Hardy and Frost are the poets of the Janus-faced transitional years, the Victorian era or nineteenth century and the modern era tendencies were mixed in a heterogenous way in their poetic sentiments. They were unquestionably related to their Romantic predecessors. Many of their poems which reflect the trends of modernism, are mingled with romantic sentiments, Hardy's "Wessex Height" (CPH, pp. 319-20) and Frost's "The Quest of the Purple-Fringed" (PRF, p. 342) reveal a latent romantic spark. The poets were influenced by William Wordsworth, whose preface to Lyrical Ballads, was greatly responsible for their choice of going to the rural world and rustic folks for their poetic inspiration. In their use of dialect also the Wordsworthian influence is felt. Frost like Hardy read Milton, Shelley and Keats. Their dramatic monologues and dialogues reveal the deep impression made by Robert Browning. Apart from the romantic poets, another common bond is their love of classics. They were avid readers of Latin and Greek. Their nature poetry bear
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evidence to the Lucretian influence. They were familiar with the ancient elegiac and iambic poetry. Lascelles Abercrombie aptly points out the classical influence on Frost,

'Poetry in Mr. Frost exhibits almost the identical desires and impulses we see in the 'bucolic' poems of Theodorus....
Poetry in this book, seems determined, once more, just as it was in Alexandria, to invigorate itself by utilizing the traits and necessities of common life, the habits of common speech, the minds and hearts of common folk."

Two poems, Hardy's "The Darkling Thrush" (CPH, p. 150), and Frost's, "To A Moth Seen in Winter" (PRF, p. 336) are of exactly the same time, the exact turn of the century, pivot of transition, the year 1900. The mood and sentiments are strikingly similar. A humble creature of nature implicitly believes in nature's benevolence, whereas the poet is in a moment of doubt and indecision. The moth and the darkling thrush reckon it to be a moment fit for rejoicing, 'Some blessed Hope, where of he knew/ And I was unaware' ("The Darkling Thrush" ll 41-42, CPH, p. 150). Frost's moth seeks
a mate in winter, the most unlikely season for mating. The old incurable 'untimeliness' 'seems like 'something human'. The poet's practical wisdom cannot help the moth, it is guided by an invisible impulse and the poet reluctantly agrees,

You must be made more simply wise than I
To know the hand I stretch implausively
Across the gulf of well-nigh everything.
May reach to you, .....  

("To A Moth Seen In Winter" 11 19-22, PRF, pp.356-57)

This is an instance where a case of influence cannot be established. Hardy's "The Darkling Thrush" is dated 31st December 1900 (CPH, p. 150). Froet's poem is dated Circa 1900 by a note at the end of poem in the First issue of A Witness Tree Collection. This should have been earlier than December 31st/ Yet the spontaneous similarity of feelings engendered by circumstances are remarkably identical. The pathos and compassion of the poets, their dismay at nature's indifference, reveal two sensitive beings similar in outlook, despite the distance and cultural chasm dividing them. Their common romantic bond is also seen here, the poems strongly resemble Wordsworth's "To a Butterfly".
Such strikingly identical environments were responsible for the similarity of their interpretation of Nature as an indifferent, god-less, blind mechanistic force. The four and thirty years that separate Hardy and Frost, makes Hardy in a way, Frost's predecessor. During his literary apprenticeship, and later during his sojourn in England Frost had read Hardy's works. His poem "The Strong Are Saying Nothing" (PRF, pp. 299 - 300) expresses the poet's distress in perceiving a meaningless universe, where a man plods on helpless, and hopeless without a ray of relief.

There is seldom more than a man to a harrowed piece. Men work alone, their lots plowed far apart, One stringing a chain of seed in an open crease, And another stumbling after a halting cart.

(PRQ, 11 5-8, pp. 299 - 300)

This resembles a similar sentiment stated in Hardy's "In Time of the Breaking of Nations" (CPH, p. 543).

ONLY a man harrowing clods In a slow silent walk With an old horse that stumbles and nods Half asleep, as they stalk.

