CHAPTER TWO

THE WORLD OF NATURE

Unconsciously I stretched forth my arms as to embrace the sky, and in a trance I had worshipped God in the moon — the spirit, not the form. I felt in how innocent a feeling Sabeism might have begun. (Coleridge, \textit{Animæ poetae})

The sun seems to rise from the spring of water and the sea looks like our river \textit{Ravi}. For a feeling, pulsating heart the observation of the sun-rise is like the recitation of the scripture. I feel that those who have adopted sun-worship as their creed, stand excused. (Iqbal, \textit{Letters}).
Romantic poetry is distinguished by its extraordinary interest in the world of nature. Perhaps no other age has loved nature in her wide variety of appearances, watched her through all her caprices, observed her in her changing moods and established a purposeful communion with her as has the nineteenth century — the age of romanticism. When English poetry was first introduced to the Indian subcontinent, it was the English poets', particularly the English Romantic poets', love of nature and its alluring descriptions in poetry, which won the hearts of the readers. To the Oriental imagination even to-day the word 'romantic' conjures up the vision of fascinating scenes and sights of nature. Biographical records depict how the young Iqbal, at school and in college, was captivated by the serene and ravishing nature poetry of the English Romantic poets, particularly that of Wordsworth and Shelley. He confessed that Wordsworth's nature poetry had saved him from atheism during his student days and the students whom he taught English literature at various colleges of Lahore bear

1 *Stray Reflections*, Entry 36.
testimony to his fascination with Shelley. His early poetry contains in it evident traces of Shelley's influence. In his early poems also are found free renderings of some Romantic lyrics, most of which deal with nature. The poems which have been translated are 'The Nightingale and the Glow-worm' by Cowper, 'Daybreak' by Longfellow, 'Love and Death' by Tennyson and 'The Mountain and the Squirrel' and 'Waldinsamkeit' (German word for world-loneliness) by Emerson.

It is to be remarked that Iqbal wrote this kind of nature poetry only at the earliest stage of his career as a poet. At this stage nature seems to act for him as an alternative to the human world with which he is dissatisfied. This sentiment finds a touching expression in his poem, Sk Arzoo (An Aspiration):

وما كي مخلوق يتصل الامثال كي يلحن إيب
کون لطف اعظم 4 مسب رأس ی لمسا یع

O Lord! I am fed up with all company in
this world.
when the heart is extinguished what joy can
there be in association?

2 Kuliyaat, p. 46.
This is also the mood of his version of Emerson's "Haldinsarkeit" whose title has significantly been changed to *Bukhaat va Bazn-i-Jahan* (Farewell! O World). The poet's preference for the company of nature to human habitation is the central point in the following passage:

In the world of creation everyone craves for company
But a poet's heart seeks the nook of loneliness
Am I mad or does human habitation frighten me?
Whom do I seek in the valley of the mountains?

The later Iqbal gets more and more absorbed in the human world and says relatively less attention to nature. The result is that in the later Iqbal there is very little nature poetry as such. Here and there we have some

*Kuliyyat*, p. 64.
enchanting description of some natural sights, particularly those of spring, sunrise and sunset, but they do not exist independently; they are meant to serve as a background to something else or are brought in to explain some issue relating to human destiny. It is mainly for his images and symbols that the later Iqbal returns to the world of nature.

On the other hand, interest in nature, is a constant feature of the poetry of most of the English Romantics. Their outlook widens, and in some cases drastically changes, as they nature but nature is always a part of their poetry.

