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Synaesthetic imagery in the poetry of Amy Lowell and Edith Sitwell

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BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

SYNAESTHETIC IMAGERY

IN THE POETRY OF

AMY LOWELL AND EDITH SITWELL

by

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TABLE OF CONTENTS

I.	INTRODUCTION	
II.	SYNAESTHESIA	p. 1
	A. Definition	p. 2
	B. Characteristics	p. 3
III.	PSEUDO-SYNAESTHESIA	p. 10
	A. Definition	p. 11
	B. Origins	p. 15
	1. Correspondences	p. 15
	2. Free Association	p. 19
	3. Concentration	p. 21
	4. Nervous Disorders	p. 22
IV.	SYNAESTHETIC IMAGERY IN THE POETRY OF AMY LOWELL	p. 29
	A. Differentiation of False and True Synaesthetic Imagery	p. 30
	B. Conclusion	p. 39
V.	SYNAESTHETIC IMAGERY IN THE POETRY OF EDITH SITWELL	p. 40
	A. Differentiation of False and True Synaesthetic Imagery	p. 41
	B. Conclusion	p. 56
VI.	SUMMARY	p. 58
VII.	APPENDIX	p. ia
	A. Analysis of <u>An Old Woman Laments</u> <u>In Spring-Time</u>	p. ia
	B. Table: Number of Synaesthetic Images in the Poetry of Amy Lowell	p. xlviiiia
VIII.	BIBLIOGRAPHY	p. 1b
IX.	INDEX OF POEMS	p. xvb

I

INTRODUCTION

While reading Max Eastman's The Literary Mind, I came across the word "synaesthetic", which Eastman had used in characterizing Edith Sitwell's Aubade. About a month before this, I had bought a second-hand copy of Amy Lowell's Pictures of the Floating World, and so I remembered that some of her poems contained imagery involving sense confusion. The developing of the resulting comparison has opened the way to a phase of modern poetry that is worth further study.

Synaesthetic imagery in the French tradition (Gautier, Baudelaire, Rimbaud, Mallarme, Verlaine) has had considerable influence on the poetry of Swinburne, John Gould Fletcher, Amy Lowell, Hart Crane, William Carlos Williams, and the three Sitwells. Synaesthetic imagery in the English tradition occurs often enough to repay investigation in the poetry of Shakespeare, Milton, Poe, Shelley, Keats, Edna St. Vincent Millay, Sara Teasdale, and E.E. Cummings. Scattered examples are found in the poetry of nearly every writer.

The field of literary synaesthesia is comparatively unexplored, and so most of the thesis is devoted to ground-work, defining limits and developing techniques. It has seemed desirable to be definitive about nearly every statement made, and so there are more than the usual quotations, cross-references, and foot-notes, although modifying the Index has reduced the number.

II

SYNAESTHESIA

DEFINITION OF SYNAESTHESIA

Synaesthesia (synesthesia) is a fixed idiosyncratic association between sense data in different modalities or in the same modality. By far the most common variety is chromaesthesia, or stereotyped colored images induced by non-visual or by non-colored visual stimuli.¹ Users of hasheesh or mescal experience phenomena similar to synaesthesia; but which, since the physiological effects of the drugs are temporary, cannot be classed as true synaesthetic imagery.² Certain kinaesthetic reactions are not classed as synaesthetic because they are common to nearly all of us. Most of us become tense when we hear the screech of chalk against a blackboard; and those who attend concerts are probably aware of the little muscular movements they make occasionally while listening to the music. There is a third class of phenomena, colored thinking, which should be distinguished from true synaesthesia. Miss Downey writes, " 'U' is a blue letter for me; but I do not see 'u' as blue, I merely think it as blue."³ This is association on the thought or imaginal level - not, like true synaesthesia, on the sense level only.

1/ Chromaesthesia sometimes refers only to the most frequent variety of synaesthesia, colored hearing. Cf. Galton, Inquiries into Human Faculty, pp. 106-107, for a chart of chromaesthetic images.

2/ Cf. Ellis, Mescal, pp. 57-71; also Leuba, Psychology of Religious Mysticism, pp. 23-24.

3/ Cf. Downey, Creative Imagination, p. 94.

CHARACTERISTICS OF SYNAESTHESIA

The material published in English about synaesthesia can be classified as:

- 1/ case studies. These comprise more than ninety per cent of the total material.
- 2/ summaries. These may be an abstract of a single study, a review of all the studies published during the previous year, or a survey of the whole field.
- 3/ histories. A few case studies include a roughly chronological listing of some of the theories of the cause of synaesthesia.¹
- 4/ statistical analyses of various groups to determine the percentage of synaesthetics.
- 5/ E.L.Kelly's An experimental attempt to produce artificial chromaesthesia by the technique of the conditioned response.
- 6/ June Downey's Literary synesthesia, probably the first study of literary synaesthesia published in English.²

1/ If Wellek's Synaesthesia in occidental antiquity and the middle ages lives up to its title, it should be translated into English. Cf. bibliography.

2/ There are scattered references to synaesthesia in a few books of literary criticism written in the last few years. Cf. Max Eastman, The Literary Mind, p.18; Babette Deutsch, This Modern Poetry, pp.131,214; Edith Rickert, New Methods for the Study of Literature, p. 33.

7/ occasional references to synaesthesia in scientific books and articles.¹

The research in the field of synaesthesia has discovered several facts, but has not succeeded in fitting these facts into a significant whole. Until a satisfactory explanation of synaesthesia has been achieved, the isolated facts must remain unpatterned.² The most adequate theory is that synaesthesia is the forming of unusual fixed associations because of an obscure physiological set-up, probably inherited. The "obscure physiological set-up" has not yet been explained.

The data concerning synaesthesia consists of a series of more or less unrelated statements. Some, like the following, are well substantiated by numerous case studies:

1/ Synaesthesia originates in childhood or early youth. In one instance, colored hearing did not occur until the girl was sixteen years old; but this is very unusual.³

2/ Synaesthesia is much more common in childhood than later in life. Girls are more apt to be synaesthetic than boys; artists, than non-artists. Mercanté says that synaesthesia is the usual thing in children between the ages of eight and eighteen. He also claims that eighty per cent of all young girls

1/ Synaesthesia is a factor in the study of dreams, sensation, experimental aesthetics, and child psychology.

2/ There have been too many case studies. Read ten representative studies and then you will know approximately what all the other studies contain.

3/ Cf. G.M. Whipple, Two cases of synaesthesia, p.378.

are synaesthetic. ¹

Synaesthesia often disappears at adolescence or at senescence. Lemaître found evidence of chromaesthetic association in about twenty-five per cent of adolescents tested; but at the age of fifteen and sixteen, there was a fifty per cent decrease. ²

According to Wheeler, the frequency of synaesthesia in adults "has been found, under varying conditions of age and sex, to range from nine per cent to fifteen per cent." ³ Wheeler's own estimate is the lowest, five per cent. ⁴

3/ Synaesthetic association originates abruptly, apparently without previous conditioning. ⁵

4/ Theoretically, it is possible to have synaesthetic association between any two senses, but only a few of the possible combinations have been reported. ⁶ Colored hearing is the

1/ Cf. R.H.Wheeler, The Synaesthesia of a Blind Subject, p.24. Percentages vary according to how synaesthesia is defined by the tester. Also, synaesthesia is more frequent in some localities than in others. Percentages will vary, too, with the method of testing. Questionnaires are not a satisfactory means of securing percentages, for some synaesthetics do not realize that they are synaesthetic until tested individually. (Cf. Whipple, Two Cases of Synaesthesia, p.389).

2/ Cf. A.H.Pierce, Synaesthesia, p. 157.

3/ Cf. Wheeler, The Synaesthesia of a Blind Subject, p.32.

4/ Cf. Wheeler and Cutsforth, The Synaesthesia of a Blind Subject with Comparative Data from an Asynaesthetic Blind Subject, p. 5.

5/ Cf. op. cit., p.20; Downey, Creative Imagination, p. 103.

6/ Dunlap, in Elements of Scientific Psychology, p.42, lists the following senses: taste, smell, sight, hearing, touch, pressure, warmth, cold, tickle, vibration, pain, vertigo, movement (kinesthesia), sexual, and fatigue. There are other classifications, but Dunlap's is as satisfactory as any. There would obviously be difficulty in testing for certain varieties of synaesthesia.

variety that occurs most frequently. According to Wheeler, there may be photisms of:¹

a/ isolated tones

b/ noises

c/ music

d/ chords

e/ vowels

f/ consonants

g/ words

1' / names of people and other proper names

2' / common parts of speech

3' / days of the week

4' / months of the year

5' / seasons

6' / epochs of history

7' / virtues and other abstract terms

8' / phases of human life

9' / names of tastes

10' / names of odors

h/ digits

i/ dates

The most frequent of the other varieties are colored lines, colored forms and figures, colored tastes, colored odors, colored pain, colored pleasantness and unpleasantness, and colored emotional complexes. Other forms of synaesthesia are very rare.

1/ Cf. Wheeler, The Synaesthesia of a Blind Subject, pp.32-33. The varieties are arranged in a descending order of frequency.

Frequently, however, the synaesthetic has personifications of letters, digits, and days of the week, making such associations with greater ease and retaining them longer than the non-synaesthetic.¹

5/ A synaesthetic usually has more than one variety of synaesthesia.² (Cutsforth has as many as thirteen.)³

6/ There are probably no two synaesthetics who have exactly the same associations. The photism of "a" may be any tint or shade of any color.⁴ In one case, plunging the hands into cold water induced a red photism.⁵ In another, the photism of "yellow" was light green for the first letters and red for the last.⁶ Sometimes, the origin of associations like these can be traced. Rimbaud's vowel associations (A, black; E, white; I, red; O, blue; U, green) have been explained as the result of Rimbaud's having studied in an old ABC book in which the vowels were colored as they are in Voyelles.⁷

7/ The photisms can be identified with great exactness. At times, even the standard color papers are not ade-

1/ Ibid., p.33; Whipple, Two cases of synaesthesia, p.390.

2/ C.S.Myers, A case of synaesthesia, records a case in which there are photisms of voices only.

3/ Cf. Wheeler, Synaesthesia of a Blind Subject, pp.39-40.

4/ Ibid., p. 35.

5/ Whipple, Two cases of synaesthesia, p. 392.

6/ Cf. Galton, Inquiries into Human Faculty, pp.108-110, for other examples.

7/ Cf. Symons, The Symbolist Movement in Literature, p. 290. This and the paragraph at the top of this page(7) indicate that synaesthetic associations may, at times, have been originally mnemonic.

quate.¹

8/ The secondary sensations are localized as if they were the primary ones.² For instance, in a case of colored taste reported by Miss Downey, the taste-colors were localized in the mouth.³ Where the linking is highly emotional, as in colored music, the photisms are not usually localized.⁴

9/ Photisms can be suppressed when they clash with colors in the environment.⁵

10/ There seems to be no instance of reversible synaesthetic association. Colored hearing and tonal vision, for instance, do not occur in the same individual.⁶

11/ Although synaesthetic imagery does not vary qualitatively, its intensity may vary with the state of the nervous system. An increase in emotional intensity increases the vividness of the photisms.⁷ Fever will do the same.⁸ Fatigue sometimes increases the vividness and at other times decreases it.⁹

1/ Op. cit., p.107.

2/ Cf. Ginsberg, A case of synaesthesia, p.588.

3/ Cf. Downey, A case of colored gustation, p. 528.

4/ Cf. Whipple, Two cases of synaesthesia, p. 378.

5/ Cf. Downey, loc. cit.

6/ Cf. Kelly, An experimental attempt, p. 320.

7/ Cf. Kerr, Synaesthetic factors in judging the voice, pp. 169-170; Myers, Two cases of synaesthesia, p. 113.

8/ Cf. Downey, Creative Imagination, p. 103.

9/ "These impressions of colors become more intense, vivid, and striking when the person is fatigued." W.O.Krohn, Pseudo-chromesthesia, p. 36.

"These color feelings are most pronounced when the nervous system is least fatigued." F.B.Dresslar, Are chromaesthesias variable? , p. 382.

The rest of this thesis is based, essentially, upon the facts presented in the preceding pages. ¹

1/ Wheeler's The Synaesthesia of a Blind Subject and Kelly's An experimental attempt to produce artificial chromaesthesia by the technique of the conditioned response are the sources of most of this section.

III

PSEUDO-SYNAESTHESIA

DEFINITION OF PSEUDO-SYNAESTHESIA

There is considerable synaesthetic imagery in English and American poetry of all periods, although the percentage is highest in the Elizabethan, Romantic, and modern periods. Of the Elizabethans, Shakespeare seems to have used it most. The Romantic poetry containing the most synaesthetic imagery is that of Poe, Shelley, and Keats; the modern poetry includes that of John Gould Fletcher, E.E. Cummings, William Carlos Williams, Hart Crane, Amy Lowell, and the three Sitwells. Usually, however, the imagery seems to be the result of one of the rarest kinds of synaesthesia - tonal vision, or the hearing of light. The most common type, colored hearing, rarely occurs.¹ This suggests that there are two kinds of synaesthesia in literature - true and pseudo-synaesthesia.

Pseudo-synaesthesia can be defined negatively as synaesthetic imagery not having the characteristics of true synaesthesia:

1/ If the imagery is on the imaginal instead of the sense level, it is pseudo-synaesthetic:

"You are beautiful and faded,
Like an old opera tune
Played upon a harpsichord. . . ."2

This is a deliberate comparison, based on an intellectual and emotional congruity.³

1/ Cf. Hearn, Letters, pp. 58, 105-106, 112.

2/ Amy Lowell, A Lady.

3/ Cf. p. 2.

2/ If the associations are reversible, the imagery is at least partly pseudo-synaesthetic.¹ This passage from Amy Lowell's The Water Stair is an example of a reversing association:

"Crimson heels, silver clocks, the shock of
them whines
With the shrillness of flutes in the thick
atmosphere,
Purple flutes fading silver and rose
through the pines"

3/ If the imagery can be traced to another poet, it is pseudo-synaesthetic, for it is unlikely that two persons would have the same fixed idiosyncratic association.² Amy Lowell borrowed "explode" from Fletcher:³

"Dawns explode in bleeding lights...."

-Amy Lowell, Memorandum Confided by
a Yucca to a Passion-Vine

"In the humid gardens of my soul,
The crimson peonies explode....."

-Fletcher, Irradiations:XI

4/ If the secondary sensation is not localized as if it were the primary sensation, the image may be pseudo-synaesthetic.⁴ This is an example of what is probably true colored touch:

1/ Cf. p. 8:10 .

2/ Cf. p. 7:6 .

3/ For the influence of Fletcher upon Amy Lowell, cf. p. 33 .

4/ Cf. p. 8:8 .

"And lost in pleasure, at her feet he sinks,
Touching with dazzled lips her starlight
hand....."

-Keats, Endymion:Book IV

Of course, the secondary sensation may be localized in a pseudo-synaesthetic image, or it may not be localized in a true synaesthetic image.¹

5/ If there is a variation in the secondary sensations, some of the imagery, at least, will be pseudo-synaesthetic.² The following lines are taken from the poetry of Miss Sitwell:

"Whinnying, whines like grass, the air...."

-The Drum

"....where laughter
Shook the hen-cackling grass of Hell...."

-Pere Amelot

"....our voices thin and shrill
As the steely grasses' thrill...."

-Trio for Two Cats and a
Trombone

"So now, by wintry hen-plumed seas,
In cackling grass...."

-Country Cousin:I

"The grass is springing pale, alone,
Tuneless as a quartertone....."

-Rain

1/ Cf. G.M. Whipple, Two cases of synaesthesia, p. 378.

2/ A true synaesthetic association remains constant for years.

"....the grasses that like goslings
quack
On the castle walls: 'Bring Gargotte
back;"

-The Professor Speaks

"Grass creaks like a carrion-bird's
voice, rattles,
Squeaks like a wooden shuttle...."

-Gold Coast Customs ¹

6/ If the image can be explained by something other than idiosyncratic association, it is probably pseudo-synaesthetic. Stated differently, if the link that binds together the two elements in a synaesthetic image can be discovered, the image is pseudo-synaesthetic.² In the quotation above, from Gold Coast Customs, the two elements in the first line are "Grass" and "creaks like a carrion-bird's voice". The link is found in "black grass", found on the same page. In the quotation from Country Cousin, the link is included in the passage. The next few pages are variations on the theme stated in this paragraph.

1/ Cf. p. ia.

