

Original Research Article

Exploring the Meanings and Dimensions of Nature in Poetry, Painting, and Literary Tourism of the Romanticism*

Faeze Homayuni¹, Farideh Afarin^{2**}

1. M.A of Art Studies, Faculty of Art, Semnan University, Iran.

2. Associate Professor, Art Studeis Department, Faculty of Art, Semnan University, Iran.

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Abstract | This study investigates the essence and manifestations of nature in the works of Romantic poets such as Lord Byron and Emerson, as well as painters like Thomas Cole. It then explores the components of literary tourism in Romanticism to answer the question: What positive aspects does Romanticism's perspective on nature have for tourism. This study aims to examine the common characteristics of the Romanticism school's approach to nature. The data and images were collected and analyzed through a descriptive-analytical method, utilizing library studies and document analysis.

The dimensions and meanings of nature in selected Romantic poems and paintings encompass untouched nature, wild and untamed nature, grand and awe-inspiring nature, the supernatural, the inner and human soul, nature as a human construct, emotional and exquisite landscapes, sublime and heavenly landscapes, accompanied by explorations of caves, forests, roaring waters, waterfalls, and mountainous landscapes. The positive results of Romanticism's perspective on nature for tourism can be observed at both the general and individual levels. At the general level, governments and stakeholders plan and prepare national assets based on remarkable natural places, regions, and landscapes depicted in literary and artistic works. At the individual level, there exists a beautiful cognitive path where tourism is seen as an accepted social form based on notable regions and landscapes depicted in works, serving as a search for emotional, intellectual, and reflective experiences. Consequently, the attention, perception, and Romanticists' approach to nature contribute to enriching and diversifying the perspective on nature in the tourism industry.

Keywords | Nature, Poetry, Painting, Tourism, Romanticism.

Introduction | Romanticism emerged in late 18th-century Europe. One of its central pillars was nature. Jean-Jacques Rousseau¹ and his ideas about the inclination towards nature are considered among the most fundamental intellectual foundations of Romanticism. According to Rousseau, all corruption and problems occur at the hands of humans. It is the human who forces nature to change (Rousseau, 2009, 33).

Rousseau believed that 1) living in nature and paying attention to it stimulates human thinking and imagination and fosters respect for their emotions, and 2) living in a natural way, similar to nature, and distancing oneself from civilization, superficially

civilized, is desirable (Zirakzadeh, 1953, 12). Rousseau's perspective on nature and the human inclination to return to a simple and natural life far from the destructive consequences of civilization can be one of the goals of some travelers. Kant, similar to Goethe, recommended leaving museums to experience the aesthetic recognition of nature. According to him, witnessing all the beautiful aspects accompanied by natural attractions surpasses the experience of beautiful arts and other creations (Afarin & Abde Nikfarajam, 2021, 565). He considered contemplation of nature as a factor in arousing aesthetic respect in humans.

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** Corresponding author: 02331535377, f.afarin@semnan.ac.ir

Romantics viewed nature as a pure and beautiful environment from aesthetic, emotional, and inner perception perspectives. This notion has had a significant influence on people's presence in nature and in the realm of tourism. They saw nature as a beloved unknown that the human's experience of it would never exhaust. According to Romantics, nature is not only a nurturing environment for humans but also an immense and infinite world that no one can control or confront. Therefore, nature is perceived by Romantics as a pure, beautiful, emotional, and incredible environment capable of creating personal experiences and fostering personal growth. Additionally, in their view, nature and its beauty play an important role in nurturing the human spirit. Nature and its sublime greatness awaken emotions and sentiments, and this emotional response contributes to the cultivation of the human soul.

The questions raised in this study are as follows:

-What are the shared meanings and components of poetry, painting, and literary tourism in Romanticism regarding nature?

-What are the positive perspectives and implications of the Romantic school towards nature for tourism?

To answer these questions, the researcher has organized into two sections: Nature in Romantic literature and painting–Romantic literary tourism and nature.

Research Background

The difference between this research from previous studies lies in its investigation of the shared components and meanings of nature in poetry, painting, and literary tourism in the Romanticism school. Related background studies include Smith (2013) in an article titled "From Grand Tour to African Adventure", which examines the influence of literature on tourism trends that emerged before the first half of the nineteenth century. It explores how these habits and trends manifested themselves, particularly in subsequent travels to Africa and South Africa. Smith also considers literary tourism as a form of the relationship between tourism and literature. Then, by referring to the developments stemming from Romanticism and the Industrial Revolution, he examines the cultural process of Africa as a tourist destination.