Besides with most of the Romantics the description of natural scenes carries a local tone and colour. The whole of Wordsworth's poetry from 'The Evening Walk' and Descriptive Sketches to the grand edifice of The Prelude bears testimony to this. Of course the early Wordsworth is an untutored lover of nature and displays a keen eye for the minutest detail whereas the later Wordsworth, the religious theorist, chooses his images according to his purpose and not as they present themselves to him. No one can miss the presence of the local colour in Shelley's Mont Blanc, Lines written among the Suissean Hills and even the description of the storm in Ode to the West Wind.
though it must be granted that most of his scenic
descriptions are dreamlike and unreal. To cite the
case of Fats in this context would amount to labouring
the obvious. One can still smell the scent of Hampstead
and Winchester in his poems. No other English lyric is
as intensely local as well as universal as *Autumn.
Even Blake, who was a visionary and lived in the world
of his own imagination, portrays in his *Songs of Innocence
and *The Book of Thel a pastoral world which has the
double intensity of a keenly observed natural world and
an interior landscape. Such local colour is almost
totally missing in Iqbal's nature poetry. Barring a few
poems, namely, *Himalah, Ahr (The cloud), *Kot-i-Shali
(The Bank of Shali), *Ik Sham Darya-i-Necker, Heidelberg ke
Kanaray nazar (An Evening on the Bank of Necker in
Heidelberg) and a poem from *Bayam-i-Kashmri entitled
*Kashmir, the local touch is missing from his nature poetry.

Apart from this difference Iqbal and the English
Romantic poets are largely in agreement on most of the
fundamental issues relating to nature. On matters of
detail they differ, as the Romantics themselves differ
with one another, but in their basic attitude to nature
they share something very significant in common, something
which constitutes the essence of Romanticism as far as the
relation of the artist with the external world is concerned.

The romantic view of the external world is essentially different from the classical view. From the classical point of view, the world of nature occupies an all important place as the world of objects to be imitated by the artist. In the classical and neo-classical mimetic theories of art the centre of interest lies not in the artist but out there in the universe. Contrary to this, the Romantic theory gives the central place to the expression of the inner world of the artist. From this point of view, the extraordinary interest of the Romantics in nature is paradoxical but the paradox is resolved if we remember that for the Romantics nature was an expansion of their own selves. Besides this all important fact there are three other important reasons for their interest in nature, all springing from the root idea, that from the Romantic point of view nature is a reflection of the inner world of the artist.

In the first place the Romantics are not interested in the world of objects of sense-perception for its own sake but for its being expressive of something beyond it. For some of them it is a world of symbols veiling a super-sensuous reality while for others the sense objects act as convenient symbols for their own states of mind.
Even Blake who considers the objects of nature as fetters for the artist grants that the fetters are necessary and there is no escape from them as long as one lives in this world.

Secondly Romanticism, from one point of view, can be summed up as 'the call of the wild.' Law and order are necessary for social life but, at the same time, they impose fetters upon the spontaneous impulses of the individual. Rousseau, the great prophet of Romanticism, makes it clear in his works that civilization, in several ways, is contrary to nature. From this source spring the wild dreamlands of Shelley, the sonnets of Turner and the later works of Beethoven.

Thirdly, the Romantics reacted fiercely against the overmechanization of life as a consequence of the Industrial Revolution. They were horrified at the baleful social and moral effects of industrialization. The large factories not only sounded the death-knell of the handicrafts and the concomitant morality and sensibility but also drew more and more people to the cities in search of their livelihood. This created problems of accommodation and sanitation difficult to cope with. In the whole the cities became centres of squalor and to the poet they
especially came to denote greed and evil. Shocked by
the dehumanizing effects of the Industrial Revolution,
the Romantics upheld the simple and unsophisticated
life of nature as an alternative to this. Viewed from
this angle, the peasants of Hardy’s Wessex novels have
their forerunners in Wordsworth’s Michael and Lucy.

Nature — “The Breath of God”

The Romantics assert the sacredness of the world
of nature in a special way. The presence of a God in
nature or a world-soul has never been foreign to
literature nor was it absent from the poetry of the
eighteenth century. The rigorous Newtonian physics
demanded the existence of a skilful engineer and Paley
built his theological system on these lines. The
ubiquitous God of Newton and Paley’s Natural Theology
is present in the poetry of the eighteenth century.
What distinguishes the Romantic poets is that they
consider this Universal Life, this world-soul or God
to be a contribution of or at least in reciprocation
with the life and soul of man. Thus for the Romantics
the universe is not a lifeless machine but a being with
a life and soul of its own — an all-pervading spirit
of which man is either a part or can enter into communion
with it and become a part of it. This is a kind of pantheism and most of the Romantic poets seem to hold one kind of pantheistic view or the other.

