

**THE YEATSIAN POETIC TECHNIQUE AND  
THE POETICS OF KĀVYA MĪMĀNSĀ**

Dissertation submitted to Jawaharlal Nehru University  
in partial fulfilment of the requirements  
for award of the Degree of  
**MASTER OF PHILOSOPHY**

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Centre of Linguistics and English  
School of Languages  
Jawaharlal Nehru University

New Delhi

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**NEW DELHI - 110067, INDIA**

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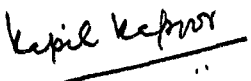
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**CERTIFICATE**

Certified that the dissertation entitled THE YEATSIAN POETIC TECHNIQUE AND THE POETICS OF 'KĀVYA MĪMĀNSĀ', submitted by NOEL JOSE in partial fulfilment of the requirements for the award of the degree of MASTER OF PHILOSOPHY, has not been previously submitted for any other degree of this, or any other university, and is his own work.

We recommend that this dissertation may be placed before the examiners for evaluation.

  
PROF. MEENAKSHI MUKHERJEE  
Chairperson

  
DR. KAPIL KAPOOR  
Supervisor

FOR  
MY MOTHER  
my first teacher

## ACKNOWLEDGEMENT

This work is the fruit of not only my labour but of many a good soul that guided and goaded me along the ways of research.

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## **Introduction**

## Chapter 1

### INTRODUCTION

Indian literary tradition hands down three types of texts based on their authority, originality and relation to other texts. There are (i) Primary texts, usually original works, by a man of learning and genius, on a given subject, and considered the ultimate authority in that topic by subsequent scholars. e.g. Bharata's 'Nāṭyaśāstra'. Then there are (ii) Commentaries on the primary text by way of explanation, elucidation elaboration of obscure and unexplained matters e.g. Abhinavagupta's 'Abhinavabhāratī' a commentary on the Rasa theory propounded in 'Nāṭyaśāstra'. The same pattern of primary texts attracting a whole body of commentaries is common to other 'Schools' of poetry like Dhvani, Rīti, Alaṅkāra and so on. Finally, there are (iii) Syncretist works like Rājasekhara's, which put together various theories and models in integrated statements. 'Kāvya Mīmāṃsā' his major work collates and synthesizes the different theories of poetry. It might be noted that even samgraha (collection) text like this, attracted further commentaries. e.g. Mammaṭa's 'Prakāśa', a comprehensive compilation has the highest number of commentaries among all Indian works. Classical typology recognises three branches of literature Śruti, Smṛti and Kāvya, each of which has this pattern of primary texts, commentaries, collection texts and further commentaries.



As the present work pertains to Kāvya, a resumé of the history and development of poetry in India would not be out of place.

Poetry in India, begins with the Vedic hymns uttered by the Rishis (Seers) who were also called Kavis (makers); it was realized, right from then, that poetry had elements of darśana (special insight) and Varṇana (artistic expression). The former is dependent on innate faculty while the latter relates to the craft of poetry.

The ancient grammarians, beginning with Yaska (c.4 B.C.) initiated the earliest theoretical discussions on poetics. They were interested in the nature and scope of language. There were primarily two approaches. One tried to discover what constitutes beauty in the language of Kāvya. The other examined the effect of Kāvya on readers/listeners. From the former developed theories of Alaṅkāra, Rīti and Dhvani. The latter gave rise to the Rasa theory. In the order of chronology, the Rasa theory is earlier, as it was popularised by Bharata's Nāṭyaśāstra wherein the terms used for poetic craft are 'Kāvya-kriya', 'Kriyakalpa' and 'Kāvya-kriya Kalpa'. It was Bhāmaha's 'Kāvya-lāṅkāra' that popularised the later term 'Alaṅkāraśāstra', indicative of the Alaṅkāra theory gaining precedence over the Rasa theory.

This development signifies the divergence of writers on poetics from those of dramaturgy. Poetics was treated in the Nāṭyaśāstra as part of (the techniques of ) histrionics, and the concern was more with the effect of Kāvya on the reader/listener. But the later writers considered Nāṭya a form of Kāvya, sharing the same style and figures of speech. Thus, the nature of language, the constitution and expression of meaning and the beauty of language gained importance and became the topic of interest.