2/ There is a link binding together the elements in a true synaesthetic image, also; but this link, even when it has been discovered, is meaningless. Rimbaud's ABC may have meant something to Rimbaud once, but the reader of Voyelles would find no clue as to the nature of the linking. Cf.p.7:6. On the other hand, if the links have meaning, they can be traced. Cf. p. xxxia,ff. for an example of the tracing of links.

ORIGINS OF PSEUDO-SYNAESTHESIA

CORRESPONDENCES

When a language is very young, there are names for only a few simple objects and actions. The language grows whenever someone notes a similarity, or correspondence. Perhaps some person wants a word to describe the act of eating meat. He sees that the teeth divide the meat into two pieces and so his word for "divide" becomes a symbol of seizing with the teeth. Many generations later, another person puts some quinine-bark into his mouth and exclaims, "It bites!" Later, the form is changed and it becomes, "It is bitter."¹ Generations after this, some unfortunate person realizes that the feeling of remorse and the reaction to quinine have much in common, and so he sighs that "remorse is bitter", not knowing, perhaps, that someone else has also felt the similarity. ("Remorse" is derived from the Latin "re" and "mordere", "to bite back".) This is one way of saying that every language is a "house that Jack built" of metaphors, which were in turn built of correspondences.

In the last quarter of the nineteenth century, the French Symbolists, while retaining the Parnassian emphasis on sensuous symbols, turned from expressing the sensuous to expressing the spiritual and emotional. By using, for the most part,

1/ "Bhid"(Sanskrit)-divide; "bītan"(A.S.)-bite; bitter.

only concrete symbols to recreate a mood, the Symbolists imposed upon themselves a limitation, which was partly compensated for by a freer grouping of words and the use of freer forms. The equivalent of subtle and fluctuating moods was achieved by selecting words for their connotative and melodic values and, with these, building up a poem which was to be felt rather than understood. A third way of compensating was to find correspondences not only between the abstract and the concrete (as with "remorse" and "bitter") but between the concrete and the concrete, each in a different sense modality. To Rimbaud, especially, the true poet was one who could methodically confuse all the senses. This typical Symbolist conception was derived from Baudelaire's

CORRESPONDENCES

In Nature's temple living pillars rise,
And words are murmured none have understood,
And man must wander through a tangled wood
Of symbols watching him with friendly eyes.

As long-drawn echoes heard far-off and dim
Mingle to one deep sound and fade away;
Vast as the night and brilliant as the day,
Colour and sound and perfume speak to him.

Some perfumes are as fragrant as a child,
Sweet as the sound of hautboys, meadow-green;
Others, corrupted, rich, exultant, wild,

Have all the expansion of things infinite:
As amber, incense, musk, and benzoin,
Which sing the sense's and the soul's delight.¹

-F.P. Sturm, trans.

1/ Cf. Downey, Creative Imagination, pp. 96-97. According to Miss Downey, the two writers who influenced Baudelaire most were both true synaesthetics. Poe had tonal vision and Gautier had colored hearing.

CORRESPONDANCES

La Nature est un temple où de vivants piliers
 Laissent parfois sortir de confuses paroles;
 L'homme y passe à travers des forêts de
 symboles
 Qui l'observent avec des regards familiers.

Comme de longs échos qui de loin se con-
 fondent
 Dans une ténébreuse et profonde unité,
 Vaste comme la nuit et comme la clarté,
 Les parfums, les couleurs et les sons se
 répondent.

Il est des parfums frais comme des chairs
 d'enfants,
 Doux comme les hautbois, verts comme les
 prairies,
 -Et d'autres, corrompus, riches et triom-
 phants,

Ayant l'expansion des choses infinies,
 Comme l'ambre, le musc, le benjoin et l'encens,
 Qui chantent les transports de l'esprit et
 des sens.

There are some relationships between the senses that are so common that we do not think of them, ordinarily, as being sense correspondences at all. In describing a voice, it is necessary to use terms drawn from modes other than that of hearing. Terms are borrowed from the vocabulary of touch - hard, soft, rough, smooth, mellow, dry, biting, velvety, silky; from the vocabulary of sight - colorless, drab, gray, pale, purple; from that of taste - sweet, bitter; from that of heat and cold - icy, warm, cool; and from that of kinaesthesia - tense, relaxed, or steady. In describing a color, it may be characterized as cool or warm, near or far, loud or soft, sweet or bitter. Just as a voice may be high or low, a color may be light or heavy. "Cool

voice" is typical. It is, like all other figures, based on a similarity. The correspondence between "cool" and "voice" is made clear by this diagram:

cool - not hot - blood not warmed
 voice - not excited - blood not warmed

This may not be the correct linking, but it is typical of the way many of the pseudo-synaesthetic images come into existence.

Poets are usually more sensitive to sounds than the average person; otherwise, they wouldn't be poets. Also, civilization causes us to develop a considerable sensitivity to visual stimuli. As a result, poets find more correspondences between things seen and things heard than between the stimuli in any other two modes. Amy Lowell's "Dawns explode...." can be diagrammed like this:¹

dawn - sudden,up,red
 explode - sudden,up,red

The images are usually like those of tonal vision instead of colored hearing, for the value of the latter is limited by the frequent lack of agreement as to what a color symbolizes. Most of the pseudo-chromaesthetic images are really kinaesthetic images of music which the reader reads as a visual image. The following passage is an example:

1/ Cf. p. 12.

A single note which spread and spread
 Till it filled the room with a shimmer
 like gold,
 And noises shivered throughout its length,
 And tried its strength. . . .
 And balls of fire spurted through,
 Spitting yellow, and mauve, and blue....

-Amy Lowell, The Cremona Violin

FREE ASSOCIATION

The later Symbolists and those who followed them began to write poetry influenced by Freud and other students of the subconscious. The real self, the subconscious, is so unstable that only a subconsciously linked chain of symbols can form a satisfactory equivalent. The Dadaists carried this to an extreme by calling the products of automatic writing poems.

Free association, when wholly subconscious as in a dream, may result in pseudo-synaesthetic imagery. Havelock Ellis reports this dream of his own: ". . . . I seemed to see on a table a small hand-gong of a common type, struck by a hammer, but on striking it repeatedly, it produced flashes of light instead of the sounds normally produced by a gong.....In my dream I discovered a resemblance which actually exists between a gong of the type in question and the lever-handle for turning on the electric light, soothing a certain doubt by saying to myself in my dream that the instrument served both for the production of sound and light....."¹ Because of the conception of

1/ Cf. Ellis, The World of Dreams, pp. 40-41.

correspondences, some of the Symbolist's images are at least partly the result of conscious linking. In the poetry of free association, where other-than-causal linking is a technique, the associations are sometimes partly conscious, for it is difficult to be consciously unconscious. (Free association is the basis of all imagery, but in this thesis, the term is used in a limited sense as applying to the modern technique of consciously linking elements as they might be linked in a dream.¹ Sometimes the linking is actually subconscious, but since the subconscious associations are difficult to control, such a procedure rarely results in a worthwhile poem.)

Here are illustrations of free association chosen from the poetry of Edith Sitwell:

"The curé-black leaves
Are cawing like a rook....."

-Pavane

"The leopard-skin musty
Leaves that shine
With an animal smell both thick and fusty...."

-Gold Coast Customs

"While in the floating and mysterious leaves
A silver sound like some forgotten music
grieves....." ²

-The Sleeping Beauty:I

"Green wooden leaves clap light away -
The showman's face is cubed...."

-Springing Jack

1/ Cf. Appendix A(pp. ia-xlviia) for the role that subconscious linking can, at times, play in the creation of a poem.

2/ Cf. pp. xlva-xlvia.

"Thick gold spangles on those leaves are seen
Like the sharp twanging of a mandoline...."

-Elegy on Dead Fashion

CONCENTRATION

The Imagist Credo has as its sixth principle, the statement that "concentration is the very essence of poetry".¹ This is true not only of Imagist poetry but of all other poetry. Negatively, concentration is achieved by simply omitting all irrelevant elements; positively, it is achieved through the selectivity of figures of speech. For instance, in Memorandum Confided by a Yucca to a Passion-Vine, Amy Lowell characterizes dawn. If, by any chance, she thought at this time about the celestial mechanics of a dawn, she discarded the thought as irrelevant. After discarding all irrelevancies that she could in this way, she had left the sensuous elements of dawn. Then, she obtained an elimination of all but the essence of dawn by using a figure, "Dawns explode", or "dawns' sudden red flare".²

Suppose that another poet doesn't accept "explode" or "sudden red flare" as the essence of dawn. Instead, dawn is characterized by its "yellowness" and its "noisiness"; and so she combines these two elements into a figure by simply making one modify the other, justifying her doing so by pointing to "sudden red flare". The second stating of the essence of dawn is:

1/Cf. Untermeyer, Modern American Poetry, p. 17.

2/Cf. p. 18.

"Let no sunrise' yellow noise
Interrupt this ground."

-Emily Dickinson, Ample Make This Bed

A third poet chooses still other coeval symbols, but, in addition, conceives of an imaginary relationship between the symbols:

Dawn

"Ecstatic bird songs pound
the hollow vastness of the sky
with metallic clinkings -
beating color up into it
at a far edge, -beating it, beating it
with rising, triumphant ardor, -
stirring it into warmth,
quickenning in it a spreading change, -
bursting wildly against it as
dividing the horizon, a heavy sun
lifts himself - is lifted -
bit by bit above the edge
of things, - runs free at last
out into the open -! lumbering
glorified in full release upward -

songs cease.

-William Carlos Williams

In Williams' poem, sense data from three modes are brought into relationship.

NERVOUS DISORDERS

When a person is fatigued mentally, his ability to make subtle sensuous discriminations suffers. At the same time, as in all nervous disorders, the conscious mind has a tendency to "wander", thereby permitting a greater degree of free assoc-

iation.¹ Such a condition could be responsible for the creation of imagery resembling that in the quotations on the preceding page.

Consider what happens when we look at a ventriloquist's dummy. If we fix our attention on the dummy only, he seems to speak. The voice and the dummy being the only elements in the situation, we link one to the other, aided by the ventriloquist's manipulation of the dummy. But we usually transfer our attention back and forth between the ventriloquist and his dummy and, so, occasionally break the illusion.

Now suppose that while looking at a shore-line, a very tired woman, possibly with a fever, hears a cricket.² Being half asleep, she can focus her attention on only one thing at a time, and, in this instance, it is the shore-line. She hears a sound but does not identify it as that of a cricket, for this would require a shifting of attention. There are now two elements in the field of her consciousness - the shore-line and an unidentified sound. Because the attention shifts but slowly when the person is half asleep, there is nothing to prevent the linking of the two elements:

"I must be mad, or very tired,
When the curve of a blue bay beyond a railroad
track
Is shrill and sweet to me like the sudden
springing of a tune" ³

1/ Cf. Beach, The Twentieth Century Novel, p. 529 .

2/ "Cricket" is a symbol of whatever it was Miss Lowell may have heard.

3/ Amy Lowell, Meeting-House Hill .

Compare the passage just quoted with the following:

"Through the one hundred and sixty decorated
streets of the Sanno quarter,
Trails the procession,
With a bright¹ slowness,
To the music of flutes and drums.....
Sword bearers,
Spear bearers "

-Amy Lowell, Guns as Keys

"Curve....shrill" is, like synaesthetic images, the product of a comparatively passive association.² "Bright slowness" , on the other hand, has significance as the essence of the parade.

1/ "Bright" suggests, incorrectly in this case, a passage quoted by Hartmann on pp. 403-404 of Changes in Visual Acuity:
" 'During the past decade, Hornbostel...has carried on theoretical and experimental investigations on the so-called "unity of the senses", the main outcome of which has been the discovery of a common suprasensory factor known as "brightness". It is the characteristic shared by most high-pitched tones, "loud" colors, penetrating but pleasant odors, sharp "pointed" tactual stimuli as opposed to blunt surfaces, etc. The strongest evidence in favor of its existence is the curious triangular equation easily obtained from large groups. If one produces on the color wheel greys resulting from five different proportions of black and white and presents with each a definite tone, there is considerable agreement that one and only one of the greys has a "brightness value" most like the sound. . . . a given odor can similarly be equated with the previous grey, and this can be indirectly checked by equating the odor with the tone originally used."

2/ Imagery derived from the use of hasheesh or mescal are also passive, and therefore of little poetic value.

The linking in Meeting-House Hill is non-emotional; that in Guns as Keys is only slightly emotional. This is a little more emotional in its linking:

"Green rustlings, more-than-regal charities
Drift coolly from that tower of whispered
light....."

-Hart Crane, Royal Palm

And this still more emotional:

"Les houles, en roulant les images des cieux,
Mêlaient d'une façon solennelle et mystique
Les tout-puissants accords de leur riche
musique
Aux couleurs du couchant reflété par mes
yeux....."

-Baudelaire, La Vie Antérieure

"The rolling surge that mirrored all the skies
Mingled its music, turbulent and rich,
Solemn and mystic, with the colours which
The setting sun reflected in my eyes....."

-F.P. Sturm, trans.

"The ocean, strewn with sliding images of
the sky,
Would mingle in a mysterious and solemn
way,
Under the wild brief sunsets, its tremen-
dous cry
With the reflected colours of the ruined
day....."

-George Dillon, trans.

The greatest degree of emotion is illustrated by these three stanzas from Tout Entiere:

"Lorsque tout me ravit, j'ignore
Si quelque chose me séduit.
Elle éblouit comme l'Aurore
Et console comme la Nuit;

Et l'harmonie est trop exquise,
 Qui gouverne tout son beau corps,
 Pour que l'impuissante analyse
 En note les nombreux accords.

O métamorphose mystique
 De tous mes sens fondus en un!
 Son haleine fait la musique,
 Comme sa voix fait le parfum!" 1

"When she is near, I cannot say
 What gives me such intense delight.
 She dazzles like the break of day,
 She comforts like the fall of night.

"My senses seem to merge in one;
 The harmony that rules her being
 Is all my knowledge - I have none
 Of hearing, smelling, touching, seeing.

"No, no. I cannot make a choice
 In this sublime bewilderment.
 Perhaps the music of her scent!
 Perhaps the perfume of her voice!"

-George Dillon, trans.

It is almost axiomatic to say that the stronger the emotion, the more correspondences can be discovered, and the nearer the images to unity. Sometimes, a strong emotion cannot, for some reason, be expressed, and so it builds up until there is an "explosion".² The result of this "explosion" has been identified with the widely known religious ecstasy.

It is usually difficult, in analyzing poetry, to dis-

1/ Baudelaire .

2/ Cf. Leuba, The Psychology of Religious Mysticism, p. 26ff.
 "We shall see in particular that a glorious freshness and brightness of visual sensation may be observed after intense moral crises, as Christian conversion, or after certain nervous disorders, as on recovering from a fever."

tinguish between the imagery of strong emotion and ecstasy. In both, there is utilization of personification like this: ¹

"....wild dew crying of some long-still
dream. . . ."

-Edith Sitwell, The Warmth of Spring

"Forgotten as a fire that once was singing
gold. . . ."

-Sara Teasdale, Let It Be Forgotten

"I only know that summer sang in me
A little while, that in me sings no more."

-Millay, What Lips My Lips Have Kissed

"The clean bones crying in the flesh....."

-Elinor Wylie, Full Moon

". . . where clouds laughing move....."

-Fletcher, Irradiations:XIV

". . . musical white spring....."

-E.E.Cummings, Sonnet

"Wild", "cry", "sing", "laugh", "musical", and "burning" are all associated, at times, with ecstatic emotion. Several of these images are found in this passage, from one of Miss Sitwell's early poems:

Our heartstrings were the music of the suns
When their strong youth comes freshened from
deep seas;
We were the perfumed portals of the dawn -
The singing gardens of the Pleiades.

1/ Cf. the two quotations, p. 25.

The vineyards of the world, our heavy locks
 When all the fruits of summer shout for joy;
 Our eyelids were the chambers of the south,
 The gold light drips therefrom like frankin-
 cense.

Then madness blew on us, a mighty wind:
 The palaces of light are overthrown
 And broken lie the rainbows, their great harps,
 With burning music muted by the dust. . . ."

-Edith Sitwell, The Madness of Saul ¹

"Sweet", "silver", and "golden" are usually associ-
 ated with less intense, though equally vague, emotions.^{2,3}

1/ Poe's The Sleeper suggests the origin of some of the imagery
 in this poem.

2/ Cf. pp. iia, va, xxvia .

3/ General references are: Beach, The Twentieth Century Novel;
 Abry, Histoire; Deutsch, This Modern Poetry.

IV

SYNAESTHETIC IMAGERY
IN THE
POETRY OF ALY LOWELL.