Bravo (2007), in an article titled "Literary Creation and the Supernatural in English Romanticism", states that English Romanticism was an artistic and spiritual movement that took place in the nineteenth century. This movement sought to depict emotional subjects imaginatively and believed that imagination was superior to reason. They utilized the technique of dreaming as a field for harnessing imagination. Bravo also mentions that Romantics nurtured love and reverence for nature along with its simplicity and richness, and all these elements enriched the creative power of Romantic writers.

Wanslev (2019) explores all aspects and components of Romanticism in different countries such as Germany, England,

France, and Russia in the book "Aesthetics of Romanticism". The study encompasses various artists and art forms, including theater and music, in addition to painting and literature, providing a comprehensive perspective for the research ahead.

Mirkhatami Langroudi Nasab (2020), in a thesis titled "Exploring the Relationship between Aesthetics and Environmental Art with a Focus on Nature," discusses environmental aesthetics (Eco aesthetics). The researcher believes that during the Enlightenment and early Romanticism, nature was perceived as a model for aesthetic experience and judgment. Later, this perspective of nature shifted towards art. This viewpoint changed in the late 1960s when environmental aesthetics emerged as a new field in response to increasing public concerns about environmental degradation and destruction.

Afarin and Hodayuni (2023), in the article "A Study of the Concept of Nature and its Perception in the Works of Goethe and the Paintings of Friedrich and Runge", delve into German Romanticism and the influence of German painters on Goethe's perception of nature. The perspective and selected countries in the present article are broader compared to the mentioned research. Additionally, it explores the dimensions of literary tourism in Romanticism.

Research Methodology

This research is of a theoretical and qualitative nature. Data and images were collected from literature, documents, and digital and internet sources. The method of data study is descriptive-analytical. Initially, the perception of nature in poetry, painting, and literary tourism of Romanticism was studied and described, and then the positive aspects and its results for the tourism industry were analyzed.

Nature in Romantic Literature and Painting

Romantic poets were able to create scenes that surpassed reality through the power of imagination. The main and common theme in the works of many Romantics is nature, which is considered the "goddess of their poetry and music" and is manifested in various forms in their poems (Bravo, 2007, 141). In contrast to the Renaissance, humans were no longer the main focus but were seen as part of a larger whole, which was nature. For this reason, Romantics emphasized the beauty and power of nature (Gonzalez Almodóvar, 2014, 4). Nature, as a source of inspiration and the institution of artistic idealism, was seen as something that never changes but rather undergoes transformations based on the poet's contemplation, emotions, and temperament. The typology of nature, as imagined by Romantic writers, draws attention to the diversity of natural elements and phenomena, the manifestations and effects of human existence as part of nature, the values of humans in nature, and the glorification of God in the inclination towards the unity of existence. Many Romantic poets emphasized "the

dialectical relationship between the poetic subject and the objects of nature” (Homayouni & Afarin, 2023, 170).

• Romantic poetry

In Romantic poetry, nature is manifested in both direct and indirect forms. In direct descriptions of nature, poets such as Byron, use natural elements and natural scenes to express their emotions and thoughts. However, some poets, like Emerson, also draw on nature and its elements indirectly in philosophical discussions related to humanity. It is in these instances that the primary color of the natural element becomes more evident and tangible in poetic imagery. It is natural to draw from nature in direct descriptions of nature, but when speaking of things outside the realm of nature, if a poet draws on nature and its elements, that’s where their poetry can be more titled as nature poetry. The search for natural elements in the poems of this era demonstrates that the perspective of this period is more naturalistic. Not only in the descriptions of nature and its intrinsic value but also in other areas, poets’ attention to nature has a certain individuality and distinction. In any spiritual aspect of poetry, the element of nature has the greatest share because, despite environmental differences, the general tone of nature poems is the same. The poetic imagery of Romanticism is often the result of the sensory experiences of the poets. From this perspective, nature in their poems possesses the liveliest descriptions because the material and sensory expression of nature is accompanied by a curious exploration of the existential corners of each object. In the next section, the poems and perspectives of Byron and Emerson will be examined.