A brief outline of the various theories of poetry

1. Rasa Theory

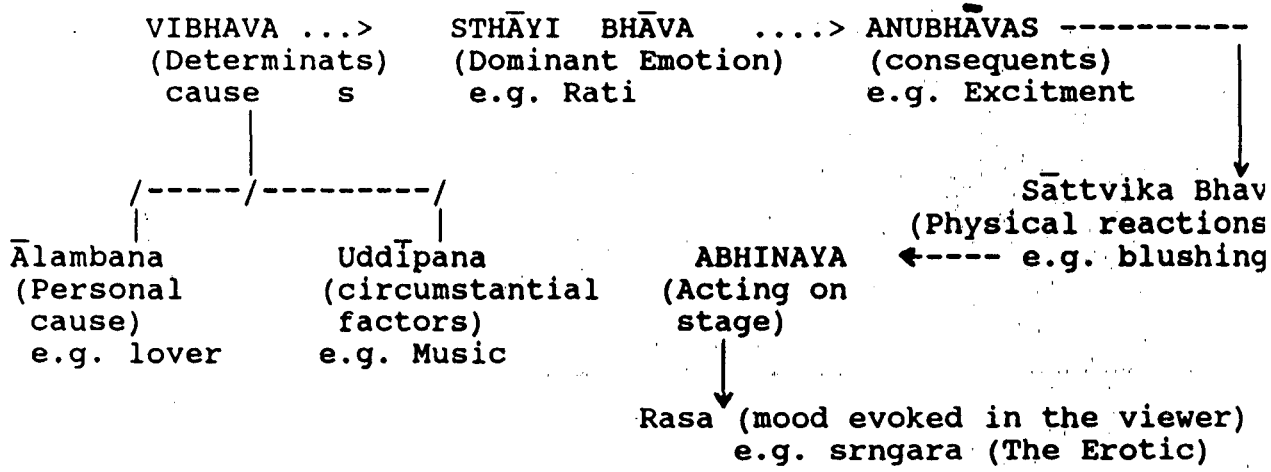
Proponent : Bharata

Opus : 'Nāṭyaśāstra'

Commentators : Bhaṭṭa Lollaṭa, Abhinavagupta et al.

Summary : Emotion is the substance of poetry.

So the emotions, their determinants, supporting causes, circumstantial factors, corresponding emotions and visible bodily reactions have been classified and established in a cause-effect relationship. The aesthetic expression of these emotions in poetry/drama should aim at evoking the appropriately corresponding mood in the viewer/listener. There are nine rasas altogether. A model of the evocation of one of these is given below.



## 2. Alaṅkāra theory

Proponent : Bhāmaha

Opus : Kāvyaṅkāra

Commentators : Rudraṭa, Udbhata et al

Summary: The study of figures and figurative language is important as it is the essential characteristic of Kāvya. The Alaṅkāras are an essential part of the meaning, and not something 'external' like Alaṅkāṛti (ornamentation), but like, for instance, grammatical inflexions. Kāvya as a blend of sound and sense gives beautiful words as well as beautiful meaning when both (sound and sense) are vakra (figurative). Thus Vakrokti (figurative expression). Thus, Vakrokti is the hallmark of Alaṅkāra in Kāvya. This division of beautiful words and beautiful meaning gives rise to Śabdāṅkāra (figurativeness in sound) and Arthāṅkāra (figurativeness in sense)

### 3. Rīti theory

Proponents: Vāmana and Daṇḍin

Opus : Kāvyaḷaṃkārasūtra; Kāvyaḷakṣaṇa

Summary : Rīti (Diction) is an arrangement of words according to a certain pattern. Vāmana declares Rīti the essence of Kāvya. There are three Rītis or Mārgas (as Daṇḍin named them), viz Vaidarbhī, Gaudīya and Pāñcālī, named after their place of origin or currency. The Vaidarbhī has all the ten gunas enumerated in 'Nāṭyaśāstra' ; the Pāñcālī has Mādhurya (Sweetness) and Sukumārata (delicacy) as its characteristic. The first Rīti uses subanta padas and avoids samāsāntas (compound words). The second Rīti uses more of samāsāntas in diametric opposition. The third Rīti has a preponderance of Kṛdantas (primary derived nouns).

### 4. Dhvani Theory

Proponent : Ānandavardhana

Opus : 'Dhvanyāloka'

Summary : Dhvani is the power of suggestion. Dhvani theory is based on a three fold division of meaning: Abhidhārtha (literal meaning); Lakṣyārtha (derived meaning) and Dhvanyārtha (suggested/IMPLIED meaning). So Kāvya in which Dhvanyārtha (implication) overshadows Abhidhārtha (literal meaning) is excellent, because it conveys the emotion and the idea of the composition much more effectively.

## 5. Vakrokti Theory

Proponent : Kunṭaka

Opus : 'Vakroktijīvita

Summary : Kāvya is aimed at Vaicitrya (beauty) and produces Camatkāra or Prīti (delight) in the reader. This delight is brought about by all the elements of poetry and not just by its, emotional appeal. Beauty in literature is achieved by Vakrokti (arched expression). It is marked or deviant in contrast to the straight forward expressions of ordinary speech.

There are six kinds of Vakrokti:

1. Varṇavakrokti - Phonetic figurativeness
2. Padapurvārdha Vakrokti - Lexical figurativeness
3. Pratyaya Vakrokti - Grammatical figurativeness
4. Vākya vakrokti - Sentential figurativeness
5. Prakaraṇa vakrokti - Contextual figurativeness
6. Prabandha Vakrokti - Compositional figurativeness

These types indicate the different levels at which figurativeness can be introduced in a composition.

