

VIII. *Retrospect.*—Multiplicity and intimate connection of the scientific efforts of recent times. The history of the physical sciences becomes gradually associated with the history of the Cosmos

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SPECIAL SUMMARY.

A. *Means of Incitement to the Study of Nature* p. 19-21

I. *Poetic Delineation of Nature.*—The principal results of observation referring to a purely objective mode of treating a scientific description of nature have already been treated of in the picture of nature; we now, therefore, proceed to consider the reflection of the image conveyed by the external senses to the feelings and a poetically-framed imagination. The mode of feeling appertaining to the Greeks and Romans. On the reproach advanced against these nations having entertained a less vivid sentiment for nature. The expression of such a sentiment is more rare among them, solely in consequence of natural descriptions being used as mere accessories in the great forms of lyric and epic poetry, and all things being brought in the ancient Hellenic forms of art within the sphere of humanity, and being made subservient to it. Pæans to Spring, Homer, Hesiod. Tragic authors: fragments of a lost work of Aristotle. Bucolic poetry, Nonnus, Anthology—p. 27. Romans: Lucretius, Virgil, Ovid, Lucan, Lucilius the younger. A subsequent period, in which the poetic element appears only as an incidental adornment of thought; the *Mosella*, a poem of Ausonius. Roman prose writers; Cicero in his letters, Tacitus, Pliny. Description of Roman villas—p. 38. Changes in the mode of feeling and in their representation produced by the diffusion of Christianity and by an anchorite life. Minucius Felix in Octavius. Passages taken from the writings of the Fathers of the Church: Basil the Great in the wilderness on the Armenian river Iris, Gregory Nyssa, Chrysostom. Melancholy and sentimental tone of feeling—p. 38-43. Influence of the difference of races manifested in the different tone of feeling pervading the natural descriptions of the nations of Hellenic, Italian, North Germanic, Semitic, Persian, and Indian descent. The florid poetic literature of the three last-named races shows that the animated feeling for nature evinced by the North Germanic races is not alone to be ascribed to a long deprivation of all enjoyment of nature through a protracted winter. The opinions of Jacob and Wilhelm Grimm on the chivalric poetry of the Minnesingers and of the German animal epos; Celto-Irish descriptions of nature—p. 48. East and west Arian nations (Indians and Persians). The *Ramayana* and *Mahabharata*; Sakuntala and Kalidasa's *Messenger of Clouds*. Persian literature in the Iranian Highlands does not ascend beyond the period of the Sassanidæ—p. 54. (A fragment of Theodor Goldstücker.) Finnish epic and songs, collected by Elias Lönnrot from the lips of the Karelians—p. 56. Aramæic nations: natural poetry of the Hebrews, in which we trace the reflection of Monotheism—p. 57-60. Ancient Arabic poetry. Descriptions in Antar of the Bedouin life in the desert. Descriptions of nature in Amru'l Kais—p. 61. After the downfall of the Aramæic, Greek, and Roman power, there appears Dante Alighieri, whose poetic creations breathe from time to time the deepest sentiment of admiration for the terrestrial life of nature. Petrarch, Boiardo, and Vittoria Colonna. The *Ætna Dialogus* and the picturesque delineation of the luxuriant vegetation of the New World in the *Historiæ Venetæ* of Bembo. Christopher Columbus—p. 66. Camoens's *Lusiad*—p. 68. Spanish poe-