CHAPTER II-

Nature in Literature
To understand and realize the reality of Nature for one's own literary purpose is not so easy as it appears to be. Even though a man lives in woods and natural surroundings for a number of years, he may not be able to enjoy the charms of Nature in essence. He must have the practice and training of looking at a thing with a keen power of observation and perception. Then only he can love and understand Nature to a greater extent. A simple love of Nature is ingrained in human heart. But it is more intense in case of artists and poets. Man tries "to harmonise its doings" with his own; and to give the outward Nature "an intelligence and passion" like that of human beings.\(^1\)

In the artistic creations of Man the external Nature is immensely reflected. The creative and literary sensibilities of Man derive inspirations, guidance and palpable sensations from the natural surroundings. That's why Art and Nature are closely affined to each other and harnessed for each other's enrichment.

The various manifestations of Nature are copied by an artist in his creations like painting, music
and literature. It is observed by Aristotle that "Art imitates Nature". The painter observes natural phenomena minutely and reproduces them in a more beautiful and durable way in his art. Different kinds of tuning, rhythm and musical notes are adjusted and played in accordance with the changing seasons and diurnal variations.

The German philosopher Goethe takes Nature as "a source of inspiration" for the artist who thereby attempts "to transcend time and place".

Nature is interpreted to be superior to Art as it influences and inspires the artist. When Nature is imitated in any form, it becomes more pleasurable than "the nicer and more accurate productions of art".

It is obvious that the reproduction of Nature in Art may not be as perfect as the original one. The artificial flower can never attain the freshness, fragrance and fascination of its model which is created by God, or either by Nature or Evolution. The art of the divine creator is inimitable and miraculous. But the artificial flower is merely a "trick" far away from being a "miracle".

Works of art are very often prized less highly than natural objects because they are lifeless replica of Nature copied imperfectly. But this is quite wrong as it undermines the talent of an artist who endeavours to
immortalize the perishable components of Nature. The natural creations are not without "blemishes and defects" which are corrected by the artists who separate the "accidental deficiencies, excrescences and deformities of things" from the original shapes to make them more ideal and beautiful.

Art is capable of finishing the unfinished job of Nature and supplying the onlookers the missing parts of natural creations. The irregularities in Nature are methodically well-arranged by the artist. The artist overlooks the weaknesses and attempts to create an artefact of immaculate beauty which imbibes in the minds of the viewers and readers a love for the original Nature. Nature is given an integrated system and organic shape by Art. It improves on Nature but does not compete with it. When a pleasing object is imitated, it gives more pleasure. But the pleasure lessens when an unpleasing object is imitated. The artists are not mere imitators and they must not be undermined on that ground. Even the "natural objects are themselves imitations". The artists not merely reproduce them but dwell upon the "Ideas from which Nature itself derives".

Man is taught by Art what to see in Nature and how to see it. Ordinarily a man cannot see entirely the different spectacular aspect of Nature and enjoy the
charm. But when he is influenced by a work of art, he finds beauty and attraction in the natural counterpart. His interest and attention are largely diverted to artistic rendering than to the original specimen. The spectacular parts of Art tend to be much more captivating than the original Nature. Art expresses the 'lack of design' in Nature; 'her curious crudities'; and the things in Nature are seen and enjoyed by us because "Art had invented them".  

By the process of selection and omission, the artist reproduces an "idea of the reality" and he strives to omit the "defects which were present in the original and adds excellences which that original did not possess" by expressing the "moral beauty by the assistance of physical beauty."  

However, it is understood that the relationship between Art and Nature is not that of a contrast or contradiction, but that of mutuality, association, co-ordination, complements and reciprocity. Each influences the other not in a negative or adverse way but in a positive and enriching manner. Art functions as an intermediary agent and reminder of man's relationship with his natural environment. Man can perceive the greatness and charms of seas, mountains, deserts, sky, forests, flora and fauna around not only by visiting those
places but also by enjoying the works of art. Nature helps Art to grow, no doubt; but it also captivates the attention of the viewer by means of its artistic rendition.