Sum up: Poetics developed from the Rasa theory of Bharata (C.600 A.D.) despite the contention of early rhetoricians that emotions primarily relate to drama. Bhāmaha, Daṇḍin (both C. 700 A.D.) and Vāmana (C. 800 A.D.) shifted the emphasis from emotions to beauty of expression. The beauty of poetry arose from a judicious semantic selection, euphonic usage, stylistic qualities, figurative devices and absence of

literary flaws. The basic emotion of the poem, for them, only served to enhance the beauty of expression. Ānandavardhana, in the 9th century, re-emphasized emotions as the centre of appeal in poetry. He also sought to unravel the mystery of how this emotion was realized by the reader. Therefore, the concept of Dhvani (borrowed from the grammarians) was brought in, to reveal an unexplored dimension of speech. Thus Dhvani (suggestion) augmented the communicative ability of a linguistic medium. Style, figures, tropes etc. were sub-ordinated to emotion and were assessed only in relation to the suggested emotion. Poetic theory, stagnating in minute detailed grammatical analyses was once more re-animated by the Vakrokti theory of Kuṅṭaka, though he only developed the basic idea of Bhāmaha. Consequent to this no new theories developed, rather, a plethora of commentaries and syncretist works like that of Mammaṭa and Jayadeva were compiled.

#### Rājaśekhara and the significance of 'Kāvya Mimāṃsā'

If the various theories are seen in tandem, as complementary attempts at forming a theoretical body-poetic, a syncretist like Rājaśekhara, (9th cent.) collating a variety of ideas within a traditionalist framework, gains importance. He came to the literary scene after one of the most productive periods of literature, when it was the trend to compile comprehensive works on the different branches of study. Rājaśekhara, thus, made an effort to systemise the poetic literature in his 'Kāvyamīmāṃsā'. He enumerates the

different methods of poetics, the various poetic theories, and provides a scientific basis for the whole study of poetics. He also claims a legendary (unknown and hoary) origin for poetry, to raise it on par with the other great systems. Besides, to gain the respectability deriving from a rich tradition, he lists and identifies the progenitors of various branches of Kāvya.

(For a detailed discussion on this, see introduction and notes of Kāvyaīmāṃsā, K.S. Rāmaswāmy Śāstri (ed.) 1934.

Contents of 'Kāvyaīmāṃsā':

First Adhyāya: Origin of the science of Poetics.

Second Adhyāya : Position of Kāvya vis-a-vis the Vedas.  
Kāvya is the seventh Vedaṅga, as it interprets the Vedic texts.

Third Adhyāya : The mythical origin of Kāvya-puruṣa, his relation to Kavi, his marriage with Sāhitya-vidya, and their wanderings all over India to create Vṛttis, Pravṛttis and Rītis at different places.

Fourth Adhyāya : Kavirahasya begins.

Fourth to ninth a) Equipments necessary for a poet.

Adhyāyas: b) Rules to be observed by him.

c) Methods harmful to a poet.

Tenth Adhyāya : The daily routine of a poet & some guidelines.

Eleventh to

Eighteenth Adhyāyas : Kavirahasya concluded.

- a) Various methods harmful to the reputation of a poet.
- b) In corporation of ideas and expressions of other writers.
- c) Conventions of poets.
- d) Indian and world geography
- e) Ancient methods of describing incidents, places and men.
- f) Time and the change of seasons.

Conclusion : Advocacy of the imitation of ancient writers.

(For details see Kāvyaīmāṃsā, introduction, ibid).



## 1.1 RĀJASĒKHARA'S THEORY OF LITERATURE

Poetic composition, for Rājasēkhara, begins with Samādhi (contemplation) and Abhyāsa (practice). He quotes Śyāmadeva to illustrate that Samādhi is an essential prerequisite of the poetic process. It is also called, according to Śyāmadeva, Ekāgratha (mental focus or unity of perception). His opinion validates the injunction that the literary arts should be imparted to, and learnt by, only the most intelligent persons who possess the requisite Ekāgratha. This is because Kāvyanirmāṇ or poetic creation, a sublime and indescribable act, can be attained only by Samādhi or Ekāgratha.

Rājasēkhara also cites Maṅgala, the Jain mahākavi who considers Abhyāsa more important for poetic creation, since, according to him, continuous practice is a sine qua non for achieving excellence in any discipline.

Rājasēkhara attempts a synthesis of the above views. He stresses on the internal quality of Samādhi, in distinction to the external nature of Abhyāsa. Thus, Samādhi relates to the thinking mind while Abhyāsa is constant and continuous practice. Further, according to Rājasēkhara, these faculties together give rise to Kavi-sakti or poetic power.

Rājasēkhara distinguishes Kavi-śakti from Pratibhā and Vyutpatti. Thus, Pratibhā and Vyutpatti are generated in a person endowed with Kavi-śakti or poetic ability. (This Kavi-śakti is actively engaged in poetic composition, by

making use of the faculties of Pratibhā and Vyutpatti). Thus, the first prerequisite is Pratibhā, variously interpreted as poetic imagination, poetic genius, innate talent and so on. In short, the argument is that aesthetic sensibility requires an imaginative capacity, found only in a select few, as an inborn ability which can only further be polished by education and perfected by practice.

