
Silence accompanied, for beast and bird,
They to their grassy couch, these to their nests,
Were slunk, all but the wakeful nightingale;
She all night long her amorous descant sung;
Silence was pleas'd now glow'd the firmament
With living sapphires: Hesperus that led
The starry host, rode brightest, till the moon,
Rising in clouded majesty, at length
Apparent queen unveiled her peerless light,
And O'er the dark her silver mantle threw".

(1 - 598 to 609)

78. John Gay, 'The Shepherd's Week' - Pastoral II

"Far in the deep the sun his glory hides,
A streak of gold the sea and sky divides;
The purple clouds their amber linings show,
And edg'd with flame rolls every wave below
Here pensive I behold the fading light,
And O'er the distant billow lose my sight.
Now night in silent state begins to rise
And twinkling orbs bestrow the uncloudy skies".

(1 - 101 to 108)

79. Alexander Pope, 'Iliad' - Bk. VIII

"As when the moon, refulgent lamp of night,
O'er heaven's clear azure spreads her sacred light,
When a not a breath disturbs the deep serene,
And not a cloud O'ercasts the solemn scene;
Around her throne the vivid planets roll,
And stars unnumbered gild the glowing pole,
O'er the dark trees a yellower verdure shed
And tip with silver every mountain's head;
Then shine the vales, the rocks in prospect rise,
A flood of glory bursts from all the skies;
The conscious swains, rejoicing in the sight,
Eye the blue vault, and the bless the useful light".


80. Pope, 'Pastorals'- III
"Thus sung the shepherd till th' approach of night,
The skies yet blushing with departing light,
When falling dews with spangles decked the glade,
And the low sun had lengthened ev'ry shade".
(1 - 97 to 100)

81. Thomson, 'Winter'
"When from the pallied sky the sun descends, "\(\text{midnight}\)
With many a spot, that O'er his glaring orb,
And long behind them trall the whitening blaze!"
(1 - 118 to 119 & 1 - 129)

82. George Crabbe, 'Midnight'
"The morn is banished now, nor down the hill
Slopes the faint shadow, now in other realms,
She drinks the dew that on the violets lip
Slept through the night; and, with her golden dart
Bays the pale moon, retiring from the view,
'Tis midnight round us, canopied by dim
And twinkling orbs that, gleaming ghastly gild
The restless bosom of the briny deep".
(From 'Eighteenth Century English Romantic Poetry, Eric Pastridge, Norwood Editions, 1979, Chap.5, p.187)
Blake, 'Night'
"The sun descending in the west,
The evening star does shine,
The birds are silent in their nest,
And I must seek for mine,
The moon, like a flower,
In heaven's high bower,
With silent delight,
Sits and smiles on the night"


Cowper, 'The Task'
"My very dreams were rural, rural too,
The first born efforts of my youthful muse,
Sportive and jingling her poetic bells
Ere yet the ear was mistress of their powers".
(Eighteenth Century English Romantic Poetry, Eric Partridge, Norwood Editions, 1979, Chap.5 p. 196)

Ibid.
"I have loved the rural walk through lanes
Of grassy swarth cropt by nibbling sheep,
And skirted thick with intertexture firm;
Of thorny boughs; have loved the rural walk
O'er hills, through valleys, and by rivers brink
E're since a truant boy I pass'd my bounds,
To enjoy a ramble on the banks of Thames".

Crabbe, 'The Village' - Bk. I
"Lo! where the heath, with withering brake grown o'er,
Lends the light turf that warms the neighbouring poor;
From thence a length of burning sand appears,
Where the thin harvest waves its withered ears,
Rank weeds, that every art and care defy,
Reign o'er the land, and rob the blighted rye;
There thistles stretch their prickly arms afar;
And to the ragged infant threaten war;
There poppies nodding, mock the hope of toil,
There the blue buglass paints sterile soil;
Hardy and high, above the slender sheaf,
The slimy mallow waves her silky leaf;
O'er the young shoot the charlock throws a shade,
And clasping tares cling round the sickly blade;
With mingled tints the rocky coasts abound,
And a sad splendour vainly shines around.