DIFFERENTIATION OF FALSE AND TRUE SYNAESTHETIC IMAGERY IN THE POETRY OF AMY LOWELL.

By applying the data accumulated in the preceding sections, it is possible to distinguish with fair certainty between a false and true synaesthetic image.

A poet who uses synaesthetic imagery must find a sympathetic audience, or else such imagery would be considered, even by the poet himself, as a mistake. Tennyson wrote, in the first version of The Miller's Daughter:

" I came and lay
Beneath those gummy chestnut buds
That glistened in the April blue....."

Although the critics should have realized that we "see" texture as well as "feel" it, they criticized Tennyson so strongly that the poet changed the lines to read:

" I came and sat
Below the chestnuts, when their buds
Were glistening to the breezy blue;"

Every poet writing in English can rely on his audience's being acquainted with the use, ever since the early sixteenth century, of certain words as epithets. The following passage contains four words which often appear in pseudo-synaesthetic images:¹

1/ Shakespeare, Romeo and Juliet, Act II, Sc. ii.

"It is my soul that calls upon my name:
How silver-sweet sound lovers' tongues
by night,
Like softest music to attending ears!"

The first poets who used "silver", "sweet", "soft", or "musical" as epithets probably achieved a vivid effect, but poets of the seventeenth, eighteenth, and nineteenth centuries applied them to so many objects that their use to-day is usually connotative only. Other words frequently found in the pseudo-synaesthetic images of the last three centuries are "cry", "sing", "whisper", "taste", and "laugh".¹ Apparently, most of these epithets came into Elizabethan England from Italy by way of the poetry of the Italian writers of sonnets.²

Another group of pseudo-synaesthetic images is also in the English tradition. The earliest music simile that I have found is in the third book of Endymion:³

"Delicious symphonies, like airy flowers,
Budded, and swell'd, and, full-blown, shed
full showers
Of light, soft, unseen leaves of sounds di-
vine....."

1/ Cf. p. 27. In Romantic poetry, the degrees of emotion are represented by verb-noun-adjective correspondences:

whisper-whisper-soft (sweet)
sing - music - harmonious (sweet)
cry - cry - loud (shrill)
burn - flame - wild (silver)

2/ Translations indicate that this is probably the case; but sense correspondences are extremely useful to translators.

3/ There are probably a few earlier ones in English, but "unseen" labels it as a very early one of its kind. In later similes of the same kind, "unseen" would be omitted as unnecessary.

Other images translating sound into touch are found in Tennyson (The Lotos-Eaters) and Swinburne (The Masque of Queen Bersabe).

Translations of sound into motion occur in Shelley and Poe:¹

"...how could thy notes flow in such a
crystal stream ? "

Shelley, To A Skylark

"What a liquid ditty floats
To the turtle-dove that listens...."

Poe, The Bells

Amy Lowell's first volume of poems, A Dome of Many-Colored Glass, was influenced by Keats and Tennyson; the second, Sword Blades and Poppy Seed, by the Parnassians and Symbolists.² In the first, there are no synaesthetic images at all; in the second, there are six. In her third volume, Men, Women and Ghosts, there are twenty-one! After having written most of the poems that were to appear in Sword Blades and Poppy Seed, Miss Lowell went to England, where she met John Gould Fletcher.³ Fletcher has said that her poetic evolution "was, as she confessed herself, largely orientated and directed by the appearance of Irradiations. Our friendship indeed, dated from the day I first read her the completed manuscript."⁴

Why was Amy Lowell influenced by Fletcher ? Both, being visually minded, were concerned with the external world of color. Both, too, were sensitive to motion. Both scorned gener-

1/ Cf. p. 19 .

2/ Cf. Untermeyer, Modern American Poetry, pp. 188-189; Sword Blades and Poppy Seed, p. viii.

3/ Cf. Appendix B , p. xviii.

4/ Cf. Fletcher, Preludes and Symphonies, p. xii.

alities, preferring to leave their themes unexpressed. But Fletcher is a lyric poet and Amy Lowell is a dramatic poet. Why, then, should she adopt the other's technique of using synaesthetic imagery?

Fletcher might have been speaking of Irradiations when he said, "My aim in them was to describe certain predominant moods in the terms of things happening."¹ Thus one gets expectancy described as a traveller looking at blue mountains in the distance, and despair described in terms of a stoker on board a ship....By these means, I approached close to that 'methodical confusion of all the senses' which was described as the visionary state by no less a poet than Arthur Rimbaud."² From this, it is evident that Fletcher's synaesthetic images share a common origin with those of the Symbolists.³

But the aim of Miss Lowell was like that of neither Fletcher nor the Symbolists, for she was essentially a dramatic poet, even in her shorter poems. (This is a way of saying that she was objective in regard to emotions.) Beginning with her third volume, nearly all her poems have been dramatic.⁴ There are the obviously dramatic poems in Legends and East Wind. And there are the poems presenting merely the skeleton of a story, like A Decade:

1/ Irradiations and the Symphonies differ only in that the former presents single moods, while the poems in the latter present a blending of moods. Ibid., p.x.

2/ Ibid., p. xii.

3/ Ibid., p. xi.

4/ Browning wrote a few lyrics.

When you came, you were like red wine and honey,
 And the taste of you burnt my mouth with its
 sweetness.
 Now you are like morning bread,
 Smooth and pleasant.
 I hardly taste you at all, for I know your savor;
 But I am completely nourished.

And there are the poems in which there is only the essence of drama, the equivalent of a "dramatic" picture, a relationship between two persons, as in Madonna of the Evening Flowers¹ or in A Lady. If there is any doubt of the essentially dramatic character of such poems, compare them with the poetry of any lyrical poet.²

Inanimate objects are dramatized in poetry by being lent human characteristics, by being personified. Flowers "dance"; a tree is "lazy"; the moon "looks down"; or the sun "smiles". In the first two illustrations, there is a kinaesthetic similarity as the basis for the comparison between the animate and the inanimate. Music is readily translated into kinaesthetic imagery - hence the dance.³ "Delirium flapping its thigh bones" is a personification in Amy Lowell's Stravinsky's Three Pieces "Grotesques", For String Quartet. There are others in The Cremona Violin.⁴ If music can be personified by kinaesthetic imagery, it can be personified by visual imagery, too.⁵ (The moon's "looking down" is also based on a visual similarity.)

1/ Cf. p. 36.

2/ Cf. Richards, Principles of Literary Criticism, pp. 239-253.

3/ Cf. pp. 2, 18, 32.

4/ Cf. p. 19.

5/ "Red bells out of memory's
 Blue dream of regret....."

-Fletcher, Golden Symphony

"Red, blue, yellow,
Drunken steaming in colors...."

-Stravinsky's Three Pieces

is an example of Miss Lowell's use of color to personify music.

In medieval times, although girls probably varied as much in appearance as they do now, in poetry they all had exactly the same features. The lady to whom a medieval poet wrote might have a mouth that was far too large by any standard, but in the poem her mouth would be small; or, if she had black hair, the poet would call it golden. There was a conventionalized list of characteristics that were associated with each other, and applied to women regardless of reality.

In the next quotation, there is a personification, based on visual symbolism, which introduces an odor. This odor is there simply because it is associated with lilies, not because it was actually smelled. In the case of the medieval catalogue of virtues, the hair was always golden by convention; in the following quotation, the lily has an odor because of free association:¹

A scent of lilies filled the room,
Long and slow. Each large white bloom
Breathed a sound which was holy perfume from a
blessed censor,
And the hum of an organ tone,
And they waved like fans in a hall of stone
Over a bier standing there in the centre, alone.
Each lily bent slowly as it was blown.
Like smoke they rose from the violin....

-Lowell, The Cremona Violin

1/ The Symbolist influence.

In The Trumpet-Vine Arbor and in Madonna of the Evening Flowers, there is a personification of flowers, based on color symbolism, shape, and in the latter, movement:

Then I see you,
 Standing under a spire of pale blue larkspur,
 You are cool, like silver,
 And you smile.

I think the Canterbury bells are playing little tunes,
 You tell me that the peonies need spraying....
 But I look at you, heart of silver,
 White heart-flame of polished silver,
 Burning beneath the blue steeples of the larkspur,
 And I long to kneel instantly at your feet,
While all about us peal the loud, sweet, "Te Deums"
of the Canterbury bells.

-Amy Lowell, Madonna of the Evening Flowers

If inanimate objects can symbolize what a person is experiencing in relation to someone else, why introduce the person at all? Amy Lowell, being an Imagist, would recognize the advantages of such a substitution. She carried it to an extreme in

Outside A Gate

On the floor of the empty palanquin
 The plum-petals constantly increase.

The symbols are not those of this country, and so the interpretation, as given by S. Foster Damon, is necessary:¹ "The plum-petals indicate that it is spring; the palanquin is the equipage of a noble; its place at the gate shows that he is visiting; the accumulation of petals shows that his visit is a long one -

1/ Cf. Amy Lowell, p. 506 .

and to whom does one pay long visits in spring but to one's beloved?"

Objects may have a dramatic relationship between themselves, which is personified as in The Two Rains:

Spring Rain

Tinkling of ankle bracelets
Dull striking
Of jade and sardonyx
From whirling ends of jointed circlets.

Summer Rain

Clashing of bronze bucklers
Screaming of horses.
Red plumes of head-trappings
Flashing above spears.

Occasionally a dramatic relationship is presented without personification, as in

Wind and Silver

Greatly shining,
The Autumn moon floats in the sky;
And the fish-ponds shake their dragon scales
As she passes over them

or, more truly so in

Trees in Winter

Pine-Trees:

Black clouds slowly swaying
Over a white earth.

Hemlocks:

Coned green shadows
Through a falling veil.

Elm-Trees:

Stiff black threads
Lacing over silver.

.

Miss Lowell has taken Fletcher's technique for expressing moods and used it to express attitudes. Sometimes, the symbolism is visual as in Summer Rain or The Trumpet-Vine Arbor; sometimes audile as in The Two Fains; sometimes kinaesthetic as in The Cremona Violin; sometimes tactile as in A Decade;¹ and sometimes more than one mode combined as in Madonna of the Evening Flowers; but always pseudo-kinaesthetic.

Miss Lowell has found synaesthetic imagery useful in achieving an exact picture.² Some of the imagery she borrowed from Fletcher.³ "Red and gold like the brass notes of trumpets"⁴ and

"Red plumes of head-trappings,
Flashing above spears."⁵

might occur in the poetry of both poets. Other images are of a more usual type: "cool, quiet, green stars"⁶ and "faintest whiff of flutes".⁷

Finally, there are the extended figures translating sound into sight and movement, as in The Cremona Violin. And there the deliberate comparisons like ⁸

" ...a fragrance weary and discreet
As a harp played softly in a great room at
sunset."

a comparison based on personification directly expressed.

1/ "Taste the music of that vision pale" occurs in Keats' Isabella.

2/ Cf. p. 24.

3/ Cf. p. 12.

4/ Astigmatism.

5/ Cf. p. 37.

6/ Vintage.

7/ To Two Unknown Ladies.

8/ Merely Statement.

CONCLUSION

John Gould Fletcher's Irradiations reconciled Amy Lowell, the Imagist, with Amy Lowell, the dramatist, by introducing Miss Lowell to an English version of the Symbolist approach to equating the outer and inner worlds by means of a comparatively free association. Fletcher personified objects to intensify the emotional significance; Miss Lowell adapted such personification to the intensification of essences (for purposes of dramatic contrast) and to the dramatization of inanimate objects. By equating objects to moods, Fletcher came to use sense correspondences; by equating objects to attitudes, Miss Lowell also found it desirable to use pseudo-synaesthetic imagery.

Amy Lowell's synaesthetic imagery was derived partly from Fletcher and partly from the English conventions in pseudo-synaesthetic imagery. Most of it is visual, audile, or kinaesthetic and can be explained as a result of sensitivity in these three modes. Other images can be explained by free association. Since none of the synaesthetic images seem arbitrary, none of them are truly synaesthetic.

V

SYNAESTHETIC IMAGERY
IN THE
POETRY OF EDITH SITWELL

DIFFERENTIATION OF FALSE AND TRUE SYNAESTHETIC IMAGERY IN THE
POETRY OF EDITH SITWELL

Edith Sitwell, the daughter of Sir George and Lady Ida Sitwell, was born in Yorkshire (in eighteen-eighty-seven) but spent her childhood at Feneshaw Park in Derbyshire and at Troy Park in Wales, with frequent visits to the seaside town of Scarborough. She grew up more or less isolated from children other than her two brothers, Osbert and Sacheverell, upon whom she centered her affection.¹ Since nineteen-fourteen, she has lived in London, still attached to her brothers and, like many other neurotics, living mostly in the past so as to avoid the unpleasant elements in modern life.

One of Edith Sitwell's ways of escape is a return to childhood through poetry. Before Miss Sitwell's poetry can be understood, the nature of the countryside near Feneshaw must be known. It is a land of sheep-pastured hills, which fade toward distant mountains. Frequently, there is a mist obscuring the sun, causing the grass to become pale, almost white. Coal mining is, or was the most important industry in the district. Sacheverell Sitwell has pointed out the following as a possible result of the mining: "I must add here that in Derbyshire, a country where there is much limestone, partly from this, perhaps, and certainly as a result of the colliery smoke, the trees,

1/ Cf. xlia .

when they lose their spring freshness, have a peculiar fatted , black thickness I have seen nowhere else, for it is, as I have said before, a dark misty land....."¹

This dark, moist countryside is responsible for images like these:

"A satyr, dog-haired as trunks of trees....
The red retriever-haired satyr."

-Popular Song

"....noodle soft and milky grass...."

-The Bear

"....our voices thin and shrill
As the steely grasses' thrill...."

-Trio for Two Cats and a Trombone

It is also responsible for Miss Sitwell's highly emotional reactions to heat and cold. The usual damp chill of the air seems to have become identified with the world from which she has tried to escape by hiding in poetry and the study of literature and customs of people far-off in time or space. She has even carried her sensitivity to heat and cold over into literary criticism:

"Miss Stein's power over rhythm....conveys....the feeling of heat or of cold....."² And on another page: "This perception of heat and cold does not confine itself to physical things in the artist - no matter what his medium may be - but lifted by him into the ideal world of his inspiration, it shows itself in an instinctive feeling for warmth of colour in the actual handling of his medium."³

1/ Cf. All Summer in a Day, p. 20.

2/ Cf. Edith Sitwell, Aspects of Modern Poetry, p. 220.

3/ Ibid., p. 227.

Although her first poem was not written until she was twenty-four, she had, when seventeen, discovered Swinburne and, a little later, Baudelaire and the Symbolists. From Swinburne, she derived some of the pseudo-synaesthetic imagery of early poems like The Madness of Saul.¹ From Baudelaire, she derived the use of odors in sense correspondences:

"....the cold red winter sun
Like a Punch and Judy show shrilled in fun
And scattered down its green perfume
Like the dust that drifts from the green
lime-bleom...."

-The Professor Speaks

"And colour breathes that is reflected light,
The ray and perfume of the sun is white...."

-Prelude to a Fairy Tale

"The poems of Queen Marguerite of Navarre,
(Narcissus-petalled, perfumed like a star)...."

-The Sleeping Beauty: XVII

From the Symbolists, she derived her theory of sense correspondences and the basis of her technique of free association.² Later, she modified this technique so as to include elements borrowed from dream psychology.

1/Cf. p. 28.

2/Cf. E. Sitwell, Poetry and Criticism, p. 18: The modern poets' "senses have become broadened and cosmopolitanized; they are no longer little islands, speaking only their own narrow language, living their sleepy life alone. When the speech of one sense is insufficient to convey his entire meaning, he uses the language of another."

Miss Sitwell's sense correspondences are at least as complete as those of any other poet. For instance: "In Shelley's lyrics... ..not so much the differences between silk and marble and stone, as the differences between the perfume of lily, dark rose, tuberose, violet and narcissus...." Pleasures of Poetry: II, p. 11.

In Amy Lowell's

"While all about us peal the loud, sweet Te Deums
of the Canterbury bells."¹

the link binding together the figure is the feeling of adoration.
In the following lines, from The Trumpet-Vine Arbor,

"The throats of the little red trumpet-flowers
are wide open,
And the clangor of brass beats against the hot
sunlight.
They bray and blare at the burning sky....."

the link is red war, instead of white adoration. Unlike as in
An Old Woman Laments, these links are not autobiographical.² The
link in Miss Sitwell's poem appears in another form as tempera-
ture imagery.³ The color symbolism of Miss Lowell is tradition-
al and so, not truly synaesthetic. Any images linked by these
symbols would, of course, be pseudo-synaesthetic - being deter-
mined, ordinarily, by visual, audile, or kinaesthetic factors.
The questions now to be answered are: Are the temperature as-
sociations of Miss Sitwell pseudo-synaesthetic? How many syn-
aesthetic images can be explained by showing that the link is
one of temperature? Which of Miss Sitwell's senses are most ac-
tive?

