Intersections: A Journal of Literary and Cultural Studies Volume 5 2025

Ecologies of Wonder: Nature, Childhood, and Resistance in Rabindranath Tagore's Literature for Children

Debasmita Das

Abstract:

While widely celebrated for his philosophical writings and educational experiments, Rabindranath Tagore's ecological and child-centric imagination remains an underexplored terrain within literary and cultural studies. This paper explores the intersection of nature, language, and childhood in the children's literature of Rabindranath Tagore, with a focus on his poetic and pedagogical texts such as *Sishu*, *Sishu Bholanath*, *Sahaj Path*, *Post Office*, and *Tasher Desh*. Instead of presenting nature and childhood as sentimental or symbolic, thereby threatening their abstraction, Tagore situates them as emblems of alternate possibilities. Childhood is celebrated not as a preparatory stage but as a sacred, intuitive engagement with beauty, freedom, and nature. Tagore's ecological and pedagogical vision offers a counter-discourse to both colonialism and hyper-nationalism, imagining a version of ecological humanism. Tagore's conscious use of playful, metaphorical, and elliptical linguistic style decolonises the adult-child-nature relationship by privileging dreamlike, intuitive, and non-instrumental modes of communication and advocates for post-Cartesian, more-than-human entanglements of meaning and materiality. Drawing on ecocriticism, posthuman theory, and childhood studies, this essay argues that Tagore reconfigures childhood as a site of ecological intimacy and poetic consciousness. He resists Enlightenment rationalism and colonial modernity by foregrounding the affective, imaginative, and ethical ties between children and the natural world. The works celebrate wonder and imagination as an essential component of 'being' and liberation, resisting anthropocentric colonisation and present modes of resistance that destabilise rigid political and epistemic structures.

Keywords: Rabindranath Tagore, children's literature, ecocriticism, posthumanism and language, nature and pedagogy

Nobel Laureate Rabindranath Tagore is globally known for his poetic, philosophical, and educational innovations. However, a sustained ecocritical engagement with his works for children remains relatively understudied. While countless scholars have explored his contributions to nationalism, cosmopolitanism, and education, the ecological imagination at the heart of his writing for children has often been underrepresented. Drawing on ecocritical theories as well as theories of children's literature and child pedagogy, this paper explores how Tagore reconceptualises the child as an active agent of ecological knowing. In Tagore's literary vision, nature is not a passive background to human action but a dynamic presence that co-creates meaning and identity with the child. His poetic language challenges adult rationalism and anthropocentrism, seeking a relational and immersive ecology of being. Drawing on Romantic and anti-Cartesian philosophies, post-humanist critiques of Humanism, and indigenous pedagogies, it becomes evident that Tagore attempted to craft a decolonial poetics of nature that allows for alternative, affective modes of learning and being. This foregrounds Tagore's "ecophilic" sensibilities embedded in his numerous works for children, such as *Sishu*, *Sishu Bholanath*, *Sahaj Path*, *Tasher Desh,* and so on. Reading against the grain, these texts appear to constitute an alternative epistemology that resists colonial binaries of nature/culture, child/adult, and human/nonhuman. They offer a visionary "eco-pedagogy", grounded in poetic resistance and environmental intimacy, providing a literary model of ethical coexistence between human and nonhuman life.

Deeply influenced by the Romantic ideas of nature and childhood, Rabindranath Tagore's writings develop what can be described as an "ecophilic" literary language. The term "ecophilic" language seeks to convey the idea that this language is not simply aesthetic or poetic, but one that reflects and celebrates a deep ethical, emotional, and imaginative relationship between the child and the natural world. The Romantic period, which began in the late eighteenth century and extended into the early nineteenth century, brought about a profound transformation in the understanding of childhood and nature. This period reimagined childhood as a privileged state of being, distinct from adulthood. Rather than viewing the child as an incomplete or deficient adult, as was common during the Enlightenment era, Romanticism embraced the child as a figure of spiritual innocence. Additionally, some poets like Blake and Wordsworth also envisioned the child to be closer to the divine, more intuitive, and more in tune with the rhythms of nature. In this way, the child became a powerful symbol of resistance to the rationalistic logos, which later enabled the ushering in of the period of mechanisation characteristic of our modern industrial society.

