CHAPTER THREE

SHORT ANALYSIS OF DAME EDITH SITWELL'S POETICAL WORKS
Speaking on the change of form of English poetry in different ages Dame Edith Sitwell stressed:

"In each era of poetry, outward structure must inevitably undergo a change. . . . With the Romantics and their more poignant vowel-sense, resulting in a different kind of melodic line, poetry became the sister of music. Now she appears like the sister of horticulture—each poem growing according to the laws of its own nature, but in a line which is more often the irregular though entirely natural shape of a tree, bearing leaves, bearing fruit, than a sharp melodic line, springing like a fountain."

Three significant literary movements changed the pattern of English poetry in the first half of the twentieth century—

(i) the Imagism swayed the English verse in between 1908 and 1914,
(ii) the Georgians came in the year 1911, (iii) the Surrealism appeared in the summer of 1936. After the Victorian age verse was not being a natural flow. It took a turn from its purely rhythmic character to free verse. In the early twenties S. Eliot and Ezra Pound used the rhymed free verse. The English middle-class people who are the torch-bearers of every literary movement was then seeking after the commercial affluence and became conscious of the ways of life of the common people. The more they became slum conscious the more they were barren in spiritual and religious thoughts. This being the position of the English literati they suddenly involved in a war. In August 1914 the First World War broke out and the biological law of natural selection or survival of the fittest which rules the animal kingdom ruled the international relations during the inter-war years. In this turbulent position of English society Miss Edith Sitwell composed her first poems.
variations of speed, the feeling of heat and of cold, the variations of the different depths and heights, were produced by means of texture and were the result of sensibility and of instinct in this matter. Poetry was therefore, in that age, as far as outward structure was concerned, the sister of architecture. With the Romantics and their more poignant vowel-sense, resulting in a different kind of melodic line, poetry became the sister of music. Now she appears like the sister of horticulture — each poem growing according to the laws of its own nature, but in a line which is more often the irregular though entirely natural shape of a tree, bearing leaves, bearing fruit, than a sharp melodic line, springing like a fountain. —E. S.

Aspects of Modern Poetry.

The true . . . mistake lies in the confounding mechanical regularity with organic form. The form is mechanic, when, on any given material we impress a predetermined form, not necessarily arising out of the properties of the material; as when to a mass of wet clay we give whatever shape we wish it to retain when hardened. The organic form, on the other hand, is innate; it shapes as it develops, itself from within, and the fullness of its development is one and the same with its outward form. —COLE RIDGE, Lectures (1818):

'To describe a dreadnought is no more new than to describe a gallely. What is new is that one should feel in the poem the rhythm of a dreadnought, as Racine evokes the pomp of a gallely. Onomatopea relegates us to the rank of a parrot — (even that which Marinetti calls ‘abstract onomatopea’). A spectacle, a sound, which enters through the eye and the ear, should be subjected, before it reissues by the hand, to profound metamorphoses.' —Ibid.

6. On Form

'In each era of poetry, outward structure must inevitably undergo a change. In the Augustan age, the outward structure of poetry was the result of logic alone, while
DAME EDITH SITWELL'S literary world at the beginning was a colourful presentation of refreshing sincerity springing from her renewed struggle between light and darkness, good and evil, creation and criticisms.

The budding poets in every age are confronted with the adverse criticisms and Dame Edith Sitwell was not free from that. Her poems of this period demonstrated her profound interest in music and dance and love for rhetorical poetry.

Joy is brief like a flash of sunrise, sorrow is eternal. Dame Edith Sitwell made her joy eternal by beginning with her musings on death and evoking dreams of the Unknown.
Miss Sitwell's first contribution to the literary world was The Mother and Other Poems. This was published in the year 1915. The booklet contains three short poems — "Drowned Suns", "The Web of Eros", "Serenade" and two long poems — "The Drunkard" and "The Mother". "The Mother" was re-written later on as "The Hambone and the Heart".

Miss Sitwell at her early age was much inspired by the French Symbolists, but she was at heart inspirational and intuitive. Though she began to compose poems when the Imagist movement was at its height, she did not follow the Imagist method of carving on sculpture and moulding of images in poetry. She also did not follow the Georgian poets. She felt that in poetry the poet's response should be simple and comprehensible, it should express a complex range of feelings and thought.

"The swans more white than those forgotten fair
Who ruled the kingdoms that the old-time were,
Within the sunset water deeply gaze
As though they sought some beautiful dim face,
The youth of all the world; or pale lost gems
And crystal, shimmering diadems
The moon forever seeks in woodland streams
To deck her cool, faint beauty. Thus in dreams
Belov'd, I seek lost suns within your eyes;
And find but wrecks of love's gold argosies."

( Drowned Suns )

Miss Sitwell has expressed her rapture in this poem on seeing the swans 'within the sunset water'. Their beauty is comparable with 'the youth of all the world'. In them the young poetess found out the 'wrecks of love's gold argosies'. Here the poet did not
incredibly complicate the form of the poem to the detriment of her ideas.

"... I do say, and I do hold, that a lovely poem with no philosophy is preferable to a bad poem with philosophy. This is not, as a rule, understood. " 13

( The Pleasures of Poetry )

The purpose of poetry is to bring the people together, and poetry makes a kinship and love in between the poet, the readers and the connoisseurs. Miss Sitwell established this relation with her readers in her first poem.

Her second poem is The Web of Eros in which she has webbed her poetical gift of synaesthesia. Expressing the perception of an image in terms of another or the opposite one is commonly known as 'synaesthesia'. Edgar Allan Poe and A.C. Swinburne used the device of synaesthesia in their poems. But Miss Sitwell's was the unique presentation of details quite in terms of another.

"The fire and splendour of the ancient world
The songs that turned to gold the evening air
When all the stars of heaven sang for joy...
The maenad fire of spring on the cold earth."  

( The Web of Eros )

The poem Serenade is the outcome of adolescent Edith Sitwell's excursion to the romantic garden of English literature.

"The tremulous gold of stars within you hair
Are yellow bees flown from the hive of night,
Finding the blossom of your eyes more fair
Than all the pale flowers folded from the light.
Then, Sweet, awake, and ope your dreaming eyes
Ere those bright bees have flown and darkness dies." 

( Serenade )

This is a fine example of her interdependence and contrast of images.
The poet's first long poem is *The Drunkard*, the fourth in the series. Her faith about 'the Dominions of Darkness and Light' has been illustrated in this poem.

"THIS black tower drinks the blinding light. Strangewindows, livid white,

Tremble beneath the curse of God. Yet living weeds still nod

To the huge sun, a devil's eye That tracks the souls that die."

( *The Drunkard*)

This is an exemplary piece of memoir writing. The process of development of the poet's consciousness from darkness to light, 'a consciousness which knows only the flowering', the darkness of ignorance drinks the light of knowledge with the flowering of life has been very artistically presented in this poem. Her style is natural and all-embracing. She is witty and capable to create atmosphere. She presents a living image to illustrate the growth of life which is delicious to listen.

"How in dark corners secret-sly
New-born Eternity,

All spider-like, doth spin and cast Strange threads to hold Time fast."

( *The Drunkard*)

*The Mother* is the longest poem of the book *The Mother and Other Poems* and it reveals what literary talent she had to compose it which reads like a novel. Miss Sitwell wrote this poem when she felt the facts and events, wealth and diversity of life, and expressed her conclusion to influence and mould the public opinion.
"A Girl speaks:

* * *

Could we foretell the worm within the heart,
That holds the households and the parts of heaven,
Could we foretell that land was only earth,
Would it be worth the pain of death and birth,
Would it be worth the soul from body riven?

(The Hambone and the Heart)

The poet keenly observed the changes occurring and creating a new society in her country which reflected on the Christian faith of love and affection. She serves as a catalyst in pointing out the greed and lust that was rapidly spreading within the society and cried out 'would it be worth the soul from body riven.' Here "the soul" represents the culture, "the body" means the society.

The son murdered his mother to take away the gold to please his wench. The mother kept the gold within her bed.

"The Heart speaks:

* * *

This is the murdered heart of one
Who bore and loved an only son.

(The Hambone and the Heart)

Here the poet has been caught by the true gold of the Victorians 'to assail the forts of folly and ignorance'. At the same time she appeared as a passionate singer of love and youth. The human note has been finely described in this poem and the readers feel that the images put forth are the results of her accurate observations and judgement.

Music more than painting appeals to the emotions. The musician in this poem has been carried away by the ecstasy of a mother's heart for she sings:
"I'd give again to quench his thirst
He did no sin, but cold blind earth
The body was that gave him birth.
All mine, all mine the sin. The love
I bore him was not deep enough." (The Hambone and the Heart)

In her love for the romance the readers can trace the influence of the Pre-Raphaelite school characterised by her own distinctive individuality.

"For underneath the lime-tree's golden town
Of Heaven, where he stood, the tattered Clown
Holding the screaming Heart and the Hambone,
You saw the Clown's thick hambone, life-pink carrion,
That Venus perfuming the summer air." (The Hambone and the Heart)

It is not a colourful presentation of Nature, romantically overdone, but glowing in the exaggerated emphasis that is laid on every particular detail.

A poet cannot say that he or she will compose poetry for a poet is born and not created. "The mystery of poetic creation", says Mr. Bowra, "Involves many dark questions about the human soul." 14 In her early poems Miss Sitwell transformed what she perceived. Lack of parental care in her tender age and frustration in love for Alvaro de Guevara excited her to present her feelings in poetry. These are the studies in expression of true portraits of a living person or the poet herself.

Her love poems expressed with intensity the poet's idea of love. Passionate love is transitory like 'fire of spring on the cold earth' (The Web of Eros). A woman brings life into the world, it is a joy to her and to the world. But the life she bore, the son, had murdered his mother and took away the gold of his mother to please his wenches.
The breast the son once suckled had been pierced by 'the wicked knife' of the same son that drilled deep the heart, the fountain of passion and affection (The Mother). The poet believes that love is not only a woman's warmth but the maternal warmth which is so vital to every human being. Every woman wants to be loved and respected, when married she finds the best companion, and when she is a mother she presents the best fruit of her life.

"My little lamb, of milk bereft ... 
My heart was all that I had left. 
Ah, could I give thee this for food, 
My lamb, thou knowest that I would."

(The Hambone and the Heart)

She maintained this idea of love till the end of her life.

"Love is all life, the primal law, 
The sun and planets to the husbandman, 
The kernel and the sap: it is the power 
That holds the Golden Rainars in the heavens, bringing us

The calyx of the flowers of the world, the spirit 
Moving upon the waters, the defeat 
Of all time's ravages."

(Prothalamium: 1961)

The great wisdom, the poet reflected, was in death. The earth is eternal, but man is mortal and short-lived. The eternal earth lies on the vast stretch of Time, but man lives on earth with the 'barren hope' till he dies, he hopes for money, power and love. The poet viewed life as a self-supporting and self-maintaining principle. It is 'like little pigeons small dove-breasted flowers', which is in helpless uncertainty and blind confusion. She is a believer of the transmigration of soul and she has a deep passion for Puritanism. The dead mother in her grave would not sleep, but search for her son. The mother, living or dead, always looks for the welfare of her son.
"Your soul grown blind
With anguish, in the shrieking wind
That blows the flame that never dies
About his empty lidless eyes."

(The Hambone and the Heart)

This is an abstraction after Bradley's formulation of the problems of life. Miss Sitwell as a poet is thoroughly modern in essence but in her talent and convictions she is close to the metaphysical poets and in her belief that the soul is an ever conscious subject as in the waking state of life or in dreamless slumber she is essentially a believer in the non-discursive foundational principles supporting the world of plurality.

Miss Sitwell devoted in seeking new themes, new literary devices and new styles. She recognised French Symbolism in different ways, She took it swiftly and glamorously. The poet's Serenade when one reads aloud in a pleasant, high-pitched tone would seem that she used the symbols to express her ideal world detached from science and politics. The listeners feel the sense of it differently. To some it is a lyrical reminiscence, to some others it is a cool deliberation or they may be indignant about it. Miss Sitwell's imagination caught the idea of 'revivification of rhythmic patterns' in poetry and lost herself in the song of love. The poet disclosed her heart in the most original vital and characteristic way to Symbolism as Ezra Pound did in curving on his Imagist doctrine. She has described the nature of her reverie as a poet in The Pleasures of Poetry.

"The pleasures of poetry are unconfined.
They are of the spirit and the mind and the heart,
but not of these alone, for they are also the delights of texture, sight, and hearing. In our time such pleasures are rarely admitted as relating to poetry; and it is for this reason that much of the verse of our age fails to be poetry, and is introspection only."
The poet used the object of Nature, "the sun", in her poetry in different senses in different contexts. In the poem "Drowned Suns" the dazzling ripples of the 'sunset water' convey the poet's conviction of expressing a level of consciousness to the readers waving out the traditional manner of writing on morality, revenge, evil or cynicism. The reader is a part of the social atmosphere. The readers' perceptions change with the change of time. They influence the poet as a person and the poet's personality in communicating the poetic materials as well as accumulating the readers' experiences is an impact of cobweb mechanism in spinning out a poem. Miss Sitwell's 'swans' would not float in the traditional manner in her imagination (cf. Drowned Suns) but her 'sense' pulsating in the 'sun' like 'mind-swab' that changes and reflects on the essence of modernity.

Miss Edith Sitwell wrote to Denton Welch on 25 October 1942 from Renishaw Hall (Letter No 67) immediately before publication of Welch's book:

"It is a wonderful event in one's life, when one's first book comes out. — My first book was one of five pages; it had dark brown paper covers, and I paid £ 5.10s, — a vast sum to me at that time, to have it published. It came out at 6d — its name was The Mother, and it is now worth anything up to £ 10 a copy !! Isn't that strange ?" 16

She wrote to her most favourable critic Maurice Bowra on 21 June 1951 from The Sesame Club (Letter No. 134):

"The day my ten-page book The Mother appeared seemed to me then the summit of happiness. But it was the beginning of the journey. And this is the arrival at my destination.

I never did for one moment think, dream, or hope, that this could have happened to me. And I know I owe it entirely to you. " 17

The destiny of Miss Sitwell as a poet was not similar to that of many other contemporary poets who came on to the literary scene.
from the thick of life. The Mother and other Poems when published did not bring her immediate fame. On the contrary the savage critics mocked at her and her poems. The poet however replied to the critics publishing six annual anthologies Wheels beginning from the year 1916.

The poet lately dedicated the poem The Hambone and the Heart to her second and greatest lover, Pavel Tchelitchew, the Russian painter. She met Pavel in 1924 at the age of 38 when she was staying in Paris with Madame Wiel, sister of her governess, Miss Helen Rootham, where an atmosphere of boisterous revelry filled her life.

Miss Sitwell took a small flat at the top of Pembridge Mansions, Moscow Road, Bayswater in the year 1914 "with a fine view of the trees in Kensington Gardens." Her younger brother Mr. Osbert Sitwell was serving in the Military Department since 1911. Miss Sitwell went to her flat when she was 27 and Mr. Osbert was commissioned in Military Service at the age of 19. In the poem The Hambone and the Heart the poet actually felt the agony and sympathy of a mother for her children who are living away from her.

From her first poem Drowned Suns to Music and Ceremonies she has contributed to her theory to explore the secrets of poetry. Poetry is not mere description of images, it is not an exact copy of the extra-mental phenomenon or reproduction of supra-mental consciousness of finite minds. Miss Sitwell has beautifully defined what poetry is in her assessment of Pope's poetic genius:

"I believe that a poem begins in the poet's head, and then grows in his blood, as a rose grows among its dark leaves."
I. 2. TWENTIETH CENTURY HARLEQUINADE (1916)

The poet's second book of verse Twentieth Century Harlequinade was published in the year 1916 under the joint collaboration of Miss Sitwell who contributed seven poems and her younger brother Osbert Sitwell contributed three poems.

The Mother and Other Poems is an artistic creation of profound personal experience. It is an interpretation of moral and social problems of her time. In Twentieth Century Harlequinade the poet has expressed her feelings very minutely and yet very musically. The booklet contains the poems "Switchback", "Minstrels", and "Pedagogues". These were included later in the book The Canticle of the Rose (1949) under the heading 'MARINE'. The central theme of these poems is that the human beings with 'their regular meaningless circles' are travelling in the switchback by creating new opportunities for the choirs and orchestras devoted to the 'minstrels'. The listeners take interest despite their intrinsic limitation as if 'the crowd moves like a tropic sea' (Minstrels) and when any sincere endeavour of a musician 'inflates and with the band coagulates' the concert-attendants and the listeners merge together as

"Eternity and Time commence
To merge amid the somnolence
Of winding circles, ... ..."

(Minstrels)

The composers need a good deal of mathematical and scientific knowledge which they acquire from the pedagogues.

The allusive and symbolic poem "Pedagogues" appeared in June, 1916 i.e. in the midway of the First World War. The English society
was then passing through a mental laziness because of political and economic uncertainty. The proportion of music-lovers became smaller day by day. Miss Sitwell considered it necessary to bring back the eighteenth-century musical culture in the early twentieth-century musical horizon of England and began to compose poems decorated with rhythms. She believed that

"The rhythms have an extraordinary variety, a lovely flexibility and inevitability that is sometimes like "the feline leisure of panthers," or like the fluctuating, flowing, waving sound of the airs coming from some immortal sea." 19

Miss Sitwell began to compose poetry in musical pattern but deep metaphysical speculations haunted in her poems from the beginning. The poems Switchback, Minstrels and Pedagogues represent 'man', 'Nature' and 'the Absolute Reality' respectively. Men are eternally passing through the switchback but Time laughs at them out of the Supreme void.

"Oh, how the Vacancy
Laughed at them rushing by!
(Switchback)

Expressionism and neo-classicism in these poems portray the poet's individual technical traits of playing on sound and the aphoristic concentration in the lines

"Each soul a separate entity—
Some past, some present, some to be:
(Minstrels)
bears witness of a carefully controlling hand."

The natural phenomenon represented by the 'colours like a parakeet' (Minstrels) accounts for the operation of the poet's infinite mental power. The 'purring greenery' (Minstrels) is delightfully refreshing and profoundly soothing.
The poet's synaesthesia expressed in the line — 'The brass band's snorting stabs the sky' (Pedagogues) is a reaction against the traditionalism. Her pedagogues are the representatives of the Absolute Reality who stimulate invention through fierce imagination. The perception expressed in the sixth stanza of the poem Minstrels established the truth in the musical cadence of the fifth stanza of the poem Pedagogues.

"A thousand years seem but a day —
Time waits for no man, yet he'll stay
Bewildered when we cross this bar
Into the Unknown — there we are!"

"In one short hour, Eternity,
In one small lens, Infinity."

At the turn of the nineteenth century the ideas associated with society and literature changed. Louis Cazamian observed:

"The self-assertion of the will is a revulsion of the vital instinct, a reaction against the deliquescence in which the nineteenth century had ended. ... The generation which comes to manhood after 1900 is bent on deciding through action the insoluble problems over which the mind of its predecessor had vainly worried."

Lord Alfred Tennyson (1809-92) died in 1892 and his death clearly marked the division between poetry expressing fusion in Christian faith and poetry associated with politics, social reforms and science. The contemporary poets of Miss Sitwell touched by pragmatic romanticism attempted to banish Christian idealism in the form of neo-renaissance at the beginning of the twentieth century and that was justly due after the Boer War. The passing away of the cherished traditions was lamented by some. The delightful, eccentric and inventive poet Miss Edith Sitwell was much moved by the distastes of the English poets like Richard Aldington (b.1892), Rupert Brooke (1887-1915), Edmund Blunden (1896-1974) who followed the Georgian concepts in poetry. Miss Sitwell on the other hand triumphed as a skilful navigator against shipwreck on a different voyage to the dangerous waters having undercurrents of contemporary thoughts.
Her apprehension came true that mere copying out of the Georgian precepts and the Imagist doctrine by the versifiers of her time would end in puppet dance. Hence her satiric expression 'Twentieth Century Harlequinade'. Faced with this disloct poetic scene, Miss Sitwell directed her way to a new design.

She pointed out in her *A poet's Note Book* (1943):

"Poetry of the greatest kind springs from the essential nature of things, not from its semblance. But poetry has its phenomena in nature, its outward and revelatory being. Poetry is also the visible world, with its images of wonder."

This memorable remark of the poet is a phenomenal gift to the English poetry. In her poems she dwelt on Coleridgean aesthetic, bringing latent natural reserves to her poetic feelings to create images in expressing the natural phenomena through her art of synaesthesia.

"Horses as fat as plums
Snort as each bumpkin comes:"

(Switchback)

The feelings expressed here are closely associated with which Picasso painted to arouse with his *Guernica* — the image of the horse crying out of pain and twisting in convulsions. The substance of the images in *Switchback* not only embrace her poetic associations of photographic portrayals of particular subjects but also there is a parallel to the language of contemporary poetry based on symbolism.

The associative imagery of *Minstrels* and *Pedagogues* linked with reality in many aspects is in fact a synthesis of many contemporary "-isms" those were in vogue within the integral world of the poets. In these poems the poet also created an aesthetic bond between the new forms and the great progressive ideas of the age.