The answer to the last question is the most obvious,
for no more than a casual reading of a few of Miss Sitwell's
poems will give the answer. The answer can also be found in the
following prose passages:

1/ Quoted, p. 36.

2/ Cf. p. xliia.

3/ Cf. p. 42.

"The pleasures of poetry....are of the spirit and the mind and the heart, but not of these alone, for they are also the delights of texture, sight, and hearing."

-The Pleasures of Poetry:II, p.3

"....the sense of touch is always a particularly acute sense with a poet(because of the necessities of texture)."

-The Pleasures of Poetry:I, p. 33

Miss Sitwell, then, is especially sensitive to tactual, visual, and audile stimuli.

Notice the images of touch, sight, and hearing in Edith Sitwell's

Dark Song

The fire was furry as a bear
And the flames purr
 The brown bear rambles in his chain¹
 Captive to cruel man
 Through the dark and hairy wood
 The maid sighed, "All my blood
 Is animal. They thought I sat
 Like a household cat;
 But through the dark woods rambled I
 Oh, if my blood would die! "
The fire had a bear's fur.
 It heard and knew
The dark earth furry as a bear,
Grumbled too!

Both "cat" and "bear" are linked to fire, or heat. The problem is to discover why they are so linked. Quotations from other

1/ Miss Sitwell's note to the third line is: "This line and the two following lines came into my mind through hearing a song of Stravinski's. I do not know its name and I only heard it once; but it contained lines rather like these."

poems will serve as a check:

- 1/ " the furry warmth
And purring sound of fires was in his voice
Which never failed to warm and comfort me."
-Colonel Fantock
- 2/ "The black and furry fire
Sinks low, and like the dire
Sound of charring coal, the black
Cat's whirring back."
-Troy Park:III
- 3/ "And the furred fire is barking for the shape
Of hoarse-voiced animals;...."
-Metamorphosis
- 4/ ". . . . furred with cold like red
Furred buds of satyr springs...."
-Early Spring

"Black and furry" and "animal" and low-pitched rough sounds ("purr", "grumbled", "whirring", "hoarse-voiced", "barking") seem to be among the symbols of warmth. "Dark" may be substituted for "black".

Passages containing references to cold include these:

- 5/ "Red crystal bells upon each bough
(Fruit-buds that whimper). No winds slough
- "Our faces, furred with cold like red
Furred buds of satyr springs, long dead!
- "The cold wind creaking in my blood
Seems part of it, as grain of wood;
- "Among the coarse goat-locks of snow
Manzelle still drags me, to and fro;

"Her feet make marks like centaur hoofs
In hairy snow; her cold reproofs

"Dio, and her strange eyes look oblique
As the slant crystal buds that creak.

"If she could think me distant, she
In the snow's goat-locks certainly

"Would try to milk those teats, the buds,
Of their warm sticky milk - the cuds

"Of strange long-past fruit-hairy springs-
Beginnings of first earthly things!

-Early Spring

6/

"If cold grew visible again,
We should see bell-flowers on the plain

"With shivering stalks, as white as kings
In trembling ermine. Each one rings

"A little tune for vespers, matins,
Beneath the polar sky's red satin;

"(The cold is but the shivering
Of the white flower-bells as they ring).

-Herodiade

7/

"But nurse is wandering on the plain,
Midst cold grown visible again;

"She looks for me, and as she walks
On toes the cold has turned to stalks,

"Mid shrill steel grasses that dissemble
The cold(bell-flowers that jangle, tremble)...."

-The Doll

8/

"Their smile is like Death's trap . . . a little
gilded dust
Of valueless beauty from the sun, soon must

"Brush, for a fading while, each feathered cheek
That paradisaal airs will never sleek,-

And round them, as they move, the unfading sea,
Eternity
With its cool feathered airs of beauty, sighs of
no horizons they can see.

What would these ghosts do, if the truths they
know,
That were served up like snow-cold jewelled
fruits,
And the enfeathered airs of lutes,
Could be their guests in cold reality?"

-The Sleeping Beauty:XVII

9/ "Ring the hard cold bell-buds upon the trees
 codas of overtones"

-Fantoche

10/ "Cold Death had taken his first citadel."

-Colonel Fantock

11/ "The melon's dogskin flowers where the mellow,
Whining early dew is butter-yellow....
When early dew whines hound-like as in fright...."

-Metamorphosis

12/ "A satyr, dog-haired as trunks of trees....
The red retriever-haired satyr...."

-Popular Song

13/ "The cap and bells of Time the Clown
That, jangling, whistled down,
Young cherubs hidden in the guise
Of every bird that flies;...."

-Clowns' Houses

14/ "....she
Has lips like that jangling harsh pink rain...."

-Early Spring

- 15/ "A far-off huntsman sounds his horn
That sounds like rain, harsh and forlorn;
 "Pink as his coat, poor robin seems
 Jane, no longer lie in dreams:...."
 -The Sleeping Beauty:XXIV
- 16/ "Like the jangling bells
On rose trees ringing...."¹
 -Prelude to a Fairy Tale
- 17/ ". . . .my harsh jangling hair
Pink as the one pear
 (A flapping crude fish tinsel-pink
 Flapping across the consciousness
 Like laughter)...."
 -Pavane
- 18/ "A clarinet sound, cold, forlorn,
Her harsh hair, straight as yellow corn...."²
 -On the Vanity of Human Aspirations
- 19/ ". . . .wooden brittle joy"
 -Clowns' Houses
- 20/ ". . . . the cold red winter sun
Like a Punch and Judy show shrilled in fun...."
 -The Professor Speaks

The following condensation of these last sixteen quotations shows the variation in symbols associated with cold:

1/ Derived from Gertrude Stein's "Sweeter than bells of roses".
 Cf. Sitwell, Collected Poems, p. 114.
 2/ Edith Sitwell had yellow hair.

red	crystal	bells			
(on bough)		fruit-buds	whimper		
red(satyr)	furred	buds		cold	
	wood	wind	creak	cold	
	crystal	buds	creak		
white(shiver,tremble)		bell-flowers	ring	cold	
red	satin	sky		cold	
	(tremble)	bell-flowers	jangle	cold	
	jeweled	fruits		cold	
(on tree)	hard	bell-buds	ring	cold	
				cold	death
		cap and bells	jangle		time
			(whistle)		(clown)
pink		rain	harsh		forlorn
(lips)		rain	harsh		
			(jangle)		
(rose tree)		bells	jangle		
			(ring)		
pink(pear)		hair	jangle		
			(harsh)		
yellow(corn)		hair	harsh	cold	forlorn
yellow(hound)		dew	whining	(fright)	early
red(retriever)(satyr)(trees)					
red		sun	shrill	cold	fun
				(Punch and Judy)	joy
	wood(brittle)				

A glance at the last column will show that all these color, touch, and sound images are not only symbols of cold but of the unexpressed idea behind most of Miss Sitwell's poetry.¹ If this is so, both sets of symbols must be essentially pseudo-synaesthetic; for, although red and yellow are associated with sorrow and dark colors with pleasantness in both sets, there are too many contradictions. White, for instance, varies in its associations; and this line from Colonel Fantock indicates that pink does the same:

"When pink flowers seemed a sweet Mozartian tune...."

The color associations, in spite of the emphasis on the red end of the spectrum, are not truly synaesthetic.

1/ Cf. p. xlii.

Neither are the tactile associations. "Furry" is associated with both heat and cold.¹ The choice of "hard" as a symbol may have been determined by two phrases in an early poem, Clowns' Houses - "hard reality" and "hard bright toy".

From the same poem comes the key-passage for "jangle": Every object associated with "bell" either "jangles" or "rings".

The key-passage is:

"The cap and bells of Time the Clown
That, jangling"

Other key-passages from Clowns' Houses are:

"Tall trees like rattles lean,
And jangle sharp and dizzily...."

"....Pierrot moon with cool touch lays
bare
Each cherry, plum, and pear....."

The significant images seem to group themselves around "Clown".

"Harsh" and "pink" are associated with "laughter" in a relatively early poem, Pavane.²

Enough material has been brought together to form a basis for the analysis of the best known of Miss Sitwell's poems, her Aubade:

Jane, Jane,
Tall as a crane, ³
The morning light creaks down again.

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

Each dull blunt wooden stalactite
Of rain creaks, hardened by the light,

1/ Cf. p. 46.

2/ Cf. p. 49:17

3/ Miss Sitwell is tall.

Sounding like an overtone
From some lonely world unknown.

But the creaking empty light
Will never harden into sight,

Will never penetrate your brain
With overtones like the blunt rain.

The light would show (if it could harden)
Eternities of kitchen-garden,

Cockscomb flowers that none will pluck,
And wooden flowers that 'gin to cluck.

In the kitchen you must light
Flames as staring, red and white

As carrots or as turnips, shining
Where the cold dawn light lies whining.

Cockscomb hair on the cold wind
Hangs limp, turns the milk's weak mind . . .

Jane, Jane,
Tall as a crane,
The morning light creaks down again!

In An Old Woman Laments, Miss Sitwell identified herself with Diana; in Aubade, she identifies herself with Jane, who in turn is identified with a pet hen that Miss Sitwell once owned.¹ The "cluck" derives from this. "Creak" and "whine" have been explained by Miss Sitwell:

"The author said 'creaks' because, in a very early dawn, after rain, the light has an anxious uncertain quality, as though it does not run quite smoothly. Also, it falls in hard cubes, squares, and triangles,² which, again,

1/ Cf. Two Kitchen Songs:I; The Sleeping Beauty:XXIV; Country Cousin:I

2/ Several of Miss Sitwell's early poems show the influence of Cubism. Cf. also, Springing Jack.

gives one the impression of a creaking sound, because of the association with wood."¹

"To the author's sight, the shivering movement of a certain cold dawn light upon the floor suggests a kind of high animal whining or whimpering, a kind of half-frightened and subservient urge to something outside our consciousness."²

Only one of the two, "creak" or "whine", can be truly synaesthetic, for it would obviously be impossible to have more than one secondary sensation from the same stimulus and in the same mode without having the sensations blend. Of the two, "whine" is the more improbable; and, therefore, it is the more likely to be truly synaesthetic.³

"Sounding like an overtone
From some lonely world unknown."

sounds as if it might be a result of tonal vision. Similar images occur in Gold Coast Customs:

"....the dog-whining dawn light
Nosed for their hearts, whined in fright,
With a sly high animal
Whimpering, half-frightened call
To worlds outside our consciousness....."

". . . . the whining overtone
Of dawn"

1/ Poetry and Criticism, p. 19

2/ Ibid., p. 20.

3/ This, from The Sleeping Beauty:XXIV, is additional evidence:

"The crude pink stalactites of rain
Are sounding from the boughs again,

"Each sighs the name of Harriet, Mary,
Susan, Anne, grown cold and wary....

". . . .Once, bright and gay,
They used to whisper 'Come away'...."

Here are other lines which suggest tonal vision:

"Night came, sounding like the growth of trees
 the calm full of moon
 Was like the sound within the growth of trees...."

-Colonel Fantock

"All wand'ring sounds that pass
 Seemed out of tune, as if the light
 Were fiddle-strings pulled tight....."

-Clowns' Houses

"The grass is springing pale, alone,
 Tuneless as a quartertone...."

-Rain

"At Easter when red lacquer buds sound far slow
 Quarter-tones for the old dead Mikado...."

-The Sleeping Beauty:VI

"....the ventriloquist sound of light...."

-Gold Coast Customs

There is no evidence of true synaesthesia in the few selections from the writings of Sir George, Sacheverell, and Osbert Sitwell that I have read; but there are examples of pseudo-synaesthesia in the writings of Sir George:

"....plants....whose blossom₁ is as laughter, and whose perfume is a song."

1/ Quoted in The Three Sitwells, p. 53. The influence of Sir George is evident in these two quotations:

"The perfumes in the orangery sing...."

-E. Sitwell, The Sleeping Beauty:XVII

"In Midas' garden the simple flowers
 Laugh, and the tulips are bright...."

-E. Sitwell, Early Spring

of Sacheverell:

"The gold voice of the sunset was most clearly in
the air...."

-Outskirts 1

and of Osbert Sitwell:

"As the far sun-kissed sails of some full-rigged
boat

Blown by a salt cool breeze
- Laden with age-old treasures
And rich merchandise,
Fade into evening on the foam-flecked seas,-
So this last glowing note
Hovers a while, - then dies."

-Clavichords

The last two quotations are from early poems. As these poets became older, they ceased using pseudo-synaesthetic imagery. Edith Sitwell's latest poems contain less synaesthetic imagery than the earlier ones. This, however, does not necessarily mean that she is no longer synaesthetic, but that her technique has been modified.

1/ This resembles:

"Dark hills at evening in the west,
Where sunset hovers like a sound
Of golden horns...."

-E.A. Robinson, The Dark Hills

"Afterglow....hangs like the dying chord of a
funeral chant....."

-Amy Lowell, The Middleton Place

CONCLUSION

Edith Sitwell's theory of sense correspondences - probably, like Rimbaud's, a rationalization of true synaesthesia - has led her to derive pseudo-synaesthetic imagery from the English tradition, through the medium of Swinburne and Sir George Sitwell; from the French tradition, through the medium of Baudelaire and the Symbolists; and from dream psychology, either directly or through some modern poet.¹

Her original pseudo-synaesthetic images are sometimes variants of conventional ones, intensifications like this:

"...the gay hosannas of flowers
Sound, loud as brass bands...."

-The Higher Sensualism²

sometimes derivations from experience:

"Through glades like a nun
They run from and shun
The enormous and gold-rayed rustling sun;...."

-Prelude to a Fairy Tale³

"The morning light whines on the floor...."

-The Sleeping Beauty:XXIV⁴

1/ Such lines as "...donkey's hide tide brayed.", from I Do Like to Be Beside the Seaside, are the result of typical dream mechanisms.

2/ Cf. p. 27.

3/ Cf. p. 23.

4/ The unique character of Miss Sitwell's pseudo-synaesthetic images is a result of their being elaborations of associations that are often idiosyncratic.

sometimes, like "milky grass", true images of the exceptional; but usually, images derived from any of these by free association.

Edith Sitwell's attitude of withdrawal from an unpleasant reality and her sensitivity to tactual, audile, and visual stimuli determine the linking. She usually associates the unpleasant elements in life with cold; and the pleasant, with heat. Her only synaesthetic images, those of tonal vision, are all associated with cold. Her images of heat are built up from the color and sound of a charcoal fire. Because of the synaesthetic associations, "cold" images are pitched high and have a tendency to be red, yellow, or white. "Heat" images are dark in color and are low in pitch. The link in each set of images is usually tactual.

Edith Sitwell's tonal vision is true synaesthesia. Her images that have been called truly synaesthetic have not been traced or explained except on the basis of a fixed idiosyncratic association. Moreover, the images are correctly localized. The synaesthetic images do not vary in her poems, although the symbols of her attitude toward life do vary considerably. There have not been sufficient data available to establish with any certainty whether or not others in her family are synaesthetic. All that can be said is that Sir George, Sacheverell, and Osbert Sitwell have all used pseudo-synaesthetic imagery.¹

1/ The general reference for facts about the life of the Sitwells is Megroz, The Three Sitwells.

VI

SUMMARY

In the Elizabethan period, a peak in the use of literary synaesthesia resulted from the adding of Italian conventional sense correspondences to English vision-touch and vision-kinaesthesia correspondences. In the next experimental period, the Romantic, the Elizabethan correspondences, in spite of being occasionally modified, remained, for the most part, conventions indicating heightened emotion. In France, Baudelaire and the Symbolists began to use sense correspondences consciously as an aid in breaking down conventional associations between words and building up new associations in an attempt to equate words and states of mind. The English and French types of literary synaesthesia both contribute to the effectiveness of modern poetry. Some of the lyricists of to-day, Edna St. Vincent Millay, E.E. Cummings, and others, have revitalized the English convention of personifying objects to indicate the emotion of the beholder. Other poets, like Amy Lowell and Edith Sitwell, have revitalized the English convention by blending it with the more extensive sense correspondences resulting from the use, in France, of free association.