However, in Romantic literature, nature served as a source of inspiration, as well as a moral and spiritual guide. The natural world was not conceived as a neutral backdrop or a material resource to be exploited. Instead, it was seen as a living, breathing presence, capable of shaping consciousness and ethical insight. Romantic thinkers frequently positioned nature as an essential component in the process of spiritual development, particularly that of the child. The child's imagination, in turn, allowed for a fuller perception of nature's mystery and depth. The bond between nature and the child in Romantic thought was therefore not passive, but co-creative and formative. Tagore's compositions, written especially to resonate with the nascent sensibilities of children, reflect analogous ideals while simultaneously articulating a distinct notion of an ecological humanism.

In his collection *Sishu*[1] (1909), Tagore explores the rich imaginative life of children, portraying their identity as shaped through their interaction with the natural world. The poems in this collection often show the child engaged with stars, rivers, birds, and clouds. This interaction is not merely visual or physical but is also deeply emotional and psychological. One of the key poems from the collection, 'Amar Poraano Jaha Chay' (What My Heart Desires), expresses the child's embeddedness in the world. The child does not stand apart from nature; rather, it is immersed in it. The poems present the self not as a solitary ego, but as a being attuned to and resonating with natural elements such as flowers, rivers, and birds. Drawing upon the Romantic tradition's cultural critique of Enlightenment rationalism, industrial capitalism, and rigid political structures, several poets of the Romantic age saw nature as a space of authenticity, freedom, and spiritual clarity, in contrast to the alienating forces of modernity. Tagore reiterates this same critique in his poems, as through them he seeks to nearly negate the Western philosophical belief in Cartesian dualism. In his work, nature is not depicted as something external to human consciousness, but as an integral part of being. The separation of mind and matter, or subject and object, is viewed as an artificial and harmful construction by Tagore. Instead, nature and human perception are engaged in a shared act of meaning-making. This view resists the Eurocentric emphasis on reason and control and posits that the belief in human superiority and autonomy is not only philosophically unstable but also ecologically destructive, as it encourages the exploitation of nature.

Tagore's ecological sensibility becomes more evident in his two essays, namely 'Shikshar Herfer' (The Problem of Education) (1892) and 'Tapovan' (Forest) (1909), where he discusses the relationship between education, culture, and the natural world. In these

writings, Tagore positions nature as a profound teacher, and thereby refuses to promote a formal, industrial-style education system. On the contrary, Tagore advocates for a learning environment that is rooted in proximity to nature, thereby fostering spiritual and ethical growth. Tagore is also unapologetic in voicing his critique of modern civilisation for its mechanical and exploitative tendencies, suggesting that such systems alienate human beings from both their inner selves and the world around them.

This Tagorean worldview is heavily influenced by Tagore's intricate relationship with the philosophy of the Brahmo Samaj and worship of the omniscient Brahman. To state in a nutshell, within this philosophy, nature is not a passive creation of a deity, nor is it a resource for human use. Instead, it is a fundamental part of existence itself, an expression that is intimately connected to individual consciousness and the human self. The self, in this model, is not self-contained or isolated but is always in relation to the broader world. This vision also reflects a Heideggerian perspective in which 'being' is always 'being-in-the-world.' For Tagore, this situated existence is especially important for the child, whose growth, imagination, and sense of identity develop in close interaction with nature. As Ranjan Ghosh argues in *Aesthetics, Politics, Pedagogy, and Tagore* (2017)[2], Tagore's pedagogy is 'plastic'—flexible, responsive, and ecologically grounded. Ghosh's concept of 'plastic pedagogy' repositions nature as an active participant in learning, not merely a scenic backdrop. Reading *Sahaj Path*[3] through this lens reveals Tagore's open-air lessons as an early form of ecopedagogy where nature, body, and language co-create meaning. Ghosh, in his UC Berkeley lecture *Reading Tagore in the Age of the Anthropocene*[4] (2024), extends this view, identifying Tagore's idea of 'plastic nature' as anticipating Anthropocene ethics. Ghosh's exploration highlights how Tagore's ideas on childhood and education resonate with contemporary ecological concerns, advocating for an education system that is flexible and attuned to the challenges of the Anthropocene, ensuring that it remains relevant and effective in nurturing future generations.