Both Art and Nature are beautiful, sublime and picturesque. They are fascinating and alluring to human eyes and psyche. One is created by human being and the other by the Supreme Artist. A true artist develops a profound feeling and adoration for Nature which he tries to share with others. The creations of Art and the manifestations of Nature seem similar in their plan and idea. The subtle difference lies in the fact that "Nature makes a horse; an artist makes a bed", as said by Aristotle.  

Anyway, we will benefit by a horse as well as by a bed. Hence Art, Nature, Literature, Sculpture—everything aim at the well-being and development of Man. Among the artistic creations of man, literature appears to be a vital one. Realities of the natural surroundings are grasped by the literary artist and the idea is formed in his mind for subsequent expression in his creation.

The truth we find in literature is not a logical and concrete one. On the contrary, the truth is ideal and poetic. By poetic truth we mean "fidelity to our emotional apprehension of facts" and the expression of "beauty and mystery" found in the natural surrounding.
Poetry is not a part of Science, History or Statistics. The matter-of-fact, objective and stark actualities of life or Nature are never exhibited by literary genius. He proceeds to substantiate an emotional truth and, that too, in an imaginative manner. That truth may not appeal to one's intellect but it definitely touches one's heart and emotion. The same flower may be named as "lily", "Hexandria monogynia"; "lady of the garden" and "the plant and flower of light". But it never fails to please one's senses.

Thus a poet describes a truth in a more beautiful, artistic and imaginative way. Poetry, as an art, ornaments itself by reflecting the images of Nature. It imitates the general and ideal Nature to provide aesthetic pleasure to the readers. The universal truths derived from a close, selective and subjective interpretations of species are expressed in poetry.

Poets try to make things "either better than Nature bringeth forth, or quite anew" and they are "not enclosed within the narrow warrant of her gifts, but freely ranging within the zodiac of his own wit." The poet transcends Nature and understands the essence of existence hidden behind the explicit appearance. By the freeplay of imagination, a poet
decorates the earth in rich tapestry. The brazen world of physical Nature is transformed into a world of golden splendour by the elixir of poetic imagination. All other artists and scientists somehow or other work with existing nature, but the poet creates another nature of different charm and elegance. The liberty enjoyed by him is unlimited and indefinite.

A poet can foresee beyond time and space. No force can restrict and control his mighty pen to give vent to his passion and emotion at the sight of natural beauties. In poetry, the readers envisage a world of nature with perfection, permanence, flawlessness, exuberance, youthfulness and varieties. The so-called contradictory and contrasting elements of Nature are blended together in a piece of literary art. The miraculous gesture of imagination can combine the discordant factors in nature into an integrated and coherent one. The poet can flower "rose trees, woodbines and jessamines" together; he can cover his bed with "Lilies, Violets and Amaranths" at the same time; he can create "several new species of flowers"; he is capable of remodelling Nature and "may give her what charms he pleases", of course by keeping his description away from absurdities.14

The poet gets the better of nature and gives more lively touches to the landscape resulting in the
heightening of the beauty. The nature in the poetic world overshadows the actual physical nature. He opens our eyes to the sensuous beauties and spiritual truth in the world of man and nature. The poet awakens our mind to the inexhaustible treasure of Nature which are not enjoyed by us as "we have eyes, yet see not, ears that hear not, and hearts that neither feel nor understand."\(^{15}\)

The mystery and beauty of nature are superficially and casually recognized by the onlookers in a vague and sluggish way. But when the observer is stirred by moods of heightened feeling and keen sensitiveness, he can enjoy the natural phenomena in a meaningful manner. The poets are the keen observers of Nature who are deeply stirred to delight or wonder, to gratitude or reverent awe by its variegated manifestations. Poets, philosophers and others with finer sentiments regard nature as a great teacher and speak of "the benefits to be derived from intimacy with it".\(^{16}\)

The poet is not confined to a bare representation of the truth, but he allows himself to exercise his vision and imagination in the description of scenery perceived not by sense organs and reasoning power but by one's faculty of appreciative imagination. The poets long to immerse in the vast ocean of natural surroundings.
They strive to enjoy the mystery and novelty ingrained in nature. They also try to come to the shore to grasp and imbibe the transcendent, unchanging and eternal truth in nature.

