CHAPTER FIVE

SUMMARY.
I. A ROMANTIC HELIOLATER

MISS EDITH SITWELL mentioned an incident that took place in her early childhood.

"I was in disgrace for being a female, and worse, as I grew older it was obvious that I was not going to conform to my father's standard of feminine beauty. I in no way resembled a Pekinese. *** *** My parents were displeased with me, for they would have liked such a child as that born to a woman called Mary Clark in 1788;" 89

The incident wielded great influence on her creative life reacting on her female psychology. Parental negligence and indifference turned her to find solace in Nature. She discovered a new relation between man and nature. The 'Sun' image in her poems is conspicuous. The influence of 'Sun' in her poems is paramount. The imageries built around the conception of 'the sun' as the origin of warmth in life, and the essence of energy find various expressions in different poems. Life is created and sustained by it and merged into it ultimately. The worshipful romantic attitude to the sun in different phases of her poetic career makes her a romantic heliolater. The desired warmth missed at home was sought with the sun.

The serene grandeur and regal gesture of 'the sun' attracted her. In her frequent references to the sun in different senses and in different contexts she has given prominence to her romantic cast of mind. Sun is the source of heat and light, sun is the protector...
of the human beings as well as the natural world. In most of her poems the sun appeared either as the centre of the altruistic feelings, or the cause of the activities which adjust the organism to the environment.

Miss Sitwell has described how a mother has called her son "my sun" at the moment when her son left her and ran to his wench.

"Then you, my sun, left me and ran to it
Through pigs, dogs, grave-worms' ramparted tall waves."

(The Hambone and the Heart)

She mentioned with utmost sincerity the intimate connection of the human beings with the metaphysical world and the social environment.

"As the earth is heavy with the lion-strong Sun
When he has fallen, with his hot days and nights,
We are heavy with Death, as a woman is heavy with child."

***

"..... I turned to greet you —
And when I touched your mouth, it was the Sun."

(Eurydice)

Light and heat are produced of the same object "The sun, a demon's eye" (Clowns' Houses). The visible objects in the sun's light look bright, or semi-bright, or not-bright. The brightness of "The hot sun's patronising stare" (Pedagogues), the semi-bright image that can be imagined when "He runs like the rough satyr Sun" (Country Dance), and the images that are not graspable by the ordinary readers or not-bright in common perception "The sun, a pulse's beat" (Minstrels) signify the poet's consciousness of the distinction between the pleasure of the body and those of the mind, and the qualitative superiority of the mental pleasures.
The solstitial and the equinoctial orbit of the sun are like parental affection and the nuptial love. "The summer sun" (The Sleeping Beauty, Canto 9) is the symbol of individuality and personality developed under parental care and it is the poet's amour-propre to believe that sweetness of water and light of the sun are not mutually antagonistic—"By the rivers of sun I will feed my words" (The Song of the Man from a Far Countree)—the currents of nuptial love like sun should feed her poetry with sweet words and feel her heart with eternal light.

* * *

The human beings have the capacity to discriminate between right and wrong. When this capacity is lost they cease to be human beings. Every moment the human beings are confronted with a choice to be good or bad, to be happy or unhappy, to remember goodness or forget it. One wrong decision or a careless step is enough to ruin one's career or peace of mind for the rest of life. A mother loved her son as one loves the sun. But the son did not love his mother in return. The son fled away leaving his mother uncared, and then killed her.

"For here, my sight, my sun, my sense,
In my gown white as innocence,
I walked with you. Ah, that my sun
Loved my heart less than a carrion!"

* * *

Then you, my sun, left me and ran to it Through pigs, dogs, grave-worms' ramparted tall waves."

(The Hambone and the Heart)

It is therefore necessary to know what is true or correct discrimination and she has projected it in another poem. Miss Sitwell has quoted the following passage from Miscellanies Collected by John Aubrey, Esq., F.R.S., 1696. at the beginning of the poem The Ghost Whose Lips were Warm.
"... after his first wife's death, as he lay in bed awake ... his wife opened the Closet Door, and came into the Chamber by the Bed side, and looked upon him and stooped down and kissed him; ... He was about to have Embraced her, but was afraid it might have done him hurt. When she went from him, he asked her when he should see her again? She turned about and smiled, but said nothing."

The dead wife's kiss is the "grave's long sun", the wife is the "Sun of my life", and one who is dead and gone has no warmth "This black disastrous sun yet hath no heat."

"— for there is always one
Kiss that we take to be our grave's long sun.
*
*
*

Sun of my life, she went to warm the dead,
And I must now go sunless in their stead.
*
*
*

This black disastrous sun yet hath no heat."

Discrimination is not airy speculation. Doubting and vacillation stand in the way of true discrimination. Hamlet's soliloquy "To be, or not to be: that is the question:" (III, I, 56) is an example of this. Discrimination is always a movement from the lower value to the higher value. There are three factors for correct discrimination — (i) faith in the superiority of virtue; "grave's long kiss" is not a logical course of action, it does not signify a movement from vice to virtue, it is simply an idea or movement from matter to spirit. (ii) Discrimination is possible only when the objects of discrimination are known. Therefore discrimination comes from true knowledge acquired from direct experience or from (a) teacher, (b) or, a scripture. A wife is as much helpful to a husband as the sun to a human being. This knowledge has been acquired by direct experience. (iii) Discrimination is not simply a thinking process. It depends upon the power of arriving at the right choice, fixing (a) the
proper end, and (b) the proper means. When the dead wife's astral body passed away the husband concludes "This black disastrous sun (here sun means wife) yet hath no heat" (or warmth of a living wife). The husband's discrimination came forward only when the soul was at the crossroads and a vital decision has been taken in the continual exercise of intellect, or

"a celestial Bucolic comedy of subtle meaning
Grew with rough summer suns, ..."

(Elegy on Dead Fashion)

"summer suns" being the discriminating faculty that ever remains clear and luminous. Impurity, egoism and ignorance make one's discriminating faculty clouded, and then he is unable to exercise the correct form of discrimination

"And rustic faces where long water runs
Are now transformed to gold five-petalled suns."