(1 - 63 to 78)

Writers and their work No. 75,
George Crabbe—by R.L. Brett, Published for the
British Council and the National Book League by
Langmans, Green & Co., 1968, p. 20

87. Pope's, 'Pastorals' II
"Ah! what avail his glossy varying dyes,
His purple crest, and scarlet-circled eyes,
The vivid green his shining plumes unfold,
His painted wings, and breast that flames with gold?"

(1 - 115 to 118)

And
"The patient fisher takes his silent stand,
Intent, his angle trembling in his hand;
With looks unmoved, he hopes the scaly breed,
And eyes the dancing cork, and bending reed
Our plenteous streams a various race supply;
The bright-ey'd perch with fins of Tyrian dye,
The silver eel, in shining volumes roll'd,
The yellow carp, in scales bedroop'd with gold,
Swift trouts, diversified with crimson stains,
And pikes, the tyrants of the wat'ry plains”.

(1 - 136 to 145)

88. Robert Herrick, 'To Dean-bourn, a rude River in Devon', by which sometimes he lived.

"Dean-bourn, farewell; I never look to see
Deane, or thy warty incivility
They rockie bottome, that doth teare thy streams,
And makes them frantick, ev'n to all extreames,
To my content, I never sho'd behold,
Were thy streams silver, or thy rocks all gold.

(1 - 1 to 14,
The whole poem)


89. Milton, 'Paradise Lost' - Bk. V

"This glittering Tents he passed, and now is come
Into the blissful field through groves of Myrrhe,
And flouring Odours, cassia, Nard and Balme;
A wilderness of sweets; for Nature here
Wantoned as in her prime, and plaid at will
Her virgin Fancies, pouring forth more sweet,
Wilde above rule or Art; enormous bliss".

(1 - 291 to 297)
90. Ibid, Bk. III
"Yet not the more
Cease I to wander where the Muses haunt
Clear spring, or shadie Grove, or Sunnie Hill,
Smit with the love of sacred Song, but-chief
Thee Sion and the flowery brooks beneath,
That wash thy hallowed feet, and warbling flow,
Nightly I visit".
(1 - 26 to 32)

91. Ibid, Bk. VIII
"Joyous the Birds, fresh Gales and gentle Airs,
Whisper'd it to the Woods, and from their wings,
Flung Rose, flung odors from the spicy shrub
Disporting, till the amorous bird of Night
Sung Spousal and bid haste the Ev'ning Star,
On his Hill top, to light the bridal Lamp".
(1 - 515 to 520)

92. Pope, 'Pastorals' - Autumn
"Here where the mountains less'ning as they rise,
Lose the low vales, and steal into the skies,
While lab'ring oxen, spent with toil and heat
In their loose traces from the field retreat;
While curling smokes from village-tope are seen,
And the fleet shades glide O'er the dusky green".
(1 - 59 to 64)

93. Goldsmith, 'The Deserted Village'
"Sweet Auburn, loveliest village of the plain,
Where health and plenty cheered the labouring swain,
Where smiling spring its earliest visit paid,
And parting summer's lingering blooms delayed".
(1 - 1 to 4)
94. Thomas Gray, "Elegy written in a country Churchyard": "The curfew tolls the knell of parting day.
The lowing herd wind slowly o'er the lea.
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me,
Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle whistles his droning flight,
And drowsy tinklings lull the distant folds".
(stanza 1 to 2)

95. William Collins, "The Manners":
"O Nature boon, from whom proceed
Each forceful thought, each prompted deed
If but from thee I hope to feel,
On all my heart imprint thy seal"
('Eighteenth Century English Romantic Poetry',
Eric Partridge, Norwood Editions, 1979, Chap.2, p.86)

96. Cowper, "Retirement"
"The deep recess of dusky groves,
Or forests where the deer securely roves;
The fall of waters, and the song of birds,
The hills that echo to the distant herds,

Oh! Nature whose Elysian scenes disclose
His bright perfections at whose word they rose,
Next to the power who formed thee and sustains
Be thou the great inspirer of my stains".
('A Critical History of English Poetry'
Herbert Grierson and J.C. Smith, A Peregrine Book
Reprinted 1966, Chapter Eighteen, p. 228)

97. Blake, "Song" (Memory, hithercome)
"I'll drink of the clear stream
And hear the linnets song;
And there I'll lie and dream
The day along".


98. Blake 'The Schoolboy'—

"I love to rise in a summer morn,
When the birds sing on every tree,
The distant huntsman winds his horn,
And the skylark sings with me,
O! what sweet company".


