THE HERALDIC UNIVERSE

The idea, that by diving deep into one’s subconscious, one can discover a submerged part of oneself, gets exemplified in Durrell’s works. Durrell called it “private country,” “luminous island,” or HERALDIC UNIVERSE. Durrell’s “literary gardening” led him to discover his “little world - The Heraldic Universe” the first hand experience of which is explained by him in a letter to Miller in 1936:

I have got a bad cold, so I lie in bed and compose my hundred points of heraldry. I chose the word “heraldic” for a double reason: First because in the relation of the work to the artist it seems to me that it expresses that exact quality I wanted. Also because in heraldry, I seem to find that quality of magic and spatial existence which the maker seems to exist heraldically. But for myself I am beginning to inhabit this curious
Durrell was really fascinated with his heraldic universe, that he even signed his letters "Heraldically Yours, Lawrence Durrell" (44).

Simultaneously Durrell wrote more publicly that:

The Heraldic Universe is that territory of experience in which the symbol exists... It is not a "state of mind" but a continuous self-subsisting plane of reality towards which the spiritual self is trying to reach out through various media... since words are inadequate they can only render all this negatively by an oblique method.¹

In A Smile in the Mind's Eye, Durrell defines "heraldic" as a personal word which I apply to art in its most intense expression when it becomes symbolic and bypasses logic. It doesn't "explain," it manifests in a mysterious way... becomes a sort of ideogram of reality. The
intimate aesthetic core of a work, its quiddity.
The place where prose liquefies into poetry,
or sex into love.

(95)

Commenting on Durrell's concept of the Heraldic Universe, Keith Brown refers to it as

a total and immediate non-discursive, non-analytic, apprehension of the world about one which for Durrell was 'the sine qua non' of art. (106)

In theory it was like Pessoa's "heaven where I secretly constellate myself and where I possess my infinity" (18). The conception of the Heraldic Universe is complex due to our concepts of space and time. An analytical study of space and time proved that these are concepts in our empirical consciousness, which appear real, affecting in a material way our business of living. With the annihilation of clock-time, a state of eternity exists. Essentially, the Heraldic Universe would facilitate, "a palingenesis, a way back to the realisation of oneself and thereby oneness, where the mind joins
itself to the nature of all created things” (Smile 1), where “one could breathe in the whole universe with every breath” (10). The timelessness presented “an eternal simultaneity . . . present in every thought . . . an incandescent NOW (48). The heraldic universe does not exist on imagination, but it should be possessed, inhabited and lived. Durrell experienced it, as he said “like a bout of drinking” on and off (Plimpton 163). “All time is contained in each moment of time” (Key 29) is the keynote of the Heraldic Universe, since it engulfs the omnivorous nature of serial time. The ideal Heraldic Universe is like the “Asylum in the Snow,” an anaesthetic dream in which statues, like barely visible glyphs dance an ethereal pattern in “the enormous now.” Every mere word, colour or sound qualifies the absolute nature of Heraldic Universe, so that, in the very act of poetry, the desired state is created and destroyed. In December 1946, Durrell wrote about this concept in his diary:

Underneath the whole question of poetry an unstateable proposition like the shadowed side of the moon. It is something like the proposition mentioned in Plato’s letters: the proposition he had never been able to put
into words. This creative element I call, privately "The Heraldic Element." For it seems that if poetry is not exactly lying about the world it is talking about the things of the substance in a very special relation to time.  

The idea that a proposition can be so "unstateable" that it cannot be put into words symbolises the provisional nature of poetry. As Durrell explains "it means simply the "mandala" of the poet or of the poem. It is the alchemical sigil or signature of the individual; what's left with the ego extracted" (Smile 53). This is a world which depends less upon the syntactic relationship of words than upon their symbolic nature: "Logic tries to describe the world," Durrell wrote, "but it is never found adequate for the task. Logic is not really an instrument: Merely a method. Describing, logic limits. Its law is causality. Poetry by an associative approach transcends its own syntax in order to describe but to be the cause of apprehension in others. Transcending logic it invades a realm where unreason reigns, and where the relations between ideas are sympathetic and mysterious -- affective -- rather than causal, objective, substitional."
Reaching the state of Heraldic Universe seems an essential requirement for any artist. This should not be misinterpreted to denote that all artists have reached that particular state. What Durrell wants to propound is that for an absolute apprehension of reality, the self has to move towards a state of purity, which will enable him to observe reality in an unexpurgated state. When the self is realised, Durrell attempts to present the artist’s struggle to depict reality and to write a story in which his characters realise the absurdity of the discrete “ego.” In the Quartet, Pursewarden having achieved the heraldic universe, opines that:

