CHAPTER III: THEME OF LOVE

Here I a come home: in this expected country
They know my name and speak it with delight.
I am the dream and you my gates of entry.
The means by which I waken into light.

[The Gateway]
Moonlight and love songs, never out of date
Heart full of passion, jealousy and hate,
Woman needs her man, man must have his mate
This nobody can deny .......

The paramount importance of a mate can be assessed by the very first pair of this world, Adam and Eve. After the creation of Adam, Lord Himself very soon realized the need for a companion for Adam, which resulted in the creation of Eve. Eventually their sexual congress made them forefathers of human beings. Thus the increase in human population on earth itself is a result of a vital process i.e. sex which is generally intertwined with emotions like love, affection, and desire. Man has never been able to shed these two vital aspects of life. The erotic dimension of man-woman relationship has been depicted in various arts throughout the ages.

The erotic aspect of human relations in A.D Hope’s poetry offered him criticism rather than applause. Here an attempt to defend the writer is not the case but to study his views and perceptions on love and sex. No doubt he adopted a blunt, rich and erotic language in his works but before commencing the analysis of his poetry it must be remembered:

We should not be ashamed to mention
Which God had not been ashamed to create.

It is worth mentioning here that Hope is the only poet of Australia, apart of Judith Wright, who mostly dealt with man and his relations with other men and women and nature; a meager amount of his work is related to Australian
themes. His contribution is more towards Modern English Literature than Australian Literature in specific. He emerged as Australian who was boundless.

The word ‘writer’ has its own definition; a person who is able to write is not a writer; neither is one who writes for fame and recognition. A writer should be socially conscious, and Hope’s oeuvre reflects it because:

A writer is said to possess social consciousness when he or she has some idea about it and how it is evolving, how it should change, and what sort of social transformation is desirable and possible.

‘Sex obsessed’, ‘erotic’ or sensual are the titles given to Hope. But his dealings with sex and love make it crystal clear how the idea crept into his mind, how it evolved in society, and its present status. Through his provocative poems he seeks a possible and desirable transformation. All these elements compel his readers to trace the ‘autonomous’ and ‘beautiful’ aspects of his poetry. His approach towards this particular aspect of love and sex brought negative popularity, but of late the deep study of his poems has made him a prominent Australian poet with a distinct voice.

Man is a social animal, before being called ‘Australian’, ‘Canadian’, ‘African’ or ‘Indian’. The stability, contentment and progress of society can only be determined by the condition of human relationships. Love, sympathy, tolerance, freedom, truth are some of the human values which society has to accept. The more society adheres to these norms and values the, more healthy it will be. Sincerely believing in the power of love, Hope explores to a maximum extent, the relationship between man and woman particularly in the background
of the world wars and post world war age. Lacks of compatibility, failure of Eros, loneliness, estrangement, isolation are the major concerns of his poetry:

Much of his best poetry is made out of experiences of frustrated or unfulfilled love, destructive passion, the inner conflict of divided will, and a strong sense of isolation, loss and guilt.\(^4\)

Like a true artist he voices his dissatisfaction through his poems, satires and prose work. Here his philosophy fully equates with Neitzsche, "If you want to create a heaven create it out of the hell that is in you. Infact A.D. Hope creates a heaven out of the wilderness that is around him – hence his crying in wilderness but not in vain."\(^5\)

Love and sex are so closely interwoven that both lend immense possibilities to analyze them in countless directions. Ancient civilizations, major religions and the epics too offer a deep concern in their approach towards love and sex. Man and woman are bound to live together; neither of them was intended to live alone. Their mutual relationship should bring harmony and peace to life including the welfare of civilization.

A panoramic view of ancient civilizations, major religions of the world and secular texts on woman, love and sex will make it easier to understand Hope’s poetry, his queries and awareness of the problem.

To begin with, in ancient Indian Literature and Hindu culture love/sex are both a social (family) responsibility and physical pleasure. The basic foundation of a happy home is laid on love and interdependence. According to Hinduism the universe is represented by two moving forces: \textit{Prakriti} and \textit{Purusha}, complementary to each other. The primordial ideal
couple Siva and Parvati, husband and wife are one i.e. Ardhanarishwar (half woman-half man). So no one can deny the influence of women directly or indirectly, ever since the days of Eve, a concept, which pleases women and feminists. Hindu culture explicitly says that the great synthesis of human life is based on four Purushartha (goals of purush): ethics (dharma), wealth (artha), pleasure (Kama), and liberation (Moksha). The freedom to realize the highest will be only attained after the successful accomplishment of the other three Purusharths. This itself proves that Kama i.e. desire, pleasure, sex, love in the life of man plays a significant role in maintaining the cosmos itself. This is also the very basis of rich love poetry in Indian literature.

The rich variety that Hinduism provided, history reflected the changing status of women. But one thing remained static i.e. the complementary roles of male and female for the wellbeing of family, society and cosmos. Woman is visualized as Shakti (energy). In all ancient texts she is the symbol of creation and divinity. As described:

Yatra Narayasthu Pujante Ramanate Tatra Devatah
(where women are adored, their Gods rejoice).

[Manu Samhita III. 56-57, 85]

Adoration, love, sex always remained an absorbing theme of Sanskrit Kavyas. In classical Sanskrit love poetry there is a perfect amalgamation of physical passion and romantic emotion. Kalidasa’s Kumarsambhava describes the love between a god and goddess, the amorous love making of Siva and Parvati. In the same way Naishadhha by Shri Harsha portrays the love between a king and queen. The romantic Kavyas treat love in its twin aspects of
fulfillment and separation. The **Dutakavyas** treat love as recollected pleasure and present pain and sorrow due to the absence of the lover (man or woman).

Sanskrit poets were the most successful in erotic literature, and handled these themes with great psychological insight. According to Sanskrit writers of different ages lovers go through various mental stages as their love grows as Kama, the love God, induces desire, love, passion, urge for sexual union in man and woman equally. The most secular text on man and woman relationship highlighting this particular aspect of human life (sex) is **Kamasutra** of Vatsayayna. He depicts that a woman should be an expert in all the arts including singing, dancing and painting. He wrote **Kamasutra** basically to describe the life of Nagarika; a civilized man. According to Indian **Dharmasashtras** a man should achieve Dharna, Artha, Kama and Moksha. Vatsayayana concentrated on Kama (love and sex) because many other writers had abundantly written on the other three aspects, neglecting this vital aspect of human life. As Daniel Ignamells observes:

> The Sanskrit poet was chiefly interested in the sentiment of emotional development of sex. But he recognized that basic of all sexual emotions lies in sight and touch, and he regularly describes sufficient physical details to form a base for the non-physical development.  

If India is related to **Kamasutra** then it is also the land, which produced the emotional ‘Bhakti’ of Radha and Krishna. Here love married religion and it came out in the verse form of Jayadeva’s **Gita Govinda**, an erotic mysticism par excellence. Mira bai, Surdas, Chaitanya are few who belong to this cult,
parallel to them are the Muslim poets who wrote in the sufi vein love tales with spiritual significance. If Smriti, Sruti, Veda, Rgveda, Manu Dharmashastra, epics, secular texts wrote boldly on woman, love, sex and sensuality.

Female sensuality, status of woman and man and woman relationship should be equally analyzed in Greek and Roman civilization. The classical writer Homer and the legends and myths of Greek Literature very well develop the picture of woman, her nature and her relations to man. They generally bring forth, positive as well as a negative image of female sexuality. Homer created powerful female goddesses like Hera (Zeus’ wife) Aphrodite (goddess of love), Hestia (goddess of health and home), Athena (goddess of war, wisdom and agriculture), and Atrimis (goddess of hunt). The existence of Aphrodite itself proves the significance of love and sex in Greek society. Among the Homeric Greeks, marriage had two distinct objects, one being the preservation of a pure line of descent; the wife having to preserve the glory of it.

The Greek philosopher Aristotle (384-322 B.C) also widely discussed women. Before him came Plato who was labelled ‘sexist’ and ‘misogynist’. But it is worth mentioning that in the Symposium he presented Aristophanes, the comic poet, who discussed the ‘greatness of love’. In his Timeas Plato opines:

Men have sperm, which originates in head. The sperm
produces reproductive Eros, a desire for procreation. This creates uneasiness and havoc unless it is satiated through sexual congress. In the same way Plato uses the Hippocratic notion for females i.e. ‘wandering womb’, that too creates havoc and urges satisfaction through sexual intercourse. Until both male and female achieve satisfaction through sexual
union both behave “like an animal disobedient to reason.” The great Philosopher and mathematician Pythagorean also debated upon ‘woman’. His theories and principles were purely based on numbers. According to him the universe has ten opposite principles –

Limited - unlimited, odd-even, one - many, right-left, 
male-female, rest-motion, light-darkness, good - bad, 
square - oblong, and straight-curved.

The most beautiful and vital part of his philosophy was that between these elements there should be perfect harmony, balance and reason. An iota of misbalance will bring downfall. Many contemporary sources claim that played a decisive role in the formation of many Pythagorean theories.

Aristotle’s views are quite different from Plato and Pythagoras’ positive interpretation of the female. He refuted the ideas of early writers that females contributed to reproduction, or procreation. According to him a female did not provide seed or semen so she is passive in her role. She only supplied the womb, the place where the foetus grew. Hence, women were inferior in every sense of the word.

The Roman equivalent, Niccolo Machiavelli, was a Florentine statesman. Besides being a political theorist, he created images of women and the relationship between sexes in his works like The Prince, Clizia, Mandragola and so on. But he too asserts that man cannot evade or drive out these (love/sex) impulses. Such impulses should be properly channelized and need an outlet. If there is no outlet to discharge these drives lawfully, civilization will surely crumble.
Judaism is one of the oldest civilizations of the East. It presents positive views on sexuality. It holds that was a God-given means by which the human race was propagated. However, it very much realized the importance of control and mastery over the drive so that it may be 'holy'. For the Jews, sex is the noblest expression of human creative impulse. The whole idea of sex in a nutshell can be understood as the rabbi states:

Let us be thankful to our forefathers, for if they have not sinned we would not have come into this world.\(^9\)

Here, at this juncture, it is essential to mention that A.D. Hope, too was upset on account of the ‘Wayward Eros’ of Modern Age. He wanted some regulations and checks, which beautifully coincides with the Judaistic concept of sexuality. In Hope’s few poetry and in Judaism sex/sexuality are portrayed as potentially dangerous and therefore need regulation.

With a bit of difference one can find that Buddhism (\textit{Vajrayana}) also highlights the same concept. It had two notions of ‘feminine nature’. One describes that the female is mysterious, sensual, destructive and elusive and close to nature; the second describes her as wise, maternal, creative, gentle and compassionate. Hope’s poetry fully reflects both these notions. Finally, Tantric Buddhism or \textit{Vajrayana} offered a concept of sexuality to reach the enlightened state saying that it should be highly circumscribed and regulated.

If Hope has been influenced by Buddhism then there is another rich culture of Asia, China, which cannot be discounted. In ancient Chinese culture there were a large number of female gods that created human beings. But by the time of Confucius (551- 479 B.C.E). The status of women declined. He was
trying to find a solution to hold society together. He believed, like Hope, that social chaos is due to a break down of compatibility between people, the lack of respect and loss of mutual responsibility. He too propagated the theory of the existence of pairs and opposite: active/passive, sun/moon, death/birth, male/female and so on. They are complementary like the Yin-Yang theory. Men are metaphysically superior; men and women are obviously different but equal. In Chinese culture sex is a necessary part of life. It should not only be enjoyable, but should also be part of marriage, and related to an individual's health. Sex was a normal thing and was part and parcel of adult life because.

the couples were given ‘pillow books’ by their families so that they might explore many areas of sexual enjoyment. Sex was not seen as evil; it was part of the proper duty of all men and women and part of the order of nature. Sexuality was dangerous when it was outside the rules.\textsuperscript{10}

Shariah is the name given to Islamic law. Marriage, divorce, intimate relationships all must take place according to the rules set down in The Quran.

Finally coming back to Adam and Eve itself shows that what places have female sex in Christianity:

There are so many sorts of love that one does not know where to seek a definition of it. The name ‘love’ is given boldly to a caprice of a few days’ duration; to a sentiment devoid of esteem; to a casual liaison, to the affectation of a
While recapitulating the above definition, Hope comes to mind. He is 'a poet of
to a frigid habit; to a romantic fantasy, to relish
variety and scope'. His poetic oeuvre is embellished with various aspects of
followed by prompt disrelish; yes people give this name to
dore aspects and emphasized only the corporeal and somtic. Never
thousand Chimeras
of the modern age too. Infact, after collating his poems one feels it's a
[Voltaire, Encyclopedic, art "Amour"; see Schneider,
'misconception. Hope’s love poems are like ‘VIBGYOR’; a continuum of
1.73]^{11}

While recapitulating the above definition, Hope comes to mind. He is ‘a poet of
many aspects of love. Many critics and contemporaries have an impression that his work
love poems are like ‘VIBGYOR'; a continuum of
ignored spiritual aspects and emphasized only the corporeal and somtic. Never
deviating from reality; he makes the reader conversant with mundane aspects
of love or to be more precise ‘erotic love’.

The outward semblance of Hope’s poems, which cover a major portion
of his anthologies reveal him to be ‘erotic’, ‘sex obsessed’. But the analytical
and polemical approaches not only make his poems enjoyable but also
exonerate him from all allegations of being sex-obsessed. In a nutshell his
poems can be assessed as:

... The ‘ideas of love’, ranging
From the divine to sexual.^{12}

The complete cycle of poems explicitly render Hope’s different notes on love.
It is very soothing to begin with *Six Songs for Chloe* when the ears and senses
have been over stimulated by large doses of noisy music and revolting realism.
The variation of love in six short poems under the single title *Six Songs for
Chloe neither proves it to be purely pastoral in content nor offers the ugliest aspects of the actualities of modern life. This ‘Chloe’ has no relation with the Chloe of Daphne and Chloe. The story of ‘Daphne…’ has wide a variety of expressions: lovers, cruel parents, calamities, pirates, seductions and so on. The separation of lovers is followed by many events but finally there is reunion and a happy ending. But Hope’s ‘Chloe’ song expresses an egalitarian and mutual relationship between man and woman. He celebrates love.