(Elegy on Dead Fashion)

The stream of consciousness has been compounded with "long water runs" and the five sense organs are like "five-petalled suns". When overpowered by the sense organs the human beings mistake vice for virtue and take a perverted view of everything. Miss Sitwell has derived this "from the rich wisdom of the sun." She knows that the "vaster suns gave wisdom to our sight", (Elegy on Dead Fashion) and "the Leaping Sun of Paradise" (The Peach Tree), or

"When the sun in the empty
Sky is high"

* * * *

When the sun of dawn looks down on the shrunken Heads,"

(Gold Coast, Customs, lines 50-51, 74) *

How a human being can remain in the sleep of ignorance and go on drifting with the unconscious state of life. Our success and happiness
depend upon the right discrimination. Otherwise "That great gold planet the heat of the Sun" would seem like "The cannibal sun." The wise, having examined this, distinguish the good from the pleasant and choose the good "from the great gold planet, the heat of the Sun." (Gold Coast Customs).

Miss Sitwell's discrimination of poetry that it should be "the revivification of rhythmic patterns" (Some Notes on my Own Poetry) has been put forth through the different images of the natural object, 'a fiery sun'. In The Outcasts (1962) the poet has commented upon the decadence of the English verse.

"During the last ten years or so, there has been a general attempt on the part of the incompetent versified to remove all grandeur from poetry, to flatten it down into the lifelessness of the lesser Victorian verse." 90

The poet's conviction that "Poetry is, indeed, the deification of reality" (Ibid) has been illustrated through the different aspects of 'the sun' in the poems composed after the year 1940. In fact, the emergence of the Second World War was the turning point of the outlook of Miss Sitwell. In the poems before 1940 her optimistic view about the revivification of the English poetry with rhythmic patterns lulled her poems.

"Saul
Flesh is but dew, it falls like summer rains.
She came, a fiery sun, to drain my life,
And she hath kissed me, melted upon my veins."
(The Madness of Saul)

But in the post-1940 poems the sky changed and her later poems are distinguished not merely by the poet's philosophical cast of mind, but by a remarkable authenticity of feeling of emotional experiences derived from 'the laughing sun' (The Outcast: Song). What Miss Sitwell had felt in the political thirties about the influence of the eastern thoughts (of the Vedas and the Upanisadas
of India) on the English poets was true to her latter poems, and in the dissatisfied seventies the readers feel how 'the seed of the sun' has made unmotivated changes in character of the poems of The Bee Oracles and Three Poems of the Atomic Bomb.

"And they forget, seeing the Asian train
Of waves upon the glittering wide sea main
And rich gold waves from fountain caverns run,
That all the splendour of the eastern sun."

(Romance, 1933)

"... Naked, and gaping at what once had been the Sun,
Like the mouth of the Universal Famine
It stretched its jaws from one end of the Earth to the other."

(The Shadow of Cain, 1946)

"'This Sun is the honey of all Beings, and all Beings Are the honey of this Sun...'"

(The Canticle of the Rose: The Bee-Keeper, 1949)

"Which shall be king, which beggar, planet, plant,
Or the Arachnoian in the city office
Who spins gold webs to lead us from the Labyrinth
But taught the Minotaur Dark, born of the seed of the Sun,
New ways to kill."

(A Song of the Dust, Poor Men's Music, 1950)

Miss Sitwell had followed two guiding principles which would help human beings in determining their right course of action. She made a distinction between happiness and sorrow. One should know the nature of the true happiness, otherwise the sorrow would be mistaken for happiness.

"I, an old woman in the light of the sun,
Wait for my Wanderer,"

(Street Song, An Old Woman I)
"I, an old woman whose heart is like the Sun
That has seen too much,"

(Street Song, An Old Woman II)

The pleasures are transitory and they come out of the power of the senses. The common people full of uncountable desires prefer the pleasant to the good. Miss Sitwell rejected the pleasure of the senses and 'in the light of the sun' or the illumined knowledge she confessed that 'she has seen too much' and learnt that there is no happiness in the sense-pleasure. So she called on the people in the manner of the Swetāswatara Upanishada of India to rise above the earthly desires for knowing what is true happiness.

"O sons of men, the firmament's beloved,
The Golden Ones of heaven have us in care —
With planetary wisdom, changeless laws,
Ripening our lives and ruling hearts and rhythms,
Immortal hungers in the veins and heart
Born from the primal Cause
That keeps the hearts and blood of men and beasts ever in motion,
The amber blood of the smooth-weeping tree
Rising toward the life-giving heat of the Sun."

(Harvest)

"Yuje wang Brahma Purvya ngamoliv-
bishloka etu pathyeba sureh I
Shrinanwantwu viswe Amritasya putra
A ye dharni divyani taṣṭhu II 91

(Swetāswatara Upanishada, Chapter 2, Hymn 5)

The happiness is of different types. The lowest is the sensual pleasure that "Hides in the brakes in the nihilistic Spring. —
"(Harvest). Still lower type of happiness arises out of (a) sleep, and (b) indolence, when
"The rhythms of our lives
* * * * then growing old
And sinking into sleep in the maternal
Earth, * * *
The laughing heat of the Sun that was born from
darkness —
Returning to darkness — I am fecundity, harvest."

(Harvest)

The higher form of happiness is the joy of self-control, "the sun
of a kiss/Sets a city on fire," (Poor Young Simpleton-II)

"Yet one will return to the lost men,
Whose heart is the Sun of Reason, . . . ."

(Green Song, A Mother to her Dead Child)

The highest form of happiness is the realization of infinite and
everlasting bliss, which is "As pure as the lily born with the
white sun." (Green Song; A Young Girl). The goodness is associated
with the highest form of happiness which a human being cannot
easily enjoy. To him it would seem as "a talk beside a fire like
the Midnight Sun, —" (A Song of the Cold). The true happiness
appears as a poison at the beginning, and brings forth nectar at
the end.