"The crowds, bright sparks struck out by Time,
Pass, touch each other, never chime:"

( *Minstrels* )
1.3. WHEELS (SIX ANNUAL ANTHOLOGIES) (1916-21)

Dame Edith Sitwell edited six annual anthologies named *Wheels*. The first cycle appeared in December 1916. Although she was the editor, she did not appear as such on the title-page till the issue of the third cycle in the year 1918. Edith Sitwell, Osbert Sitwell and Sacheverell Sitwell contributed to each of the volumes of the *Wheels*, and thus the truth was established that they were the inseparable literary trio at the beginning of their literary careers. Miss Sitwell was then staying at Moscow Road, Bayswater when the first cycle of the *Wheels* came out. The poems "The Mother" and "The Drunkard" published in her first book on verse *The Mother and Other Poems* were reprinted in the first cycle of *Wheels*. In it the translations of three prose poems of Rimbaud by Miss Helen Rootham were published. The bright yellow cover of the first cycle of *Wheels* with

"an amateurish line drawing of a nursemaid pushing a perambulator" — and a parasol drawn by Sitwell's friend Phylis Boyd "to shade an infant from the sun that dominates" the horizon symbolises "the shocking strangeness of which seems to make it an integral part of Edith Sitwell's manifesto and the spirit of *Wheels*". 22

"The theme of *Wheels* was expressed in Nancy Cunard's title poem; I sometimes think that all our thoughts are wheels rolling through the painted world moved by the cunning of a thousand clowns." 23

Miss Sitwell once remarked "I have attacked nobody, unless they first attacked me". 23 Towards the end of her life she explained her disposition as "an electric eel in a pond of catfish." 24 In her six annual anthologies of *Wheels* Miss Sitwell tried to answer to the savage criticisms propounded by her contemporary Georgian poet Ezra Pound and others. Miss Sitwell also experimented her theory about the
effect of rhythm in poetry in the *Wheels*. The contributors to *Wheels* were all friends. They were

Aldous Huxley
Arnold James
Alan Porter
Augustine Rivers
Álvaro Velez Ladén de Guevara
Charles Orange
EDITH SITWELL
E.W. Tenant
Franceses Quevede
Geoffrey Cocksen
MISS HELEN ROOTMAN
H.R. Barbor

Iris Tree
John J. Adams
Leach Mc Tavish Cohen
Nancy Cunard
OSBERT SITWELL
Paul Selver
SACHEVERELL SITWELL
Sherard Vines
Victor Tait Peroune
William Kean Seymum

In 1916 Edith Sitwell was 29. Aldous Huxley and Osbert Sitwell were 22 and 24 years of age.

The annual anthology *Wheels* was a counterblast to a group of lyrical poets of the early twentieth century commonly known as the Georgian poets who owe their names after the name of King George V. *Wheels* appeared when the First World War was still raging on and the young poets felt for 'a new manner' in poetry as against the lack of profundity of the Georgian poets, "and to play with the life of their time." 25 Literature assimilates new material from everyday life, and man is studied in a great variety of complex environments. The reasons the readers find these booklets so attractive are that the vastly increased human interests have been portrayed in them and the details of the extra-ordinary complexities of the modern society have been put together correctly. In fact, the conception of *Wheels* gives us a clear and consistent picture of the world-system and the relation of the human beings to it - their origin, function and destiny. A cursory look on *Wheels* will emphasise upon the "pleasing satiric" speculation as it appeared to Ezra Pound in his review of *Wheels*. The world rotates like the wheels with the human beings within. And there is one inseparable Eternal Light that controls everything. Destiny like the nursemaid is pushing the parambulator and our actions have taken the shape of a parasol to shade on us. There is one subtler than the subtlest, greater than the greatest which is concealed in the hearts of the creatures who protects them, guidesthem.
The present-day nurse-maid world depicted in the cover of *Wheels* of 1916 symbolises the temptation to imitate "the Vulgar Tongue which, without any rules at all, we get by imitating our nurses."

(De Vulgaris Eloquie) 26

"Beneath dark chestnut trees, King Pan doth sport
With all his horned court;"


The nurse-maid also symbolises the young poets, not the minor versifiers, the infant is the new poetry which under a far seeing wisdom of the new poets shall indeed be allowed to grow to maturity.

The preface to first cycle of *Wheels* was written by Nancy Cunard through the title poem "Wheels".

To the second cycle of *Wheels* the poet Miss Edith Sitwell contributed a poem, named, *A Histrion*. In it the poet not only analysed the demagogy pretence and servility of the human hearts but also reflected "much of the outward falseness and the sadness behind the masks." The cover page of the second cycle of *Wheels* was printed in black.

In the third cycle of *Wheels* Miss Sitwell's other poem "The Blackamoor goes to Hell" was published, Mr. Geoffrey Singleton opines that it "produces a brilliant and dazzling effect through the simultaneous fusion of multiform natural images:

'... Like flashing humming — birds the snow
Among the trees, with bright plumes spread,
Silvers the wool upon my head'. " 27

( "The Blackamoor goes to Hell" of Wheels, Third cycle )

The fourth cycle of *Wheels* was dedicated to the memory of Wilfred Owen, who was born in the year 1893 and killed in action on November 4, 1918 when he was preparing to publish a volume of his poems "to stike at the conscience of England in regard to the continuance of the war."

Miss Sitwell was deeply touched by the undoubted sincerity, deep conviction and vigorous expression of Owen's poems. 
realists who had to pass the whole course of the war, Owen offered a
grim exposition of the folly and futility of war without a gleam of
faith or hope for the future. Miss Sitwell was much influenced by the
war poems of Mr. Owen and she voiced Owen's ideas in her war poems
written during the Second World War or those whose subject is war.

Poetry is a second reality, it springs from the same source as
life itself. Poetry is not the just description of events. It is
just an explosion of feelings expressed in language as sonata in
music. Miss Sitwell's poems are too aesthetic, the ideas are complex,
and the synaesthetic expression acquired peculiar profundity and
prompted a complex range of feelings. Life is a miracle and so is
poetry to her. She has expressed it in the Wheels and her ideas
were as if letting the birds continue to sing as the birds do.

Through the fifth and sixth cycles of Wheels the young poet
Miss Edith Sitwell has voiced her critical view of society. Her
interest in literature is linked with a need to feel kinship with
and involvement in the culture of a society to which she felt that
she had a right to assume the heritage. She believed that the
imperishable eternal light will guide her as a nursemaid to achieve
success amidst the adverse critics. She has established a reputation
in publishing Wheels which a more prolific poet might well envy.
The reason for her reputation is that her poems carry weight and
every single poem contains profound meaning and truth.
Miss Edith Sitwell, a tall, handsome and resolute 35-year-old poet,
had prophesied in Wheels that goodness triumphs over evil, the
world will emerge from the grave of the First World War; no matter
how long it might take, however dark the night be, the dawn is
bound to follow.

The fifth cycle of Wheels (1920) was dedicated to Mrs. Arnold
Bennett (Mademoiselle Heurbrand), Poetry's Greatest Interpretative
Artist. This was first published in October, 1920. The following
poems of Miss Sitwell were included in this anthology.
The Toilette of Hyrrhine

Eight more Bucolic Poems

i) Evening
ii) The Five Musicians
iii) King Cophetua and the Beggar Maid
iv) Clown Argheb's Song
v) Fleecing Time

Cover printed in hard board with a mask in maroon colour, eyes tied with a bandage and teeth opened as if the editor of Wheels tried to cure certain illness with mercury vapour. The new approach changed the treatment of satirical condemnation. The year 1920 ushered in a new approach for Miss Sitwell to reply to the critics with the publication of this cycle of Wheels.

"Upon the dressing-table hear
Is flaunting like a parrot,
And in the street dust-white and lean
Two black apes bear her palanquin."

(The Toilette of Myrrhine)

In the sixth cycle of Wheels (1921) the following poems of Miss Sitwell were published.

i) Two Bucolic Poems
ii) Fantasia for Flout Organ
iii) Early Spring

1) On the Vanity of Human Aspirations
2) Green Geese

Cover printed in hard board with a singer dressed in coloured attire playing on musical instrument. In editing this anthology Miss Sitwell treated his critics softly and she was mindful of the fact that poetry is selfless labour.

'Red velvet drinks with only one rupee,
And in the central hulk
My mother-in-law's bulk
Sat reared upon the snow's settee."

(Fantasia for Flout Organ)

The cover designer of fifth and sixth cycles of Wheels was Gino Severini.
Dame Edith Sitwell who is regarded as a great poet of Anglo-French Symbolist tradition has promoted the English poetry in altering the form to give decadent ideas of the early twentieth century an emotional charge to evolve the dynamic pattern of modernism. In the booklet Clowns' Houses the poet has analysed life on the background of a general decline in English literature and a general deterioration in the morality of the contemporary society. The essence of her modernism is a new relationship between the rich and the poor, to ensure a particular re-orientation of social culture.

"The music, blond airs waving like a sea,
Draws in its vortex of immensity

The new-awakened flower-strange hair and eyes
Of crowds beneath the floating summer skies."

( Fireworks )

The poet has imagined that this world has emerged as a model of real paradise where the peoples behave like fireworks and surrounding their lives a music is sung under the spiritual will which is the direct outcome of the spiritual potential lying asleep in every human being. This rousing of the spiritual potential is not possible when the peoples dwell on worldly pleasure. This idea has been extended in the next poem "Clowns' Houses". The poet has considered that we are all living in the clown's houses which prolong the existence of something crude and demagogic that has outlived the Time.

"The rooms are vast as Sleep within:
When once I ventured in,
Chill Silence, like a surging sea,
Slowly enveloped me."

( Clowns' Houses )
This poem has been included in the book *Facade* also.

Clowns' Houses ended with a fragmentary play "The Madness of Saul" which includes conversation with Atarah and Saul. Atarah is the mother of Saul. The poet has sympathy for the suffering multitude and she has a deep philosophical insight quite like the truth of the Swetāswatarpanishad of India — "Hear, O children of Honey in this earth,..." 28 Miss Sitwell has recalled the truth in the same vein:

"Semichorus I
We are the perfumed portals of the dawn,
We are the flowering vineyards of the Sun
That break in music, glorify the Lord.

***

And Time, a fiery dew, upon our hair
Is shed and fades; with lips and veins I cry
Light fills me, light invades me, light is life."

(The Madness of Saul)

In the modern society there is war perpetual in the hearts of the human beings and they do not hesitate to kill their brothers.

"Atarah
Slain, slain, and by the hand of his own brother."

(The Madness of Saul)

The poet was disappointed on seeing the ruins of the First World War. So she cried out:

"The fabric of the air is torn apart:
The world is dead. There is no world at all.
The light is dead. There shall be no more light."

(The Madness of Saul)

The poet has maintained her theory that poetry should have rhythm and assonances and dissonances. The poem has the rhymed foot as well as assonances, viz "dawn", "Sun", "hair", "cry".


I. 5. THE WOODEN PEGASUS (1920)

The Wooden Pegasus is a collection of Dame Edith Sitwell's seven nursery songs which are more popular to the children. The chief characteristic of her nursery songs is that she never deliberately tries to make the children laugh. They always think that it is not the poet but another child speaking. The success of the poet lies there that the poet and the children mutually trust each other, children love the rhymed puns which she beautifully weaves in her poems. After the wheels the poet escaped into the children world and the world of music.

"The King of China's daughter,
She never would love me
Though I hung my cap and bells upon
Her nutmeg tree."

(The King of China's Daughter)

The poet's power of creating joke and enjoyment has perfectly suited in this poem.

The poet did not humiliate the children with didactic moralisation. They simply feel the pleasure of laughing after funny delightful jokes and therein lies the charm of her amusing nursery poems.

"The clock of Troy town
Sounds one o'clock; brown
Honey-bees in the clover,
Are half the seas over,
And time is a-boring
From Troy to Great Snoring."

(One O'Clock)
"Castles of crystal,  
Castles of wood,  
Roving on pulleys  
Just as you should!"

(Trams)

The poet sports with the children with love and kindness. The pinnacle of her nursery song is that she writes simply and musically.

"Hoarse as a dog's bark  
The heavy leaves are furled...  
The cat's in his cradle,  
All's well with the world!"

(Madam Rouse Trots)

The attraction of her poems lies with her unconcealed conviction that these are read by the youngsters as well as the grown-up men and women with 'the suspension of disbelief' as they do in reading The Ancient Mariner (Coleridge). They read Coleridge with supernatural gaiety, but in reading Miss Sitwell's poems they dwell in synaesthetic assimilation.

"Oh, what a dance was there!  
Long-haired, the candle  
Salome-like tossed her hair  
To a dance tune by Handel.'..."

(Came the Great Popinjay)

The distinctive feature of the poet's laughter is her kindness; the keynote of her laughter is however "the heart to love and the voice to sing." But in understanding the poet's artistic expression of poems one should admit that her vocal chords obeyed her blood-vessels, which were much too close to the contemporary music.
"Said King Pompey, "the emperor's ape
Shuddering black in his temporal cape
Of dust, "The dust is every thing-
The heart to love and the voice to sing.

In this nursery poem she has perfectly blended in iambic metre her great intellectual depth with her humanist ideal and in delineating her aesthetic awareness she has risen above the new art of Imagism and Georgianism.

The nursery songs "Nadam Mouse Trotts", "Said King Pompey", "One O'Clock" were included in the book Façade.
Dame Edith Sitwell published Façade in 1922. She assembled the poems in Façade practically for a young and unknown musician Mr. William Walton's orchestra, and the poems wonderfully suited for dramatic presentation. Mr. Walton was then residing in a house with the poet's two brothers. The first performance of Façade was held at their house in January, 1922. The first public performance of Façade however took place in the afternoon at three o'clock of June 12, 1923 at the Aeolian Hall in London. The poems were read from behind a curtain through a kind of megaphone called a stengerphone.

Mr. John Lehmann has given a post-performance picture of Façade:

"The first public performance of work which has since become world famous caused a critical storm****. Though there was considerable applause from certain quarters, the house as a whole was infuriated, and the atmosphere was by the end so hostile that Edith Sitwell was warned not to leave the hall until the audience had dispersed." 29

After the performance of Façade the critic Noël Coward, a talented young actor-writer "discovered in Façade food for satire abounding." 30 Edith Sitwell's reaction to the hostility roused by her of Façade was to retire to bed with an attack to jaundice." 31 Miss Sitwell has written about her scheme of Façade:

"My experiments in Façade consist of inquiries into the effect on rhythm and on speed of the use of rhymes, assonances, and dissonances, placed at the beginning and in the middle of lines, as well as at the end, and in most elaborate patterns. I experimented, too, with the effect upon speed of the use of equivalent syllables — a system that produces great variation." 32
The poet has experimented this scheme in her poems of Façade.

"In his tall senatorial,
Black and manorial,
House where decoy-duck
Dust doth clack —
Clatter and quack
To a shadow black,
—
Said the musty Justice Rompesson,
'What is that dark stark beating drum
That we hear rolling like the sea?' "

(Façade: The Drum)

When this poem is read aloud the assonances of the words "senatorial", "manorial", "duck", "clack", "quack", "black" put at the end of each foot as well as at the middle "musty Justice", "dark stark" and the dissonances "Rompesson", "drum", "sea" produce a fine play of sound in the ears. The poet has been successful in her scheme. The poet stressed that:

"The poems in Façade are abstract poems —
that is, they are patterns in sound. They are, too,
in many cases, virtuoso exercises in technique of an extreme difficulty, in the same sense as that in which certain studies by Liszt are studies in transcendental technique in music." 33

In Façade the poet's attention was focussed to inward tranquillizing of the mind and uplifted it to pleasurable emotion by the fine play of rhythm. Again, in music a Wagner-type requires a large orchestra, but Miss Sitwell performed it with the help of a stengerphone.

Elizabeth Salter, a young Australian who was the Secretary and friend of Dame Edith Sitwell for the last eight years of her lifetime, once asked her "how Façade had come to be written", and the poet replied:

' * It was a kind of dare, Willie gave me certain rhythms and said, 'There you are, Edith, see what you can do with that.' So I went away and did it. I wanted to prove that I could. * ' 34
The history of thinking of the human beings is their true history. The human beings occupied speciality in the animal kingdom from the day when they began to think. The process of thinking changes with the change of time. New times give birth to new events, new events call for the new ideas and new poems. A poet is the living witness of the existing events within which he or she lives. In fact, Miss Edith Sitwell made the people laugh at those versifiers through her poems in Façade.

"And the Public Writer, inscribing his runes
Beneath that castle wall, sees
Three Roman coins and blackened as prunes—
And Pére Amelot slain for these!"

(Pére Amelot)

In Miss Edith Sitwell's scale of values respect for human dignity was high. She was not a starry-eyed sentimentalist with her body in 'the castanetted sea'. When it came to the question of principle, when the war-drums of the antagonists wanted 'to make the people dumb' — (Trio for Two cats and a Trombone) Miss Sitwell 'called across the battlements' for courage and integrity to wage war against power and pelf by enjoying and merrymaking through music and dance which is the source of comfort in this material world. The poet herself anatomised:

"... Façade is a work for the most part of gaiety, although sometimes there is a veiled sadness. The audience is meant to laugh. It has dawned on them, too, that the work is utterly devoid of malice, and of the stupid and vulgar trick known as leg-pulling. And that the old accusation that we were trying to gain self-advertisement by the use of a megaphone is absurd. We used it, at the suggestion of my brother Sacheverell, who stage-managed the performance, because otherwise the voice of the speaker could not be heard above the music."
In writing most of the poems of Façade Miss Sitwell had set her mind at ease e.g. 'lullaby for Jumbo', 'madam Mouse Trots', Black Mrs. Behemoth', 'The Octogenarian', 'Dark Song', etc but she was essentially a poet having sound poetical intuitions. In imaginative beauty and sheer lyrical ecstasy, P.B. Shelley is by far the greater poet, yet from the sober contemplative standpoint, the representation of Miss Edith Sitwell is equally appealing. To her the sorrows and miseries are not the curses but concomitant phenomena called life which is rolling 'Down the endless road to Infinity toss'd.' (Four in the Morning). The views expressed here are significant in regard to the psychoanalytical experiments made by the poet in using 'the measured recurrence of accented and unaccented syllables' or rhythm in her poems.

"For it is winter and cold winds sigh ... No nightingale
In her farthingale
Of bunched leaves let her signing die."

( The Wind's Bastinado )

*          *

"THAT hobnailed goblin, the bob-tailed Hob,
Said, 'It is time I began to rob.'
For strawberries bob, hob-nob with the pearls
Of cream (like the curls of the dairy girls),
And flushed with the heat and frutish-ripe
Are the gowns of the maids who dance to the pipe."

( Country Dance )

*          *

"WHEN
Sir
Beelzebub called for his syllabub in the hotel in Hell
Where Proserpine first fell,
Blue as the gendarmerie were the waves of the sea,
(Rocking and shocking the barmaid).

( Sir Beelzebub )
About the scheme of Façade the poet herself mentioned — "The audience is meant to laugh." But the poems of Façade far from being ludicrous are serious and they are reflections of her humbleness and examples of her untiring quest for cultivation of the English culture. She was much shocked at the exasperating evil that came out of the First World War. She believed that vice is to be overcome not by attempting to repress it directly, but by sedulously practising the contrary virtue which will eventually supplant it. She therefore attempted to make the people laugh for steadying and purifying the mind to awaken the spiritual will and she did it musically by putting her ideas through music and dance. The keynote of Façade is the poet's objective to rise above the worriness, scepticism, time serving careerism and ideological blindness of the age.

In Laughter in the Next Room the poet's brother Mr. Osbert Sitwell has given a description of the creation of Façade.

"'The idea of Façade first entered our minds as the result of certain technical experiments at which my sister had recently been working: experiments in obtaining through the medium of words the rhythm of dance measures such as waltzes, polkas, foxtrots. These exercises were often experimental enquiries into the effect on rhythm, on speed, and on colour of the use of rhymes, assonances, dissonances, placed outwardsly, at different places in the line, in most elaborate patterns.'" 36

In doing all these the poet's success is that "... children usually like some of the poems — 'Madam Mouse Trot's', for instance,". 37 Façademirrored the poet's idea of changing the British feudal mentality and at the same time it advanced the standards of welfare, education and culture of the young intelligentsia. Describing these historic transformations Mr. Jack Lindsay singled out the specific feature of Miss Edith Sitwell as a poet:

"The process depicted is wholly on earth, in us, in our society, in our art; a focal point of light, fertilizing and organizing, bringing the past to an inescapable moment of consciousness which releases the future." 38
A Diffusion of fame of a poet is much dependent on the passage of time that can be known from the popularity of the poetical works of the middle age of Dame Edith Sitwell. Though she possessed unparalleled gifts of a poet she was not recognised till publication of Gold Coast Customs in the year 1929. About ten years after that broke out the Second World War. The ravages of the war virtually unfolded the primitive impulses of men. She was shocked at the folly and upsurges of war. With bitter poignancy she rejected the deeper evils. At the same time she sang with fresh and renewed profundity the outward blossoming of the Unbound, the Infinite in the finite objects which led her to metaphysical region of thought. Since 1940 Miss Sitwell devoted herself to deep philosophical speculations and combined her empirical experiences with ontological insight for realization of the Beautiful. As regards the artistic side her poems since 1940 are the gems sparkling in the 'purest ray serene.'

Her synaesthesia, highly individual and complex persists through all her poems. In Street Songs (1942) a turning point is reached and she strikes a new note of the relation between the Absolute Spirit and the Universe.
II. I . 7. BUCOLIC COMEDIES (1923)

On November 14, 1922 Miss Edith Sitwell wrote a letter to Mr. Arnold Bennett from Pembridge Mansions when she thought of publishing her book on verse Bucolic Comedies.

"I am to send up a new collection of poems to any publisher who will be idiot enough to publish them. The collection consists of a good many new poems, as well as the whole of Façade, and all my poems which appeared in the 1920 and 1921 Wheels. I wonder whether you would do me the great honour of allowing me to dedicate the book to you? It would give me such great pleasure that I feel you will, I want to do it as an act of homage to your work, and in proof of my gratitude for your great kindness and encouragement."

