



Plastic Aesthetic Intuition: Literature to Represent Travel Persuasion

Ram Prasad Dahal

Abstract

The paper “Plastic Aesthetic Intuition: Literature to Represent Travel Persuasion” captures theories of various literature and literati and finds literature a representative means to persuade “aesthetic” and “intuition,” both of which are plastic. These are individually customized phenomena. The research study draws on the contributions of William Hazlitt, Longinus, T. S. Eliot, and Oscar Wilde, as well as environmental philosophy from Peter Miller, Donald Worster, and Holmes Rolston. Further, the environmental integrity aspects with the study of theories contributed by Baird J. Callicott, Holmes Rolston, and Michael Soulé are taken to support this research claim. Naturalism is concerned with the environment and human passion. Ideology, its forms, and what is inherent in nature and the human mind are mostly representative of expressions. This research blends ideas of Aristotle and Plato with the views, respectively, mimetic and idealistic. Postmodernism and the twenty-first century are taking the course by actors influenced by the mimetic and ideologies engrossed into an aesthetic conscience, which is so diverse, personalized, and customized by capitalism that it is being most plastic, blurring the aesthetic heritage blended within culture and nature. To provoke the thought emerged within the intuition while doing research, writing those blended ideas embraced by travel and the cause to persuade travelers is claimed: ‘aesthetic’ and ‘intuition’ both are plastic.

Keywords: Travel, Plastic, Aesthetic, Intuition, Represent, Ideology, Culture, Nature

Introduction

The synonym for the term “plastic” is “malleable,” and it implies something changing, artificial, false, and not sincere. The subject and topic for this paper indicate that “the totality concept” is that human understanding and knowledge are not sincere. It is false and has been artificially created. The reason behind this

thought is that the systematized institutional discourse has transformed the human body into a robot kind of fleshed body, programmed in its brain and memory to habituate and intoxicate with the “opiated” effect of the material (physical object) aesthetic sense that sets the intuition. Such intuition causes activities and even persuades one to travel. To place such intuition regarding the aesthetic through “the literature” that represents “travel persuasion” is the course of this paper.

However, it enhances and diversifies such intuition with customized, personalized, and individual choices to select. Expectations and availability of unbiased pristine purity in thought and action in the literati, intellectual academic institutions, and personalities are almost impossible, and there is a drought of such. It is the consequence of capitalism, modernism, and its discourses that form a discursive course of action, leaving the naïve human mass behind. Such mass is influenced by the systems and organizations to nourish subtle discourses and their vested interests implied by the superstructure. Culture, religion, and their enhancer of various “isms” and discourses are the raw materials and derivatives to write “the literature,” which also persuades the individual to travel.

Due thought is provoked in this paper and demonstrates the problematic issue of the artificiality of the “aesthetic” and “intuition.” The study significantly explores the ideas from diverse theories of literature and environments. The field of study is immense and sublime, and it opens the horizon for others to contribute by doing further exploration to navigate the subject further. Seeking to find the answer to whether the cause of “travel persuasion” is the plastic “aesthetic intuition” or not, and how the emergence of such plasticity is seen in theories and literature, finding the answer from the sources of literary and environmental theories analyzes the issue.

Literature Review

We, the individual human race, are being deceived by the illusion that is caused by the material aesthetic and transforming into an “aesthete.” The issue is being ignorant of its soul, which is indicated by Longinus: “it casts a spell on us and always turns our thoughts towards what is majestic and dignified and sublime, and all else that it embraces, winning a complete mastery over our minds” (11). His intended opinion points to the transcendental religious and spiritual happiness caused by its beauty, which is supremely majestic and dignified. The soul is most prominently involved in it. Material prosperity and its aesthetic have mastered the human mind, rather than the sublimity of spiritual transcendental happiness and beauty residing in the human soul.