### PRATIBHĀ

Rājasekhara's definition: a mental faculty by which things which are not perceptible to the poet on account of distance in time or space, or difference of sex, are easily conceived in the mind and consequently expressed in words. Pratibhā, thus, has a two-fold dimension of Darśana (imaginative insight) and Varṇana (power of poetic description) which enables him to see through all complexities of life. Rājasekhara gives as an illustration the examples of blind poets, Medhāvīrudra and Kumāradaśa, who became great despite their visual handicap.

The types of Pratibhā are: (a) Kārayitri (creative) and (b) Bhāvayitri (emotive/contemplative). While the first is a sine qua non of poetic creation, the second is an essential prerequisite for critical appreciation of poetry. A unique characteristic of Indian aesthetics is that the reader is also accorded a special role: he is expected to measure upto certain standards to be accepted as a literary critic

(a) Kārayitri Pratibhā is of three types :

Sahaja	(innate)
Āhārya	(acquired by Abhyasa of Sastras)
Aupadeśiki	(instilled by Mantrās or gifted by the goddess of poetry)

These three give rise to three types of poets:

Sāraswat	- from a Buddhimān neophyte
Ābhyāsik	- from an Āhāryabuddhi neophyte
Aupadeśik	- from a Durbuddhi neophyte.

Rājasekhara contends that Abhyāsa is good for all types of poets; the combination of several qualities will give rise to excellence in poetic composition. He even points out that Buddhimata, Abhyāsa in Śāstras & Kāvya, and Daivīśakti are very rarely combined in one poet.

(b) Bhāvayitri Pratibhā is a faculty useful to the critics. The term Bhāvaka (appreciator) as applicable to the reader, was introduced by Rājasekhara. Bhāvayitri Pratibhā is a counterpart in the reader to the Kārayitri Pratibhā in the writer/poet. Thus, the Bhāvaka complements the efforts and opinions of the poet; he brings to fulfilment the compositions of one gifted with the creative Pratibhā. This is certified by Kālidasa's view that poets are not happy until their composition is well received by the critics. Poetry, therefore, is fruitless without criticism.

The term Sahṛdaya or empathiser, (literally, of a similar heart/mind ), not unlike the western concept of a critic with the mind of poet, signifies that the Bhāvaka's heart should be attuned to the Kavi. While the poet creates poetry, the critic re-creates it in his imagination and enjoys it. Rightly then, he is called Rasika, one capable of aesthetic appreciation. Not only does he enjoy the Rasa and appreciate the Dhvani (implied meaning), but he also delights in the Alaṅkāra (figurative usage).

In sum, the critic is endowed with the gift of literary sensibility or aesthetic taste. He is to refine his innate ability by an education based on learning of good literature and thereby enhance his capacity for pure and profound response to poetry. This disciplined self-education purges the mind of its natural prejudices as well.

According to the Ācāryās, there is no difference between these two faculties of Kārayitri and Bhāvayitri Pratibhā, as a poet may himself be a good critic or vice versa. But is the poet his own best critic? In Indian tradition, the two abilities are held as distinct. Rājasekhara quotes Kālidāsa, for instance, who refutes the view of the Ācāryās, and opines that the poet and the critic are distinct. According to him, the poetical and critical faculties are seldom combined in one and the same person. Kālidāsa states that the subject of the poet is Kāvyanirmāṇ (poetic composition), while that of the critic is Rasāsvādāna (enjoyment of the

Rasa). Rasikatā or Rasajñatā, i.e., the capacity to enjoy Rasa is the prerequisite quality of the critic. Rājaśekhara quotes the verses from Sākuntala : "The stone that yields gold is not also the touchstone that can test it", to suggest that no one can be a true critic of himself or his own poetry.

Rājaśekhara disagrees with Maṅgala's division of critics as Ārocaki and Satṛṇābhayavahāri. (The former condemn all poetry undifferentiatingly, the latter commend all verse indiscriminately). His arguments are:

1. If the quality of Ārocakita is congenital, it will remain unchanged despite human effort.
2. If the same quality arises from a knowledge of reality, it will not affect the enjoyment of a good piece of poetry.
3. Similarly, the common quality of Satṛṇābhayavahāri will gradually disappear with discriminate study that can distinguish the best from the worst.

Rājaśekhara's classification of critics :

- a. Ārocaki is one who appreciates no poetry at all.
- b. Satṛṇābhayavahāri appreciates all poetry irrespective of quality.
- c. Matsari refuses to appreciate poetry, because of envy.
- d. Tattvābhīniveśi is an impartial critic.

Some critics express their appreciation of poetry, while others confine the appreciation within their hearts. They are Vāgbhāvakas and Hṛdayabhāvakas respectively.

Scholars interpret Vāgbhāvaks to mean critics who lay stress on the words of poetry (diction, rhyme, melody etc.) , and Hṛdayabhāvaks as those who give importance to the essence (heart) of poetry.

Another four-fold classification of critics :

- a. Those interested in finding praiseworthy qualities.
- b. Those that are prone to discover poetic defects.
- c. Those critics that are interested in the Rasas.
- d. Those attracted by the Alaṅkāras in the poetry.