... I am aware the test may come under any guise, perhaps even in the physical world by a blow between the eyes or a few lines scribbled in pencil on the back of an envelope like in a cafe. The Heraldic Reality can strike from any point, above or below: it is not particular. But without it the enigma will remain. You may travel round the world and colonize the ends of the earth with your
lines and yet never hear the singing yourself.

(773)

Durrell defines his "brilliant labyrinth" as a "calculus of pure aesthetics, a game like a heavenly chess; it brings out the meaning of the Tarot and all the kindred morphologies . . . It is as if everything to date had taken place on the minus side of the equation - - with the intention of producing "ONE-NESS" (Wickes 210). Basically "ONE-NESS" is the essence of all philosophies. The East had always laid emphasis on the non-dual (nir-dvanda) as the Upanishads affirms: "Tat Tvam Asi" - - "That Thou Art" or according to the Vedanta "Aham Brahmasmi - - I am Brahman." The aim of all "isms" is essentially the same, to realise through all form - - the formless. Consciously or unconsciously every mode of expression, whether artistic, religious or scientific, is struggling to reach that ultimate reality, the ONE without a second" (Mookerjee 55).

Durrell had tabulated his "heraldic universe" in the following way, which was published in a letter to Miller:
THE MINUS SIDE

All human searching for perfection as strain or disease, all concepts from Tao to Descartes, from Plato to Whitehead aim at one thing: the establishment of a non-conscious, continual STATE or stasis: a point of co-operation with time. In order to nourish conceptual apparatus, moralities, forms, you imply a deficit in the self. Alors all this WORK or STRIVING - - even yoga - - aims at finding Rest or relaxation in time. It aims at the ONE.

WHAT HAPPENS AFTER THAT IN THE FIELD OF PURE REPOSE?

THE PLUS SIDE: PURE FORMS

I II III IV

You enter a field or laboratory of the consciousness which is not dangerous because it is based in repose. It does not strain you because having passed through the impurities of the ONENESS OF EVERYTHING, you are included in Time. Now FORMS EMERGE. Because “Contemptible” numbers are the only way to label them, you can say 1st state, 2nd State, 3rd State like an etching. This is what I have called THE HERALDIC UNIVERSE. You cannot define these forms except by ideogram: this is “non-assertive” form.

THE HERALDIC UNIVERSE.

(202-203)
In the preparatory stage Durrell included a field of pure repose or stasis, which can be equated to Patanjali’s “yogabhasya,” the key to that art is “the intentional stopping of the spontaneous activity of the mind stuff” (Campbell 27). As Affad in Sebastain contends that “Einstein’s non-discrete field, Groddeck’s “It” and Pursewarden’s “Heraldic Universe” were all one and the same concept and would easily answer to the formulations of Patanjali” (28). The first aim of yoga is to have complete control over the spontaneous flow of the mind, accelerate it in such a way as to finally bring it to a stop. This process is explained by the wind. The images reflected on such a surface are broken, fragmentary and continually flickering. But if the wind should cease and the surface become still - “nirvana” “beyond or without (nir) the wind (vana)” - we should behold, not broken images but the perfectly formed reflection of the whole sky, the trees etc. should then see that all the broken images, formerly only fleetingly perceived, were actually but fragments of these true and steady forms, now clearly and steadily beheld” (28). This stasis or repose can be achieved only by shedding the whole complex of egoism’s, “the multiplicity of selves” like Durrell’s “Fangbrand” who realised that he had to strive “against
the true north /of self" and he finally succeeds in detecting "The final dualism in very self" (Poems 95). Later after much struggle Fangbrand achieves "heraldry—luminous island / Of self" (95). In the poem, "The Outer Limit's" Durrell defines this stasis or repose as

The pure form, then, must be the silence
So full of a gay informal logic.
A real reality realising itself.