"My terrible sun,
Came like the Ethos of Spring, the first green streak,"

(Green Song, Anne Boleyn's Song)

"For now the unborn God in the human heart
Knows for a moment all sublimities . . . .
* * * *
Of Christ Who forgive us — He with the bright Hair
— The Sun whose Body was spilt on our fields to bring
us harvest."

(Green Song, Holiday)

Miss Sitwell longs for the higher form of happiness and she has
accepted it as the ultimate goal of her life.
"The great Sun laughed, and dancing over Chaos,
Shouts to the dust 'O mortal Lover! Think what
wonders
May be born of our love — what golden heroes!' "

(The Canticle of the Rose, The Bee-Keeper).

She also holds that this is possible only when discrimination is
practised in the proper way so that we may be more and more
self-less.

" For the Sun is the Ardent Belief
That sees life in the aridities of the dust,"

(The Canticle of the Rose, A Sleepy Tune)

" And this is the lore the simpleton learns from his
nature —
Lifting his face in blindness and happiness up
`` to the Sun.' "

(A Simpleton)

Natural object "the Sun" is the primal source of all power.
It has given the earth almost all the energy it needed, and much
more, to sustain itself, to grow and evolve — light and heat,
wind and rain in an endless cycle. Yudhisthira in the Mahābhārata
had told:

"Tvam Bhanc jagataschhakshuh,
Tvam atma sarvadehinam,
Tvam yonih sarvabhootanam,
Tvamacharah kriyavatam."

"You, O Sun, are the eyes of the world,
You are the soul of all living beings,
You are the source of all creatures,
You are the discipline of all engaged in work."

Miss Sitwell was a worshipper of the Sun, like the Hindus of
India who are the worshippers of the Sun.
II. Relation between the Nature, the Human Beings and the Absolute.

Miss Sitwell is regarded as a poet-pilgrim in the dominions of darkness, light and shade. The scholar-critic James D Brophy simply touched on this aspect of the poet quoting the definition of Sir Thomas Browne about the dominion of darkness:

"... that the dominion of "darkness" can be interchanged as a seminal state with that of light, Sitwell repeats the theme in "Green Song." "

In her poems Miss Sitwell has illustrated the theme of darkness, light and shade or the circular movement of human action leading towards ultimate reality. The five elements, the ego, the intelligence, the sense organs, the mind, the life, and the convictions arising out of desire, hatred, distress, happiness and pleasure or pain and their interactions are the field of human activities. The five elements and the sense organs are the darkness, the light being the intelligence, the mind and the life, the convictions, are the shade of the eternal order. The poems included in Section I are 'the darkness', the poems of Section II are the effulgence of 'the light', and the poems of Section III and Section IV are 'the shade' of the poetic career of Miss Sitwell in her spiritual development. The process of knowledge in unalloyed devotional service of a poet is like the razor's edge that cleans and helps in manifestation of the beauty, in adoration of the Beautiful. Miss Sitwell practised humility, tolerance, simplicity, cleanliness, steadfastness, and detachment from husband, children and home for realization of the Nature and the Consciousness.

Humility she conceived that none should be anxious of being honoured by the others. In her early poems of The Mother and Other Poems, Twentieth Century Harlequinade and Wheels she never applied her mind for receiving honour from the others. She felt that the
English people gradually degenerated and she wanted to point it out, but never wanted to advertise herself as a political mentor. In her there was complete identification of woman and poet. The poem *The Mother* (The Hambone and the Heart) is a burning example of how a mother in the modern society suffers and dies in the hands of a son that she bore. For want of the spiritual knowledge the son murdered his mother. The critics did not spare this young woman poet; they frowned at her with their sharp critical teeth, but Miss Sitwell drew her wheels like a nursemaid pushing her perambulator with a parasol to shade an infant poetry without caring for the critics, their praise or dishonour. She followed the principle that in any way devotion service of a poet if any one does not follow let the poet proceed alone.

In writing the poems of Façade she practised 'tolerance' to bear insults and dishonour from others. After the first performance of Façade the audience became so furious at her that she was not allowed to leave the hall till they had disappeared. She knew that there may be many impediments in her way to new poetry, but she should be tolerant and continue her progress in poetry with firm determination. The poems of Façade are now world-famous. As a poet Miss Sitwell never tried or wanted to put her fellow-poets or the others into distress although she was under duress from the hostile critics. This aspect is commonly known as non-violence by the Indians.

Miss Sitwell followed the discipline of 'simplicity' in her poems all along. She disclosed the real truth without diplomacy anywhere. In Gold Coast Customs and Three Poems of Atomic Bomb she disclosed plainly and simply the oppression of the weakest in the hands of the strongest, the powerful. The world ever remains and will always be for the powerful people. The righteous and the virtuous people shall always suffer especially under the rule of uneducated powerful people (e.g. Ashanti in Africa depicted in Gold Coast Customs and also in the countries rich in commerce and industries (e.g. the...
falling of Atom Bombs at Hiroshima and Nagasaki). She also disclosed in simple terms her utter helplessness being born a female and the prowess of the favourite housemaids in the well-to-do families. The sad experience of her life has been put in these lines:

"With children, our primeval curse,
We overrun the universe —"

(Pedagogues).

The position of the maid-servant Malinn in the house of her grandmother Lady Londesborough is demagogical (cf. The Sleeping Beauty). She was fair and square, free and easy. Miss Sitwell has described this without reservation.

'Cleanliness' in thought is essential for a poet in achieving success. This is divided into two, external and internal thoughts. The external cleanliness consists in the form of a poem, its rhyming scheme and putting it in the poetic diction. The internal cleanliness consists in raising a poem to a qualitatively new and higher level with ideas of the poet expressed unconsciously, passively, and the precise poetic words should express the feelings in musical cadence. It should also express a moral like a blossoming tree. Miss Sitwell's ideas of poetry perfectly suited with this 'cleanliness' to express a literary imagery in a manner quite different from the best traditions of her predecessors.