### VYUTPATTI OR BAHUJÑATĀ

Variously translated as education or 'culture' acquired by education, Vyutpatti is a concept comparable to the Renaissance idea of the total man, represented by Leonardo da Vinci - poet, painter, sculptor, architect - a multifaceted personality. In simpler terms, Vyutpatti is a knowledge of all those subjects imperative to the writing of poetry. According to Rājasekhara, a knowledge of the subjects listed by him is an essential factor in poetic composition.

Rājasekhara considers the different subjects to be the sources of meaning in poetry (Kāvyaṛtha) or the theme of poetry, but not the cause of poetry, as held by some of the Ācāryās. Further, he qualifies Vyutpatti as a faculty of discrimination that helps sift the proper from the improper in subject-selection, lexis and diction of poetry. Therefore, according to Rājasekhara, Vyutpatti is both a multi-topic knowledge with a correspondent descriptive

ability, as well as a discriminative faculty, effected by the study of Chandōvyākaraṇa & c.

Ānandavardhana, in Dhvanyāloka (quoted by Rājaśekhara), records that Pratibhā is more important than Vyutpatti to a poet. He argues that Kālidasa's description of the amorous sports of Śiva and Pārvati in 'Kūmarsambhava' is improper, and is the result of the poet's lack of Vyutpatti. However, the propriety of this description is maintained by the poet's creative Pratibhā.

A difference, however, is that Ānandavardhana equates Śakti with Pratibhā; but Rājaśekhara relates them in cause-effect relationship. Thus, Kavi-śakti has a more limited denotation in his usage.

Maṅgala, quoted by Rājaśekhara, considers Vyutpatti more important than Pratibhā. He suggests that readers would not care much for want of erudition in a poet, if they are able to appreciate his Vaidagdavitta (or poetic skill). His view is illustrated by a verse, wherein the poet exhibits his power of discrimination or Vyutpatti, when he describes a lady removing her ornaments and robes, to put on lighter silks before engaging in conjugal amorous activities.

Rājaśekhara argues that the best poet possesses both Pratibhā and Vyutpatti. He quotes from Sangītaratnākara to illustrate the poet's Vyutpatti as well as Pratibhā. The passage is a description of the dancing goddess. It uses the most appropriate expressions, thereby exhibiting the poet's knowledge of Nāṭyaśāstra as well.

## KĀVYAPĀKA

Pāka is used to signify a well-cooked meal, or a seasoned dish, or a mellow fruit, or anything that has matured. Connectedly, Rasa is the flavour/taste of any of these. Kāvya-pāka is that maturity gained by constant practice in versification and poetic composition.

Maṅgala restricts Kāvya-pāka to a knowledge of nouns and verbs, obtained by constant listening. He calls this Vyutpatti, as it involves a knowledge of all those essential to the composition of poetry.

The Ācāryās maintain that Pāka is the competence of a poet in judiciously selecting words and using them in the apt expressions. Conversely, it is also the ability to avoid unsuitable words in a composition, or remove any such inadvertent inclusions.

Vāmana rejects the above view in his Kāvya-lāṅkārasūtra. For him, Pāka is a faculty of Apékṣan, according to which the words used in poetry need not be replaced, because doubts will linger despite the best and the apt words used.

Avantisundari, on the other hand, extends the sphere of Kāvya-pāka. Pāka, for her, is the propriety of words, ideas and meanings in consonance with the Gunas, Alaṅkāras, Rītis, Uktis and Rasas, to make them attractive to the Sahṛdayas, Śrotas and Bhāvakas.

Rājaśekhara favours the view of Avantisundari. He remarks that Kāvya-pāka is an undefined quality, a maturity gained from poetic experience, and not unlike Aucitya (propriety).



He further distinguishes Śabdapāka and Vākyapāka. The former is the use of apt words and expressions, necessitating no further change, much like the poetic dictum : 'proper words in the proper order'. The latter is a beautiful patterning of Rasas, Gunas and Alaṅkāras. Both of these, according to Rājaśekhara, have to be determined by the discerning critic.

## 2. A DISCUSSION OF RĀJAŚEKHARA'S ANALYTICAL MODEL

In Sanskrit linguistics, the two approaches to the study of the problem of meaning are Khaṇḍapakṣa and Akhaṇḍapakṣa. The first is an analytical method which considers the word an autonomous unit of thought and sense. Sentences being a concatenation of words, language studies are made at the semantic level. The second approach accept the sentence as the fundamental linguistic unit. Thus, the sentence, as a whole, is seen as a single integral symbol.

### I PADA ANALYSIS

Bhāmaha defines Pada (meaningful word) as a synthesis of Śabda and Artha (sound & sense). It is Pada that constitutes Kāvya. In Rājaśekhara's conception, Pada is an independent unit of meaning and ends in some Vibhakti (case) or conjugational suffixes.

a. TYPES OF PADA

According to affixes, there are five types of pada:

Subanta	-	Case endings.
Samāsānta	-	Compound Words.
Taddhitānta	-	Secondary derivatives.
Kṛdanta	-	Verbal derivatives.
Tiṅganta	-	Conjugational endings. (verbs).