99. Milton 'Paradise Lost' - Bk. II

"Where all life dies, death lives, and Nature breeds,
Perverse, all monstrous, all prodigious things"

(1-624 to 625)

100. Andrew Marvell 'Upon Appleton House'—

"For now the waves are fal'n and dry'd,
And now the Meadows fresher dy'd,
Whose grass, with moister colour dasht
Seems as green Silks but newly washt".

(from 'Heroic Nature'— Ideal landscape in English

101. John Dryden 'Annus Mirabilis'—

"By viewing Nature, nature's handmaid art,
MMakes mighty things from small beginnings grow:
Thus fishes first to shipping did impart,
Their tail the rudder, and their head the prow.
(Stanza - CLV)

102. Pope 'Eloisa to Abelard'
"Alas, no more! me thinks we wand'ring go,
Through dreary wastes, and weep each other's woe;
Where round some mould'ring tower pale ivy creeps,
And low browed rocks hang nodding over the deeps.
Sudden you mount! You beckon from the skies;
Clouds interpose, waves roar, and winds arise;
I shriek, start up, the same and prospect find,
And wake to all the griefs I left behind".

103. Thomson's Winter'
"The yellow wall-flower, stained with iron brown,
The pale descending year, yet pleasing still,
A gentler mood inspires; for now the leaf
Incessant rustles from the mournful grove,
Oft startling such as studious walk below,
And slowly circles through the waving air,
The cherished fields
Put on their winter-robe of purest white".

104. Edward Young 'Night Thoughts' - VI
"Look Nature thorough, tis revolution all,
All change, no death. Day follows night; and night
The dying day; stars rise and set; and rise,
Earth takes th' example, See, the Summer gay,
With her green chaplet and ambrosial flowers,
Droops into pallid Autumn; Winter grey,
Horrid with frost, and turbulent with storm,
Blows Autumn and his golden fruits away,"
Then melts into the Spring; soft Spring, with breath, 
Favonian, from warm chambers of the south, 
Recalls the first. All, to re-flourish fades; 
As in a wheel, all sinks, to re-ascend, 
Emblems of man, who passes, no expires”.

(1-677 to 689)

(‘Nature and country in English Poetry - of the 
First Half of the 'Eighteenth Century, C.E.De Hass, 

105. Marvell 'upon Appleton House'-

“Tis she that to these Gardens gave, 
That wondrous Beauty which they have, 
She straightens on the woods bestows, 
To her the Meadow Sweetness owes; 
Nothing could make the River be, 
So chrysal-pure but only she; 
She yet more Pure, Sweet, Straight, and Fair; 
Then Gardens, woods, Meads, Rivers are, 
Therefore what first she on them spent, 
They gratefully again present; 
The Meadow Carpets where to tread; 
The Garden Flowers to crown Her head; 
And for a Glass the limpid Brook; 
Where she may all her Beauties look; 
But since she would not have them seen; 
The wood about her draws a Skreen”

(stanza-lxxxvii-lxxxviii)

106. Robert Herrick - 'To Blossoms'.

“Fair pledges of a fruitful tree,
Why do you fall so fast? 
Your date is not so past; 
But you may stay yet here a while, 
To blush and gently smile; 
And go at last" 

(1st stanza) 

(The Poetical works of Robert Herrick' - Ed.by 
F.W.Moorman, Oxford, 1915) 

107. Herrick 'To the Rose Song'- 

"Goe, happy Rose, and enterwove, 
With other Flowers, bind my Love 
Tell her too, she must not be 
Longer flowing, longer free, 
That so oft has fetter'd me". 

(1st stanza) 

(The Poems of Robert Herrick'- Ed. by 
L.C.Martin, Oxford University Press, London, 1965, 
p.98) 

108. Herrick 'To the Western Wind'- 

"Sweet Western Wind, whose luck it is, 
(Made rivall with the aire) 
To give Perenna's lip a kisse; 
And fan her wanton haire 
Bring me but one, I'll promise thee, 
Instead of common showers, 
The wings shall be embalmed by me; 
And all beset with flowers". 