She dedicated the book to Mr. A. Bennett. In the thirty-eight poems of Bucolic Comedies there is only one long poem - The Man with the Green Patch. The short poems are:

1. Early Spring
2. Spring
3. Aubade
4. Three Poor Witches
5. Two Kitchen Songs
6. King Cophetua and the Beggar Maid
7. Gardener Janus Catches A Naiad
8. Green Geese
9. The Higher Sensualism
10. Springing Jack
11. Pavane
12. When the Sailor
13. Evening
14. Winter
15. Spinning Song
16. The White Owl
17. Cacophany for Clarinet
18. Two Songs
19. The Bear
20. On the vanity of Human Aspirations

Miss Sitwell in her early poems attempted in technical experiments of rhythm especially in chromatic alteration of notes of a melody in music accompanied with dance, e.g. Fox Trot, Polka, Waltz of Façade. In Bucolic Comedies she attempted to give us music with regular beat of the bar similar to Beethoven. According to the poet herself "in most of the Bucolic Comedies ... the rhythm is a drone-sound like that of a hive or the wind in the trees".
The orchestral music furnished at royal parties was more in line popular with the symphony, sonata and song when Miss Edith Sitwell was preparing herself for the Bucolic Comedies. Her "Spring" is a resuscitation of the English music, the renewal of interest in Beethoven. The musical life of the British people after the Victorian affluence had established a new form of discipline within atonal music when high seriousness was necessary in the philosophical content of the poems detached from festival requirement. It was Miss Sitwell who avoided in music, effect for the sake of effect. She attached both musical and philosophical element in her poems. The aesthetic ideas associated with Brahms, Tchaikovsky, Debussy and Elgar penetrated into the heart of Miss Edith Sitwell partly through 'the outer surroundings' and partly through the classical piano style of Francis Poulenc (1899-1963). The Bucolic Comedies representing "Spring", "Song", "Evening", "Winter", "Green Geese", "Spinning Song", "The White Owl", "The Bear" are the messages of contemplation and dream of the romantic composer, Miss Sitwell. These poems are the reflections of the revivifications of the popular music vibrating in countless ballads in England. Passion and emotion had an exuberance that appeared more potently in her secular music based on best known anthems of Elizabethan-Jacobean era.

"WHEN spring begins, the maids in flocks
Walk in soft fields, and thin sheepskin locks
Fall shadowless, .... "

(Spring)

"THE trees were hissing like green geese...
The words they tried to say were these :

(Green Geese)

"With my "oh's" and my "ah's" and my "oh dear me's"
Everything wrong from cradle to grave——
No money to spend, no money to save ;"

(The White Owl)

"For always when I show affection
They take the contrary direction."

(The Bear)
The poet was nearly 34 when she composed Bucolic Comedies. By that time she had gone through the works of the famous dramatists and the poets like Shakespeare, Marlowe, Pope, Wordsworth, Keats, Coleridge, Byron, Swinburne, Morris, Tennyson, etc. She had always loved music, but her father disliked music. When Mr. Osbert Sitwell was about five Miss Sitwell who was his playmate at Scarborough attempted to teach him piano. On June 21, 1914 the Music Club gave a reception to Dr. Strauss where Consi Iur- Igor Stravinsky (b. 1882), Mnsieur Claude Debussy (1862-1918) were present. For her father's aversion to music she did not get the opportunity to derive adequate experience from the musical concerts of these great musicians. The composition of Beethoven (1770-1827), Handel (1685-1759) Wagner (1813-83), Schumann (1810-56), Adolf Pallitzer (1832-1900) and specially the symphonic design after Mozart's G minor flat which were so popular in England could not influence the young poetess for her father's dislike of music. In the year 1921 the poet met a difficult poet Percy Wyndham Lewis (b. 1884). Mr. Lewis produced 'bewildering verse' in his Own Way Song. Miss Edith Sitwell was impressed by this.

In the thirty-eight poems of Bucolic Comedies rustic environment and exoticism marvellled the narrative. The post-war French composers reacting against German romantic heaviness and the French Impressionists have found out an ideal to be followed — the aesthetic element playing upon a refined sensibility — the high-brow music-hall aesthetic to rid of pomposity, to draw inspiration from the bal-musette and street band. The Mongolian element of Russian music, the African element of Spanish music, the Oriental element in Cambodian music have influenced and fertilized the English music and dance to a great extent. Miss Edith Sitwell was influenced by these exotic elements unconsciously. Her Bucolic Comedies became faintly exotic through the imagery of jewels, perfume, spices, castles, towers, ghosts, goblins, pearls, bells, far-off isles, argels and birds of paradise. The poem Three Poor Witches more often reminds the rhythm of effusive German Romantic style and the expansiveness and harmonies of the Oriental style. The rustic element in the following lines
responded to the emotional stimuli derived from family, friends and transient love affairs.

"The dark air sparkled like a sea —
The beggar maid leaned out through a tree
And sighed (that pink flower-spike full of honey),
'Oh, for Love ragged as Time, with no money!'"

(King Cophetua and the Beggar Maid)

"The frost-flowers upon the window-panes,
Grown fertile from the fire's gold grains,
Ripen to gold-freckled strawberries,
Raspberries, glassy-pale gooseberries
(We never could touch them, early or late,
They would chill our hands like the touch of Fate).

(Winter)

"THE dairy-maid's ghost
In a hooped petticoat
Swishing like water
Said to the buttercups
And to the sheep and goat
'I am Pan's daughter.'
Dark as Africa, Asia,
The vast trees weep,
And the Margravine, learned as Lady Aspasia,
Is nodding down in an afternoon sleep."

(Cacophany for Clarinet)

The lucid, scoring and inherent sadness of the rustic scenes reflect the composition of Swinburne, Bridges and Browning.

"The wells of water seem a-plume —
The old witch sweeps them with her broom —
All are chasing chicken-me ....
But Psyche — where, oh where, is she?"

(Two Kitchen Songs — I)
"GREY as a guinea-fowl is the rain
Squawking down from the boughs again.
'Anne, Anne,
Go fill the pail,'
Said the old witch who sat on the rail."

( Two Kitchen Songs - II )

The word "abstract" has a definite significance when applied to music. The interest of the listeners is reflected on the scene created by a poet as it occurs in regard to space and an event in regard to time. This is quite true to Miss Sitwell as a poet. Mr. R.L. Mégroz observed:

"As a realisation of artifice in poetry, from sheer metrical virtuosity, to evocative music, Bucolic Comedies is one of the most and revolutionary volumes of modern verse."

In each of the poems of Bucolic Comedies the poet has suggested a thought and its final effect depends on the readers' or the listeners' appreciative or associative and imaginative power. Thus 'the abstraction' in her poetry means the expressive element of underlying emotion of the scene and the sequence of implied events in terms of music. The description of the natural phenomena in the Bucolic Comedies are the emotional expression of Miss Edith Sitwell's own personality as well as her musical qualities which are the 'abstractions' of her deep meditative mind expressed in her latter poems written after 1940.
II. 2.8.  THE SLEEPING BEAUTY (1920)

The Sleeping Beauty is an interplay of mind and world of Dame Edith Sitwell in Renishaw Hall. She was 36 when she had composed the poems of The Sleeping Beauty. The poet selected the name The Sleeping Beauty and The Pleasures of Poetry after the works of Mr. Samuel Rogers (1763-1855), a powerful and 'clever imitator of the various literary fashion':

i) "The Sleeping Beauty" ,
ii) "The Pleasures of Memory" .

Sir George Sitwell, father of the poet, was very much conservative, and the poet had to live an unhappy life at her father house. The Sleeping Beauty is, in fact, the poet's autobiography of early life told in poetry. "Misunderstood by both her parents, she remembered her childhood as a saga of misery and delight. This was recorded in her first long poem, Sleeping Beauty, ..." 42

"WHEN we come to that dark house,
Never sound of wave shall rouse
The bird that sings within the blood
Of those who sleep in that deep wood;
For in that house the shadows now
Seem cast by some dark unknown bough."

(The Sleeping Beauty, Canto I)

Miss Sitwell expressed the highly unrealistic position of her father's mentality and it was impossible for the poet to make any revolutionary breakthrough. The poet described her father's disposition that:
"Apart from the fact that he had married my mother, my father's principal worry was that the world did not understand that it had been created in order to prove his theories." 43

Her father's modest objective was "Keep, my lad, to the good safe ground!" (S.B.-I) and he preferred solitary and bookish study; his temperamental demand was to reject immediate pleasure for long term goals, and he relished theoretical as opposed to practical knowledge. He was stable, humourless pacifist and careful. His daughter, on the other hand, was bold and tough-minded with an oversupply of energy which made her a temperamental filter to keep clear of the reserved, emotional, competitive, introverted and sensitive. She was a strange singing bird 'within a deep-boughed garden green' (S.B.-I).

The poet's grandmother Countess of Londesborough was very much affectionate to the poet. Under her grandmother's care and affection she got the chances to get experiences of new environments and to add new dimensions to her poetic attitudes. The poet gave an account of her grandmother on the context of composing the poems of The Sleeping Beauty.

"My grandmother seems to have borne me no malice, for I remember, soon after, staying with my grandparents in a house they had in the New Forest — and standing under a huge flowering magnolia tree, talking to Macpherson the gardener, who was ... old as tongues of nightingales
That in the wide leaves tell a thousand Grecian tales"

'* *

'... the ancient man, wrinkled like old moonlight
Beneath dark boughs.'" 44

The poet's grandmother had a band of housemaids and she preferred to live a luxurious life among her relatives. The housemaid Malinn was grandmother Londesborough's most favourite housemaid, 'the gossiping naiad of the water' (S.B.-7). Malinn appeared in The Sleeping Beauty, Canto 5, 6 and 7.
(Cantide of the proving her goodness and the necessity of good companion in the sweet society. The poet's description of her grandmother's pomp and splendour "the eighteenth-century luxury of Londesborough was remarkable in its opulence" 45 has been finely presented through the mouth of the gardener:

"Oh the pomp that passed those doors;
Trains still sweep the empty floors, ".

(The Sleeping Beauty, Canto I)

Her grandmother was a woman of traditional kindness

"For my grandmother Londesborough was one of the great hostesses of the age, "." 46 has been mirrored in the enchanting images of the sylvan scene

"The fairies all received an invitation,
Ordered their sedan-chairs with great elation," .

(The Sleeping Beauty, Canto I)

This perfectly apply to the situation in which the poet found herself. Towards the end of The Sleeping Beauty, Canto I the adolescent Edith Sitwell was as if roaming in the 'Pan-haunted grove' and the situation has been dramatised by vigorous powerful intellect of the poet.

"Her mouth,' the first fay said, 'as fair shall be
Any gentle ripe red strawberry
..."

Shall seem.' The second fairy said,
'Blessings like dew fall on her lovely head ' "

(The Sleeping Beauty, Canto I)

The widespread belief in superstition influenced the poet and the passivity of the images painted in the Second Canto encompassed her poetic faith in the activities of the fairies.
"Owing to the fairy's malice,
No spindles must be in the palace."
(The Sleeping Beauty, Canto 2)

The great grandmother of the poet, Dowager Duchess of Beaufort, reminded the readers of The Sleeping Beauty, Canto 3 about 'the Dowager Queen' who had a parrot that died long ago, —

..."but none dared tell her so,
And therefore the bird was stuffed and restored
To lifeless immortality; " ...

The elegiac note presented in the poem keeps in the readers' mind a great span for the metaphysical thinking of ultimate destruction; and Destiny seemed ' a bird fine-feathered' is essentially romantic.

"And so indeed seemed Destiny, —
A bird fine-feathered, ... "
(The Sleeping Beauty, Canto 3)

The poet drove every afternoon with her great grandmother. The poet wrote about that aged lady."There was another unfortunate scene in my grandmother Londesborough's bedroom, when her wrinkles were being dusted over by her maid with a heliotrope-coloured powder." 47 The poet was humorous in describing the scene.

"Imprisoned now in a gilded cage
In her powder-closet, far from the rage
Of winter, ...." .
(The Sleeping Beauty, Canto 3)

But the poet figured her grandmother in an epicurean note of elegance. Her description of 'dead Queen Anne' is the nice knitting of her synaesthesia, a characteristic feature of her writing.

"Upon her perfumed dressing table
In a cage with a foolish bell-hung gable,
Beneath the portrait of dead Queen Anne
(Whose life was the sweet air blown from a fan),"
(The Sleeping Beauty, Canto 3)
The rhymes and assonances experimented by the poet in her poems are as good as the floral beauty on the spotless orchard or an orchestra playing philharmonic:

"And the falconette
Who danced a ballette
Sang on the pretty, the brunette boughs:"
(The Sleeping Beauty, Canto 5)

The relation between the poet's grandmother and the maidservant Flalinn was intimate and deep. Flalinn's ability to contribute to the noble sentiment of the poet behind her household activities establishes the truth that wealth sits on a maid-servant when it has been in her lineage for a long time. It will be good to dwell for a moment on a representative passage about Flalinn:

"Break through the jewelled branches' bird-soft gloom
And find Flalinn within the cool still-room."
(The Sleeping Beauty, Canto 5)

It is however an unstated assumption that the role of 'reynard-haired Flalinn' in the family was the important one, and her all other activities were either supplementary or subordinate "as th' embalmed smile of seraphim." (S.B.-6) The poet in keeping her usual mode of treating Nature as a background of human emotion had painted Flalinn at times as insipid and lifeless. When the birds were "flashing glints of another life," (S.B.-7) in the boughs at summer then

"Came Flalinn, with her round cheeks dyed as pink"
(The Sleeping Beauty, Canto 7)

and established the truth about the poet's definiteness and roundedness in language. Flalinn is very simple, she does not roam in the sphere of sublime thought and feeling of life and poetry.

"But Flalinn stays where the deep fire's red flowers
Should be as sweet and red as hawthorn bowers."
(The Sleeping Beauty, Canto 7)
Again, Halinn acted as an eavesdropper when the poet in her adolescence was as if playing hide-and-seek in the garden green.

"I will h...de
A jewel within each one : you'll seem a bride
For Ariel or some rich water-god. ... Come spin !'
Halinn looked through the leaves....'Ma'am, please come in !'

(The Sleeping Beauty, Canto 7)

In the poet's life "The years like soft winds come and go" (S.B. -8), but the poet in her highly romantic conception of the world order has philosophised the universality of the soul substance. Life is like a river continually flowing in the span of eternity in which

" 'Life goes, Death never comes,' They sigh, while the bright music like a wave Sings of far lands and many a siren cave."

(The Sleeping Beauty, Canto 9)

Here 'death' means death of the soul. The physical body dies, but the soul is eternal and infinite, The music of the next life, the poet, Miss Sitwell, hears as if that has come from distant lands. The worldly objects are like covers wherefrom the siren songs of life vibrate conveying the continuity of the soul after death of the gross body. She believes that 'Destiny is wingless and bemired' (S.B.-9). To the poet 'Destiny' and 'grey-beard God' are in simultaneous touch with love and religion. This world is the place where 'pig-snouted Darkness grovels' (S.B.-9) and 'the country bumpkins' among their 'broken hovels' have their 'Ancestral portrait of their grey-beard God;'. The poet has accepted the world as a goal only because it is a means to help the spiritual progress of mankind and to develop it directly to divinity.
The country bumpkins travel to the Fair
For Night and Day, and Hell and Heaven, seem
Only a clown's booth seen in some bad dream,
Wherefrom we watch the movements of our life
Growing and ripening like summer fruits
And dwindling into dust, a mirage lie:
Hell is no vastness, it has naught to keep
But little rotting souls and a small sleep.

(The Sleeping Beauty, Canto 9)

After First World War the people of England were enwrapt in misty clouds of materialism. As a result the materialistic precepts both in politics and literature prevailed. The Marxian communism having close relation with the agnostics maintained indifferent attitude towards the metaphysical speculations, and the English poets and writers virtually accepted materialism as a definite theory to preach. Miss Sitwell on the other hand admitted with bold assertions the human sufferings during the last war 'that seem that the anguished beat of our own heart' (S.B.-9). Instead of turning to be a poet preaching crude materialism through poetry she accepted her independent theory of poetry compounded in the rhythm, assonances and dissonances

"Making an endless battle without hope
Against materialism and the world."

(The Sleeping Beauty, Canto 9)

How her poetry was born? What came first in her poetry, fantasy, smile, surprise, sympathy, love? Her poems, in fact, came from real life. The poet had her seeing eyes and retentive memory. The poet's eyes could see images that everyone else's cannot. An ordinary scene of an evening of her child life spent in her grandmother's house where the maids moved like fairies has been painted in an amusing poem.

"The maids in long chequered gowns
Hunting for these
Find but the shadows'
Flickering trees.'

(The Sleeping Beauty, Canto 14)
The children believe that Miss Sitwell composed poems for them; the poet's youthful readers believe that the poems of *The Sleeping Beauty* are a bridge between the sound imitation and the visual images, a bridge between recreation and reading, a bridge to literature. The intonations of her poems are very close to the children's speech and the situations resemble fairy-tale images. Miss Sitwell was so much associated with the aesthetic ideals of the children as well as the ideas of the metaphysical poets that her lyric poems came as a surprise.

" 'The mauve summer rain
Is falling again — " ...

(The Sleeping Beauty, Canto 13)

The poet conveys her mood and feeling when her heart was softened at the 'summer rain', and asks her readers

" recall
Afternoon when I
Was a child small and shy
In the palace ...."

(The Sleeping Beauty, Canto 13)

Dame Edith Sitwell's presentation of aesthetic state of mind is at times similar to that of the painter. Sometimes what she did in words is usually done by the painter or the sculptor in their work of art.

"AND now the brutish forests close around
The beauty sleeping in enchanted ground."

(The Sleeping Beauty, Canto 15)

What makes the lyric ring true to the poems of Miss Sitwell is her sincerity to express her state of mind musically and for the children it lies in her openheartedness to present what she felt as a child.
Elizabeth Salter rightly observed that

"She achieved a poetry akin to music. Its beauty, therefore, is greatly enhanced by being read aloud." 48

Her poems are spontaneous and sincere, they brim with rhythm and optimism so essential for the children. So her poems of The Sleeping Beauty became more popular with the music composers and the children, as well as the grown up people.

II. 3. 9.  
TROY PARK (1925)

Troy Park is also a projection of childhood memories of Miss Edith Sitwell in verse like the poems of The Sleeping Beauty. The ideas associated with the poems of Troy Park are within the framework of perceptiveness and personal feelings of the poet herself. Throughout all her earlier writings she constantly develops one basic idea, the idea of death. Death according to her is the last sacrament of life, the natural end of existence on earth. Death being the inevitable end of life, none should bemoan death. The creatures born from the Unknown return back to the Unknown at death. So birth and death are two poles of life. Everyone rotates on the axis of life and comes in contact with relatives and other people of the society. The 'dominions of light and shade' propounded by Sir Thomas Browne (1605-82), Miss Sitwell believes, are associated with the fundamental meaning and the purpose of life. Life is a continual pilgrimage to the infinite and eternal. Life on
this earth is a 'shadow' of 'the eternal light' and this world is the 'dominions' of the Absolute. The poem *The Child Who Saw Midas* was composed on the enduring fascination of Mr. Browne's meaning of life.

"Life was so beautiful that shadow meant not death, but only peace, a lovely lulling."

(The Child Who Saw Midas)

The shadow is the reflection of all-pervasive ultimate cause contributing to the meaning that one thing is grounded in another. The poet interprets

"Where we have spoken with the ultimate Darkness —
...
... For there is one dark forest — one whose name
You know not, haunted by a darker shade."

The human beings are the children of both earth and heaven. They are the products of 'ultimate Darkness'. They are roaming in this earth, in 'one dark forest', with a universal message of the eternal light followed 'by a darker shade', the shadow of ignorance.

"The 'sweet' nursing 'shadows' of Troy Park ultimately, then, cannot be taken out of context to illustrate only the existence of absolute happiness." 49

The poet herself has explained it in the next poem *The Little Ghost Who Died for Love*. When Miss Sitwell looked upon herself she seemed, to be very tiny compared to the outside universe which is so vast. She was confronted with the duality of the little and the great, like a flower in a big tree. This poem has been included in the booklet *Three Rustic Elegies* (1927). A brief analysis of the poem appears there.

The poem *Colonel Fantock* is also a recollection of the poet's childhood days. Colonel Fantock was Sacheverell Sitwell's teacher.
The Poet's two brothers, Osbert and Sacheverell, appeared as Dagobert and Peregrine in the poem. The description of Colonel Fantock is essentially romantic, it is a step forward to the poet's creative development. In the poem one feels the growing psychological insight of the poet.

"I saw this
Old military ghost with mayfly whiskers, —
Poor harmless creature, blown by the cold wind,
Boasting of unseen unreal victories
To a harsh unbelieving world unkind:
For all the battles that this warrior fought
Were with cold poverty and helpless age —
His spoils were shelters from the winter's rage."

(Colonel Fantock)

In her description of Colonel Fantock the opposite models of post-war society clearly emerged. Colonel was a braggart soldier, the 'Death's buffoon on a bare stage,'

"... he was the Napoleon of the schoolroom
And all the victories he gained were over
Little boys who would not learn to spell."

Colonel liked the company of his students and for pleasing them he 'wandered over each old lie' and 'defenced Troy from the top stair / Outside the nursery,'. The description recounts the poet's sunny humour like Chaucer revealed in The Nun's Priest's Tale. The poet's memory also recalls events of her childhood out of sequence.

The poet knows how to speak, she also knows where to be silent. The lovely teacher Colonel Fantock is dying because of his old age. She is now cold in her description and announced the teacher is dead.

"... On that June day
Cold Death had taken his first citadel."
The following poems were also included in the book *Troy Park*.

i) The Bird as confidante  iii) Mademoiselle Richarda
ii) The Mirror  iv) The Pleasure Garden

II. 4. 10. POOR YOUNG PEOPLE (1926) (EDITED BY EDITH, OSBERT AND SACHEVERELL SITWELL).

In editing the book on verse *Poor Young People*, Miss Edith Sitwell and her two brothers set their hands. Miss Sitwell contributed eight poems on her popular themes of death and love. These poems are

- Fashionable Intelligence
- Widow Styles
- Far Away
- The Letter
- The Little Nursemaid
- The Harobone and the Heart
- Hired Mourners
- The Little Nursemaid
- The Letter

In *Widow Styles*, an old widow was put to death for poisoning her maid. The poet wrote this poem illustrating her idea of betrayal. The first elegy on this theme was *The Harobone and the Heart* in *The Mother and Other Poems*.