(Poems 291)

The "real reality" is different from what the eye perceives, which is constantly under an optical illusion. So that the aim of art is to evoke this "ultimate healing silence" (Quartet 763). Pursewarden emphasises that the art of writing involves a tranquility from which "Its own motive essence is derived." We find Pursewarden having made the enigmatic leap into this HERALDIC UNIVERSE, but Darley just a novice. But towards the close of The Quartet, Darley and Clea undergo "an interior metamorphosis," then successfully make the leap "through the barriers into the company of Real Ones" (874). This involves a slow heraldic progress which become possible only
through “the murder of self within murder to reach the self” (Poems 80), which is beyond easy limits for the western man. As for the men in the east, Durrell did acknowledge that:

Before we came the men of the east
Knew it contained a capital metaphysic
For the western man of this Egopetal Age
Cant, rules, pains and prohibitions
Each with its violent repulsive force

(Poems 207)

Durrell pointed out that: “long ago the Indians had told us that the notion of the discrete and separate ego was also an illusion - perhaps a dangerous one” (Poetry London 4). The problem of the Western man was the discrete ego and the primary neurosis of the age was “ego domination.” Schwarz in Constance exemplifies that: “Any poet will tell you that the basic illness is the ego which when it swells, engenders stress, dislocating reality” (Constance 133). Further this is substantiated in Quinx: “Neurosis is the norm for an egopetal culture” (Quinx 180), and eventually we have more “I’s” to become sick “Me’s” (Constance 304).
Durrell's Heraldic Universe finds true surveillance in a poet, for the poem, according to Durrell, is an act of creation and poetry is the language of the Heraldic Universe. "It is the pure non-entity of the entity for which the poem stands like an ideogram" (Smile 53). Durrell considered poetry as creation in cosmological sense. "Poems," wrote Durrell in the 1970s, "are pessaries of grace." The basic question that gnaws at every heart is "What is reality?" and Durrell states in the 1940s, "it is the one question that the poet alone is qualified to answer." In the act of poetry, the poet is not forced to be logical, where the distinction between subject and object gets eroded. As Durrell emphasises in his "Themes Heraldic":

   It is no victory to write you,

   But to become you. Gnosis

   By osmosis. Knowing in becoming.

   (58)

There is no re-presentation, but the poet addresses himself and incorporates the other in himself. It is not outside himself but himself within himself. Hence poetic illumination requires a solace, which Durrell wholly welcomed, because as he said "shocked by human behaviour, I took refuge in poetry." "After I awoke into
poetry," he reminisces, "I had the feeling that from thenceforward . . . everything made sense" (Smile 29). He firmly stated once: "to write poetry - - to become a Poet - - is, in a sense, to take the whole province of human knowledge for one's province. One gradually covers a field by continual abdication." 7

Most of Durrell's characters in his fiction are mostly writers, for writing is "a technique of therapy" (Quartet 763) and a search for a "proper self" (370). All the characters right from Panic spring, Pied Piper of Lovers, The Dark Labyrinth, The Alexandria Quartet, and The Avignon Quintet are involved in the "search." In Pied Piper of Lovers, Walsh adopts the new route of contemplation. He passionately and fiercely wanted to be alone "to lose himself in the contemplation of those things which are divorced from reality . . . ." (22). In Panic Spring, Marlowe, a figure complementary to Walsh, continues this quest by reading deeply the literature Quietism, especially of Molinos and Guyon, the highlight of it lies in the crucial statement: "fix in thy soul a great peace, silence, forgetfulness and internal solitude." 8 It is in this "peace, silence and internal solitude" that the "proper self" can be discovered. Essentially the quest which Durrell's characters get involved with is "to understand
the splintered mirrors in oneself" (Panic 107). In The Dark Labyrinth, "each was lost in the labyrinth of his own spiritual discoveries" (45). It is a model of life's "unco-ordinated pattern," with "every activity leading back like an arrow on the map to central metaphysical problems of the self" (250). The basic problem of the human is his realisation that he has no real presence after he walks "down metaphoric corridors of his own subconscious." Durrell actually redefined the function of art. According to him: "Art must no longer exist to depict man but to invoke God" (Black Book 243). The crux of Durrell's works depends on the growth of the artist, having to pass, like Durrell states: "Through many negatives to what I am" (Poems 154). From the "many negatives" there is the onward movement into the plus side resulting in the attainment of Durrell's Heraldic Universe. If like Miller and Socrates, Durrell was "born many," it was in the Heraldic Universe that "his multiple personae would become one and all antinomies would be resolved." In "Asylum in the snow," Durrell recalls:

