

bine a spiritualized adoration of nature with the dualistic belief in Ahrimanes and Ormuzd. What we usually term Per

roic deeds the rich pictures of a luxuriant nature. (*Ramayana*, ed. Schlegel, lib. i., cap. 26, v. 13-15; lib. ii., cap. 56, v. 6-11: compare Nalus, ed. Bopp, 1832, *Ges.*, xii., v. 1-10.) Another point in which the second epoch differs from that of the Vedas in regard to the feeling for external nature is in the greater richness of the subject treated of, which is not, like the first, limited to the phenomena of the heavenly powers, but comprehends the whole of nature—the heavens and the earth, with the world of plants and of animals, in all its luxuriance and variety, and in its influence on the mind of men. In the third epoch of the poetic literature of India, if we except the *Puranas*, which have the particular object of developing the religious principle in the minds of the different sects, external nature exercises undivided sway, but the descriptive portion of the poems is based on scientific and local observation. By way of specifying some of the great poems belonging to this epoch, we will mention the *Bhatti-kāvya* (or Bhatti's poem), which, like the *Ramayana*, has for its subject the exploits and adventures of Rama, and in which there occur successively several admirable descriptions of a forest life during a term of banishment, of the sea and of its beautiful shores, and of the breaking of the day in Ceylon (Lanka). (*Bhatti-kāvya*, ed. Calc., Part i., canto vii., p. 432; canto x., p. 715; canto xi., p. 814. Compare, also, *Fünf Gesänge des Bhatti-kāvya*, 1837, s. 1-18, by Professor Schütz of Bielefeld; the agreeable description of the different periods of the day in Magha's *Sisupalabdhā*, and the *Naischada-tscharita* of Sri Harscha, where, however, in the story of Nalus and Damayanti, the expression of the feeling for external nature passes into a vague exaggeration. This extravagance contrasts with the noble simplicity of the *Ramayana*, as, for instance, where Visvamitra is described as leading his pupil to the shores of the Sona. (*Sisupalabdhā*, ed. Calc., p. 298 and 372. Compare Schütz, op. cit., s. 25-28; *Naischada-tscharita*, ed. Calc., Part i., v. 77-129; and *Ramayana*, ed. Schlegel, lib. i., cap. 35, v. 15-18.) Kalidasa, the celebrated author of *Sakuntala*, has a masterly manner of representing the influence which the aspect of nature exercises on the minds and feelings of lovers. The forest scene which he has portrayed in the drama of *Vikrama and Urvashi* may rank among the finest poetic creations of any period. (*Vikramorvasi*, ed. Calc., 1830, p. 71; see the translation in Wilson's *Select Specimens of the Theater of the Hindus*, Calc., 1827, vol. ii., p. 63.) Particular reference should be made in the poem of *The Seasons* to the passages referring to the rainy season and to spring. (*Ritusanhāra*, ed. Bohlen, 1840, p. 11-18 and 37-45, and s. 80-88, 107-114 of Bohlen's translation.) In the *Messenger of Clouds*, likewise the work of Kalidasa, the influence of external nature on the feelings of men is also the leading subject of the composition. This poem (the *Meghaduta*, or Messenger of Clouds, which has been edited by Gildemeister and Wilson, and translated both by Wilson and by Chézy) describes the grief of an exile on the mountain Ramagiri. In his longing for the presence of his beloved, from whom he is separated, he entreats a passing cloud to convey to her tidings of his sorrows, and describes to the cloud the path which it must pursue, depicting the landscape as it would be reflected in a mind agitated with deep emotion. Among the treasures which the Indian poetry of the third period owes to the influence of nature on the national mind, the highest praise must be awarded to the