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## Thomas Gray, William Blake, Goldsmith, Cowper and Crabbe in Light of Naturalism: A Critical Perspective

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### Abstract

The term 'Naturalism' consists of two words; natural+ism, which describes a type of literature that attempts to apply scientific principles of objectivity and detachment to its study of human beings. Unlike realism, which focuses on literary technique, naturalism implies a philosophical position. For naturalistic writers since human beings are, in Emile Zola's phrase, "human beasts" characters can be studied through their relationships to their surroundings. As naturalism a theatrical style sometimes called 'realism'. It began as a rebellion against romantic- artificialities of much 19<sup>th</sup> century theatre. Initially such early exponents as Emile Zola conceived it as simply offering an unadulterated "slice of life" with all theatrical glossing over of hard facts removed and with only limited concern, if any, about the necessity of presenting such views in "well made" plays. However, it soon came to be perceived at least popularly, as answering portrayals of the seamiest side of existence. Gorky's *The Lower Depths* is often cited as the classic example. Those who separate realism from naturalism often suggest that the former is more selective and therefore has to be more carefully contrived, and they offer the best plays of Ibsen as instances. Naturalism is often seen as a heightened form of realism with all five senses involved. On the basis of above mentioned details, we can say that the term naturalism used by Zola and other French writers to distinguish their methods from the realism of Balzac and Flaubert and it is opposed to idealism and it applies an extreme form of realism based upon a foundation of materialism.

**Keywords:** Naturalism, Realism, Romanticism, Materialism, Supernatural

Naturalism is the community of philosophy that takes nature as an ultimate reality. The meaning of nature is very wide and broad in the dictionary of philosophy. The first meaning of nature is concerned with the material world and the second meaning is of nature is concerned with the animal world whereas the third meaning of nature explains the whole universe. As nature is totally differ from supernatural power that is supposed beyond nature. Thus naturalism is such a thought that accepts spiritual elements as well as nature as an

ultimate reality and explains everything on the basis of human- natural form. Ward writes that naturalism is the doctrine which separates nature from God, subordinate spirit to matter and sets up unchangeable laws as supreme that is completely different from other philosophers. Oyce expresses his ideas in the reference of naturalism saying that it is the system whose salient characteristic is the exclusion of whatever is spiritual or indeed whatever is transcendental of experience from our philosophy of nature and man. Even it, an Indian thinker denies the conceptions of above two great philosophers saying that it is a system that views man and universe as physical, mechanical and biological and not as a yogical or dehyportial. If we think on its historical background, then we find naturalism as the oldest thought of western philosophy. Its seeds were sown before the 6<sup>th</sup> century. First of all, naturalism was invented by a philosopher named Thales. He belonged at Mylates of Asia minor. So in my opinion, he should be the first naturalistic philosopher in the list of naturalistic philosophers. In the same reference, four philosophers of ancient time may be calculated such as Lucipus, Demacretes, Apiquos, Lucerties. These thinkers are called atomic philosophers in philosophy.

In the poems of Thomas Gray, we find all the above characteristics of naturalism clearly. For example, In '*Ode On Spring*' there are many characteristics of naturalism which can be seen very minutely for example: the shepherd, sheep, insects, blooming flowers, flattering of the birds, the flowing water of the Brook and the charming scenery at noon time. In this poem, the shepherd is seen very busy and anxious manner who looks after the welfare of his sheep and has to work hard, is resting at his time and is therefore making no movements or noise. The sheep, which had been running about breathlessly during the day, are also now at rest. (or, the sheep which were breathless on account of the heat are now peaceful) and yet the silence is not absolute or complete certain sounds are audible in the poem. In fact, the air seems to be thick with sounds which indicate some kind of activity though these sounds are low. The sounds are coming from the insects which are passing through the prime of their existence, and which are fluttering their wings as they fly about through the air. These insects are eager to taste the sweetness of the flowers which bloom during the spring season. These insects fly in a leisurely manner on the surface of some brook at noon time. Some of these insects fly lightly over the flowing water of the brook and they almost touch the surface in the course of their flight, while others are making a display of their bright colours and their neat wings. The insects cast quick glances- upwards to look at the sun. Thus the poet Thomas Gray has expressed the characteristics of romantic movement but especially he shown the main elements of naturalism in the poem- '*Ode On Spring*'.