"In many of these poems the subject is the growth of consciousness. Sometimes it is like that of a person who has always been blind and who, suddenly endowed with sight, must learn to see; or it is the cry of that waiting, watching world, where everything we see is a symbol of something beyond, to the consciousness that is yet buried in this earth-sleep; ... It was therefore necessary to find rhythmical expressions for the heightened speed of our time; ... My actual experiments led eventually to the poem 'Gold Coast Customs.' It is a poem about the state that led up to the Second World War."

93
Miss Sitwell was very determined to make progress in her poetic career. Without such determination or ‘steadfastness’ it is not possible for a woman to be a successful poet. The critics tried to divert her mind by their unfriendly criticisms, but she was firm in her sole objective. In The Sleeping Beauty Miss Sitwell has touched upon this aspect of her life:

"'Once on a time,' she said, 'and long ago.'
Her voice was sweet as the bright-sparkling rime,
The fruits are cold as that sweet music’s time —
Yet all those fruits like the bright snow will fade."

(The Sleeping Beauty, Canto 9)

The snow that accumulated after Façade gradually passed away and thereafter she acquired her fame as a great poet.

"She fled, and changed into a tree, —
That lovely fair-haired lady. ...
And now I seek through the sere summer
Where no trees are shady."

(The Soldan’s Song)

Miss Sitwell had deep feelings like any other woman for husband, children and home which are the natural objects of affection. But she never acquired a husband. She left her parental home and took shelter at Pembridge Mansions with Miss Helen Rootham and detached herself from the happiness and distress of family life for attainment of her mission to be a great poet. She never confused the gross body as the supreme end of life. She was not ego-centric. She believed that life is for realization of the Soul or the Spirit or the God or the Absolute.

"My brother, — God is the straw within the straw:—
All things are Light.'
He is the sea of ripeness and the sweet apple’s emerald lore."

(Street Songs, How Many Heavens)

Every woman has some aspirations, but the central or dominant
aspiration unites her scattered power of the will, it effects an integration of her personality. Miss Sitwell in her early age aspired to write poems on Nature. Then she felt the inner fire in the human beings that keeps a divine relation with the Nature. Finally, she became a spiritual aspirant under the influence of the Indian Upanisadas to know the Absolute. In her poetical career she maintained the qualities of humility, tolerance, etc., for developing her spiritual aspiration that was dormant in her. Immorality and atheism are spreading in the modern society like a wild fire. Still then the poems of Miss Sitwell intensify the divine centre of the readers to radiate purity, love and sympathy. The dominions of darkness, light and shade revealed to her through the Nature, the Human Beings and the Consciousness. Under the shade of a tree one can not see the sky above. Under the shade of the sensual pleasure of the material world the human beings cannot realize the Supreme Consciousness.

"With passion, hate, Infatuation, and old age, and death, With sorrow, longing, and with labouring breath, And with despair and life are these on fire! With the illusions of the world, the flames of lust, And raising red desire!"

(The Coat of Fire)

We cannot feel that

"Our hearts seemed safe in our breasts and sang to the Light —
The marrow in the bone
We dreamed was safe ... the blood in the veins, the sap in the tree
were springs of Deity."

(Dirge for the New Sunrise)
III. LIFE AND LOVE

A major problem of life is reproduction. In the creative process the role of a woman to be the mother is highly complex. In the man-woman relation the emotional quality that is absolutely necessary for self-reproduction is commonly known as 'love'. This is Platonically love centering round the sex-organs. There is another category of love, the higher love, which is free from sex and the sex-lore in the male-female relation. The poems of Miss Sitwell on 'love' are pseudo-female containing the female-element but full of instruction that there is no fire like passion, no pain like the body and no happiness than the rest.

"If she could think me distant, she
In the snow's goose-locks certainly
Would try to milk those teats, the buds
Of their warm, sticky milk — the cuds
Of strange, long-past fruit-hairy springs —
The beginnings of first earthy things."

(Bucolic Comedies, Early Spring)

"SAID the Lion to the Lioness — '***
Though we shall mate no more
Till the fire of that sun the heart and the
Moon-cold bone are one.'"

(Green Song, Heart and Mind)

In the English poetic tradition the Surrealist movement was a gateway to nudity and pornography depicting or painting the 'Polymorphus-perverse sexuality.' The aesthetic attitude of Miss Sitwell about love is desireless, passionless. She was a Puritan in detailing-on-the-erotic-imagery unlike the modernist poet Alun Lewis.

Miss Sitwell, a worldly woman, advocated and practised love in the holy order of Jesus Christ. Her purity, humility, compassion, calm steadfastness and motherly affection made her dear to all.
In her poems she penetrated the religious feeling or idea for attainment of the changing life and all-round glory.

"The Sun Kisses the loveless,
The mouth of the condemned by Man, the dog-mouth and the lion-fang
Deep in the heart. ... ***
***
Then why should we lie loveless?
He will clothe us again in gold and a little love."

(The Bee Oracles, A Sleepy Tune)

Love as the summit of joy finds an echo in the poetry of W.B. Yeats. According to him the union of a man and a woman bring about a state of wholeness and totality:

"Love is all
Unsatisfied
That cannot take the whole
Body and soul."

Spontaneity, sincerity and passion are three great virtues in the Yeatsean cult of love. Miss Sitwell launched in her enchanting verses the problems of love. Consummation, completeness and totality through union are the means to an inevitable goal of gross love. Miss Sitwell considers all these "the outworn fashion of the flesh":

"They are so poor they seem to have put by
The outworn fashion of the flesh! They lie
Naked and bare in their mortality
Waiting for Death to warm them childishly."