A poet can establish a synthesis between the external world of nature and the inner self of man. His sensory organs hanker after some pleasures and sensations not to be found in bare nature. This emotional longings of a human heart can easily be fulfilled by the poetic rendering of natural beauties. A poet looks into the human mind and 'its highest ideas of pleasantness' and he tries by his imagination to create something 'more great, Strange or Beautiful', to make Nature perfect.\(^\text{17}\)

In this context it is to be seen that love of Nature is common to Romantic poets and naturalistic poets but with an important difference. Romanticism is one of the offshoots of Naturalism. Naturalism describes Nature as it is without connecting the 'metaphysical and spiritual ideas' with it.\(^\text{18}\)

But the poets of Nature are not to be discriminated as naturalists or romanticists at this stage of discussion. It is to acknowledge that love of nature has always inspired the poets to render it in various ways according to the context, their own temperament and
realisation. They provide immense pleasure to the readers who go through their descriptions of natural environment with all its explicit and implicit beauties. The poets never try to concentrate on the particular in isolation. Rather they focus on the species and the general. It is noted in Johnson's Rasselas, Chap. X, that the poets do not 'number the streaks of the tulip' but they exhibit the 'striking features' by neglecting the 'minuter discriminations'.

Nature poetry takes into account the natural scenery; their charms and influences on the observers, or the poetic persona, various landscape painted in a colourful way; and the life-style of common people in rural background. Nature poetry combines "landscape poetry and rural poetry."20

Poetry, written on the love of Nature, therefore, include the love of commonfolk and the existing natural landscape. The manner of presentation may be of varied nature but thematically, the poetry must concentrate on these two elements. Besides the 'keen appreciation' of the beauties of seasons, stars, planets, sea, valley and 'the song of birds and the scent of flowers', love of Nature includes 'vivid interest in the country people themselves' and 'interest in human life as it is knit up
with nature, and in direct contact with the elemental forces. \textsuperscript{21}

Poetry of Nature is, therefore, closely associated with human nature and its affinity with the external nature as a source of inspiration, consolation, pleasure, surprise and awe. The beautiful landscape attracts the sensitive spectators to taste the charm of pristine natural beauty. Various landscapes i.e. ideal, heroic, decorative, sacramental, emblematic, cosmic and epic, are delineated in Nature poetry as and when necessary.

Regarding the landscape painting by Nature poets, it is stated that 'poets since Theocritus have lyrically praised natural beauty' and have derived 'wisdom as well as pleasure' from natural surrounding by heightening the original landscape and stripping off 'its imperfections' to transform it into 'a more aesthetically satisfying form'. \textsuperscript{22}

The ideal landscape or heroic landscape is the manifestation of an elevated and non-realistic elements of Nature around us. It is a tradition maintained since classical antiquity like that of the Golden age landscape by Virgil and the Eden landscape in Genesis.

Decorative landscape is a highly refined and graphically depicted ideal landscape with an aesthetic
purpose. It is not thematically committed to any moral, religious, political or intellectual message. The senses of the readers are well satisfied by the colour, tenderness, music and smell of the natural beauties described in such landscape poetry.

Sacramental landscape is an ideal, elevated and naturalistic one. But it is not a realistic presentation of a landscape. It is general, highly pictorial, ordered and static arrangement of scenes which is usually hallowed by convention.

Emblematic landscape possesses all the qualities of decorative and sacramental category along with its emphasis on ethical, moral and philosophical aspect in a poem through imagery. Its impact is neither primarily aesthetic as that of decorative landscape nor religious and mystical like that of sacramental type.

Where the elements like water, sun, air, and earth are animated and described according to the moods of the author, we find a cosmic landscape. Here the common surface of this earth is linked with something beyond space and time which presents a deistic vision of the world.