Pantheism can briefly be defined as the doctrine which holds God and nature to be identical. It can take either of the following two forms: (i) God alone is the true reality and the phenomenal world is a mere illusion, or (ii) God is a mere postulate, the phenomenal world alone is real.

Pantheism has remained the common theme of religion, philosophy and literature throughout human history. Plato believed in the existence of Eternal Forms and considered the phenomenal world to be a world of shadows of these forms. Plotinus built a systematic pantheistic mysticism on premises derived from Plato. According to the ancient Chinese philosophy, Taoism, the earth is the reflection of Heaven and Heaven in turn is a reflection of the supreme principle, Tao. Tao at once transcends and pervades the universe. According to ancient Hindu vedantic doctrine the phenomenal world is a *maya* concealing the *atman*, that is a veil concealing the supreme Self. Among modern German philosophers Hegel and Fichte held idealistic pantheistic views bearing obvious similarities with Platonic idealism.
Among the English Romantic Poets Wordsworth is the most passionate believer in an omnipresent God of nature and his most powerful poetry celebrates this all-pervading presence "whose dwelling is the light of setting suns and the round ocean, and the living air and the blue sky and in the mind of man." Of course, Wordsworth is writing as a poet and not as a philosopher. His position in regard to the nature of the world-soul and the soul of man and their mutual relationship is not always quite consistent. Sometimes, in the early stages of his life, he seems to hold a kind of pantheism and thinks of one single life manifesting itself in all phenomena although he tried to explain away his pantheism later in the interests of his Christian orthodoxy. Sometimes he thinks of the soul of man as separate and capable of establishing communion with the world-soul.

The pantheistic view is suggested, besides *Tintern Abbey* where the same spirit seems to the poet to roll through all things, by one of the Lucy poems, "A Slumber Did my Spirit Seal":

A slumber did my spirit seal;
I had no human fears;
She seemed a thing that could not feel
The touch of earthly years
No motion has she now, no force:
She neither hears nor sees;
Rolled round in earth's diurnal course,
With rocks, and stones, and trees.

Here Lucy seems to have become an integral part of the eternal World-Soul transcending the limits of time and space and insensitive to the touch of earthly years.

In the earlier books of The Prelude, nature is spoken of as a ubiquitous moral and spiritual presence moulding the personality of the poet. The bond that exists between the two is either filial or that of a pupil and a teacher. When the poet, as a young boy, steals a bird he feels the omnipresent spirit of nature about to chastise him:

I heard among the solitary hills
Low breathings coming after me, and sounds
Of undistinguishable motion, steps
Almost as silent as the turf they trod. 4

4 The Prelude, p. 329–333.
Again when he climbs the rocks to search the nests of the birds he feels thrilled by the sense of his communion with the Invisible. When rowing on a lake in a stolen boat one night, he feels that the huge peak behind him, instinct with power, is pursuing him "with measured motion, like a living thing." 

This strain continues throughout the poem. In Book V, while speaking of books, the poet is reminded of the great book of nature, the unwritten scripture. Books are great powers, says Wordsworth,

\[
\text{For ever to be hallowed; only less,}
\]
\[
\text{For what we may become, and what we need,}
\]
\[
\text{Than Nature's Self, which is the breath of God.}
\]

In Book XIV the poet describes a curious visionary experience on Mount Snowdown. The moon "hung naked" in a mist which covered all but the tops of the adjoining

5 The Prelude, I, 416.
6 ll. 219-222.
hills and through a rent in the mist "mounted the roar of waters" and torrents and streams, "roaring with one voice" and giving the poet the feeling of one universal mind:

mind sustained
By recognitions of transcending power,
In sense conducting to ideal form
In soul of more than mortal privilege. 7

In the sudden glory of the moon shining upon the ocean of mist, the poet feels in touch with "a mind that feeds on Infinity."