Tagore's memoir *Jivan Smriti*[5] (My Reminiscences) offers important insights into how he experienced this connection during his own childhood. In his recollections, he describes how the banyan tree, the pond, and the surrounding natural world entered his room and his imagination, becoming companions in his creative and emotional life. These early experiences shaped not only his sense of self but also his broader worldview. The child's capacity to engage with nature is not only a matter of play or fantasy, but also an essential part of their development into socially and spiritually aware adults (Tagore 1917). A frequent

criticism of Romantic literature is that it often treats nature and childhood in idealised or abstract ways, detaching them from real social or political contexts. Tagore, however, avoids this trap by infusing his representations of childhood and nature with political significance. In *Tasher Desh*[6] (The Land of Cards) (1933), for example, liberation is not achieved through violence or political revolution but through laughter, play, song, and a return to nature. The narrative contrasts rigid, rule-bound societies with the organic, emotional freedom of the natural world. Nature is not simply an aesthetic setting here but serves as a politically charged presence, offering an ethical alternative to the oppressive order of colonial bureaucracy. This vision closely resonates with what Timothy Morton terms 'ecological thought[7]'. According to Morton, ecological thought involves recognising that nature is not a distant or separate entity, but a web of interconnections in which humans are already entangled. Tagore's works reflect this idea by portraying nature not as an external backdrop, but as a co-constitutive force in the shaping of consciousness and identity. Rather than positioning nature as something to be observed or dominated, Tagore invites both the child and the reader to engage with it as a living presence that teaches, transforms, and liberates (Morton 2010). While he inherits the Romantic celebration of the child and nature, he also crafts a model of ecological and spiritual resistance.

Tagore's critique of nationalism in his 1917 lectures extends to his ecological philosophy. He viewed the mechanised, industrial state as symptomatic of humanity's disconnection from nature. For Tagore, domination of land mirrored domination of people, making his rejection of aggressive nationalism inseparable from his ecological ethics. In *Sahaj Path* and *Tasher Desh*, Tagore contrasts the organic, playful engagement of the child and nature with the rigidity of the nation-state, suggesting that true freedom lies in harmony rather than control. For Tagore, the spread of Western industrial capitalism and the rationalism of Enlightenment humanism had far-reaching consequences, including ecological devastation (Tagore 1917). These ideas were carried and enforced globally through colonial expansion. The Industrial Revolution, which began in Britain in the late eighteenth century, brought about a shift from agrarian, community-based societies to mechanised and industrialised economies. This shift did not occur in isolation but was accompanied by ideas of Enlightenment humanism, which glorified man as a rational and autonomous individual. This ideology served imperial purposes by justifying the so-called 'civilising mission' of the British Empire, a mission that aimed to remake the colonial subject in the image of the modern Englishman. The universalism of humanism thus became a tool for justifying both

social and environmental domination. The British Empire, as the pinnacle of imperial power, not only exported industrial capitalism but also spread the ideology of humanism to its colonies. Colonial subjects were expected to aspire to the rationality and modernity associated with Englishness. This idealisation of order and progress enabled the systematic exploitation of both people and ecosystems. Indigenous knowledge systems were dismissed as primitive or backwards, and the natural landscape was no longer seen as a living, spiritual entity. Instead, it was reimagined as a field of resources to be extracted and monetised. This transformation marked a profound shift in the way humans related to the natural world, turning ecosystems into economic assets and spiritual landscapes into territories for control and profit.