Literature through various genres depicts cultural, social, and environmental issues by delving into the capacity and ability of its writers, known as intellectuals and literati. It does furnish a book or text to represent more of the writer's sentiments and less of naïve individuals residing within the temporal and spatial boundary. H. A. Taine says:

The more a book represents important sentiments, the higher is its place in literature; for it is by representing the mode of being a whole nation and a whole age, that a writer rallies round him the sympathies of an entire age and an entire nation. (20)

Here, to entangle with travel persuasion by the literature means such writing or literature being an enticer and influencer represents a space or area in a certain time carrying catharsis and hubris based on individual temperament to be conveyed. At this level, intuition contrasts, contradicts, diversifies, and differs based on the same conditioning, habituation, naturalization, and acculturation according to spatial, temporal, and temperament factors. These are constructed with the hegemonic discourses implanted in the mindset enabling us to embrace them as the norms and values broadly for the aesthetic sense. The term "a whole age" and "a whole nation" refers to the time and the place or space, respectively. Claudio Guillen mentions: "As a militant old liberal, Georg Brandes, said, a century ago, 'a nation has a literature in order that its horizon may be widened and its theories of life confronted with life'" (6).

Literature makes people informed, acknowledged, and conveyed with the messages that make them literate, whether it is oral or written, which carries a strong sense, as mentioned earlier. The qualities of literature are to attract, sensitize, and make an individual reactive through empathy or sympathy by the events and characters derived from it. It even causes people, conscious and unconscious, broader and wider, enabling thinking and analysis to embrace theories and concepts critically.

"Travel Persuasion" with the nexus of the economy is an actor of capitalism and its essence, consumerism, related to materialism. Literature, being within this nexus, contributes to the ideological formation and transformation of the individual consumer. Peter Miller says: "Our economy is like a giant happiness machine. Dredgelike, it sucks in resources at the front end and spews out wastes at the back, all the while leaking emissions into air, water and soil" (139). Ironically, our economy is not only a giant happiness machine but is the desiring machine that produces desire and sells out to consumers. Such a desire, as being a parasite, enters into the individual human intuition to transform the human body with "his brain" as a

hard disk to be operated as a “desiring machine.”

Awareness or inspiration is conveyed by Robert Frost in his poem “A Brook in the City” to concern individual psychology that significantly displays the pastoral landscape. “Expostulation and Reply” and “The Tables Turned,” two poems by William Wordsworth, are representative of literature to persuade nature as an open text. Leaving the observers’ intuition free to penetrate and extract its juice and sweetness, having joy and happiness from its aesthetic information as sensual knowledge, both poems demonstrate nature’s grandeur. But Gerald Manley Hopkins, in his poem, demonstrates nature like the presence of God, and so it is grand and sublime. Here, literature represents nature, God creates persuasion to travel, and exposes nature. Literature formed as an art is a blend of diversified cultural performances and constructed discourses and ideologies, as a result of the effect that results in intuition. Miller further writes:

Natural resource industries and agriculture lie at the front end and waste disposal at the back. An outside view of the economy looks at these operations and their leakage and concludes that the economic dredge is a generator of harmful global changes, unsustainable in its operations and progressively destructive of ecological integrity. (139)

Industries, instinctively, are a pristine foundation, exploited and robbed by human civilization. The evolving and revolving process of invention or exploration caused extreme utilities and desire for insatiable material prosperity, and transformed intuition. Such transformation is the synonym of “plastic Aesthetic Intuition.” The human soul, enticed by the outer material world for pleasure with its material benefit, is proven in its ecological hierarchy as a supreme existence. Plotinus seems supportive and says: “. . . the soul by the very truth of its nature by its affiliation to the noblest Existents in the hierarchy of Being- when it sees anything of that kind, takes its own to itself, and thus stirs anew to the sense of its nature and all its affinity” (79). Further to support his other opinion: “The beauty therefore, exists in a far higher state in the art; for it does not come over integrally into the work; that original beauty is a derivative and a minor: and even that shows itself upon the statue not integrally and with entire realization of intention but only in so far as it has subdued the resistance of the material” (74).