In The Excursion the poet's relationship with nature is described in a new and striking way. The metaphor used here is conjugal in place of the filial metaphor used in The Prelude. The poet declares his highest ambition to be able to sing "the spousal verse", the prothalamion celebrating the marriage of mind and nature. Then this consummation takes place, bliss is it to be alive. Paradise, the Elysian groves, those Fortunate Fields all lie around us.

7
ll. 74-77.
For the discerning intellect of Man,
when wedded to this goodly universe
In love and holy passion, shall find these
A simple produce of the common day.\(^8\)

In defining Coleridge's attitude to nature his poem, *Dejection: An Ode* has been stressed so much that we tend to forget some of his other nature poems striking a somewhat different note. *Dejection* is, of course, the most emphatic statement of the Romantic attitude to nature and no discussion of the Romantic philosophy of nature will be authentic without a reference to it. But Coleridge had happier moments of his life and happier experiences with nature when, like Wordsworth, he felt the presence of a benevolent and all-pervading spirit from whom he could receive benediction. This is the mood of his early poems on nature and to it he tries to return towards the end. In some of the early meditations on nature he sees, like Wordsworth again, that "the glorious sun," the "purple heath-flowers," "the clouds that live in the yellow light," the "distant groves" and the "blue ocean" all "veil the almighty spirit."\(^9\) The

\(^8\) ll. 52-55.

\(^9\) The Poems of Samuel Taylor Coleridge, p. 113.
But thou, my bale! Shalt wander like a breeze
By lakes and sandy shores, beneath the crags
Of ancient mountain, and beneath the clouds
Which image in their bulk both lakes and shores
And mountain crags; so shalt thou see and hear
The lovely shapes and sounds intelligible
Of that eternal language, which thy God utters.¹⁰

Towards the end of his life Coleridge tried to
regain his earlier vision of nature. In one of his last
poems, the sonnet 'To Nature', he tries to derive joy
from nature and lessons of love and piety from leaves and
flowers and rededicates himself to the God in nature:

So will I build my altar in the fields;
And the blue sky my fretted dome shall be,
And the sweet fragrance that the wild flower yields
Shall be the incense I will yield to thee,
Thee only God! and thou shalt not despise
Even me, the priest of this poor sacrifice.¹¹

¹¹ Ibid., p. 429.
For Shelley nature was the mirror of Eternity, a veil cast over the One Immortal Spirit permeating the universe. According to Shelley, one of the main functions of poetry is to lift this veil and reveal the Eternal Spirit. In *A Defence of Poetry* he writes:

> The objects imitated by the great poet are the eternal Forms discerned through the veil of fact and particularity. Poetry strips the veil of familiarity from the world, and lays bare the naked and sleeping beauty, which is the spirit of its forms.\(^\text{12}\)

Shelley's nature poetry supplies many illustrations of how this veil is lifted and intimacy established with nature. In *Alastor*, nature is apostrophised as "great Mother" and "Dear parent" and the earth, air and ocean are addressed as "beloved brotherhood." *Mont Blanc* symbolises the mystery, the strength and the plentitude of the Immortal power that runs through nature.

Mont Blanc yet gleams on high; the power is there
The still solemn power of many sights,
And many sounds. 13

It also is a symbol of the grace and benediction that the poet receives from nature:

The wilderness has a mysterious tongue
Which teaches awful doubt, or faith so mild,
So solemn, so serene that man may be,
But for such faith, with nature reconciled;
Thou hast a voice, great mountain, to repeal
Large codes of fraud and woe; not understood
By all, but which the wise, and great, and good
Interpret, or make felt, or deeply feel. 14

Like the Romantic poets, Iqbal considers the world of nature to be sacred and highly purposeful and its observation by man to be the worship of God. In the Reconstruction of Religious Thought in Islam he writes:

13 Poetical Works, p. 531.

14 Ibid., p. 530.
Nature is to the Divine Self as character is to the human self. In the picturesque phrase of the Qur'an it is the habit of Allah. Thus the view that we have taken gives a fresh spiritual meaning to physical science. The knowledge of Nature is the knowledge of God's behaviour. In our observation of Nature we are virtually seeking a kind of intimacy with the Absolute Self and this is only another form of worship.