-Harold Lord Byron, “Childe Harold’s Pilgrimage” and “The Wild Gazelle”

Lord Byron’s “Childe Harold’s Pilgrimage” and “The Wild Gazelle” are good examples of praising the beauty of nature in all its forms. In Canto II of “Childe Harold’s Pilgrimage”, Byron introduces nature as an ideal companion for men: “To sit on rocks ... to climb the trackless mountain ... alone amid the eternity of solitude”. For him, being alone with nature is not just solitude, as men find pleasure in the company of nature. He even prefers it over the company of men because “Nature and the poet are strongly allied ... they understand each other completely” (Sánchez Calvo, 1989,149). However, Byron not only showcases the beautiful aspects of nature in this canto but also reveals its dangerous and merciless side³ (Gonzalez Almodóvar, 2014, 13).

Lord Byron elevates nature to its highest level in his poems and makes us aware of its grandeur, allowing him to escape to it when he can’t find it in society or among people⁴. There are moments in his poetry where the protagonist feels unable to live with other humans because he has little in common with them. In those moments when it seems like no one understands him, nature does, as they both “speak a mutual language”. Thus, the poet and nature become close allies: “Where the mountains soar, / There were his friends” (ibid.). In the poem “The Wild

Gazelle,” he portrays the beauty of nature with green hills, animals, and rivers. He describes the wild gazelle grazing in the hills of Judea, where it drinks and eats from natural sources.

The joyful leaps and movements of this gentle creature attract viewers because nothing bothers or frightens it. Therefore, the poet advises humans not to be destructive weapons against nature so they can bestow beauty upon humanity (Abd Allah, 2019, 49). In the poem “The Wild Gazelle,” nature is depicted through hills, rivers, cypresses, palms, plains, soil, and rocks as the faces of nature. Pristine nature, with both its calm and wild aspects, is seen in Byron’s poems.

-Emerson and dealing with nature

Ralph Waldo Emerson is a Romantic poet. His views on the structures and capabilities of nature place him at the forefront of philosophers who have enhanced our understanding of the complex forms of interaction in nature. Emerson’s sensitivity to noticeable metaphors in ordinary matters enables him to demonstrate an intimate connection between the human process and the boundless realm of nature. Each local scene contained within itself a lesson or a myth with ancient power and reached into the heart of the world. By translating these native metaphors into poetic expression, he allowed nature to display its own rhythms and inner dynamics. More importantly, he compelled finite humans to open themselves to something that shaped their own size and origin (Corrington, 1990, 20). In his early writings, Emerson pays tribute to the poet as the “new-born bard of the Holy Ghost,” who will replace the minister or priest as the ideal model for self-cultivation. The poet participates in the powers of nature and compresses satire into condensed poetic measures. In his subsequent reflections, he allows the farmer, who has never shown his reflections in poetry, to act as a model for how nature interacts with the human process⁵ (ibid.). Emerson strives to express the most pervasive features of the world in nature and to show how the soul moves among the order of nature as its moving principle (ibid., 21). If the farmer is tempted to accept ownership of landscapes, the poet knows that all these claims quietly overturn the eternal forces of nature that can never be owned. Due to the linguistic talent that itself originates from the forces of nature, the poet is the primary agent of nature’s revelation. All poetical sayings are symbols of nature, which is itself a symbol of the soul. For young Emerson, language is the most powerful source of revelation (ibid., 22). In his view, the poet is not a passive recipient of the facts of nature but has the divine power to transform the world through poetic speech. The poet accommodates the world to his congruous thoughts: he jumbles together the dry and the sea, revolving them on the axis of his primary thoughts and liberating them anew (ibid.). The poet accommodates everything in his thoughts and uses the immense power of imagination to shape the world in his image. The poet imposes form, in fact, he shatters the world apart and allows its inner dynamism to become more apparent. By using

human imagination, the poet participates more directly in the movement of the world, as he allows old forms to fade away and compels new forms to take their place.