The great poet Virgil defines love as the inclination of a person’s mind towards an object, which pleases it. In The Vintage Hope’s mind is inclined towards a vineyard. Its springtime and nature is in full bloom. The poet cum lover is inspired and intoxicated with heavy boughs:

The grapes in my vineyard grow
Ripen and load wit heavy boughs.
I cut the lustering fruit and go
Laden myself toward the house
To heap them on my table there
And sit and watch them from my chair.

The lover observes them minutely and is enamoured by their ‘beauty’ and ‘grace’. Actually the dispirited modern life had sapped all enthusiasm and energy. But looking at the vineyard, he is resuscitated and ecstatic which results in a spontaneous celebration of love. The struggle for existence has enormously increased and after coming back home ‘weary and athirst’ he says, ‘Chloe, I shall not come to bed’. He is in love with both nature and his beloved. A dominant feature in Hope’s poem is that “Natura (Nature) was often characterized as a goddess because of the cosmic and moral ramifications of
her activities.” For Hope nature have incomparable feminine beauty. His unique style reflects that he is adept at fusing nature’s beauty and the beloved’s love in his poems as he says in *The Vintage*:

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The great debate my thoughts renew
Between the liquor and the grape,
And, while I know you hate the thought,
Love blesses me with double sport;
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The ‘Chloe’ poems are reminiscent of *The Song of Songs* (Song of Solomon). This collection of love poems was composed between the third and fifth century B.C. In them a young maiden is waiting for her lover. She has an urge for physical union. In *The Song of Songs*:

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.... the senses are intoxicated with perfumes, the scents of flowers, the voice of turtle, dove, the soft fur of fawns, the tastes of wine and delicious fruits. The season is spring time, when nature awakes....
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The young beloved yearns for the lover’s kisses, “Let him kiss me with the kisses of his mouth. For your love is better than wine....” Hope’s lover has something more to affirm; their love not only seeks physical union but it should lead to sublimation; feelings and knowledge accumulated at that moment shall:

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My soul reviews like any Turk
The vintages it has in choice
And all your charms I then rehearse
And plan to bottle you in verse.
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In *The Song of Songs*, carnal love is a paradise for lovers; it is not going to result in marriage, reproduction, family or some national interest. However, a deep perusal exposes that the world of sexual delight has some target to accomplish in *Six Songs for Chloe*. Chris Wallace - Crabb depicts the difficulty in Hope’s poem:

The trope involving these two are so common and so highly developed in his poetry that we often find it hard to decide which element is primary and which is secondary. Is the artist like a lover or is the lovers like an artist? We are being asked to view some general aspects of human nature, which is both artist like and lover like.

Poetic creation and sexual delight are almost identical for A.D. Hope. Next in the series is *The Perfume* one more significant characteristics of Hope’s poetry is amalgamation of scientific pursuit and artistic intention. Science has consistency and some kind of proof to offer, but the expression of the poet has no proof; instead he has an ideology to present. The epigraph describes a scientist’s discovery of a chemical compound. This chemical compound is found in the female moth to attract the male. Infact it is a type of an alcohol. A natural process of love - making is ultimately proved to be due to alcohol. For this the scientist Adolph Butenandt has been awarded the prestigious Nobel prize But Hope, the poet argues that the male gets attracted to the perfume of love; he rushes towards the female, covering seven miles, overcoming all odds. The poet asks his beloved that what is she going to offer? In a very subtle
manner Hope presents the prevailing condition of Modern society in *The Perfume*:

Here’s Bottoms up! to mating,
Since Venus keeps a pub!

In *The Song of Songs* the language abounds in innocent sensual delight and here the social world is woman-centered where the beauty of the beloved herself is intoxicating, “The lover compares her to a stately palm, her breasts like its dately clusters. He vows to “Climb the palm tree and lay hold its branches” (7:7-8) …… She calls him to “go forth into the fields with her, to go to the vineyards to see whether the vines have budded …. “There I will give you my love” (7: 10-12).” But Hope is in a dilemma; he doesn’t know what is the specific thing which is responsible for mutual attraction between a man and woman. No scientist has yet discovered it. Nobody knows it, so he asks himself, is it ‘love’? What is his beloved going to offer him? And

What draws one like a dragnet
And holds and keeps me tight?
What odds! my fragrant magnet,
I shall be drunk tonight!

The analogy drawn between the male moth and a man describes the vital aspect of physical union and shows Hope’s range from the animal kingdom to the human. Hope is successful in defending that love is not intoxicant like an ‘alcohol’ but it is an ‘elixir’, essence of human life.
Hope’s *Going to Bed* brings to mind reminds one of John Donne’s *To His Mistress Going to Bed*. Donne was another great writer of love-lyrics in English. His *Songs and Sonnets* has many poems grouped under a single theme of ‘love’. Being a metaphysical poet he is complex and expresses a wide variety of emotions and attitudes. He incorporates physical union as an essential element to achieve spiritual unity. Finally, when two souls fuse together in sexual terms, they supersede ordinary human love. Soul and body in unison play a vital part in his romantic love. Ultimately when a couple finds love together, they become all sufficient to one another, forming a world of their own, and Donne describes:

Only death can destroy this incredible love. But even then, even if they buried together, death could separate them. “If one might, death were no divorce”. Death might destroy their bodies (“two graves must hide thin and my corpse”), but their souls, permanently filled with their love, will, in heaven, continue to love with the same or even greater intensity than now.¹⁸

So, romantic love and sexual love coexist within the fabric of Donne and Hope’s poetry. But both present different ideologies in their own respective ways. Hope too adores the physical beauty of the beloved, and the beauty perceived by the poet-lover is amalgamated with an urge for physical union His approach towards her is full of majesty as in *Going to Bed*:

Chloe, let down that chestnut hair;
Let it flow full; let it fall free;
Loosen that zone, those clasps that bare
Your breasts: then leave the rest to me.

Donne gives the body less importance where as Hope gives importance to the
beauty of ‘naked grace’, and then their love shall achieve nobility, and together
they shall:

All patterns of the past erase
And find our world begins anew.

Hope avers the fecundity of physical union. His lovers, unlike Donne’s lovers
who find their own world, become a ‘single soaring flame’. And their love will
not be environed but shall pervade the whole world and thus achieve eternity.
Donne’s ‘love’ gets confined within the world of lovers but in Hope’s case:

No roof can shelter us, no house
That falls to ruin as fabrics must;
No crumbling temples hear our vows
Or sanction our immortal lust.

Our bed must be the bracken brown
Or the waste dunes beside the sea,
And the wide heaven arching down
Our portion of eternity.

Unlike other poets Hope does not sing only of love or separation. But like a
minute observer he watches each and every step which makes relationships and
hearts grow fonder inspite of the trivial fight of lovers; his bouquet of love is incomplete without the flower of ‘quarrel’. In *The Quarrel* the poet explains how his Chloe gets angry when he is busy in his own creative world. She gets annoyed when he is a bit indifferent to her, not realizing that she herself is the primary source of his creativity. It seems the poem is outpouring of day today experience. The anger has a psychoanalytical aspect too:

.... she wants to remain subject while she is made object.

Being more profoundly beside herself is man because her whole body is moved by desire and excitement, she retains her subjectivity only through union with her partner; giving and receiving must be combined for both....

The loving Chloe sheds her tender aspect and is transformed into the goddess kali. The nature of Chloe is similar to Indian Goddesses who are generally ambivalent: *Sati* (good woman), *Durga* (great heroine) and *Kali* (strong and violent). So, Hope too like a true devotee wants to calm the goddess, offering his love:

One more, permit me!
Then another one-
-Hell, girl you bit me
Almost to the bone!
......
But not my Chloe; she’s
*A brimstone wench;*
Dragon, cockatrice
Would not make her blench.
And as the Goddess melts and takes the most tender form of feminine nature and Chloe too melts which surprises the poet in *The Quarrel*:

Chloe, what is this?
After lightning, rain?
Do you sob and kiss,
Are you mild again?

The patronizing persona is attracted even to female anger and repulsiveness. For the poet his beloved is *The Lamp* in any form. She enlightens his path by showering her love and warmth/affection to him. Having full faith in her, the lover thinks that only she has the power to guide or drive him:

To drive me on the dark, or guide me,
To tempt, or bring my spirit home?

Chloe in any form inspires him; for him she is an ‘angel’. Hope here uplifted the woman as the thinker Parmenides of Elea (Ca. 575 - 445 BC) in his poem *On Nature*:

.... it is a female deity (Thea) rather than a male one who teaches him to reason: “The goddess greet me kindly, and took my right hand in hers, and spake to me these words: ‘Welcome, O youth, comest to my abode .... It is that thou should learn all things” (Randall, 1996, 18).
So, is it with Hope:

Night and the sea; the firelight glowing;
We sit in silence by the hearth;
I musing, you beside me sewing,
We glean the long day’s aftermath.

Woman is a mystery; never more than a mirage; as one draws near her she eludes him. Hope’s poetry synchronizes pain and pleasure, union and separation, spiritual and material aspects of love. Inspite of that the poet wants the everlasting presence of his Chloe. That is not the case with John Donne’s lovers. In *Ecstasy* Donne presents the metaphysical aspect of erotic love. For him physical love is just a part of love, which helps to achieve spiritual ecstasy. Donne’s version highlights sexual fulfillment but the main focus is on the union of two souls. Uniting of souls is the highest form of love and bodily separation has no meaning after spiritual union. But Hope in the state of musing cannot forget separation. He feels, “that woman “sewing” beside him ceasing to be a specific presence, and is becoming part of anonymity of Nature’s vast design…”

The lover knows that everlasting fulfillment is not possible. He is in a dilemma whether she is here for a short period of time with a purpose to accomplish. As a possessive lover the very thought of separation disturbs him and his thoughts run amuck. He admits that:

Man longs not only for one whose heart beats for him alone, but whose hand laves his brow, who radiates peace, order tranquility, and who exercises a quiet control over him and over the things he finds when
he gets home each day; he wants someone to exhale
over everything the indefinable perfume of woman,
the vivifying warmth of life at home. 22

While going through *Six songs for Chloe* one gets occasional flashes of the
*Songs of Solomon, Songs and Sonnets*; and in addition to it of *Rabindra-
Rachnavali* too. Nobel prize winner Rabindra Nath Tagore is a great name in
Bengali Literature. Beauty and love are the sources of his creations. He was an
incomparable worshipper of beauty and love; but he talked about intrinsic
beauty. As Hope describes love and vineyard in *The Vineyard* Tagore wrote
*Matal*. It means ‘The Intoxicated’. Tagore paints the union of lovers as day and
night meeting at twilight. But here the beloved welcomes the lover while
composing a song for him. While the lover fast asleep in intoxication makes an
unparalleled scene of love and beauty. His *Premer Abhishek* (*The
commemoration love*) describes that beauty of love has divine grace; and when
it is united with romantic sexuality the poet-lover gets new expression. In
Tagore’s *Virahanand* and *Piyashi* (*The Thirsty*), the search of love and
longings is portrayed, but in a very gentle, kind and amiable tone. His beautiful
expression can be seen in *Manas Sundari*. There is a perfect amalgamation of
art and love as in Hope, where the artist within him confesses:

Poetry, the beautiful beloved of his mind as the poet
imagines, takes a new turn in romantic
personification. The address of welcome is rather
sensual but the sense of thrilling desire pulsates
in expression. 23
The poet requests the beloved of his mind:

O Beautiful of my mind, come leaving the Veena
Only with a clasp of your empty hands
Adorn my neck—with a touch ....

.... Come Sleep, Come Peace, Come
O dear with beauty enamoured, silent Plaintive
Pull me in your breast, with care place me .... 24

Finally, the analysis of Tagore’s poem makes it crystal clear that he is not apprehensive about ‘separation’ like A.D. Hope. Unlike Hope he finds beauty of separation in Viraha. Which i.e. separation too gives the lover a perception, a new vision of love. In a very simple way he is optimistic about the day of union. Even when the reader is aware that Manas Sundari is only an imaginary and not real beloved, the intensity of affection and hopeful attitude can be judged:

In the domain of sentiments the real is not distinguished from the imaginary. And if to imagine one loves is enough to be in love

....... 25

And this is the revelation in The Lunch of Six Songs for Chloe. Hope is very uneasy when he thinks of the departure of his beloved:
Ah, Chloe, will you leave me now?
For though you may come back, you say,
How shall I live until that day?

Discrimination between the imaginary and the real can be made only through behaviour. And Hope is the only one among Donne and Tagore. The author of The Song of Songs who is most realistic because Donne avers that for spiritual union and separation is not possible after attaining it; Tagore waits for reunion, but for Hope, after union parting is more painful; if separation is destiny then how shall he survive. Hope took every opportunity to emphasize the need of woman in a man's life. As he writes in The Lunch:

You are a woman, I a man
And nothing those two words entail
Of ventured or unbidden joy
Can time deny us or destroy.