(Elegy on Dead Fashion)

Miss Sitwell's idea of love is that the stage of being in love is the stage of alertness to each vibration of life, the contact between the two — a man and a woman — brings out their devotion for each other, their intense awareness of one another. The fusion of body and soul causes the lovers to sing the song of life and brings about the state of totality or wholeness. Yeats's treatment of love is all about the sex act carrying union to the
infinity in the journey to Byzantium. In the love lore of Miss
Sitwell the body and soul of a man and woman are conjoined
leading to the total vision of the Absolute. Body is the sacra-
ment for bringing forth the higher love in this world. Physical
body, sex and sex lore are necessary for realization of the
Beautiful, but the relation of a man and a woman should be free
from sex act unless they are united with marriage tie. The idea
of placing the opposite sexes in juxtaposition for attainment of
the supreme goal of life is all about the earthly love for Miss
Sitwell.

Miss Sitwell was unique in the swiftness of her comprehension
of love which helped her to cultivate deeper divine fervour in
man-woman relation. She accepted the warmth of the heart for the
highest illumination. But she was much shocked that the modern
people have taken love for the worldly attachments and unsole-
mnised sex relations between men and women.

"The warmth of the heart is dead, or has changed to the
world's fever —
And love is but masked murder, the lust for possession,
The hunger of the Ape, or the confession
Of the last fear, the wish to multiply
Their image, of a race of Oblivion's brink."

(A Song of the Cold)
IV. WAR, THE DESTRUCTIVE FEATURE OF THE CONDITIONED SOUL’S INTELLIGENCE

War is a generic term for all types of action arising out of force and violence in response to conflict. The way of overcoming the evil is not to resist the evildoers by force. Resistance put to the evil will add fuel to the fire. When the evil runs without resistance and meets only with patient endurance, the evil at last comes to a standstill. But resistance before the evil becomes inevitable when the individual life is put to danger, or its existence is threatened, and when the nation is confronted with the bloodthirsty desire of its enemies. The intrinsic value of the term 'war' is then validated in terms of faith and conduct of the imagery as the insects run in full speed to the fire for destruction. So when the enemies desire to be destructed their aspirations should be filled up.

The poet of The Mother and Other Poems had seen many evils in life. So Miss Sitwell could not accept that adherence to war imply annihilation of the self.

Human beings are always engaged in war for self-gratification, self-satisfaction. This world is the eternal battle-field where the human beings are engaged in perpetual war for acquiring authority on the others, "Where for innocent water flows only the blood of the slain," (Harvest). There were many occasional wars, too e.g. the First World War and the Second World War that happened in the life time of the poet. In either of these wars there worked only the destructive features of the conditioned soul's, the sentient soul's intelligence. But the ordinary soul or the individual consciousness can never be fully destroyed or eternally overpowered.

"Speak then to my dust!
Tell me that nothing dies
But only suffers change,—
And Folly may grow wise."

(Hymn to Venus)
At the beginning the human beings were endowed with full independence and they were allowed to enjoy this material world and allowed all facilities so that they can fulfil their material desires.

"There was a morning when the holy Light was young. The beautiful First Creature came to our water-springs, and thought us without blame."

(Dirge for the New Sunrise)

But in course of time the human beings fell into the trap of the illusory energy. The powerful persons always attempt to rule over this beautiful world, the weaker ones always try to resist them. This conflict is eternal. This perpetual conflict or war between the human beings will continue for ever until they fully surrender themselves into the Supreme Personality of Godhead.

"In the streets of the City of Cain there were great Rainbows Of emeralds: the young people, crossing and meeting."

(The Shadow of Cain)

The poets Wilfred Owen, Siegfried Sassoon, Edmund Blunden, had seen the emptiness of war and advocated for banishing war from this world. The poets of the Second World War also expressed their views for expelling war all together. Miss Sitwell on the other hand explained that the human beings are covered up by the eternal creative potency and so long they do not understand their relations to each other in terms of Supreme Lord of the universe or the Absolute, the war between themselves can never be stopped. As soon as the human beings shall learn this world order and feel the existence of Supreme Consciousness within all the creative substances then and then only the idea of war will be totally abandoned. The eternal light will fall upon the human beings in course of time like great rains — they shall then forget to engage themselves in war.

"Then give of this, condensed to the transparency Of the beryl, the weight of twenty barley grains And the leper's face will be full as the rose's face After great rains."

(The Shadow of Cain)
A survey of the post-war scenes of 1945 and after inspired Miss Sitwell to speculate on far-reaching consequences. Land battle, air war, sea fighting and nuclear attack would cause a global devastation. The effect of nuclear explosions at Hiroshima and Nagasaki in Japan confirms the truth "homo homini lupus" (man is a wolf to man).

"... the Megatherium Mylodon
Lies buried under Mastodon-trumpetings of leprous Suns."

(The Shadow of Cain)

Miss Sitwell therefore raised two broad questions — (i) why did the wars happen, and (ii) would the wars happen in future. The poet did not enter in the knotty problems about the first question. The universal shadow of the brother Cain would always follow the universal brother Abel. It will be an act of foolishness to pretend that war will never happen.

"And through the works of Death,
The dust’s aridity is heard the sound
Of mounting saps like monstrous bull-voices of unseen fearful mimes:"

(The Shadow of Cain)

Attack followed by a counter attack and an all-out nuclear warfare would create a menacing situation. Whether the hostile nations should show remarkable restraint and the British self-esteem would bring about a political and military configurations are not so important than the possibility of emergence of Christian faith of harmony in the minds of powerful men. Unless the people are taught through various disciplines and introspection about the immutable essence that lies buried under the mutable, illusory world the grandeur and beauty of the human race should always be tossed by cold icy fangs of militant nations. In her conception of warfare Miss Sitwell believed in the re-birth of Jesus Christ through destructive features of the war at proper time.
"He walks again on the Seas of Blood, He comes in the terrible Rain."

(The Shadow of Cain)

This statement of Miss Sitwell speaks of her mystical bent of mind too.