In one context, Ernst Cassirer expresses concern over artistic creations: “From this point of view [. . .] all artistic creation becomes a mere imitation, which must always fall short of the original” (6). Both above citations contradict, and Cassirer’s opinion is more realistic because of the level of individual wisdom, knowledge, and intuitions to be capable of embracing and embodying the sense of beauty

furnished or performed in that particular art. Literature, an artistic performance, ecological atmosphere, environment, and nature with the nexus of culture and ideology, differ from individual to individual. Cassirer continues: “Not only the simple imitation of a sensibility presented model, but also what is known as idealization, manner, or style, must finally succumb to this verdict; for measured by the naked ‘truth’ of the object to be depicted, idealization itself is nothing but subjective misconception and falsification” (6). Strengthening the argument below is J. L. Austin’s opinion:

And we began by distinguishing a whole group of senses of ‘doing something’ which are all included together when we say, what is obvious, that to say something is in the full normal sense to do something- which includes the utterance of certain noises, the utterance of certain words in a certain construction, and the utterance of them with a ‘meaning’ in the favorite, philosophical sense of that word, i. e. with a certain sense and with a certain reference. (94)

The term ‘certain’ seems synonymous with “individual.” Doing something indicates the art and literature created by the individual creators known as literati and artists in diverse temporal, temperamental, and spatial occasions. To do is to act. He further seemingly defines: “we perform ‘a locutionary act’ (108) [something of literature is conveyed according to or in the traditional sense], “illocutionary act” (108) [are informing, ordering, warning, undertaking represents conventional force], and “perlocutionary acts” (108) [conveys the message of convincing, persuading, deterring and also surprising or misleading]. The existence and emergence made possible by the exploration and invention “the technology” is vital for above opinion by Austin. Julian Simon says: “technology exists now to produce in virtually inexhaustible quantities just about all the products made by nature” (1995). Intuition varies and it is expressed by William Black: “[Black] Nonsense – Every Eye sees differently. As the Eye, Such the Object” (34). Here, the eye is the intuition or individual perception. William Hazlitt writes:

If ever there was a man of genius, he was one, in the proper sense of the term. He Lived in and revealed to others a world of his own, and might be said to have invented a new view of nature. He did not discover things out of nature, in fiction or fairyland, or make a voyage to the moon ‘to decry new lands, rivers, or mountains in her spotty globe, but saw things in nature that everyone had missed before him, and gave others eyes to see them with. (54)

What such an opinion conveys is the plasticity of aesthetics that constructs intuition in varying forms and expresses a firm message via arts and literature. It is known as an invented pristine form of a diverse genre and is being admired. The

opinion frames the diversity of space, time, and judgments of observers as readers, spectacles, audiences, etc. These are all actors and observers, and they engender a sense of aesthetics, transforming them in totality individually as an aesthete.

Hazlitt continues:

This is the test and triumph of originality, not to shew us what has never been, and what we may therefore very easily never have dreamt of, but to point out to us what is before our eyes and under our feet, though we have had no suspicion of its existence, for want of sufficient strength of intuition of determined grasp of mind, to seize and refrain it. (54)

The view is clear that literature being perceptual, inspirational, and intuitional is left upon the reader, and writing travel literature does engage readers to select the text engendered by the essence entrapped or framed into it. It is because, according to rumors propagated and marketed by any rumors of discourse via ad media, etc. In this regard, J. S. Mill's nourishment is noteworthy: "the poet of unpoetical nature, possessed of quiet and contemplative tastes. But unpoetical natures are precisely those which require poetic cultivation. This cultivation, Wordsworth, is much more fitted to give than poets who are intrinsically far more poets than he." This note is made on Wordsworth with the hint of Mill's perception, and it is concerned with literature that is cultivated from the daily business language spoken and written in vernacular, whether it is culture, nature, religion, or many other genres, including the travel writing genre.