The whole range of Chloe songs represents various moods of Chloe and the poet in love, which have been transformed into a form of art by the poet. His equation of man and woman their unity and affinity is not only biologically, socially wishful thinking, but poetically too. And in his poem the poetic beloved does not delude herself into believing that they will meet in future. So, she requests the poet:

.... af we never do, my sweet,
You may promote this changing heart
To be a changeless work of art.
In the next two stanzas of *The Lunch* the beloved or muse convinces the poet, from the woman’s point of view. She explains to him about the ‘other’ (female) in his life, who is vibrant, strong-willed and with a purpose. She doesn’t wish to be a season (*The Vintage*) of man’s life. On the other hand she is making him realize that every season paves the way for an other season i.e. ‘separation’. The poet/lover is in a delirium because it is a phenomenon of nature. This harsh, fact makes the poet realize that only ‘love’ can be eternal and that too in his poetic creations, and her departure from his life will make him powerless because she is the substance of his being or creation. With her he is perfected in everything but as she disappears or leaves him, ‘He’ finds himself empty and alone:

Only your power supplanting mine
Can change my water into wine.

And each power in turn has made
This love which is both life and art
Where each of us has played our part
Of mutual and essential aid

The certainty of her absence in future makes the poet melancholic but he promises to cherish the ‘noble draught’ of her temporary stay. The poet assures, ‘I shall not shrink’ but wishes happiness and health for Chloe. The concluding lines of, *Six Songs for Chloe* is a jolting experience for the readers because the poet very beautifully expresses the feeling of individual loneliness. As John Bayley commends,“ the Australian poet A.D.Hope for offering a precise if paradoxical description of true conjugal union. A deeply married couple, said Hope, “moves closer and closer a part”.....there apartness was essential to their
closeness. "one of the truest pleasure of marriage ," he writes, "is solitude" 26
At the moment of departure the poet recollects:

    For, the first time we met you laughed,
    And, Chloe, you are laughing still.
    Here comes the waiter with my bill.

At the end of the 'Chloe' poems the poet is left all alone facing 'the waiter with
my bill'. Hope has shown beautifully that love has become a marginal
phenomenon in present-day modern society, and people capable of love under
present condition are exceptions because:

    All activities are subordinated to economic goals, means
    have become ends; man is an automaton – well
    fed, well clad, but without any ultimate concern for that
    which is his peculiarly human quality and function.27

'Love' works as a dynamic force in the creations of Donne, Tagore, and
Hope’s poems. But the Hope is different from these writers. In Songs of
Solomon the beloved seeks permanent union; Donne’s Sonnets and Songs
emphasize spiritual union the body being secondary to the soul. Tagore, a
modern poet seer and social reformer explicitly puts forth his view for an ideal,
pure and intrinsic form of love and beauty which has vanished from society, he
creates pure love and beauty in Manas Sundari. Hope too created Chloe. Both
may have gone through the fatality of poetic love. However, Hope has a totally
different view as mentioned in his essay The Three faces of Love. He argues
that artists have their own special relation to love:
as the mark of the active way of life is to possess the objects of desire, and the mark of the contemplative way of life is to enjoy the knowledge of the objects of desire, so the mark of the creative way of life is to bring new objects of desire into being.  

All three aspects of love are, in fact, fundamentally connected. After reaching such depth the ‘autonomous’ and ‘beautiful’ features of Hope’s poetry emerge. Physical love in real form or in poetic imagination definitely leads to creativity. For him ‘Love’ and ‘Sex’ are respectable and enjoyable, and his major opus with frank expression was not a common feature among Australian writers of that time. Sexual delights are not baser instincts; on the contrary, they are an uplifting and spiritual experience for Hope’.

While the role of the poet is acknowledged by Hope, he believes that a:

Woman thus provides a great variety of behaviour and sentiment to stimulate man and enrich his life.  

_Pervigilium Veneris_ also sings of ‘love’. The title is from a poem of the second or third century A.D. That particular poem was not more than a hundred lines and it celebrated the festival of spring. Its thematic material was light, natural and thoroughly unclassical. The poem apparently describes a three-day festival in the cult of Venus, the goddess of love and ‘procreatrix’, the life giving force behind the natural world; the whole town is involved in religious festivities.
Pervigilium Veneries is actually a Latin phrase, which means ‘the waking of venere’. The poet invites people to enjoy spring and not let it pass without a taste of love: ‘Tomorrow loves who here never loved, who loved tomorrow still loves’. The anonymous writer is not only remembered for the beauty of the poem but also for giving the first clear note of romanticism which transformed classical into medieval literature.

But Hope’s Pervigilium Veneries is not about the festival of spring or about the goddess of Love. Instead, he remembers the great poets:

Ovid and Pushkin. Byron and Ronsard,
Gongora, Goethe. poets past thinking of,
Poets who played love’s game and played it hard
-They were never out of love -

These great poets left their impressions on the annals of poetic history. Irrespective of their being Roman, German, English or French, ‘love’ was the common feature, which played a vital role in their poetic achievements. According to Hope, these poets endured ‘love’ in any form no matter the outcome: ‘they were never out of love’. Alexander Pushkin, the greatest Russian writer, was in love with Amalia but unfortunately, she married some other person, which resulted in a burst of deeply felt lyrics. In the same way, the French humanist Pierre de Ronsard, ‘the prince of poets and the poet of princes’. constantly celebrated beauties and sorrows of love. He believed that sorrow is good for poets especially as it overflows in the shape of touching lyrics. Byron fell in and out of love innumerable times, and the poetry, which he made out of his anguish, became eternal:
Age did not daunt them; even the last eclipse
Found them still eager, still adding to the score
Scholars in their chaste dens, pursing their lips,
Tally as they deplore.

Hope cherishes their genius, which has been very much shaped by love. No doubt they had been criticized for their wild ‘untidy lives’, but Hope sings of:

Their genius and their gift of love, for them
Were of a piece throughout.

It is essential to remember the conditions, which prevailed when Hope and his contemporaries engaged in writing verse; the environment was fully helping in process of deterioration in poetry. T.S. Eliot is the most important of all modern poets, and “The Wasteland is probably the greatest separate poem of modern decadence, a sort of imitative monument of the world’s spiritual chaos and the futility of our material “progress”. This is what Hope laments, wanting a Pervigilium Veneries or revival of the romantic spirit. He wants to look back at those poets who:

Neither of their divine gifts has denied:
Assured by the rule that holds in love and war,
Apollo their source, Aphrodite their guide,
And Zeus their avatar.
According to Hope, a poet has the greatest task to accomplish. He confesses that ‘goddess of love’ will be always be the guides of artists. He again heightens the role of ‘love’ in human life when:

The obsession with the futility of love as a natural or sexual force has always been characteristic of decadent poetry.\(^{31}\)

The creative mind should always through his creation reflect all aspects of human life. The most tender aspect is ‘love’; without it humanity cannot survive a day. It is eternal, and the poet who made it so in the preceding ages, shall do so in the succeeding ages as well. This is the exact theme of another short poem *Leider Ohne Buschtaben*.

Prior to the analysis of this poem, an important factor to bear in mind is Ronald Stevenson, a classic composer and great pianist of 1980’s who sang this particular poem of Hope as a song. Hope, however, does not write for any accolades, but as a poet he only wants to sing of ‘love’. He also knows that love is always in a state of flux:

As a bird to the green bough
Love comes, love goes.

The poet feels that his song for the beloved would be lucent like ‘bright dew’. The joy of union would be rejoining. But it doesn’t mean that they shall only be poems of praise. Infact in a realistic and Hopean manner he utters:
Songs for each place and mood,
All seasons of the heart,
And one for solitude
When we two part.

The above stanza has an autobiographical touch too. It is a gist of Hope’s poetic oeuvre. Here one get flashes of his life too. ‘All seasons of heart’ means various aspects of love and life. As in *Aubade* he sings of love, which he cherishes after the death of his wife. So, one season, which the heart shall face, is ‘solitude’ when both shall part. But poet, as a phlegmatic person, will write one more song when his ‘love has flown’ away. In the summation of the poem, Hope again avers that through his versification love will transcend every age even if his love is with him or not. He “however, insists that, although the casualness of an individual love ends, the ‘song’ of love goes on towards an ‘eternity’”\(^\text{32}\)

A song the bird alone
Sings after as before
His love has flown.

He sings his first song still
Although his heart is wrung,
For love may change at will,
But not his song.

The verse becomes eternal because the poet becomes the archetype of Orpheus. *Orpheus* is Hope’s final collection of poetry published in 1991, which includes a poem of the same name. The poet is not defending the mortal, wild, grief-
stricken lover, but acknowledging the power of poetry in the poem begins with an excerpt taken from Virgil's *Georgics IV*, a second major poem of the poet. Which translated means, 'the very voice itself and the cold tongue, as the life force was escaping, would call Eurydice, 'O poor Eurydice'! . The bank would re-echo 'Eurydice' throughout the river'.[Vergel, Georgics IV, 455 - 527]

The Myth of Orpheus has been used by many writers including Tennesec Williams who wrote a play *Orpheus Descending*; which first appeared on the stage in 1957. The protagonists of the play were val, a young guitarist, with undeniable animal-erotic energy and appeal, and lady, a middle-aged woman with a dying husband. In a nutshell the play deals with passion, love and life. But Hope’s Orpheus deals with love, passion and art.

As per the legend, ‘Orpheus’ was the son of Apollo, the God of sun and music and the Muse Calliope, the muse of epic poetry. His father gifted him a lyre and taught him to play with so much perfection that its music not only moved human beings but rocks and mountains. The married Eurydice and her untimely death led him to the underworld. He requested Pluto and Proserpine and:

\[
\begin{align*}
\text{.... forced to explore.} \\
\text{Twice hell in vain he learned, in his despair} \\
\text{The ultimate measure of menace and of dread} \\
\text{The world may hold for each of us in store} \\
\text{And found another music to declare}
\end{align*}
\]

In Orpheu’s failure to bring back Eurydice, Hope draws attention to the occasion of separation because that unbearable parting from his wife was the opening note of ‘another music’, which melted the hearts of tigers and made
trees dance. The estrangement also made him apathetic to women and when the amorous attempts of Thracian women were in vain, in a fit of anger they tore him from the limbs and threw his head and lyre into the river Hebrus:

       .....Even after his eclipse
       His severed had still sang ‘Eurydice’
       And ever since that fatal song goes on.

The symphony which floated after his severed head had been thrown goes on and on. Hope deviates from the original myth, and in just two lines he explains the aim of the poem. He fosters ‘Orpheus’ music and poetry and avers:

       The great archetype of the poet found his voice when young, and enchanted all who heard him sing, but to reach of art he had to experience grief and misery in their keenness, which happened with Eurydice’s death.33

Since then in every age ‘poet renew its deathless harmony’. Hope, through this poem, conveys that love is not easy. Even Eric Fromm in his The Art of Loving says that, “the concept that nothing is easier than to love – had continued to be the prevalent idea about love inspite of the overwhelming evidence to the contrary.”34 Modern man has transformed himself into a commodity. He is alienated from himself, from his fellow men and from nature. Hope pleads to the poets of the Modern Age to learn from the image of Orpheus:
Orpheus is the archetype of the poet ....: he establishes a higher order in the world – an order without repression. In his person, art freedom, and culture are eternally combined. He is a poet of redemption, the god who brings peace and salvation by pacifying man and nature, not through force but through song.  

Hope feels that poets should at least make an attempt to reach the stature of Orpheus. In spite of this he is not a pessimist and still sings of the immortality of ‘love’ in *E Questo il Nido in Che La mia Fenice?* (1959).

Again the title is thought to be from Petrarch’s *The Canzonier*, a collection of sonnets. Sonnet 321 begins with the same line *E Questo* ..... In Petrarch’s sonnet the title means ‘Is this the nest in which my phoenix’. He sings of separation but still cherishes memories of his beloved. Hope advocates the power of selfless love by using the image of the bird and the palm:

> Though from my ashes on the desolate plain
> No palm should spring again.

Man would be the palm tree, providing shelter to the woman should she like to make a nest on it. But it turns out to be a tree of desire, which will consume the roosting bird of love. The bird is the phoenix of love and hence it will renew itself in the burning desire of the male palm. The second part of the poem says that even if man is an ordinary tree, and not the home of the phoenix, and is destined to be a ‘fagot’, then also the burning embers themselves would reflect the hidden truth, the indestructible idea of love.
Such passion, such desire for that renewal.

That in my glowing embers he might see

The burning bird and tree.

Two sacrosanct aspects of love i.e. selflessness and eternity are venerated by Hope. Again a complex poem, *Parabola* speaks about the artist or poet. Each poet like a suitor is trying to break the barrier of thorns in an attempt to reach the 'sleeping beauty' he knows:

My predecessor's carcass, shrunk and dry,

Stares at me through the spikes. Oh well, here goes!

I have this thing, and only this, to do.

Each poet makes an effort to rise above the present and traverse time, be it Homer or Hope. The latter is a master in communicating emotions through various myths. This time he turns to India.

*Salabhanjika* is a part of a collection of poems *Antechinus*. As one observes "Beauty in ancient Indian art is associated with fertility and auspiciousness. Beauty can awaken desire, which plays a significant role in the cosmic creation." Here the beauty of sculpture initially was responsible for the poetic creation of Hope. The poem begins with a description of a voluptuous Indian woman in an erotic posture. The poet was not aware of the myth associated with this figure. His poetic imagination is fired with spontaneous love and begins weaving an aura of sensual delight. He thought the stature to be a devotee of love. He also imagined her to be one of those eternal lovers sculpted on the temples of India:
My own response to your delightful frame

Those generous breasts, the bold haunch, the full thigh

And rapt face – did it seem to dream or brood?

He himself confesses the attraction he felt when he saw through his ‘masculine’ eyes. In his notes to the poem, he writes that he thought it to be a female figure from Gyraspur, Madhya Pradesh or some ‘tree spirit’. But actually Shalastris in Sanskrit means women and trees, Shalabhanjikas is a female divinity who is responsible for the protection of monuments, and grants boons for well-being. Here:

The motif of Shalabhanjika, women and tree, is derived from the vegetation rite of Shalabhanjika in which a young maiden was believed to make trees blossom by her touch ....