II. 5. 11 ELEGY ON DEAD FASHION (1926)

Miss Edith Sitwell has expressed her feelings about the English poems in *Elegy on Dead Fashion*. The English poets and writers of the particular ages created some fashions in English literature which enriched the treasury of world literature but these fashions became old as time passed on. A new way of looking at the world and the people emerged, a new way of thinking and writing evolved, a new world of delight, a terra incognita of the mind and heart, a new pathos and feelings revealed which upset the artistic and social
views of the previous ages. The immortal works on historical facts and natural objects are continuing for a long period of time. The literary artists fancied upon "Adonis' Kiss" and "Queen Venus". The images created out of these objects shall stimulate the mind and imagination of the thinking people and keep its freshness as long as they would continue to think. These images have been revived in different ages by different generations in different ways.

"But the historians murmur still like bees:
How old is Venus? older than the trees,
Does she remember still the ancient bliss,
Grown dead and rotten, of Adonis' Kiss?"

Some poets composed verses on mythical characters like Queen Thetis, Cupid, Jupiter. But now

"That cackling candle's loud cacophonies
Will wake not Plato, Aristophanes,
For all their wisdom."

Time was when the ambitious artists adopted the objects of nature like the 'swan-bosomed trees' for painted "Chione", or "Boreas' daughters" as 'gannet-plumed flowers'. The forest was considered by some to be "Jupiter's vast shooting-box of snows" or the place where "the goddesses walked by the water falls". But now they have adopted the current ideas of their time. So she grieves that

"But now beside the water's thin flower-bells
No bustles seem rose castles and turrelles"

"... those epochs gone,
Our eyeless statues weep from blinded stone."

With the change of time the outlook of the artists also changed. Gone 'of our primeval innocence' and 'our souls keep memories of that time / In sylvan' wildernesses, ... The nymphs are dead, ...'.

The poet compares the succession of seasons with the succession
of thinking of the artists. At the advent of the spring season the natural world remembers the bitterness of the dead winter. Out of the ruins of winter spring out new shoots, new leaves and flowers grow upon the trees. So the creative artists who have forgotten to look at Nature with the romantic heart at the advent of the new spell of materialism at the end of the twenties may remember their sins of forgetting the romantic charm of the world at the advent of certain spring in the field of literature.

"And yet when spring begins
The nation of the Dead must feel old sins
Wake unremembering bones, eterned, old
As Death."

The scientific materialism the poet admits is 'perfumed nosegay brought for noseless Death!' The poet of Wheels and The Sleeping Beauty gradually changed her poetic faith. So she declares

"My glittering fire has turned into a ghost,
My rose is now cold amber and is lost;"

She no longer finds pleasure 'in gardens of fairy aristocracy'. The tales of Prometheus and the love for Ganymede have been washed away by 'Time's vast flood'. The poet now sees 'The farmer on his donkey now rides down', 'the lion-like waterfalls grew tame.' And 'Venus', the goddess of love, is now 'a statue mouldering on the wall'.

Innovation or creation is diametrically opposite to fashion; innovation is beginning of new perceptive, fashion is prolongation of the existing ideas. The innovated ideas are tasted by time and then either follow the abyss of oblivion or put on the splendour of fashion. The old ideas, the poet assumes, are like 'outworn fashion'.

"They are so poor they seem to have put by
The outworn fashion of the flesh!"

The readers are however endowed with the 'mountain-high forgetfulness', they forget the past and accept the present without any hesitation. The poet longs to embrace the present day crude
materialism rejecting the age-worn past compounded with morality and classicism. The poet seems to be the mother producing the artistic cognition of the present-day-reality and not the father, nor the true creator, no matter whether honey or poison would come out of her production and hence she lamets on the dead fashion of continuing the existing principles and amassing the classico-romatic cocktails of the previous literary culture. She begins the long march from the Victorian tradition to the new age of scientific and technical exploration. In this transformation she wants to sing the ecstatic and jubilant sense of life.

"Upon this rock-bound march that all we made
To the eternal empire of the shade, —
To the small sound of Time's drum in the heart.
The sound they wait for dies, the steps depart.

Come not, O solemn and revengeful Dead, —
Most loving Dead, from your eternal bed
To meet this living ghost, lest you should keep
Some memory of what I was, and weep."

Miss Sitwell had a deep love for music and poetry. In her assessment of the English poetry of her time she brought in the sound of music in the music of poetry in her poem *Elegy on Dead Fashion*. Melody and synaesthetic haycocks have graced the poem. The poet has presented the charm of 'trilling flowers and budding dew' in this poem. Sir Osbert Sitwell's observation about his sister is a comfortable mouldering of her inner quality.

"Her pale face, very intent, as though waiting,
listening for some sound she could scarcely catch as yet,
some sound in the future, the particular rhythm that, had she known it, it had been left to her, alone of those who speak our English tongue to seize from it, adding thereby a new and lovely melody to the innumerable glories of English poetry."
II.6.12. POEM FOR A CHRISTMAS CARD (1926)

Poem for a Christmas Card presents the poet's proto-modernism in religious outlook. Some beautiful early specimens of Miss Sitwell are examples of her abstraction in poetry. This poem is musical and a guide to the progressive moderns.

II.7.13. THREE RUSTIC ELEGIES (1927)

Three Rustic Elegies convey the poet Miss Edith Sitwell's laconicism or artistic expressiveness and her pointedness of thought. She did not, as a rule, use traditional fable plots, her themes have a deep social meaning of the age in which she lived in. Three Rustic Elegies is a cluster of the poems

i) The Little Ghost Who Died for Love,
ii) The Hambone and the Heart,
iii) The Ghost Whose Lips were Warm

and in these poems she exposed the typical vices which she had seen in her surroundings.

The ghosts of the fairy tales, fables and stories are ugly looking nobody loves or likes them. Miss Sitwell has described the ghost in the manner which heard an echo of Shakesperean heart.
... but I, a moonlight ghost,
Creep down the strawberry paths and seek the lost
World, the apothecary at the Fair."
(The Little Ghost who died for love)

In writing this poem the poet derived impetus from the story of Deborah Churchill (b. 1678). She was hanged in 1700 at the age of thirty for sheltering her lover in a dupl. The poem measures up Miss Sitwell's passion for the Russian painter Pavel Tchelitchew and she has symbolised her love in the manner of Deborah Churchill. The poet was haunted and tormented by her love but she at the same time precisely described the human tendency and that has intensified her sense of irony of the modern age.

"Now Time beats not, and dead Love is forgotten ..."
Nor potions you may give a country maid
When she is lovesick ... love in earth is laid,
Grown dead and rotten"

Here the power of self-realization through a negation of personal self has become dormant and the poet evoked a beautiful picture of joy and love amidst natural beauty, from which she had derived intuitive perception of the Nature.

"And the small budding flowers upon the trees
Are filled with sweetness like the nags of bees."

Miss Sitwell did not close the poem pointing out the illness of the modern mind but she with her natural passionate mind has participated with the spirit of the human aspirations for overcoming the vices of the human life.
"Though cockcrow marches, crying of false dawns,
Shall bury my dark voice, yet still it mourns
Among the ruins, — for it is not I
But this old world, is sick and soon must die!"

This poem is memorable because the poet has exposed here the vices of covetousness and lust prevalent in the modern age. This has intensified the poet's longing to be aside from the marching of materialism which was in the budding at the fag end of the twenties and tried to spin the cobweb of verse about the ideas of aesthetic beauties and perfection.

"And where I stand, the brown and ragged light
Holds something still beyond, hid from my sight."

(The Little Ghost Who Died for Love)

Mr. Sidney Keys (1922—1943) derived impetus in writing his poem The Little Drawda from Dame Edith Sitwell's poem The Little Ghost Who Died for Love.

In the poem The Hambone and The Heart (originally appeared under the title The Mother) the vices of lust and anger were exposed. Respect and love for the parents are going away day by day. Man can do now anything to satisfy his wench.

The Ghost Whose Lips Were Warm describes how the dead wife appeared before her husband's bed after twelve months of her death.

"she gave
Her kiss. And oh, her lips were warm to me,
And so I feared it, dared not touch and see her
If still heart were warm ..."

The poet's love for the ghost lore has made her youthful readers feel that the poem was written especially for them. They also love the rhymed puns which Miss Sitwell brilliantly weaves in this poem. The ghost behaved like a living being — gentle, courteous and docile. The ghost images acquired new facets in her poem. The lover dared not touch the ghost of his dead wife that kissed him lest he should have 'laid its endless cold upon her heart.' The poet has exposed
here the vices of lust and slothness of the modern lovers.

The ghosts presented in Hamlet and Macbeth of Shakespeare are "the physical embodiment of the images conjured up by a lively fancy," 51; Shakespeare has depicted the scenes in a region which is remote from our ordinary surroundings and the historical scenes, though real, borders on the dreamland of uncanny suggestions. Miss Sitwell has depicted the ghost scenes in the superfinely delicate and graceful world of the human beings.

The poet's Secretary, Elizabeth Salter, has explained how the poem The Little Ghost Who Died for Love came into being.

"A poem, she said, very often has two 'fathers'.

'I saw a ghost when I was young. It was a face in a golden helmet on the Roman road that runs through Renishaw. Then years later I heard a Debussy quartet and it became the second father of the poem...',

An ode and an elegy, in fact, are not the external form, but so to say, an internal one. An elegy is a means of expressing sentimental grief, an ode expresses somewhat rapture. The elegiac notes expressed in the poems of Three Rustic Elegies convey the truth that Freudism began to unfold its coloured feathers in English literature after the late twenties. The sexual love of Deborah for her lover, the son for his wench, the lover for his dead wife is a triumph of psycho-analytic doctrine of Sigmund Freud (1856-1939), a Professor of Neurology in Vienna University in 1920.

The poet dedicated the poem The Little Ghost Who Died for Love to Allanah Harper, The Hambone and the Heart to Pavel Tchelitchew and The Ghost Whose Lips were Warm to Geoffrey Eorer. The dedication of the poem to Pavel Tchelitchew is significant. Her unsuccessful love for Pavel has been projected in the poems Three Rustic Elegies.
Popular Song was originally included in the Bucolic Comedies. Subsequently it was published by Faber and Faber under the title Popular Song. The history of the poetic literature shows that the great poets are born from age to age and instead of treading the beaten tracks they realise the poetic truth on their own way. Miss Sitwell's earlier poems are instances of her 'growth of consciousness'. In her youth she composed poems mainly for dance and music. The cherished goal of the poem Popular Song enhances the sense expressed in the poems Country Dance, Polka, Four in the Morning, Fox Trot, Waltz, Jodelling Song and Sir Beelzebub. Some of the poets preach particular doctrine, some others spin mysticism or meditate on philosophical speculation, a few compose on morality or historical events. Popular Song is a poem in which Miss Sitwell experimented her theory of poetry on rhythm and speed, arrangement of assonances and dissonances.

"Beside the waves' haycocks her gown with tucks
Was of satin the colour of shinning green ducks,
And her fol-de-rol
Parasol
Was a great gold sun o'er the haycocks shinning,
But she was a Negress black as the shade
That Time on the brightest lady laid."

(Popular Song)

To search for a meaning like her other poems, or a poem of Wordsworth, Keats or Coleridge will be like chasing after a wild goose. This poem is as good as a photo film to glance over the coloured covering of the poet's romantic mind. Here the language of the poem was not used to convey any philosophy or any political "-ism". The assonances of 'tucks', 'ducks', 'fol-de-rol', 'parasol', 'shade', 'laid' are the rhythmical endings fit for orchestral music, so sweet and lucid in exposition that they may be set to music with dance.
II. 9. 15.  FIVE POEMS (1928)

Miss Edith Sitwell noticed the revolution in English literature that took place after a few years of the First World War. She knew that mankind was passing through a mechanical revolution which reflected in English literature. But she did not employ the astounding concepts of scientific realism in her poetry destroying the simple commonsense ideas. Her Five Poems are extremely typical, pseudo-romantic and pretty conventional poems.

In the opening poem Daphne she describes purely in romantic manner her ambivalent feelings for mankind.

"I parch for that still shade, my heat of love
That parched those ripening gems hath withered me."
The poem has great assuredness and poise, but her love poems are rather weak. Apollo's love for Daphne, a nymph, has been described in the florid imagery of light and shade. Her erotic imagery of invoking the nymph to fill her desert heart is rather lyrical.

"So the fresh water from your fleece flows in
To fill with richness all my desert heart."
(Daphne)

In her poems the theme of love at times acquired the feelings of strength, courage and optimism, but never dissolved into depressing sensuality. The wind of the sea cools the heat, so the poet feels

"'She is the glittering dew born of the heat
She is the young gazelle, the leaping Son of Paradise."
(The Peach Tree)

The second description is however much more conventional, but highly controlled and balanced.
"Then from above
My ripening fruits will feel the bright dew fall apace,
Till at your feet I pour my golden love."
(The Peach Tree)

Miss Sitwell's romanticism was not an isolated phenomenon, it was partly reaction against the disillusionment of the late twenties. Her romantic exploration of *The Strawberry* recalls Wordsworth's spiritual interpretation of Nature. She believes like Wordsworth that there is perfect communion with the universal soul of nature with the human soul.

"From palaces among the widest leaves
My sun, my Fatima,
Shows her gold face and sighs,
And darkness dies."
(The Strawberry)

The sylvan beauty around *The Greengage Tree* offers the best opportunity to Miss Sitwell to escape from the political and social problems of the world into the realm of imagination. This is reminiscent of Keats's love of beauty.

"Among thick leaves the shade
Seems like a cavalcade,
Or Artemis plume-helmeted from a sylvan serenade,
Or Amazon's ambassade."
(The Greengage Tree)

"This rich and swan-skin tree has grown
From the nymph's amber blood and bone."
(The Nectarine Tree)

Miss Edith Sitwell composed *Five Poems* at the period of her middle maturity. In her forward march from *The Mother* to *The Outcasts*, from the social criticism to the metaphysical speculation she halted at her middle period for a while to look at the golden treasury of the Romantic Age. The theme of these five poems is one perception, namely, adoration of the beauties of Nature.
The natural picture has been introduced in these poems as contrast to the anti-natural that she is going to describe next. The poet wants to shadow the imaginative, emotional and intellectual elements as a preparation for description of horrors of Gold Coast Customs. In Five Poems Miss Edith Sitwell has exposed her temperament so romantically that she may be considered a romantic poet for her loveliness of nature in her poetry. If Shelley is considered a poet of emotion, Wordsworth of meditation, Byron of passion, Miss Sitwell at her middle period may be declared a poet of vision who perfectly records the endless beauties of Nature.

But at times the poet unnecessarily stretched the images artificially like the Georgians.

"Come with the African pomp and train of waves,
Give me your darkness, my immortal shade,"

(Daphne)

II.10.16. GOLD COAST CUSTOMS (1929)

Miss Edith Sitwell was at heart a romantic poet and the God's love for the mankind was a strategic importance for her. In the poem Gold Coast Customs she acted as the winds of spring, bringing the fragrance of blossoming flowers to everybody's door. The poet believed that God's love is not like an object or a closed preserve of a class, caste, country or community. This idea imparted to her that initiation with fire which augmented her despair of the adolescent heart. Salter and Harper commented upon the poet Dame Edith Sitwell's witty remark — 'Artists should not marry'. 'It was a comforting philosophy', they argue, "but not one that exempted her (Edith Sitwell) from suffering." 53 They further stated:
"In 1924, to escape the attentions of her admirers, she moved to Paris to ‘hide’ in the flat of Madame Wiel, sister of Helen Rootham, and to write in peace. Two years later, when she was thirty-eight years old, she met the second and greatest love of her life, Pavel Tchelitchew.

As a friend of Allanah Harper and of Sylvia Beach, it was inevitable that Edith should be introduced to Gertrude Stein. The two women had much in common. Through Gertrude Stein, Edith Sitwell met Picasso and Matisse, the painter Stella Bowen and her de facto ‘husband’, Ford Madox Ford, and she met the young Russian painter who owed his budding reputation to the support of Gertrude Stein: Pavel Tchelitchew.

She was warned, ‘if I present Pavlik to you’, said Gertrude Stein, ‘it’s your responsibility because his character is not my affair.’

Tchelitchew, like Rosser Fry, Alvaro Guevara, Wyndham Lewis and Stella Bowen, painted her portrait.” 53

The elegiac note expressed in Gold Coast Customs faithfully represents the poet’s feelings and sentimental grief for Guevara and especially for Tchelitchew. The secret of this poem consists in the poet’s aesthetic norm and her faithful description of the feelings that arose in her mind out of the betrayal of her love for the painters who painted her portraits. Salter and Harper continued:

"In retrospect her years in Paris were remembered as ‘unmitigated hell’. The theme of betrayal manifested itself in her poetry, culminating in her Gold Coast Customs, the poem which, wrote the critic Cyril Connolly, ‘reached a pitch of despair, written with a controlled savagery and a sense of personal betrayal, like King Lear or Troilus and Cressida’.” 53

The flights of fancy is the poet’s delight, but the readers’ response to it brings forth the success of the poetic achievement. Miss Edith Sitwell never entered in the question whether the poetry should be simple and comprehensible, or it should prompt a complex
range of feelings and thoughts. In *Gold Coast Customs* the poet had mingled the 'sense of personal betrayal' with the sense of animality common in men. When she wrote *Gold Coast Customs* she had almost passed the period of her adolescence, she was then at her second hypostasis and her second youth. In order to express her feelings symbolically she had accepted the customs of cannibalism prevailed in Ashantee in the continent of Africa.

In writing *Gold Coast Customs* she was never influenced by *The Waste Land* of T.S.Eliot. Miss Sitwell in a letter to Geoffrey Singleton wrote (Letter No. 156):

"The poem 'A Song of the Cold' (the beginning, about Winter being a time for comfort and for food) were indirectly inspired by Rimbaud, not (in italic) by Eliot. That is most definitely not so (in italics). One line 'Alayed the fever of the bone' has (in italic) influenced me. But that is all — enormously as I admire him, and long as I have known him personally(since 1917). *Gold Coast Customs* (in italics) was not inspired by him. Mostly that poem was the result of things I have actually witnessed, or have been told." 54

Miss Sitwell possessed the artist's ability to raise the personal feelings to the level of the objective, the literary standpoint. Her ability to feel with special acuteness the most delicate nuances in the nascent mood of society, the African cannibalism and the modern sophisticated warfare, her personal involvement as a citizen in the modern society have been graphically expressed in the poem *Gold Coast Customs*.

The spiritual essence of the basic bond of brotherhood among all the people has been accepted by the mankind, so the poet denounces cannibalism of the stronger and the powerful over the weaker ones which was prevalent in Africa, and is still in vogue everywhere in some form or other in this civilized twentieth century.

The bragadocio King Runza of Ashantee in the continent of Africa boasted of his power.

"Runza rattles his bones in the dust. Lurking in murk because he must."

(lines 5-6)
The calm atmosphere of the land 'mocks / At a Negro that wipes / His knife ... / As the ventriloquist sound of light, and the hunger marchers in Death's docks' waiting upon Lady Bamburgher's parties ...

"They have for their beat
The cannibal drums
And the cries of the slums,
And the Bamburgher parties — they have them all!"

( lines 90 - 93 )

The English literary circle in the thirties derived much of the materials from Marx and Freud. The scientific rationalism or the logical positivism of the Victorian inheritance faded away when the poets deeply engrossed themselves in conceptual realization of Heinrich Karl Marx (1818-1883), a German Philosopher and socialist. The Austrian scientist and professor of Neurology in Vienna University, Sigmund Freud (1856-1939), broke the boundary line of literature and brought in his theories of psycho-analysis. Miss Sitwell was untouched by Marxism. Jack Lindsay, a Marxist critic, however, has "seen the poem as prefiguring the social protest of the left-wing poets of the thirties." 55 John Pearson holds that "Yeats hailed the poem, saying that it restored something that departed from English poetry with the death of Swift ... 55

A news was published in The Statesman of 18 August 1979 published from Calcutta (India) under the heading "Cannibalism Practised by Philippines Sect":

"MANILA, Aug. 17. — A fanatical religious sect in the far southern Philippines is practising cannibalism as part of its ritual. The Bulletin Today newspaper said yesterday reports Reuter.

The newspaper which first reported the existence of such a cult early this year quoted several witnesses who claimed they had either seen or taken part in the eating of human flesh in the back country of South Cotabato on the island of Mindanao, some 1,040 km. from Manila.

Mr. Edgar Arguelles (20) told the
newspaper that the flesh was usually cooked with noodles. He claimed to have been a member of the sect and ran away from the group two weeks ago because he could not stand the killing."

Cannibalism as such in its crude form or in the form of oppression of the powerful upon the powerless is prevalent in the late seventies. Miss Sitwell in the year 1929 had foreseen this. The task of a poet is to teach the readers to be acquainted with the interesting problems of the age otherwise they shall have dull uninteresting life in the future. Miss Sitwell in solemn tones had condemned this gloomy priceless sacrifice of the oppressed.

"When the rich man's gold and the rich man's wheat
Will grow in the street, that the starved may eat,—
And the sea of the rich will give up its dead—
And the last blood and fire from my side will be shed.
For the fires of God go marching on."