• Romantic Painting

When people depict artistic images of nature, it seems as though they are engaged in a re-creation of nature. Although, in fact, they do this to have a better understanding of nature. Landscape, to some extent, is a subset of nature and our understanding and perception of it appear relatively new (Relph, 2018, 23; Porteous, 2011, 81). In the works of Romantic painters, a reflection of nature and the connecting bridges to aesthetics and tourism are revealed. This journey provides the artist with a different experience of color and light than the workshop and serves to enhance their aesthetic sense, resulting in a magnificent depiction of landscapes, conveying either admiration or disdain for rural and pastoral art. It also encourages tourists to visit similar landscapes reflected in paintings.

In Europe, landscape painting was the major and dominant art of the 19th century, and as a result, people during this period gained the ability to appreciate the beauty of nature and believed that landscape painting was an inherent need of the human soul (Mirghatami Langroudi Nasab, 2020, 20). The concepts of sublime and beautiful that were among the aesthetic values introduced in the 18th century in Britain, though still used in the decades of the 19th century, began to give way to new values in the 1850s. Although there were differences between different countries (Pennonen, 2020, 75). The landscape-oriented approach to the appreciation of nature suggests that if we want to truly appreciate nature as we should, we must look at it through the lens of art, particularly painting. We should consider the elements of painting, including formal qualities such as composition, color rendering, and expressive

qualities (Olia, 2016, 5). In this way, we can envision a form of artistic tourism whose purpose is to discover and explore the landscapes depicted in artworks.

-Thomas Cole and The expulsion from the garden of eden

Thomas Cole⁶ is a painter of the Romantic period. He believed that maintaining a temporal and physical distance from a scene is necessary to avoid unnecessary and superficial details in the sublime and beautiful elements of a landscape. In the painting “The Expulsion from The Garden of Eden/Paradise” (Fig. 1), the artist depicts a rural paradise that is perceived as a realistic and tangible representation of the American imagination, more so than the land to which Adam and Eve have been banished. This landscape alludes to the expulsion of Adam and Eve from the Garden of Eden. It is a landscape that cannot simply be a scene, but rather a “mind view,” filled with opposing forces (Ramin et al., 2018, 119). Instead of focusing on fear in the faces of Adam and Eve, the painting emphasizes the individualistic perspective of the artist and uses the symbol of light to depict the divine aspect of the landscape (ibid.). Placing tiny figures in the face of the grandeur of nature and emphasizing their insignificance, demonstrates that the magnificence of nature is the main subject. His natural landscapes serve as an escape route and a symbol of the Garden of Eden in contrast to the smoky urban landscapes of the Industrial Revolution in Britain (Cotter, 2018). The most prominent contrast in this painting is the complete separation of the composition, with the darker and more ominous side on the left facing the illuminated side on the right. The artist achieves this symbolic division and rift through the use of light and color. As the primary essence of Cole’s works is the profound and captivating nature that humans cannot compete with, this painting also features



Fig. 1. The Expulsion from The Garden of Eden, 1828, by Thomas Cole, oil on canvas, Museum of Fine Arts, Boston. Source: www.mfa.org.

towering mountains and a deep rift in which its shining light divides the scene into two parts, adding to the infinite power of nature (Ramin et al., 2018, 120). The landscape that Cole portrays with the rift of paradise is magnificent, and the place where Adam and Eve are cast into a deep and terrifying valley leads to barren and lifeless trees, ultimately fading from the image. In this way, it represents the future of human entry into the Earth, which is expected to become dark and gloomy because of the industrial revolution.

Another painting by Thomas Cole titled “The Oxbow” (Fig. 2) reflects the ideas of Ralph Waldo Emerson and Henry David Thoreau, who believed that humans should establish their philosophy, insight, and self-belief based on revelation, observation, and self-reliance to reach God and the ultimate truth. They, along with the signs of industrial progress, created a philosophy of transcendentalism or higher spirituality in America, which, like all revolutions, was a reaction to the social issues of their time (ibid.). In “The Oxbow,” a scene of wild nature is depicted in the foreground of the painting, while the image of agricultural industrial progress, symbolizing human civilization, is reflected in the background and encroaching upon the wild nature. The dark clouds also serve as symbols of industrial progress and indicate the ominousness and negativity, foreshadowing a great flood on the dominion of nature. Romantics, in response to the consequences of industrial progress, expressed fear of humans turning into machines, anthropomorphic machines, and resistance to mechanical-machine art in a society devoid of emotions in their works (Wanslev, 2019, 146 & 147). In this painting, Thomas Cole portrays the conflict between the innocence of the individual and the corruption resulting from