In his poem '*Ode On The Death Of A Favourite Cat*' he proved it that the poem contains a number of pictures which bear witness to Gray's nature imagery. The lofty vase, with blue flowers in full bloom painted on its outer surface; the pensive selima reclining by

the vase's side; two "angel forms" gliding in the water; and "their sealy armour's Tyrian Hue" are examples of vivid and realistic nature-imagery. The physical appearance of the cat, with her fair round face and her snowy beard, with her paws, and with her hard skin which seems to be competing with that of a tortoise, has also been most effectively described so that we can not only visualize a cat but also in the same stanzas which follow, her efforts to catch the gold fish, the futility of those efforts, and her ultimate end. The poet Thomas Gray actually draws a nice picture of a female cat in the poem, that is called Selima; sat leaning against a tall vess which has richly and brightly been painted by Chinese craftsman with blue-coloured flowers blooming on it. Selima was in a thoughtful mood, and in that mood she sat, gazing at the water as if she were the most modest and the meekest of all the female cats, Selima's tail swayed from side to side, indicating that she was quiet happy. This cat had a fair complexioned, round face. She had a perfectly white beard (or whiskers). She had fine paws which were as soft and smooth as velvet is. She had a thick and hard-skin which seemed to compete with the hard and thick skin of a tortoise. These are all the creations of nature that have been depicted in the poem. In '*Ode on The Death Of A Favorite Cat*' he emphasizes on scientific knowledge. It also expresses the ambitions and sufferings of human- beings to achieve material prosperity which is the last goal of human society. All of these above expressions show the main characteristics of naturalism. His nature imagery which hampers the delight of the reader.

In manner *The Progress of Poesy* is a series of pictures: in fact the third strophe suggested a picture to Romney. Each stanza creates a visual situation that could be pictorially reproduced. Equally, each stanza embodies involvement- for example Hyperion marching down the eastern cliffs and contrast for example, between night and down, the scepters and Hyperion, in the second strophe of the poem. The pictorial description creates images- as, for example, of the Eagle on Jove's wrist soothed to sleep by music which carries their own meaning. But Gray is not being unlike Pindar when he changes his style to include general observations, "man's feeble race what ills await." Or to expound his argument in another type of heightened language. He matches Pindar in his variety of subject matter, his rapidity, his sonority, his nobility of concept, and his dignity of style. His two Pindaric are for readers experienced in the ways of poetry. They do not suddenly overwhelm the reader; their enjoyment demands an understanding of nature of poetry. In it, the poet Gray celebrates and affirms the nature of poetry and its indelible impression. His survey in nature is quite perceptible.

In his poem '*The Bard*' he shows the various aspects of nature in a hilarious spirit. In fact a critic says, "The Bard is distinctly more romantic as well as naturalistic in both subject and treatment, than *The Progress of Poesy* and he goes on to say." This poem, with its imaginative rekindling on an ancient and perished people, shows that reversion to the Middle Ages for inspiration which soon became the leading feature of romantic art." The words "out

pouring”, “wildness” and “giant Oak” are all suggestive to the natural elements and it creates a romantic atmosphere which is the chief traits of the poem. The beauty of the poem undoubtedly produces such a pictorial effects as age to be found in the lines describing young lovers dancing to “brisk notes” and those which describe the sun rising and dispersing the terrors of night in the progress of Poesy. But in the present poem; the poet presents the picture of the lonely Bard standing on a rock with his “haggard eyes” his “loose beard” and horary hair streaming, like a meteor to the troubled air is very vivid and clear to the naturalistic views.

His *Ode On A Distant Prospect of Eton College* is well known on the basis of the elements of naturalism in the history of English literature which belongs to the earlier period of Gray’s life. It exhibits also the love of nature in a naturalistic style. As Gray himself was a student of Eton College near Windsor and enjoyed the landscape and the life of the college, its games and sports too so he was tempted to see the beautiful sight of nature, and took it as a theme in his poetry.