(Lines 539 to 543)

II. II. 17. COLLECTED POEMS (1957)

Collected Poems of Dr. Sitwell first appeared in the year 1930. Then it was reprinted in the year 1954 and 1957. She added Some Notes On My Own Poetry to it in the form of introduction. In it she discussed her theory of poetry and the growth of her consciousness as a poet. She felt it "necessary to find rhythmical expressions for the heightened speed of our time" 55(a) and in her arrangement of the poems in Collected Poems she beautifully illustrated her theory.
<table>
<thead>
<tr>
<th>Cannibalism Practised By Philippines Sect</th>
<th>More U.S. Arms Aid For Thailand</th>
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<tbody>
<tr>
<td>MANILA, Aug 17.—A fanatical religious sect in the far southern Philippines is practising cannibalism as part of its ritual. The Bulletin Today newspaper said yesterday reports Reuters.</td>
<td>LONDON, Aug 17.—The USA is increasing its military aid to Thailand because of the presence of a large number of Vietnamese troops in Kampuchea, says BBC. USA believes that the Vietnamese troops may attack Thailand eventually.</td>
</tr>
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</tbody>
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Eight Babies Born To Italian Woman

LONDON, Aug 17.—In Naples an Italian woman has given birth to eight babies—three boys and five girls—the BBC reported yesterday. The babies are doing well in hospital. The woman had taken "fertility drugs" during pregnancy. Earlier, she had delivered six babies, all of whom died soon after birth.
II. 12. 18.- THE PLEASURES OF POETRY (1934)

The Pleasures of Poetry is an anthology. Miss Sitwell published it in three volumes in the year 1930-32. A collective edition of it was published in the year 1934. The book has been divided into three sub-sections viz (a) MILTON AND THE AUGUSTAN AGE, (b) THE ROMANTIC REVIVAL, and (c) THE VICTORIAN AGE.

In her introduction to the Milton and the Augustan Age she expressed that "not structure alone, but also texture, are the parents of rhythm in poetry;" (Page 15) in considering the Romantic Revival in English poetry she asserted her view that:

"... Poetry is neither conceived in the wits alone, nor in the soul alone; it is a matter, also, of the blood, as well as of the heart and pulses." (Page 234)

In discussing the poets of the Victorian Age she concluded that:

"... it is yet possible for poetry to be pure poetry, written for the sake of beauty, without any other ulterior motive." (Page 491)

In The Pleasures of Poetry the poet discussed what is poetry and what should be its form and function. The Standards of the poetry in the preceding ages and the gradual deterioration she noticed in the early twentieth century were enumerated in details in this book.
An epithalamium is a nuptial song or poem. But Miss Sitwell's *Epithalamium* is a literature on the study of sociological sides. She wrote it when she felt free to express effectively from the adult point of view the specific quality of the English society at the beginning of the thirties. Edmund Spenser's (1552-99) "Epithalamion" was written rapturously on the occasion of his marriage. But the theme of Miss Sitwell's ode reflects the current, vital social themes blended with rhythm and soothing intonation.

"How should I dream that I must wake alone
* * *

(a boulder rolling down
My heart, your Sisyphus, to that abyss
Where is nor light, nor dark, nor soul nor heart to eat:
Only the falling dust of all the dead.
the sound of passing feet."

(Epithalamium)

The aim of this ode was to touch the hearts of the young generation at the political thirties to cover on the marxian doctrine.

II. 14. 20. JANE BARSTON (1931)

The poem was written in honour of Jane Barston (1719-1746) and dedicated to Siegfried Sassoon.
EPITHALANUM

WHEN the vast universal Night shall cover
The earth from Pole to Pole, and like a lover
Invade your heart, that was at once my stone,
And I your Sisyphus, in one abyss
We two shall lie in an eternal kiss.
So, breast on breast, heart close to heart, we lie
As those within the grave's eternity,
And dream our arms hold the horizons deep
Where the strong suns come freshened from deep seas,
The continents beyond discoveries,
Immortal youth, and the gods' wisdom — sleep.
How should I dream that I must wake alone
With a void coffin of sad flesh and bone;
You, with the small immortalSerpent's kiss,
You, the dull rumour of the dust's renown —
The Polar night, a boulder rolling down
My heart, your Sisyphus, to your abyss
Where is nor light, nor dark, nor soul nor heart to eat:
Only the falling dust of all the dead,
the sound of passing feet.
IT is the cold that keeps the bones of the poor Dead
Together .... It is the cold
Alone, that cares to hold
Their hearts ..... none other comes to love them as of old.

It holds my heart together on the tree.
My Judas, that betrayed me,
I shall forget your kiss but when the age-long death
Of ice around my heart melts with your breath.

I hang, I hang upon the gallows tree.
I have known colder deaths, for I did kiss
One who has never been, yet is
My only immortality.

How shall I bear it, when spring comes again
with all its fire and pain —
The young girls ripening like a laughing tree,
Love breaking o'er the heart like a bright sea —
Knowing it comes in vain.

Devours like fire the heart that hold him close
As the fruits hold the kernel, as the earth
Holds the blind root ?
The sun to eyes long dead, my death, my birth,
Was he, my spring, my fruit.

* * *

JANE BARSTON
1719-1746
For Siegfried Sassoon

* * *

* * *
Alas, he dreamed that he could breed
With the unfruitful worm. The Dead
Know this can never be; we lie
Alone in our Eternity;
The worm's hot luxurious are chilled,
The muttering of the dust is stilled,—
The only voice we have to tell
If those we love fare ill or well.

When she, the glittering worm of death,
Corrupted him with the world's breath,—
He stole my heart, and my heart's blood
To be his grave, to be his food.

My mother said: 'a babe cries,'
'Ah no, it is my heart that dies:
I have no time, I have no rest
To warm the dead thing in my breast.'

It was my babe I had buried deep
Beneath the earth, that he might sleep,—
Forget the hunger. It would break
My heart to think that he might wake
And know such cold as mine,—But he
Sleeps now, and never wakens me;
The dust is stilled, and will not tell
If those I love fare ill or well,
If those I love remember me,—
Forget me on the gallows tree,

Now in the long pang of the immortal cold
While night devours my heart, as love of old,
I know not which my bones hear weep,
My child, or my heart would sleep:

Only I know at last that I can rest —
Holding those dead things from the cold — close to my
ruined breast.
II. 15. 21.  IN SPRING (1931)

The poem In Spring was written two years after publication of Gold Coast Customs. Miss Sitwell viewed the role of subconscious in the creative process which she had voiced in numerous poems. In Spring evolves an interaction between the consciousness and the psychic unconscious and subconscious that constantly acted upon her mind by the great time she lived in. An immoral and anti-human atmosphere described in Gold Coast Customs were still hovering on in the poet's mind. The poet wanted to provide to the young readers pure amusement after presentation of the previous trash of the African customs of cannibalism.

In the silent kitchen
The bards said, "It is Spring —
You will not find the cook, that witch in —
She has gone to hear woods sing."

( In Spring)

The poet felt an ethical responsibility to communicate that the people are all brothers, they are the friends of spring in the green vegetative world. The preaching of this moral was so necessary. The English people in the early thirties took a more active line on international affairs, but sometimes they failed. M.K. Gandhi, a national leader of India, attended a Round Table Conference in London in 1931, but he was unsuccessful. This poem created with great potential an atmosphere of brotherly feelings and love among the difficult members of the society.

"We'll warm with fur and feather
Your cold heart, our lonely brother —
For we are brothers, once again
Since you were snared and know Death's pain."

( In Spring)
IN SPRING
by
EDITH SITWELL

WOOD ENGRAVINGS
by EDWARD CARRICK

PRIVATELY PRINTED IN LONDON ANNO DOMINI MCMXXXI

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IN SPRING

IN the silent kitchen
The bards said, "It is Spring —
You will not find the cook, that witch in —
She has gone to hear woods sing."

The boards that were so dry and dead,
They seemed the ghost's last bed,
Put forth one humble small green flower
Of sunlight, shrill, unripe, and sour.

The lovely ghost then put one foot —
One sad foot before the other —
"My old root pulls me, Death, my root —
I only know the dust will smother me," Boards quacked like any duck
Before the ghost's foot as it creaked.
"Believe then in the Spring's warm luck."
Dust raised its snout to him, and squaked,
For in the dreaming warm spring weather
Much was stirring, waking then —
Not only life of fur or feather
And the worlds long known of men.

The cook forgot that huntsmen snare
For man, his brother the small hare :
The lame and lonely Dark forgot
How, hungry, it must snare and plot.
Then kind dust covered the ghost's bones
As duck-quacking cold streams their stones,
And the floor-boards helped him then
To pull his roots free, pitying men.

And outside in the warm spring weather,
Humble creatures, glad together,
Creatures that when he was living
He had hunted, snared, forgiving

Cried: "We'll warm with fur and feather
Your cold heart, our lonely brother —
For we are brothers, once again
Since you were snared and know Death's pain."
Five Variations On A Theme is a cluster of five poems on the same stream of thought. These poems are:

i) Romance  
ii) Come, My Arabia  
iii) My Desert has a Noble Sun for Heart  
iv) Elegy on Dead Fashion  
v) Metamorphosis

Miss Sitwell aspired for unalloyed joy, uninterrupted peace, absolute freedom, everlasting life and cessation of misery. All these aspirations taken together formed the cherished goal in her life which she had expressed in some form or other in these poems. In the middle of the two World Wars the poet felt that the people were treading this earth through atheistic materialism which she wanted to overcome. Life throbs on this earth as the leaves dance on the branches of the trees swinging on the winds.

"Amid the pomp and splendor of the shade  
Their rich and leafy plumes a lulling music made."  
{ Romance, lines 34-35 }

The poet's impression of 'Time' has been aptly depicted by the imagery of winds - "Time drifts by as the long-plumaged winds".

Come, My Arabia is full of blessedness and it is as if after a long meandering journey mingling with the sea, the sea of bliss coming out of 'Phoenix Pyre'.

My Desert has a Noble Sun for Heart confirms the poet's attitude about 'sad time'. The title of the poem signifies that the sun is a conceivable phenomenon and its brilliance keeps everything warm. The poet 'has a noble sun' i.e. the soul which is the unmanifest primodial and supreme creche to keep her heart warm or supreme,
Blissful and free.

Elegy on Dead Fashion expresses Miss Sitwell's consciousness in assuming her heart like an ocean, to go beyond the past and see it only as a picture. This poem has been analysed separately in Section I.

Metamorphosis literally means transformation or change of shape or form. For Miss Sitwell the word 'metamorphosis' means change of her ideas, change of her art of expression, change of her attitude towards life and Nature, change of her consciousness to supersensuous experience. Her spiritual evolution was a psychological change-over in channelising her mind through the Indian philosophical thoughts and concepts, and hence the poem was named "Metamorphosis". In the radiance of joy or the flames of beauty or love or the centre of holiness or 'the fire of spring' the others find peace and purity. Because the purity of the purest souls 'clothed with the scarlet-coloured blood of our martyrdoms' will have to be enthroned in our hearts.

"He comes, our Sun, to melt the eternal ice
Of Death, the crusts of Time round the sunken soul —
Coming again in the spring of the world, clothed with
the scarlet-coloured
Blood of our martyrdoms, — the fire of spring."

(Metamorphosis, Second Version, 1946)

The poem reveals a conflict of the poet's inner and outer mind. However painful that may be it has established a bridge in between the English poetry and the Indian thoughts.

II. 17. 23. SELECTED POEMS PD 7550 (1952)

The poems of Selected Poems were included in the Collected Poems published in the year 1957 with one exception "Medusa's Love Song". Here introductory note under the title "SOME NOTES ON MY OWN POETRY" was also published with her collected Poems.
Edith Sitwell's Anthology was published on 29.1.40. She has compiled in her anthology certain poems and remarked — "I wished to gather together in one book certain poems that are a necessity to me." The first 140 pages cover the poems of Chaucer, Skelton, Spenser, Shakespeare, Sir Robert Ayton ("Upon a Diamond Cut in Form of a Heart"), some collections from Milton and the Augustan Age as well as The Romantic Age and The Victorian Age. The last 160 pages covered some collection from Francis Thompson, Thomas Hardy, Walt Whitman, and some pages on "Children's Games and Nursery Rhymes" which were "born as wheat is born, from the earth on which we live." This anthology is a prototype of another anthology The Pleasures of Poetry (1930-32).

Poems New and Old is an anthology. The misfortune of the modern poets is that they like to admire their own feelings than to communicate them to the readers. Miss Sitwell was free from that. She was a blend of talent, love and sympathy. She wanted that her readers should feel her warm breath, as if her feelings were enveloping them in a veil of heart to heart union. Her sensuous joy of the early age was later on spiritualised in an ideal passion — passion for spiritual bliss. She fully realized the deductive function of poetry, although she was by no means a moral teacher. She grouped her poems in this anthology in such a way as to show the climatic joy of her adolescence passed on the heavenly love in her middle age which may be described in the words of John Keats (1795-1821) written more than a century before the arrival of Miss Edith Sitwell.

"Birds of passion and of flight,
Ye have left your soul on earth!
Ye have soul in heaven too,
Double-lived in regions new!"

(ODE TO POETS — BY JOHN KEATS)
Apart from the gross body a poet lives in ideas. From her infancy Miss Sitwell was imbued with high ideas. Her development as a poet was in fact the development of her ideas expressed in poetry. So she grouped her poems to arrange, her ideas step by step to show the highest ideal as the star of love shines just above all. Her arrangement of poems was thus:

**TWO POEMS OF THE TIME.**

1. Lullaby
2. Serenade: Any Man to Any Woman

From **GOLD COAST CUSTOMS.**

3. 'Now, a thick cloud floating'
4. 'Against the Seawall are painted signs'

From **BUCCOLIC COMEDIES.**

5. Early Spring
6. Aubade
7. On the Vanity of Human Aspirations
8. Green Geese
9. Two Kitchen Songs
10. Spinning Song
11. King Cophetua and the Beggar Maid
12. The Bear
13. Popular Song
14. By the Lake
15. The Drum

From **Façade.**

16. Dark Song
17. Trio for Two cats and a Trombone
18. Four in the Morning
19. To Do like to be Beside the Seaside
20. Octogenarian
21. The Wind's Bastinado

Songs from **THE SLEEPING BEAUTY.**

22. The Governante's Song
23. Reynard-haired Malinn
24. The Solidan's Song
25. Song of the Man from a Far Country
26. Through Gilded Trellises
27. The Mauve Summer Rain

**TWO ELEGIES**

28. The Little Ghost Who Died for Love
29. The Heart and the Hambone
From FIVE VARIATIONS ON A THEME.

30. Extract from 'Metamorphosis'
31. Romance

II. 20. 26. LOOK * THE SUN (1941)

The title of the anthology Look * The Sun has a close bearing upon the title Look * We have come through (1917) of David Lawrence (1885-1930). The anthology Look * The Sun was published on 29.9.41 with the following poems of Miss Sitwell:

i) The Drummer of Tedworth (The poem appeared v) On the Vanity of as The Drum in Façade) Human Aspiration vi) The King of

ii) Aubade China's Daughter.

iii) Metamorphosis (Lines from)

iv) The Snow is Fading (Fragment).

In her Editor's Note the poet stated that

"THIS book is intended primarily for children, but readers of all ages will also, I hope, derive happiness from it. A very few of the poems, such as the moving and tender, lovely "My Truest Treasure", are for an age later than childhood, and many poems are for late childhood."

A poet writing for the children should have proper psychological insight about the children's longing for humour and music. Miss Sitwell had this ability to talk with the children in poetry humorously and yet musically.

"Then, fading from the branches, the snow sang
With a strange perfume, a melodious twang
As if a rose should change into a ghost —
A ghost turn to a perfume on the leaves ..."

(The Snow is Fading (Fragment))

In the late childhood the children look to the Nature first of all and then they seek for emotional, philosophical or political themes in Nature. Miss Sitwell has arranged the poems in this anthology in such a way that the readers can understand about the poems for the children which require a laconic style and the artistic expression, that is, proper intonation, rhythm and vocabulary.
The children's poetry and the poetry for the adults are close to each other. In the poems of this anthology Miss Sitwell combined humour with lyricism. Her humour is not simply laughter but something more that helps one to grow up. Similarly her lyrical strain is expressing her ideas in effect that makes a deep impression on people.

II. 21.27 STREET SONGS (1942)

The book of verse Street Songs was published in January, 1942 with 22 poems. The most characteristic feature common in the poems of Street Songs is the poet's longing to forget the common miseries of the world of which she had a large share. The war thought also plays the dominant role. Miss Edith Sitwell was not a trench poet like Wilfred Owen, but before forgetting the pangs and struggles of the First World War which she had experienced in her youth she had seen the English nation was confronted with bloodthirsty desire of their enemies. She had heard the war drums of the Second World War (1937-1945) when Adolf Hitler invaded Russia which he always thought as the fertile land fit for supplying slave labourers. This pained her much. Her second great lover was a Russian Mr. Pavel Tchelitchew. She had smelt:

"... the hearts of the young are now the dark treasure of Death,
And summer is lonely."

(Street Song)

The social milieu envisaged in English art and literature virtually changed after the Surrealist movement in the summer of 1936. The Second World War changed the values of life when man, dragged by Destiny and armed with intellect feared "only the red-gold rain" (The Youth with the Red-Gold Hair) falling from Hitler's flying bombers. When the power-maddened warriors could not know the future, the poet cried out like a mother:

"Still falls the Rain —
Still falls the Blood from the Starved Man's wounded Side:"

(Still Falls the Rain)
In her first book on poetry The Mother and Other Poems she had voiced the universal tragedy of the human beings. In the Street Songs she had expressed in the same tune the intense agony of the mankind.

"In the self-murdered heart, the wounds of the sad uncomprehending dark, ...

(Still Falls the Rain)

In Serenade: Any Man to Any Woman the poet invites participation of the readers in what she had felt a romantic situation. The warfront is not for the soldiers a place for life and beauty, but that of ugliness and death. The word "angel" is commonly felt with highly romantic fervour, but in this poem 'dark angel' has been introduced for evoking a sentimental response, for the turning of joyful expectations into weakness and despair.

"DARK angel who art clear and straight
As cannon shining in the air,
Your blackness doth invade my mind
And thunder as the armoured wind
That rained on Europe is your hair;"

The ideas associated in this poem are the ideas of Platonism and Christianity of the finest mind of the literary history of the forties. Here she expressed the spirit of the age. The contemplative wisdom of the poet and her disciplined control over her image-making faculty have made the poem a religious one. The poem gives us no simple answer but a resolved judgement on experience.

"That in my heart like death's chill grows,
— A rainbow shining in the night,
Born of my tears ... your lips, the bright
Summer-old folly of the rose."

(Serenade: Any Man to Any Woman)

Excellent examples of these aspects are provided by such poems as Tears, The Flowering Forest, How Many Heavens, Song: We are the
darkness in the heat of the day, The Youth with the Red-Gold Hair,
You the Young Rainbow, Most Lovely Shades, and The Swans.

Her attitude as regards sovereignty of reason over passion,
supremacy of the human spirit over circumstances has been
solemnised by the understanding of experiences which the poet has
expressed in the following lines:

"I wept for the glories of air, for the millions of dawns
And the splendours within man's heart with the darkness warring
(Tears)

The "millions of dawn" and "the darkness warring" provide two
contradictory images. The phenomena may be divided into two —
(i) material, and (ii) mental. The material phenomena "millions of
dawn" manifested in perceiving mind of the poet causing changes in
the extra-organic world where "darkness warring" illumined to
realize and define her experience and feelings 'in Eternity's
morning'. The poet has the ideas of the relative and the absolute
as the inseparable correlatives. In the poem Tears the poet has
composed a personal theme to symbolize events and things of the
contemporary social and political history, and then transcends

"I weep for Venus whose body has changed to a metaphysical city" ...

A technique of contrast or transition has been employed by
the poet in the visionary picture of the last stanza where
reference to "hospital mercy" and "the scientists' hope for the
future" correspond to the dismal scenes of battlefield of the
Second World War. Miss Sitwell's usual method is to express her
feelings in terms of Nature. But in the poem Tears she had
expressed Nature in terms of the scientific thoughts of the
contemporary world:

"I weep for Venus ... ...
Whose heart-beat is now the sound of the revolutions, —
for love changed
To the hospital mercy, the scientists' hope for the future,
And for darkened man, that complex multiplicity
Of air and water, plant and animal,
Hard diamond, infinite sun."

(Tears)
The second stanza of the poem How Many Heavens is suggestive of stability and prosperous growth of the philosophical thinking of the previous poem Tears.

"The flame of the first blade
Is an angel piercing through the earth to sing
God is everything!
The grass within the grass, the angel in the angel, flame
Within the flame, and He is the green shade that came
To be the heart of shade."

(How Many Heavens)

Middle English lyrics were religious in character, the lyrics of the modern age are characterised by love. In the purely lyrical species of poetry, Miss Sitwell was perhaps least successful. But the poem Most Lovely Shade is the output of an inner inspiration of the poet, it is marked by subjectivity, individuality and personal emotion of the poet. At the very beginning the poet has made a direct statement or suggestion — she has invoked the shade as 'Most lovely dark' in the manner of William Wordsworth's representation of The Solitary Reaper. The poet aspires that the shade should not leave her

"Where in the pomp and splendour of the shade
The dark air's leafy plumes no more a lulling music made."

(Most Lovely Shade)

In this poem Miss Sitwell has soared on the wings of lyric fancy and sang for the sanctity of love. The poem exhibits her sensuousness and love for Nature.

In the poem The Swans the poet invests Nature with her own moods, curiosity and love of beauty. 'In the green light of water' explicitly presents a romantic movement of the poet's love for Nature. The poet's consciousness of the 'white rose-trees in snow', 'child-women', 'half stars half flowers' — the poet says, 'born of a dream' — imply the reciprocity of feelings and admiration for aesthetic sentiment besides her synaesthetic impulse
to appreciate and enjoy beauty. The poet in Edith Sitwell never encroached on the sovereignty of Edith Sitwell the thinker who could retain the whole in her mind without being tempted for a moment by a simplified, abbreviated image. Nature blushes like "honey smells ... of wild strawberries from the shade of woods." It expresses the self-sufficiency and self-respect of a mind which knows that it is one thing to learn from the times and a very different thing to spin like thread on the surface of the time.