The use of pseudo-synaesthesia helped Amy Lowell to express herself both as a dramatist and as an Imagist. By using the English technique of personification, she could dramatize objects, but only in a limited way; for the attitudes that can be expressed by personification are limited. Influenced by John Gould Fletcher, Miss Lowell adapted the technique of a limited free association to the expression of more complex attitudes.

She achieves pseudo-synaesthetic images by noting relationships between kinaesthetic, visual, and auditory stimuli. Since these relationships can be traced to non-synaesthetic origins, they are all pseudo-synaesthetic.

The use of pseudo-synaesthesia has helped Edith Sitwell to dramatize her own attitudes and yet avoid overt expression of emotion in connection with these attitudes. Most of her poetry embodies a turning away from an unpleasant reality, usually symbolized by images associated with cold, and a yearning for her childhood and her brothers, usually associated with symbols of warmth. She experiences tonal vision and associates it with cold reality; and then, by free association through tactual, visual, and auditory correspondences, builds up pseudo-synaesthetic associations based on true synaesthesia. The pseudo-synaesthetic images associated with heat are probably built up from the coeval appearance and sound of a charcoal fire. Therefore, Miss Sitwell's images of cold are usually red, yellow, or white in color, while the images of heat are usually dark in color and, also in contrast, low in pitch. This is not always true, for Miss Sitwell builds up pseudo-synaesthetic images from the traditional English and French ones - for she has been strongly influenced by Swinburne, Baudelaire, and the Symbolists. The many images built on her tonal vision account for most of the "queerness" of her poetry.

VII
APPENDIX

A

In The Road to Xanadu, John Livingston Lowes has reconstructed some of the creative processes, conscious and unconscious, involved in the shaping of The Ancient Mariner and Kubla Khan. The next few pages record the retracing of the growth of another poem, written by Edith Sitwell. This is the poem:

An Old Woman Laments in Spring-Time

I walk on grass as soft as wool,
Or fluff that our old fingers pull
From beaver or from miniver,-
Sweet-sounding as a dulcimer,-

A poor old woman creeping where
The young can never pry and stare.
I am so old, I should be gone,-
Too old to warm in the kind sun

My wrinkled face; my hat that flaps
Will hide it, and my cloak has laps
That trail upon the grass as I
Like some warm shade of spring creep by.

And all the laden fruit-boughs spread
Into a silver sound, but dead
Is the wild dew I used to know,
Nor will the morning music grow.

I sit beneath these coral boughs
Where the air's silver plumage grows
And flows like water with a sigh.
Fed with sweet milk of lilies, I

Still feel the dew like amber gums,
That from the richest spice-tree comes,
Drip down upon my turbanned head,
Trembling and ancient as the Dead,

Beneath these floating branches' shade.
Yet long ago, a lovely maid,
On grass, a fading silver tune

Played on an ancient dulcimer,
(And soft as wool of miniver)

I walked like a young antelope,
And Day was but an Ethiop,
Beside my fairness shining there-
Like black shade seemed the brightest air

When I was lovely as the snows,-
A fading starriness that flows . . .
Then, far-off Death seemed but the shade
That those heavenly branches made

While looking for examples of synaesthetic imagery in the first volume of Edith Sitwell's The Pleasures of Poetry, I noticed the similarity between the sixth stanza of the poem quoted above and a passage from Marvell's The Nymph Complaining for the Death of Her Fawn.

O help! O help! I see it faint
And die as calmly as a saint!
See how it weeps! the tears do come
Sad, slowly, dropping like a gum.
So weeps the wounded balsam; so
The holy frankincense doth flow;
The brotherless Heliades
Melt in such amber tears as these.....

Such similarity, in itself, is not enough to establish a relationship, and so I looked for and found what Lowes called "hooks and eyes". The inclusion of Marvell's poem in The Pleasures of Poetry means that the poem is a favorite of Miss Sitwell's and, consequently, likely source material. Also, a comparison of titles will show how closely one poem is related to the other.

The Nymph
Complaining

An Old Woman
Laments

for the Death

"but dead
Is the wild dew "

"Trembling and ancient as the Dead,
Then, far-off Death "

of Her Fawn

"like a young antelope "

I have a garden of my in Spring-Time
own,

But so with roses overgrown,
And lilies, that you would it guess
To be a little wilderness;
And all the spring-time of the year
It only loved to be there.

"Lilies" suggests Miss Sitwell's "Fed with sweet milk
of lilies",¹ a connection reinforced by another passage in
The Nymph Complaining:

With sweetest milk and sugar first
I it at my own fingers nursed;
And as it grew, so every day
It waxed more white and sweet than they.
It had so sweet a breath! And oft
I blushed to see its foot more soft
And white, shall I say than my hand?
Nay, any lady's of the land.
And its pure virgin limbs to fold
In whitest sheets of lilies cold:
In fair Elysium to endure,
With milk-like lambs, and ermines pure.

"Lambs" suggests "wool" and "ermine"s, "miniver".

It is desirable, before continuing, to make more explicit some of the "hooks and eyes" which link elements in An Old Woman Laments. Here, as elsewhere, for clarity, the significant

1/ Fifth stanza .

words are underlined. The link, "tears", binding together "amber" and "gums"¹ is found in the first quotation from Marvell.²

"....the tears do come
Sad, slowly, dropping like a gum.....
The brotherless Heliades
Melt in such amber tears as these....."

"Dropping" is changed, in Miss Sitwell's poem, into "drip". This helps link the two passages.

The last two quotations on the preceding page are directly bound together by the common element, "milk", and the two combined are directly linked to An Old Woman Laments by the elements, "sweetest milk", "nursed", "soft", "lilies", "lambs", and "ermine". But the most pervasive link of all seems to be "white". The many images associated with it in An Old Woman Laments are sufficient corroboration - "soft as wool....from miniver", "coral boughs", "sweet milk of lilies", and most of the last two stanzas.

There is more than enough evidence to adequately prove the relationship between The Nymph Complaining and An Old Woman Laments. First, there is the similarity of elements. Next, there is a similarity in the titles. And finally, there is a similarity in the form, for both were written in octo-syllabic couplets. Marvell's poem must be considered as one of the more important sources of An Old Woman Laments.

1/ Cf. p. ia.

2/ Cf. p. iia.

Another source used consciously or unconsciously by Miss Sitwell is Christopher Smart's A Song to David, also included in the first volume of The Pleasures of Poetry. The lines are octo-syllabic, but the rhyme-scheme is a,a,b,c,c,b. The rhyme-scheme of the seventh stanza of Miss Sitwell's poem is a,a,b,c,c, the same as that of Smart's with the last line omitted.

There are other links. A relationship can be traced between A Song to David and The Nymph Complaining.

LXXII

Sweet is the dew that falls betimes,
 And drops upon the leafy limes;
 Sweet Hermon's fragrant air;
 Sweet is the lilly's silver bell,
 And sweet the wakeful tapers smell
 That watch for early pray'r.

LXXIII

Sweet the young nurse with love intense,
 Which smiles o'er sleeping innocence;
 Sweet when the lost arrive:
 Sweet the musician's ardour beats.....

The linking with the following passage, by "drops", "fragrant", "smell", and the religious imagery, explains, probably, "the dew like amber gums.... drip....":

I see it faint
 And die as calmly as a saint....
 the tears do come
 Sad, slowly, dropping like a gum.....
 so
 The holy frankincense doth flow.... 1

"Sweet", "fragrant", and "nurse" furnish further connections between A Song to David and The Nymph Complaining.

With sweetest milk and sugar first
 I it at my own fingers nursed;
 And as it grew, so every day
 It waxed more white and sweet than they.
 It had so sweet a breath

Part of the fifth and sixth stanzas of An Old Woman Laments has been traced.

I sit beneath these coral boughs
 Where the air's silver plumage grows
 And flows like water with a sigh.
Fed with sweet milk of lilies, I

Still feel the dew like amber gums,
 That from the richest spice-tree comes,
Drip down upon my turbanned head,
 Trembling and ancient as the Dead

The source of some of the imagery not underlined can be found in a selection from George Darley's significantly titled Nepenthe,¹ a selection included in The Pleasures of Poetry:

O blest unfabled Incense Tree,
 That burns in glorious Araby,
 With red scent chaliceing the air,
 Till earth-life grow Elysian there!

 The mountainless green wilds among,
 Here ends she her unechoing song!
 With amber tears and odorous sighs
 Mourned by the desert where she dies!

O fast her amber blood doth flow
 From the heart-wounded Incense Tree,

1/ Cf. p. xvia .

East as earth's deep-embosomed woe
In silent rivulets to the sea!

Beauty may weep her fair first-born,
Perchance in as resplendent tears,
Such golden dewdrops bow like corn
When the stern sickleman appears.

This passage is linked with The Nymph Complaining by the common elements, "amber", "tears", "weep", and "Elysian".¹ It is linked directly with An Old Woman Laments by, first, the form of the stanza, both poems having stanzas of four octo-syllabic lines rhyming in pairs. Next, the second and third stanzas quoted contain imagery that is probably the basis for Miss Sitwell's "flows like water with a sigh".

" amber tears and odorous sighs.... "

" her amber blood doth flow....
In silent rivulets to the sea!"

"Golden dewdrops", in the last stanza, adds the color of amber as a further bond between "dew" and "gums".²

Several bonds link Darley's Nepenthe to another poem in the same volume, a poem also written in octo-syllabic lines.³ Coleridge's Kubla Khan.

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

1/ Cf. p. iiii .

2/ Cf. p. iv .

3/ The first two lines are octo-syllabic, and this is enough to set a rhythm.

So twice five miles of fertile ground
 With walls and towers were girdled round:
 And there were gardens bright with sinuous rills,
 Where blossomed many an incense-bearing tree;
 And here were forests ancient as the hills,
 Enfolding sunny spots of greenery.
 But oh! that deep romantic chasm which slanted
 Down the green hill athwart a cedarn cover!
 A savage place! as holy and enchanted
 As e'er beneath a waning moon was haunted
 By woman wailing for her demon-lover!
 And from this chasm, with ceaseless turmoil
 seething,
 As if this earth in fast thick pants were
 breathing,
 A mighty fountain momently was forced:
 Amid whose swift half-intermitted burst
 Huge fragments vaulted like rebounding hail,
 Or chaffy grain beneath the thresher's flail:
 And 'mid these dancing rocks at once and ever
 It flung momently the sacred river.
 Five miles meandering with a mazy motion
 Through wood and dale the sacred river ran,
 Then reached the caverns measureless to man,
 And sank in tumult to a lifeless ocean:
 And 'mid this tumult Kubla heard from far
 Ancestral voices prophesying war'.
 The shadow of the dome of pleasure
 Floated midway on the waves;
 Where was heard the mingled measure
 From the fountain and the caves.
 It was a miracle of rare device,
 A sunny pleasure-dome with caves of ice!

A damsel with a dulcimer
 In a vision once I saw:
 It was an Abyssinian maid,
 And on her dulcimer she played,
 Singing of Mount Abora.
 Could I revive within me
 Her symphony and song,
 To such a deep delight 'twould win me,
 That with music loud and long,
 I would build that dome in air,
 That sunny dome! those caves of ice!
 And all who heard should see them there,
 And all should cry, Beware! Beware!
 His flashing eyes, his floating hair!
 Weave a circle round him thrice,
 And close your eyes with holy dread,
 For he on honey-dew hath fed,
 And drunk the Milk of Paradise.

The images in the last two lines probably mingled with those in this passage from Marvell,

And its pure virgin limbs to fold
In whitest sheets of lilies cold:
In fair Elysium to endure
With milk-like lambs, and ermines pure.....¹

to contribute toward the creation of "fed with sweet milk of lilies".² And "the shadow of the dome of pleasure floated" may have some connection with "beneath these floating branches' shade". But the passage in Miss Sitwell's poem most obviously derived from Kubla Khan is this in the seventh stanza:

"Yet long ago, a lovely maid,
On grass, a fading silver tune
Played on an ancient dulcimer.... "

There are two significant passages:

"..... ancient as the hills,
Enfolding sunny spots of greenery.
But oh! that deep romantic chasm which slanted
Down the green hill.... "

"It was an Abyssinian maid,
And on her dulcimer she played,
Singing of Mount Abora..... "

The "dulcimer" in the first stanza of An Old Woman Laments and the extra line in the seventh are derived from Swinburne's The Masque of Queen Bersabe, an extract from which is included in the third volume of The Pleasures of Poetry. The stanzas of immediate significance are all included in the volume.

1/ Cf. p. 111a.

2/ Cf. p. via.

Here is one stanza and part of the next:

AHOLAH

I am the queen Amalek.
There was no tender touch or fleck
To spoil my body or bared feet.
 My words were soft like dulcimers,
 And the first sweet of grape-flowers
 Made each side of my bosom sweet.
 My raiment was as tender fruit
 Whose rind smells sweet of spice-tree root,
 Bruised balm-blossom and budded wheat.

AHINOAM

I am the queen Ahinoam.
 Like the throat of a soft slain lamb....

The lines are again octo-syllabic, and the rhyme-scheme of the first five lines is the same as that of the seventh stanza.¹ The connection between the subject-matter of Swinburne's poem and the first stanza of An Old Woman Laments is clear. The bonds are made more firm by the stanza following those quoted above:

ATARAH

I am the queen Sidonian.....
Spikenard was hidden in my ships,
Honey and wheat and myrrh in strips
White wools that shine as colour does.
Soft linen dyed upon the fold,
Split spice
Cedar and broken calamus.

"Spice-tree" and "spice....cedar" suggest the "spice-tree" of An Old Woman Laments. But "spice-tree" must be linked

1/ Cf. p. va.

linked to its context,

" Fed with sweet milk of lilies, I
Still feel the dew like amber gums,
That from the richest spice-tree comes.... "

"Incense-bearing tree" can be linked directly to the passage quoted above,¹ and "spice-tree", as a comparison of the next two quotations will show:

"My words were soft like dulcimers....
My raiment was as tender fruit
Whose rind smells sweet of spice-tree root,
Bruised balm-blossom.... "

" Where blossomed many an incense-bearing tree;
.
A damsel with a dulcimer. . . . "

A source can be found for the "richest spice-tree". One of the speakers, Cleopatra, in the Masque of Queen Bersabe says, "I am the queen of Ethiope." Romeo, in Romeo and Juliet, says,²

"O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiop's ear;
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows,
As yonder lady o'er her fellows shows."

1/ Cf. pp. via, viia .

2/ Act I, Sc. v .

This passage, with the following lines from Herrick's Corinna's Going a Maying, one of the poems included in The Pleasures of Poetry, suggests the origin of the last two stanzas of Miss Sitwell's poem. This is from Herrick's poem:

Rise: and put on your Foliage, and be seen
 To come forth, like the Spring-time, fresh
 and green;
 And sweet as Flora. Take no care
 For Jewels for your Gown, or Hair:
 Fear not; the leaves will strew
 Gems in abundance upon you:
 Besides the childhood of the Day has kept,
 Against you come, some Orient Pearls unwept:
 Come, and receive them while the light
Hangs on the Dew-locks of the night....

 Come, let us go, while we are in our prime,
 And take the harmless folly of the time.
 We shall grow old apace, and die
 Before we know our liberty.
 Our life is short, and our days run
 As fast away as does the Sun;
 And as a Vapour, or a drop of Rain,
 Once lost, can ne'er be found again,
 So when you or I are made
 A Fable, Song, or fleeting Shade,
 All love, all liking, all delight,
 Lies drowned with us in endless night.
 Then while time serves, and we are but decaying;
 Come, me Corinna, come, let's go a Maying.

The twice-repeated "night" links significant passages in Romeo and Juliet.¹ The origin of some of the imagery of the third and last stanzas of An Old Woman Laments is in this selection from one of Juliet's speeches:²

1/ Cf. p. xia .

2/ Act III, Sc. 11 .

ROMEO

It is the east, and Juliet is the sun!
 Arise, fair sun, and kill the envious moon,
 Who is already sick and pale with grief,
 That thou her maid art far more fair than she:

The brightness of her cheek would shame those
 stars,
 As daylight doth a lamp; her eyes in heaven
 Would through the airy region stream so bright
 That birds would sing and think it were not
 night.

See, how she leans her cheek upon her hand!
 O, that I were a glove upon that hand,
 That I might touch that cheek!