Donald Worster's writing: "what is there to love or preserve in universe of Chaos?" (1990) indicates the irrecoverable ecological integrity and frustration over human exploitation of nature. Baird J. Callicott says: "Ignoring a significant influence on nature is bad natural science and regarding any group of people as wildlife is bad social sciences" (357). The best practice for balanced ecological integrity is sacrificed by the materially imbalanced prosperity caused by insatiable desires. The decayed virtue and ethical morale against vice and sin are caused by impiety. I. A. Richards's opinion vitalizes further:

Countless pseudo-statements – about God, about the universe, about human nature, the relations of mind to mind, about the soul, its rank and destiny – pseudo-statements which are pivotal points in the organization of the mind, vital to its well-being, have suddenly become, for sincere, honest, and informed minds, impossible to believe as for centuries they have been believed. (61)

This citation is strongly influenced by the discourses that transform the human mind as required by the rulers for law and order and good governance.

Richards further continues: "The accustomed incidents of the modes of believing

are charged irrecoverably; and the knowledge which has displaced them not of a kind upon which an equally fine organization of the mind can be based” (61). The organized and intended discourses imply that society is being programmed accordingly, as required by the institutions and organizations to which it is being accustomed. However, such an opinion was basic at this time, with the exploration and invention blurring individual intuition and causing aggression or revolution.

Holmes Rolston says: “what sustainably gets people fed . . . can and probably will sacrifice a great deal of biodiversity” (351). The relation between nature, culture, social, religious, and political discourse combines biodiversity. The literature of such diversities and the nexus of those mentioned right before above are cause and effect of the plastic aesthetic intuition that represents to persuade travel. Literature is a significant and relevant source of peripheral issues. Julia Kristeva writes: “It is poetic language (in the Russian Formalist sense of the term, that is, poetry and prose) which best affects the never-ending process of the rapprochement between the signifiable and the referent” (215). Poetic sense is hubris and cathartic. So is the literature of any genre, including travel. The hubris and cathartic properties engage the reader of travel writing. Travel itself, being the cause of hubris and cathartic, persuades the individual intuition.

Nature and environment are the derivative of travel writing that Michael Soulé indicates: “The idea that species live in integrated communities is a myth. Living nature is not equilibrial- at least not on a scale that is relevant to the persistence of species” (43). Oscar Wilde writes: “I am right. For what is Nature? Nature is no great mother who has borne us. She is our creation. It is in our brain that she quickens to life. Things are because we see them, and what we see, and how we see it, depends on the Arts that have influenced us” (39). The level of philistine depends on the intuition of the aesthete. There is no way that an individual exists as a pure philistine or aesthete. So it is plastic aesthetic intuition that influences this level, and the travel literature persuades and represents. Wilde writes ahead: To look at a thing is very different from seeing a thing. One sees its beauty. Then, and then only, does it come into existence. At present, people see fogs, not because there are fogs, but because poets and painters have taught them the mysterious loveliness of such effects. There may have been fog for centuries in London. I dare say there were. But no one saw them, and so we do not know anything about them. They did not exist Till Art had invented them. (39)

Before the citation above, the argument indicated intuition and its relation with the individual and the level of philistine and aesthete that it has supported. Looking and seeing both are not pinning a certain way and pattern, similar to what

Mark Sagoff insists on ecological theory and expresses his opinion: “there are no universal patterns of determinate relationships among the typical constructs of ecological theory” (949). It is the consequence of plasticity in looking, seeing, and observing any objects and images. Drawing the attention momentarily or memorizing and experiencing for a prolonged time, too, depends on individual inspiration and perception within the plastic aesthetic sense. Such acts embrace knowledge that has different forms. Benedetto Croce says:

Knowledge has two forms: it is either intuitive knowledge or logical knowledge; knowledge obtained through imagination or knowledge obtained through the intellect; knowledge of the individual or knowledge of the universal; of individual things or of the relations between them: it is, in fact, productive either of images or of concepts. (1)