*The Bard*, is more original and full of naturalistic. It emphasizes the independence of the poet which became the chief characteristic of naturalism. All of these poems Gray followed the classical model so far as form is concerned but in spirit they are romantic and full of naturalistic view. Though the neo-classical poets, Pope and the Popians of the eighteenth century, had no genuine love for nature. The world of leaves and flowers had less interest for them than the world of the town. No doubt they meant human nature rather than the external world of hills and dales. Even when they tried to describe nature, they looked at her through the spectacle of books and so their descriptions are artificial and unreal. They are bookish and inaccurate, and so worthless. In the poetry of new-classics, rivers meander according to a set pattern and trees grow to order symmetrically. It is the nature of an artificial flower garden that we get in their poetry. All is invention, nothing is real and natural. In contrast to this prevalent classical attitude towards nature, we find in Gray a love for wild scenery and wild nature. Even in his letters we hear the modern tone towards nature.

In his poem *Elegy Written In A Country Churchyard* he reveals clearly his Individual freedom and human- passions. He insists the persons who are proud of their ancient and high descent, persons who make a display of their authority persons who possess beauty or good looks, and persons who enjoy all the pleasures that wealth can buy- all these will one day fall victims to death which be avoided because death is the ultimate reality. All the spectacular exploits of a man or his military conquests must ultimately lead him to death that is natural and the above lines show the traits of naturalism also which is to achieve material property as the last goal of human beings.

In the poem of William Collins has great faith in nature since it controls everything of the universe. In ‘*Ode To Evening*’ he supposed nature as all in all and expressed the atmosphere of evening through a description of various phenomena. There are the dying

gales, there is the sun-setting in the west, there is the weak-eyed bat flying about and uttering short, shrill shrieks, there is the beetle blowing its sullen horn. There is the valley which is getting darker and darker, and there is the evening star which makes its appearance in the sky and serves as a signal of coming night. At the end of the poem, the poet expresses the view that the evening exercises a most gentle and benevolent influence upon all kinds of people that is natural.

In his poem '*Ode On the Death of Thomson*' also shows Collins interest in, and observation of, nature. Here once again we find some vivid and realistic nature imagery. The stealing wave; the whispering reeds, the Thomas dressed in summer wreaths; the breezy lawn; the forest deep, the varied landscape; the green hill's side with its cold turf; the fairy valleys the dun (or dark) night; the genial meads; and the wild woods each of these phrases brings a scene of nature before our eyes. Indeed, this poem shows Collins love of nature in an age when most poets had become interested mainly in city life and in the people living in cities. It abounds the various aspects of nature

In Collins, his love for five senses as well as supernaturalism is best presented in the *Ode On Popular Superstitions*. This ode is one of the most interesting land marks in the history of the romantic revival. The purpose of the poem is to recommend the native folklore of Scotland as poetic material. Here we see several of the leading traits of naturalism, interest in the mysterious and supernatural, in strange and remote conditions of human life and in the middle ages,

Even it, Collins shows an interest in the mysterious and supernatural, and also in the strange and remote conditions of human life. This is best illustrated in his '*Ode On The Popular Superstitions of the Highlands*' in which a number of Scottish superstitions have been specified, and in which an atmosphere of supernatural mystery and horror has been created. Collins anticipates the great triumphs achieved by Coleridge in the field of supernatural poetry.

Collins love for nature is all embracing; and he therefore anticipates all the various aspects of nature. Which was adopted later by the romantic poets in his poetry. As pre-romantic poets loved nature, but they also loved mankind. Their humanitarian sympathy and democratic attitude of life, combined with their love of freedom, are some of the most outstanding features of their poetry, and this quality too is to be found in an ample measure in Collins' major poems. "*How Sleep The Brave*" is a poem which mourns the death of a number of soldiers who got killed in the cause of freedom. The whole poem, very brief though it is, an expression of Collins' sympathy and democratic outlook that is marked by naturalism.

As individual freedom is also characteristic of naturalism, so Collins applied individual freedom through the poem, '*Ode To Simplicity*' introducing himself in the poem. In the final stanza of the poem, he appears before us in more specific role, here he seeks the



patronage of simplicity so that he may be able to write poems which can touch the heart of common and simple people who are described as the 'sons of nature' i.e. naturalism takes human beings as a segment of nature.