In the night I wake up and see a great spirit opening above me: truth, or desire, or God. I take it eagerly and open it. It is always full
of these little black maggots which have eaten away its centre.¹⁰

Trying to describe Heraldic Universe and the particular experience, Durrell finds language a barrier for expression. He firmly believes that in the phenomenal world, the writer is in a difficult position to communicate with precision because of the causality-based language he uses, which disjoins him from the objects of his portrayal. He seems afflicted with "the disease of the little black words which destroy rather than create."¹¹ When asked to name it, Durrell asks "A name?", "What is that?" He further clarifies that "when you are afraid of something, or you want to hate it, you give it a name out of the alphabet. Then you can let it into the house and it will not hurt you. It is covered in a name, and you do not see it properly, you only see the little black letters."¹² Sri Aurobindo points out the inadequacy of plain language to seize and render these higher realities in their completeness and calls for "another language than the poor abstract counters used by our mind to translate them into terms by which reality could become at all seizable by us."¹³ Durrell exemplifies the particular experience of the
Heraldic Universe in terms of poetic creation - - the "exact moment of creation." He wrote:

Writing poetry educated one into the nature of the game, which is humanity's profoundest activity; the star-dances of the savages attempt to write them to the movement of the heavenly bodies. Poetry attempts to provide the same unison between the muddled inner man and the muddled outer universe.¹⁴

This is the relationship of the poet to the poem. The Heraldic Universe is the logical experience of that aesthetic experience, the poem being the artefact. The artist "appears first as sculptor of the world, making the world macrocosmically from himself," and "this leads finally to the pure poetic form in which a world is born from nothingness by the word" (Rank 217). In this newly created world, he "himself becomes God" or as Durrell terms it "Selfist, Durrealist" (Plimpton 24) or "autist."¹⁵

The Heraldic Universe can be explained as "a self-contained intellectual enclave, a place of isolation from the noise and confusion
of the unmannerly town," a labyrinth, a laboratory, an "asylum in the snow" where the imagination, vision and external impulses form an alchemy. In response to Durrell’s "Asylum in the snow," Anais Nin wrote to him:

You have . . . reached a world so subtle, almost evanescent, caught a climate so fugitive, the dream life directly through the senses, far beyond the laws of gravity . . . You wrote from inside of the mystery, not from the outside. 17

The heraldic universe which encompasses a solace, an experience beyond the principle of causality finds expression in Durrell’s poem "Greek Church, Alexandria."

The evil and the good seem undistinguished, Indeed all half asleep; their coming was No eloquent proposition of natures Too dense for material ends, quartered in pain But a propitiation by dreams of belief A relief from the chafing ropes of thought. 144
In the Quartet, Darley after having achieved heraldry understands "poetic or transcendental knowledge, that a deeper value exists in the mythopoeic reference which underlies fact" (Clea 176). In the initial stages of his development Darley fails to understand the influence of time, but later he confesses: "If I have spoken of time, it is because the writer I was becoming was learning at last to inhabit those deserted spaces which time misses . . ." (14). Pursewarden had emphatically stated that the "so-called act of living is really an act of the imagination." The artist must make the "enigmatic leap" into the heraldic reality of the poetic life "to find himself" (153). Pursewarden reminds Darley that it is not enough to drag scientific concepts into literary works. True art can only occur, according to Pursewarden, at the point where "a form is sincerely honoured by an awakened spirit" (751). He further clarifies that a good writer should be able to write anything but "a great writer is the servant of compulsions which are ordained by the very structure of the psyche and cannot be disregarded" (758). Darley comes to the realisation that "poetical or transcendental knowledge somehow cancels out purely relative knowledge . . . (is) above, beyond that of
the relative fact-finding sort" (791). Darley explains his personal experience of the heraldic universe thus:

But it was to be a little while yet before the clouds parted before me to reveal the secret landscape of which she was writing and which she would henceforth appropriate brushstroke by slow brushstroke. It had been so long forming inside me, this precious image that I too was as unprepared as she had been. It came on a blue day, I quite unpremeditated, quite unannounced, and with such ease I would not have believed it. I had been until then like some timid girl, scared of the birth of her first child.