Knowledge has no fixed form that exists and shapes a firm. Knowledge captured through diverse aesthetic phenomena exists in flux and shows its plasticity. Travel and other genres of writing transmit knowledge. It causes persuasion. It is plastic, and its readers are free to form an intuition that is within the diversion of varied ideologies proving extreme flux and plasticity. Nature is an enriched source of knowledge, readily mentioned in this writing. Though cite Sagoff again, who says: “no prima facie reason to believe that changes we humans inflict on nature . . . must go badly for us” (931). It means nothing is concrete and remains stable. The constant study, investigation, exploration, and invention advance the knowledge and demonstrate plasticity. Sagoff further writes: “ecological systems and communities are just random, accidental, contingent, and purposeless collections of biological flotsam and jetsam; there is no general instrumental reason to preserve them” (931). Knowing is knowledge, and though nature must be preserved and ecological integrity is beautiful and ideal to listen to and think about, it is opposed to consumerism and material gain. The derivatives of any commodity are extracted or snatched from the natural and environmental sources, causing an imbalance and ruining integrity. Clive Bell writes:

And if a more or less unconscious apprehension of this latest reality of material things be, indeed, the cause of that strange emotion, a passion to express which is the inspiration of many artists, it seems reasonable to suppose that those who, unaided by material objects, experience the same emotion have come by another road to the same country. (70)

This opinion indicates the relations of climate change caused by carbon emissions produced in giant industrial nations and shared even by the nations that have no industries and zero carbon emissions. The war and use of weapons and mis-

siles kill millions of naïve people around the world, which is made possible by the subtle discourses and policies to cause it. Similarly, travel and tours to the places where war has ended and peace is resumed flow into a new scale and attitude from around the world. The people who can afford such travel have diverse intuitions of sympathy, empathy, and a sense of welfare to promote the economy and help for equity and equality as the cosmic brotherhood.

Though being plastic to be persuaded, literature concerning travel and environmental or ecological-related emotions draws attention to the utility as a pleasing source to the traveler. Jan Mukarovsky writes:

A phenomenon which, in one time period, country, etc., was the privileged bearer of the aesthetic function may be incapable of bearing this function in a different time, country, etc. In the history of art, there is no lack of cases in which the original aesthetic or artistic effect of a certain product was re-discovered only through scientific research (3).

Travel writing or literature is solely part of spatial either by visiting or observing, and selecting for the killing of leisure time. Most of its derivatives are the sensual and aesthetic originality of its writers. It expresses emotions, especially concerning aesthetics. T. S. Eliot expresses his views:

The only way of expressing emotion in the form of art is by finding an 'objective correlative', in other words, a set of objects, a situation a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked. (145)

To contextualize this contemporary moment, the electronic, wave, and virtual (made) social and state media advocate for the vested interest and accordingly nurture and train a politically, culturally, religiously, and institutionally biased cadre. They work out for the benefit and interest of the abstract name "people," that is, indirect but focused on those cadres and their supremo. Here, any emotions are constructed for the monetary value that sustains one's capability for material prosperity. It is causing everything and anything to transform plastic for the changing and excessive gain. The concept of plastic aesthetic intuition sustains, and with the multi-faceted representation of travel, persuasion fluxes constantly.

Plato's concept to let there be four faculties in the soul may play with the intuition that he says: "– reason answering to the highest, understanding to the second, faith (or conviction) to the third, and perception of shadows to the last – and let there be a scale of them, and let us suppose that the several faculties have clearness in the same degree that their objects have truth" (213). Such an opinion works out

if there is or was piety, and Plato firmly formed it. The contemporary twenty-first century and electronic and virtual era was a part of Plato. Diversified aesthetic intuition of aesthete and similar persuasive impact towards travel and its literature shows the effect of one's soul to be fully motivated towards joy, happiness, and a good-looking, cheerful, aesthete life. It is expected in the literature and is made aware, and educated to the travelers for the same, whether it is the open text of culture, nature, adventure, or seeing palaces or people to observe them. Such traveling activities are purely intuitional and pristine of individual motif that leaves its legacy of plasticity, causing keenness, interest, and attraction to novel or curious objects and images.