In the poems of William Blake, often naturalism is seen in the sense for acquiring knowledge, love of liberty i.e. individual freedom, humanitarian sympathies, idealization of childhood, pastoral setting and in the lyricism of his poetry. Blake emphasizes the importance of nature and the imagination as expressions of a deeper reality. The style and ideas of Blake in 'Sick Rose', 'The Tyger' and 'The Lamb' demonstrates the original principles of naturalism. His style and ideas are transcendental in that they go beyond the ordinary way of perceiving and describing reality, suggesting that there is a deeper and richer realm which is hinted at by nature and the imagination. In this case 'Nature' includes human beings i.e. naturalism takes human beings as a segment of nature. Blake emphasizes the importance of nature and the imagination as expressions of a deeper reality. The style and ideas of William Blake, in 'Sick Rose', 'The Tiger' and 'The Lamb' demonstrate the basic principles of naturalism. His style and ideas are transcendental in that they go beyond the ordinary way of perceiving and describing reality, suggesting that there is a deeper and richer realm which is hinted at by nature and the imagination. In this case, 'nature' includes human being and especially their spiritual aspect. Since other pre-romantic poets show the nature as mountains, hills, streams, valleys, and the beauties of somewhat external nature but Blake's nature is nearer to God. The romantic style places great weight on language and imagery grounded in nature (The Tiger, The Lamb, The Rose) and in the wildness and strangeness of the natural world. At the same time, Blake's poems are meant to show a connection between nature and human states of mind and spirit including both the pure and the corrupt sides of those states.

His passion for freedom, love for nature, the largeness of this vision, the fascination which the supernatural exerted upon him, reveal the essences of naturalism clearly. Even it, he is an upholder of the principle of liberty, equality and fraternity, the liberator of poetry from the classical, matter of fact and restrained, suffocated prosaic world, a love of nature and childhood. He was interested in the various aspects of nature through his poems sufficiently. In 'Introduction' to his *Songs Of Innocence*, he introduces this lyric as the nature, of a preface to 'The Songs Of Innocence'. It is, Blake imagines himself to be as shepherd, with a pipe, singing songs of joy, in the open country, where he sees a child on a cloud. At the bidding of the child, he first sings a song about a lamb. Here he is perhaps referring to the song entitled 'The Lamb'. Under the inspiration provided by the child's appreciation of the song, he writes 'happy songs' in a book which every child may 'joy to hear' and this book is none other than the anthology of 'Songs of Innocence' which means simplicity. Blake illustrates this poem by representing himself as a shepherd boy, barefooted dressed in blue and carrying a shepherd's pipe. Behind him, stands his flock of wholly sheep nibbling the grass. He stands between the two trees gazing upward at a golden haired angel,

who is floating on a cloud. With his wings outstretched, as if urging the shepherd to 'pipe that song again'. The poem shows how ideas came to Blake in the form of clearly- visualized encounters with angels or other prophetic characters. Blake believed that words were dictated to him by some supernatural powers.

In '*The Shepherd*' to his '*songs of innocence*,' he introduces a rustic vision i.e. (*the shepherd*) and his daily routine in a natural way. In it, the shepherd's duty is very divine and of happy nature. His stock, that is the sheep he has to look after are quite happy. The shepherd walks on and on from morning till evening 'following his sheep attending to the innocent calls and tender replies of the lambs and the ewes. He also watches them in peace. He praised them too. But the sheep also realize their nearness to him. Here the shepherd represents God and sheep and lambs- represent the creatures and human beings which certainly points out the views of naturalism. The picture is of the blue-clad shepherd-boy standing under a fine tree, with crook in hand, watching his flock gazing. The poem proves itself as a tiny pastoral song which is often heard in the villages or rural care, the mutual joy of responsibility and trust. The shepherd in Blake's poem is God which indicates his religious nature. God is himself a lamb and becomes a little child. It is like '*The Lamb*' in praise of innocence. In the state of innocence human beings enjoys the same kind of care and joy as the lambs have under the loving care and protection of a dutiful, conscientious shepherd, or the spontaneous joy and security that the children experience when their parents come the them. He presents the beautiful sight of nature to welcome the sprig in '*The Echoing Green*' (*songs of Innocence*) in which he points out that the sun rises and with it, the skies are bright. Happy bells ring to welcome the spring and the skylark and the thrush who live in the bushes sing loudly in tune with the cheerful sound of the bells, while on the green plain where voices echo our sports will be seen. In the same poem he even described Grey haired old John laughs away his care and the old people, sitting under the oak tree, laugh at our play and say, 'in our youth also, when we were still boys and girls these joys which the children have now) were there on this Echoing green (which is a symbol of a happy day). At the last step of the poem, the poet expresses the charming sight of beautiful nature at the sun set which reveals out the features of naturalism .