The epic landscape has a literal, narrative role in the life-style of the hero and also it has a
symbolic function to represent the emotional and psychological values in the poem.

Nature may be 'the only element informed and sustained' or 'it may appear in one or more of its many forms' in poetry along with other elements like 'social factors, religious principles' by serving as a 'background scenery' and 'enhancing the effect of the poem'.\textsuperscript{23}

Mostly the poetry of Nature, in primitive period, appealed to common folk and the rustics. They were deeply attached with the forces of nature and gave expression to this love in poetry. The song of pygmies, as found in C.M. Bowra's Primitive Song, Weidenfeld and Nicolson, London, 1962, illustrates how thoroughly nature pervades primitive poetry. The black night 'has gone to rest happy' on the 'weeping forest' and the extinction of stars, fireflies, moon, etc. give provocation to the 'elephant hunter to take the bow'\textsuperscript{24}. The forest is frightened. Trees sleep and the leaves are dead. Monkeys hang from high branches with closed eyes. The antelopes and cicada are steady and silent. This exhibits the concern of nature over human activities.

A relationship between man and nature is clearly seen from a primitive Australian song found in Bowra's primitive song. In this poem, the observer
identifies himself with the gidgid, a sea gull. This fishing bird resembles none but the food-hunting primitive Australian. The white gidgid 'stabs the fish with its beak' and the frightened fish 'leapt forward in fear'.

The ancient Indian poetry is tinged deeply with the beauty of the snow-clad mountain peaks, the dense forests, everflowing rivers, vast blue oceans, and the pageant of colours in the sky in different seasons. The imagination of Indian poets ranges from earth to sky, and never forgets to enrich itself by the heritage of mountains, forests and rivers. People in India are considerably nature-conscious. The poets, obviously, will be so.

In Greek literature we come across the descriptions of natural forces symbolised by their gods and goddesses like that of Vedas in India. The 'Usha' of the Vedas has resemblance with 'Aurora'. In Greek literature, Thunder, Lightning, Earthquakes, Storms are personified and used as the weapons of Zeus and Poseidon. In vedic literature, Usha (dawn) is described as the preserver of the world, giver of wisdom and the embodiment of holiness and whiteness of purity. The verses and hymns of Vedas are all composed by depicting the various attributes of vast Nature.
In Sanskrit literature, Nature painting is a vital aspect of poetic creation. In the epics of Kālidāsa, even the clouds of monsoon, and Mount Himalayas, have been delineated as prominent characters. They are personified and endowed with human characteristics. The poem Rūtsamhāra consists of six short cantos of detached verses, each devoted to one of the six seasons of the Indian year. The verses describe the seasons and 'their influence on lovers'.

In the Indian epic tradition, treatment of Nature has occupied an important place and lack of it makes the epic inferior in grandeur and style. The epic poet must be capable of creating images of nature which would make the readers visualize the landscape and consequently influenced by it. The description of nature must be of prime importance in an Indian epic. The epic can be compared with a big lake on which the awe-inspiring mountains and unfathomable deep forest are reflected. The poets as well as the readers and listeners are deeply touched by the glamour and splendour of natural surroundings. Excepting the charms of nature, the poetry whether subjective or objective, can never be heart touching and appealing. In the absence of nature-painting, the sublimity, exquisiteness, grandeur and picturesqueness of an epic would be seriously damaged.
Poets of eminence and excellence are found to have made their readers visualize their artistic descriptions and thereby following the Horatian formula of 'ut pictura poesis' in making their poetry as good as painting and picture. By the help of perspicuous, sublime and metaphorical language, the description of nature, like that of bowers, fruits and sweet gales in Book IV of Paradise Lost, would be highly pleasing to a reader.

Epic poets as well as their critics have talked of so many requisite features of an epic. As the epic tradition in India is quite rich and fabulous, most of the Sanskrit scholars and poets have expressed their concern over the different features to be found in an epic. The critics like Dandi, Rudrāṭā, Hemachandra, Kabirāja Biswanātha, Bidyānāth and so on have elaborately discussed the style and salient features of epics.