civilization and society. In this idea, he echoes Rousseau’s perspective. The painter effectively portrays the impending struggle between civilization and nature through what is present in the foreground and background. The background of the painting seems to suggest that technology is an obstacle to self-realization. By presenting a winding and circular river image, based on American philosophy and literature, Cole conveys the meaning that for self-realization, humans must seek new paths and rely on their mental abilities rather than following the paths of the past. American Romantics found sublimity in untamed American nature (Ramin et al., 2018, 122). In this painting, there is almost no human presence other than the painter himself, sitting in a circle with a straw hat and easel, facing the river and engaged in painting. The painter acts as an observer and recorder of the transformed nature from the heart of the untamed wild nature. The absence or smallness of humans indicates the incomparable power of these two elements. There is a kind of pessimism toward human presence in untamed nature, emphasized by the black clouds that cover half of the sky.

Paintings have a limiting frame compared to the boundless expanse of nature. If we disregard the universal perceptual frame, natural works, unlike most artworks, are frameless. In this sense, “Nature has an infinite frame from which the experiencer can actualize one or several possibilities each time” (Olia, 2016, 5). Humans usually enjoy and admire the beauties and achievements of nature with attachment and love, and the act of framing it with our gaze. Overall, it can be said that the praise of nature is primarily for its intrinsic value and admiration for its beauty, vital force, continuous cycles, wonders, and divine and supernatural aspects.



Fig. 2. Thomas Cole, The Oxbow, 1836, oil on canvas, Metropolitan Museum of Art, New York. Source: www.mfa.org.

Literary Tourism and Nature

Regarding literature and tourism, we can say that they have had a mutual relationship for centuries. Travel, which has served as a central feature in many fictional works, opens up new territories for literary presentation and provides a subject or backdrop for literature (Smith, 2013, 133). In literary tourism, which can be observed among prominent Romantic writers such as Wordsworth, known for his poem "Tintern Abbey," there are two fundamental elements⁷: literature and tourism, both of which have cultural aspects. The term literature in this type of tourism usually evokes a desire to visit and experience places related to a literary work or its author (*ibid.*, 134).

Literature has a dual cultural function because it is both a cultural object or product and a process of creative activity and development that produces such a product. The term "literature" here refers to creative or imaginative works: stories, novels, dramas, and poetry – which in literary tourism usually evoke a desire to visit and experience places related to a literary work or its author. Throughout history, certain works have been respected as "great" or "classical," and their authors were celebrated as literary geniuses. They were considered representatives of the literary canon of a nation. In literary tourism, not only admired authors were honored but often those who gained popularity among readers were the sources of travel motivation (*ibid.*).

Literary tourism can be defined as a form of cultural tourism that focuses on various products related to writers and literature. These include places and events centered around books. Literary festivals, creative writing holidays, literary-themed parks, websites related to a writer's life, and literary landscapes are included in this category (*ibid.*, 135).

Some geographies in literary landscapes can be specifically attributed to the cultural context of 19th-century Britain and Europe, heavily influenced by Romanticism. Therefore, it is not surprising that most studies on the history of literary tourism fully or partially concentrate on phenomena that evolved in these regions between the late 18th century and the end of the 20th century. The cultural and literary influences of America also created this form of tourism in the early 19th century. A body of research highlights the transformations of literary tourism in America during the 1800s (*ibid.*).

Romanticism changed the appreciation of what people considered beautiful or admirable by praising pristine nature. As a result, the range of landscapes that people pursued through travel transformed and expanded. It touched upon cultural reconstruction. This cultural reconstruction manifested through the perception of nature in sublime and beautiful landscapes. This tourist-oriented landscape creation resulted from human interventions in nature and extended the romantic conception of nature. Under its influence, natural wonders or curiosities such as caves, forests, roaring waters, turbulent storms, and other mountainous landscapes were not considered unpleasant or terrifying but rather were deemed influential. Terrifying images

of the Alps are prominent examples of the cultural reconstruction process, transforming a terrifying landscape into a sublime experience.