*The Nurse's Song* (*Songs of Innocence*) proves it that Blake was a child of free nature and also a great lover of nature. That presents the principles of naturalism. He liked to play longer than his nurse of parents liked or allowed him to play. An early version of this song was sunk by Mrs. Nannicantipot in '*An Island in the Moon*'. In this song, he shows the children playing and merry making in the open, in green gardens and on hills the nurse is very happy. This sight gives her great pleasure. Everything is clam and still around her. His '*The School Boy*' was originally included in songs of innocence but later, it was transferred to '*Songs of Experience*' which focuses on the innocence nature of a child and its activities. In this poem the school boy is very innocence in his nature. He loves the sweet

company of singing birds and the morning hunter. He is adverse to school going. School going deprives him of all joys of life. The teacher seems to be cruel in so far as he infuses into the mind of innocent boys the value of analytic reason, which inevitably pills joy by various restrictions. The school boy is shown like a bird by the poet that is born for joy, and, so, cannot tolerate repression. While at school a boy feels cheerless and is weighed down with fears. The school atmosphere kills the beauty and joy of life, but is the bitter price of worldly experience. Fuller joy will come to man when even sorrowful experience is transcended.

*A Poison Tree* and *The Human Abstract* explains a truth of human nature. *A Poison Tree* shares with *The Human Abstract* the image of a tree as it grows, while in London the image is of manacles all of these songs of experience show the dark side of human nature. The first stanza of the poem '*A Poison Tree*' was originally meant to be an epigram, which Blake expanded by the introduction of the fable of the poisoned apple, slaying the friend, into the present poem.

He cannot be called one of the romantic poets. He was a naturalist. The only trace of romantic spirit in him is in the idylls which he inserts into his poem of the '*seasons*' and which have a mild flavour of romance. They had their pleasant rusticity and must have been read with afresh delight by people who were worried out with the poetry of the town. And they not only gave pleasure to the English but to the continent. They and the Idylls of Gesner, were imitated, enjoyed, all over Germany and France and almost made a school. But they were much more naturalist than romantic.

In the poems of Thomson, we feel that Thomson was even more naturalist when he left the society of cities and cultured castes to record the life, the pleasures, the sorrows, the daily doings by the rustic and the poor their simple lives and loves to sorrow with their plaint to describe their work and praise its noble patience, and to frame around this affectionate picture of them the splendors and beauty of wild nature.

Even it, his poems is full of gracious and quiet humanity in its simplicity and it is no wonder it was real with pleasure by folk who tired of fine society and satire, artificial philosophy and simple living brought before their eyes. Moreover, Thomson began the poetry of the poor, the shepherd, the ploughman, the woodman, the farmer, statesman etc. In their natural was and he recorded their life and work through spring, summer, autumn, and winter.

Thomson was a naturalist in his cosmopolitanism. It is supposed that it is the first time in English poetry, the sympathies of the poet beyond the society of the city, beyond the bounds of England over the world. And it was not only the greater nations on whose inhabitants and their Humanity he dwelt, but the small, remote, unvisited people. Lie brought them into range of England's sympathies. He made the men of London feel with man as man, and powerful in this way was his influence on Rousseau, on all the precursors of the



revolutionary ideas- concerning the natural unity of human race. He takes us to the tropics, to their vegetation, climate, rivers, animals and to the human life of those who dwell therein to 'Niger's yellow stream' and 'Ganges sacred wave' to Peru, Nubia, Abyssinia, Egypt, the Andes and the mighty rivers of South America, to Italy, the Alps, Spain, to Russia, its people and its exiles, to Lapland and its homely sons, to Iceland, Greenland and ST Kilda's lonely isle, and everywhere his worldwide sympathy with liberty, his hatred of oppression, his pleasure in simple homelike life in the common doing and welfare of silent, unrecorded humanity, charm us in his poetry

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The natural description in the '*Castle of Indolence*' which is a poem steeped in Spenser, is of a different type from that in the 'seasons.' What we have in the '*Seasons*' is a child of Scottish poetry, and it travelled to London in Thomson's pocket- quite a stranger- and emerged to the amazement of the literary world, which had never read anything quite like it before, when the poem of '*winter*' appeared. But this kind of descriptive poetry was no stranger in Scotland. It had flourished there, when Henry VII and VIII were king at a time when England was quite incapable of writing any poetry of natural description, when on the whole she did not care a pin for the beauty of nature.