The descriptions of city, sea, mountains, seasons, moonrise, sunrise, dawn, dusk, gardens, water-sports, sex-enjoyment, marriage, child-birth, conspiracy, deputation of messenger, invasion, compromise, heroic personality, tanks, islands, deserts, palace, cantonment, music, drinking, prince, heroine, chariot, courtship, ladies, hunting, saints, hermitage, sacrifice, religious rites, war, death, hymn, gambling etc. are to be found in an epic. Hence, it is understood that in the writings
like epic, natural descriptions play an important role. Besides the prevailing philosophical and mystical undertone, such descriptions aim at providing entertainment and delight.

In western literature also, an epic was thought to possess the features like grandeur, morality, a story or theme, sublimity, spiritual and superhuman entities, and natural calamities like thunder, lightning, rain, storm and tempest. The poet seems to have possessed a kind of supersensory vision of the natural forces which he describes. It is not necessary that he should have experienced them directly.

Subjective treatment of Nature makes it steeped in the personal feeling of the poet. According to his own peculiarities and temperament he may respond to Nature and discover sympathy, friendship and spiritual significance in it. This sort of treatment corresponds to the "pathetic fallacy" of Ruskin which aims at 'transferring our own mental and emotional states to the things which we contemplate'. This kind of portraying the face of Nature so as to invest it with reflections of our own mind and feelings is also understood as animating imagery or romantic anthropomorphism.
Objective treatment of Nature makes the poets look at the natural manifestations as they are in their various aspect. Graphically they paint the picture in words and transform it into a source of sensuous pleasure. Simple enjoyment of nature is superficially akin to the epithet 'sensuous'. The sensuous pleasure is the outcome of an interest and love of nature. It seems quite common on the part of a poet to describe them in a fascinating way.

Metaphors, symbols, similes, and images are illustrated from nature. Many a poet have treated nature in a metaphorical way. The older poets appear to have used nature as a detached background but modern poets tend to link the background with human problems and human drama. Nature becomes symbolical when it harmonizes with the action and mood of the characters.

Nature may be in sharp contrast to human life which is pathetically brief and little in comparison to the former. Nature sometimes becomes indifferent and even cruel to humankind. Mankind very often becomes subordinate to natural forces, beauties, and mysteries.

Dr. J.C. Shairp enumerates eight forms of nature poetry where nature is treated to be (i) sensuous, (ii) a setting, (iii) historical witness, (iv) sympathetic;
(v) indifferent and impassive, (vi) painting in words; (vii) a living entity; and (viii) symbol of spiritual and moral world. Of course, different poets treat nature in different ways looking into the scope and necessity of such treatment.


Though it is difficult to make watertight compartments in regard to the nature-treatment by poets according to the above points, attempts would be made to synchronise different descriptions into a group. Of course, each kind of treatment would mingle into another as a poet looks at and depicts the same facet of nature in a number of ways.
REFERENCES


"A certain love of Nature, a vital interest, which man's intelligence and feelings take in the outward world, a desire to harmonise its doings with our own, to picture them as human, to give them an intelligence and passion like our own, appears to have been implanted in the human race from the earliest times."


Goethe regards Nature "as a source of inspiration which may enable the artist to transcend time and place, an enlargement of his faculties".


Addison says in The Spectator, No. 414 "..... there is something more grand and august, than what we meet with in the curiosities of art. When, therefore, we see this imitated in any measure, it gives us a nobler and more exalted kind of pleasure, than what we receive from the nicer and more accurate productions of art".
5. Ibid, p. 36
De Haas says that the artificial flower is a matter of "trick, while the natural one is a miracle".