.... We see a unique representation of the Shalabhanjika rite on a railing pillar of Bodh Gaya. Here the male partner helps the woman in the performance of the rite. Her right leg rests on his lap, while the left foot touches the tree.\(^{37}\)

The Shalabhanjika ritual was a favourite among Indian poets and sculptors; Kalidasa fondly describes this playful vegetation rite in his play Malvikagnimitran. It clearly indicates that unknowingly at the commencement of the poem; once again the past of India provides solace to the poet, caught up with questions of the failure of Eros’. Hope, a firm believer in love, which can enrich man’s life, thinks like King Agnimitra:
May the tree of love, which took root with regard to her coming within the range of (my) ears, through (my) interest (for her); which put forth the shoot in the form of attachment, when she came within the range of (my) eyes; which has as though put forth buds owing to the horripilation being manifest at the touches of (her) hand; make me who am pining (or languid) conversant with the taste of (its) fruit;  

As the poem moves, Hope says that in his ignorance he thought Salabhanjika a bold expression on the walls of Konark Temple. For his wife and niece she was a ‘model’ with a perfect figure. He also thought of her as a ‘dancer’ at some Nizam’s court. But they were all his fancies. The real Shalabhanjika has been explored when: 

…. Now I have visited your land
Viewed you and your voluptuous sisterhood
And know you for a goddess of the trees
Your’s is no dancer’s pose. As the trees stand
True to the zenith and draw up their green bold
The classic stance of Hindu dryades

Very soon the poet realizes that Salabhanjika is an image of the ‘procreative impulse of life. For Hope ‘Woman’ always represented destruction and the creative principle. Hope’s poems reflect both the principles in balance. Here he
picks up the figure of *Salabhanjika*, which performs the basic task of keeping the continuity of the vegetative kingdom:

The legend was: one kick against the root.
Made the tree blossom from contact with the bed
of any beautiful woman, but blossom more
caressed by such a spirit of the wood.

He finds the legend fascinating though difficult to believe and puts the myth to test. He highlights the male-female relationship and opines that for procreation the female needs the male, and for creativity, the poet needs a female:

Now I am old and, in my season of fruit,
Shrivelled by drought, I too would turn to you,
If by contact with foot or lip or breast
My buds might burst or water drench my foot.

Bring me, Salabhanjika, what your smile
Portends, that miracle of late blossoming
But, till that moment comes which sets all free,
Pause, let me feel my new sap rise awhile;
Then, flood me with the providential spring,
Touch, tend and make me flower, I am that tree

Hope has reached the age of 'drought' i.e. old age. When he sees the image of the 'goddess of fertility and cosmic creation' he offers his prayers. He requests her to renew his creative force through the touch of a 'foot or lip or breast' so
that he may feel ‘new sap rise’. There are many examples of trees and men/women. Finally he is totally dependent on the goddess as he avers, ‘I am that tree’.

Another important aspect of Hope’s poetry that emerges in this poem is the Sankhya vision of the universe: very ancient Indian philosophy provides answers where the west fails. Hope finds the way out:

The Sankhya does not support a belief in a Supreme Being or God. It teaches the existence of numerous Purushas or male entities which are pure and quiescent in themselves and of Prakriti (the female principle) the vast mainstay of the universe. The Purushas, independent of Prakriti, are passive, but they came into constant contact with Prakriti and give rise to the phenomenal world Prakriti, the female, is essentially active and since all activity is conditioned by Time, Space and Causation, the Purusha that gets caught by Prakriti necessarily becomes bond. Every living being is thus a combination of Purusha and Prakriti....

Like Agnimitra’s longing for Malvika, Salabhanjika becomes an archetype of ideal love for A.D. Hope and this will be the recreating force for him. And should there be some disturbance, the effect is also beautifully penned.

As in The Twenty Second Sonnet of Louise Labe (1955). Louise Labe was a French poetess whose love poetry “caused a scandal and challenged conventional views on women .... she published her oeuvres (works) which included three elegies and twenty-three sonnets in the Petrarchan manner.”
She herself was noted for her loveaffairs. But in her twenty second sonnet, ‘Shining Sun, which you are happy’ describes the praise, the inter-praise and the repeated promise to love forever. For this she has drawn examples from Nature. And ‘Nature’ (the feminine principle) also plays a vital role in Hopes poetry. Hope extends the view by describing the perfect harmony among the celestial bodies. Hope gives the example of Sun, Moon, Mars and Venus which follow the natural order, and are in perfect harmony. Man should learn from these heavenly bodies:

Mars beholds Venus, Mercury on the wing
Glides through each heaven, each land each even pace;
And Jove looks down and views in many a place
The lustier times and trophies of his spring.

The poet is worried as to why man only suffers estrangement, loneliness and separation. Rather than envy, he should learn from the perfect balance maintained:

See how the harmony that reigns on high
Links with its force these bodies of the sky,

Natural, true and orderly love is a binding force. If ‘Nature’ would not had followed this rule, it too would have plunged into the chaos that the man of today suffers:

But had they not their loves, in toil and pain
They would break frame and order, and disperse
With random steps through a wrecked universe
Like me to search, and search, like me, in vain.

The comparison not only enriches the value and meaning of love, but it also refers to the code of sexual morality at present prevailing not only in western society but also throughout the world. He wants it to be reformed, and, wants people to follow ‘natural’ and ‘civilized’ sexual morality:

By ‘natural’ sexual morality he understands that system of control which enable a race to preserve its health and efficiency; by ‘civilized’, that system which when followed spurs man to more intensive and productive cultural activity.\(^4\)

If a few poems of Hope reflect that modern man has seriously failed in lovemaking in general, it doesn’t mean that he does not sing of the generative principle of all cosmos. For him ‘love’ is the basis of all moral, spiritual and creative progress – it is indispensable. Hope’s work also includes poems related to sexual motivations and tensions which shall be dealt within the last section of this chapter. In addition to it one can detect that Hope pioneered a thorough query of the man – woman relationship. In a most unique way he shows the persona of man or woman is incomplete without the ‘other’:

The union of man and woman is a creative art, and this act there is something of the divine; there is even in this living creature, though mortal, a quality of immortality present in fertility and procreation.\(^4\)
Hope celebrated lovemaking as a *Yagya*: which has to be performed with full purity and care. A bit of negligence will result in serious damage while perfect harmony will culminate into creative energy as seen in *The Lamp and the Jar* (1950). The image of man and woman is depersonalized. The title of the poem can be defined as per the *Subjects and Symbols in Art*; the lamp or ‘lantern’ is cupid and the ‘vase’ or ‘jar’ from which a flame issues is the attribute of chastity and sacred love (Venus). It openly announces the interdependence i.e. they can be defined only correlative. The lovers of the poem are aware that the act they are indulging in is a ritual. There is no point of superiority of the male or inferiority of the female. Using two bold images the oil-brimmed jar (female) and lamp (male) shows female sexuality at its zenith and strong phallic power. D.H. Lawrence too asserts that male sexuality i.e. ‘phallic power’ can only be recognized by the grace of female sexuality. She becomes the ‘muse’ of his poetry. Like the lamp draws its energy from the vessel full of oil and becomes ‘the burning flower of night’, together they become the symbol of passion, strength and creativity. The underlying theme of the poem is sexual love, which transforms into artistic energies. As the poet says:

You are that vessel full of holy oil:
Wisdom, unstirring in its liquid sleep,
Hoarded and cool,

...........................................

To purposes unknown, for ends unseen,
Produced, and labour of unnumbered men.
The male shall light the lamp of wisdom fed continuously from the oil in the jar, "The core of what we call love is formed naturally by what is commonly recognized as love and about which poets sing, that is to say, it is formed by sexual love whose goal is sexual union." 43

Another important aspect of Hope's poetry is that he always compared 'woman' with 'Mother Earth'; he speaks of women as 'unthinking earth'. Female eroticism is similar to earth and its productivity. 'Earth' is a living entity; she controls the cycle of birth, growth, death and again regeneration. She has diverse qualities:

All the unthinking earth with fret or toil  
Reared, ripened, buried in the earth again,  
Here lives, and living waits: this source alone  
Distils those fruitful tears the Muses weep.

As in Six Songs for Chloe Hope has affirmed that male imagination and female nature are interdependent energies. So, in this poem too he highly regards the role of female sexuality in the poet's life because:

The woman is related to nature, she incarnates it;  
.......... she represent to man the fertile soil, the sap,  
the material beauty and the soul of the world. She can hold the keys to poetry; she can be mediatrix this world and the beyond: grace or oracle, star or sorceress, she opens the door to the supernatural the surreal .... 44

So, Hope expresses the essence of feminity:
Here lives, and living, waits; this source alone
Distils those fruitful tears the Muses weep.

The lover/poet ‘bends’ the woman’s immortal body to his delight. The woman and her love make the man realize the irresistible force of female sexuality, which immerse him in the rhythms of the universe. When both demonstrably, unite it is an expression of ‘holism’.

*The Gateway* (1942) is another small poem, which deals with the power of female sexuality. Sexual imagery dominates Hope’s poetry. In *Gateway* again there is the earth-woman analogy. The first two lines explicitly talk about sexual union in a fustian style. The acts of making love and writing poetry are equated. Each part of the female body is singing in its rhythm:

Now the heart sings with all its thousand voices
To hear this city of cells, my body, sing.

In the very next stanza Hope uses the image of a tree. The lover as a ‘tree’ wants to hold the earth tightly so that can it survive because through its small roots only it can ‘tap the secret spring’. Then only the tree can be lush green and foster its growth. An uprooted tree soon dies; then too it decays and gets into the womb of ‘Mother Earth’.

The tree penetrating the earth and drawing support is an excellent example of man and woman’s interdependence. Though they have separate individualities but they can’t be defined individually as a complete whole. Hope, in a very subtle manner, gives the most elementary example from the sphere of sex:
The culmination of the male sexual function lies in the act of giving; the man gives himself, .... He gives his semen to her .... For the woman the process is not different, although somewhat more complex. She gives herself too; she opens the gates to her feminine center; in the act of receiving, she gives....

Here, the organ genital is referred to as *The Gateway*. After the sexual act or during the intercourse the female feels her possessions. The uninterrupted sensuous act makes it:

...............  
Climb to the tips of its green tenement;
The breasts have borne the grace of their possessions,
The lips have felt the pressure of content.

If the beloved feels contented, then the lover or the speaker’s experience is inexplicable. In addition to it the ‘gateway’ was the source, which opened new realms:

Here I come home; in this expected country
They know my name and speak it with delight.
I am the dream and you my gates of entry,
The means by which I waken into light.

So, as “Nature does not speak a plain language, it is necessary to penetrate nature’s secrets to get at her truth, which is the same thing as her beauty: poetry
is thus not simply a reflection, but rather a key; and here woman is not distinguished from poetry."

Judith Wright also wrote a short poem *The Gateway*, but thematically it has no correlation with Hope's poem. She has described a journey through the gateway and ultimately finds self as the 'sole reality'. However, Hope says that through the gateway of love, and union with the beloved, his life becomes richer, more creative and adventurous.

Another short poem is *A Gold Ring From The Tomb of Isopata*... Hope again highlights female beauty and sexuality. He refers to divine grace and aesthetic sexuality in beauty. The poem starts from the 'cult scene' incised on a gold signet ring. The size of the ring is 1x2 cm and this ring was found in *The Tomb of Isopata* near Knossos (Palace of Minos). This palace was on the island of Heraklion, the capital of Crete, and the center of the Minoan Civilization (3000-1400 B.C.E). The Minoan Kings laid the foundation and instituted the first civilized society on continent of Europe. The gold ring was found in a Tomb situated in Crete, it represented the culture of the place. On it are three or four female figures with long Minoan robes and bare breasts stand against a floral landscape. Many believe this scene to represent an 'epiphany' of the goddess. As Hope writes in the poem:

Three women dance, full skirted on the green,
Their torsos bare and, as they turn and whirl
Out of the air descends the final girl.
She is dressed like them, and levitates between.
How did it happen and what did it mean?
A goddess involved by that compulsive dance,
Arms raised in ecstasy of her advance?
Three thousand years and more record that scene,
The poet himself speculates. 'How did it happen and what did it mean?' But the dance is to invoke the 'goddess'. This means they worshipped nature and wanted to live in harmony with it. History provides evidence that various Indian tribes worshipped trees as Gods; people of the Indus Valley civilization worshipped, nature i.e. the Sun, Sea and so on. Thus the 'gold ring' itself is a proof that a similar tree cult was in existence. But there is no mention of the particular tree or plant. The dance was to evoke the goddess to establish communion with the divinity in the tree. Very, little is known about the Minoan 'tree cult', but one thing, is certain that the 'ecstatic orgiastic scenes' depict that it was worshipped as a 'fertility' goddess. However, Hope says that even if they cannot guess then:

.... leave its import now in mystery.
Perfect in what it is, not what it tells,
The grace of movements and the jutting breasts.
These bodies leaning back put off the spells
Of meaning and become themselves, set free,
And what remains in its beauty rests.