"But Time's winter falls
With snows as soft, as soundless ... Then, who knows
Rose-footed swan from snow, or girl from rose?"
(The Swans)

In composing the poems of Street Songs Miss Sitwell faintly remembered a pre-Shakespearian dramatist Christopher Marlowe (1564-93). Dr. Marlowe's Dr. Faustus is an example of "a struggle between blind traditionalism and aspiring rationality." The Sub-title The Raids, 1940 Night and Dawn of the poem Still Falls the Rain suggests something more than what they state. In her treatment of Nature the traditional falling of rain suggests a symbolic significance — the falling of bombs during air raids — purely in the spirit of the Renaissance. The poet laments that the war has brought decay and disintegration. She also consoles that the war has positive and negative values. It is conductive to the negative values of satisfaction of the desires of mass-slaughtering. But it has the positive value of promoting self-realization and self-development. She has the infinite longing for attainment of the perfect Good.

"... — O Ile leape up to my God: who pulleth me done —
See, see where Christ's blood streams in the firmament:"
(Still Falls the Rain)

The influence of Marlowe on Miss Sitwell's Christian faith is apparent.

"Oh, I'll leap up to my God; who pulls me down?
See, see, where Christ's blood streams in the firmament!"
(Dr. Faustus, Sc. XIV, Lines 73-74)
After a long silence of about ten years Miss Edith Sitwell had returned to poetry "at a time", says John Lehmann, "when complaints were loud that no war poetry worthy of cataclysm was being written." Miss Sitwell confirms that she will be at her poetic temperament again. She declares this in the last line of Still Falls the Rain where as if the Christ speaks through her:

"Then sounds the voice of One who like the heart of man

Was once a child who among beasts has lain —

'Still do I love, still shed my innocent light, my Blood, for thee.'"

Another favourite of Miss Sitwell was the poet John Keats (1795-1821). In his Ode To A Nightingale the poet Keats has shared the misery of Ruth when she stood on the alien corn to hear the songs of the nightingale.

"... ... in faery lands forlorn.

Forlorn! the very word is like a bell"

(Ode To A Nightingale by Keats, Stanzas VII and VIII)

The word 'forlorn' in Keats appropriately establishes the poet's pessimism and despair. Similarly the youth in the European battle fields seems to be the "gold-armoured ghost" with his "red-gold hair".

"Fear only the red-gold rain

That will dim your brightness, O my tall tower of the corn,

You, — my blonde girl. ...

But the wind sighed 'Rest.' ..."

(The Youth with the Red-Gold Hair)
The passion of 'the youth has gone out, 'the sound of the wind' has changed to the sound of the canon, he is now 'the canon's mate' (Serenade - Any Man to Any Woman), he has no time to enjoy the life. He is always busy to protect himself for death is near at hand. He is afraid of 'the red-gold sun' ... 'who will steal the fluttering bird you hide in your breast'. Here the word 'forlorn' brings out the note of frustration of the poet, Miss Edith Sitwell.

Again, in Ode To A Nightingale the poet John Keats at times wishes to escape from "the weariness, the fever, and the fret" of this world and seeks for the company of the nightingale. Miss Sitwell is also sick of the "misery's worlds, with Hunger" (Tattered Serenade: Beggar to Shadow). The natural sun that has given civilization to the human beings does not whet on their modern perception about the a priori notion of mutability of the finite objects with the Absolute. Therefore she is sick of

"The fevers of the world and of the heart,
The light of the sun, are gone."

"For the fevers of the world and of the heart,
The summer rose, are gone."

(Tattered Serenade: Beggar to Shadow - I)

These two contrasted pictures presented in the poems of John Keats and Miss Sitwell correspond to the same sense of that rejection of inconsistencies acted upon the human lives during wars. The poem Ode To A Nightingale was written nearly the year 1819 i.e. about 25 years after the French Revolution (1793). The poems of Street Songs (1943) were written when the Second World War was progressing. The thought of Rousseau, "Man is born free but everywhere is in chains" was the dominant thought of the poet in writing.
the poems of Street Songs.

"And I, the primeval clay
That has known earth's grief and harvest's happiness,
Seeing mankind's dark seed-time, come to bless,
Forgive and bless all men like the holy light."

(An Old Woman - I)

Sir Maurice Bowra, an Oxford scholar, remarked about Street Songs:

"In Street Songs (1942) and Green Song (1944) she not only won an almost unique place for herself among the poets of the war but abundantly fulfilled the highest hopes which her admirers had held of her." 56

II.22.28 GREEN SONG AND OTHER POEMS (1944)

The volume of poetry Green Song and Other Poems consisting of 16 poems was published in the year 1944 i.e. after two years of the publication of Street Songs. The book of verse Green Song and Other Poems is the second volume of war poems of Miss Edith Sitwell. "The poems of Green Song postulate the theory that without evil there can be no good." 57 The material world is a world of thousand ills and sufferings arising out of organic diseases and death which the poet has described as the 'fevers of the world'. Besides these there are man-made sufferings inflicted on us by the belligerent nations.

The physical world is undergoing constant changes by the operation of causal energy. The night and the dawn are the blissful changes of the earth. The rivers flow, the plants give us fruits, the sun is blissful to us for the changes that grant us happiness. Amidst all changes, natural and artificial caused
by war, a universal order and harmony is found in Nature. So the poet hopes "for rebirth of faith and of wonder" (Invocation).

"After the long and portentous eclipse of the patient sun
The sudden spring began
With the bird-sounds of Doom in the egg, and Fate in
the bud that is flushed with the world's fever —"

(Green Song)

At the advent of the spring season the youth woke up with vigour and vitality. The youthful jollity is revealed in the branches of trees, grasses and in the hearts of the human beings when 'bird-blood leaps within our veins'.

"But an envious ghost in the spring world
Sang to them a shrunken song" ... 

(Green Song)

Miss Sitwell's poetry is different from the poetry of the classical school of the eighteenth century. Her poetry is delightful in grace, dignity, clearness and precision of thought. Above all there is one thing which makes her poetry true, that is, inspiration. Her poetry has been baptised with the fire of inspiration and the water of emotion and sentiment. But what is most remarkable about her art in the poem Green Song is that it has the quality of art of Wordsworth's poetry Immortality Ode. The poet has felt the immanence of the Supreme Spirit in every object of Nature.

".... Are we not all of the same substance,
Men, planets and earth, born from the heart of darkness, Returning to darkness ...]

[you the spirit
Moving upon the waters, the light on the breast of the dove."

(Green Song)

In Green Song the symbolism of Miss Edith Sitwell is more complex and in her poem Invocation contemporary thoughts of ugliness and vulgarity of the Second World War were blended
together to express her revolutionary idealism in a new form. She was much depressed at the

"Man's fresh Fall
When democratic Death feared no more the heart's
coldness"

and with astonishing richness and enduring quality she had praised

"Of the nobler love of Man for his brother Man,"...

( Invocation )

The youths of vigour and vitality having a promising future were killed every day in the battle-fields bringing darkness to the hearts of their mothers and wives. In imagination she identified herself with the vision of the common people. She treads 'in the unhopeful path of the poor', she shared the sufferings of the common people on whom 'now falls the night of the world'.

The poem An Old Woman-II gives us the richness and variety of mind of the poet. She was plunged in the Christian faith of surrender and redemption in writing this poem. The Christians believe that Jesus died to save us all. Jesus Christ's sacrifice is a gesture of love in response to the Divine Love revealed in Him (i.e., the Christ). T.S. Eliot expressed the same belief in his poetic drama Murder in the Cathedral (1936).

"We thank Thee for Thy mercies of blood, for Thy redemption by blood. For the blood of Thy martyrs and saints Shall enrich the earth, shall create the holy places."

( Murder in the Cathedral, Part II )

In the poem Harvest Miss Edith Sitwell haunted with the same idea of Christian faith of crime and retribution. The poem indicates the religious character of the poet herself too. In her
presentation she was influenced by the popular belief of the Elizabethan era that behind all sacrifices worked the Divine will. In the warfare 'the sons of men, the firmament's beloved' are slain and sacrificed in defending the country from the tyranny of the invaders. The poet was not an arm-chair war poet, but a poet in the flowery ornamental words in praise of the war. Life grows into a beautiful form in the Law of Nature as 'in bud and branch the nature of Fate begins'. Its premature destruction is abnormal and unnatural.

The faith that consoled the poet in the poem An Old Woman — I "Forgive and bless all men like the holy light" had uplifted the poet to a transcendent world in her next poem Harvest. She is confident that

"... 'Our Christ is arisen, He comes to give a sign from the Dead.' "

(Harvest)

After the thirties a band of poets stood against the aggression of Hitler of Germany and they emphasized human and civilized values, e.g. Stephen Spender (b. 1909), W.H. Auden (b. 1907). They belong to anti-Fascist group. Side by side anti-political group originated who kept themselves away from political alignment. Miss Edith Sitwell belonged to this group. The poem Song for Two Voices stands between these two voices of the contemporary poets of England. The romantic decoration and mythology of the first stanza of this poem represent the war that 'came like the wind in the branches.' In the second stanza the poet in her emotional sweep invokes "the wind" purely in the manner of Percy Bysshe Shelley (1792-1821). The 'golden woman' is the symbol of the wind, she is the symbol of 'ripeness,' mellow fruitfullness. The poet longs for the tremendous power of the wind, the wisdom, the ripeness of the aged, the golden woman. Her message would be that after destruction of the tyranny there will spring up a new society founded on love and freedom.
"And to the earth of my heart, O golden woman
You are the corn-goddess.'
'O wind, come again to my branches.'
'O darkness of earth — O ripeness.'"

(Song for Two Voices)

The poem Song for Two Voices has a close bearing upon the poem O Yet Forgive. The poet passionately longs to see the regeneration of the human society at the end of the Second World War. With Shelleyan felicity she feels for the establishment of the millennium.

"... 'What is the sound? I am alone ...
Is it my great sunrise?'

(O Yet Forgive)

In the poem Green Flows the River of Lethe — O the poet establishes the negative relation of things — (i) absence of something in something else, and (ii) one thing is not another thing or mutual non-existence. Substance is the substratum of qualities and actions. It is the material cause of the composite things produced from it. For example, the threads of a cloth are its material cause, because the cloth is made of threads and the cloth exists so long the threads subsist in the cloth. To illustrate this the poet has used the classical mythology. The river Lethe in Hades is producing forgetfulness of the past. At the beginning of the creation there was nothing. The world is only a part of the manifestative quality of the Absolute. When He desires to be many He creates everything out of Nothing. The Supreme Spirit is the uncaused cause of everything. He is the destroyer of all. At every moment the sentient selves are knowing many things, but a few moments after they are forgetting some things. The created substance eternally springs out of the mouth of Death, the destroyer. When the material body ceases the sentient self goes to Nowhere, because everywhere the Creator pervades. The sentient self being united with the Supreme Self
rests everywhere and goes Nowhere. The passage between the creation and destruction — springing up out of Nothing, and at the cessation movement to Nowhere — is the eternal road where the poet stands on the sharp edge of a razor visualising the eternal distance. The poet feels with amazement this unity of life. This world is like the colourful wings of the butterflies producing always hope and self-confidence in the process of evolution.

"O evanescent velvets fluttering your wings
Like winds and butterflies on the Road from Nothing to Nowhere!"

(Green Flows the River of Lethe - O)

According to the theory of biogenesis all life comes out of previous life (Omne vivum ex vive). 'The Cities of the Plains' have originated out of 'the Dead Sea'. This established the theory of negative relation in respect of absence of something in something else. Again, destruction is the pre-requisite factor of creation. So destruction and creation are mutually related in the process of evolution.

"I was Destruction
Unquenched, incarnate and incarnadine."
I was Annihilation
Yet white as the Dead Sea, white as the Cities of the plains!

The passage between destruction and creation is 'the terrible Street of the Blood', it is the way of destruction pure and simple, neither crooked nor rugged.

"But long is the terrible Street of the Blood
***
It stretches for ever, and there is no turning
But only fire, annihilation, burning."

When an event is happened e.g. a cloth is spun out of threads the cloth exists in the threads. When the cloth is destroyed the threads are destroyed, but the memory of the cloth remains,
thereafter it goes into oblivion, and quite flows the River of Lethe. When this is understood life in the world appears meaningful, and existence itself seems a great privilege.

This is one of the best poems of Miss Edith Sitwell based on war thoughts and written in perspective of the Second World War.

The same spirit of the poem Green Flows the River of Lethe—0 is hovering over the poem A Mother to her Dead Child.

"... life has made as if they were a new sunrise, whose human speech is dying" ...

The poem Heart and Mind has illustrated the relation between the heart and the mind. Mind is the central organ of both knowledge and action. Heart is the purifying agency that circulates blood and contains love and offers salvation. In the process of realization and remembering the poet's mind should be brought to an unflickering state and the heart illumined with love and sacrifice.

"Will the fire of the heart and the fire of the mind be one!"

Man is an angel who dwells on the morality of conduct. But man has fallen in many passions beside "the primal Fall" of man. We are now threatened with "the new Fall of Man" — "the wars of men" — which the Germans had inflicted upon the English. The doubt expressed in Anne Boleyn's Song "How could I know how cold the nights of Spring would be" has been affirmed in the poem A Young Girl:

"Till the people in islands of loneliness cry to the other islands
Forgetting the wars of men and of angels, the new Fall of Man."

Life in this earth seems as a holiday. God is the gardener. He is growing flowers which are our lives in this world. Our lives are flourishing under the Intelligible Light of the long-petalled Sun in the vast stretch of Time.
"The Wasteful Gardener Who to grow one flower —
Your life, like a long-petalled Sun, has strewn the infinite
Meadow of space with calyxes that die
Like dew, has sown the seed of this hour that comes no more
Growing in Time, too thin as an abstraction
Yet holding in the end our bones like winter."

(Holiday)

It is interesting to observe that in the Song of seven lines the poet introduced the Queen Bee and the Old King for the purpose of contrast and transition. The description of honey in the honey-hive — "how heavy is my sweet gold" — symbolizing the loveliness and beauties of Nature is in sharp contrast with the might and power of the King, the ugliness of life:

"The weight of my crown is cold —
And laden is life!"

Miss Edith Sitwell had read this post-1939 poem in association with her nephew Francis Trajan Sitwell at the concert organised by the Park Lane Group. 58

The two stages of life, the beauties of the youth and the ragged old age have been finely described in the poem 'O Bitter Love, O Death'. In the youth who was a 'golden Helen' is now in her old age 'drier than a crone'. A change in her view of life and a new development in her poetical outlook appeared in the poems of Green Song and Other Poems. In essence it was not so much a change of method as a change of approach and as a result of which her objects acquired unexpected contours.

The poet had

"found the law
Uniting atoms of our Chaos like the love
Of boy and girl."

('O Bitter Love, O Death ...')

She has illustrated the substantive consciousness and the
attributive consciousness. Happiness is at the root of all creations. When spring comes the trees wear the dress of new leaves, and the lovely buds. This is substantive consciousness.

"... when spring comes, the dew with golden foot
Will touch the hidden leaf, the wrinkled root!"

('Lo, this is she that was the world's desire!)

The range of substantive consciousness is infinite in so far as it has an attributive consciousness which is all-pervasive.

They are related to each other like a flower and its beauty, a flame and its luminosity. The human beings and the unlimited desires are universally related.

"... 'Once I was wild and blind
In my desires as the snow. I loved where I list
And was violent like spring roots ... Oh might I feel again
The violence, the uproar of bursting buds, the wild-beast fire
Of spring in my veins — and know again the kiss
That holds all the spring redness and the rose that weeps
in the blood —
Of might I know but this!"

('Lo, this is she that was the world's desire!)

Here she distinguishes between (a) ego-consciousness, (b) body-consciousness, and (c) desire-consciousness. The ego-consciousness is a condition in which the poet imagines herself to be a separate and self-sufficient entity. The body consciousness is an immediate consequence of the ego-consciousness, it is a material entity subject to all the conditions and limitations of matter. The desire-consciousness is a resultant consequence of the first two.

The poet is of the impression that the aim of human life is to further the value of body-consciousness as well as ego-consciousness.

The poems Green Flow, the River of Lethe — 0 and Girl and Butterfly belong to the same genre that gives us information of the sanctifying grace to transcend us to a cloudless serenity of supreme dispassion and pointed devotion to the infinite ideal of divine truth — "the summer roads that lead from Nothing to Nowhere" (Girl and Butterfly).
This growth of consciousness is "the culmination of Edith Sitwell's lifetime of devoted apprenticeship to her art." In these two poems the poet has assumed the essential truths of realism. All finite things and minds live and move and have their beings in the Absolute. The Absolute Mind reproduces itself in the human beings. The same process continues for all time to come. The individual manifestation of ideas springs intuitively out of "Nothing" and in this material world the finite beings are moving to "nowhere". The eternal truth 'Solus ipse', the self alone exits, is the leading faith expressed in these two poems.

The beginning of the poem One Day in Spring — "Gone is the winter's cold" — bears the style of Dr. Christopher Marlowe (1564-93) employed in Dr. Faustus — "Cut is the branch" (Final Chorus).

But the difference of the poems of Miss Sitwell and Marlowe is the difference of degree. Dr. Faustus was written in the spirit of Renaissance. Miss Sitwell has employed her metaphysical conception of "Notingness" or absence of something in any other thing in her poem One Day in Spring and other poems of Green Song. The latter version of the poem The Ghost Whose Lips Were Warm of "Three Rustic Elegies" has appeared in "Green Song" under the title One Day in Spring.

II. 23, 29 PLANET AND GLOW WORM (1944)

This is an anthology of poetry with some prose. The poet herself has given a sub-title to it — 'A Book for the Sleepless'. To improve one's sleep she did not prescribe valerian or mandrake extracts in tablet form. She simply wanted to create interest of the readers in her writings. She believed that there is no other medicine to cure loneliness but the books. So with incredible dexterity her long fingers picked up a pen and gathered up her strength in writing frankly and even sharply to take away the people and engage them in reading her books of relaxation for aesthetic purposes.
Miss Sitwell herself has concentrated her feelings in the preface of the book:

"Here are evocations of a beauty that conceals no terror, here are flowing rhythm that hold no more wakefulness in their sound than those of a river, thoughts and ways of being like those of music.

On those sounds and with those thoughts we float far away, are "waking" (which) "by reason of their continued cares, fears, sorrows, dry brains ... much crucifies melancholy men".

Do those sounds, those thoughts, put the anguished heart to sleep?

The greatest of all works of literature, in a certain kind, bring comfort to the heart, but they do not bring sleep ... they awaken the heart and the soul to what lies beyond grief.

And this is a book to bring sleep to us."

She quoted passages from numerous essays, poems, dramas, beginning with Marco Polo and ended in John Donne. The quotations from the essays of Francis Bacon, Sir Thomas Browne, from the poems of Sacheverell Sitwell, John Keats, from the dramas of Shakespeare are brighter than her earlier collection of poems viz Poor Young People (1925), The pleasures of poetry (1930-32), Anthology (1940) and Look! The Sun (1941). Her choice of passages was spontaneous and sincere, her selection simply brims with her depth of knowledge and study. This is, in fact, a joyous talented contribution to her readers relaxing in soft mood. The poet's genuine and individual talent reflected in her quest on collecting the choice articles of the creative artists to give her own message to the world that she was a poet of the youth.

II.24.30 THE SONG OF THE COLD (1945)

The Song of the Cold is the third volume of wartime poetry of Miss Sitwell. The poems of Street Songs and Green Song and Other Poems and some poems which were not printed before were also included in this book of verse. The poem A Song of the Cold which was dedicated to Natasha Litvin explores the world of her experience
and inevitably leaves a deep imprint on the poet's understanding of the boundaries between consciousness and the unconscious. John Pearson, a modern critic of Miss Sitwell, emphasises that 'The Song of the Cold' was her great testamentary poem of suffering and death, ..., and it had an appropriately tempestuous gestation." 60

The mid-twentieth century poet, Miss Sitwell, attempted to study the social problems of the contemporary English society and she served as an indispensable after the war generator in pointing out "love is but masked murder, the lust for possession," and in keeping with the experimental conception of the unconscious the poet appeared as a catalyst and counterpoised to Freud. The critic John Pearson therefore sums up "there is a close connection now between the fury which disfigures so much of Edith's private life, and the extraordinary rage and passion which she can pour into her poetry." 61

The concept of the class struggle around the question of political power under socialism in "the Cainozoic period" and the concept of the Unbound, Unlimited, Eternal were blended together and "the saints of Rammon" who have "eaten their own hearts and lives in their famine" confirmed with absolute clarity the endless struggle of the power-maddened people after nothing. Her caustic or pathetic irony has been focused with full poetic emotions and suggestions:

"Their huge Arithmetic is but the endless Repetition of Zero — the unlimited, Eternal."

Man was born on this earth in the lap of Nature. The first pursuit of the human beings is self-preservation and the second is the reproduction which comes out of the creative force in this universe. Creation, intellectual or biological, is a work of art. According to Satapatha Brâhmaṇa, a part of the Indian Vedas, "a woman produces a work of art in giving birth of child". Similarly, impelled by passion and emotion a poet produces himself or herself in his or her literary productions and finds emotional satisfaction in it. These two conceptions were finely presented in the poem.
"As when they lay close to their mother's breast;
Naked and bare in their mortality.*

Young Beauty, bright as the tips of the budding vine,
You with the gold Appearances from Nothing rise
In the spring wind, and but for a moment shine."

(A Song of the Cold)

Beauty brings in a sense of pleasure to the mind. It is the cause of natural attraction between man and woman. If it is allowed to run wild it results in sensual passion, if kept in restraint it transforms into love — an emotion both pure and divine. But the contemporary international situation demanded a response from Miss Sitwell when German fascism had stolen the sanctity of love from the world scene. The images covered with the black curls of the poet:

"Dust are the temples that were bright as heat ...
And, perfumed nosegay brought for noseless Death,
Your brightest myrrh cannot perfume his breath!"