Figures such as Tagore, Mahatma Gandhi, and Sri Aurobindo critiqued the spiritual emptiness and environmental exploitation of Western modernity. They condemned the alienation caused by industrial civilization and called for a return to simplicity and moral self-governance. The Indian elite class of the time presented an idealised simplicity of rural life, an image that seemed ever elusive to the anxious class holding discursive domination, as an alternative to exploitative Western modernity. Tagore's child-speakers often imagine themselves as adventurers, rulers, or cosmic travellers. In *Sishu*'s[8] 'Birpurush' (The Hero), the child rescues his mother from dacoits, reversing real-world power structures. In *Sishu Bholanath*[9] (Child Bholanath), the speaker challenges divine authority itself, calling upon Shiva not as a distant god but as a playmate and co-conspirator. The child narrator addresses Lord Shiva in a mixture of playfulness and divine reverence, imagining himself as part warrior, part wanderer, and part devotee. These acts of imagination challenge the adult world's limitations and attempt to fixate the child into a stagnant identity that benefits the dominant ideology. Wonder, then, becomes political, resisting not only empirical constraints but also colonial ideologies that sought to regulate Indian childhood through Victorian values. For Tagore, this imaginative resistance is the first step toward liberation to dream alternative futures.

Tagore believed that colonialism was not merely political or economic but also imposed a form of 'aesthetic colonisation' upon the minds of children that must be countered by the narratives of green rurality. In *Sahaj Path*[10] (1937), his foundational Bengali language primer for children, Tagore begins with images and words that link language learning to observation of the environment. Early vocabulary lessons include '*pakhir chhobi*' (picture of a bird), '*gachher chhaya*' (shadow of a tree), and '*machh*' (fish), drawing attention not to abstract

signs but to elements from the child's immediate ecological surroundings (Tagore 1937). There is no anthropocentric hierarchy, and instead, the child learns language by identifying with elements of nature, making his representation of the natural world specific and localised. It is not the abstract, romanticised nature of the European tradition, but the everyday landscape of rural Bengal. His descriptions include seasonal shifts, the movement of monsoons, the colours of paddy fields, and the familiar presence of mango trees and village paths. This specificity allows children to recognise their own environment and connect with it emotionally and intellectually. As David Sobel has argued in *Place-Based Education*[11], teaching children through their immediate surroundings fosters care, responsibility, and ecological stewardship (Sobel 2004). To fully understand Tagore's ecological vision, one must place the child at the centre of his literary imagination. The child is not a passive recipient of adult knowledge, but an active, imaginative, and sensorial being capable of forming deep connections with the natural world.

Samit Kumar Maiti, in his essay 'Crisis in Civilisation: Rabindranath Tagore's Perspectives on Nation and Nature[12],' explores how Tagore believed that modern man must resist the unbridled greed associated with Western Enlightenment values. According to Maiti, Tagore envisioned a symbiotic relationship between individuals, nations, and nature as essential to human survival and spiritual fulfilment (Maiti 2019). This model of resistance is vividly articulated in *Tasher Desh*[13], a play that satirises colonial bureaucracy and rigid social structures. The story takes place in a land where inhabitants behave like playing cards, governed by rules, repetition, and lifeless formality. The young prince's arrival and the eventual subversion of this mechanical world through chaos, music, and laughter symbolise a rebellion against the constraints of rationalism and authoritarianism. Importantly, nature plays a key role in this transformation. The island's liberation is associated with natural imagery such as waves, wind, and wild song, offering a contrast to the artificial court life. Nature here becomes a liberating force. Thus, Tagore's children's literature offers a compelling vision of ecophilic storytelling, where nature, child, and imagination coalesce as a counter-discourse to imperial modernity. He presents childhood not as a stage of helplessness, but as a moment of ecological and ethical clarity. Through his lyrical and playful yet politically resonant narratives, Tagore crafts a language that speaks not just about nature, but with and through it. His stories nurture an ecological consciousness that resists domination and celebrates interdependence between humans and the world they inhabit.