Hope deviates from the historical background in a very subtle manner, and asks the reader to appreciate its beauty. According to him everything is perfect, 'grace of movement', 'jutting breasts', 'leaning bodies', and the like 'and what remains in its own beauty rests' forever. As an artist Hope wants to enjoy the beauty of the female dance, but an intellectual would feel that the poem has some message to offer, so he tries to find the traditional link between the female and nature, and thus seems to be an Eco-feminist. It is doubtful whether the poet is mourning the plight of earth during modern times or the condition of
women and nature. On the whole he wants to change the ways of thought. Besides, he wants to show that the deepest need of man is ‘love’. The absolute failure to achieve this aim means insanity. Men of all cultures and ages realize that the love of women is as essential as:

.... the hooked fish while it dies,
Gasping for life, threshing in terror and pain,

[As Well As They Can, C.P., 256]

And if per chance there is separation then:

Its torn mouth parched, grit in its delicate eyes
Thinks of its pool again

Hope’s poems display a fine equation of, “art with love, creation with procreation and it [thus] comes naturally to him to write of the one in terms of the other.”\(^47\) The poet often admits that in the Technocratic Age he has no ‘Muse’, but ‘robots’ and ‘models’, and they have no potential or life to provide inspiration. So he is ‘blind’, ‘betrayed’, ‘distracted’ and among:

The Jostle of slaves, the clatter, the lash of trade
Taps the pure source of song.

At last the lover confesses that the very elements of his existence are not air or water but ‘love’ i.e. the beloved’s ‘warmth’, ‘smile’, and ‘grace’. And, like a fish, gasping for life, thinks of the pool, in the same way, he spends empty days
dreaming of union since the time she left. If many poems exhibit the power of Prakriti or female sexuality, it definitely doesn’t mean he only praises female sexuality.

In a short poem he celebrates male sexuality i.e. *When Like The Sun*.... Here the male is conceived in terms of the ‘Sun’ and the female as ‘Earth’. Using these images Hope beautifully sketches the pair of lovers in union. According to many legends the ‘Sun’ represents the fertilizing and procreative powers, sunlight being a necessary element for life on earth. It is essential to remember that often the pairing has been done in the past; the sun and moon, day and night, earth and sky. Secondly the characteristics allotted to the ‘Sun’ were of day and ‘sky’ of male.

Hope paired the ‘sun’ and ‘earth’ that too as lovers. The striking feature is that Australian myths/legends have given ‘the sun’, the property of female. “According to Aruntas and their kindered in central Australia, the woman who climbed into the sky and became the sun, comes down to earth every morning, and climbs back into the sky at night...... According to Narrinyeri of South Australia, the sun is a woman who goes every night to visit the land of the dead. When she returns to earth, men ask her to remain with them, but she can stay only a moment, since she must be ready for her journey next day.”

Contrary to it Hope’s ‘Sun’ is the lover:

> When like the sun I warm her snow,
She smiles above and melts below
And my caress between the thighs
Revives the dew of paradise.
Hope visualizes the beloved as a snowy mass of land waiting, cold and indifferent towards life. But the warmth and love of the ‘Sun’ bring a smile on her face. She melts with the solar power, and the union of the lovers brings or makes life possible on earth. The happiness of union is expressed as the ‘Spring Season’ on earth. In a very erotic way he explicitly says:

Those glands of Bartholin I bless,
The sweet wild honey they express,
The exquisite faint scent they bring.
Of mountain flowers in early spring.

He talks of love as a creative act, which requires inspiration; the positive reciprocity between them becomes the essence of his song:

O, let me be your bee and rove
The heaths and tufted slopes of love,
Gather that honey all day long
And breathe its fragrance in my song.

In *Chorale* (1948) Hope has exhibited deeper issues. In this essay *Poetry and Platitude* he writes:

When I speak of celebration, I do not mean that poetry is concerned to be nothing but paean and praise of the natural order. It is much more than this. It involves not only that admiration and delight in what one perceives, which is the essence of praise, but also an intellectual assent to the
cause that make the natural world an order and a system,
and an imaginative grasp of the necessity of its processes.
..... It is for the poet to feel himself to be not merely the
mirror of nature or its commentator but the voice of
creation, speaking for it and as part of it.\textsuperscript{49}

In \textit{Chorale} while he celebrates the abundance of female sexuality and love, at
the end he talks about their futility. He begins the poem by describing the
beautiful beloved who drags her lover into the sexual act:

\begin{verbatim}
Often had I found her fair;
Most when to my bed she came.
Naked as the moving air,
Slender, walking like a flame.
In that grace I sink and drown:
Opening like the liquid wave
To my touch she laid her down.
Drew me to her crystal cave.
Love me ever, love me long-
Was the burden of her song.
\end{verbatim}

The beauty of the beloved is compared to the nakedness of the ‘air’ and the
‘flame’; the more the flame burns, the more it becomes thinner and attractive.
So, the beloved is drawing him near her for sexual union. The closer she comes
the more beautiful she looks. It is the celebration of natural order:
The woman draws the male to the “crystal cave” of her vagina and womb; in this cave. “All divisions vanish”, the male’s alienation in the daylight human world. The woman is a “liquid wave” in which he “sinks” and “drowns”. But soon the ‘wave recedes and dies’. Hope here wants to discriminate between sexual union for procreation and the pleasure of lust. He highlights the post-sexual experience of male/female. In a very sensitive way Hope describes:

Yes our wondering spirits come
From their timeless anguish freed;
Yet within they hear the womb
Sighing for the wasted seed.

Hope’s poetry has a tinge of realism. It doesn’t mean modern man stopped dreaming. As per Freudian concept suppressed feeling, often becomes the composition of a dream. A person’s wishes many a time find satisfaction within the state of sleep. He discussed how sometimes ‘poetry’ comes into being. Hope described poetry as “Our dream work is engaged and controlled by our environment and directed by our aims and our feelings attached to those aims.”

*The Dream* (1946) is a poem composed during the post-war period. The world around the lovers was not conducive to love and there was no chance of union. Hope personified ‘Dream’ as a lover/beloved. In Australia from the Boer War (1899-1902) to the Vietnam War (1967-72) each generation had faced war. It seemed the psyche of man had to accept that he could be called
for military service any time. So the lovers of the poem meet after year of separation:

Unable to speak, exhausted by search,
He stood and stared his love and unbelief
For the incredible luck that brought them there;

The union is paradoxically exhilarating as the images of grief and terror are also present; ‘the chatter and fury of the endless march’ can be heard. The image of terror can be seen in the beloved’s haste; she wants to make love as soon as possible; she is in hurry for the circumstances are unpredictable and may become worse:

Darling! “she said, and made her body bare
And drew him down beside her on the bed,
“See, you are cold; come to my heart, be warm”

The ‘love’ stands mute. He is not relating his story to the beloved. The ‘anguish’, ‘exile’ restlessness and inner feelings speak for themselves. Hope is trying to clarify that the lovers were trying to find refuge in ‘love-making’ from the unbearable situation of the world. Here the psychological aspect of Hope’s lover is braced up by Sigmund Freud’s Theory; Love is a sexual phenomenon because:

Man having found by experience that sexual (genital) love afforded him his greatest gratification. So, that it became a prototype of all happiness to him, must have been there by impelled to seek his happiness further along the path of sexual relations ........ the central point of life.
The degree of inclination towards the image of ‘desert and jungle’ is another feature of Hope. When his contemporaries bent towards the Australian bush and landscape, his poetry is preoccupied with the ‘desert imagery’. Here the picture created by the poet is so traumatic that it haunted the lovers with its vastness:

 ..........the vast

Deserts of sand where round them whelled and swept

Voices of pleading or insane abuse:

A jungle of hands clutches at them....

The image of jungle is very suggestive; the density of jungle may signify the warmth and depth of love as the lovers hold each other so tightly that it is almost difficult to unloosen the hug. Hope soon realizes the momentariness of sexual pleasure. The lovers in his poetry have to face reality at any cost and:

.... The masks of beauty fell aside, to show

An ulcer of pleasure eating away the nose,

Here he has beautifully compared lust with beauty. As beauty grows faint over a period of time so does sexual pleasure; the ‘ulcer’ of sex eats away the beautiful parts of the body. He believed in carnal love the purpose of procreation and not mere lustful pleasure. Here Hope wants to accentuate that his lovers seek eternity to accentuate that his lovers seek eternity in love, but in vain, and this leads to frustration. Initially the beloved enjoys the joy of surrender but finally she realized that:
Burning, burning, burning in her despair
And kindling hurt and ruin at his touch.

Another very short and moving poem is *Meditation on a Bone* (1956). It is about the infidelity of the beloved and not of just separation. The epigraph of the poem describes, “I loved her as a maiden; I will not trouble Erlend’s detestable wife; better she should be a widow.” In a very subtle way he also highlights the background of the poem so it is essential to know about Trodhem. In 1901 it was declared as a fortified seaport and was the capital of central Norway. The city suffered much damage because of great fires in previous centuries. Earlier kings tussled for supremacy and the city was reduced to an empty, roofless ruin. Hope is highlighting the ‘war’ which caused devastation. As a poet he wants to versify the tender, softer and more humane aspect i.e. ‘love’ which faced major setbacks.

The beloved of *Meditation on a Bone* is antithetical to ‘Penelope’ of *The End of A Journey*. Penelope is a symbol of patience and faithfulness. But here in *Meditation on a Bone* the lover yells:

“I loved her when a maid;
I loathe and love the wife
That warms another’s bed:
*Let him beware his life!*”

Though it is not well defined in the poem that lover was a soldier; his expressions are aggressive. He may have gone to accomplish some military campaign, and faced the gross reality of his beloved’s infidelity. Now the lover expects the poet to sing of his burning passion and faithfulness:
The scholar’s hand is stayed;
His pen becomes a knife

The lover wishes that his ‘cry and misery’ should be felt and transmitted to future generations. And the person who got that piece of bone broods and as he:

Reads and his heart is wrung
This ancient grief to see,
And thinks; when I am dung,
What bone shall speak of me

Hope thinks that at least the lover died for the sake of his beloved or for his country; but the poet himself accomplished neither of the tasks for which he would be remembered in after years. Hope was not a poet like Roger MacDonald and Geoff Page who brooded a lot on the tragedy of wars. But as a poet he listed the casualties on the human psyche; a rare scene among Hope’s contemporaries.

In *Inscription for a War* he explicitly damned those who responsible for ‘WARS’:

We are the young they drafted out
To wars their folly brought about

Go tell those old men, safe in bed,
We took their orders and are dead
Contrary to the *Meditation on A Bone* is *The Tomb of Penthesilea* (1956). The poem glorifies two warriors who in the midst of war fall in love and for the fulfillment of their love, both make sacrifices for each other. The poet was glorifying ‘love’ through his poem, as ‘Tomb’ glorified Amazonian’s in the poem.

*The Meeting* (1956) is a short poem where ‘love’ is elevated. The calm and quiet lying gesture of the beloved is equivalent to the image of death. Long separation has made her dispassionate. The lover is desperate for union; but here Hope hits out at the transitoriness of sexual pleasure. She offers him her body; responding to her, he soon realizes its futility. Prolonged separation kills the enthusiasm. But at last:

... They meet
Stiff in his agony he stands;
And feels how, savage, true and sweet,
Still clenched within his cruel hands,
The murdered heart begins to beat.

It was ‘love’ which made ‘murdered heart’ beat again. The penultimate expression of the poem is ‘A great love goes beyond shores of death’. *Loving Kind* (1967) asserts that man is like a wanderer in search of true love. The *Purusha* and *Prakriti* are meant for fusion. Here a young girl is in search of love. The poet is tense as to how she is going to differentiate between true love and lust. But at the end she smiled and said:

Though my love I see
Except I take him to my bed,
How shall he know me?
Here it seems the young girl agrees with Eric Fromm’s opinion:

... The unity achieved in orgiastic fusion is transitory; the unity achieved by conformity is only pseudo-unity. Hence they are only partial answers to the problem of existence. The full answer lies in the achievement of interpersonal union, of fusion with another person in love. 54

In the same way, in *The Young Girl at the Ball* (1955) Hope portrays woman as the ultimate goal of man’s search.

But in *The Judgement* (1948-56) Hope assesses the degenerated condition of male/female relationship. ‘Love’ has faced a colossal setback. There is no chance left to rectify their mistakes, as man himself is responsible for this tragic condition of society; he has made a wrong choice:

Remembering, the helpless woe,
That love our bitter choice had ended
The doom we spoke goes long ago
That no damnation now could mend it.

Everyone has to face the “grand assize”, and is accountable to ‘the great judge’. But the lover thinks of union in dreams even if it is momentary. The post-war period with its ugliness and distress fully dominated the poet’s psyche. He took eight years to complete this poem and it has a philosophical touch:

I dreamed the bitter choice was past
That kept our lives so long asunder;
And in my arms I held you fast
. Until that summons broke in thunder.

He wants to hold his beloved in a dream and the possibility is less, but, for him, that too is real. The voice of thunder is warning the couple to move ahead to meet their judge, their fate, together. Here again the poet beautifully expresses the union of lovers, sensuous and evocative:

I felt the softness of your thigh
That brushed mine like a night bird’s feather.

Both of them are aware of the reality i.e. the doom, the inevitable end. It fills the heart with grief but they are not afraid of it, instead moving apart they come closer and cry. But this is not due to terror of damnation but:

“I weep for joy…….”

In the antepenultimate stanza, there are echoes of an episode from Dante’s Inferno:

“For joy that in your arm I lay
At last, nor cared that all men knew it,
And Heaven cannot take it away
That bliss, nor Hell, itself undo it.

Francesca da Rimini, Confined to Hell proper, speaking to Dante, “No grief surpass this / (And that they teacher understands full well) - / In the midst of misery to remember bliss……” 55
Hope makes modern man realize that ‘bliss’ can be achieved only in dream, the reality is being alienation and isolation in the jungle of modern society. Last but not the least, ‘love’ is no more a solution for the modern individuals problem.

While scrutinizing these poems a striking feature emerges that Hope as a writer is committed to human society. As a poet he disburdens his anxiety, fear and tensions in his creations. He not only carries out his duties well but, understands things as they really are.