O, speak again, bright angel! for thou art
 As glorious to this night, being o'er my head,
 As is a winged messenger of heaven
 Unto the white-upturned wondering eyes
 Of mortals that fall back to gaze on him,
 When he bestrides the lazy-pacing clouds
 And sails upon the bosom of the air.¹

To understand the origin of

" I sit beneath these coral boughs
 Where the air's silver plumage. . . . "

compare with the quotations from Romeo and Juliet these passages
 from Milton's Comus:

Can any mortal mixture of earth's mould
 Breathe such divine inchanting ravishment?
Sure something holy lodges in that breast,
And with these raptures moves the vocal air
To testify his hidden residence.
 How sweetly did they float upon the wings
 Of silence through the empty-vaulted night,
 At every fall smoothing the raven down
 Of darkness till it smiled! I have oft heard

1/ Cf. eighth stanza, p. iia.

My mother Circe with the Sirens three,
 Amidst the flowery-kirtled Naiades,
 Culling their potent herbs and baleful drugs,
 Who, as they sung, would take the prisoned
 soul,
 And lap it in Elysium

Unmuffle, ye faint stars; and thou, fair Moon,
 That wont'st to love the traveller's benison,
 Stoop thy pale visage through an amber cloud,
 And disinherit Chaos, that reigns here
 In double night of darkness and of shades;
 Or, if your influence be quite dammed up
 With black usurping mists, some gentle taper
 visit us
 With thy long levelled rule of streaming light,
 And thou shalt be our star of Arcady,
 Or Tyrian Cynosure.

And Wisdom's self
 Oft seeks to sweet retired solitude,
 Where, with her best nurse, Contemplation,
 She plumes her feathers, and lets grow her
wings

The earth cumbered, and the winged air darked
 with plumes

"Sit" and "coral" can be traced to the selection
 from Comus, Sabrina's Song, included in The Pleasures of Poetry:

Sabrina fair,
 Listen where thou art sitting
 Under the glassy, cool, translucent wave,
 In twisted braids of lilies knitting
 The loose train of thy amber-dropping hair;
 Listen for dear honour's sake,
 Goddess of the silver lake
 In name of great Oceanus,
 By the earth-shaking Neptune's mace
 By hoary Nereus' wrinkled look
 And old soothsaying Glaucus' spell
 she sits on diamond rocks
 From thy coral-paven bed

Marvell's The Garden contains lines that also contribute toward
 the imagery of Miss Sitwell's fifth stanza.

Annihilating all that's made
To a green thought in a green shade.

Here at the fountain's sliding foot,
Or at some fruit-tree's mossy root,
Casting the body's vest aside,
My soul into the boughs does glide:
There, like a bird, it sits and sings,
Then whets and combs its silver wings,
And, till prepared for longer flight,
Waves in its plumes the various light.

This adequately explains the first two lines, but does not explain the completed sentence:

" I sit beneath these coral boughs
Where the air's silver plumage grows
And flows like water with a sigh. "

The last line has already been traced,¹ but the connection with the first two has not. All that is necessary is to find links connecting Comus and the selection from Nepenthe.² One of the links, "Elysium", is in the selection quoted at the top of the preceding page. Another, "amber", appears twice in Comus.³ A third, "Nepenthes", furnishes a very strong link.

"With spirits of balm and fragrant syrups mixed.
Not that Nepenthes which the wife of Thone
In Egypt"

The two poems can also be linked by showing the relationship of each to a third poem, Kubla Khan. Here is a passage from Comus:

- 1/ Cf. p. viia .
2/ Cf. p. via .
3/ Cf. p. xva .

3
 Virgin, daughter of Locrine,
 Sprung of old Anchises' line,
 May thy brimmed waves for this
 Their full tribute never miss
 From a thousand petty rills,
 That tumble down the snowy hills:
 be crowned
With many a tower and terrace round

And here is the corresponding passage from Kubla Khan:

So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous
rills
 And here were forests ancient as the hills

Most of the imagery of An Old Woman Laments has been traced. The imagery which has been wholly or partially traced is underlined:

An Old Woman Laments in Spring-Time

I walk on grass as soft as wool,
Or fluff that our old fingers pull
From beaver or from miniver,-
Sweet-sounding as a dulcimer,-

A poor old woman creeping where
 The young can never pry and stare.
 I am so old, I should be gone,-
 Too old to warm in the kind sun

My wrinkled face; my hat that flaps
Will hide it, and my cloak has laps
That trail upon the grass as I
Like some warm shade of spring creep by.

And all the laden fruit-bourchs spread
 Into a silver sound, but dead
 Is the wild dew I used to know,
 Nor will the morning music grow.

I sit beneath these coral boughs
Where the air's silver plumage grows
And flows like water with a sigh.
Fed with sweet milk of lilies, I

Still feel the dew like amber gums,
That from the richest spice-tree comes,
Drip down upon my turbanned head,
Trembling and ancient as the Dead,

Beneath these floating branches' shade.
Yet long ago, a lovely maid,
On grass, a fading silver tune
Played on an ancient dulcimer,
(And soft as wool of miniver)

I walked like a young antelope,
And Day was but an Ethiop,
Beside my fairness shining there-
Like black shade seemed the brightest air

When I was lovely as the snows,-
A fading starriness that flows . . .
Then, far-off Death seemed but the shade
That those heavenly branches made

A passage already quoted, from A Song to David, is a possible source of some of the fourth stanza.¹

LXXII

Sweet is the dew that falls betimes,
 And drops upon the leafy limes;
 Sweet Hermon's fragrant air:
 Sweet is the lilly's silver bell,
 And sweet the wakeful tapers smell
 That watch for early pray'r.

LXXIII

Sweet
 Sweet the musician's ardour beats.

A Song to David is the source of "beaver". "Of beasts- the beaver plods his task...." occurs in the twenty-fifth stanza. ²

1/ p. va .

2/ "Ermine" occurs in the sixty-second stanza.

Blake's The Book of Thel, included in The Pleasures of Poetry, contains imagery that, perhaps, is the source of "morning music", "lovely", and "fading":

The Daughters of the Seraphim led round their
 sunny flocks-
 All but the youngest: she in paleness sought the
 secret air,
To fade away like morning beauty from her mortal
day.
 Down by the river of Adona her soft voice is
 heard,
 And thus her gentle lamentation falls like morn-
ing dew,
 "O life of this our Spring! why fades the lotus
 of the water?
 Why fade these children of the Spring, born but
 to smile and fall?
 Ah! Thel is like a watery bow, and like a part-
 ing cloud,
 Like a reflection in a glass, like shadows in
 the water,
 Like dreams of infants, like a smile upon an
 infant's face,
 Like the dove's voice, like transient day, like
music in the air.
 Ah! gentle may I lay me down, and gentle rest
 my head,
 And gentle sleep the sleep of death, and gentle
 hear the voice
 Of Him that walketh in the garden in the evening
 time."

The Lily of the Valley, breathing in the humble
grass,
 Answered the lovely maid, and said: "I am a
watery weed
 Yet I am visited from heaven; and He that smiles
 on all
Falks in the valley, and each morn over me
spreads His hand,
 Saying, 'Rejoice, thou humble grass, thou new-
 born lily-flower,
 Thou gentle maid of silent valleys and of mod-
 est brooks;
 For thou shalt be clothed in light and fed with
 morning manna,
 Till summer's heat melts thee beside the foun-
 tains and the springs,

To flourish in eternal vales.' Then why should
Thel complain?
Why should the mistress of the vales of Har ut-
ter a sigh?"
She ceased and smiled in tears, then sat down
in her silver shrine.

Thel answered: "O thou little virgin of the
peaceful valley,
Giving to those that cannot crave, the voice-
less, the o'ertired:
Thy breath doth nourish the innocent lamb; he
smells thy milky garments,
He crops thy flowers, while thou sittest smil-
ing in his face,
Wiping his mild and meekin mouth from all con-
tagious taints.
Thy wine doth purify the golden honey; thy per-
fume,
Which thou dost scatter on every little blade
of grass that springs,
Revives the milked cow, and tames the fire-
breathing steed."

"Queen of the vales," the lily answered, "ask
the tender Cloud,
And it shall tell thee why it glitters in the
morning sky,
And why it scatters its bright beauty through
the humid air."

"O little Cloud", the virgin said, "I charge
thee tell to me
Why thou complainest not, when in one hour
thou fad'st away"

.
"Unseen descending weigh my light wings upon
balmy flowers,
And court the fair-eyed Dew to take me to her
shining tent"

.
"But I feed not the warbling birds, they fly
and seek their food.
But Thel delights in these no more.' because I
fade away,
And all shall say, 'without a use this shining
woman lived;
Or did she only live to be at death the food
of worms?'"
.

The daughter of Beauty wiped her pitying tears
with her white veil,

And said: "Alas! I knew not this, and therefore
 did I weep.
 That God would love a worm I knew, and punish
 the evil foot
 That wilful bruised its helpless form; but that
 He cherished it
 With milk and oil I never knew, and therefore
 did I weep.
 And I complained in the mild air, because I faded
away,
 And lay me down in thy cold bed, and leave my
shining lot."

"Queen of the vales," the matron Clay answered,
 "I heard thy sighs"

She saw the couches of the dead

She wandered in the land of clouds, through
 valleys dark, listening
 Dolours and lamentations: waiting oft beside a
 dewy grave

And heard this voice of sorrow breathed from
 the hollow pit.

"Why a nostril wide inhaling terror, trembling,
 and affright ?

Why a tender curb upon the youthful burning
 boy ?"

It is now possible to trace "trembling and ancient
 as the Dead". It has been shown that the color of amber,
 symbolizing sorrow, is, apparently, the most important linking
 element in the sixth stanza.¹ This same element links "dead"
 and "trembling" in the last section of Blake's poem:

Thel entered in, and saw the secrets of the
 land unknown.
 She saw the couches of the dead, and where the
 fibrous root
 Of every heart on earth infixes its restless
 twists;
 A land of sorrow and tears, where never smile
 was seen.

1/ Cf. pp. iia, vlla .

She wandered in the land of clouds, through val-
 leys dark, listening
Dolours and lamentations: waiting oft beside a
 dewy grave showering fruits and
 coined gold ?
 Why a tongue impressed with honey from every
 wind ?
 Why a nostril wide inhaling terror, trembling,
 and affright ? "

The link between "trembling" and "ancient" cannot be found in
 the poem of Blake's, and so it is necessary to turn again to the
 first six lines at the top of page viiia. These have already
 been linked to Comus, but they are also linked to Book IV of
Paradise Lost.¹

Out of the fertile ground he caused to grow
 All trees of noblest kind for sight, smell,
 taste;
 And all amid them stood the tree of life,
 High, eminent, blooming ambrosial fruit
 Of vegetable gold;
Southward through Eden went a river large,
Nor changed his course, but through the shaggy
hill
Passed underneath engulfed;
Rose a fresh fountain, and with many a rill
Watered the garden; thence united fell
Down the steep glade
 Rolling on orient pearl and sands of gold,
 With mazy error under pendent shades
 Ran nectar
 The open field, and where the unpierced shade
 Imbrowned the noontide bowers: thus was this
 place
 A happy rural seat of various view;
 Groves whose rich trees wept odorous gums and
 palm,
 Others whose fruit burnished with golden rind,
 Hung amiable (Hesperian fables true,
 If true, here only)

1/ Cf. xviiia .

airs, vernal airs
 Breathing the smell of field and grove, attune
 The trembling leaves, while universal Fan,
 Knit with the Graces and the Hours in dance,
 Led on the eternal Spring.
 Nor where the Abassin kings their issue guard,
 Mount Amara, though this by some supposed
 True Paradise, under the Ethiop line

"Trembling" in The Book of Thel is linked to the "trembling" in Paradise Lost by the color of amber, thereby knitting together "trembling", "ancient", and "Dead".

Another source of "richest spice-tree" can be found in the last four lines at the bottom of the preceding page. These are linked with The Masque of Queen Bersabe by "trees", "odorous gums", "fruit", and "rind".¹ The link between this and the other source² is "Ethiop".³

The same passage is a key to the source of "floating branches' shade". A few pages further on in Book IV occurs this passage:

You flowery arbours, yonder alleys green,
 Our walk at noon, with branches overgrown....
 These blossoms also, and those drooping gums

The final link is found in this passage in Book IX:

Fold above fold, a surging maze, his head
 Crested aloft, and carbuncle his eyes;
 With burnished neck of verdant gold, erect
 Amidst his circling spires, that on the grass
Floated redundant: pleasing was his shape,
 And lovely;

1/ Cf. p. xa .

2/ Cf. p. xia .

3/ Cf. p. xia and the last line of quotation at top of this page (xxiia) .

There is another source of "floating branches' shade".

Kubla Khan contains these lines:

His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise.

Here is part of the last song in Comus:¹

Here behold so goodly grown
Three fair branches of your own.
Heaven hath timely tried their youth,
And sent them....in victorious dance
O'er sensual Folly and Intemperance.
To the ocean now I fly
And those happy climes that lie
Where day never shuts his eye,
Up in the broad fields of the sky.
There I suck the liquid air,
All amidst the Gardens fair
Of Hesperus, and his daughters three
That sing about the Golden Tree,
Along the crisped shades and bowers
Fovels the spruce and jocund Spring;
The Graces and the rosy-bosomed Hours....

The two sources of "floating branches' shade" are related to each other, since the last quotation from Comus is obviously related to the key-passage in Paradise Lost.² The latter is related to the first few lines of Kubla Khan, and so

"The shadow of the dome of pleasure
Floated"

may be considered a third source.

1/ Cf. p. xviii for the linking of the two poems.
2/ p. xxiii .

The last two lines of Miss Sitwell's poem are derived from the following poem of Tennyson's:

Love and Death

What time the mighty moon was gathering light
 Love paced the thymy plots of Paradise,
 And all about him roll'd his lustrous eyes;
 When, turning round a cassia, full in view,
Death, walking all alone beneath a yew,
 And talking to himself, first met his sight.
 'You must begone,' said Death, 'these walks are
 mine.'

Love wept and spread his sheeny vans for flight;
 Yet ere he parted said, 'This hour is thine;
 Thou art the shadow of life, and as the tree
Stands in the sun and shadows all beneath,
 So in the light of great eternity
Life eminent creates the shade of death.
The shadow passeth when the tree shall fall,
 But I shall reign for ever over all.'

"Fruit-boughs spread", in the fourth stanza of An Old Woman Laments, may have resulted from the fusion of Love and Death and the following passage from Marvell's The Garden:

Yet it creates, transcending these,
 Far other worlds, and other seas,
 Annihilating all that's made
 To a green thought in a green shade.

Here at the fountain's sliding foot,
 Or at some fruit-tree's mossy root,
 Casting the body's vest aside,
 My soul into the boughs does glide:
 There, like a bird, it sits and sings,
Then whets and combs its silver wings,
And, till prepared for longer flight,
Waves in its plumes the various light.

Such was that happy garden-state,
 While man there walked without a mate:
 After a place so pure and sweet,
 What other help could yet be meet!
 But 't was beyond a mortal's share
 To wander solitary there:
 Two paradises 't were in one
 To live in paradise alone.

The links binding together

" laden fruit-boughs spread
Into a silver sound"

can now be traced. The first clue is found in these lines, quoted
once before, from Romeo and Juliet:¹

"Lady, by yonder blessed moon I swear,
That tips with silver all these fruit-tree tops
. . . ."

"Silver sound" is derived from another scene in the same play:²

NURSE ". . . . lady! lady! lady!
 my lady's dead!
 O lamentable day!

CAPULET I will die,
And leave him all; life, living, all is Death's.

NURSE Most lamentable day
Never was seen so black a day as this

PARIS O love! O life! not life, but love in death!

CAPULET O child! O child! my soul, and not my child!
Dead art thou! Alack, my child is dead;

FRIAR Heaven and yourself
Had part in this fair maid; now heaven hath all
 She's not well married that lives married long,
 But she's best married that dies married young.

PETER 'When griping grief the heart doth wound
 And doleful dumps the mind oppress,
 Then music with her silver sound' -

One fruit-tree, the Tree of Knowledge, with its gold-
en fruit, is an inevitable source of some of the imagery of An

1/ p. xiiia.
2/ Act IV, Sc. v.

Old Woman Laments. Immediately after the key-passage in Paradise Lost occurs this:¹

"Truth, wisdom, sanctitude severe and pure
For contemplation he and valour formed;
."

Comus contains a similar passage:²

" And Wisdom's self
 Oft seeks to sweet retired solitude,
 Where, with her best nurse, Contemplation"

"Wisdom" links to the passages quoted above, the following lines from Satan's speech to Eve:³

"A goodly tree far distant to behold
Loaden with fruit of fairest colours mixed,
Ruddy and gold: I nearer drew to gaze;
When from the boughs
. . . . your dauntless virtue whom the pain
Of death denounced, whatever thing death be,
Deterred not from achieving what might lead
To happier life, knowledge of good and evil;
. . . . and ye shall be as gods,
Knowing both good and evil as they know.
. . . . for this fair earth I see,
Warmed by the sun, producing every kind,
Them nothing: if they all things who enclosed
Knowledge of good and evil in this tree,
That whoso eats thereof forthwith attains
Wisdom"

The tracing of the first two lines of the fourth stanza, begun on the two preceding pages, has been completed. In the tracing, a source for

1/ Cf. p. xxiiia.