("In Time of The Breaking of Nations" 11 1-4, CPH, p. 543.)
Apart from the identical image of resigned human labour, plodding or to keep the land fertile, Hardy's "In Time Of The Breaking of Nation" has another image which could have influenced Frost's "Blueberries". The image of couch grass, the perennial weed, invading the well-cultivated fields, is simple and brief. But its implications are deep and significant. It draws attention to the eternal struggle between man and nature in the form of simple grass. The grass could be gathered in heaps and burnt. But it comes up again, it survives the human effort. Frost's "Blueberries" bushes are also as stubborn as Hardy's couch grass. One may burn 'The pasture all over until not a fern/Or grass blade is left not to mention a stick/And presto, they're up all around you..' (PEF, p. 59).

In depicting nature as a dispassionate blind-force in the poem "Stars", Frost describes it as "Minerva's snow-white marble eyes/Without the gift of sight" (PEF, p. 9). This distinctly recalls Hardy's description of an indiscriminately cruel visionless nature, in "The Lacking Sense".
Whence it comes that all unwittingly she
wounds the lives she loves?
That sightless are those orbs of hers?.....

("The Lacking Sense" ll 18-19, CPH, pp.116-8).

Frost's 'without the gift of sight' was most likely
inspired by Hardy's 'sightless are those orbs of hers'.

The streak of pessimism in their outlook is
suggestive of the common influence of Schopenhauer
and Nietzsche. Hardy had learnt that the world was a
'welter of futile doing'. Man in his ignorance could
indulge in happy dreams, but relentless fate awaits
silently to destroy all hopes. Negation awaits all
aspirations, unfulfillment is the general fate of all
intentions ... 'that life would signify/ A thwarted
purposing' ("Tell'ham-Wood's story" CPH, pp.298-99).
Frost's mood and delineation in the poem"Love and A
Question" are a reflection of Hardian bleak-mood. The
basic compassion for the suffering lot, the hopelessness
of the situation are all Hardian in tone and theme

But whether a man was asked
To mar the love of two
By harboring woe in the bridal house,

("Love and A Question" ll 29-31 FPF, pp.7 - 8.)
Similarly the poem "Design" (PRF, p. 302) is thought provoking. Although the little nocturnal drama by itself is an account of a particular occurrence and not a universal act inherent in nature, the implications are quite frightening. The question arises that if such a drama happens in the microcosmic sphere of moth, spider and an albino flower, then what would be the dimension of a similar calamity occurring in the macrocosmic universe of which man is only a helpless, insignificant entity. Frost's all-powerful omnipotent cosmic force controlling all things small and large alike is similar to Hardy's "Knitter drowsed" whose fingers play in 'skilled unmindfulness' (The Dynasts, Forese Scène, p. 22)

The view that a primitive inexplicable and assertive nature is at work is the main theme of Frost's "The Draft Horse" (PRF, p. 443). This is identical with Hardy's "Hap" (CPH, p. 9). Nature is relentless in its non-human, manifestation. Dispassionate and impersonal, it never tries to be explicable to man. Such a sentiment is the extreme opposite of Wordsworth's vision of a kind
benevolent force in whom the romantics saw the wisdom of a guide the soothing touch of a nurse, and unbound affection of a mother.

In the poetic treatment of nature, again Hardian influence is seen in Frost's naturalistic expression. Frost himself acknowledged the fact that he learnt the good use of few words from Hardy, like Hardy he avoided the sublime, the ecstatic and the flights. In the absence of an ornate style, the solidity of the viewpoint emerges out clearly. His use of local dialect, precise description, crypt tone and a language rooted in common speech, is a legacy from Hardy. Reginald L. Cook observing Frost in his Amherst farm, noticed a remarkable resemblance of habits, and a common way of looking at things,