6. Neo-classical criticism (1660-1800), Ed. by Irène Simon, Published by Edward Arnold (Publishers) Ltd. London, First Published 1971, Chap.1, p. 75
Sir Joshua Reynolds says in Discourse 3 "All the objects which are exhibited to our view by nature, upon close examination, will be found to have their blemishes and defects. The most beautiful forms have something about them like weakness, minuteness, or imperfection. But it is not every eye that perceives these blemishes. It must be an eye long used to the contemplation and comparison of these forms; and which, by a long habit of observing what any set of objects of the same kind have in common, has acquired the power of discerning what each wants in particular. The long labourious comparison should be the first study of the painter who aims at the great style. By this means, he acquires a just idea of beautiful forms; he corrects nature by herself, her imperfect state by her more perfect. His eye being enabled to distinguish the accidental deficiencies, excrescences and deformities of things, from their general figures, he makes out an abstract idea of their forms more perfect than any one original; and what may seem a paradox, he learns to design naturally by drawing his figures unlike to any object. This idea of the perfect state of nature, which the artist calls the ideal beauty, is the great leading principle by which works of genius are conducted ...."

Plotinus remarks in Ennead V "The arts are not to be slighted on the ground that they create by imitation of natural objects; for, to begin with, these natural objects are themselves imitations; then, we must recognise that they give no bare reproductions of the thing seen but go back to the Ideas from which Nature itself derives".

8. Ibid, Chap. XXII, pp.592-93
Oscar Wilde wrote in 'Intentions' - "My own experience is that the more we study Art, the less we care for Nature. What Art really reveals to us is Nature's lack of design, her curious crudities, her extraordinary monotony, her absolutely unfinished condition. Things are because we see them; and what we see and how we see it, depends on the Arts that have influenced us. At present, people see fogs, not because there are fogs, but because poets and painters have taught them the mysterious loveliness of such effects. There may have been fogs for centuries in London. I dare say there were. But no one saw them and so we do not know anything about them. They did not exist till Art had invented them."

Worsfold remarks "What the artist reproduces is an 'idea' of the reality which is the subject of his representation; an idea formed in his mind by a double process of selection and omission. If he represents an action, or a person, or an object, it matters not; in all cases in forming this idea he omits defects which were present in the original
and adds excellences which that original did not possess. In a word he idealizes his subject. Idealization, then, is 'the unconscious criticism of nature by the human mind', and it is an idealized reality, and not reality itself, which the artist reproduces in the appropriate medium of his art. In the words of Cousin, the end of art is the expression of moral beauty by the assistance of physical beauty."


Hudson says - "By poetic truth we do not mean fidelity to facts in the ordinary acceptation of the term. Such fidelity we look for in science. By poetic truth we mean fidelity to our emotional apprehension of facts, to the impression which they make upon us, to the feelings of pleasure or pain, hope or fear, wonder or religious reverence, which they arouse. Our first test of truth in poetry, therefore, is its accuracy in expressing, not what things are in themselves, but their beauty and mystery, their interest and meaning for us."

12. Ibid, Chap.III, p. 76

Leigh Hunt says in his essay 'Imagination and Fancy' "Inquiring of a gardener, for instance, what flower it is we see yonder, he answers 'a lily'. This is matter of fact. The botanist pronounces it to be of the order of Hexardria monogynia. This is matter
of science. It is the 'lady' of the garden, says Spencer; and here we begin to have a poetical sense of its fairness and grace. It is 'the plant and flower of light', says Ben Jonson; and poetry then shows us the beauty of the flower in all its mystery and splendour."

Sydney writes in his 'Apology "There is no art delivered unto mankind that hath not the works of nature for his principal object x x x x Only the poet, disdaining to be tied to any such subjection, lifted up with the vigour of his own invention, doth grow, in effect, into another nature, in making things either better than nature bringeth forth, or quite anew, forms such as never were in nature, as the heroes, demigods, cyclops, chimeras, fairies, and such like; so as he goeth hand in hand with nature, not enclosed within the narrow warrant of her gifts, but freely ranging within the zodiac of his own wit."