If we study the poems of Robert Burns, we find all the elements of naturalism clearly. In his compositions '*The Jolly Beggars*', '*The Holy Fair*' '*Mary in Heaven*', he indicates that he keeps himself throughout to the scenery the subjects the heroes; the warlike struggles the rustic life, the women of his own land. he emphasized also the importance of individual freedom through their poems that is also the point of naturalism.

Burns loves the rural scenes and rural pleasures deeply .He keeps himself throughout to the scenery, the subjects, the heroes, the warlike struggles, the rustic life, the women of his own land. His must is wholly untravelled. He had a resonance in his bosom for every note of human feeling and it is far ice large a statement, but what there is of human feeling is all Scottish. The muse tells how she loved him from his birth and listened to his rudely, caroled chiming phrase in uncouth rhymes, and then she sketches him as the poet, and all the

elements of his genius. It is said that humour and pathos are closely connected that the true humorist is capable of the most pathetic expression. However that may be, Burns when he felt deeply, was a master of pathos. He had, like the Celt, the sorrow of his wit and the wit of his sorrow. His melancholy was as profound as his flashing humour was bright, and he passed in a moment from one to the other. This was the Celtic nature in him. It is strange to turn from "*The Jolly Beggars*" to "*Mary Morison*" from "*The Holy Fair*" to "*Mary In Heaven*" from "*Duncan Gray*" to "*The Banks Of Doom*." Their contrasts illustrate the range of Burns, but the contrasts are very great.

In the poems of Goldsmith, we find that he was not a poet of nature but his poems are not at all without the descriptions of nature. His descriptions are conventional. Often one may be inclined towards accusing him of employing cold and conventional phrases to describe the ever changing beauty of nature. Auburn is a village and has a descriptions of nature as seen in the countryside in natural ways and there is no value of artificiality in their livings.

Even if Goldsmith focuses nature as in ultimate reality and individual freedom saying that the peasants in '*The Deserted Village*' are lived freely thought freely and enjoyed freely without worries and anxieties of any sort and any magnitude. The scenes, sights and sound of the village when it was passing through its halcyon or palmy days were undoubtedly attractive. To him, the concept nature carries multiple meanings. For example he speaks of 'nature's ruggedness' to signify the harsh reality of the wilderness faced by the pioneers, he uses the phrase 'by nature nourished' to convey his understanding of nature in the abstract, as beneficent mother, and he writes of exhausted nature' meaning human nature.

Moreover, Goldsmith also focuses on the rustic life through the poem '*The Deserted Village*' successfully. In it, the rustic life is a wonderland wherein plenty smiles in poverty, happiness consoles the innocent, ambition is unable to mock at the rustic, beauty dances with simplicity and simplicity defines life through ignorance. The rustic life is diagonally opposed to the pomp and show of the urban life. Ever since the birth of Theocritus, the great pastoral poet of Greece, it has become a sort of convention in European literature to cry down the craze for material prosperity, the din and clamour, hustle and bustle of city life, hasty industrialization and such other things of the artificial and ostentatious civilization of today. All these things, artificial and temporary as they are, have been condemned by writers, poets and authors in order to chisel out an idealized form of the country side both by comparison and substance. A city is a den of problems and vices. So it is a hellish. On the other hand, a village is depicted to be free from the crafty and fraudulent behavior, cunning practices, artificial life, pomp and show and things of the like. A village abounds in health, freshness, peace, simplicity, contentment and such other human virtues.

We find that *The Rising Village* is a poem about control, the control of nature, both physical and human from beginning to end the poem reveals a cyclical movement where in

control is gained, the settlers relax, control is lost, regained the tenuously maintained. In this sense, *The Rising Village* appears the work of naturalism. To Goldsmith the concept "nature" carries multiple meanings. For example, he speaks of "nature's ruggedness" to signify the harsh reality of the wilderness faced by the pioneers he uses the phrase, "by nature nourished" to convey his understanding of nature in the abstract. In the poetry of Goldsmith, nature is also two sided, there is virtuous human nature, civilized man, resulting from controlled instinct; and there is the side of human nature that is equivalent to the wilderness, a dark side that must be controlled if civilization is to prosper. Perhaps this split in Goldsmith's view of nature is, as was the case with Susanna Moodie, a result of old-world trappings, imported poetic convention brought face-to-face with an unconventional wilderness.