(877)

Similarly at the close of Caesar's Vast Ghost, Cunegonde asserts that as a poet, one cannot afford to be explicit and "anything that can be explained or codified has missed the point, hasn't been
experienced. It has grazed the thing meant, the target must be approached tangentially, obliquely, be inferred” (204).

Writing about the heraldic universe, Durrell explained it as

a continuous self-subsisting plane of reality towards which the spiritual self of man is trying to reach out through various media: artists like antennae boring into the unknown through music, or paint or words suddenly strike this universe where for every object the known world there exists an ideogram.18

Communication on this level has not been used for “the apparatus of the water-closet logic laid down like millions of sets of railway lines, all leading nowhere.”19 As Durrell emphasises “it needs, instead the allusive glossary of equations and a highly personal grammar.”20 “The defined limit of language has fallen open on its hinges,” says Durrell, and that “there is no room for chicanery (14). The syntax of communication is no longer causal and “the more you deal with words, the less care you take about their ordinary value, and the more cautious you become about the inner sense which
must connect with them to give them life.”21 The ultimate communication in the world of Durrell’s poetry is “a flight of Mind in a hollow alphabet of symbols,”22 the reaching out of those who inhabit the noumenal world of the Heraldic Universe -- “a landscape so still that it might be painted. A breathless, coloured territory, where the hermit sits forever, bowed under a butter-lamp, and Mind is luminous in every shrine.”23 Poetry had a special significance to Durrell, as he claimed, “... not to manufacture massive bravura pieces for declamation, but to find a way of writing poetry so that it lifts the effective charge of words by an octave or so without imposing rhetoric upon the ear.”24 Seamus Heaney describes poetry as “the imaginary pressing back against the pressure of reality . . . affirming what is denied voice . . . an extension and refinement of the minds extreme recognition’s, and of language’s most unexpected apprehensions”25

Durrell’s clarifications about his universe, was followed by scholarly interpretations by eminent scholars like Ray Morrison, Richard Pine, Christopher Burns etc. It was Prof. MacNiven’s pronouncement that Eastern philosophies are “inherent” and “implicit” in Durrell’s works that has to be explored, which paved
the way for this endeavour. Even Durrell had proclaimed in the La stammpa interview about his Eastern Novel, *The Avignon Quintet*, which is based on the number FIVE claimed to be the FIVE parts of the psyche as Durrell pointed out: “The novel I am now working on I try to portray the structure of the non-western ego. In India the ego does not exist and for me they represent the conscience.” In the novel *Quinx*, we get the description of the five part nature of the psyche and “they cohere to form a human being.” Durrell adds that “when you come together and create the old force-field quinx, the five-sided being with two arms, two legs and the kundalini as properties” (15). There is a riddle - the riddle of the Quinx as he stated: “The power of five is really the riddle of the Quinx - solve it if you dare” (19). Since Durrell himself had confessed about his fascination for Indian thought and wisdom, an Indian interpretation to Durrell’s HERALDIC UNIVERSE would be essential to decipher the meaning and impact of the heraldic universe. Importance is given to Durrell’s key words - STASIS, ONE-NESS, MINUS SIDE, PLUS SIDE, KUNDALINI and the magical, mystical FIVE.

In order to reach the pure consciousness, a repose or stasis is essential. The Kundalini, is the coiled, dormant cosmic power, also
called "serpent power," which lies at the base or lowermost end of the spinal canal. The kundalini is to be awakened and united with the supreme consciousness purusha or "Siva," The "kundalini sakti" when triggered shines like "millions of lightning flashes" (Mookherji 66). In the ordinary normal state of the individual, when the discrete ego is dominant, then the kundalini lies dormant and the individual is only aware of his immediate earthly circumstances. The awakened kundalini passes through the "sushumna," a hollow canal through the spinal column, connected to the base or "muladhara chakra" and "sahasrara." There are 5 main chakras, all with different coloured lotuses. "In the worldly person these centres are closed and the lotuses droop downwards like buds. As the kundalini rises through the sushumna and touches the centres, these buds turn upward as fully opened flowers and the aspirant obtains spiritual experience" (66).

