

The needs and desires of individuals shape their psychological perception of landscapes, resulting in a fulfilment of expectations or disappointment in reality. This is evident in De Botton's *'The Art of Travel'* where he represents the power of the travel in shaping his psychological lens of differing landscapes. Similarly, in John Keats' poem *'Ode to a Nightingale'*, the persona's escape to experience a fulfilment in the imagined landscape shapes his desires and needs. Hence, both texts represent the desire to engage with landscapes and its ability to shape an individual's needs and desires.

The desire to escape one's situation forms an individual's need to discover new landscapes. This dissatisfaction with one's situation is explored in Alain de Botton's *The Art of Travel*, where through use of harsh negative personification of the English winter, he metaphorises his diastase of London through the biblical allusion in *"The perfect backdrop for The crucifixion of Christ"*. Botton further explores this notion through use of binary opposition of the city and the country, echoing Wordsworth's understanding that the landscape was an *"Indispensable corrective to the psychological damage inflicted by life in the city"*. This dissatisfaction ultimately leads to a desire to escape, in search of a superior place, as evidenced in 'On Anticipation', where Botton had "conspired to render him intensely susceptible" to the positive imagery on a brochure of Barbados, displaying "a row of palm trees... On a sandy beach fringed by a turquoise sea". Botton explores travellers' search for satisfaction through the use of symbolism of 'Beds' as landscapes in Baudelaire's analogy of *"Life is a hospital which every patient is obsessed with changing beds"*. Hence, Botton reflects humanity's deep anticipation to escape to a new landscape through the repetition of 'somewhere' in Baudelaire's statement *"dreamt of leaving France for somewhere else, somewhere faraway"*. Similarly, in Ode of a nightingale, Keats is deeply dissatisfied with his current landscape, as seen through the metaphor *"My heart aches, and a drowsy numbness pains"* where he expresses the pain he feels in his current landscape. He furthers his description of this landscape through use of emotive language, in the quote *"Where but to think is to be full of sorrow / And leaden-eyed despairs."* This dissatisfaction leads to his desire to escape his current landscape for something of more beauty, seen through his personification *"Half in love with easeful Death"*.

An individual's perception of landscapes is influenced by the psychological lens of their experiences, emotions and context. This is explored in 'On the Exotic', where de Botton personifies the cityscape of Amsterdam, revealing the cultural prejudice and nuances that shape his *"enthusiasms"* toward Amsterdam being *"connected to my dissatisfactions with my own country"*. Hence Botton metaphorised the influential nature of one's psychological lens on an experience of a landscape, through his manipulation of Edward Hopper's 1927 painting 'Automat' where his deliberate saturation of colour and rendering of its size deprives the artistic landscape of mood and life. This inadvertently reveals the power of landscape to influence individual emotion, as evidenced in 'On Habit' through Botton's use of pathetic fallacy in *"When we are in a good mood and it is sunny, it is tempting to impute a connection between what happens inside and outside of us"*. Botton asserts the ability for landscapes to influence the psychological lens in 'On the Sublime', where he reflects on the transformative power of the 'couch' as a symbol of landscapes in Wordsworth's poetry *"For oft when on my couch I lie in vacant or in pensive mood...then my heart with pleasure fills"*. Hence, Botton affirms the power of individual psychological lens to alter the perception of landscapes. The title of the poem *"Ode to a Nightingale"* refers to the poet's address to a nightingale, being a metaphor for his imagined landscape, offering him relief through its symbolism of art and nature. Hence, this art and nature has offered him comfort, as seen through the personification used in the quote *"That I might drink, and leave the world unseen."* Similarly, Keats' pursuit of his imagined landscape is seen through his rhetorical questioning of *"Was it a vision, or a waking dream? ... Do I wake or sleep?"* to symbolise his decision to accept the fulfilment of his expectations or disappointment of reality. The repetition of 'Adieu!' also symbolise

his decision to depart and gain significance in his imagined landscape, seen in the personification of *“Forlorn’ in tolling him into his sole self”*.

Hence, the pursuit to engage with new and unknown landscapes may lead to a disappointment of reality or fulfilment of expectations. As demonstrated through Huysmans’s character Des Esseintes’ visit to Holland, Botton explores how an idealised expectation of a landscape may be disconnected with the reality of a landscape, hence leading to disappointment in such disjunction. During Des Esseintes’ visit, he’d been *“greatly disappointed”*, due to having *“imagined the place to resemble the paintings of Jan Steen, Rembrandt and Ostade”* and *“anticipated patriarchy, simplicity and riotous joviality”*. Hence demonstrating the evocative insight that suggests the possibility of disappointment in the pursuit of unknown landscapes. However, landscapes may also offer new emotional fulfilments through a change of expectation. This is evident in Van Gogh’s use of the *“eye-opening power of art”*, where he exclusively utilises primary colours to *“capture the prominence of reality”* in a seemingly mundane landscape. Botton also observes an emotional fulfilment as he recognises that the power of the sublime to create in humanity *“the sense of awe [that] may even shade into a desire to worship”*.

Hence, both De Botton and Keats demonstrate the power of experience in gaining rich perspectives of landscapes; namely in travelling or in imagined landscapes, to bring significance to individuals in either a fulfilment or disappointment in self.