Fred Botting, a literary theorist, states that mountain landscapes, especially the Alps, evoke powerful emotions of awe and wonder in the beholder. Their immense scale presents a vision of infinite metaphysical power beyond rational knowledge, human comprehension, and awe-inspiring might. Many travelers in the late 18th century decided to include the Alps in their travel itineraries. These itineraries included writers who elevated the sublime image of the Alps, such as Lord Byron's "Childe Harold's Pilgrimage" (1812). 19th-century tourists carried the texts of these poets with them during their travels, some of them explicitly following the paths the poets had taken or reciting their poems upon reaching the peaks (*ibid.*, 143).

The aesthetic approaches were demonstrated in tourism practices as "stations," precise points that provide the most scenic or exceptional views of a landscape to the observer. This paradigm shift led to the emergence of "emotional landscape tourism," through which fictional characters from literary works were followed, focusing on specific locations that formed a literary landscape. In the late 18th century, Jean-Jacques Rousseau's novel, "Julie, or the New Heloise"⁸ 1761, was likely the first novel to adopt this approach, as Watson states that it was Rousseau's writings and his readers who "invented this new method, a way of looking at landscapes through literature... which gave rise to emotional landscape tourism." Part of the narrative of this melancholic love story takes place around Lake Geneva in Switzerland (known as Lake Lemman in French), continually emphasizing specific locations around the lake and revitalizing them with emotional investment. Following the practices of tourists seeking sublime and beautiful landscapes, "the Rousseauist tourist seeks out the best 'stations' around the lake to achieve a classic Rousseauistic emotional experience." The tourist reads aloud the relevant parts of the novel related to specific locations. Romanticism gave rise to a form of tourism that primarily focused on the literary scene, and the literary landscape, engaging the tourist imaginatively and emotionally with it (*ibid.*).

Nevertheless, we claim that a tourist can engage in the exploration of beautiful natural settings depicted by the Romantics and fulfill their aesthetic desires through emotional landscape tourism. The aesthetics of tourism have essential characteristics. In the process of travel, the aesthetics of tourism are not static but include dynamic aesthetics such as experience and participation (Li, 2017, 1). The characteristics of the aesthetics of tourism include emotion, awareness, and reflection. Emotion: It is the quality of tangible things. In fact, the precondition for individuals' aesthetic emotions is the process of transforming emotions into aesthetic feelings. Awareness: It is a psychological process that creates a general image of tangible things due to the connection between surfaces. It mainly comes about through integration, analysis, and the resonance of emotions. In comparison to emotion, awareness

is more comprehensive and complex. Reflection: Tourists can imagine and understand tangible things through emotion, awareness, and reflection (*ibid.*). These three aspects ultimately come together in literary romantic tourism.

Discussion

The search for dimensions, aspects and meanings of nature in selected romantic poems and paintings in this research shows that the material, spiritual and supernatural aspects of nature are considered in these works. From these three aspects, meanings such as virgin nature, wild and untamed nature, great and wonderful nature, man-made nature, supernatural, nature as inner and self, emotional and original scenery, sublime views; the beautiful and heavenly scenes are extracted. The study of the development of these meanings shows that caves, forests, raging waters, waterfalls and mountain landscapes are attractive to humans and arouse their curiosity. The positive outcomes of the Romantic schools perspective on nature for tourism can be viewed at both a general and individual level. At the general level, governments and interested parties prepare national assets, cities, ancient temples, historical buildings, places, natural landscapes, and related cultural works and festivals, expanding tourism branches to attract investment. On the other hand, At the individual level, the aesthetic aspects of tourism are directed towards cultivating individual feelings, awareness and thinking and its social results. At this level, literary and artistic tourism travel guide is prepared to satisfy the inquisitive and aesthetic sense of cultural tourists. Cultural tourists prefer to visit, experience, and engage with significant areas and landscapes depicted in Romantic literary and artistic works, and fulfill their aesthetic desires through emotional tourism in landscapes. Emotion, awareness, and reflection in the aesthetic experience of nature are ultimately nurtured by the works of Romanticism.

Conclusion

Romanticism emerged in late 18th-century Europe. One of its central pillars was nature. The Romantics believed in the importance of nature to such an extent that, in addition to their content, they believed the structure of artistic works should be in harmony with nature. The central and significant theme regarding nature was the idea of returning to it, which many philosophers like Rousseau extensively explored. Rousseau believed that people should live in nature, distancing themselves from civilized and

industrial societies. Rousseau's perspective on nature and the human inclination to return to a simple and natural life, free from the destructive manipulations of civilization, can be seen as one of the goals of some tourists. Kant recommended leaving museums to experience the aesthetic recognition of nature. He considered contemplation of the beauties of nature as a factor in arousing aesthetic respect in humans.