V. SUPERNATURAL

Miss Sitwell accepted that "the spirit of the modern world is power gone mad." (Letter No. 42) 94 In this modern world everyone is running after money and power, and the more they acquire they want much more and the more they lose the more they become furious. Victory breeds hatred, for the conquered is always unhappy. He who can give up both victory and defeat, he, the contented, is only happy. The poet's conviction of this faith has been expressed in her treatment of the supernatural in the poems The Little Ghost Who Died for Love and The Ghost Whose Lips were Warm (Three Rustic Elegies). Miss Sitwell's supernatural world is free from the "pervading sense of mystery" of S.T. Coleridge or the characteristic dream quality of Walter de la Mare, the delusive vision that charms us or awes us in our dream. The ultimate fact that Miss Sitwell has contented is the bliss of the supernatural Absolute that suffuses and saturates everything.

Of all descriptions of the supernatural experiences of the poem The Little Ghost Who Died for Love and The Ghost Whose Lips were Warm the most striking feature is the poet's confirmation of transcending the limitation of the emperical soul, the oneness of the spirit within the living body or the dead one, the connecting link between them and the expression of great joy of the enlightened souls.
"FEAR not, 0 maidens, shivering
As bunchas o' the dew-drenched leaves
In the calm moonlight... it is the cold send quivering
My voice, a little nightingale that grieves."

(The Little Ghost Who Died for Love)

"...Beside my heart, my dead love gave
Lips warm with love though in her grave.
I stole her kiss, the only light
She had to warm her eternal light."

(The Ghost Whose Lips were Warm)

'A little nightingale', the empirical soul, and 'her eternal light', the light of the Absolute, have intensified the truth that the misery of life has no other solution except in attainment of the supreme unqualified joy.

VI. Social and Political Evolution.

The difference between the Hegelian concept of dialectical materialism propounded by Karl Marx school and the ethical hedonism or refined materialism propagated by the Indian materialist school, the Cārvākas, is that, the former believes in creation of the spirits by Nature; individual class or nation should ultimately merge in the whole, and hence the party should always be above the State; the latter metaphorically preached that the Spirit creates the Nature; individual, class or nation is a process in the evolution of the whole and therefore, the State should always remain above the party. The former ends in Communism, the latter leads to Perfectionism taught by the Upanishadas. The final aim of communism is hero worship. The ultimate end of the Indian materialism is cessation of hero worship. The consciousness is different in different bodies, the conative elements viz. thinking, feeling and willing, consequently differ according to the taste and habits, and culture of the individuals.

Miss Sitwell in her early life accepted that Nature is the prime
mover of this world. Gradually she felt in the evolution of her poetical mind that wealth, power and enjoyment are not the final objects of the human beings. Extreme freedom gives birth to licentiousness, it ends in corruption. In her small poem Serenade she sang the ambrosial beauties of Nature.

"The tremulous gold of stars within your hair
Are yellow bees flown from the hive of night."

In her other poems of Nature her eerie presentation suggests the omnipotence of the Nature. But The Mother is an example of her changing attitude about the human behaviour. She never praised violent passion and erotic love, she rather condemned sensuality without any inner feeling. Miss Sitwell, the rebel poet-priest, laid great emphasis on antipathy to the desire to possess, to acquire.

According to Miss Sitwell our notion of existence is a priori, but it is not a subjective illusion. "We were the perfum'd portals of the dawn — " (The Madness of Saul). In writing this enchanted verse the poet confirmed and revitalized our faith in the inexhaustible productivity which evolves and sustains all things. The book Gardeners and Astronomers acquainted us with a pair of correlative ideas of finite and infinite. At the same time she had confessed that%

"I think we live now in the age of the terrible Furies Changed into Butterflies, ..."

(Butterfly Weather).

Here "Butterflies" were symbolically used for "Marxism". Poverty is a great evil and it undoubtedly creates a stumbling block in the way of harmonious development of the human beings. Miss Sitwell has exposed this in her poems of Poor Men's Music. Marx's firm conviction was that economic factors constitute the social evolution and all our political, religious, aesthetic and philosophical ideas are the products of economic forces operative in the society. The wage-earning proletariats and Marx's crusade against religion have been symbolised through The Stone-Breakers, Street Acrobat, The Mad Woman in the Park.
and The War Orphans (The Outcasts) 'written after seeing a photograph of Korean children asleep in the snow.'

Man is a creature of external conditions. Taking advantage of these conditions the people are engaged in ugly competition for attaining the political supremacy. Economic oppression is led by the persons or nations enjoying supreme political power and she professed that the feeling of universal brotherhood alone can save the human beings and civilization from the man-made catastrophes.

"Take on the forms of fashionable women With veils that hide a new Catastrophe, and under Is the fall of a world that was a heart."

(The Coat of Fire)

The politicians with their sugar-coated ideas like fashionable women are creating new opportunities for the political rivals. But life can be congenial and meaningful only when it is tuned with higher moral and spiritual consciousness. The biographies of England (1936), Fanfare for Elizabeth (1946) The Queens and the Hives (1962) portray the feeling that the human beings do not consider their lives worth while even when all of their political and biological needs are met. Her views about the politicians are seen in the poem Two Songs of Queen Anne Boleyn (Song I).

"THE king of Nowhere said to me. Nodding his wintry crown That seemed an ass's crown of ears Or a broken town, "

'Young girl, your love begs, "Give to me Your body, for your soul Is only an illusion."

Politics infuse vigour and vitality, courage and hope, and inspires to fight against all ills and evils of life. But this courage and hope and strength come from the inner region of our mind which can
only be tapped by following a disciplined and harmonious life.

"A FOOL sat by the roadside
Upon a lonely stone,
His hair was grey as ass-fur,
He sang 'Alone — alone —
To the ass-grey dust singing,
'Brethren, to the I come,
The ass that prophesied to Augustus
The victory of Actium.'"

(Of the Wise and the Foolish)

A fool is better than a wise politician who is imposed on us from outside as a rigid tyrant.

VII. Art of Synaesthesia.

Dame Edith Sitwell was famous for her art of synaesthesia. Expressing one perception, an image, an idea in terms of contrary or contradictory words or ideas is called synaesthesia. It is more effective than a comic which is a trustworthy weapon. The poets Edmund Spenser (1552-99), John Keats (1795-1821) and Algernon Charles Swinburne (1837-1909) have much in common in using the art of synaesthesia in their poems.