During the late nineteenth and early twentieth centuries, colonial education in India functioned as a tool of imperial control, promoting a Eurocentric idea of modernity and rationality. This system privileged rote learning, English literacy, and utilitarian knowledge while suppressing indigenous modes of knowledge transmission, including myths, folktales, and open-air 'pathshala'. It sought to produce disciplined, efficient, and loyal colonial subjects, alienated from their environment and cultural roots. In this context, Tagore's educational and literary interventions stand out as radical acts of cultural and ecological resistance. He was critical of such mechanistic and isolating pedagogical practices, which he saw as spiritually sterile and environmentally disconnected and believed that childhood should not be reduced to preparation for economic productivity but seen as a phase of creativity, wonder, and moral growth. His essays in *Towards Universal Man* and *Personality*[14] underscore this belief, where he articulates a vision of education rooted in humility, joy, and interdependence with nature, not hierarchy and competition (Tagore 1961). At his Santiniketan school, Tagore implemented open-air classrooms, seasonal celebrations, and ecological labour like farming to nurture what can be seen as a 'linguistic ecology', a learning environment where language and thought are shaped by and through nature. Western pedagogy of the colonial era, shaped by Enlightenment rationalism and colonial policy, often viewed imagination as frivolous or counterproductive. In contrast, Tagore aligned with the view that imagination is not only central to learning but also politically potent. As David Rudd[15] (2004) notes, the child is not a fixed identity but a 'subject-in-process,' negotiating boundaries between the self and the environment. Tagore's child figures, such as Amal in *Dak Ghar*[16] (The Post Office) (1912), reflect this fluidity. Confined within a sickroom, Amal's imagination allows him to transcend physical limits and engage with the natural world—talking with birds, dreaming of gardens, and watching the sun. His death is not framed as a tragedy but as a spiritual merging with the cosmos, echoing a model of 'spiritual ecology' where the human and the natural are inseparable. This vision subverts the colonial ideology that separates child from land, body from imagination. Nature, thus, becomes symbolic of political as well as spiritual freedom (Tagore 1912).

Alison Gopnik[17] (2009) claims that children are not passive recipients of adult knowledge but active explorers who are cognitively complex and driven by curiosity. This insight aligns with Tagore's own view of the child as a seeker and maker of meaning, rather than a vessel to be filled as believed in the Romantic notion of the child's mind as tabula rasa. Tagore's poetry, especially as evident in *Sishu Bholanath*[18], embodies this sensibility. In *Sishu*

Bholanath, poems, such as 'Brikkha' (The Tree) and 'Megher Deshe' (In the Land of Clouds) represent nature is represented as a collaborator in the child's psychological development, evoking feelings of security, wonder, and emotional depth. The natural world almost appears as a guide to the child in his attempt to decipher the laws and possibilities of the universe through imagination and wonder. These are not mere pastoral images but rather offer an ethical stance that positions nature as a teacher and companion. Tagore's texts resonate with Edward Wilson's[19] (1984) concept of biophilia, the innate human affinity for the natural world. Furthermore, Tagore's linguistic and narrative strategies often subvert adult epistemologies. Jacqueline Rose, in *The Case of Peter Pan*[20] (1984), critiques how adult authors construct childhood through nostalgic and repressive lenses. According to Rose, children's literature often reflects adult anxieties, framing the child as pure, ahistorical, and static. However, Tagore's lyrical language and poetic structures present an attempt to break free from adult intrusion. His child narrators use metaphors and imaginations that resist adult control, thus asserting their own epistemic agency. In privileging song, play, and wonder, Tagore rejects the adult-centric discourse and creates what can be called an "ecophilic" pedagogy, and the imaginative encounters with the natural world are not escapist but deeply political and ethical acts of becoming.