2/ Cf. p. xva.

3/ Cf. p. xxiiia.

" warm in the kind sun
 "

has been found, in the last few lines quoted from Paradise Lost.

One of the most important sources of An Old Woman Laments has not yet been mentioned. It is Keats' Endymion, part of which is included in The Pleasures of Poetry. It can easily be linked to The Nymph Complaining by these lines:¹

"Thy deathful bow against some deer-herd bent,
Sacred to Dian ?" 2,²

"The loveliest moon
 Whence came that high perfection of all
sweetness ?
 Hast thou a symbol of her golden hair ?
 Ah! see her hovering feet,
 More blue-ly vein'd, more soft, more whitely
sweet
 Than those of sea-born Venus" 3

" O Haunter chaste
 Of river sides, and woods
 Where with thy silver bow and arrows keen
 Art thou now forested ?
 Ah, if to thee
 It feels Elysian
 Dost thou now lave thy feet and ankles
white ? Young goddess!" 4

" I must stoop
 My head, and kiss death's foot. Love! love,
 farewell!

1/ Cf. p. iiii.

2/ The first two lines of The Nymph Complaining are:

"The wanton troopers, riding by,
 Have shot my fawn, and it will die....."

3/ Endymion, Book I.

4/ Ibid., Book II.

Is there no hope from thee ? This horrid spell¹
 Would melt at thy sweet breath. - By Dian's
hind
Feeding from her white fingers, on the wind²
 I see thy streaming hair! "

The stranger from the mountains, breathless,
 traced
 Such thousands of shut eyes¹ in order placed;
 Such ranges of white feet, and patient lips
 All ruddy, - for here death no blossom nips. ²

The origin of "antelope" can be traced by linking
 the preceding passages with this quotation from Book IV:

"Endymion! moonlight Emperor:
 The spirit culls
 Unfaded amaranth, when wild it strays
 Through the old garden-ground of boyish days.
 he had not fear'd the antelope;
 And not a tree, beneath whose rooty shade
 He had not with his tamed leopards play'd;
 Nor could an arrow light, or javelin,
 Fly in the air where his had never been "

Diana, being a "young goddess", symbolizes youth. In the quo-
 tation above, "boyish" is the form the link takes. In Miss Sit-
 well's poem, "young" occurs twice- "young antelope" and

"A poor old woman creeping where
 The young can never pry and stare. "

"Creep", "pry", and "stare" are linked, in Endymion, by one
 form or another of "young".

"Time's creeping shall the dreary space fulfil:
 Which done, and all these labours ripened,
 A youth, by heavenly power loved and led "

1/ Cf. the last few lines of Kubla Khan . , p. viiia.
 2/ Cp. cit., Book III.

" Now while the silent workings of the dawn
 Were busiest, into that self-same lawn
 All suddenly, with joyful cries, there sped
 A troop of little children garlanded;
 Who gathering round the altar, seem'd to pry
 Earnestly round "

" 'And, for my sake, let this young maid abide
 With thee as a dear sister'
 Whereat those maidens with wild stare
 Walk'd dizzily away "2

The quotation at the bottom of the preceding page is part of a prophesy read by Glaucus, the aged lover of Scylla. "Old....Glaucus" occurs in a passage from Comus quoted at the bottom of page xva. The following passages furnish the links which resulted in "poor old woman":

" 'Ah, Scylla fair!
 Why did poor Glaucus ever - ever dare
 To sue thee to his heart ?' " 3

" 'The loveliest moon
 She took an airy range,
 And then towards me, like a very maid,
 Came blushing, waning, willing, and afraid,
 And press'd me by the hand
 Who gives three fathoms where the waters
 run
 Gurgling in beds of coral " 1

" 'mid the sound
 Of flutes and viols, ravishing his heart,
 Endymion from Glaucus stood apart,
 a youthful wight
 Smiling beneath a coral diadem
 Appear'd, and stepping to a beauteous corse,

- 1/ Ibid., Book I.
- 2/ Ibid., Book IV.
- 3/ Ibid., Book III.

Kneel'd down beside it, and with tenderest force
 Press'd its cold hand, and wept, - and Seylla
 sigh'd!

Endymion, with quick hand, the charm applied -
 The nymph arose

.
 Glaucus cried,
 'Behold! behold, the palace of his pride!
 God Neptune's palaces.'
 At every onward step proud domes arose
 In prospect, - diamond gleams and golden glows
 Of amber upheld
 By Jasper pillars, letting through their shafts
 A blush of coral. " 1

" On gold sand impearl'd
 With lily shells, and pebbles milky white,
 Poor Cynthia greeted him, and soothed her light
 Against his pallid face " 1

" how the blood
 Left his young cheek;
 I watch and dote upon the silver lakes
 Pictured in western cloudiness, that takes
 The semblance of gold rocks and bright gold
sands,
 Islands and creeks, and amber-fretted strands
 With palaces
 And towers of amethyst " 2

"It was a nymph uprisen to the breast
 In the fountain's pebbly margin, and she stood
 'mong lilies, like the youngest of the brood.
 To him her dripping hand she softly kist,
 And anxiously began to plait and twist
 Her ringlets round her fingers, saying:
 'Youth! . . . my veined pebble-floor, that draws
 A virgin light to the deep; my grotto-sands ,
Tawny and gold, oozed slowly from far lands
 By my diligent springs: my level lilies, shells,
 my charming-rod, my potent river spells;
 I am but as a child 3
 To gladden thee; " 3

1/ loc. cit.

2/ Cp. cit., Book I.

3/ Ibid., Book II.

"Poor old Glaucus" becomes "poor old woman" through the following chain: "old Glaucus" - "Time's creeping"¹ - "Then while time serves"² - "Time, that aged nurse"³. "Aged nurse" is apparently symbolical of time.

As this implies, there are two interwoven sets of links to be traced—one concrete, the other abstract. Time is abstract; "aged nurse" is concrete. The former may and does also appear as a concrete link.

The first step toward the uncovering of some of the abstract links is the direct linking of Endymion to Romeo and Juliet by the following passages:

"O sovereign power of love!
Hence, pageant history! Juliet leaning
Amid her window-flowers, -sighing, -weaning
Tenderly her fancy from its maiden snow,⁴
Doth more avail than these"

" love
Melting into its radiance, we blend,
Mingle, and so become a part of it,-
. . . . men, who might have tower'd in the van
Of all the congregated world, to fan
And winnow from the coming step of time
All chaff of custom
Have been content to let occasion die,
Whilst they did sleep in love's Elysium. . . .
As does the nightingale, up-perched high,
And cloister'd among cool and bunched leaves-
She sings but to her love, nor e'er conceives
How tiptoe Night holds back her dark-gray
hood. . . .

1/ Cf. bottom of p. xxixa .

2/ Cf. last two lines of quotation, p. xia .

3/ Endymion, Book I .

4/ Ibid., Book II .

Now, if this earthly love has power to make
Men's being mortal, immortal; to shake
Ambition from their memories, and brim
Their measure of content; what merest whim
Seems all this poor endeavour after fame,
To one, who keeps within his steadfast aim,
A love immortal, an immortal too.¹

The next step is to show how Miss Sitwell identified Juliet with Diana. This can be done by simply referring to the quotation at the top of page xiva. Diana seems to be a very important element, a symbol for many other elements. In Endymion, Diana is linked to the following elements:

DIANA

- youth - child - fair - nymph - lily
- virgin - chaste - white - maid
- beauty - immortal - white
- gold hair
- gold sand - grotto
- moon - lovely - maid - sweet
breath
- huntress - silver bow and arrows
- deer
- foot - white - soft - sweet -
death
- charming-rod

Endymion is identified with Diana.

- ENDYMION - moonlight Emperor
- hunter - forester
- fair
- youth - made immortal

Peona is identified with Diana.

- PEONA - ENDYMION'S sister
- maid - of the woods
- young - innocence - dove
- gold sand - silver lake - lilies

¹/Ibid. , Book I.

Adonis is identified with Diana.

" there lay a sleeping youth
Of fondest beauty;.... Above his head
Four lily-stalks did their white honours wed
To make a coronal; the ivy mesh,
Shading its Ethiop berries;
And virgin's bower Cupids
Rain'd violets upon his sleeping eyes." 1

"
Beds of hyacinth and roses,
Where young Adonis oft reposes,
Waxing well of his deep wound
In slumber soft, and on the ground
Sadly sits the Assyrian queen;" 2

Venus, Scylla, Sabrina, the Lady in Comus, the virgin in The Book of Thel, Adam, and Eve are also identified with Diana. And so is the fawn in The Nymph Complaining.³ The latter adds "pure", "lamb", and "ermine" to the elements related to Diana.

Hyacinthus can be added to Adonis, the fawn, Endymion, Scylla, the Lady, and Juliet as one having suffered "death" in youth.

" woodland Hyacinthus could escape
From his green prison, and here, kneeling down
Call me his queen "

" pitying the sad death
Of Hyacinthus, when the cruel breath
Of Zephyr slew him " 5

The quotations on this page are sufficient to show the connection between "purple" and "sorrow". Other quotations can be added, but

-
- 1/ Ibid., Book II.
2/ From Comus.
3/ Cf. p. IIIa.
4/ Endymion, Book IV.
5/ Ibid., Book I.

no more are needed to show the relationship between "sorrow" and the following passage:

With not one tinge
Of sanctuary splendour, not a sight
Able to face an owl's, they are dight
By the blear-eyed nations in empurpled vests,
And crowns, and turbans. . . .¹
And set those old Chaldeans to their tasks....¹

This is apparently the origin of "turbanned head".

The one characteristic that all the symbols of Diana have is youth. The fawn dies - youth dies. Adonis dies, but Venus makes him immortal:

Aye, sleep; for when our love-sick queen did
^{wcep}
Over his waned corse, the tremulous shower
Heal'd up the wound, and, with a balmy power²
Medicined death to a lengthened drowsiness....²

Sleep is a way of escaping time:

To-morrow night look that thou lie alone,
Let not thy nurse lie with thee in thy chamber:
Take thou this vial
The roses in thy lips and cheeks shall fade
To paly ashes; thy eyes' windows fall,
Like death, when he shuts up the day of life;
.... then awake as from a pleasant sleep....³

Youth returns in dreams. The sleeper dreams because of some "charm". Sometimes it is the touch of water:

- 1/ Ibid., Book III.
- 2/ Ibid., Book II.
- 3/ Romeo and Juliet, Act IV, Sc. 1.

Thus I sprinkle on thy breast
 Drops that from my fountain pure
 I have kept of precious cure;
 Thrice upon thy finger's tip,
 Thrice upon thy rubied lip 1

Touching with the hand seems to be a very efficacious charm. Not only Diana² and Endymion³ use it, but also Adam:

. . . . then with voice
 Mild, as when Zephyrus on Flora breathes,
 Her hand soft touching, whispered thus: "Awake,
 my fairest, my espoused, my latest found,
 Heaven's last best gift, my ever-new delight,
 Awake; the morning shines, and the fresh field,
 Calls us; "

Venus revives Adonis by a verbal command alone:

" Then there was a hum
 Of sudden voices, echoing, "Come! come!
Arise! awake! " 5

The same procedure is used in Corinna's Going A Maying.⁶ Diana's charm, used in reviving Endymion, is apparently half spoken and half written :

To his inward senses these words spake aloud;
 Written in starlight on the dark above:
 "Dearest Endymion, my entire love!
 How have I dwelt in fear of fate; 't is done-
 Immortal bliss for me too hast thou won.
 Arise then! for the hen-dove shall not hatch
 Her ready eggs, before I'll kissing snatch
 Thee into endless heaven. Awake! awake! " 7

1/ Comus .

2/ Cf. p. xxxa .

3/ Cf. p. xxxia .

4/ Paradise Lost , Book V .

5/ Endymion , Book II .

6/ Corinna - Aurora - Flora is a link of symbols relating to Diana.

7/ Op. cit. , Book III .

Kissing may also be potent, for Romeo, in the last scene of the play, kisses Juliet, who happens to awake soon afterward.

The charmed sleep and some sort of liquid are related, as the last two quotations on the page before last show. Another quotation, from The Witch of Atlas, a poem of Shelley's included in The Pleasures of Poetry, contains further evidence:¹

LXIX

To those she saw most beautiful, she gave
 Strange panacea in a crystal bowl;
 They drank in their deep sleep of that sweet
 wave,
 And lived thenceforward as if some control,
 Mightier than life, were in them; and the grave
 Of such, when death oppressed the weary soul,
 Was as a green and over-arching bower
 Lit by the gems of many a starry flower.

It is now possible to discover the significance of the underground streams which help link Nepenthe, Kubla Khan, and Paradise Lost. Miss Sitwell seems to have associated these with the cave sacred to Diana:²

1/ There is more than sufficient evidence to link the Wizard Maid to Diana:

I

A Lady-Witch there lived on Atlas' mountain
 Within a cavern by a secret fountain.

XII

For she was beautiful; her beauty made
 The bright world dim, and everything beside
 Seemed like the fleeting image of a shade;....

Cf. also stanzas II,V,VI,VII, and XVII.

2/ Cf. Endymion, Book I .

"With the conquering sun of spring I
 hurling my lance
 At last, by hap, through some young trees it
 struck,
 And, plashing among bedded pebbles, stuck
 In the middle of a brook,- whose silver ramble
 Down twenty little falls through reeds and
 bramble,
 Tracing along, it brought me to a cave,
 Whence it ran brightly forth
 ' the cave is secreter
 Than the isle of Delos. ' "

The cave symbolizes sleep, but it is not the only symbol of sleep;
 there are others that are equally important:¹

O magic sleep! O comfortable bird,
 That broodest o'er the troubled sea of the
 mind
 Till it is hush'd and smooth! O unconfined
 Restraint! imprison'd liberty! great key
To golden palaces, strange minstrelsy,
Fountains grotesque, new trees, bespangled
caves,
Echoing grottoes, full of tumbling waves
And moonlight; aye, to all the mazy world
Of silvery enchantment! - who, upfurl'd
 Beneath thy drowsy wing a triple hour,
 But renovates and lives? - Thus, in the bower,
 Endymion was calm'd to life again.
 Opening his eyelids with a healthier brain,
 He said: "I feel this thine endearing love
 All through my bosom: thou art as a dove"

Other symbols for sleep can be found in the description of Eden
 in Paradise Lost.² All of the symbols for sleep are also sym-
 bols of Paradise. This explains why Miss Sitwell used "hill" as
 a link in Kubla Khan.³ Mount Amara² may have been the particular

1/ Cf. Endymion, Book I .

2/ Cf. pp. xxviii, xxix .

3/ Cf. p. ixa .

hill that she had in mind when she unconsciously used "hill" as a link.

The symbols related to dreaming should also be found in Paradise. One of these is "bower". In the last quotation, Endymion wakes up in a bower and sees his sister. "Waking up" is coming out of a sleep and into a dream. "Living" is the symbol for dreaming. Juliet wakes up in a vault, but in every other instance when two youths are involved in an awakening, one youth wakes up in or near a bower.¹ A bower, like a cave, shields those that are in it from the sun. The bowers in Paradise Lost are "noontide bowers", and therefore act as shields against the noon-day sun. If morning is "the childhood of the Day"², noon must refer to some period in life after childhood has gone. Some of the characteristics of the noon-day period of life are set down in the opening stanza of Endymion:

A thing of beauty is a joy for ever:
 Its loveliness increases; it will never
 Pass into nothingness; but still will keep
 A bower quiet for us, and a sleep
 Full of sweet dreams, and health, and quiet
 breathing.
 Therefore, on every morrow, are we wreathing
 A flowery³ band to bind us to the earth,
Spite of despondence, of the inhuman dearth
Of noble natures, of the gloomy days,
Of all the unhealthy and o'er-darken'd ways

1/ Cf. p. xxxvii . The bower in the first quotation is "Amphitrite's bower"; in the second, "blissful bower"; "immortal bowers" in the third; and "white thorn neatly interwoven As if here were those cooler shades of love" in the last.

2/ Cf. p. xii

3/ Flora is the goddess of flowers as well as of spring.

Made for our searching: yes, in spite of all,
Some shape of beauty moves away the pall
From our dark spirits. . . .