Hope, like Rabindranath Tagore, is modern but both of them disliked degenerative elements and mannerism of this age. Both of them had strong intelligence, refined sensibility of a pagan and scientific intellect, and infinite sense of irony and humour. Tagore believed in female power, and for him she has a divine grace and the two in union lead to creation. If Tagore identifies female power and sexuality with nature it is not strange as it is common on Indian subcontinent. But Western feminism has some basic differences. They stress on equality and individual freedom. Hope was compelled to be retrospective, and realized that with material progress culture and civilization had regressed in ethics and manners. He wanted a secular world. But he wanted to enhance subdued Nature and Woman – which were very meager on the Australian poetic scenario.

Hope’s poems like The Lamp and The Jar, The Gateway, When Like the Sun..., Flower poem, The Tomb of Isopota substantiate male and female conformity. He infers those features which Neopagans and Wiccans believe in. Neopaganism means reviving the pre-christian tradition of ‘nature worship’. It is, “eclectic and malleable but can be grouped together because of a common desire to see human beings regain their proper place within nature rather, than over it, against it or above it.”56
WICCA originated in 1939 with Gerald Gardenerian, British civil servant and his disciple D. Valiente. They perceive that together, ‘God and Goddess’, create balance. Wiccans view on sexuality is identical with Hope’s issues discussed in his work.

(i) Sexuality as essentially positive ....
It is part of the sacred, not something separate from it, and sexuality is acknowledged as an aspect of Goddess. 57

(ii) Sexuality can also become a mode of deep communication. a profound expression of intelligent embodied love. 58

So, while surveying Hope’s poems the reader, at a very slow pace realizes the true charm and beauty of his poetry. No doubt, he uses sexual imagery in abundance but fundamentally it is not for eroticism; rather he is searching for some ideology: it becomes a means to the end and not the end itself.

A sincere endeavor in the foregoing section infers how Hope upholds ‘love’, as not only important, but essential for human existence. He examines various aspects of it; if one feels it as the most exhilarating and exciting experience in life then it can also bring disappointment and trauma. On the whole; every emotion is subordinate to ‘love’. Before commencing this part it is essential to mention that Hope’s major concern is ‘erotic love’, and he tries to explain that great unifying force (Eros) which, preserves life, is slowly moving towards perversions. So, his poems put forth the conditions, which are responsible for the absence of it.
For Hope wayward ‘Eros’ is a poor refuge for defamed humanity. The sum total of the poet’s œuvre reflects his concern for sexual gratification. For him man should peep into the past and search for higher values like Buddha. Sexuality should be dignified by love, resulting in ‘creativity’. Hope’s poetic sensitivities search for ‘love’ in the modern age; unfortunately he finds that the metaphysical and classical concepts of love have developed into animalistic passion.

_The Elegy: Variation on a Theme of the Seventeenth Century_ (1946-55) reflects the same theme. It took nine years to complete _The Elegy_, which confirms how the metaphysical concept of love faced a colossal setback. It has no resemblance with John Donne _XIXth Elegy – To His Mistress Going to Bed_. It does not follow the Petrarchan tradition of love poetry, mostly addressed to his friend/reader. Donne generally disagrees with the ‘lofty’ cult of woman.

On the contrary Hope is a firm believer in the lofty cult of woman through sexuality; in the same way he also realizes the destructive aspect of woman too. Now, Hope’s, _The Elegy_…. Puts forth two striking features, first his deviation from the more poetic themes of Australia. Secondly, it criticizes the ‘metaphysical’ and is a ‘variation on a theme of seventeenth century’.

In Hope’s elegy the speaker is a warrior lover. It begins from the point where Donne ends his elegy. Donne’s elegy ends with the submission of the body and soul to the lover. But Hope’s lover addresses the lady and says, ‘Madam no more’. He is a ‘captain’. He describes other activities in which the body could have engaged. The speaker also confesses mutual attraction between them; and how he gets attracted to bodily passions. He abhors bodily passion for the sake of pleasure only; for him woman is ‘Mother Earth’ in living form. But his poetry reflects her dual role because in metaphysics:
.... One side are the “eternal” forces of the imagination, sexuality, and the natural universe, on the other is the “active life”, inferior because enmeshed in the “temporal light of practical interests”. Society is the realms of commence, technocracy, progress, and utility. The opposition between society and nature means that poetry has a dual role.59

When Venus in the west hung out her lamp
The rattling sons of mars marched home to camp;

Hope’s idea of sexual union makes him closest to the natural universe. Here for him land is ‘woman’ and men are like ‘generals’. Hope’s land metaphor begins:

While now the marching stars invest the sky
And the wide lands beneath surrendered lie,

These ‘troops’ too need some break from their continuous march. He dislikes lovers who endowed with immense sex energy, but expended it on the animal plane. Actually he is pointing towards the waywardness of ‘Eros’. The ‘hero’ is aware of the carnal desire. But Hope is a poet who wishes to accomplish the act only when man can leave an imprint on the world – producing future generations or poetry. If the sexual energy is in the most direct and natural fashion, it will result in higher expressions. And if it is not, then: ‘This is the rarest moment, soonest gone’.
So, when love/sex deviates from its nature and gets ‘denatured’ then it results in the following consequences:

(i) Any sexual activity not designed to advance reproduction has been deemed undesirable as contrary to social advance.\(^{60}\)

(ii) Repeated sexual excitations, over a long period, without carrying the sexual episode to its normal conclusion, or incomplete or unsatisfactory coitus; is held responsible in many cases for injury to the nervous and emotional mechanism.\(^{61}\)

For Hope’s lover real ‘love’ or union can be fulfilled only in dream. Unlike Donne’s lovers whose soul via sexual union becomes one, and feels *The Exstasie*. To experience this ‘exstasie’ in this age is near to impossible. It symbolizes the sex instinct rising to the plane of sublimation. As

The relation is sometimes expressed by saying that both procreation and art production are creative and may be regarded as the work of a single instinct to create.\(^{62}\)

How this principle of sublimation failed in the resent age can be seen in another beautiful poem *Pygmalion* (1938-41). The calculative selection of the title shows that Hope wants the reader to compare the classical hero ‘Pygmalion’ and his modern counterpart.

Ovid’s poetic stature is beyond comparison. But Hope always believed that:
Yet the myths will not fit us ready made.
It is the meaning of poet’s trade
To re-create the fables and revive
In men the energies by which they live,

[An Epistle from Holofernes, Collected Poems. p 60 ]

No doubt Hope is a master in this field. Though the legendary tale of ‘Pygmalion’ has been used by writers like Marston, W. Morris; and also used as comedy by W.S. Gilbert whose Pygmalion and Galatea appears to be a modern invention because of the transformation of the stature; G.B. Shaw wrote a play Pygmalion. But Hope’s main concern is with how Ovid’s Pygmalion symbol of elevated soul and art faces perversities and solitude.

Pygmalion was a sculptor and was passionately devoted to his art. He lived happily in the world of statues. The misconduct of the girls of Propoetides made him shun the society of women. But he offered a lot of respect to ‘Aphrodite’. Because, “In origin Aphrodite was – like the great Asiatic goddesses obviously a fertility goddess whose domain embraced all nature, vegetable and animal as well as human. Afterwards she becomes the goddess of love in its noblest aspect as well as in its most degraded.” 63 As time passed Pygmalion with his wonderful artistry created an ivory statue, and fell in love with it. He prayed to the ‘goddess of love’ to give him a wife similar to the statue. Happy with his perfection of art and nobility of heart, Aphrodite, blessed the singular lover. And:
One day while pressing the inert statue in his arms
Pygmalion felt the ivory suddenly moving; his kisses were
returned. The statue was miraculously alive.  

So, the myth of ‘Pygmalion’ symbolizes the perfect blend of ethics and
aesthetics, which transformed the ivory statue into the Queen Galatea.

Hope’s *Pygmalion* is divided into three different sections conveying
different aspects of it. The artist of Hope’s poem addresses the ‘inert woman’
(statue) after making it:

Now woman, if you have it in you to live,
This is your living body’s prerogative.

He openly confesses that ‘I can do no more’. He can only give form and after
that he is stuck at that point. Hope in a very subtle manner exposes the
limitation of the modern artist. Secondly, how an artist in the modern age is
unsuccessful in creating that art; on which the world may wonder at and
provide answer to the chaos and suffering. Because Ovid’s ‘Pygmalion’ created
an ‘ideal form of female’ (statue) when he saw flaws and faults prevalent at
that time in society. And he after creating was not at all impatient. On the other
hand only patiently he asked favour from ‘goddess of love’ to have a wife in
such an ideal form. Here Hope’s Pygmalion surrenders him in front of bestial
passion and utters.

.... This guess of mine,
All my inventions, my superb design,
My courage, my challenge, my security –
I build you out of nothing: now build for me.
Unlike Ovid’s *Pygmalion* the modern one asks a favour for himself. He is intoxicated with pride and arrogance for being an artist, who created her ‘out of nothing’. He thinks his intelligence; courage and challenge gave it a ‘form’ not ‘the passion for art’. Without realizing that from this point he ‘can do no more’. And Ovid’s *Pygmalion* cannot address in such a manner the beauty he has created. Instead Hope’s ‘hero’ is expressing his need of sexual activity in a direct way, without want of ‘love’. He commands, his creation; ‘so I receive you, so you come to me’. He thinks ‘woman’ is created to fulfill all his demands. At this juncture one get flashes of *Manusmriti* (The law of Manu):

The laws of Manu are a pivotal text for the subordination and mistreatment of women in Hinduism. According to Manu, women are subordinate to their fathers, brothers, and husbands.....

This led mankind towards broken relationships. This feature is not so common in Australian poetry of that time. Even Judith Wright, except in one or two poems, believes in the harmony between the man and woman relationship.

The second part of the poem deals with ‘Pygmalion and his creation (ivory statue) lost in whirlpool of physical desire’, they are not aware of anything around them neither time nor place:

Nightlong and plunges smoothly to the deep-
And touching with their naked breasts asleep
They lie and have forgotten what joy it is
That first impulsive charity of a kiss
- Deep flows the stream: they do no hear it pass.
Hope openly declares that modern man is lost in sex and lust. It comes, first in Hope’s *Pygmalion* and last in Ovid’s *Pygmalion*. The spiritual is suppressed by the physical instinct. The Modern ‘Pygmalion’ is standing on the barren landscape of modern eroticism. He is cut off from the rest of the world; the ‘Window’ of consciousness is shut tight with an uncontrollable passion. He finds himself in a dark cave of ignorance. The ‘dying flowers’ symbolize ‘dying creativity’. Ovid’s *Pygmalion* makes a world of light with his harmonious relationship with (ivory statue) Queen Galatea. But Hope’s man and woman are lost in wayward Eros, and they find:

> Only a moment, it may be, they loss,
> Smile, and so touch the treasure of their loss.

Now preceding the third section one should be aware of the culmination of the Pygmalion and Queen Galatea relationship:

> The goddess Venus was present at the marriage she had arranged and, when the moon’s horns had nine times been rounded into circle, Pygmalion’s bride bore a child, Papho as, from whom the island takes its name.⁵⁶

The speaker is ‘Pygmalion’. He expects the same favour from the goddess of love and the ivory woman. But the modern Pygmalion’s antithetical response:

> I cannot summon you as once you were: You come with a new movement; the surprise of unaccustomed hands, reluctant eyes; Menstrual, remote.
It is a fact that without the opposite sex, the male sexual impulse, finding no normal objects, will be entirely distorted and atrophied. But Modern civilization neglects the central and fundamental aim of sex and human breeding. The normal expression of sexual attraction can never be ‘impatient’ as ‘Pygmalion’. This shows Hope has successfully stretched that ‘Pygmalion’ or the modern man failed to achieve a normal/healthy relationship, which led to an incurable cancerous growth in his psyche. This is the catastrophe of modern man. In utter helplessness, he yells:

.... O God! What do you want?
What do you want? Do you know where you are
This is my room, my mind. Get out of here!

The journey of ‘Pygmalion’ from Ovid to Hope is in reality the journey of modern man, who he is unable to sublimate the sexual instinct. He ends with an introspective statement that ‘I know too well. My need of loss ….’ Because, ‘love’ has transformed into a horrible and fearful ‘cancer’, which he possessed through his own will. Thus one may conclude that ‘Pygmalion’ exemplifies the failure of ‘Eros’. According to ‘psychoanalysis’:

Eros has the function of binding, integrating, and uniting organisms to each other and cells within the organism.67

Likewise The Double Looking Glass also puts forth the theme of the impossibility of perfect love and union in the modern world. It is a known fact that Hope’s poems are a treasure of myth, legend and historical events and subjects from the Old Testament. But the acumen of the poet compels the
reader to read it with delight. However, at the end the reader is shocked at what
the poet has turned it into with regard to the demands of time.

*The Double Looking Glass,* "is one of the masterpieces of A.D. Hope’s. R.F. Brissenden opines that ‘the poet stated that his first idea for the poem came from a painting of Veronese.”

Poala Veronese was one of the Renaissance artists. The sensuousness of his painting sometimes makes it easy to forget that the great majority of his paintings are religious in content. This painter had the ability to conjure up the most magical effects of light, color and texture, which resulted in a perfect combination of eroticism with emotional poignancy. But unlike Hope’s poetry his paintings were religious in context only, which occupied an area between sacred and profane. Hope’s poetry too like the Renaissance conjured up eroticism and realism weaved in a religious subject. But Hope’s main aim is to unravel the situation of modern man, who is caught in the net of sexual impulse. Like Gothic artists of 13th and 14th centuries broke away from the two-dimensional form, Hope adopted the form in modern period to show the multidimensional aspect of society. As the artists painted in a more naturalistic way to express the new emotional content of religious art, Hope wrote to make people realize the emotional context of modern times. *The Double Looking Glass* as the title itself confirms, talks of the ‘double nature’ of glass.