"Open the temple gates unto my love,
Open them wide that she may enter in,
And all the posts adorn as doth beove,
And all the pillars deck with girlands trim,
For to receive this Saint with honour due,
That cometh into you."

(Epithalamion by Edmund Spenser)

"Ye gentle birds, the world's ornament,
And Heaven's glory, whom this happy hour
Doth lead unto your lovers' blissful bower,
Joy may you have, and gentle heart's content
Of your love's couplement; ***"

(Prothalamion by Edmund Spenser)
"Where are the songs of Spring? Ay, where are they? 
Think not of them, thou hast thy music too, 
While barred clouds bloom the soft-dying day, 
And touch the stubble-plains with rosy hue; "

(Ode To Autumn by John Keats)

"Now more than ever seems it rich to die, 
To cease upon the midnight with no pain, 
While thou art pouring forth thy soul abroad 
In such an ecstasy!"

(Ode To A Nightingale by John Keats)

"Not a flower to be pressed of the foot that falls not; 
As the heart of a dead man the seed-plots are dry; 
From the thicket of thorns whence the nightingale 
calls not, 
Could she call, there were never a rose to reply."

(A Forsaken Garden by A.C. Swinburne)

"If you were queen of pleasure,
And I were king of pain,
We'd hunt down love together,
Pluck out his flying-feather,
And teach his feet a measure,
And find his mouth a rein:"

(A Match by A.C. Swinburne)

Edmund Spenser was so passionately engrossed in the art of synaesthesia that he emanated powerful temperament and profound thought in invoking the Almighty — "Open the temple gates unto my love," and again in beautifying the "gentle birds" to be "the world's ornament", "Heaven's glory". John Keats has described the bounty of Autumn in the clouds — "While barred clouds bloom the soft-dying day, or when he desires to die a painless death to bring a release from the burden of existence and "seems it rich to die," the readers' impressions were not confused for the poet's art of synaesthesia. A.C. Swinburne was a passionate champion of the art of pre-Raphaelitism as well as the art of synaesthesia. "As the heart of a dead man the seed-plots are dry"; or "We'd hunt down love
together," are the fine examples of the poet's treatment of the art of synaesthesia. Dame Edith Sitwell drew much impetus from the poems of Swinburne. She has written in "Some Notes at Random" annexed to Edith Sitwell's Anthology (1940) in respect of A.C. Swinburne:

"Take for instance this sextet, ***."

"In deep wet ways by grey old gardens
   Fed with sharp spring the sweet fruit hardens;
   They know not what fruits wane or grow,
   Red summer burns to the utmost ember;
   They know not, neither can remember,
   The old years and flowers they used to know."

"When I was a girl, it seemed to me that his verse was one of the most miraculous in our poetry; and I remain of that opinion, its spell, its enchantment, have never set me free."

(Edith Sitwell's Anthology)

The perception of "Red summer burns to the utmost ember," and the emotions compounded with "They know not, neither can remember," are the fine play of synaesthesia. The poetess in her tender age was caught by the charm of this art and she closely linked it with her poetry, with her theory and practice. For Spenser, Keats or Swinburne the art of synaesthesia was not however the dominant factor, although the poems were charged with it in no lesser degree. The poems of Dame Sitwell are on the other hand the finest engraving upon her mind with this art of synaesthesia.

William Empson has described the art of synaesthesia of Dame Edith Sitwell in his essay on Seven Types of Ambiguity.

"She also writes which of course depends for its effect on the whole scene described. In such cases apprehension in terms of one of the senses is described in terms of, or compared with one of the others; this has been called synaesthesia, and is clearly sometimes effective. It throws back the reader upon the undifferentiated affective states which are all that such sensations have in common; perhaps recalls him to an infantile state before they had been distinguished from one another; and
may actually induce a sort of rudimentary disorder into his modes of sensation (so that the 'images' of the visualiser are transformed sounds) like those due to migraine or epilepsy or drugs like mescal."

Although Empson argues that the art of synaesthesia throws back one "to an infantile state", the poems of Dame Sitwell in fact are sufficiently well assimilated and rationally contrived to achieve the fascinating poetic skill. Edgar Allan Poe (1809-49) also attempted on this art. But Dame Sitwell surpassed all.

"Comb your cockscomb-ragged hair,
Jane, Jane, come down the stair."

(Aubade)

"... but the maiden flies,
Like the leaping goat-footed waterfalls
Singing their cold, forlorn madrigals."

(Spring)

In her poems written in early age her synaesthesia was combined with her phrase-making power, e.g. "cockscomb-ragged hair", "the leaping goat-footed waterfalls". The poems of Bucolic Comedies, The Sleeping Beauty, Elegy on Dead Fashion and Rustic Elegies provide examples of her gift for word-painting with the aid of synaesthesia. Equally her witticism is traceable in her poems of Façade written for dance.

"THAT hobnailed goblin, the bob-tailed Hob,
Said, 'It is time I began to rob.' "

(Country Dance - Façade)

"'Oh, the nursery-maid Reg
With a leg like a peg
Chased the feathered dreams like hens, and when they laid an egg

***

'(Fox Trot - Façade)"
In Gold Coast Customs her treatment was bitterly satirical. She had much imaginative sympathy for the poor and the downtrodden and that helped her to satirize the activities of the upper class. In African countries tyranny and cannibalism were looked upon "as quite customary and proper." She described these in this poem with the fine play of her synaesthesia. In the market place a Negro wipes his knife to kill a man and

"Dead powder spread on a black skull's face."

The imageries "the ventriloquist sound of light", "Death's docks", "ventriloquist squealing light", "Rotten Alley and Booble Street", "And her soul, the cannibal / Amazon's mart" are tuned with thick and glossy satire under the veil of brilliant synaesthesia. The style shows the total development of Dame Sitwell's synaesthesia in its easy flowing naturalness and flexibility.