"What I had discovered in this afternoon, on the mountains was something I associated with T. Hardy. Whenever I stopped at the cabin to talk with Frost about local matters, flowers, trees, birds, streams, mountains, he had been informed. His replies were like annotations to the poems. When friends sat before the hearth at Max Gate, T. Hardy too talked about simple country things habits of Owls and Wessex weather."
The nature poetry of Hardy and Frost is a reflection of the general change in the literary scene. Their concept of a purposeless, amoral, insentient and indifferent nature, was the final culmination of a change in attitude which started even from the days of the romantic poets. Wordsworth, troubled by the gaining credulity of science tried to adapt it into poetic form (Preface Lyrical Ballade, cited earlier). But in his later poetry he could not be certain of a spirit immanent in nature. Tennyson's early ardour gave way to dejection verging on despair, as he speaks of "nature red in tooth and claw". The idea of a neutral nature is not completely a new idea. It is the product of intellectual insurgence, Darwin, Comte, Mill and other rational philosophers and scientists prompted the poets revise their concept of a benevolent nature. Hardy and Frost gave concrete form and shape to an already existing belief. Since their concepts of nature, are direct products of the intellectual ferment of time, they are mostly identical. Differences are minor.
This is true of the pattern of imagery also. Style is always a reflection of the prevalent mode of expression, which is in vogue in the particular time. They show the influence of other contemporary writers in their adaptation of a precise ornate style. Conventional images are not discarded. But a new impetus is given by new interpretation of conventional images. Imagery is embedded in Hardy and Frost’s words. It is not used in an ornate embellishing way, but only as a function of language, to bring home effectively and clearly the theme. It is a monistic sort of poetry—where only the actual and real, are counted. There is no place for fantasy. Each detail has an authentic value and significance, Hardy says.

“... if Nature’s defects must be looked in the face and transcribed, whence arises, the art in poetry and novel writing? which must certainly show art, or it becomes mechanical reporting. I think the part lies in making these defects the basis of a hitherto unperceived beauty, by irradiating them with ‘the light that never was’ on their surface, but is seen to be latent in them by the spiritual eye.”

Robert Frost once informed a reporter of the stagnation suffered by nature poetry using the conventional symbols in the out-moded conventional way of translating the images. The connotations had
become tedious, stale and time-worn without the keenness of surprise or novelty. He informed Paul Waitt in an interview:

'The moon and running water surely are poetical subjects. Yet it is very hard to do anything with the moon so much has been done with it. I am apt to like a poet who writes about unusual things. It seems to me to be the proof of a real poet. Moons and running brooks have been written about over and over again. Any one can borrow them out of a book'.

In his own treatment of nature, Frost has selected unusual things, echoing Wordsworth's dictum of choosing incidents and situations from common life, ('Preface To Lyrical Ballads). Frost gave poetic expression to ordinary things, usually viewed as unworthy of poetic adulation, like a mower-neglected tuft of flowers, ('The Tuft of Flowers' PBF, p. 22) a commonly seen bunch of blue berries growing wildly on a heath, ('Blue berries', PBF, p. 59) an ordinary ax-helve ('Ax-helve' PBF, p. 185) or lustreless grindstone ('Grind Stone' PBF, p. 188) epitomising hard labour. Such was the influence of contemporary writers on the new style involved. Their attitude to the art of poetry were almost alike. A similarity is seen in their choice of ballad form, dramatic monologue and
Their pastoral mode had shown the differences as sharp and well defined. This is because, though they showed a common love of the country life, their approach in fighting the evils of urbanisation differed markedly. The contrast between the city and rural world being the basic premise of pastoral adaptation Hardy and Frost deviated in their idyllic Arcadian approaches. Hardy being a ruminative type, relied more on nostalgia, Frost was a man of practical experience. The summer of 1889, helped Frost gaining a realistic view of rural life through experience. Loren Bailey owning a little farm on 'Chicken House Hill' in Salem introduced Frost to farm rituals and mysteries which later found a poetic tribute in New Hampshire and other works.

Bailey's old grindstone, is featured in Frost's "The Grindstone" (PF, p. 185). The experience he gathered on the farm as to the right speed, proportionate with the circumference of the stone, the art of one hand turning the crank, while the
other intermittently pouring the grain from a can, the secret of a timely trickle of water that keeps the stone moist under the pressure of the scythe blade, were invaluable. His version of rural life thus has an authenticity which is lacking in Hardy who was more absorbed in the village folk activities of may-pole junketings, dances and ballads. Frost's experience of mowing, familiarity with the swinging of scythe, of pitching up hay bundles and bundling them are responsible for his adaptation of the pastoral perspective as a georgic mode. Hardy's pastoral belongs to the bygone era of shepherds, oaten flute and coy milk maids. Honest and strenuous farm yard chores are seldom seen in his pastoral world myth.