The 5 main chakras through which the kundalini passes are 1) "Svadisthana chakra," situated in the pelvic region 2) "Manipura chakra," situated in the region of the navel 3) "Anahata chakra," situated in the region of the heart 4) "Vishuddha chakra," situated in the region of the pharynx and 5) "Ajna chakra, situated between
the eye-brows, also called the third eye" analogous to Siva’s third eye. It is said, “Here there is great light” (Rele 41). The last centre is the sahasrara where Brahmarambha or Eternal Bliss is achieved. Neither Durrell, nor his characters, or for that matter, any artist rarely do strive for Brahmarambhar. This pertains only to yogis or seers, although artists are not long way off from the peak. As Hiriyanna points out in his essay “Art Experience” : “art experience is transient . . . the ideal state, on the other hand, when attained, necessarily becomes a permanent feature of life” (94).

Durrell’s Heraldic Universe is exactly at the “Ajna chakra.” When the kundalini is in the “muladhar” the consciousness is in a particular state with an “ego” in the centre. As the kundalini makes its forward journey through the sushumna a number of changes occur in the consciousness.

The different levels of consciousness can be demonstrated by using the diagrammatic representation evolved by Dr.George Mathew, The Poorna Chakra gives a model of consciousness through the different stages, ultimately reaching the PURE CONSCIOUSNESS.27
POORNA CHAKRA
Fig. 1  :  The individual consciousness (EGO)
         The separate limited self.
Fig. 2  :  Passivity, where there is inertia or thamas.
Fig. 3  :  Activation or rajas.
Fig. 4  :  Desire as a result of fear of death.
Fig. 5  :  Dynamic effort to overcome fear.
Fig. 6  :  Struggle leading to more confusion and restlessness.
Fig. 7  :  Point of rebirth or second life.
Fig. 8  :  A spiritual quest to reduce confusion.
Fig. 9  :  Insight into the self.
Fig.10  :  Stillness or quietism leading to self actualisation.
Fig.11  :  Karma Samadhi.
Fig.12  :  Bhava Samadhi: the aesthetic state which is equivalent to Durrell’s Heraldic Universe. All artists experience this state when creativity pours forth resulting in artefacts.
Fig.13  :  Limited self disappears.
Fig.0   :  Pure consciousness or Nirvikalpa Samadhi, where the self merges with the Supreme.
Figures 1-6 represent the minus side in Durrell's Heraldic Universe and Fig. 7, the emergence of rebirth or second life. Figs. 8-13 represent the plus side. It is at the state of "Bhava Samadhi" or "Heraldic Universe" attained at the "Ajna Chakra" that a particular aesthetic state is achieved, when creativity pours forth. This aesthetic experience is termed "camatkara" by Abhinavagupta, the exponent of Aesthetic Experience. "This word pervades the whole of Indian aesthetics and religious speculation, from Yogavasistha to the Agnipurana, from Abhinava to Jaganatha" (Gnoli 72). The consciousness which undergoes vibration or spanda results in "camatkara or aesthetic experience beatitude. Durrell refers to this aesthetic state "as the exact moment of creation" (Plimpton 23) and it can visit an artist on and off, "like a bout of drinking," as Durrell experienced.

The kundalini or shakti power, triggers the opening of the different chakras and its congregation results in the realisation of the self or a state of supreme consciousness. Hence the concept of "ardhanarishvara," which reveals the bisexual ingredient of every
consciousness, is what made Virginna Woolf declare that the creative mind is

"incandescent," whereby thoughts, feelings and ideas flow unimpeded, allowing the freedom and fullness of the "creative power" which is the gift only of the opposite sex to bestow.

(90)

Further Woolf points out:

If one is a man, still the woman part of the brain must have effect, and a woman also must have intercourse with the man in her. Coleridge perhaps meant this when he said that a great mind is androgynous. It is when . . . this fusion takes place that the mind is fully fertilized and uses all its faculties . . . He meant perhaps, that the androgynous mind is resonant and porous; that it transmits emotion without impediment; that it is
naturally creative, incandescent and undivided. (102)