If nature is the habit of God (Sunnat-ul-lah), the phenomenal world has rightly been called the Qur'an-i-takvini (the created Qur'an) as against the Qur'an-i-talvini (the revealed Qur'an). The Qur'an significantly uses the term ayah (literally 'sign') both for the verses of the Qur'an as well as natural phenomena in and outside man and lays utmost stress on the fact that man should ponder over all these signs. Iqbal believed that the Qur'an laid the foundations of empirical science by emphasizing the study and observation of nature.

Iqbal's attitude to nature is neither sentimental nor merely intellectual; it is to some extent a combination of both. He does not talk so much of the love of nature as of its use by man as a means of his self-fulfilment. In his nature poetry as well as his philosophical writings he ultimately pleads for the subjugation of physical nature for the benefit of man. His idea of the subjugation of nature is, however, to be clearly distinguished from the exploitation of nature by the modern materialistic culture. In his blinding enthusiasm for material good, modern man is prostituting the world of nature and desecrating the cosmos which was once hallowed as a divine manifestation. He is not only destroying the beauty of nature and contaminating its purity but also rendering the human world more and more insensitive to its appeal and impervious to the meaning that it hides. Iqbal's eye was always on the God whose eternal beauty manifested itself through natural phenomena and lent colour and charm to them. This theme runs like an unbroken thread throughout his nature poetry.

In his early nature poetry when, like the Romantics, he was sentimentally inclined towards nature there are numerous echoes of Romantic nature poetry particularly that of Wordsworth and Shelley. Among his earliest nature poems is his free rendering of Emerson's "Nature" whose
conclusion reminds us of many a verse of Wordsworth. The poem concludes with the following couplet:

You cannot find it in the bewildering maze of knowledge
The mystery of being is revealed by the petal of a rose.

This is one of the main currents of thought in Wordsworth's nature poetry which has received a special treatment in 'Tables Turned':

One impulse from a vernal wood
May teach you more of man,
Of moral evil, and of good,
Than all the sages can.

Sweet is the lore which Nature brings;
Our meddling intellect
Misshapes the beauteous forms of things
To murder to dissect.

Kuliyat, p. 65.
Enough of Science and of Art;
Close up those barren leaves;
Come forth and bring with you a heart
That watches and receives. 17

In another poem of the same period Iqbal, apostrophising
the moon, writes:

That whom thou seekest in the silence of the stars
Is concealed perhaps in the hum of life;
He stands in the cypress and sleeps in the greenery
around;
Sings in the nightingale and lies quiet in the blossom.
Come, I will show you His radiant face
In the mirrors of the streams and diamonds of the dew.
He it is who lives in the forests and deserts and
your mountains
And in the mind of man and in thy face (O, Moon.)


18 Kulliyat, p. 171.
In Payam-i-Mashriq (1923), Fasli-Bahar (The Spring) is a significant example of Iqbal's mature nature poetry. From a description of the beauties of the Spring and its intoxicating glamour the poet passes on to a consideration of the symbolic value of all appearances. As we read the poem we realize to what extent Iqbal shared certain attitudes in common with Romantic poets like Blake, Wordsworth, Shelley and Keats. The last three stanzas of the poem merit full quotation:

بیلب بیلب رزه چون، آب روان نیست، گنگ ناز نیست، لیت ول فرومن
پیسر، روز، برچسب،
چرخی کا گزا می‌آراید