The differences thus born of individual experience were responsible for the varying tones of their pastoral versions. Individual experience and temperamental tendencies develop a poet's vision of nature. The differences which were superficial and on surface level in the study of concepts and expression, are found to be more pronounced, and revealing. They are no longer a product of the transition. Their early
and later life patterns are also responsible for the variation in their outlook.

They reckoned humanity as the most significant part of their vision of Nature. A commonly accepted view is nature's indifference and the unintentional streak of malevolence in her dealings with man. But in the subsequent analysis their approaches and solution to the problems of human encounter with nature are widely distinct. Hardy finds that man cannot solve the riddle of a chance-ridden blind nature. Man's comprehension of his impotence cannot alleviate his misery in any way. He can only wait in unhope,

\[\text{"Fare nescience shall be reaffirmed; how long! how long! \}}\]

("Before Life and After" CPH, p. 277).

Frost adapts a twin strategy of acceptance and resistance. Where nature proves to be mightier, man should bow to her sovereignty ("Brown's Descent", PRF, p. 137). But where he has a chance to confront and conquer, nature, he should do so with courage. ("West-Running Brook", PRF, p. 257). He understands nature's indifference, ("Out, Out", PRF, p. 136), blindness ("Stars" PRF, p. 9), unconcern ("The Most of It", PRF, p. 338), malevolence
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("Storm Fear", PRF, p. 9), but in the ultimate analysis man is not totally lost, ("Our Hold on the Planet" PRF, p. 349). This deeper insight underlying Frost's treatment of human hold in the cosmic nature distinguishes him from Hardy. He looks on nature as an enigmatic power ("Stopping By Woods On a Snowy Evening" PRF, p. 224) but his portrayal of man seen against the huge background of nature is not pathetic ("Snow" PRF, p. 143) ("An Old Man's Winter Night" PRF, p. 108), ("Desert Places" PRF, p. 296), ("The Black Cottage" PRF, p. 55). These figures have something of strength, dignity and austerity of their settings.

Two reasons are attributable to such widely differing attitudes the personal background and external environment. Hardy came from a comparatively secured home, his childhood was most sheltered. In the cozy home of contentment he was surrounded by an affectionate family. Hardy's father was fairly rich and young Hardy did not suffer from want. Frost's childhood was chequered, the vicissitudes of fortune tossing the young, poor boy from San Francisco to New England, Lawrence and other places. Because of his father's premature demise and the ensuing poverty, Frost had tasted the survival trials. At such a tender
age he had to fend for himself against all odds,
Frost's mother, Isabella Moodie Frost read him stories and poems of heroic actions. Her own idealization of courage and daring had played a large part in helping Frost to overcome, his deeply ingrained fears. When the poets faced existential problems an untrained Hardy felt his hurt keen, his disappointment making him a pessimist. Frost on the other hand faced the trials with courage, (as he advocates in the Masques, 'Courage is the thing'). The personal inadequacies, lack of adjustments and sensitivity, turned the dregs of life bitter for Hardy. A helpless surrender to forces mightier than him is a common feature of his depiction of human encounter with nature. As a result, Hardy saw little hope for man as an individual, a mere puppet of an impersonal and malign fate.

Frost outlived Hardy by five and thirty years.

When Hardy died, he was a disillusioned man. Even the mild hope he had expressed in The Dynasts ('Consciousness the Will informing till/It fashion all things fair' - The Dynasts, After Scene, p. 707) he regretted as war clouds hovered over him. The first world war shattered
his faith in humanity's salvation. The shock of Darwinism was keenly felt, as were the miseries of urbanization. But for Frost, he had seen peaceful days after the end of two great wars, the emergence of peace missions like League of Nations and the United Nations Organisation, (The good will committees). The developing nation's progress resorted his faith in the betterment of humanity and Man's survival despite an indifferent nature. Hence he visualised better hope for man in his encounter with nature.

