

It was not from want of perceiving the beauty of external natural but from the different way of perceiving it, that the early Greeks did not turn their genius to portray, either in colour or in poetry, the outlines, the hues, and contrasts of all fair valleys, and bold cliffs and golden noons, and rosy lawns which their beautiful country affords in lavish abundance.

Primitive people never so far as I know, enjoy what is called the picturesque in nature, wild forests, beetling cliffs, reaches of Alpine snow are with them great hindrances to human intercourse, and difficulties in the way of agriculture. They are furthermore the homes of the enemies of mankind, of the eagle, the wolf, or the tiger, and are most dangerous in times of earthquake or tempest. Hence the grand and striking features of nature are at first looked upon with fear and dislike. I

striking features of nature are at first looked upon with fear and dislike. I do not suppose the Greeks different in this respect from other people, except that the frequent occurrence of mountains and forests made agriculture peculiarly difficult and intercourse scanty, thus increasing their dislike for the apparently reckless waste in nature. We have even in Homer a similar feeling as regards the sea — the sea that proved the source of all their wealth and the condition of most of their greatness. Before they had learned all this, they called it "the unmistakable sea" and looked upon its shore as merely so much waste land. We can therefore easily understand, how in the first beginning of Greek art, the representation of wild landscape would find no place, whereas fruitful fields did not suggest themselves as more than the ordinary background. Art in those days was struggling with material nature to which it felt a certain antipathy.

fields did not suggest themselves as more than the ordinary background. Art in those days was struggling with material nature to which it felt a certain antagonism.

There was nothing in the social circumstances of the Greeks to produce any revolution in this attitude during their greatest days. The Greek republics were small towns where the pressure of the city life was not felt. But as soon as the days of the Greek republics were over, the men began to congregate for imperial purposes into Antioch, or Alexandria or lastly into Rome, than we seek the effect of noise and dust and smoke and turmoil breaking out into the natural longing for rural rest and retirement so that from Alexander's day — We find all kinds

of authors ----- epic poets, lyricists, novelists and preachers ----- agreeing  
in the praise of nature, its rich colors and its varied sounds.

Mohaffy: Rambles in Greece

## Precis

Greek perspective of Art/ natural environment

Title: The Unvalued Primitive natural environment

Mohaffy depicts the scenic environments of ancient Greece whose external beauty remained unrecognized. Generally, the natural-born environment proved to be shelter for many trouble-maker animals that perturbed early settlers and their agriculture in particular. Similarly, the rapid growth in natural resources (mountains, forests) accelerated troubles for agriculture that gave birth to nations for nature. The similar feeling was observed for "sea" which was considered waste of nature, before learning the arts of obtaining wealth through with. That is why, the natural environments placed no scope for early Greeks before learning the arts of extracting beneficiaries from them. However, the simplicity in nature and modes of living in small villages, free from urbanization and its associated problems continued till before revolution. When bourgeoisie introduced pollutions and colourless societies with addition to nature-seeking individuals admiring the era of pre-industrialization.

Do not add illustration

Do not write in inverted commas

Too long sentence

Make precise sentences in preci

Do not begin with interrogative sentence

Total words = 421 Words required = 137

Words written = 142