یازده کانن، است زمانی نب بشر
الکم دو دره به‌طور، پر بار، می‌خندانه برکه، صم اغلب سکر
رشید انجیل گرم
رهی که گرم، است زمانی بشر

بک مذین و خمود، ناز در کانات
لی‌بود و خور سنات، جلوه خراشان ناز، آتش‌فریزیان ما

تیم بار دارد نبایت
نارک مذین و خمود، ناز در کانات

Kuliyat, p. 219.
Abandon your retreat and move into the field and pasture;
Sit by the side of a stream and watch its waters flow;
Plant a kiss on the brow of the proud narcissus,
The Favourite Child of the spring
Abandon your retreat and come into the field and pasture.
Open your soul's eye, O you who cannot see the obvious;
See the burning tulips row on row;
Their hearts being soothed
By the tearful dews of the dawn.
See also the stars in the twilight-reddened horizon.
Open your soul's eye, O you who cannot see the obvious.

The soil of the flower-garden lays bare the heart of the creation.
The shadow-play of the attributes and the manifestation of the Essence.

That which you call 'life',
And that which you call 'death',
Nothing is permanent.
The soil of the flower-garden lays bare the heart of the creation.

Javid Hamah (1932) contains a short but effective description of how the poet perceived God in the phenomena of nature.
This time the poet is describing the beauties of Kashmir, the beloved homeland of his forefathers;
Behold its snow-clad mountain tops;
Behold its chimneys with arms afire.
In spring its stones are spread around like glittering gems.
And a deluge of colour emerges from its dust.
Clouds afloat over hills and mountains Look like flakes of cotton flying from the cotton-beater’s bow.
The mountain, the lake and the sunset scene.
Behold I see God unmasked there.

Restoration of Man to Nature

The view that the universe around us is animated by an all-pervading spirit and that the same spirit inhabits the mind of man establishes a rapport between man and nature. The enthusiasm with which the Romantics championed this idea not only in their views of nature but also in their poetic
Theories was rooted in their concern to revitalize the dead universe emerging from the mechanical philosophies of Hobbes, Descartes, Hartley and Christian Wolff. These mechanical philosophies declared the world to be a mechanism working according to set laws and God, in Christian Wolff's phrase, to be *reiner verstand* (pure reason). In such a dead world there was nothing to involve human emotions and consequently man felt alienated from the universe. The Romantics wanted to heal this rupture between man and nature, the subject and the object, the meaningful universe of private experience and the dead world of mere quantity and motion. The mechanical views of nature had also robbed the universe of its quality of unity and harmony and turned it into a 'multiverse'. The Romantics tried to reinvest the universe with its harmony and restore man to the lap of nature.

This holds good even for Blake who, like Fichte, held the extreme view that the existence and shape of the external world entirely depended upon the vision of an individual. The table and the tree are there because and as we see them. Nature, for Blake, is only a glass in which the states of the soul are reflected. The inner man, the Imagination is much more important than not only the nature that it surveys but also the means (the eyes) through
which it is surveyed. Blake believes that nature has no outline whereas Imagination has. In a letter to Dr. Trusler (23 August 1799) he writes:

But to the Eyes of the Man of Imagination, Nature is Imagination itself. As a man is, so he sees. As the Eye is formed, such are its powers.21

Nature thus serves as a convenient means for the Imagination to objectify itself; it is an extension of the inner world of man. The question of any disharmony between man and nature does not, therefore, arise as all is Imagination.