**Subanta**: Those nouns, pronouns and adjectives which take a 'sup' suffix to indicate their relation to finite verbs of sentences.

**Samāsānta** : In a syntactical or semantic connection, two or more words lose their suffixes to merge with one of the either.

<b>Types :</b> Dvanda	-	Copulative compound
Dvigu	-	Numeral Appositional compound.
Karmadhāraya	-	Appositional compound.
Bahuvrīhi	-	Attributive compound.
Avyayībhāva	-	Adverbial compound
Tatpuruṣa	-	Determinative compound.

**Taddhitānta**: Suffixes added to Kṛdanta & non-verbs.

**Kṛdanta**: Verbal derivatives obtained by adding suffixes to verb roots.

**Tiṅganta**: 'Tiṅg' suffixes added to verb roots, to give their conjugational forms.

b. PRAVṚTTIS (POTENCY) OF PADA

Jātivācaka	- denoting the species/class
Gunavācaka	- denoting the quality/attribute
Kriyāvācaka	- denoting the action/deeds
Dravyavācaka	- denoting the substance
Yadṛccha	- denoting a proper name

c. To determine the meaning of Pada, there are fourteen factors to be taken into account.

1. Samayoga	- Association	e.g. William of Orange
2. Vipayoga	- Dissociation	e.g. Hamlet without the prince
3. Sāhacarya	- Company	e.g. Caesar and Cleopatra
4. Virodha	- Opposition	e.g. India v/s Pakistan
5. Artha	- Purpose	e.g. Let us worship Hari. God/
6. Prakaraṇa	- Context	e.g. Bring Saindhava. Salt/Hor
7. Liṅga	- Gender	e.g. Madhu. Honey/Demon/
8. Anya Śabda Sannidhi	- Proximity of another word	e.g. Madhu Sudan.
9. Sāmarthyā	- Ability/capacity	e.g. Mahiṣi is singing Mahiṣi-Queen/Buffalo
10. Aucityā	- Propriety	e.g., Pay respect to the Mahiṣi
11. Deśā	- Place	e.g., Citrabhānu in the sky Citrabhānu-Sun/Fire
12. Kāla	- Time	e.g., Citrabhānu at night
13. Vyakti	- Person	e.g., Shakespeare
14. Svarabhedā	- Tonal Variation	e.g., Indra Śātrum Nāsaya Destroy the enemy Indra/ Destroy the enemy of Indi

### 1.2.2 VĀCYA ANALYSIS

Vācya, according to Rājasekhara, is a string of pada capable of conveying to the listener(s) the desire of the composer. As he studies a sentence on the basis of Pada and Padārtha, the relationship between Pada & Vācya, Padārtha & Vācyārtha is, for him, the central issue. The conditions for syntactic relations between Pada in a Vācya are:

1. Ākāṅkṣa - Expectancy of words
2. Yogyatā - Compatibility / Consistency.
3. Āsatti/Sannidhi - Proximity/Contiguity.
4. Tātparya - Intention of the speaker.

These are instruments of interpretation which, along with contextual factors, determine the Padārtha in a Vācya, and consequently, give the Vācyārtha. A further elucidation of the four conditions is given below.

1. Ākāṅkṣa: It could be linguistic expectancy or psychological expectancy.

2. Yogyatā: Semantic compatibility or logical consistency. Compatibility need not necessarily be in the empirical world. e.g., Rabbit's horn is not a logical impossibility.

3. Sannidhi: Physical - Spatial (in writing)  
Temporal (in speech)

OR

Psychological Ways in which we relate phenomena.

e.g., Ayodhya - Rāmjanmabhoomi.

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#### 4. Tātparyā: Intention of the speaker.

The intention of the speaker may be different from what is conveyed, which again is different from what is actually understood. e.g., This drink is (very) strong.

This drink is (too) strong.

This drink is (so) strong.

#### 1.2.3 KĀKU (Tone)

Rājaśekhara speaks of Kāku as a mode of speech which could be of two types: Sākānkṣa and Nirākānkṣa.

Sākānkṣa is when the sentence has linguistic or psychological expectancy i.e. when something else has to invariably follow the sentence.

**Types :** Ākṣepagarbha - suggestive of an objection/disapproval.

Praśnagarbha - suggesting a question.

Vitarkagarbha - suggesting doubt or uncertainty.

Nirākānkṣa is the absence of any expectancy.

**Types:** Vidhirūpa - denoting a statement/fact

Uttararūpa - giving an answer.

Nirṇayarūpa - asserting a decision.

#### 1.2.4 TYPES OF VĀKYA (Typology based on number of verbs)

Based on the subject predicate relation, Rājaśekhara enumerates ten kinds of sentences.