The works reveal a profound linguistic and philosophical attempt to decolonise the child's interaction with nature away from the constraining authority of adult discourse. Through poetic devices, surreal metaphors, and a deliberate rejection of rigid, rational language, he crafts an alternative mode of "ecophilic" communication where the child and nature exist in mutual responsiveness, and language becomes the medium of this non-hierarchical exchange. In *Sishu*[21], nature emerges not merely as a setting or backdrop but as an extension of the child's consciousness. The poems, often written in the first person from a child's perspective, capture an intimacy with the moon, the stars, rivers, birds, and the wind. This alignment between the child and the natural world mirrors what Lawrence Buell[22] terms 'environmental imagination', a way of reading and writing that includes the nonhuman as an active participant in the production of meaning (Buell 1995). By presenting nature to communicate alongside and with the child, Tagore elevates both as co-creators of meaning beyond adult rationalisation. In poems such as 'Clouds and Waves,' the child resists external temptations not through obedience, but through imaginative fidelity. He envisions himself as the cloud's shadow or the whisper of a wave—symbols of belonging that resist physical conquest. Similarly, in '*Ghum Aashchhe*' (Sleep is Coming), he anthropomorphises natural

phenomena like sleep, clouds, and stars. These elements are not described in logical terms, but through metaphors that challenge adult reason and embrace the intuitive, lyrical perception of the child. The language is rhythmic, repetitive, and dreamlike, being closer to the patterns of a child's speech than structured adult syntax. By writing in this intuitive style, Tagore breaks away from the normative linguistic frameworks that typically exclude both children and the nonhuman world. He reclaims children's linguistic agency and aligns it with ecological awareness, refusing the adult impulse to explain, control, or moralise.

Thus, Tagore's literary *oeuvre*, attuned to the spirit of childhood, constructs a unique "ecophilic" discourse that challenges adult-centric, rationalist, and anthropocentric frameworks and instead, reimagines childhood not as a deficient stage of adulthood or the model of future citizen, but as a space of ecological intimacy, poetic agency, and ontological resistance.. In *Tasher Desh*[23], Tagore employs the carnivalesque language of play and song to subvert rigidity and authority, resonating with Bakhtin's idea of renewal through laughter. The child of Tagore's worlds speaks with stars, plays with clouds, and listens to rivers, thereby embodying what can be seen as an expanded field of cognition and communication, one that decentres the rational human subject and affirms the vitality of the nonhuman world. Tagore's use of poetic, intuitive, and metaphor-driven language, then, becomes a tool of decolonial resistance. It liberates both nature and the child from the regulatory logics of Enlightenment rationalism and colonial modernity. His works advocate a mode of being and knowing rooted in wonder, interconnectedness, and ethical cohabitation. These texts position childhood as a site for ecological becoming, imagination as a world-making force, and nature as an essential partner in meaning-making. Tagore's works anticipate contemporary concerns in the environmental humanities and posthumanism, and his vision of an ecophilic language that is shared, affective, and psychospiritual offers a literary model of resistance to human exceptionalism.

Notes

[1] Rabindranath Tagore, *Sishu* (Calcutta: Visva-Bharati, 1909).
[2] Ranjan Ghosh, *Aesthetics, Politics, Pedagogy, Tagore* (Palgrave, 2017).
[3] Rabindranath Tagore, *Sahaj Path* (Santiniketan: Visva-Bharati, 1937).
[4] Ranjan Ghosh, *Reading Tagore in the Age of the Anthropocene*. Lecture at University of California, (Berkeley, 2024).
[5] Rabindranath Tagore, *Jivan Smriti* [My Reminiscences] (Calcutta: Macmillan, 1917).
[6] Rabindranath Tagore, *Tasher Desh* [The Land of Cards] (Calcutta: Visva-Bharati, 1933).