The distinction felt in their visions of men, also subtly reveals the basic difference between an American experience of Nature and a conventional English countryside involvement. In the new world, Nature was immediate, real and man's existence was dependent on his natural environment. The dense woods, the swirling rivers, the tall mountains, the deep-canyons, the roaring waterfalls, the clamouring sea, and the rich uncultivated soil bore the mark of a virginal purity of unexploitation. The English scene stood in sharp contrast with a well-laid lawns, quite-flowing rivers, scaled mountains, well-tended meadows, neatly laid flower beds, and sedate, brooks. These were subjected to man-made mechanical controls. Nature in England generally was a
well groomed force, mild artificiality marring
its natural spontaneity. Barring the elemental out-
bursts like a storm, earthquake, flood or drought,
nature remained passive. Nature's impersonal reign
did not have the active violence or an outwardly
manifested malevolence. It was a chilling indifference
against which man struggled in a frustrating loosing
battle. The Americans were engaged in an active
encounter, whereas the English were left with
speculations. Hardy's poems, "The Lacking Sense"
(CPH, p. 116), "Natures Questioning" (CPH, p. 66),
"Hap" (CPH, p. 9), "Anoasto Theo" (CPH, p. 186),
"Discouragement" (CPH, p. 829) "Her Dilemma"
(CPH, p. 13) all deal with the poets' tentative
broodings as to First Cause's mood and mode of
operation.

THERE dwells a mighty pair-
Slow, statuesque, intense-
Amid the Vague Immense;
None can their chronicle declare,
Nor why they be, nor whence.

("Doom and She" ll 1-5, CPH, pp. 118-120, Italics added).

'The vague Immense' shows the speculative kind of an
experience. In the next two lines Hardy tries in vain
to document historical and authentic background of
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"Mother of all things made' and an invisible 'Lord', who stands for an elusive 'divinity'. Nothing is actually seen or felt. Compared to such vague dealings, the Americans felt the active presence of nature.

When the wind works against us in the dark,
And pelts with snow
The lower-chamber window on the east,
And whispers with a sort of stifled bark,

("Storm Fear" II 1-4, PRP, pp. 9 - 10, Italics added).

The 'Vague Immense' of Hardy assumes a vibrant quality, pulsating with life as denoted by the verbs 'orks', 'pelts' and 'Whispers'. There is something definite about the experience of man tossed by a stormy wind. The birth of consciousness, stressed in Hardy's "The Aerolite" (CPH, pp. 769 - 70) only gets man isolated from nature which vastly remains unconscious. Sentience gained only leads to 'mortal moan'.

The two disparate forces, Man and Nature are recognised separate in Frost's dualistic philosophy. Man's participation is an active level of opposition to nature. Man is given a chance to overcome nature. In this 'trial' of strength, nature is not always victorious. Survival of man's race is ample proof of man's significant role in the combat.
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Even the bravest that are slain
Shall not dissemble their surprise
On waking to find valor reign,
Even as on earth, in paradise;

To find that the utmost reward
Of daring should be still to dare.

("The Trial By Existence" ll 1-4, and 7-8, Italics added,
PRE, pp. 19 - 22)

Thus man holds on to his position in this planet, and
slowly and cautiously increases his living number. By
courage and diligence he becomes nature's favourite.
In Frost's vision 'nature' must be a little more in
favour of man otherwise the entire human race would
have perished. ("Our Hold On the Planet", PRE, p. 349).

Hardy's monistic philosophy does not permit an
exuberant optimism. Pessimistic trends are more common
in his outlook. A contrary view to Frost's sangunity
is seen in Hardy. Nature herself confesses,

'... My species are dwindling,
My forests grow barren,
My popinjays fail from their tappings,
My larks from their strain.