Addison writes in Spectator, No.279 "He is not obliged to attend her in the slow Advances which she makes from one season to another, or to observe her conduct in the Successive Production of Plants and Flowers. He may draw into his Description all the Beauties of the Spring and Autumn and make the whole year contribute to render it the more
agreeable. His Rose-trees, woodbines and Jessamines may flower together, and his Beds be cover'd at the same time with Lilies, Violets, and Amaranths. His soil is not restrained to any particular set of plants, but is proper either for Oaks or Mirtles, and adapts itself to the products of every climate. Myrr may be met with every Hedge, and if he thinks it proper to have a Grove of spices, he can quickly command Sun enough to raise it. If all this will not furnish out an agreeable scene, he can make several new species of Flowers, with richer scents and higher colours than any that grow in the Gardens of Nature. His consorts of Birds may be as full and Harmonious, and his Woods as thick and gloomy as he pleases. He is at no more Expense in a long Vista, than a short one, and can as easily throw his cascades from a precipice of half a mile high, as from one of twenty yards. He has his choice of the Winds, and turn the course of his Rivers in all the variety of Meanders, that are most delightful to the Readers' Imagination. In a word; he has the modelling of Nature in his own hands, and may give her what charms he pleases, provided he does not reform her too much, and run into Absurdities, by endeavouring to excell."

Coleridge in Biographia Literaria, Chap. XIV writes about the service of a poet to us in the way of "awakening the mind's attention to the lethargy of custom, and directing it to the loveliness and wonders of the world before us; an inexhaustible
treasure, but for which, in consequence of the film of familiarity and selfish solicitude, we have eyes, yet see not, ears that hear not, and hearts that neither feel nor understand."


"..... the poets celebrate the beauties of nature as well as its awesome powers. Together with the philosophers and others, they speak of the things that men can learn from nature, and the benefits to be derived from intimacy with it."


Addison writes in Spectator No.279 "Because the mind of man requires something more perfect in Matter than what it finds there and can never meet with any Sight in Nature, which sufficiently answers its highest ideas of Pleasantness; or, in other words, because the Imagination can fancy to itself Things more great, Strange or Beautiful, than the Eye ever saw; and is still sensible of some defect in what it has seen; on this account, it is the part of a Poet to humour the Imagination in its own Notions, by mending and perfecting Nature, where he describes a Reality, and by adding greater Beauties than are put together in Nature where he describes a Fiction."

"It spoke of animals, birds and beasts and of man in his relation to them. It described Nature as the lay before the poet's eyes, in plain words; with none of those metaphysical and spiritual ideas which the Romantic connected with her."

"The business of the poet ...... is to examine not the individual, but the species; to remark general properties and large appearances; he does not number the streaks of the tulip, or describe the different shades in the verdure of the forest. He is to exhibit in his portraits of nature such prominent and striking features, as recall the original to every mind; and must neglect the minuter discriminations, which one may have remarked, and another have neglected, for those characteristics which are alike obvious to vigilance and carelessness."


"Love of nature does not only postulate a keen appreciation of the beauty of the charming seasons, of sunset and sunrise, of the moon and the stars, of the
sea and the sky, of hill and valley, of the song of birds and the scent of flowers, of brooks and trees and woods, of the charm of cornfield, meadow and farmyard, of young life in spring; but it may also include a vivid interest in the country people themselves, in the occupations of ploughman and labourer, harvester and shepherd, angler and huntsman; their ways and manners, their prosperity and welfare, their hardships and afflictions, their steadiness under distress and their stubbornness, their simplicity and their frugality, their privations and their crude materialism; their games and sports, their harvest homes and lovemaking, their rusticity and even the artlessness of their children; in a word, an interest in human life as it is knit up with nature, and the direct contact with the elemental forces."


"Whether compelled by nostalgia or beset by adversity, poets since Theocritus have lyrically praised natural beauty and the joys of rural retirement, persuading us that wisdom as well as pleasure may be derived from the cultivation of our gardens. x x x Ideal landscape, despite its mythic or legendary origins, is a heightened natural landscape, stripped of its imperfections and its ingredients rearranged to achieve a more aesthetically satisfying form."