It is Woolf’s stance that there is a fusion of the masculine and feminine parts of the psyche before the creative act can take place. So it is essential that “some marriage of opposites has to be consummated.” Hence Claremont Castillego further clarifies this bisexuality of the psyche and the importance of the image of totality and the inter-relationship of the masculine and feminine as the supreme place of meeting. This meeting, she describes, as a relationship with a real man or woman or with one’s own creative anima or animus. Durrell also emphasized the interaction of the animus or male principle with the anima or female principle; to bend the straight line and straighten the curve; to recognise that both co-existed, uneasily with one mind and body. It caused him to display immense compassion for “all those who have been deeply wounded in sex” (Quartet 18). Durrell’s original statement as an introduction to Balthazar: “my topic is an investigation of love; the bisexual psyche,” justifies his idea of the “androgynous mind.”
Ancient Indian mystics explained the bisexual psyche and creativity using the principles of yoga, which is based on the kundalini and the chakras. There is a reference to Yoga in the Quintet, where Blanford hears Livia’s voice sounding the AUM of Yoga, which helps to recharge her body and re-oxygenate her brain. It is described as, “the heart of flesh in the breast is not the vagra heart; like an inverted lotus the valves of the flesh heart open by day and close by night during sleep” (113). But of necessity, Durrell’s Heraldic Universe compels an explanation from the realm of the spiritual, since in the higher vistas of the psyche, logic is to be transcended for an understanding of the super-consciousness. In the East, art is inevitably a spiritual adventure as Sri Aurobindo explains:

Where the greatest and most powerful creation of beauty is accomplished and its appreciation and enjoyment rise to the highest pitch, the rational is always surpassed and left behind.

(Hour of God 198)
Durrell makes a reference to the Ajna Chakra or the state of Bhava Samadhi in his *Caesar’s Vast Ghost*, where he refers to “the pine-cone, which made him first aware of everything outside the bazaars of the mind” (xiii). This allusion here is to the pineal gland, that “body of unknown function present in the brain,” which is “believed to be a vestigial sense organ,” named for its similarity in shape to a pine cone. This is the third eye, the site of sense, that goes beyond the ordinary five, a sense, which may permit an individual to transcend the multiplicity of the sensory world, which stocks the “bazaars of the mind,” and even to move beyond the cryptic code of language . . . the particular sense, which Durrell terms, “Heraldic Universe.” As Blanford in the *Quintet* realises that, “after such a long period of misadventure, he realised in what sense Western Man has got his priorities wrong; the target was not between the thighs, but between the eyes - - - the pineal gland of the white vision” (*Constance* 136).

In *Caesar’s Vast Ghost*, Durrell refers the “I” or “Eye”:

. . . young and big with poems

Caressed by my heliocentric muse

With lunar leaning, I was crafty in loving,
Or jaunty as a God of the Bull frogs

The uncanny promptings of the human I.

(205)

This pineal eye - - the third eye of Siva is the eye of creation and destruction. Hence Siva is both creator and destroyer. The Ajna Chakra, when triggered results in the destruction of the "private self" after the annihilation of time, when creativity pours forth. Then the artist's "art makes sudden raids on the inarticulate across the border from the minus to plus . . . the art form, be it sculpture or poem preserving a Heraldic structure, puzzles both the maker and enjoyer. "Hence Durrell called artists, "the magicians of the new age" (203).

The union of the sakti with the "purusha" or "siva" is what the writers in the west referred to as the bisexual psyche. Hence creativity involves a spiritual adventure, which an ordinary individual undertakes through love or sex and the sage through intellectual asceticism.
Notes


3 Personal Landscape, 72.

4 SIUC /LD/ Accession II: Box 1.

5 CERLD: Corfu/Egypt notes.

6 SIUC/LD/Acession II: Box 1.

7 SIUC 42/19/10 'Nines,' 1962.


9 SIUC/LD/Accession II

10 "Asylum in the Snow" in Seven. (Taunton) 1:3 (Winter 1938) 47.

11 Ibid. 47

12 Ibid. 45


14 "From a Writer's Journal." Windmill, Vol. 2. No. 6 (1947)

15 Ibid.


18 Personal Landscape. 72.

19 "Asylum" 53.

20 "Zero" in Seven, Taunton 1:3, (1938) 12.

21 "Writer's Journal" 51.

22 "Zero" 21.

23 Ibid, 17.

24 Note on Acte for the German Production, SIUC 42/18/8.


27 Dr. George Mathew, Professor at Kerala University, Trivandrum, India.