("The Mother Mourns" ll 73-76, CPH, pp. 111 - 113,
Italics added).
Hardy and Frost resolutely refused to be associated with schematised philosophy, their view of nature, as discernible from their various poems are only fugitive impressions. They are momentary impressions which cannot be co-ordinated into a philosophic system. However, their own life patterns hold the clue to their choice of widely differing monism and dualism. Their outlook was affected by the climate of transition. The intellectual background of the time had one common feature (in England and America) - the advance of scientific theories and discoveries which had shaken their society with startling revelations. Whenever Hardy happened to acknowledge the great influences on his thoughts, he cited Darwin and other evolutionists, Darwin, Huxley, Spencer, Comte, Hume, Mill, Spencer and others. Being one of the first acclamers of Darwin, he remained a loyal and staunch believer of fundamental hopelessness of human existence, made explicit by Darwin. In "Epitaph for G.K. Chesterton" (CPH, p.954), his last verse he reproaches Chesterton for contorting the essence of Darwin's theory,

Here lies nipped in this narrow cyst
The literary contortionist
Who prove and never turn a hair
That Darwin's theories were a snare.
Influenced by Darwin, Hardy looks on existence as a totally unstable, incomprehensible, futility. Man's awareness of his own insignificance itself is a tragedy. The birth of human consciousness only increases pain. The irrevocable scheme of nature, deals with human suffering with scarce attention, governing by mechanical determinism. In all the names given to nature, The Immanent Will, First Cause, Spinner of the years, the unweaving Mind, Nature, Crass. Casually, Hardy's conviction of nature as a passionless impersonality, devoid of its divine semblance is expressed. Darwinism influenced him to reject the concept of a Christian God. He could perceive only impiety in the universe, where existence is determined by a mechanical process of natural selection and survival of the fittest. Like romantics, his poetry is also primarily concerned with man's relations with the universe. But the sense of permanence or aura of divinity pervading through all things created, is missing. His impulse is religious, but he does not worship the Phenomenon. His denial of metaphysical association with nature was complete. Science and science based positivist philosophy convinced him of a universe from which divinity had been removed. His early religious training and involvement with church
in architectural pursuits made the experience sad
and poignant. His various supernatural presentations,
spirits, phantoms and ghosts, are a manifestation of his
religious sense in a universe that constantly denies
it.

Frost's also turned an agnostic with the deepest
regret. His reply to his mother troubled by Darwinism,
is a seriously held point of view, though the tone is
a playful banter.

"You think don't you? It doesn't make any great
difference to give up saying that God made
(man) out of mud. All you have to say is that
God made him out of prepared mud-worked it up
from animal life", so it comes to the same thing/ it's
a Darwinian thing. It's the same about
many things. 12

Frost could never convince himself that science could
thoroughly probe the mysteries of nature, and explain the
phenomena of nature in terms of 'Laws' and 'formulae',
'Only in a certain type of small scientific mind can
there be found cocksureness of a conviction that a
solution to the riddle of the universe is just around
the corner'. 13 He believed that science could never
exhaust the surprises of nature.
'Life has lost none of its mystery and its romance. The more we know of it, the less we know. Fear has always been a great stimulus to man's imagination. But fear is not the only stimulus. If science has expelled much of our fear, still there is left a thousand things from which to shape our dreams.'

Their reaction to scientific advent especially Darwinism stems from their fear of the withdrawal of God from the concept of the trinity (of God, Nature and Man). In the social and material sphere there were marks of progress associated with the rise of science and technology: industrialisation and urbanisation. A new mode of existence was ushered by the progressive transformation of the world. But parallel to such material development, there had been only a dissipation in the spiritual sphere. The picture of a unified universe, infinite and harmonious was lost in the chaotic condition. In the old world of pious faith, the microcosmic sphere of nature and man was in total accord with the macrocosmic scheme.

It is different from the atheistic cry of Nietzsche, "God is dead" or Franz Kafka who found the world divorced from God. God is no longer found immanent in the frame of things. The hitherto hidden spiritual force was removed from nature. Though nature exhibits an order,
without faith in the divine sanction it is not known to man. In the depths of man, consciousness of his own self stirs. But man is unaware of such a stirring in nature. (Hardy enhanced his Immanent Will in *The Dynasts*, in a tentative way). Nature's intentions, if any were hidden in silent, infinite spaces. The Natural world was once the abiding place of 'the impelling spirit'. Gradually man's awareness removed misconceptions and nature was seen as a brainless impersonal, brute force. The universe has finally been reckoned as a Mechanical Determination without the guiding spirit of a benevolent deity.