(The whole poem 
from first to last)
109. Pope 'Pastorals'—

"Where'er you walk, cool gales shall fan the glade,
Trees, where you sit, shall crowd into a shade,
Wherever you tread, the blushing flowers shall rise,
And all things flourish where you turn your eyes".
(Summer 1-73 to 76)

110. Thomson 'Winter'—

"Pleas'd, have I, in my cheerful Morn of Life,
When, nurs'd by careless Solitude, I liv'd,
And sung of Nature with unceasing Joy,
Pleas'd, have I wandered thro' your rough Domains;
Trod the pure, virgin, Snows, myself as Pure,
Heard the Winds roar, and the big Torrent burst;
Or seen the deep, fermenting, Tempest brew'd,
In the red, evening, Sky—Thus pass'd the Time,
Till, thro' the opening chambers of the South,
Look'd out the joyous Spring, look'd out and smiled".

(Quoted from 'Eighteenth Century English Literature,
Modern Essays in Criticism', Ed. by James L. Clifford,
Oxford University Press, London, 1959, p.185.)

111. Blake 'The Little Black Boy'—

"Look on the rising sun, there God does live,
And gives His light, and gives His heat away,
And flowers and trees and beasts and men receive,
Comfort in morning, joy in the noonday".

(1-9 to 12)
112. Robert Burns 'Flow gently, sweet Afton' / 'Afton Water'

"Flow gently, sweet Afton, among thy green braes,
Flow gently, I'll sing thee a song in thy praise;
My Mary's asleep by the murmuring stream,
Flow gently, sweet Afton, disturb not her dream".

(1-1 to 4)

113. George Herbert 'Affliction'

"I read, and sigh, and wish I were a tree,
For sure then I should grow
To fruit or shade; at least some bird would trust
Her household to me, and I should be just".

(1-57 to 60)

114. Herbert 'Virtue'

Sweet day, so cool, so calm, so bright
The bridal of the earth and sky,
The dew shall weep thy fall to night,
For thou must die"

(1st stanza)
115. Milton 'On the Morning of Christ's Nativity' -

"So when the sun in bed,
Curtained with cloudy red,
Pillows his chin upon an orient wave".

(1-229 to 231)

116. Andrew Marvell 'Upon Appletón House' -

"When in the East the Morning Ray,
Hangs out the colours of the Day,
The Bee through these known Allies hums,
Beating the Dian with its Drumms;
Then Flow'rs their drowsie Ey lids-
Their Silken Ens igns each displayes,
And dries its Pan yet dank with Dew,
And fills its Flask, with Odours new".

These, as their Governour goes by,
In fragrant volleys they let fly;
And to salute their Governess,
Again as great a change they press.

See how the Flow'rs, as a Parade,
Under their colour's stand displaid,
Each Regiment in order grows,
That of the Tulip'Pinke and Rose".

(Stanza- 37 to 39)

117. John Donne 'The Sun Rising' -

"Busie old foole, unruly sunne,
Why dost thou thus,
Through windows, and through curtaines call on us ?
Must to thy motions lover's seasons run ?"

(1-1 to 4)
118. Thomson 'Summer' -

"Low walks the sun, and broadens by degrees,
Just o'er the verge of day. The shifting clouds
Assembled gay, a richly gorgeous train,
In all their pomp attend his setting throne".

(A critical History of English Poetry' - Herbert
Grierson and J.C.Smith, A Peregrine Book,
Reprinted 1966, chap-17, p.207.)

119. Gray 'Ode on the Pleasure Arising from Vicissitude' -

"Now the golden Morn aloft
Waves her dew-bespangled wing;
With vermeil cheek and whisper soft
She woos the tardy, spring".

(Aspects of Eighteenth century Nature Poetry' -
C.V.Deane, Frank Cass and Company Ltd., London,
New Impression, 1967, chap-III, p.57.)

120. Collins 'Ode to Evening' -

"While spring shall pour his showers as oft he won't,
And bathe thy breathing tresses, meekest Eve,
While Summer loves to sport
Beneath thy ling'ring light;
While sallow Autumn fills thy lap with leaves,
Or Winter yelling thro' the troublous air,
Affrights thy shrinking train,
And rudely rends thy robes;
So long, regardful of thy quiet rule,"
Shall Fancy, Friendship, Science, Smiling Peace,  
Thy Gentlest influence own,  
And love thy favourite name"

(1 - 41 to 52)

121. Blake 'Ah! Sun-flower' -
"Ah! Sun-flower, weary of time,  
Who countest the steps of the sun;  
Seeking after that sweet golden clime,  
Where the traveller's journey is done".