Wordsworth believed that the science and mechanical philosophy of his time substitute a universe of death
For that which moves with light and life informed, Actual, divine, and true.22


22 The Prelude, XIV, ll. 160-162.
Wordsworth's position with regard to the mutual relationship between man and nature is quite complex. He is neither a mere Lockean empiricist nor a mere Platonic believer in innate ideas but seems to make use of both of these doctrines as possibilities. Most of his poetry is based on his faith that nature is the "law and impulse" and "the nurse, the guide and the guardian of my heart." Men like Michael and Lucy are what they are because of their upbringing in the lap of nature. The dominant theme of The Prelude is the growth of a poet's mind under the influence of external phenomena. But the Intimations Ode strikes a different note. The objects of nature here seem to have lost the glory, the freshness and the celestial light in which they had seemed to be apparelled because of some inexplicable change in the inner world of the poet. Yet it is remarkable that even this poem ends on an optimistic note, the poet feeling, in his heart of hearts, the might of the natural objects and reasserting his faith in the harmonious relationship between man and nature:

The clouds that gather round the setting sun
Do take a sober colouring from an eye
That hath kept watch o'er man's mortality;
Another race hath been and other palms are won.

The ultimate impression that one gathers about Wordsworth's
position with regard to man's relation with the visible world is that of a harmonious reciprocation between the two:

How exquisitely the individual Mind
(And the progressive powers perhaps no less
Of the whole species) to the external world
Is fitted:— and how exquisitely, too ——
Theme this but little heard of among men ——
The external World is fitted to the Mind. 23

Man participates in the creative process of nature and shares his attributes with it.

Creator and receiver both,
Working but in alliance with the works
Which it beholds. 24

Among the English Romantic poets Coleridge is the most ardent believer in the active/projective view of human mind. Excepting a few of his early poems, *This Line

23 Preface to the *Excursion*, pp. 63-68.

24 *The Prelude*, pp. 232-34.
Tree Rower my Prison and The Nightingale for instance, he consistently holds on to this position both in his poetry and philosophy. The main thrust of his philosophy is to substitute 'life and intelligence' for the philosophy of mechanism which strikes death in everything that is valuable in human life. This life and intelligence is, in his view, the gift of the perceptual mind of man, the shaping spirit of imagination. In the absence of this spirit nature loses all its charm and vitality. This is the theme of his poem, Dejection — An Ode which laments the loss of the reciprocating power of human mind. The 'life and passion' in nature ultimately depends on the inner life of man:

O Lady we receive but what we give,
And in our life alone does Nature live;
Ours is her wedding garment ours her shroud.

What Coleridge calls the shaping spirit of Imagination in this poem is termed in his theoretical language as Secondary Imagination which he distinguishes from the preliminary act of perception, i.e. Primary Imagination.
Primary Imagination yields to us a cold and inanimate world without zest and passion. In this world the daffodils may move with the breeze but they neither dance nor play; the moon is just there in the sky but does not look round her with delight when the heavens are bare. Secondary Imagination on the other hand, by projecting its own life and passion, transforms this cold and inanimate world into a charming and warm one.

In this context it is interesting to note that Iqbal holds the active/projective view about man-nature relationship which is quite in conformity with his philosophical position that the human self is creative and changes and modifies everything that it confronts in accordance with its creative needs. Nature is what we make of it; it emanates from our subjectivity;

You think that the world lies outside of you with its mountains, deserts, seas, forests and mines. The world of colour and fragrance is a nosegay of ours. It is at once free of and dependent on us.

Gulshan-i-Raz-i-Jadid in Kulyat, p. 163.
The metaphor guldastah (nosegay) is very significant. Experience in itself is chaotic and shapeless; it is the beholder's vision which lends order and unity to it.

This creative handling of the material is, in Iqbal's view, the mark of genius in fine arts. Great art is not slavish imitation of nature but an act of projecting on to it a charm and beauty emanating from the inner world of the artist. An artist does not hold up a mirror to nature because nature simply 'is' and the artist is concerned with what "ought to be". In his foreword to Muragga-i-Chughtal, Iqbal writes:

The modern man seeks inspiration from Nature. But Nature simply 'is' and her function is mainly to obstruct our search for 'Ought' which the artist must discover within the depths of his own being.27

Thus the source of beauty and significance in art lies within the artist.

27 Muragga-i-Chughtal: Paintings by M. L. Rahman Chughtai (Lahore: Ahsan Brothers, 1928), the work is unpaged.
It is wrong to look for beauty outside one’s self; what ‘ought to be’ cannot lie out there.