[7] Timothy Morton, *The Ecological Thought* (Cambridge, MA: Harvard University Press, 2010).
[8] ibid
[9] Rabindranath Tagore, *Shishu Bholanath* (Calcutta: Visva-Bharati, 1922).
[10] ibid
[11] David Sobel, *Place-Based Education: Connecting Classrooms and Communities* (Great Barrington, MA: Orion Society, 2004), 7.
[12] Samit Kumar Maiti, "'Crisis in Civilisation': Rabindranath Tagore's Perspectives on Nation and Nature," *Asian Quarterly* 17, no. 3 (2019): 65–75.
[13] ibid
[14] Rabindranath Tagore, *Towards Universal Man* and *Personality* (New Delhi: Asia Publishing House, 1961).
[15] David Rudd, "Theorising and Theories of Childhood," in *The Routledge Companion to Children's Literature*, ed. David Rudd (London: Routledge, 2009), 15–29.
[16] Rabindranath Tagore, *Dak Ghar* (Allahabad: The Indian Press, 1912).
[17] Alison Gopnik, *The Philosophical Baby: What Children's Minds Tell Us About Truth, Love, and the Meaning of Life* (New York: Farrar, Straus and Giroux, 2009).
[18] ibid
[19] Edward O. Wilson, *Biophilia* (Cambridge: Harvard University Press, 1984).
[20] Jacqueline Rose, *The Case of Peter Pan: Or the Impossibility of Children's Fiction* (London: Macmillan, 1984).
[21] ibid
[22] Lawrence Buell, *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture* (Cambridge, MA: Harvard University Press, 1995).
[23] Ibid

References:

Bakhtin, Mikhail. 1984. *Rabelais and His World*. Translated by Hélène Iswolsky. Bloomington: Indiana University Press.

Barad, Karen. 2007. *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Durham, NC: Duke University Press.

Buell, Lawrence. 1995. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Cambridge, MA: Harvard University Press.

Ghosh, Ranjan. *Aesthetics, Politics, Pedagogy, and Tagore: A Transcultural Philosophy of Education*. London and New York: Palgrave Macmillan, 2017.

———. *Reading Tagore in the Age of the Anthropocene*. Lecture, University of California, Berkeley, 2024.

Gopnik, Alison. *The Philosophical Baby: What Children's Minds Tell Us About Truth, Love, and the Meaning of Life*. New York: Farrar, Straus and Giroux, 2009.

Maiti, Samit Kumar. "'Crisis in Civilisation': Rabindranath Tagore's Perspectives on Nation and Nature." *Asian Quarterly* 17, no. 3 (2019): 65–75.

Morton, Timothy. *The Ecological Thought*. Cambridge, MA: Harvard University Press, 2010.

Rose, Jacqueline. *The Case of Peter Pan: Or the Impossibility of Children's Fiction*. London: Macmillan, 1984.

Rudd, David. "Theorising and Theories of Childhood." In *The Routledge Companion to Children's Literature*, edited by David Rudd, 15–29. London: Routledge, 2009.

Sobel, David. *Place-Based Education: Connecting Classrooms and Communities*. Great Barrington, MA: Orion Society, 2004.

Tagore, Rabindranath. *Dak Ghar* [The Post Office]. Allahabad: The Indian Press, 1912

- *Jivan Smriti* [My Reminiscences]. Calcutta: Macmillan, 1917.

- *Nationalism*. London: Macmillan, 1917.
- *Personality*. New Delhi: Asia Publishing House, 1961
- *Sahaj Path*. Santiniketan: Visva-Bharati, 1937.

- *Shikshar Herfer* [The Problem of Education]. In *Rabindra Rachanabali*, Vol. 4. Calcutta: Visva-Bharati, 1892.

- *Sishu* [Child]. Calcutta: Visva-Bharati, 1909.

- *Shishu Bholanath*. Calcutta: Visva-Bharati, 1922.

- *Tapovan* [The Forest]. In *Rabindra Rachanabali*, Vol. 10. Calcutta: Visva-Bharati, 1909.

- *Tasher Desh* [The Land of Cards]. Calcutta: Visva-Bharati, 1933.

- *Towards Universal Man*. New Delhi: Asia Publishing House, 1961.

Wilson, Edward O. *Biophilia*. Cambridge, MA: Harvard University Press, 1984.