Generally speaking 'synaesthesia' is importing ideas into images presented to give some inner significance to them. The latter poems of Dame Sitwell may be interpreted through her synaesthesia as typifying an urge of her poetic soul to visualize the existence of the spiritual world. It is a revolt against the method of pure materialism and realism. If 'symbolism' means "representation of ideas and emotions by indirect suggestion rather than direct expression" then 'synaesthesia' would mean a craving of the human soul to present the feelings and emotions uniting together the sights and sounds of nature to raise a direct suggestion by indirect expression e.g. 'loud-colour of the sky', 'heart is heavy as bags of cold' (Spinning Song), 'budd-furred papoose'(Black Mrs. Behemoth), 'snouted satyrs drink clouted cream' (Country Dance), 'reynard-coloured sun' (Fox Trot), 'dove-breasted flowers' (The Hambone and the Heart), 'swan-bosomed trees' (Elegy on Dead Fashion). In moments of inspired vision however 'synaesthesia' would also mean a communion of the human souls with the objects of Nature, e.g. 'Bring peace to the famine of the heart and lips' (Invocation), 'ripe-bearded fire' (Harvest), 'lion-strong Sun' (Eurydice), 'eyeless hope and handless fear' (Lullaby), 'God is the straw within the straw' (How Many Heavens...) 'hare-wild wind',

...
'gold seed of Folly', 'great Venus wears Time's filthy dress' (The Poet Laments the Coming of Old Age), 'Christ's wounds weep in the Rose on the wall' (The Two Lover-Il), 'honey-red foxes' (A Sleepy Tune), 'heavenly pain of Hell' (Mary Stuart to James Bothwell), 'the gold blood running and sunning' (Spring Morning), 'a totem pole of dust' (The Shadow of Cain), 'in one bright ineffable essence all plant-being dissolves to make the Flower' (The Canticle of the Rose). When the readers feel the urge of communion with the universal soul of Nature that is called the "inspired formulary of Wordsworthian creed of Pantheism." When they feel a sort of communion between their souls and the world of spirits which surrounds this material world that is called 'mysticism'. When the calm and serene beauty of Nature is mingled with a particular sound to form a haunting message directly or indirectly, and produces emotions instantly through the wings of imagination that is called pure 'synaesthesia'. The art of synaesthesia is therefore imaginative, evocative and suggestive. Dame Edith Sitwell's poems are charged with fervid imagination but she did not bring dazzling pictures out of airy nothing.

Dame Edith Sitwell was in intellectual sympathy with the school of Alexander Pope (1688-1744). In her early days she therefore had in her mind the contrasted picture of the Augustan age and the Victorian age and also her own degenerate days. Her finest passages are marred by metrical and grammatical imperfection. But her pouring in jarring verbal music in her verse has made a literary balance through her synaesthesia and satirical intent with the spirit of Pope.

For medical treatment of renal hypertension drugs like mescal or dihydrallazine are used. Synaesthesia is the best arteroselcitive direct vasodilator and this is more effective than any kind of drug. It is not easy to express one thing in terms of another, especially with the depth and accuracy demanded by synaesthetic art. To achieve this literary gift, the possession of extra-ordinary talent is not enough. It is also necessary to know and be able to feel and understand the intricate links, processes and phenomena of life. This seems to be a paradox that to depict an image or a perception it is
necessary to use a contrary or even a contradictory word or idea or thought. As soon as such words are heard an unexpectedly full and realistic revelation is conveyed to the brain and instantly reflect the accurate thoughts and emotions. The result is that synaesthesia helps in quick assimilation and permanent remembering the ideas because of psychological accuracy of feelings. Synaesthesia also contributes the additional antihypertensive action of direct vasodilation and decreases the reflex cardiotonic effect.

"Their cheeks were like nutmeg-flowers when swells
The rain into foolish silver bells."

( Façade — En Famille )

"He is not even dead, but Death's buffon
On a bare stage, a shrunken pantaloon."

(Troy Park — Colonel Fantock)

"The counting of small deaths, the repetition
Of Nothing, endless positing and suppression of
Nothing .... So they live
And die of inanition ...."

(A Song of the Cold)

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

(Spring Morning)

"The Earth had lived without the Bird
In that Spring when there were no flowers like thunders
in the air.
And now the Earth lies flat beneath the shade of an iron wing."

(The Shadow of Cain)

The derivative word 'synaesthesia' comes from syna + aesthete + sia. The term "aesthetic" means 'having to do with the principles of beauty.' The suffix 'sia' is affixed to indicate certain quality.
e.g. 'amnesia' (the loss of memory). Therefore '-aesthesia' qualifies assimilation of beauty both in thought and speech, and 'synaesthesia' became a direct mannerism in the works of Dame Edith Sitwell conveying a vivid image, idea or emotion. Her activities began in plundering the art followed by the poet Spenser and modulated by Keats and ended in conquest more than Swinburne achieved.

It is easy to understand the way she felt the influencing historical literary concepts. The people and the poet wanted to know each other better by opening the way of mutual exchanges when Façade was staged. This exerted a great influence on the development of her literary process. The most important thing which the poet wanted to teach is to convey a smile with a smile. "But there are two nations, the young and the old. Poor Age sees itself for a moment through the eyes of the youth, ... ". 97 The contemporary readers had to be kind persons, unlike Noel Coward, to be able to educate themselves in her way, to assimilate and develop spiritually. That does not speak about the degree of kindness of the readers, but about the essence of this quality. "Time, and the hardnes of men's hearts— these are the only enemies." 98 Viewed from within Miss Sitwell's own nature would be clearer and clearer. But the critics like Geoffrey Grigson committed a wicked, hypocritical act in blaming her, and in doing that they blamed none but to themselves.

Stopford A. Brooke's assessment of 'Post-Victorian Period' that, "interesting experiments in freer forms of writing have latterly been made. That is healthy, for each age must learn to speak with its own tongue" 99 was partial for he could not assess that poetry in rhythmic pattern aided by the art of synaesthesia would prevail in the spring orchard of English literature.