(1 - 1 to 4)


122. Milton 'Paradise Lost' Bk. IX
"So saying, her rash hand in evil hour,  
Forth reaching to the fruit, she pluck'd, she eat;  
Earth felt the wound, and Nature from her seat,  
Sighing through all her works gave signs of woe,  
That was all lost"

(1 - 780 to 784)

123. Milton 'Paradise Lost' - Bk. IV
"But neither breath of morn when she ascends  
With charm of earliest birds, nor rising sun  
On this delightful land, nor herb, fruit, flower,  
Glist'ring with dew, nor fragrance after showers,  
Nor grateful ev'ning mild, nor silent night  
With this her solemn bird, nor walk by moon-  
Or glittering star-light without thee is sweet".

(1 - 650 to 656)

124. Alexander Pope 'of the Lady who could  
not sleep in a stormy night'

125. Blake 'Auguries of Innocence'
"A robin redbreast in a cage,
Puts all Heaven in a rage......
Each outcry of the hunted hare,
A fibre from the brain does tear,
A skylark wounded in the wing;
A cherubin does cease to sing."

(1-5 to 10)

(Selected Poems of William Blake- F.W. Bateson,
Heinmann, London, 1968, p.81.)

126. Robert Herrick 'To Daffadils'-
"Faire Daffadils, we wept to see,
You haste away so soone;
We have short time to stay, as you,
We have as short a Spring;
As quick a growth to meet Decay,
As you or anything"

(1-1 to 2, and 11 to 14)

(The Poems of Robert Herrick, Ed. by L.C. Martin,
Oxford University, Press, London, 1965, p.125.)

Sir Joshua Reynolds remarks "... just as a skilfully composed landscape is superior to an 'ordinary view', so Milton's L' Allegro and Il Penseroso by their masterly selection and arrangement of natural objects have more suggestive value than 'a cold prosaic narration or descriptions'."
128. Milton 'Paradise Lost'- Bk.V.
"Where on
In contemplation of created things,
By steps we may ascend to God."

(1-510 to 512)

129. Henry Vaughan 'Silex Scintillans'- 'The Waterfall'-
With what deep murmurs,
through time's silent stealth,
Doth thy transparent, cool, and watery wealth,
xx xx xx xx
The Common pass,
Where, clear and glass,
All must descend,
Not to an end,
But quickened by this deep and rocky grave
Rise to a longer course more bright and brave".

(1-1 to 2, and 7 to 12)

130. Ben Jonson 'The Noble Nature'-
"A lily of a day;
Is fairer far in May,
Although it fall and die that night,
It was the plant and flower of light".

(1-5 to 8)

131. John Gay - 'Contemplation on Night' -

"Whether amid the gloom of night I stray,
Or my glad eyes enjoy revolving day,
Still Nature's various face informs my sense,
Of an all-wise, all-powerful Providence".

(1-104 to 107)

132. John Gay - 'Rural Sports'-II-

"Sweet contemplation elevates my sense,
While I survey the works of Providence;
O could the muse in loftier strains rehearse,
The glorious author of the universe;
Who reins the winds, gives the vast ocean bounds,
And circumscribes the floating worlds their rounds,
My soul should overflow in songs of praise,
And my creator's name inspire my lays".

(1-112 to 120)

133. Alexander Pope 'The Universal Prayer' -

"To thee, whose Temple is all space, Whose Altar, Earth, Sea, Skies; One chorus let, all Being raise!
All Nature's Incense rise".

(Stanza-13)

134. Thomas Gray 'The Bard'-II

"Fair laughs the morn, and soft the Zephyr blows, While proudly riding o'er the azure realm In gallant trim the gilded vessel goes,
Youth on the prow, and pleasure at helm,
Regardless of the sweeping whirlwind's sway,
That, hush'd in grim repose expects his evening prey

(stanza-ii)

135. William Cowper 'Olney Hymns'-

"God moves in a mysterious way
His wonders to perform;
He plants his footsteps in the sea;
And rides upon the storm"

(1-35 to 38)

136. William Cowper 'The Nightingale and Glow-worm'-

"Did you admire my lamp, quoth he,
As much as I your minstrelsy,
You would abhor to do me wrong—
As much as I to spoil your song;
For'twas the self-same power divine,
Taught you to sing and me to shine;
That you with music, I with light,
Might beautify and cheer the night".