The true artist therefore adds to the world of nature:

The artist who adds to nature reveals to us his inmost being.

This is creation and the capacity to create places man at par with God:

God created the world, man beautified it perchance he stands at par with God.

28 Bandgi Namah in Kuliya, p. 182.

29 Kuliya, p. 183.

30 Ibid., p. 193.
All this does not imply that Iqbal denies the benign influence of nature on man. In fact, both as a poet and a philosopher he has a profound realization of the formative influence of nature. This is the reason why when he describes the external world as a 'nosegay' of ours he also goes on to add that "it is free of us as well as dependent on us." One of the predominant themes of Iqbal's nature poetry is to trace the influence of deserts and mountains on the character and personality of man. He believes, like Rousseau, that civilization erodes the heroic spirit in man by breeding complacency and love of ease. Such emasculated men are incapable of any creative or heroic deeds. Heroic men are always nursed in deserts and mountains:

The ultimate guardian of Nature's aims
Is either the man of the mountains or the son of the desert.

31 *Kulliyat*, pp. 178-179.
O scholar, quite wholesome is the atmosphere of the school, but it is in deserts that men like Farooq and Salman are born.

Iqbal, therefore, believes that new civilizations always arise from deserts and mountains through men whose manliness has not been undermined and whose potential is still intact.

The air of the hill and the desert invigorates body as well as soul; nations dawn from deserts and mountains.

One of the reasons why Iqbal chose the 'eagle' as his favourite symbol among the birds and the 'tulip' among the flowers is that both of them live a free life dwelling 'among untrodden ways.' The eagle prefers to live in

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32 Umer al-Farooq and Salman al-Farisi, two of the great heroic figures of early Islam.

33 *Juliyat*, p. 452.
wasteland and desert. It renounces the pleasures of the
dust and prefers the freedom of the wilderness. In Iqbal's
poem, Shahin (the Eagle), the bird sings:

The desert air lends might and penetration
To a stalwart's forceful blow ....
I am the hermit of the world of birds
As I never think of building a nest.

The tulip symbolises loneliness and isolation and is
generally referred to as Lala-i-sahra (the tulip of the
desert) in Iqbal's poetry. At places Iqbal has used the
symbol to describe his own condition:

I am like the tulip of the desert,
Alone and forlorn in the midst of company

34 Kuliyyat, p. 457.
35 Ibid., p. 54.
One of his most profound and lyrical Urdu poems is Lalai-\textit{sahra} (The Tulip of the Desert). The poem begins and ends in the desert. The first verse is a spontaneous expression of dread at the loneliness of the tulip standing all alone in a boundless waste:

\begin{verse}

\textit{پیکھے مسیحی، پی گیا میں سے}

\textit{نہاکو تاریک سے اس ہرے لونگِ}

\end{verse}

The blue dome above and a whole world of loneliness around;
The vastness of the wilderness sends a tremor of dread through me.

As the poem proceeds, the tulip develops into a highly significant and multi-dimensional symbol but this complex symbolism is related in a mysterious way to the atmosphere of the desert. The poem ends with a fervent prayer:

\begin{verse}

\textit{اے باد باہیں مچھلی کو تاریکہ بھی}

\textit{خاموشی، دل صمیمی، نرمی و زنگی}

\end{verse}

\textit{May I too be granted, O desert air!}
This serenity and silent burning, this rapture and beauty.
This survey of the nature poetry of the English Romantics and of Iqbal reveals that these poets see nature in terms of its relation to and influence upon man. In a universe governed by the principle of the unity of life, nature and man are seen as harmoniously and meaningfully related to each other. Nature is not thus a haven of escape for man but a power which exerts a benign and humanizing influence upon him. In this regard, the central book of Wordsworth's Prelude entitled "Retrospect Love of Nature Leading to Love of Mankind" is highly significant. This dominant interest of the Romantic poets and of Iqbal in human affairs is examined in the next two chapters.