Miss Sitwell had long been interested in the complex spiritual world of the adolescents. In her process of writing this poem she has spiritualised the militant scene into ascetic devotion effected by bitter sorrow and severe penance.

"That I may weep for those who die of the cold —
The ultimate cold within the heart of man."

(A Song of the Cold)

II. 25. 31. THE SHADOW OF CAIN (1946)

The Shadow of Cain was written in the spring of 1946 and published in May, 1946. In the earlier part of August 1945 the Americans dropped an atom-bomb on the city of Hiroshima and killed eighty-thousand people. A second atom bomb was thrown on Nagasaki. Although Japan surrendered on September 2, 1945 the curtain fell on the Second World War on May 7, 1945 in Europe when Admiral Dönitz, Hitler's nominee as successor, surrendered unconditionally.

Miss Sitwell has described how the poem came into being:

"On the 10th of September, 1945, my brother Osbert and I were in the train going to Brighton where we were to give a reading. He pointed out to me a paragraph in The Times, a description by an eye-witness of immediate effect of the Atomic Bomb upon Hiroshima. That witness saw a totem pole of dust arise to the sun as a witness against the murder of mankind ... A totem pole, the symbol of creation, the symbol of generation.

From that moment the poem began, although it was not actually written until April of the next year. It passed through many stages." 62

Remarkable is her confession that two months before she began to write the poem as a whole, certain key-lines of great power came to her in a dream:

"There was great lightning
In flashes coming to us over the floor:
The Whiteness of the Bread
The Whiteness of the Dead
The Whiteness of the Claw —
All this coming to us in flashes through the open door."  
(The Shadow of Cain)

News of the doubts about the future of the people of Hiroshima where an atom-bomb was thrown came as a severe shock to the poet. Fratricide committed by the Americans was incongruous and in the poet's elevated frame of mind the story of Cain vibrated. Cain and Abel were two brothers born of the parents Adam and Eve. One day 'Cain said to his brother "Let us go the field." And when they were in the field, Cain rose up against his brother Abel and killed him.' 63 When the poet learnt of the disaster and havoc caused by the atom-bomb blasting at Hiroshima she was elevated to a strange mood and she was overwhelmed with a terrible fear that the whole universe was, as it were, going to vanish in the all-devouring great void. She was caught by the spiritual spark of divinity in establishing her theory of non-dual nature of
consciousness. As a result the ode The Shadow of Cain appeared as her relativistic approach to reality.

At the beginning of the ode the poet takes us back to the creation of the world and with an elusive charm has described the soul-benumbing mysterious power behind all creations. Deluded by three modes — goodness, passion and ignorance — the world of the human beings rotates round the axis of "Zero" meridian. From the highest planet in the material world to the lowest all are guided by one cosmic order i.e. "Time". The physical nature is known to be endlessly mutable. The reality or the supersoul dwells in the heart of every embodied being and becomes many through multiplying.

"... the Cold is the highest mathematical Idea ... the Cold is Zero —
The Nothing from which arose
All Being and all variation ... It is the sound too high for our hearing, the Point that flows

Till it becomes the line of Time ... an endless positing
Of Nothing, or the Ideal that tries to burgeon
Into Reality through multiplying."
(The Shadow of Cain, lines 7-14)

The transition from the one world into the other, from life into death is indicated by selecting an appropriate object of Nature symbolizing each. The world originated from the liquid substance

"In which the Plegatherium Mylodon
Lies buried under Mastodon-trumpetings of leprous Suns."

The nonpermanent appearance of heat and cold, and their disappearance in due course, are like the appearance and disappearance of winter and summer seasons. After creation death appears when

"... the Primal Matter
Was broken, the womb from which all life began.
Then to the murdered Sun a totem pole of dust arose in memory of Man."
(The Shadow of Cain, lines 98-101)
The nature of human beings, the powerful ruling over the powerless, the jealousy of the wicked for the honest perfect beings have been illustrated in the poem by the biblical story of Dives and Lazarus. In the Second World War the combatant nations behaved like them, the lazy Lazarus accused the active Dives because the former was the powerful, the American soldiers in throwing the atom-bombs behaved like the brother Cain who was powerful and killed his own brother Abel. Miss Sitwell in her individual way developed as a poet. She skilfully condemned the American soldiers:

"'You are the shadow of Cain, Your shade is the primal hunger.'"

(The Shadow of Cain, lines 196-7)

This poem is a study about the betrayal of (i) the mother by the son, (ii) the brother by another brother (iii) the lover by the lover, and (iv) the wife by the husband.
In analysing the poems of Dr. Sitwell of the period 1947 to 1957 the critics are confronted with the common object of "influence", that is how far she was influenced by the authority of her predecessors, by an idea or theory of another poet, by the purport or psychical buoyancy of another age or culture of another country. This has raised a dangerous controversy in the debating forum. She was influenced by Pope, Shakespeare, Marlowe, Milton, Wordsworth, Coleridge, Arnold, Tennyson and other great poets. In respect of 'synaesthesis' she was greatly influenced by Spencer, Keats and Swinburne. But the critics are silent on the question how far she was influenced by the Indian Upanishadas and the Vedic culture of India. At the very outset the poems The Bee Oracles and A Sleepy Tune of The Canticle of the Rose may be taken into account. The poet herself admitted of the influence of an Indian Upanishada in the poem The Bee-Keeper and of Robert Burton's The Anatomy of Melancholy in the poem A Sleepy Tune. In her quest for the spiritual Truth revealed in most of her latter poems she is indebted greatly to the Indian Upanishadas. Highly saturated with the ideas of the Indian Vedas she tried to instil in her later poems the great ideas of "Death" and "Time" of the Indian culture especially in the poem The Song of Dido, Hymn to Venus, Dirge for the New Sunrise, and The Canticle of the Rose. Dr. Sitwell anticipated in her ideas on disinterested service the essence of spiritualised politics. Power she felt is of two kinds — one is obtained by the fear of punishment and the other by the art of love. In her disinterested service as a poet she was guided by the art of love.
The Canticle of the Rose published in the year 1949 is a collection of poems of Dr. Sitwell beginning from "Bucolic Comedies" to "Three Poems of the Atomic Bomb". In this book of poems there is a section containing the poems composed in between 1945-47. The first two poems appeared under the sub-title The Bee Oracles.

The followers of the Indian Vedic religion believe that in the dispensation of providence mankind cannot have any rest. The poet herself proved it true in her life by composing poems on different aspects of human life and towards the end she became conscious of the devotional service to the Supreme Lord and acquired positive faith about the Absolute Spirit. She completed each book as if to be born again in the next one. Thus gradually developed her consciousness in a transcendental position as pilgrim travels various temples for attainment of spiritual life, mental purity and higher intelligence. Each book of Dr. Sitwell is an event in her life like a pilgrim. She was virtually changed on reading the book 'Ten Principal Upanishads' written by W.B. Yeats and Purohit Swami which is a translation of the Indian Upanishads. By careful handling of the smoke in the fire, the fire can be blazed, so by careful handling of the human life one can escape the earthly life. Guided by this principle she composed the poem The Bee-Keeper on the hymns of the Brihadāranyaka Upanishad. In a note to this poem the poet herself had written:

"These verses are founded on the great Second Adhyāya of the Brihadāranyaka Upanishad: 'This earth is the honey (Madhu, the effect) of all beings, and all beings are the honey or madhu, the effect of this earth. Likewise this bright immortal fusion incorporated in the body (both are madhu)."
He indeed is the same as that Self, that Immortal, that Brahman, that All, etc.

I have founded the lines on this great hymn with all reverence.

The Brihadaranyaka Upanishad of the Indian Vedic religion holds that in the beginning of the creation there was only the Self. He manifested Himself in many. The threads come from the spider, sparks from the fire, so all beings and things have come from the Spirit. Again, the sound of a conch-shell cannot be understood unless the conch-shell and the blower of it are understood. How the blower of the life, the Spirit can be known — that is the vital question.

"This earth is the honey of all beings; all beings the honey of this earth. ... Water is the honey of all beings; all beings the honey of water. ... Fire is the honey of all beings; all beings the honey of fire. ... Wind is the honey of all beings; all beings the honey of wind. ... The sun is the honey of all beings; all beings the honey of the sun. ... Mankind is the honey of all beings; all beings the honey of mankind. ... Self is the honey of all beings; all beings the honey of Self. ... He wanted every form, for He wanted to show Himself in many. ... That is revelation."

Dr. Sitwell’s splendid composition The Bee-Keeper is, in the author’s opinion, the most outstanding achievement in her life. In a small compass of this poem she has exposed her heart fully and wholly to the admirable honey-lore of the world order. She has called on the human beings, the children of the nectar, to hear that:

"This Earth is the honey of all Beings, and all Beings Are the honey of this Earth ... 0 bright immortal Lover That is incarnate in the body’s earth — O bright immortal Lover Who is All!"
'This water is the honey of all Beings, and all Beings
Are the honey of this Water ... 0 the bright immortal
Lover
That is in water and that is the seed
Of Life ... 0 bright immortal Lover Who is All !'

'This Fire is the honey of all Beings, and all Beings
Are the honey of this Fire ... 0 bright immortal Lover
That is in fire and shines in mortal speech —
0 bright immortal Lover Who is All !'

'This Air is the honey of all Beings, and all Beings
Are the honey of this Air ... 0 bright immortal Lover
That is in air and is our Being's breath —
0 bright immortal Lover Who is All !'

'This Sun is the honey of all Beings, and all Beings
Are the honey of this Sun ... 0 bright immortal Lover
That is in the sun and is our Being's sight —
0 bright immortal Lover Who is All !'

'This Thunder is the honey of all Beings, and all Beings
Are the honey of this Thunder ... 0 the bright immortal
Lover,
That is in thunder and all voices — the beasts' roar —
Thunder of rising saps — the voice of Man !
0 bright immortal Lover Who is All !'"

(The Bee-Keeper)

We clearly see in this poem the relationship between
Dr. Sitwell's talent and her poetic art, her fascinating world-
outlook and profound insight into the unity among diversity in the
divine system, her creative effort and feminine ratiocination.

_A Sleepy Tune_ is the second poem of the arrangement of
The Bee Oracles. The poet came back to her theme of heart and mind
again and again, verifying her views in her own poems. 'In the time
when the Sun of the heart is in the sign of the Lion' ... 'I hear
the solar jubilation /Come to the heart and saps of Being' — the
poet knows and understands what is higher love, passion has no
place in it. There is something higher, something greater 'deep in
the heart' ... 'that changed the solar system of the heart'. Like
the 'wind from the honey—hive' we all believe 'as the Sun is the
Ardent Belief' that everything in the material world is as good as
'the song of the Bee-Priestesses' i.e. all elements are due to
impersonal effulgence of the King of this universe ('King of Lydia'),

The poet had therefore raise the question after the end of the Second World War:

'Then why should we lie loveless?
He will clothe us again in gold and a little love.'

(A Sleepy Tune).

A poet is a seer of truth, a poetry is the pure and simple truth as such. A poet is not therefore a chronicle writer.
Dr. Sitwell was endowed with the gift to reproduce in poetry her life's experiences. She has expressed her faith in the miraculous system of the world and her love for the mankind in poetry.

"I was the thunder of the seas within man's blood, and the world's wonder!"

* * *

"But how should Pity stand between you and me?"

( Mary Stuart to James Bothwell: Casket Letter No. II)

Towards the end of her life Dr. Sitwell engaged herself wholeheartedly in the transcendental service of the Lord through poetry and in doing that she had controlled her sense organs.

"The five dogs of the senses
Are no more hunting now.
For after the conflagration of the summer
Of youth, and the violent Suns,
My veins of life that seemed so high, the pouring rivers
Of Africa and Asia were but brooks to them, ..."

(The Song of Dido).

Hyman to Venus is the poet's dedication of life to the Time which is pulsating under "the Sun's heat and dew's chill". The human beings are born into delusion, and they engage themselves by the dualities of desire and hate. Dr. Sitwell has explained it with a veil of humour.
"Pity me then — a poor old woman who must wear a rag of Time's filth for a dress..."

(Hymn to Venus)

The imperfect beings cannot understand that the Supreme Lord has "the motion of fire", and this world is like a cloud of colour or illusion. "Folly may grow wise" unless the people fully understand and realize the internal potency of the Absolute Spirit or make more rich "the Shadow's treasury" or the mind (Shadow's treasury means the mind here) and we believe that

"We are but waves of Time's Sea."

(Hymn to Venus)

A common folk-tradition in Indian culture is that every pot is the symbol of the human body and every pot (body) is the residence of the Lord. On the basis of this belief Spring Morning reveals the charming matrimonial relationship between a man and a woman.

"The dancing seas of delight lie on young leaves,
Young heart upon young heart."

(Spring Morning)

Dr. Sitwell dedicated the poem to Kenneth and Jane Clark to convey the spiritual ideal of life to be followed in all spheres — private, social and international. At the end of night the sun rises. The sun is the root of all creation — "He shouts through all creation". The same motif is to be marked in the poet's symbolism of the cosmic womb of creation in the sun-lore.

"And from the Chaos of our Nature, the brute gold
In every seam and vein of earth roars to the Sun.

So day begins, the course of the fathering Sun
And the solar heroes."

(Spring Morning)
So the life in this earth should not be neglected, we should always try to harmonize it with the "Flames of the laughing Sun."

The power-maddened people fight each other to establish supremacy on the other. For realization of human unity through the awakening of inner Divinity the use of physical power has no value. The poet became conscious of it and hence she confessed that

"the lore of the bee
and the great lion's raging
To me are equal in grandeur,"

( A Simpleton )

In the communist world "fate" is not acceptable. The people rich in military power and material wealth are rotating round the power politics and man's spiritual experience has no value to most of them.

"Now that Fate is dead and gone
And that Madness reigns alone,"

( Song )

Money-based morality is associated with hero worship. The poet in simple terms has compared it with the story of Cain. But she declared that the human beings being purified by spirituality they would return to righteous life with the ideal to do good to the whole of mankind.

"But still the fires of the great Spring
In the desolate fields proclaim
Eternity ... those wild fires shout
Of Christ the new song."

( Song )

Dr. Sitwell wrote in a letter to William Plomer on December 20, 1947 ( letter no.113 ) that:
Towards the close of the Second World War atom bombs were used causing great destruction. Dr. Sitwell on seeing that cried out and confessed her helplessness.

"Red heart, my Lucifer, how fallen art thou,
And lightless, I!"

(The Coat of Fire)

and raised the question "where is the fire of love that will warm our hands?"

The goal of human beings is to transcend the life of eating sweet and bitter fruits and to attain the state of eternal bliss. The human beings have forgotten this value of life. Sometimes they speak of moral values but all their sayings are simply the coating of fire in sober form.

"There is only this conflagration
Of all the sins of the world! To the dust’s busyness
She speaks of the annihilation
Of every form of dust, burned down to Nothingness!"

(The Coat of Fire)
This is an anthology of poems as well as a collection of some rare prose pieces. The inside cover page of the book begins with the following passage:

"This book is mainly about the pleasures to be found in Winter: rarely does it touch on the miseries. It contains much that is unfamiliar, a little that is known to all readers."

Although the following poem which has been included in this anthology was written a few years ago by Dr. Sitwell, the readers shall take it as a particular contribution to a literary discussion for many years.

**BY THE FIRE**

... where with a sweet and velvet lip
The snapdragons within the fire
Of their red summer never tire.

E.S.

This short poem is decisive about the progress of her mind in the third or the ebbing stage. The inner spirit of this poem is realism or romanticism or spiritualism? The romantic "sweet and velvet lip" that sang Serenade at the very beginning of her poetic career has kindled "fire" within her, and in her meditation for attainment of the spiritual bliss all of her inspirations like the life invigorating sunbeams of the "red summer" will "never tire." The youthful mirth has been compared with the summer season and hence it has been described "red summer." This short poem has exemplified the saying "everything ripens at its time and becomes fruit at its hour" in the poet's life.

Another poem The Drum of Façade has been included in this anthology. These two poems are the impressive examples of the
The dialectical relationship between life and literature, the way of literature that transforms life into spirituality.

This booklet includes translations of passages from the Japanese by Arthur Waley, poems of Blake, Byron, Donne, Fletcher, Campion, Herrick, Villon, Mallarmé, Baudelaire and Marot, translations by Helen Rootham.

"Winter has come, fierce is the cold;
In the sharp morning air new-risen we meet.

Fragrance risen through the air,
Is scattered far and wide,
Steals down along the wind and sets
The covetous mouth of passer-by."

(Translation of a poem HOT CAKE by Shu Hsi, 265-306 A.D. —
(Translated from the Chinese by Arthur Rimbaud).

"Through his iron glades
Rides Winter the Huntsman.
All colour fades
As his horn is heard sighing."

(Winter the Huntsman by Osbert Sitwell)

"I walked abroad on a snowy day:
I ask’d the soft snow with me to play:
She play’d and she melted in all her prime,
And the winter call’d it a dreadful crime."

(Soft Snow by William Blake)

These three poems are the truthful portrayal of the winter season and the readers are inclined to think of the winter with an open heart as the continual renewal of the imagination of a Chinese poet of the third century. Dr. Sitwell’s collection of poems on the winter season in this anthology stressed much on her industriousness of carefully making note of the mood of the poets in the winter.

The poems of A Book of the Winter are noteworthy for their extraordinary sensuous appeals. In her maturity Dr. Sitwell’s attitude towards Nature was mainly a spiritual one like that of William Wordsworth (1770-1850). She delighted in the purely sensuous enjoyment
of the sights of Nature. Her collection of poems in this anthology are the examples of her attention towards the beauty, calm and impressiveness of Nature.

III.3.34 POOR MEN'S MUSIC (1950)

The book on verse was published with the following poems.

1) The Stone-Breakers: A prison Song
2) Street Acrobat
3) A Song of the Dust
4) The Mad Woman in the Park
5) Out of School

The Stone-Breakers: A Prison Song, A Song of the Dust and Out of School were included in the latter book Gardeners and Astronomers published in the year 1953.

It is not surprising that the best achievements of Dr. Sitwell are found in her realistic portrayal of life. In the poems of Poor Men's Music the poetess had created an impressive picture of the poor men and women. She had skilfully chosen the symbolic figures who personify the oppressed people of the society. This created a great emotional impact which she had described in her own original way endowed with synaesthetic art.

In nature, idea, content, structure and style of the poem The Stone-Breakers: A Prison Song is similar to the poem The Shadow of Cain. The Stone-Breakers portray the oppression they suffer from the aristocrats, the fellow members of the society.

"The stone we beat upon, O brothers, seals Christ's Tomb!" In this background the readers should assess the poet's sympathy for the poor people.
In the poem *Street Acrobat* the poet has dwelt upon her theory of "nothingness" and artistic perception of the Real and the Ideal. She has applied highly complex synaesthetic system of imagery and psychological analysis in describing the modern civilization, its advantages and disadvantages, especially in the context of atomic warfars. Man 'being diseased by Civilisation' now behaves like an acrobat.

"The Acrobat on his tight-ropie, stretched from beast
To God, over a vast abyss
Advances, then recedes. Or, on his ladder of false light,
Swings from mock heaven to real hell."

( *Street Acrobat* )

Human beings sometime turn "from Real to the Ideal" and again come back and behave like "money-lenders" for want of transcendental knowledge of the world. Civilised people desire success in frutitive activities and they derive results from frutitive work in the world. One who understands the transcendental position "by rays of light, by the beat of Time, or the sound of the heart" he enjoys transcendental happiness and he is like "vibrating atoms that soon will be Ash or Flower."

The conception of human life varies from man to man according to one's experience and temperament. According to Shakespeare 'life's but a walking shadow', Mr. Francis Thomson says life is 'a coquetry of Death', Dr. Sitwell believes life is "blinding light". The soul within the body is the 'light', the body is like a blind man to be worked by the spirit soul and hence life is the blinding light. On seeing a mad woman in the park the poet compares her life with the great purple butterfly of the Night who relying on the people's boundless trust suffered much and became mad. In the poem *The Mad Woman in the park* the poet gave words in her tongue and generalised what is life.
"Men say I am the ghost of Civilisation,
The epitome of the great conquering nation
Of the all-seeing Dead. But they lie. I am life. ...!"

The mad woman had the life devoid of nectar the effect of the soul.

For every one there are two ideals to choose — the good and the pleasant. The good is always preferable to the pleasant. The children are blessed with goodness and happiness.

"And the children run from school
To the sound of the planetary system in the veins,
The beat of the young rains,
And the thunder of the wild wood-lilies' growth beneath the ground." (Out of School)

The inner meaning of the poem Out of School is that liberty is one of the most sacred possessions of the individuals. Liberty of thought and liberty of action are the primary conditions of life. The children enjoy that liberty out of the school.

"But the children run from school
To learn their wisdom from the great gold fool
Who is to the world of sight
What truth is to the invisible — life-giver of all voices
In sap and bud, life-giver of mankind." (Out of School)

Dr. Sitwell conceived of "shadow" rooted in love for the super-soul that is within the heart of every one fortified with holiness and eternal faith in the divinity of man.

"The little and the great,
The shadow of the crooked and the straight
Complete each other, and the cripple's hump,
The curve of the mountain hiding veins of gold
As equal in their grandeur." (Out of School)
Mr. Brophy rightly observed "if shadow becomes her symbol of harmonic relationship", that is if it (shadow) encircles "the elementary and central states" of contrasting images by the fine play of light and shade both in the outside world as well as in the mind of the literary artist, then the images collected for the time being lost and merged into the spiritual radiance which emanated from the Supreme Spirit and made the poet more than spell-bound. Dr. Sitwell was generous in sharing knowledge of the children out of the school "like a gold image taking a new form for ever" and thereafter pioneering in philosophical terms she reflected them in poetic form which makes

"A new beginning, primal motion, a self-moving game that changes
Like the heart of forgetful spring."