When the old system of symbols and faith linking man to God and Nature is broken, man is left alone in spiritual poverty. This state of man's isolation is a common feature of the transition and modern times. The faith in a divine bond connecting man and nature has departed. The history of transition is thus a study of fragmentation. The poetry of Hardy and Frost is essentially the poetical expression of the existential problem and of a sense of isolation and alienation. Man is alienated from God and Nature. He is alienated even from his fellow beings. A sense of inner nothingness pervades in most of the great works of nineteenth century,
transition period and later in the words of T.S. Eliot and other moderns.

Such has been the situation of the transition period. The nature poetry of the transition has a special significance individually for America and England and collectively as a new trend in a unique form. The poets studied in this treatise are typical spokesmen of the transition way of experiencing nature in the scientific era. Different were their heritages and different were their reactions, but their starting points were strikingly similar. Though the vision of the poets is unique, nevertheless they had converged in their concept of a natural nature and in the adaptation of a new ornate style of language to accommodate the new idea. Hardy lamented the loss of old view of a benevolent nature, protected and guided by divine spirit. Frost was aware of a nature, not altogether friendly with man, but he did not let a feeling of loss overcome him. These were the different reactions of two individual poets to a common situation. Frost had gone beyond his initial hesitation and uncertainty. Hardy could not make much progress in the way of sanguinity. Yet basically the nature poetry of Frost
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and Hardy is a heroic odyssey, a long search for an immanence lost in the world of transition.
NOTES


2. Italics are added.

   See Streams Morse in "The Wholeness of R. Frost" Virginia Quarterly Review, XIX, (Sum. 1943), p. 413, reports what Frosts wrote to a friend thirty years ago about T. Hardy "One of the Most earthly wise of our time".


7. Other writers of the period (i) Alfred Tennyson (1809 - 92) known for the pictorial quality of his verse, accurate natural descriptions of appropriate details.
   (ii) Robert Browning (1812 - 89) known for the vitality of movement.
   (iii) Edward Fitzgerald (1809 - 83) notable for the vibrant quality of his verse and picturesque effect.
   (iv) Henry Wadsworth Longfellow (1807 - 82) - a careful assiduous poet of great narrative power. His description of native country are graceful and faithful reproductions.
   (v) Walt Whitman (1819 - 92), who glorified common man. Stripped bare of all the conventional ornaments of poetry. Whitman, made use of idioms and dialogue from every day speech.
(vi) William Barnes (1801-1886) a neighbour of Hardy whose influence on the racy dialectical diction of Hardy is irrefutable, Barnes' major contribution to literature was his poetic glorification of Dorset dialect. He established the fact that the homely local speech was in no way inferior to the standard and literary language as a proper vehicle for the expression of lofty sentiments.

(vii) Emily Dickinson, (1830-1886) was obsessed with thoughts of death. Her influence on Frost's vision's is a probability. These contemporary writers were an illustration and an influencing fact in the development of the poetic art of Hardy and Frost. These two poets show marks of their involvement and knowledge of their contemporary literature and thought of their generation.

8. Life, p. 114 (1877).


11. When Frost was a young boy, he was left on the beach with its lofty view out over the pacific. The roar of the waves seemed hostile. The towering wall of rock leaned out and threatened. Dark clouds reached down with crooked hands. The little boy was frightened and the sense of fear remained deeply etched in his memory. Years later in the poem, "Once By the Pacific" (FRF, p. 220) Frost tried to capture the mood of the moment, he endowed with prophecy the meaning images of waves, clouds, and cliff. A biographical incident cited in Lawrence Thompson, R. Frost. The Early Years 1874 - 1915. (New York, 1966), p. 35.


14. Ibid.


17. The idea of a human consciousness is not new. From Montaigne to Descartes and Locke to modern existentialist like Kafka, Mann and Eliot there is a basic agreement of an inner experience of the isolated self of man. Such an inner experience has been known by various terms such as the Logic of Descartes, sense of impression, and sensation of Locke, the living center, the punctum saliens of Jean Paul, freedom of Sartre. Only Thomas Hardy for the first time expressed an idea of the will and nature becoming conscious.