Plato expresses his concern over imitation: “. . . imitation thrice removed from the truth, and could easily be made without any knowledge of the truth because they are appearances only and not realities? Or, after all, they may be in the right, and poets do really know the things about which they seem to the many to speak so well” (212)? Here, Plato's perception of poets and poetic creation is far from reality. But it is easily noticeable that he sees poets as the wisest and knowledge that keeps them supreme hierarchy. Scared of the abilities of poets to misguide the general naïve citizen, Plato seems alert. Indeed, a so-called poet with no poetic quality and a poet with the most poetic quality may misguide the general public and citizens. It is the quality when a writer attempts to write travel literature and intends the literary work to whom it is intended and attract.

Literature to represent and cause the travel persuasion is really a job to fix the genre and write after setting the concept and its readers. Aristotle talks about the means to be used in practice most appropriate to form a genre like travel literature, and such contradictions of form cause human understanding to be divided. He says: “Just as form and color are used as means by some, who (whether by art or constant practice) imitate and portray many things by their aid, and the voice is used by others; so also in the above-mentioned group of arts,” . . . (23). Literary arts and genre formed for the intended readers and that made expected selling and return. To consider an attraction and target a certain majority reader to sell out the maximum for return causes the writer and literature the degrade and upgrade the qualities that may even form a new genre. The evolution made possible the creation of material and wealth for prosperity, with the monetary value to return into business. Travel literature writing and traveling both are in constant flux and demonstrate plasticity, both aesthetic and intuitive. T. S. Eliot writes: Perhaps not even an improvement from the point of view of the psychologist or not to the extent to which we imagine; perhaps only in the end based upon a com-

plication in economics and machinery. But the difference between the present and the past is that the conscious present is an awareness of the past in a way and to an extent which the past's awareness of itself cannot show. (16)

Intuition and psychology work hand in hand. Individual psychology changes based on growth and life cycle as nurtured and educated at the institutional, organizational, and state mechanisms of discourses within society, culture, and religion. Of course, the economy is in every nexus and paradox of the human life cycle within state mechanisms and ideologies. From the cradle to the grave, humans encounter material, money, and economic status among the members and families. Machinery is not only of hardware but of systems and mechanisms of state, culture, and religion, which are engineered according to the intended discourses by the state apparatus. It is the way of life, nothing an individual keeps to their own, but transforms like a robot to act and obey how the state likes. There is nothing from the past's awareness, no trace and residue knowingly understood and felt by such an individual. However, the intuition for the aesthetic of service and product that industrial and political discourse implanted by the extraction and derivatives of nature to run a factory and its outlets for the fashion world behind which the human race is setting race competently for nothing.

Conclusion

To be limited and firm on the requirements of this purpose and its implications purely for the LAN conference framework, it is appropriate to see the issue of statements of problem in two questions that developed the answers with the views within the literature review extended above. The first question to answer the cause of "Travel Persuasion" is the "Plastic Intuition" or not is found affirmative. Literary writing history and its nexus and paradox with the environment, discourses, and institutionalized cultural and political apparatus are directly entangled with the industry, commodity consumption, and economy for the most influential superstructure of aesthetics to drag the whole nexus into its sphere. However, it is transforming the individual sense and sensibilities into flux and plasticity and developing a blurring, dizzying sense of firmness and stability into a state.

The second question concerns the emerging plasticity seen in the theories and literature. It is proven everywhere spatially and temporally, depending on the individual aspirational, inspirational, and perceptual point of view and temperament that evoked, evolved, and revolutionarily decentralized genre. Travel writing and literature being such a genre that exist and flourish as per the trend and institutional level in varying degrees. Finally, the thesis statement, which focused on

“Plastic Aesthetic Intuition: Literature to Represent Travel Persuasion,” worked out to find the literature and its representative aspect for the individual travel persuasion. Literature shapes the text, and here the earthly, cosmic, and environmental flora and fauna are grandeur form of the text to read and observe a traveler goes out, away and finds a newness of object, experience, and subject to meet and does the conversation in silence with deep penetrative love into the soul. So, it (aesthetic intuition) is the plastic and literature that persuades an individual to travel.

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