Miss Sitwell finds "a thing of beauty" in her dreams. "Beauty" is a symbol of Diana, and Diana is a symbol of immortal love. The similarity between the passage quoted above and Love and Death seems to indicate that the linking of "beauty" and "love" is the correct one. But love is symbolized by Cupid, who is linked with Diana and beauty.

"Bright-winged Child!
Who has another care when thou hast smiled?
Unfortunates on earth, we see at last
All death-shadows, and glooms that overcast
Our spirits, fann'd away by thy light pinions.
O sweetest essence! sweetest of all minions!

Dear unseen light in darkness! eclipser
Of light in light! delicious poisoner!
Thy venom'd goblet will we quaff until
We fill - we fill! " 1

"Loved one" may be substituted for "love". Youth has died, yet lives again in dreams. The loved one obviously lived in the period when Miss Sitwell was young. Moreover, he was young himself. "Childhood" should be substituted for "youth". 2

For on the night when they were buried, she
Restored the embalmers' ruining and shook
The light out of the funeral lamps, to be
A mimic day within that deathly nook;
And she unwound the woven imagery
Of second childhood's swaddling bands.... 3

1/ Endymion, Book III.

2/ Cf. supra. Also, the third quotation, p. xxvii; the second quotation, p. xxix; the first quotation, p. xxx; the last quotation, p. xxxi.

3/ The Witch of Atlas, LXX.

Who is the loved one (or ones)? Edith Sitwell grew up with her two brothers as playmates, and so it is logical to assume that these are the loved ones, especially since the three were unusually devoted to one another. As support for this assumption, there are the two brothers in Comus, and Peona and Endymion in Endymion. In Book IV of the latter poem, there is this passage linking Diana and Peona as sisters:

"And, for my sake, let this young maid abide
With thee as a dear sister. . . . "

The unexpressed idea in the background of An Old Woman Laments can now be set down. The way of escape from the troubles attendant upon mortality is through a return in dreams to Paradise, a childhood where death was far off and beloved playmates very near. The beautiful love for these playmates has achieved immortality in dreams.

It is possible to discover what Miss Sitwell believes the nature of this love to be. Love is conceived as a harmonizing force, melting two into one:¹

Then by strange art she kneaded fire and snow
Together, tempering the repugnant mass
With liquid love - all things together grow
Through which the harmony of love can pass:
.²

Compare with these Endymion's reaction when he first sees the moon:³

1/ Cf. pp. xxxiia, xxxiia .
2/ The Witch of Atlas, XXXV .
3/ Endymion, Book I .

" she did soar
 So passionately bright, my dazzled soul
 Commingling with her argent spheres did roll
 Through clear and cloudy, even when she went
 At last into a dark and vapoury tent...."

Love is the liquid referred to on page xxxviiia. This is an adequate explanation of not only the magic liquids but also the mingled underground streams that divide after they leave the cave. The streams become one in the cave because of love. When they do not love, they do not mingle. The story of Arethusa and Alpheus is retold in Book II of Endymion. There are two separate streams in the cave, for Arethusa does not love Alpheus.

Love is also symbolized by the eyes. This description of Cupid furnishes one reason:

"A scowl is sometimes on his brow, but who
 Look full upon it feel anon the blue
 Of his fair eyes run liquid through their
souls....." 1

Here is another significant passage, from Book I of the same poem:

"With such a paradise of lips and eyes,
 Blush-tinted cheeks"

Here is another: 2

"The magic circle of her voice and eyes
 All savage nature did imparadise."

1/ Ibid., Book II .

2/ The Witch of Atlas, VII .

The next quotation is from Keats' Lamia, a source, hitherto un-mentioned, of An Old Woman Laments:¹

"He answer'd, bending to her open eyes,
Where he was mirror'd small in paradise,
'My silver planet, both of eve and morn!
."

Isabella, or The Pot of Basil, another source used by Miss Sitwell, contains the following significant description of Lorenzo as he appears before Isabella to tell her he has been murdered:²

XXXVII

Its eyes, though wild, were still all dewy
bright
With love, and kept all phantom fear aloof
From the poor girl by magic of their light,
The while it did unthread the horrid woof
Of the late darken'd time

This passage is probably the source of "wild dews".

1/ Lamia is a symbol of Diana:

. . . . for she was a maid
More beautiful than ever twisted braid,
Or sigh'd, or blush'd, or on spring-flowered
lea
Spread a green kirtle to the minstrelsy:
A virgin purest lipp'd, yet in the lore
Of love deep learned
".... though a Naiad of the rivers"

2/ Isabella and Lorenzo are symbols of Diana:

I
"Fair Isabel, poor simple Isabel!
Lorenzo, a young palmer in Love's eye!"

L
"Love never dies, but lives"

Sufficient material has been gathered to justify making the following statements:

1/ The derived sources are the right ones. All were written by poets that Miss Sitwell liked. (In the introduction to the first volume of The Pleasures of Poetry, Miss Sitwell regretted that there was not space enough to include scenes from some of Shakespeare's plays.) All except four sources are included, wholly or in part, in The Pleasures of Poetry. These four are Romeo and Juliet, Lamia, Isabella, and Love and Death.

Of all the other poems written in English, only a very few are acceptable as possible sources of An Old Woman Laments. These include Herrick's To Electra; Milton's Il Penseroso; Shelley's The Revolt of Islam and Alastor; Keats' To Homer; and Chapmans Odysseys.

2/ An Old Woman Laments is the result of an unconscious synthesis, for the linking is far too complicated to be a conscious process.

Also, similar types of linking played a part in creating the twenty-fourth section of Miss Sitwell's The Sleeping Beauty. Some of the sources of this poem are Miss Sitwell's Country Cousin and Aubade¹; and Yeats' Crazy Jane and the Bishop, Crazy Jane and Jack the Journeyman, and Crazy Jane on God.

1/ Cf. p. 51.

There is further evidence that the unconscious had an important role in the creation of An Old Woman Laments. Some of the imagery of this poem reappears in significant contexts in three later poems of Miss Sitwell's: The Warmth of Spring,

Our nurses sat; it seemed, I thought, they listened.
And they were black with shade, and so we named
Them Asia, Africa, and still they seem
Each like a continent with flowers and fruits
Unknown to us; in the hot noon they glistened
With wild dew crying of some long-still dream.....

The Ghost Whose Lips were Warm,

"....spring nights are fiery with wild dew...."

and The Sleeping Beauty.

The sedan-chair that hides her shade is mellow
As the tree's great fruit-jewels glittering yellow,
And round it the old turbanned ladies flock
Like apes that try to pluck an apricock.
The little fawning airs are trembling wan;

3/ One of the images,

" the laden fruit-boughs spread
Into a silver sound "

might be classed as an example of true synaesthesia, but it isn't. It is a product of free association, like the other images in the poem.¹ The image occurs only once in the rest of Miss Sitwell's poetry. These two lines are from the first section of The Sleeping Beauty, on the page before the quotation above:

Cf. pp. xxva, xxvia.

"While in the floating and mysterious leaves
A silver sound like some forgotten music grieves."

Since these two lines are derived from An Old Woman Laments,
"spread into a silver sound" is pseudo-synaesthetic.

4/ The latent conception behind the poem¹ is the force that extracted imagery from at least nineteen sources² and four centuries and fused the whole into a poem.³ Elements in the general conception are symbolized, sometimes by as many as seven or eight different symbols. Childhood, for instance, is symbolized by "Paradise", "garden", "Elysium", "morning", "spring", and "bower", among others. Youth is symbolized by so many words that it would take most of the rest of the page to set them down. Some words symbolize more than one element. "Diana", because she is a huntress and has bow and arrows, may at times symbolize fate or time;⁴ because of her beauty and immortality she may symbolize love; because of her love for Endymion, she may symbolize sister; or because of her chastity and gold hair, she may symbolize youth.

1/ Cf. p. xliia. "The way of escape from the troubles attendant upon mortality is through a return in dreams to Paradise, a childhood where death is far off and beloved playmates very near. . . ."

2/ The Revolt of Islam contains so many significant passages that it must be included as a source. There is at least one source not yet found- the source of "fluff" and "miniver".

3/ "Every great imaginative conception is a vortex into which everything under the sun may be swept." J.L.Lowe, The Road to Xanadu, p.426 .

4/Diana symbolizes fate to Arethusa:

" Dian stands
Severe before me: persecuting fate!"

Endymion: Book II

The sources were traced, at first, by the symbols; but after Endymion was established as a source, the symbols could be interpreted and the interpretation used to check the previous tracing. Words like "silver" or "coral" or "amber" were often used by poets of the seventeenth and eighteenth centuries; but unless these words were part of a passage made significant by the interpretation, they would not be potential sources.

5/ Miss Sitwell's choice of symbols was based on key-phrases like "amber tears" , "lifeless ocean" , "Time, that aged nurse" , "immortal bowers" , "lambs and ermines pure" , and "white Chastity". Most of the key-phrases are in Endymion, but a few are in The Revolt of Islam , Corinna's Going a Maying , Penitence , and The Nymph Complaining. Endymion is probably the primary source , with all the other sources stemming from it. The exact relationship could be established by the key-phrases.

6/ Since The Pleasures of Poetry was published twelve years after Facade, the volume which contains An Old Woman Laments, there remains the problem of why Miss Sitwell read the nineteen sources when she did. Nor is there any hint of the incident or idea that started the process of linking.

B

<u>Title</u>	<u>Date of publication</u>	<u>No. of synaesthetic images</u> ¹
<u>A Dome of Many-Colored Glass</u> (In London, Amy Lowell meets Fletcher, who shows her the manuscript of <u>Irradiations</u> . Summer of 1913.) ²	1912	0
<u>Sword Blades and Poppy Seed</u> (<u>Irradiations</u> published, 1915.)	1914	6
<u>Men, Women and Ghosts</u>	1916	21
<u>Can Grande's Castle</u>	1918	3
<u>Pictures of the Floating World</u>	1919	11
<u>Legends</u> (<u>Fir-Flower Tablets</u> published, 1921)	1921	16
<u>A Critical Fable</u> (<u>John Keats</u> published, 1925) (Death of Amy Lowell, May 12, 1925.)	1922	7
<u>What's O'Clock</u>	1925	23
<u>East Wind</u>	1926	0
<u>Ballads for Sale</u>	1927	21

1/ Because of border-line cases of synaesthetic imagery, the figures are approximate.

2/ Cf. Damon, Amy Lowell, p.207.

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IX

INDEX
OF
POEMS

INDEX OF POEMS

An Arabic numeral in parentheses refers to the bibliography number. An added Roman numeral included within the parentheses refers to the volume number.

For clarity, the name of the author is underlined, while the title of the poem is not.

<u>AUTHOR</u>	<u>TITLE</u>	<u>PAGE</u>
<u>Baudelaire, Charles</u>		
	Correspondances	(2)(3). 16,17
	Tout Entiere	(2)(3). 25-26
	Vie Anterieurs,La	(2)(3). 25
<u>Blake, William</u>		
	Book of Thel,The	(68:II). xixa-xxiia,xxiia, xxxiva
<u>Chapman,George</u>		
	Odysseys,The	(8). xliiva
<u>Coleridge, Samuel Taylor</u>		
	Ancient Mariner,The	(68:II). ia
	Kubla Khan	(68:II). ia,viiia-ixia,xia,xviiia- xviiia,xxiiva,xxiia, xxxviiia-xxxviiia
<u>Crane, Hart</u>		
	Royal Palm	(75). 25
<u>Cummings, E.E.</u>		
	Sonnet	(75). 27
<u>Darley, George</u>		
	Nepenthe	(68:II). viia-viiia,xviiia,xxxviiia, xlviiia
<u>Dickinson, Emily</u>		
	Ample Make This Bed	(75). 21-22
<u>Fletcher, John Gould</u>		
	Golden Symphony	(24). 34
	Irradiations	(24). 12,27,32-33,39,xlviiia
<u>Herrick, Robert</u>		
	Corinna's Going A Maying	(68:I). xiiia,xxxviiia,xxxixia, xlviiia
	To Electra	(68:I). xliiva

Keats, John

- Endymion (30). 13,31,xxviii a-xlii a,xlvii a
 Isabella, or the Pot of Basil (30). 38,xliiii a-xli v a
 Lamia (30). xliiii a-xli v a
 To Homer (30). xli v a

Lowell, Amy

- Astigmatism (41). 38
 Cremona Violin, The (43). 19,35,37-38
 Decade, A (44). 33-34,38
 Guns as Keys (40). 24-25
 Lady, A (46). 11,34
 Lilacs (48). 37
 Madonna of the Evening Flowers (44). 34,36-38,44
 Meeting-House Hill (48). 23-24,25
 Memorandum Confided by a Yucca to a Passion-Vine (42). 12,18,21
 Merely Statement (48). 38
 Middleton Place, The (48). 55
 Night Clouds (46). 37
 Outside a Gate (44). 36
 Stravinsky's Three Pieces "Grotesques", for String Quartet (43). 34-35
 (44). 38
 Summer Rain (43). 36,38,44
 Trumpet-Vine Arbor, The (44). 38
 Two Rains, The (39). 38
 To Two Unknown Ladies (41). 38
 Vintage (39). 12
 Water Stair, The

Marvell, Andrew

- Garden, The (68:I). xva,xxva
 Nymph Complaining for the Death of Her Fawn, The (68:I). iia-viia,ixa,xxviii a-xxxiva,xlvii a

Millay, Edna St. Vincent

- What Lips My Lips Have Kissed (75). 27

Milton, John

- Comus (52:II). xiva-xvii a,xxii a,xxiva,xxvii a,xxxa,xxxiva,xxxvii a,xli a
 (52:II). xli v a
 (52:I). xxii a-xxiva,xxvii a-xxviii a,xxxvii a-xxxiva

Poe, Edgar Allen

- Bells, The (58). 32
 Sleeper, The (58). 28

- Rimbaud, Arthur
Voyelles (47). 7,14
- Robinson, Edwin Arlington
Dark Hills, The (75). 55
- Shakespeare, William
Romeo and Juliet (64). 30-31, xia-xiva, xxxiia-
xxxiiia, xxxva, xxxviiia,
xxxix, xliia
- Shelley, Percy Bysshe
Alastor, or the Spirit of Solitude (65). xliia
To A Skylark (65). 32
Revolt of Islam, The (65). xliia, xliia-xliia
- Sitwell, Edith
Aubade (67)(76). xliia, 51-53
Bear, The (67). 42
Clowns' Houses (67). 48-49, 51, 54
Colonel Fantoek (67)(76). 46, 48, 50, 54
Country Cousin: I (67). 13-14, 52, xliia
Dark Song (67)(67). 45
Doll, The (67). 47
Drum, The (67). 13
Early Spring (67). 46-48, 54
Elegy on Dead Fashion (67). 21
Fantoches (67). 48
Ghost Whose Lips Were Warm, The (67). xliia
Gold Coast Customs (67). 14, 20, 53-54
Herodiade (67). 47
Higher Sensualism, The (67). 56
I Do Like to Be Beside the Seaside (67). 56
Madness of Saul, The (67). 28, 43
Metamorphosis (67). 46, 48
Old Woman Laments in Spring-Time, An (67). 44, 52, ia-xliia
On the Vanity of Human Aspirations (67). 49
Pavane (67). 20, 49, 51
Pere Amelot (67). 13
Popular Song (67). 42, 48
Prelude to a Fairy Tale (67). 49, 56
Professor Speaks, The (67). 14, 43, 49
Rain (67). 13, 54
Sleeping Beauty, The (67). 20, 43, 48-49, 52-54, 56
Springing Jack (67). 20, 52
Trio for Two Cats and a Trombone (67). 13, 42
Troy Park: III (67). 46
Two Kitchen Songs: I (67). 52
Warmth of Spring, The (67). 27, xliia
- Sitwell, Osbert
Clavichords (70). 55
- Sitwell, Sacheverell
Outskirts (70). 55

- Smart, Christopher
Song to David, A (68:I). va-via, xviii
- Swinburne, Algernon
Masque of Queen Bersabe, The (68:III). 32, ixa-xia, xxiii
- Teasdale, Sara
Let It Be Forgotten (75). 27
- Tennyson, Alfred Lord
Lotos-Eaters, The (73). 32
Love and Death (73). xxva, xla, xliva
Miller's Daughter, The (73). 30
- Williams, William Carlos
Dawn (75). 22
- Wylie, Elinor
Full Moon (75). 27
- Yeats, William Butler
Crazy Jane and the Bishop (87). xliva
Crazy Jane and Jack the
Journeyman (87). xliva
Crazy Jane on God (87). xliva