137. Blake- 'Song'- 'How sweet I roamed from field to field'-

"Home sweet I roamed from field to field,
and tasted all the summer's pride,
Till I the Prince of Love beheld,
Who in the sunny beams did glide!

xx xx xx xx
He caught me in his silken net,
And shut me in his golden cage.


138. Blake 'The sick Rose'—

"O Rose! thou art sick!
The invisible worm,
That flies in the night,
In the howling storm,
Has found out thy bed.
Of Crimson joy;
And his dark secret love;
Does thy life destroy".


139. Blake—'The Wild Flower's Song'.

"I slept in the earth;
In the silent night,
I murmured my fears
And I felt delight,
In the morning I went,
As rosy as morn,
To seek for new joy,
But on! met with scorn".
Blake 'Auguries of Innocence'—

"To see a world in a Grain of Sand,
And a Heaven in a wild Flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour".

(1-1 to 4)

Denham 'Cooper's Hill'—

"O could I flow like thee and make thy stream,
My great example, as it is my theme!
Thou deep, yet clear; though gentle, yet no dull;
Strong without rage; without O'erflowing full".

(1-189 to 192)

Milton 'Paradise Lost'— Bk-II,

"O'er many a frozen, many a fiery Alp,
Rocks, caves, lakes, fens, bogs, dens and shades of death,
A universe of death, which God by curse,
Created evil, for evil only good,
Where all life dies, death lives, and Nature breeds,
Perverse, all monstrous, all prodigious things;"
Abominable, unutterable, and worse.
Than fables yet have feigned, or fear conceived,
Gorgons and Hydras, and chimaeras dire.

(1-620 to 628)

143. Milton 'Paradise Lost' - Bk.I

"But see the angry Victor hath recalled,
His Ministers of Vengeance and persuit,
Back to the Gates of Heav'n: The Sulphurous Hail
Shot after us in storm, one blown hath laid
The fiery Surge, that from the Precipice,
Of Heav'n received us falling, and the Thunder,
Winged with red Lightning, and impetuous rage,
Perhaps hath spent his shafts, and ceases new
To bellow through the vast and boundless Deep".

(1-169 to 177)

144. Alexander Pope 'A winter piece'-

"As when the freezing blasts of Boreas blow,
And scatter O're the Fields the driving snow,
From dusky clouds the fleecy winter flyes,
whose dazling Lustre whitens all the skies".

(from 'Alexander Pope - Minor Poems' - Ed.by
Norman Ault and John Butt, 1954, The Twickenham
Edition of the poems of Alexander Pope, Vol.VI,
London and New Haven)

145. Goldsmith- 'The Deserted Village' -

"As some tall cliff, that lifts its awful form,
Swells from the Vale, and midway leaves the storm,
Though round its breast the rolling clouds are spread,  
Eternal sunshine settles on its head".

("Eighteenth Century English Romantic Poetry"—  
Eric Partridge, Norwood Editions, 1979, chap. 5,  
p. 181)

146. Thomson 'Seasons' - 'Winter'—  
".... his little children peeping out,  
Into the mingling storm, demand their sire  
With tears of artless innocence. Alas!  
Nor wife nor children more shall he behold,  
Nor friends, nor sacred home."

("Quoted from 'The complete Poetical Works of  
James Thomson'—Ed. with notes by J. Logie  
Robertson—preface, p. x")

147. Ibid —  
"Through the hushed air the whitening shower descends,  
At first thin wavering; till at last the flakes,  
Fall broad and wide and fast; dimming the day,  
With a continual flow. The cherished fields  
Put on their winter-robe of purest white.  
'Tis brightness all; save where the new snow melts  
Along the mazy current. Low the woods  
Bow their hoar head; and ere the languid sun,  
Faint from the west, emits the evening ray;  
Earth's universal face, deep-hid and chill,  
Is one with dazzling waste, that buries wide,  
The works of man".

148. Blake- 'To winter'—  
"Lo! now the direful monster, whose skin clings
To his strong bones, strides o'er the groaning rocks,
He withers all in silence, and his hand
Unclothes the earth, and freezes up frail life.