(Out of School)

In Poor Men's Music the poet had sung "the creative power of love, as demonstrated in Nature, and personified in Christ, the Poor man of infinite riches." 67

III. 4 .35 THE AMERICAN GENIUS (1951)

This is an anthology of poetry with prose pieces of American poets and prose writers and a preface written by Dr. Edith Sitwell. In this anthology the poems and prose pieces of the following American poets and prose writers were included:

POETS

Edward Taylor
Edgar Allan Poe
Walt Whitman
Herman Melville
Sidney Lanier
Emily Dickinson
Robert Frost
Gertrude Stein
Carl Sandburg
Wallace Stevens
Vachel Lindsay
Ezra Pound
H.D.

Marianne Moore
T.S. Eliot
Horace Gregory
John Crowe Ransom
William Carlos Williams
Hart Crane
E.E. Cummings
Kenneth Patchen
Robert Lowell
Richard Eberhart
Charles Henry Ford
José Gracia Villa
Theodore Roethke
This anthology has something of the flowing, sweeping character of the American poets dealing with different psychology and different artistic means. It throws another interesting sidelight on Dr. Edith Sitwell as a poet that lies in the moral and ethical quests of her character. In an analysis of the poets in the preface Dr. Sitwell observed that "To Whitman, poetry was religion" (page xi). About T.S. Eliot her assessment was that "The Waste Land is the living root from which the main tendency of the later generation of poetry springs." (page xvii) She emphasised the necessity of rhythm in poetry and believed that in resolving the oscillation between thought and expression, between logic and pleasurable syntax rhythm in poetry serves like "the feline leisure of panthers," or "like the fluctuating, flowing, waving sound of the airs coming from some immortal sea." (page xvii.

III. 5. 36 A BOOK OF FLOWERS (1952)

The anthology A Book of Flowers was compiled by Dr. Sitwell. In her "Preface" to the book she observed that:

"This book is an anthology of praises of the Flower, compiled from works of poets, gardeners, philosophers, and, in one case at least, a saint, St. John of the Cross. But not only are we given descriptions and praises of the Flower; we are also told, how to make use of "the virtues that lie within the compass of green mantles. There are recipes, some as early as the fourteenth century, others Elizabethan, Jacobean, Carolean, all of a singular beauty and freshness, for making rose-water, rose-honey, violet-honey, violet syrup. There are exquisite recipes for "gilliflowers."

William Bartram

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William Bartram
This book is a study of the plants and flowers, garden necessities, the soil, the seeds, the bees, the Fountain and the Blue World. The poet believed that

"... There are many poems by Shakespeare, Chaucer, Spenser, Herrick, and other masters by whose art the flowers of seasons long since bloom on for us for ever."

Dr. Sitwell has collected some such poems in this book e.g. "Marigolds" by John Keats. She included some of her poems in this book which are significant for description of the floral beauty or the vegetative zone of this world; the poet's individuality did not intrude there.

1. The See Oracles: The Bee-Keeper
2. The Sleepy Tune
3. Most Lovely Shade
4. The Orange Tree: A Bird's Song
5. The Scarlet Fire (from Elegy on Dead Fashion)
6. From Spring Morning
7. The Sharp Green Summer Rain (from Romance)
8. The Green Gage Tree

In the early fifties the poet virtually changed and acquired a new psychology. Love for the Nature and the nature study again stirred her inspiration. The poet of the Bucolic Comedies again set her hand in romantic jubilation when the other poets were pursuing pornography, chamber music, kitchen song, lavatory prose, etc. openly for commercial and propaganda aims.

III.6.37. GARDENERS AND ASTRONOMERS (1953)

In English literature the poet William Wordsworth after John Milton had composed on the loftiest moral note in poetry. In the modern scientific age when English poets exhilarated Freudism and Marxism in their poems it is surprising that a woman-poet...
(Dr. Edith Sitwell), who had seen in her own two world wars, had evinced subjectively on moral themes even in the late forties and early fifties.

" 'See how the Eagle falls like thunder from his height
And tears that continent of raging fire,
The heart, from the Tiger roaring like the sea,
And bears it to his nest
Wherein the huge eggs rest
From whence will break the young, the unfledged Murders:"

(Bagatelle)

This description is more complex and memorable. Dr. Sitwell was not an austere Puritan like Milton. She had not painted either the pagan loveliness in her poems. The emotions expressed in this poem are reminiscent of the air-raids in England. The poet, the 'princess of darkness', preached the moral:

" Arise from the toil of the small, the mighty Worm beneath the earth
The blind, all-seeing power at her great work of death
And of rebirth."

(Bagatelle)

In the poem Gardeners and Astronomers she unveiled pure and simple truth:

" And Man, the planet-bacillus, acts new virtues,
(The eunuch's chastity, the gentleness of the untoothed tiger,
More insolent than youth, more cruel than spring),
And longs for the night when each has his own world,"

The poet compared the gardeners and the astronomers, the former behold the secret how 'lands of light/Fierce their gold through the seeds,' and the latter 'look dangerously high in air/At planets'. The comparison is perfect, beautiful, just and honest. The astronomers emerged as the models of scientific organisation. These night roamers 'in the Day's blazing diamond-mine' are contrasted with the gardeners who are 'no more than the planets in green heavens of the gardeners.' Both of them are however the pinnacles of human
civilization. They 'know all things are equal : / Hades and Dionysus,
Being, Not-being.' This is similar to Marxian belief all men are
equal. In this connexion it is apt to quote the poet's statement.

"Some dream that all are equal,
As in the gardeners' world of growth, the plant and planet,
King and beggar;
And Fallen Man dreams he is falling upward."

(Gardeners and Astronomers)

Like Five Variations on a Theme the poem The Road to Thebes
includes three poems on a theme. These are (i) Beside the Yellow Foam
that Sings of Lydian Airs, (ii) Interlude, and (iii) The Night Wind.
In these poems the poet has considered the nature of life, the idea
of time and transmigration of the soul.

"I only know my form
Is the great logic of the winter, the geometry
Of Death: the world began with these;"

(I. Beside the Yellow Foam that Sings of Lydian Airs)
The growth from within or self-development and assimilation of
materials from without are the distinctive features of the living
organism. The self-realising power or the potentiality of conscious-
ness is the differentiating attribute of the life. 'I only know my
form', here "I" is the conscious being which we experience within
ourselves. The poet has raised a difficult problem thereafter.

"As I went on my long road.
From Birth to Death, I learned that Birth and Death,
The road to Thebes from Athens, and the road
From Thebes to Athens, coming and going, praise and blame,
Are like the angry kings, the ghosts of gold
That hide from Man his sun: they are the same."

(I. Beside the Yellow Foam that Sings of Lydian Airs)
'Birth' and 'death' are two poles of life. The spirit remains the
same within these two poles and also beyond death. The spirit
however feels the system of "Earth, Water, Fire and Air" and
discriminates the activities of mind arising out of "Love, Hate,
Belief and Unbelief. The mental power is the finite reproduction of the ultimate power which evolves and animates as "the horse drives the man, the place builds/The slave, the judge the criminal," and the sums gilds/ Laughing and weeping..." and thus rolls on the world-system as a whole on "the sands of Time".

Life is related to mind, of which consciousness is the essence. Mind conceives 'time' as the underlying continuum which indicates the mutual relations of events. This is infinite and unlimited. The poet has described it as Medusa.

"I am Medusa — and my other.
Name is Time!"

(Interlude)

In Greek mythology Medusa has been described as one of the three daughters of Phorcys and Ceto. These daughters could turn to stone all on whom they fixed their eyes. The poet imagined that Medusa possessed 'the azoic heart' which is like 'the great desert'...

'(where Time, that Medusa, reigns, turns all to stone). The poet's idea of time is however an abstraction from the experiences of the successive events. The seraphs and sapphires of air among the branches of the trees have heard as time passed on:

"Your hair is ringed as the tendrils
Of the first plantations of the Vine: after the Flood."

(Interlude)

With the passing of time vine plants developed outwardly with their thousand leaves and buds developed in light and air. Thereafter time has charged the 'honey-hearted' human beings with the curse — "Now you shall faithless be". In moments of inspired vision Dr. Sitwell has felt the craving of the human soul for the quest of the mysterious world, "The one horizon — the azoic continent of night and stone."

In the poem The Night Wind the poet's confession 'the fires in
my heart are gone' signifies the approaching ebbing stage of her life which was full of boundless courage and bravery. In her post-war poems there is constant awareness of death, of time passing, of 'garners of Nothingness', and yet an undaunted youthfulness and appreciation of life. In this world there is perpetual struggle for existence. Dr. Sitwell's ear was true, she heard that 'All the great movements of the world pass with no noise'. By 'movement' the poet here meant the literary movement. The experiences of all literary movements are unique, universal and repeatable. When the poet composed this poem the movement of Marxism in English literature was progressing. The readers demand the distant view as well as the close-up of Marxism in literature. Marxism origins in hatred and hunger which was heard in the poet's aphoristic utterances:

"And in the day, the empire of hatred and of hunger,
Even the dog pities us!"

(The Night Wind)

The poems The Song of the Beggar Maid to King Cophetua and A Bird's Song abound in the poet's synaesthesia. 'My birth was darkness. *** But the Sun Fate has beat on them till they grew faint' — thus sang the Beggar Maid. But the poet sang of the end of life in a pleasant manner which is her poetic achievement.

"Kings and lovers all must come to this.
So sighed the dews of night that from the leaf
Fade and are gone."

(The Song of the Beggar Maid to King Cophetua)

In A Bird's Song as if a painted bird has come into speech and the poet had modernized herself in the Imagist movement to record the song of the bird in the midst of communist invasion in poetry.

"Between smooth leaves where still the drops of night
Lie, the gold cold water-drops, I take my flight,
Shaking down the water-drops like the dark drowsy bees."

(A Bird's Song)
The poet felt keenly the sweeping changes of the society and with her deep imaginative power had given it a poetic form which is also an example of her rounded felicity of expression.

"I think we live now in the age of the terrible Furies
Changed with butterflies, ... ".
(Butterfly-Weather)

But the poet could not adjust herself with this social change. So she lamented upon:

"Here, in the terrible Butterfly-climate of this world
I sit within my cage, am blind as the world."
(The Blinded Song-Bird near the Battle-Field)

The most significant and fruitful element in the poet’s awakening of interest in the social changes is that without appreciation of the ethical and moral values the world would seem to be as dark as it was in the creation.

"I saw upon the earth
One limbless, eyeless, as before his birth —
And torn by all the nails upon Christ's cross:
(The Blinded Song-Bird near the Battle-Field).

The poet had contemplated again on 'Time' and considered everything as 'a budding out of Time' or it (Time) is within something 'as the body shields the soul.' Her theme of Time is also heard in her appreciation of the 'infinite'.

"But the cold, like Time, has only one dimension —
A line, extending from the infinite past
Into a future that is infinite ... To this, Only one point is known, the rest is Zero.

* * *

'The past and present are as one —
Accordant and discordant, youth and age,
And death and birth. For out of one came all —, From all comes one.' "
(The Wind of Early Spring)
Dr. Sitwell came back to her psychological belief about "Self" who is a 'sailor' in the mortal world or 'the isles'. Her poem Sailor, What of the Isles is an affirmation of the truth about 'Self'. A Love Song is an intimate love lyric in which one hears the echoes of the old age.

"What dost thou hope to find in my heart? The warmth of the Spring?

* * *

But now there is neither honey nor bee for me, Neither the sting nor the sweetness."

She presented in miniature a joyless world where only the April Rain proves ultimately to be the most enduring of all.

"... who arose From Nothing, and ended the believing Nothing — fools, And falling soon. Only the April rain, my dear Only the April rain !"

The poet's myth-making power is similar to that of Shelley. His Prometheus was chained to a rock and an eagle was tearing at his liver. Dr. Sitwell had expressed this myth in a simple and expressive imagery.

"See that poor stick of bone To which my body and my soul are nailed As the Thief upon the Cross, As I upon the rock ! ..."

(Prometheus' Song)

The gifted poets sometime conduct the theme of love with joy, grief, and rebuke. Dr. Sitwell summed up this in The Poem of Scotland's Reply to a Reproof from John Knox in a lovely way.

"When body to body, soul to soul Were-bare in the fire of night As body to grave, as spirit to Heaven or Hell, What did we say?"
Edith Sitwell was a poet of great sensitivity and her poems speak for all the people and all mankind.

From "Poor Men's Music" (1950) the following poems were taken up and included in Gardens and Astronomers.

1. The Stone-Breakers: A Prison Song
2. Out of School
3. A Song of the Dust
SECTION IV 
(From 1954 to 1964)

Jesus told his disciples in the Sermon on the Mount, "Abide in me, and I in you" (John, 15.4). In the Indian Upanishadas, which look earthly life as a constant and continuous spiritual exercise for Self-discovery and Self-realization, the importance of earthly life is conveyed through the exhortation that we should strive to progress from the unreal to the Real, from darkness to Light, from death to Immortality. The life of Dame Edith Sitwell was a continuous flow of purity and perfection saturated with sympathy for the backwardness, poverty, injustice and selfishness that everywhere. In her the ideals of the Christian religion and the Vedic religion were blended together and she dedicated her poetic life for the amelioration of human and other sufferings. She was a meeting point of the English Culture as well as the Indian Vedic culture, as if the Thames and the Ganges were united together for the Cultivation of the scientific and social humanism to bring peace and happiness in this power-maddened world. The poems The Outcasts (1962) and Music and Ceremonies (1963) are the saga for maintaining kindness and respect for the sanctity of life.
In this compilation the following five representative poems of Dame Edith Sitwell were included by the publishers:

1) Invocation (From Green Song and other Poems)
2) Heart and Mind (do-)
3) Most Lovely Shade (From Street Songs)
4) Lullaby (do-)
5) Dirge For the New Sunrise (From Three Poems of the Atomic Bomb)

The English literature is like an ocean in which many rivers and tributaries mingle together. A new tributary led by the poet Dame Edith Sitwell joined and it is for the future to decide which destiny it carried. What is however indisputable is that the voice of the poet brought in peace and solace to the War-tossed people living in the empire where 'wingless truth and larvae lie', 'eyeless hope and handless fear' spread as toys (Lullaby).

The poet tried to 'bring peace to the famine of the heart and lips,' (Invocation) but on hearing the blust of atom bomb she lamented on "Gone is the heart Man." (Dirge For the New Sunrise). In the fifties, when England was gradually recovering after the devastation of the Second World War the poet had written her famous poem 'Heart and Mind' in which she leaps out of the window of the senses to meet the world, 'the flames of the heart consumed me, and the mind is but a foolish wind.' (Heart and Mind). But the impulsive and self-confident poet's refined taste for natural objects reflected in her description of 'the dark secret of the rose' and the 'precious cloud' (Most Lovely Shade) which came out of her prayerful and resigned mood. It is amazing to see how Dame Sitwell bloomed out step by step in the sacred precepts and spiritual treasures. The interest which first took shape in Green Song and Other Poems and Street Songs remained alive all through the succeeding years in the poet's life.
Edith Sitwell had to overcome many obstacles for her experiments in poetry. It was very hard for her to strive forward to perform experiments alone. But she did it. And for that she had to face adverse criticisms from the literary critics. Mr. Geoffrey Grigson 'denounces her images as "monstrosities"' and "untruths to nature"'. In fact the critics were bewildered with the genius of a woman poet. But she went on in her own way. Meanwhile the poet was conferred with the William Foyle Poetry Prize (1958) — a token of recognition as a great poet. This success was not at all fortuitous. The poet's life was clouded with the experiences derived from two world wars. The impressions she acquired from the wars helped her in forming spiritual growth and moral maturing.

The poets of the fifties with their passion for humanity and adoration of life around dwelt on the dignity of the common people. Some of them were interested in delving deep into the recesses of the unconscious and subconscious minds. But Dame Sitwell considered a life of harmony is a life of happiness. She insisted upon the intellectual happiness of the poet's life as a whole. She did not accept a poetic society which parades the gratification of the appetites and primary passions. She believed poetry as an important institution which aids in free development of the moral life. In her preface to The Outcasts she lamented upon the incompetent versifiers who removed "all grandeur from poetry". According to her "poetry has, or should have, the beauty of the lily .... poetry is the deification of reality". So she could not follow the way in which the other poets were taken and hence she chose the title The Outcasts for her publication of the year 1962 which included poems inspiring moral progress and to rise above narrow, selfish and dishonest way of life.

Things that satisfy human desire has a value. Food has a value, because it satisfies hunger. Poetry, music, painting, etc have aesthetic value, because they satisfy intellect of the human beings.
There are many values. Judas, the disciple, betrayed Jesus Christ, because Jesus Christ and Judas had two values opposite to each other. The Lord Christ preached to follow the loving service of humanity. Judas betrayed his master because he (Judas) had personal value in doing that.

"O brother, pity me!
One drop, only one drop! No answer came."

(The Outcasts)

After the crucifixion of Jesus Christ nobody offered a drop of water to Him. Similarly the versifiers' attempt in poetry was an act to flatten it down into the lifelessness of the lesser Victorian verse.  
69 Dame Edith Sitwell had referred to Jean Cocteau in her preface to The Outcasts what should be the art of poetry — 'The spirit of poetry is indeed the religious spirit outside all precise religion.'  
70 Poetry should be rhythmic as well as it should have a religious value. She followed this dictum through her poetic career. Some of the critics attacked on Dame Edith Sitwell in the same vein of Judas. A few of them like Noel Coward, a talented young actor-writer 'who discovered in façade food for satire abounding' later on begged her apology and became one of her admirers. The critics like Mr. Coward wanted of her to forget the past and to be the 'friend.' The poet's belief that poetry is both aesthetic and religious was static and Dr. Sitwell won over the destructive maestrom of hounding excess of the critics. She remained great in her creative significance "From whom they (i.e. the critics) had hoped to win Oblivion's Kiss."

In the poem The War Orphans (written after seeing a photograph of Korean children asleep in the snow) the poet practically cried like a mother on seeing her dead children. The Korean war was launched to enslave Korea and suppress the progress of Asia. In the biting cold of winter the Korean children died at the teeth of the most sophisticated weaponry and their dead bodies were lying scattered in the snow. On seeing the photograph of the dead children
the poet was shrunk and muttered herself that 'the cold is Zero in
infinite intensity.'

"There is only that architecture of the winter, the huge
plan
Of the lasting skeleton — built from the hunger of Man,
Constructed for hunger — * * * ".

(The War Orphans)

The Korean war was created by the people of other country. In this
war the poor Korean people crushingly retaliated; the war brought
in socio-economic disparities.

"Man bites with his smile, and poisons with his kiss."
The poet had felt the imperialism's farreaching aggressive design
as 'the mark of Cain'.

"The light on my brow is changed to the mark of Cain," * * *
and thereby the poet inscribed in golden letters a new page in the
annals of the Korean liberation movement. The most ghastly atrocity
launched in the Korean peninsula had changed the poet's idea of
'man's superiority over the beast.'

Choric Song is the poet's self-purification music that necessarily
leads to the purification of the surroundings.

"Love me, my ultimate Darkness; kiss me, my infinite Sun!"

(Choric Song)

Dame Edith Sitwell wanted to give every opportunity to the indi­
viduals to rise to the height of their personality.

"Fires on the hearth, fires in the skies, fires in the human head.
Praise we great men."

(Praise we great men)

The poet had really wanted a world which will fearlessly
shrug off all threats and look toward with a feeling of responsibility.
Christ's blood would purify the people who are 'clothed in the old
world's putworn foolishness' and eventually destroy all weariness under the influence of 'the flower of the five-petalled senses'. The poem 'His Blood Colours My Cheek' has always been in evidence that she possessed a particular influential force and this poem has a profound vital meaning to all progressive mankind.

" * * * By this dictatorship the round
   World would be challenged — from my uproar would a new
   Civilisation of the dust be born, the old world would
   die like dew."  

(His Blood colours My Cheek')

The Yellow Girl is the poet herself who would show light through the poems to the people like a glow-worm that shows light to the travellers in the island of His and to the women who work in their houses at night.

" Do you not read the Holy Book
   By the despised small worm's light —
   All the heavens and God's Fire
   All the spirit's storm
   Revealed through a small worm's desire ?! "

The poems Song and A Girl's Song in Winter prove that Dame Edith Sitwell was a great songwriter with a generous soul. 'Fly life is good prayer — ', the poet talked to the people. Herein lies the poet's success when a poet makes a direct appeal to the readers in the musical setting. The emotional intensification of a girl's song.

" Oh, soon you will be
   Colder, my sweet, than me !"

displays the poet's keen perception of finer shades of thought and her vigour of expression.

A lyric poetry is as good as a drama. La Bella Bona Roba is a lyrical cry of the poet which gives in precise logic the destiny of the mankind without making her thoughts too heavy.
"Men's fortunes were as Time's sand in
The glass . . . "

The poet composed Prothalamium (For the Marriage of the Duke and Duchess of Kent, 8th June, 1961) to teach the young couple that life is not creation of triumphal arches at intervals but "Love is all life, primal law,". Marriage sublimates an animal passion into a spiritual sentiment, it transforms lust into ideal love and fellowship.

"The music of the air, the flame of flowers
Are lustrous with their youth, like the first spring when it began
In the young world before the Fall of Man."

Marriage is an ethical sacrament, more beautiful and mutually helpful than any other, it is as the young people enjoyed at the beginning of the world.

IV. 3. 40 MUSIC AND CEREMONIES (1963)

The anthology Music and Ceremonies contains 13 poems. Of these poems Praise We Now Great Men and Music and Ceremonies are the antique candlesticks glittering and radiating the wisdom to solve the perplexities of life and to understand the science of solution by disciplined succession in knowing the matter and spirit and the controller of both. The body is not as important as the soul. One who knows this is actually learned and we should praise him and we should perform the ceremonies of life in knowing the truth and sing the music of mankind for the body is born and is destined to be vanquished today or tomorrow."