The poem is based on the myth of Susannah and the Elders told in the Apocrypha. "She rejected the sexual advances of two Elders was accused by them of having lover, .... To this extent, the frustrated Elders, bursting from the concealment in which they have watched her bathing, were right in declaring "we take her with a lover, in the flush of her desires.”

Hope portrays ‘Susannah’ not as the biblical heroine of Apocrypha; he only partially picks up her character from there. Susannah means ‘lily’ and
symbolizes purity, chastity, and is particularly associated with the Virgin Mary and virgin saints. Hope tried to eschew the religious aspect of the character; instead altered her into a young beautiful pure, chaste, virgin girl.

The poem commences with the command to ‘see’. In a very sensuous manner the poet describes Susannah enjoying herself in her own world. She is undressing herself to bathe in a pool.

See how she strips her lily for sun:
The silk shrieks upward from her wading feet;
Down through the pool her wavering echoes run;
Candour with candour, shade and substance meet.

‘She strips her lily for the sun’ has a deep meaning. Hope has often used ‘sun’ to symbolize ‘male sexuality’: “the radiant and activating source of energy, it shines into, enters the garden, bringing it to life while at the same time it awakens Susannah’s imagination. It is the sun that arouses her erotic dream ....” She starts imagining her lover. The poet describes the naked beauty of Susannah in a sensuous way. She is totally unaware of any violation of her privacy. The innocent girl thinks that wall is shielded well and no one could attack her. So, she is busy:

.... A silver rising of her arms, that share
Their pure and slender crescent with the pool
Plunders the braided treasure of her hair.
Loosed from their coils uncrowning falls the full
The nakedness, solitary garden and her own world are not aware of the 'serpent' who is about to undo her; evil things can (pry) on the solitary and innocent delights of the world. The Reader gets flashes of the 'serpent' entering the Garden of Eden, when eve is enjoying the bliss of paradise. Minute observation reveals that Susannah is 'stripping' everything present in her world. But Hope evinces the psychological aspect too because:

.... The mental structure is now designated as id, ego, and superego. The fundamental, oldest, and largest layer is id, the domain of the unconscious of the primary instincts. The id is free from the forms and principles, which constitute the conscious, social individual. It is neither affected by time nor troubled by contraction,...

'Id' pervades Susannah and she is dreaming that her lover is going to approach her. Actually things moving towards her were just opposite of what she was hoping for. Deeply involved in her own imaginative paradise, she awaits the union in her own solitary world. Here solitariness is the need of the time for free play of her imagination. As she thinks:

My garden holds me like its private dream,
A secret pleasure, guarded and apart.
Now as I lean above the pool I seem
The image of my image in its heart

...........................

...........................

A mirror for man's images of love
The nakedness of woman is a pool
In which her own desires mount and move,
Alien, solitary, purposeful.

On the other hand, in reality the ‘Elders’ were ready to attack the ‘promised land’. Hope wants to highlight the tussle between the world of ‘reality’ and ‘imagination’. She is happy imagining a ‘young lover’ but in reality:

Now, now to wreak her Promised Land
The vengeance of the dry branch on the bud
Who shall be first upon her? Who shall stand
To watch the dragon sink its fangs in blood?

Her ripeness taunts the ignominy of age;
Seethes in old lions with hate and lust alike
Now in the plentitude of shame and rage
The rod of chastisement is reared to strike.

It seems Hope advocates the females urge ‘to be loved’. He successfully differentiates the need for love/sex. in males and females. Susannah’s ‘dream’ is analogous to Freud’s concept of dream. In his essay *The Interpretation of Dreams* he opines, “.... That fulfillment of a hidden wish is the essence of a dream, ....” So the hidden, wish for Susannah is to get the love of the ‘male’ of her imagination. But Hope successfully evokes:

The word love has by no the same sense for both the sexes,
and this is one cause of the serious misunderstandings that
divide them. Byron well said: Man’s love is of man’s life a thing apart, ‘Tis woman’s whole existence’...

Now Susannah’s imagination reaches its zenith. In her own world of sexual fantasy she wants to consummate the passions, and enacts the act in her dream. She is confident that he is not going to attack her chastity, antithetical to the conditions prevailing around her at the time. Prior to this she herself sings that the female body in nude form is:

A mirror for man’s images of love
The nakedness of woman is a pool

But the close observation of the reader and the poet’s aim were to bring forth the aspect of reality. One gets shades of ‘Narcissism’ in the above lines and in addition to it, she is also responsible for stirring up desire ‘in the lusting eyes of Elders’. But this can be overruled because she was totally unaware of their presence and considered her garden to be the safest place. So, the praying of the Elders can be summed up in psychoanalytical terms as ‘voyeurism’. Voyeurism comes under the ‘Maladaptive and Socially Disapproved Sexual Pattern’:

Voyeurism, scotophilia, and inspectionalism are synonymous terms referring to the achievement of sexual pleasure through clandestine peeping ....... These ‘peeping toms’, as they are commonly called, usually
concentrate on females who are undressing, or on couples engaging sexual relations.\textsuperscript{74}

Hope’s poetic strength transformed Susannah into a common girl with hopes and aspirations for a lover that wish in subconscious took the form of a ‘dream’ she starts believing the dream to be reality which would last for ever. The situation is paradoxical, the lover of her imagination is not hidden in a bower, actually they were the Elders. Instead of realizing the grave situation, and she thinks her lover is desperate and lonely:

.........
As desperate hope or lonelier passion moves
To tempt his fate so far, to dare so much;

Who having seen me only by the way,
Or having spoken with me once by chance,
Fills all his nights with longing; and the day

.................
Possessed by what he never can possess,
He forms his wild design and ventures all
Only to see me in my nakedness
And lurk and tremble by the garden wall

Here one can observe how the ‘narcissistic’ element dominated Susannah’s psyche. She is unaware that love should always be reciprocal like ‘Donne’s lovers. Then only can they find themselves in the world of ecstasy. But the feeling that she can end her fantasy whenever she can, and her lover is
wandering like *Puruva* for Urvashi of Hindu mythology. The Vedic apsara, Urvashi, gave rise to a legend, which suggests the story of ‘psyche’. But unlike Hope’s Susannah, Apsara Urvashi finally got united with her lover. Initially they got separated because urvashi made a pact with Puruva that she should never see him in nude form. But one day he ran in pursuit of a thief without troubling to dress up, and Urvashi disappeared. In despair, Puruva searched for her throughout the land. Though eventually they were united, but Susannah’s dream culminated in tragedy:

And there the woman is also I  
Watches him from the hollow of the grove;

Till naked from the leaves she steals and bends  
Above his sleep and wakes him with her breasts  
And now the vision begins, the voyage ends,  
And great phoenix blazes in his nest

Hope’s penultimate stanza reveals not Susannah’s crime of imagination, but the dilemma of a common girl facing a harsh, lusty, voyeuristic world, which surrounds her. The concluding stanza reveals the pathetic condition.

.... Ah, God of Israel, even though alone,  
We take her with a lover, in the flush  
Of her desires. Susannah! .... I am undone!  
What beards, what bald heads burst now from the bush!
It is considered to be one of Hope’s best poems because, “within its brief compass are presented the conflict between or confrontation of, youth and age, fulfillment and impotent frustration, free sensuality and prurient repressiveness, woman and man, innocent private delight and shameful public exposure, the naked and the clothed, the self and the world, the imagination and reality, the unfallen and fallen state of man.”

The fallen state of man was the theme of *Conquistador* too. Another poem has the theme of loneliness, but it authoritatively puts forth the eternal damnation of fallen man.

*The Damnation of Byron* (1934-42) proves that excessive sexual impulse will surely pave the path for damnation. The first impression that the title leaves on the reader’s psyche is that it is a poem related to the poet, Lord Byron. But Hope is not censorious of Byron; instead he has ‘Byron’ as myth. Because:

The life of Lord Byron has taken its place among the myths of the modern world. Everyone has heard the story of the English poet and peer who, after a brief and reckless round of debauchery, went into exile ….

Hope has mainly written this poem on male loneliness. The poem was written in 1934 before the publication of *The Wandering Islands*. Dealing with such a sensitive issue on Australian poetic scenario was uncommon at that time.

Rapid change was an outstanding feature of the early twentieth century. Modifying laws, attiring traditional values, recognizing outdated concepts and rationally accepting new ones were common features. This cultural flux would surely lead to confusion, dilemma and lack of traditional values. The attitude
towards sex as a puritanical taboo new paved the way for the demand to complete for sexual freedom. Hope was against taboos but he highly valued sex for constructive purpose i.e. ‘procreation’. Man tried to find refuge in sex in order to escape from the success driven modern society, or he often indulged in sexual performance as a badge of success. But in both cases, it is a fact that society has undergone degradation.

Hope was careful in picking up Byron as the hero of his poem. His intention was not at all to make him the subject of lampoon. Byron was the self-promoted myth of the poet. Earlier Byron had been used as an irresistible character for many writers but Hope’s erotomaniac Byron lead himself to eternal damnation.

Hope begins the poem with the description of Hell. The iron of his age has fallen from grace and gone into exile:

When the great hero, adding to the charms
of genius and his scandals, left the light
stamped with the irresistible trade of arms,
The Hell of Women received him as their right.

Through the Infernal Fields he makes his way
playing again, but on a giant stage,
His own Don Juan; pursuing day by day
Child Harold’s last astonishing pilgrimage

Hope paints the picture of the ‘Byronic’ man; his downfall is due to over-indulgence in sexual pleasure but the reader is a bit stunned with Hope’s graphic description of Hell; it is as though somebody has related his suffering
of ‘Hell’. At this point one gets sudden flashes of Buddhism, because, except Buddhism, no major religion of the world believes in this aspect that one has to face repeated life in Hell/Heaven. In ‘Islam’ and ‘Christianity’ on the day of resurrection, individuals would be awarded or punished as per deeds of the transitory world. Hinduism believes in the cycle of birth and death as per actions. But in ‘Buddhism’

.... The arhat death is merely the beginning of another life course (gati) through this mutable universe. The individual may become inhabitant of hell ...77

One may agree with this element that he may be an inhabitant of hell, a unique feature Buddhist belief being that if he has to bear punishment he has to face repeated lives in hell:

As per Buddhists there are eight Hells. These hells are the earth and their description in the commentary on Jataka 530 (V 270) is “Sanjiva-Beings are here cut to pieces by the keepers of Hell, and come repeatedly to life to suffer the same punishment. Hence, the name, which means ‘resuscitation’....”78

This inferno is described by Hope where Byron has to undergo punishment after death because he voluntarily chose that path during his lifetime. In the opening lines Byron is portrayed as a ‘Dandy’ because his life had become the stuff of both male and female fantasy, which was responsible for shaping the Byronic myth.
When Byron reaches Hell women welcome to share in carnal pleasures. He observes the barreness of the place. It is worth nothing that Hope has an inclination towards deserts that occur in many of his poems. Here he visualizes Hell as:

Cactus or euphorbia here and there

Thrusts up its monstrous phallus at the sky.

And moving against this silvered, lustrous green

‘Thrusts its monstrous phallus’ symbolizes sheer physicality of sexual pleasure because Byron left volumes of scandalous memoirs. The cruel sex games with Annabella; the incest with Augusta Leigh; his attraction towards an adolescent boy i.e. John Edleton for whom he wrote his most beautiful lyrics, using the deceptive female name of Thyrza, after Edleton died young; he was erotomaniac:

 .......... boasting of his conquests over a couple of hundred women. Indeed, the record of his sex life is exhausting: countesses and cobblers, wives, mothers daughters and sisters, ......” like the hero of his poem Mazzepa. Byron seemed bound to the wild forces of passion. 79

So.

Held in his brain’s deep lupanar they float,
The tapering trunk, the pure vase of the hips,
The breasts, the breasts to which the hands go out
Instinctive, the adoring finger-tips

............
At first he moves and breathes in his delight
Drowned in the brute somnambulism of sex

Hope wants to differentiate between love from lust not only in this particular poem but in others as mentioned earlier. He objects to mere physical pleasure but in many poems he agrees that:

Love implies mutual obligations;
not necessarily economic, but
emotional and spiritual; and
can therefore never be free. Lust
can be free, but never love....

Secondly, the mechanical attitude of modern man towards the most significant aspect of life will surely lead him to the pathetic situation of Byron. He equates Byron to ‘a great bull’. The Bull symbolizes great strength and fertility but, he observes, that the great purpose of it fails. The bull in heat symbolizes Byron’s lust that misused it; when it deliberately crosses its field and lashes its brutal tail, it turns into a ‘sullen engine of fecundity’. Hope says that in order to satisfy his lust, he crosses the limits of region, race and shapes of women because:

...........
His thoughts are women, he breathes, is clothed
He sinks on something female in the dust.

He has them all, all the menagerie
Of race, the subtle stimulus of shapes:

The Byronic hero is successful in achieving sexual pleasure but he is not able to transcend from the physical to the spiritual level. Weakness for females led him to the ‘hell of sex’. Still the conclusion is:

.... Yet he is alone. At first he feels
Nothing above the tumult of his blood,
While through his veins like the slow pox there steals
The deep significance of his solitude.

Ultimately he realizes he is all alone, and in the grip of a sexual octopus. He comes to know what is in store for him. Lust was like anaesthesia which paved the way for sexual pleasure; but as the effect wore off the patient started sensing the pain, and:

The force of his damnation grows from it.