In the reference of the poems of Crabbe and Cowper, we can say that their poetry is a landmark of naturalism. When Crabbe was young, a different scenery filled the eyes and heart of Crabbe. Its image followed him when he left it, and its spirit entered into his latest verse cast by fortune on a frowning coast, boasting no groves or happy valleys he painted life with all the harshness, sternness and acuteness of the scenery in which he lived- Crabbe emphasized also on the sense to get knowledge through imagination power. He observed all the aspects of nature minutely. According to him the last goal of human beings is to achieve material prosperity.

In Cowper's poetry there is abundance of naturalism but especially he focused on the love of humanity, innocent animals. In his opinion, all the values are pervaded in nature, and it is ultimate reality Cowper felt for beasts and birds, and he obscured the activities and relationships, with others. '*The Winter Evening*', '*Winter Morning Walk*', '*Winter Walk at Noon*'. '*The morning Walk*', present an excellent description of a frosty land and in these poems there is no importance of reason but only instincts that is the sign of naturalism. On the basis of comparative study between the naturalism of Crabbe and Cowper's poetry, we can say that many of the poem glides into didactic preaching and satire, attacks the sins of cities, contrasts them with the blessings of a still country life, treats of various social and political ideas of poetry the pulpit, of the plagues that waste the rituals of a state then in contrast, of domestic happiness of gardening and its joys, of himself moving, sadly humours, among it all i.e. all the values in nature. It ends with three books dedicated to winter and its pursuits. These are the best, the fullest of pleasant fancy of domestic passion, the easiest verse, the most charming in description of nature. The "*Winter Evening*" is the first on interior by the fireside, with the thoughts suggested by it drifting, as conversation drifts, from point to point, while the snow falls outside and the frost is on the plane. The second is the "*Winter Morning Walk*" and the third the "*Winter Walk at Noon*". The "*Morning Walk*" begins with an excellent description of a frosty land, and all the games that nature plays with stream, and mill, field and woodland- then slips, but with great awkwardness, from the ice of the stream to the winter palace, ice built, at Petersburg, and thence to a disquisition on despotism of

freedom and the duties, rights and fates of humanity and here are placed those ideas of the revolution which he was to see shaped soon and terribly in France.

The poem is well worth reading, if while we read we will keep in mind the poetry which as to follow it. It is poetry on the frontier of a new world. And all Cowper's soul, all the best of him is in it. We live and move in his nature, and breathe his spirit much (the contemporary in it) has but little interest for us now, though it was the chief interest then. But the man himself, and the natural and universal in human nature on which he indirectly dwells, and the individual feeling of Cowper for the natural world these are not temporary but eternal interest, and in them dwells the vitality of the "*Task*". They speak to us now, they interest us now. Due to based on naturalism, it is said that the best of him is in this poem. But not his best poetry. His best poetry is founded first in the lyric pieces of simple pathos which he wrote concerning those he loved and when he was moved by some great misfortune like the sinking of the Royal George- and secondary in the acutely personal poetry written when he was alone with himself and his fate.

There is another line of poetry he began so forcibly that we claim him as its best originator the treatment of the long continued, common charities of domestic, daily life in simple, natural and pathetic verse a poetry of love, but not of the passionate form of love between man and woman. Sorrow, in Cowper's case, entered profoundly into this love, and the poems he dedicated to it are perfect in their simplicity and pathos. When Wordsworth followed on the same line and wrote of the prolonged emotion of the domestic charities, he wrote in happiness, as in his poem to his wife.

These directions of poetry were to be carried into the future. But Cowper belonged also partly to the past, and those parts of his verse in which the worm out influence of Dryden and Pope appears, are to us quite uninteresting, except historically. He wasted a long time on satirical and didactic poems- with titles such as these '*Table Talk*', '*Progress of Error*', '*Truth*', '*Expostulation*', '*Hope*', '*Charity*', '*Conversation and Retirement*' titles which one fear are likely to bore us by anticipation. We have read these poems and I did not care for them. They do not touch us now, save when Cowper's playful humour as unlike Pope's wit as possible steals into their dreary chambers and illuminates them for a moment with a lambent ray.

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