They are as follows:

- |                       |  |
|-----------------------|--|
| 1. Ekākhyāta          | - One verb sentence.   |
| 2. Anekākhyāta        | - Many verb sentence.  |
| (a) Sāntara           | - Interrupted by case-endings  |
| (b) Nirantara         | - Uninterrupted by case-endings  |
| 3. Āvṛttākhyāta       | - Same verb repeated for several nouns or clauses in a sentence.       |
| 4. Ekābhidheyākhyāta  | - One noun-subject with many verbs of the same meaning.                |
| 5. Pariṇatākhyāta     | - Same verb repeated in different clauses, for two different subjects. |
| 6. Anuvṛttākhyāta     | - Same verb understood in different clauses, or different sentences.   |
| 7. Samuccitākhyāta    | - A verb proper to something applied to some other thing, on an a      |
| 8. Adyahṛtākhyāta     | - Elided verb.   |
| 9. Kridābhihitākhyāta | - Derived nominals for verbs.  |
| 10. Anapekṣitākhyāta  | - Verbless sentence.   |

#### 4.2.5 RĪTI (STYLE)

In stylistics, Rājaśekhara defines three Rītis on the basis of degrees of compounding, of alliteration and of the use of words in secondary senses.

The Gauḍīya permits compounds and alliteration but uses words in their primary senses: it uses a sequence of words in their etymological sense.

The Pāñcālī riti is characterised by a moderate use of both compounds and alliteration, but allows the use of words in transferred senses.

The Vaidarbhī rīti makes no use of compounds and restricts alliteration to certain (appropriate) places; it also retains words in their etymological senses (but without deliberately adding successions).

Guṇas of These styles (Nāṭyaśāstra)

- |                 |                              |
|-----------------|------------------------------|
| 1. Ójas         | Floridity                    |
| 2. Prasāda      | Lucidity (clarity)           |
| 3. Śleśa        | Coalescence (Double meaning) |
| 4. Samatā       | Uniformity (Evenness)        |
| 5. Samādhi      | Smoothness                   |
| 6. Mādhurya     | Sweetness                    |
| 7. Saukumārya   | Softness                     |
| 8. Udāratā      | Magnificence / Exaltation    |
| 9. Arthāvayakti | Semantic clarity             |
| 10. Kānti       | Finesse/Polish               |

=> Vaidarbhī Rīti has all these ten Guṇas.

=> Gaudīya Rīti has the 1st and 10th Guṇas (Ojas + Kanti)

=> Pāñcālī includes Mādhurya and Saukumārya.

1.2.6 Alaṅkāra Theory

For Rājaśekhara, Kāvya is an Ukti of Guṇas + Alaṅkāras.

Alaṅkāras are of two types - Śabdālaṅkāra  
Arthālaṅkāra

Śabdālaṅkāra relies on beauty of expression in a specific word or words.

Arthālaṅkāra depends on beauty in the meaning of a sentence taken as a unit.

(The following are culled from various sources).

**Examples of Śabdālaṅkāra:**

1. Anuprāsa - Alliteration
2. Yamaka - Rhyme
3. Śleṣa - Pun. (Sliṣṭa)
4. Virodhābhāsa - Paradox.

**Examples of Arthālaṅkāra are:**

1. Upamā Simile.
2. Rūpaka Metaphor.
3. Sandeha Disbelief, e.g., Is she woman or goddess?
4. Apahnuti Rhetoric Denial/Concealment.  
Reality is suppressed in favour of something imagined, e.g. This is not a noisy swarm of bees, it is the sound of Love's bow being continuously drawn.
5. Pratīpa Reversed Simile.
6. Ananvāya Want of an object of comparison / Incomparable.
7. Utprekṣa Fancy. e.g., Forest fire imagined to be red  
Kimsuka flowers climbing trees.
8. Atiśayōkti Hyperbole.

**1.2.7 SOURCES OF MEANING IN POETRY ACCORDING TO RĀJASEKHARA**

1. Śruti The four Vedas. In universal terms, the cultural patronymic.
2. Smṛti The śāstras, social philosophies and cultural texts.
3. Ithihāsa History of one's own nation, or even of the world.



4. Purāṇas - Mythology of one's own people or of other nations.
5. Pramāṇavidyā - Epistemology, logic.
6. Samayavidyā - Knowledge of time and the seasons.
7. Rājasiddhānta - Kāmasūtra (science of erotics)  
Trayi  
Arthaśāstra (polity)  
Nāṭyaśāstra (dramaturgy)
8. Loka - Poet's actual knowledge and experience of the world.
9. Viracānā - Compositions of other well-known poets/writers.
10. Prakīrṇaka - The sixty four arts and sciences including  
ayurveda, jyōthiṣa, vṛkṣaśāstra,  
aśvagajaśāstra, kāyikakala & c.

Rājaśekhara added another four of his own possible applications of the sources of poetic meaning.

1. Uccitsamyoga : An apt juxtaposition which facilitates direct comparison.
2. Yokṛṣamyoga : A serial analogy on the basis of a cause and effect relationship. It could be termed an extended simile.
3. Utpādyasamyoga : A juxtaposition of two objects - upamana ( the object compared to ) and upameya ( the object compared ) - both compounded, thus generating two comparisons.
4. Samyogavikāra : A modification produced by the juxtapositioning of two comparables.