The pain of damnation, the suffering and guilt increases as he reaches regains consciousness; the damnation commences and:

Grows as the mind wakes inexorably
The critic, the thinker, the invincible

.......... Wakes, and he knows .... He know he is in hell.
‘The professional lover’ finally realizes the truth that he was alone in hell and due to his own choice. The baser emotions overpowered him and now it seems impossible for him to come out of this nauseating experience of sex. Where his lust itself has become a torture for him. It is destroying him, he wants to run away from it the women are chasing him. He pleads:

The Eternal Goddess in whose placid hand
Are all the happy and all the rebellious dead.

Before her now he stands and makes his prayer
For that oblivion of the Second Death ....

But all his prayers for a ‘Second Death’ are in vain. Love, sympathy, compassion is not destined for him. Wherever he tries to escape he is met by the nauseating experience of sex. His wish for male companionship was denied. It was eternal damnation that awaited him, even as it transformed the:

.... great hero, mad with the terrible
Madness of souls, turns fleeing, while the dim
Plains heave with the immense decision of Hell

Hope visualizes the supreme failure of the Byronic man; the supreme failure on the physical front which society as a whole faces because of the doom of Eros.

The audacity to pick ‘Byron’ as the hero of his poem is not to defame Byron as stated earlier, but to mourn for his poetic talent gone waste. Hope personally feels the damnation of Byron in Hell is due to his rakish nature. It devastated his potentialities as a poet, soldier and liberator. ‘Females’ were no
doubt the object of love for Byron, but not for procreation or creativity. Byron was never more than fitfully interested in women; he called them – ‘flumpity’. He was different from Dante who was inspired by his object of love Beatrice whom he called her “Beatricha” to signify her beauty and the important thing that in the ‘Paradiso’ section of The Divine Comedy she leads him through the sphere of heaven to a vision of God. Like Beatrice Petrasch’s Laura too was both, the object of the poet’s desire and his creation. So, one can conclude that Hope wanted to make an exempla of Byron saying that he could have been an influential poetic figure of his age but became the portent of moral disaster and chaos.

Phallus is another poem of A.D. Hope, which gives on account of how man surrenders before his own overpowering sexual impulse. It is not the failure of Eros but of the biological function which is for procreation / creativity.

All religious are, in their origin, equally associated in the closest manner with sex, and the phallus, for reasons that have been indicated, is one of the most direct and common symbols of the association.81

Examples of phallicism in ancient religions can be found in the cults of Dionysus (Greek) Priapus (Roman) and Bool (Cannanite). The Hindu equivalents of phallus and kties are linga and yoni (Japan, India and Central Europe). Sigmund Freud used the term ‘Phallus’ for an erected penis during the period of infantile sexuality. It is a symbol of generative force but mainly particularizes reproduction. Only in Islam the generative force rests with the Creator Himself, and it is the only religion which has not ever recommended
phallic worship. But Hope in this poem warns that if it is not kept in control, them the active power of it makes it ‘God’s God’. Love too is ‘Slime’. The intelligence of a person too fails to control the dominating force of the sexual impulse. So, “worshipping the phallus the God’s God – results in the obliteration of the self as

It speaks in naked truth
Indifference for me

My huge irrelevance
Thought, passion, will, I know
Mere words that serve to fence
His obelisk of woe (CP 31)

If left to his own devices, this tyrannical god (which Hope deflates by calling him a mere ‘blood sponge’) will reduce human existence to absolute dross, turning for instance love into nothing more than a romantic slime/that lubricates his way. Hope’s poetry reflects the tension caused by libidinous attractions, he wants liberation from such attraction, which is overpowering contemporary society.

It is important to judge Hope’s plea to develop a high degree of control over the carnal passion because in many poems one can see the troubled psyche of the poet for wasted the ‘Seed’, when creation is not the purpose. The sexual impulse should be life-giving force or it will surely lead to a Massacre of the Innocents (1940). It is a poem based on a painting by Cornelis Van Haarlem. He was a Dutch painter and a leading representative of Mannerism. He is known for his religious and historical pictures. The painting
is based on the story of the ‘Massacre of the Innocents’ found in the Bible. After the birth of Jesus, King Herod heard that a new king of Jews had been born in Bethlehem. Having no way to recognize the child, he ordered his soldiers to kill all the boys younger than two. Mary and Joseph fled to Egypt with Jesus. Harleen painted the subject, which before had not been tackled on so large and ambitious a scale. Hope’s poem makes the matter come alive:

The language, distilled to high abstraction, spheres in the kernel of reality upon which the whole rests – referring to past and taking to issue present practices, such as abortion and contraception

The unruptured egg shrieks in her fallow womb.
Freckled with blood his knife – arm plunges straight
For the fat suckling’s throat. He drives it home
Full loaded with his contraceptive hate.

There are few typical poems that openly present the sexual desire of women. He portrays how women of contemporary society had shed the veil of shame, considering it a sign of weakness and inferiority, rather than a positive aspect of feminity. One such poem is Teaser Ram. Though considered a bawdy poem, Hope’s acumen suggests the underlying sexual motivations and tensions. The analysis unfolds a constant interplay between forces of sexual impulse and morality. Hope earlier in his poem Phallus used it as a symbol of generative force. In A Blason “the penis is given the honours of on heraldic dilation” and now ‘ram’ as per
The Kalmuks, Mongolian people the ram is a symbol of fertility and abundance and a white ram is believed to be a creature from heaven. The connection of the ram with fertility is found in Aittie and Russian rituals as well ........

In the Pahlavi – Sasanid ...... an enormous ram symbolizes the happiness of the king and his dynasty, and more broadly the happiness and well-being of any man. 85

*Teaser Ram* is considered here as symbol of infertility a ‘Castrati’. The poem raises many questions. These factors are very common in modern man’s married life. To begin with the poem is set in a farm - house. An old man and his young wife own a farm that has rams; there is a young helper to take care of the rams. One may say that the whole poem is about an extra-marital affair. But Hope’s psychoanalytical approach is utterly intriguing. The young man works laboriously on the farm; the absence of the husbands leads to intimate relations between wife and young man. Eventually she invites him for a cup of tea, and in a very sarcastic tone:

She laughs as she puts some more wood on the fire;

‘It’s just as you like it. sweet, hot and strong!’

But I notice she’s taut as an over-strained wire,

And the tone of her voice is like something’s gone wrong

The way the poet presents the psychological turmoil of the wife shows that marriage has always been a very different thing for man and woman. Hope may have written this poem because. “one is tempted to think of Australian
conditions where the old men are so frequently married to young, attractive women.... Further the poet makes it clear that she making such moves: ‘As she laughs once again, though it sounds like a sob’: obviously, she is not happy and is unable to control the sexual drive; there is no rationality left:

.... .......

‘O, I can’t stand no more – God. I’m needing you Johnny’!

And she comes up real close and then, so help me Bob

.... .......

And she says, ‘Sorry, Johnny’ I’ve come close to breaking
But I can’t make a go of it with the Old Man.

According to her he is ‘good’, ‘honest’ and ‘kind’. and in a very erotic verse the poet concludes, he does it all right, but it don’t mean a thing. Here Hope is not talking about the sexual awakening of women of the 1960’s, later known as the ‘Decade of Hippies’. On the contrary the poet might be talking about the sexual drive or libido as per Freud’s theory:

The drive’s aim, however. can be passive or active; that is to say it can express itself as the desire to be in a passive or active relationship to another. for the aim is always and only the satisfaction of the desire.87

And to derive that satisfaction she committed infidelity: Having withheld her sexual desires for so long, in the end she loses control. The concept that unconscious psychological forces inspire human behaviour is vital to this
analysis of Hope's poems. Freud believed that there were three psychic zones of the mental process: the id, the ego, and the superego. The wife represents the psychic energy of an id. Lacking logic and principle, she acts accordingly, for sexual, rather than instinctual gratification:

'O how marvelous, Johnny, I feel him recover
I've not known, I swear it, such pleasure before
Please, Johnny, please do me over and over!

Finally, the young man feels numbness and asks himself. 'Did I do right? Did I blunder'? But at the end his feelings are similar to Simone de Beauvoir's:

...... if love or desire evokes the full constant of both partners, the delight the lovers give and take in mutual recognition of their freedom is what lends. Strength and dignity to physical passion; under these circumstances nothing they do is degrading, since nothing is a matter of submission, everything a matter of willing generosity.

Apart from the psychoanalytic approach, one more aspect comes to the surface; there is no mention of any progeny, and at the end the young man refers to the old man as:

Of that poor bloody girl with her old teaser ram

And teaser 'Ram' is the symbol of 'castrati' in the poem. In the middle of the poem she utters 'Don't go away! Leave him inside'. This shows that, 'the
infidelity aspect of the poem was according to circumstances. The deliberate invitation of another man to commit an illegal act, because:

It is in maternity that woman fulfills her physiological destiny; it is her natural ‘calling’, since her whole organic structure is adapted for the perpetuation of the species.89

So, the poem presents utter failure of ‘Eros’ that leads to moral degradation, and the sexual undertones are clearly presented by Hope, which substantiates the intricacies behind the approach. However, the poem is presented in such a way that it proves again Hope’s ‘autonomous’ style, which is thought provoking and brilliantly compelling.

Modern disintegrated society with its major setbacks to human relations are finely portrayed by A.D. Hope because he visualized that the sacred aspect of sex has been metamorphosized into The Dinner (1946) for stating sexual hunger. The poem is short in which the poet is talking about the over indulgence of man in sexual pleasure, which in reality is just momentary happiness. The man is lost in the whirlpool of sex; he leads the partner to the ‘table land’ for ‘a Dinner’ of sex. Without realizing that there is nothing to unite and integrate Thanatos was paving its way towards destruction. The beloved is transfigured into a carnivorous creature ready to hunt:

Tear at its prey; the ravening human packs
Pull down their terrified victim in its tracks;

There is a horrific description of another drive, hunger. The whole poem describes man’s defeat by lust.
Man finds himself in a world but he is like the ‘lost explorer’. This is the theme of *The Cheek* (1944). Man feels that he is in ‘love’, but he is lost in the labyrinth of sex. Neither can he find solace/happiness nor can he reach divinity. The dominating aspect of modern man’s life is *Id*:

> It is the dark, inaccessible part of our personality .... We call it chaos, a cauldron full of seething excitations ... It is filled with energy reaching it from the instincts, but it has no organization. produces no collective will, but only a striving to bring about the satisfaction of instinctual needs ....

Hope examines the wayward ‘Id’:

> Love to its single dark dimension bound
> Rules its volcano kingdom underground

The ‘volcano’ is nothing else but ‘Id’. Man is wandering not on ‘new lands’ or ‘sea’ but ‘upon the crust of earthquake’. The explorer is disturbed as the new horizon is full of the mirages, and there is chaos all over again. In the last part of the poem Hope has beautifully described how passion rules his imagination:

> A heavenly whirlwind, huge with darkness curled
> And gulfs of thunder all over all his world.

Hope’s poems, in a nutshell, ‘illuminate various aspects of the man and woman relationship. Pertaining to the power of love/sex and failure of the purpose of
love/sex in modern life. He evaluates the suppressed spirit of modern man in materialistic society. He contemplates the predicament of man. He has been called ‘erotic’, ‘sex-obsessed’ and but poems like Advice to Young Ladies, The Botany Bay’ prove antithetical to it. Advice to Young Ladies, was not tried because she committed a sexual crime, but because:

.... some thought her talk
Too witty for a young girl, her eyes, her walk
Too lively, her clothes too smart to be

It is hoped that in-spite of the complexity, readers will ultimately recognize the beauty and message of Hope’s poem. He never downgrades women and sexuality, it is misinterpreted because of his unique feature and an open attitude towards sex as an art, science and spiritual practice. As an Indian, while analyzing his poems, one feels that he has entered the Temples of Khajuraho, which too have woman as a theme; and celebrate glorify her as innocent, coquettish, smiling, infinitely beautiful, and so on. Many critics have opined that ‘Khajuraho’ displays openly the aspects of human courtship and sexual intercourse, but deep studies of historians, philosophers and artists reveal that Khajuraho, the religious capital of the chandelier Rajputs presents a philosophy of life. The powerful combination of sensual and visual sculptors depicts the delights of Artha (material) and Kama (sensual pleasure) while performing one’s Dharma (duty) as the accepted way of life for the Grihasta (house holder). All these aspects of life help to renounce them without regret or attachment as one moves to one’s next stage of life that is Moksha (Salvation). However, they are indistinguishable for the untrained eye. In the same way,
Hope as a modernist poet, observes life, and highlights the lacuna or faux pas because for him:

Sex itself becomes a sacred act,
a ritual celebrating the origins of life
NOTES

1. http://www.eros.pedagogy.net/
8. Ibid., p. 4.
10. Ibid., p. 120.
12. Ibid., p. 95.
15. Ibid., p.87.
20. Leigh Ann Whaley, *Controversies In Science; Women’s History as Scientist*, ABC-CLIO, California 2003, p. 5.
22. Simone De Beauvoir, op.cit., p.209
24. Ibid., pp. 122-123.
31. Ibid., p. 205.
34. Eric From, op.cit., p.11.
37. Ibid., p. 45.
44. Simone De Beauvoire, op.cit., p. 278.
46. Simone De Beauvoire, p. 265.


54. Eric From, op. cit., p. 22.

55. Walter Tonetto, p. 166.


57. Ibid., p. 232.

58. Ibid., p. 233.


60. V.L. Kelverton, op. cit., p. 645.

61. Ibid., p. 645.

62. Ibid., p. 644.


64. Ibid., p. 131.


69. Ibid., p. 344.

70. Ibid., p. 344.


73. Simon De Beaviouu, op.cit., p. 652.


78. Ibid., p. 829.


80. V.F. Calverton, op.cit., p. 75.

81. Ibid., p. 41.


84. Ibid., p.134.


86. V.F. Calverton, Ibid., p. 57.


89. Simone De Beuvoir. op.cit., p. 501.