"Nature may appear in a poem in two ways. Firstly, it may be the only element informed and sustained by this integrating principle. In this case, what we get is pure nature poetry. Secondly, it may appear in one or more of its many forms along with one or more other elements. These other elements may be social factors, religious principles or dogmas, moral lessons, economic facts, psychological discoveries, scientific details, human relationships and a host of other things from the gamut of life. Nature, in such a case, will have varying functions in the poem. It may serve as a background scenery, providing a sort of framework for a picture. It may be employed to enhance the effect of the poem. It may become the very centre of the poem propped up here and there by flimsy, fragile details. Or, nature images may be conjured up to lend force and intensity to other elements."

24. Ibid, p. 4

"On the weeping forest, under the wing of the evening,
The night all black, has gone to rest happy;
In the sky the stars have fled trembling,
Fire flies which shine vaguely and put out their lights,
On high the moon is dark, its white light is put out.
The spirits are wandering,
Elephant hunter, take your bow!
Elephant hunter, take your bow!
In the frightened forest the tree sleeps, the leaves are dead.
The monkeys have closed their eyes, hanging from branches on high.
The antelopes slip past with silent steps,
Eat the fresh grass, prick their ears attentively,
Lift their heads and listen frightened."
The cicada is silent and stops his grinding song.
Elephant - hunter take your bow!
Elephant - hunter take your bow!

25. Ibid, p.6
"The white 'gidgid' bird is hunting fish,
It stabs the fish with its beak and calls as it flies,
It stoops low over the water looking for fish,
As the fish leaps away in fear,
'You and I, mother seagull, we fly'.
The bird saw the east wind blow as it hunted fish,
And the fish leapt forward in fear,
Leaping away from its beak as the wind came blowing."

Hotilal Banarasidass, Indological Publishers and
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1st Edition, 1974, Chap.XX, p.45
The verses in Ṣtusamhāra are "simple and straightforward descriptions of the seasons, their
characteristic flowers, birds and other phenomena and especially their influence on lovers."

27. W.H.Hudson, An Introduction to the Study of
Literature, Published by Lyall Book Depot, Ludhiana,
"By 'pathetic fallacy' - an injudiciously chosen phrase, as a substitute for which Oliver Wendell
Holmes proposed 'sympathetic illusion' in Life of Emerson, Chap.XIV - Ruskin means our modern
'subjective' way of dealing with nature: that is our habit of transferring our own mental and
emotional states to the things which we contemplate."
"First, then, he distinguishes the demonstration of that simple, spontaneous unreflecting pleasure which all unsophisticated beings feel in free open-air life. Though mainly physical, something more ethereal is undoubtedly interwoven with the pleasure of the senses x x x the method of using nature as a background or a setting to human action or emotion; x x x the way of regarding nature in the light of human and especially historic events which it has witnessed. This, which might be called the historic colouring of nature, is the result of slow accretion during the ages and has become prominent in quite modern times x x x the way of colouring nature in sympathy with the poet's own mood, under the stress of emotion; x x x the conception of nature as an impassive, almost relentless power, outside of and beyond man, aloof from his warm hopes and fears, his joys and sorrow, his striving and aspirations; x x x the method of faithfully reproducing the form and colours of things, of describing natural scenery with the poet's eye on the subject and painting a nature picture in words; x x x the conception of nature as imbued with a living soul, which through a preconceived harmony between the soul of man and of nature may lead to an imaginative sympathy in the poet, and which endows him with the faculty of naturalistic interpretation and the power of mediation between the soul of man and of nature; x x x in the last place the realization of an
analogy between the natural and spiritual world, which leads man to see the manifestations of nature as symbols of the moral and spiritual world.

This last symbolical interpretation is probably the oldest and certainly the most universal form of nature poetry in all ages and in all languages. Numberless are the images derived from natural phenomena and even in periods when nature poetry proper was less prominent, images, similes and metaphors, derived from the world about us, are manifold, for the simple reason that language, especially poetic language, is situated with them."