Romantic artists created their works by immersing themselves in nature and drawing on its natural elements. They brought their experiences and emotions into their works. The literary and artistic works of the Romantic period directly and indirectly depict nature. They directly incorporate natural elements and cycles, while indirectly, in a profound, spiritual, symbolic, and mysterious way, embodying nature's sublime, awe-inspiring, emotional, and imaginative qualities, serving as a medium for expressing deeper human truths and existential themes.

Literary and artistic tourism, as a cultural movement in the Romantic period, sought to experience a close connection with nature and gain an understanding of the natural beauties depicted in literary and artistic works. The dimensions, aspects and meanings of nature in the selected romantic works show the material, spiritual and supernatural aspects of nature, which has a wide range of meanings. The positive attitude of the school of romanticism towards nature can be studied at two levels, general and individual, in tourism. Governments and interested parties expand tourism fields at the general level. The aesthetic path is a way to improve the individual level of tourism, which has nurtured man in terms of feeling, awareness and thinking, and placed him in interaction, coordination and consensus of opinion with others in the maintenance and protection of nature and also the development of literary tourism. Cultural tourists prefer to participate in important areas and landscapes described in literary works of the Romantic period. Fulfilling the aesthetic tendencies of tourists in the desired landscapes is done through cultural tourist's aims. Emotions, awareness, and reflection in the aesthetic experience of nature, derived from Romantic works, ultimately flourish. Therefore, the attention, interpretation, and Romantic perspective on nature contribute to enriching and diversifying the approach to nature in the tourism industry. If all the meanings, angles, and dimensions of the Romantic attitude towards nature are utilized in nurturing the aesthetic sensibilities of tourists, it will play a fitting role in deepening the philosophy of preserving and respecting beautiful and untamed nature.

Endnote

1. He was a French philosopher, writer, and composer. His political philosophy had an impact on the progress of the Enlightenment era throughout Europe, as well as certain aspects of the revolution.
2. George Gordon Byron, the sixth Baron (1788–19 April 1824), was an English poet and aristocrat, known as one of the greatest poets and pioneers of the Romanticism movement.
3. And can the cranes relent their ceaseless chase?
4. To sit on rocks, to muse o'er flood and fell,
To slowly trace the forest shady scene,

- Where things that own not man's dominion dwell,
And mortal foot hath ne'er or rarely been;
To climb the trackless mountain all unseen,
With the wild flock that never needs a fold;
Alone o'er steeps and foaming falls to lean,
This is not solitude; 'tis but to hold
Converse with Nature's charms, and view her stores unroll'd (Gonzalez Almodóvar, 2014,13).
5. Emerson emphasizes the power of poetic language in his first period.

In his second period, he shifts the emphasis from the spiritual power of language towards practical and effective agricultural work. He goes so far as to speak as an amateur farmer in describing the activities of creation and preservation, speaking on behalf of "us farmers". In fact, this action causes the poetic inspiration to give way to active transformations and reveals nature and shows its own path (Corrington, 1990, 21).

6. Thomas Cole (1801-1848) was an English-born American artist and the founder of the Hudson River School, the first prominent American landscape painting movement. He is renowned for his work in the Romantic landscape genre.

7. In "Tables turns", the poet tells the reader that nature has more to teach

than books. Therefore, instead of reading the experiences of others, it is better to go out and experience things by ourselves (Gonzalez Almodóvar, 2014, 8). 8. It is a novel by Jean-Jacques Rousseau, that was published in French in 1761. The story revolves around the correspondence between two main characters, Julie and Saint-Preux, as well as the correspondence between Claire and Julie, the conversation of Edward with Saint-Preux, and the letters of Monsieur de Wolmar. It encompasses the theme of the unsuccessful love between Julie and Saint-Preux. After being forbidden to marry Julie, Saint-Preux goes to Switzerland. Julie, who is ill at the end, wants Saint-Preux to stay with them in their home and take care of their children, as expressed in the letter from Wolmar, who is Julie's husband.

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