(1-9 to 12)

(Selected poems of William Blake- F.W. Bateson,
Heinemann, London, 1968, p.5)

149. Robert Burns 'A Winter Night'-

"When biting Boreas, fell and doure,
Sharp shivers thro' the leafless bow'r,
And Phoebus gies a short-liv'd glow'r,
Far south the lift,
Dim-dark'ning thro' the flaky show'r,
Or whirling drift.
Ae night the Storm the steepless rock'd,
Poor Labour sweet in sleep was lock'd,
While burns wi' snawy wreeths up-choked,
Wild-eddying swirl,
Or thro' the mining outlet bocked,
Down headlong hurl".

(1 - 1 to 12)

150. John Scott- Ode VII- 'Written in Winter'-

"While in the sky black clouds impend,
And fogs arise and rains descend,
And one brown prospect opens round
Of leafless trees and furrowed ground;
Save where unmelted spots of snow,
Upon the shaded hill-side show;
While chill winds blow, and torrents roll
The scene disgusts the sight, depresses all the soul".

('Eighteenth Century English Romantic Poetry' Eric
Partridge, Norwood Editions, 1979, Chap.5, p.184)
151. Robert Herrick 'To Electra'-

"More white than whitest Lillies far, 
Or Snow, or whitest Swans you are".

(1-1 to 2)


152. Milton 'Paradise Lost'- Bk.IX- (1-432 to 433)

"Herself, though fairest unsupported flow'r, 
From her best prop so far, and storm so nigh".

153. Milton 'Paradise Lost' Bk-I-

"As Bees in Spring time, when the Sun with Taurus rides, 
Pour forth their populous youth about the Hive, 
In clusters, they among fresh dews and flowers, 
Flie to and fro, or on the smoothed plank, 
The suburbs of their straw built cittadel, 
Now rubd with Baume, expatiate and conferr, 
Their state affairs, 
So thick the aerie crowd, 
Swarmed and were strait'ned; till the signal giv'n."

(1-768-776)

154. Alexander Pope 'Epistle to Lord Cobham'-

"Tis Education forms the common mind, 
Just as the twig is bent, the tree's inclined".

(1-149 to 150)
155. Pope 'An Essay on Criticism'-

"Where'er you find the cooling western breeze',
In the next line, it 'whispers through the trees',
In crystal streams 'with pleasing murmurs creep'.
The reader's threatened, not invain, with 'sleep'.
Then, at the last and only couplet fraught-
With some unmeaning thing they call a thought,
A needless Alexandrine ends the song,
That, like a wounded snake, drags its slow length along".

(from 1-350 to 358)

156. Alexander Pope 'Weeping'-

"These, silver drops, like morning dew,
Forte 11 the fervour of the day;
So from one cloud soft show'rs we view,
And blasting lightnings burst away,
The stars that fall from Celia's eye,
Declare our doom in drawing high".

(from 'Alexander Pope- Minor Poems'- Edited by Norman Ault and John Butt.)

157. Robert Burns 'A Red Red Rose'-

"O, my Luve's like a red, red rose,
That's newly sprung in June".

(1-1 to 2)

158. Edward Young 'Night Thought' V

"Life glides away, Lorenzo, like a brook,
For ever changing, unperceived the change".

(1-401 to 402)
159. Thomson 'Spring' -

"Who can paint,
Like Nature? Can imagination boast,
Amid its gay creation, hues like hers?
Or can it mix them with that matchless skill,
And lose them in each other, as appears,
In every bud that blows? If Fancy then,
Unequal fails beneath the pleasing task,
Ah! what shall language do? ah, where find words
Tinged with so many colours; and whose power
To life approaching, may perfume my lays,
With that fine oil, those aromatic gales,
That inexhaustive flow continual round?"

(from 'Eighteenth Century English Romantic Poetry',
Eric Partridge, Norwood Editions, 1979, chap. 5, p. 165.)

160. William Cowper 'The Task' -

"Lovely indeed the mimic works of art,
But nature's works far lovelier.
But imitative strokes can do no more,
Than please the eye, sweet nature every sense".

(from 'Eighteenth Century English Romantic Poetry',
Eric Partridge, Norwood Editions, 1979, chap. 5, p. 196.)