### 1.2.8 TYPES OF POETS

1. Śāstrakavi - Composers of Śāstra
  - Including Kāvya in Śāstra
  - Using Śāstraic tenets in Kāvya
2. Kāvya Kavi
  - Racanā Kavi - Craftsman.
  - Śabda Kavi - Poet of Sounds
    - Nāmakavi - One who uses more nouns.
    - Ākhyātakavi - One who uses more Verbs.
    - Nāmākhyātakavi - One who uses both
  - Artha Kavi - Poet of Ideas
  - Alankāra kavi - Rhetorical Poet.
    - Sabdālankāra
    - Arthālankāra
  - Ukti Kavi - Quotable Poet
  - Rasa Kavi - Aesthetic Poet
  - Mārga Kavi - Poet of Style.
  - Śāstrārthā Kavi - Poet of Rational Discourse.
3. Ubhaya Kavi - A blend of 1 & 2.

### 1.2.9 Evaluation of a poet

In evaluating a poet the types become qualities. A KANIṢṬHA (Inferior poet) is one who has two or three of the above said qualities.

A MĀDHYAMA (Medium poet) has five of them.

A MAHĀKAVI (Eminent poet) has to have all the twelve qualities.

### 1.3 A WORKING MODEL OF RAJASEKHARA'S CATEGORIES FOR THIS STUDY

- 1.3.1 PADA 1. SUBANTA - Case endings
2. SAMĀSĀNTA - Compounds  
Dvanda - Copulative  
Dvigu - Numeral Appositional  
Karmadhāraya - Appositional  
Bahuvrīhi - Attributive  
Avyayībhāva - Adverbial  
Tatpuruṣa - Determinative
3. TADDHITĀNTA - Secondary derivatives:  
Secondary nominal bases.
4. KṚDANTA - Derived nominals; verbal  
derivatives
5. TIṄGANTA - Conjugational endings.

#### 1.3.2 PRAVṚTTIS (POTENCY) OF PADA

- Jātivācaka - Denoting class
- Guṇavācaka - Denoting Quality
- Kriyāvācaka - Denoting Action
- Dravyavācaka - Substance
- Yadṛccha - Proper noun/name

(Avyayavācaka - Indeclinables)

#### 1.3.3 VĀKYA (Based on noun-verb relation)

1. EKĀKHYĀTA - One verb, one or more agent nominatives.
2. ANEKĀKHYĀTA - Many verbs, several nouns.  
Sāntara - Interrupted by nouns  
Nirantara - Uninterrupted by nouns
2. ĀVṚTTĀKHYĀTA Same verb repeated in several clauses.
4. EKĀBHIDHEYĀKHYĀTA - One noun-subject, many verbs of the  
same meaning.

5. PARINATĀKHYĀTA- Same verb repeated in several clauses with different subjects.
6. ANUVṚTTĀKHYĀTA - Same verb, not explicitly repeated, (but) understood in the following clause(s).
7. SAMUCCITĀKHYĀTA -Verb used metaphorically.
8. ADHYĀHṚTĀKHYĀTA- Elided Verb.
9. KRIDĀBHĪHITĀKHYĀTA - Derived nominals used as verbs.
10. ANAPEKṢITĀKHYĀTA- Verbless sentence.

#### 1.3.4 GUṆAS AND RĪTI

Ójas	- Ornamentation
Prasāda	- Lucidity of Diction
Śleśa	- Pun
Samādhi	- Uniformity
Mādhurya	- Sweetness
Saukumārya	- Softness
Udaratā	- Magnificence
Arthāvyakti	- Clarity of meaning
Kānti	- Finesse

#### Three Rītis

Vaidardhī has all ten guṇas: more subantas used.

Gauḍīya - has the first & tenth guṇa;  
samāsāntas used more

Pāñcālī - has the sixth & seventh guṇa;  
Kṛdantas preferred.

### 1.3.5 SOURCES OF MEANING IN POETRY

1. ŚRUTI - Cultural patronymic
2. SMṚTI - Social texts
3. PURĀNAS - Mythology
4. PRAMĀNAVIDYĀ - Epistemology/philosophy
5. SAMAYAVIDYĀ - Knowledge of time and seasons.
6. RĀJA SIDDHĀNTA TRAYI - Arthaśāstra, Kāmasutra, Nātyaśāstra
7. LOKA - Experience of the poet.
8. ITHIHĀSA - History
9. VIRACANĀ - Works of other poets.
10. PRAKĪRṆAKA - Sixty four arts and sciences  
- Five sub-vedas  
- Seven auxiliary sciences  
- Six Vidyas &c.

#### Rājasekhara's Categories:

1. Uccitsamyoga
2. Yokṛtsamyoga
3. Utpādyasamyoga
4. Samyogavikāra

#### VI TYPES OF POETS:

1. Śāstra Kavi
2. Kāvya Kavi (a) Racanā Kavi  
(b) Śabda Kavi  
(c) Artha Kavi  
(d) Alaṃkāra Kavi - Sabdālaṃkāra Kavi  
- Arthālaṃkāra Kavi  
(e) Ukti Kavi  
(f) Rasa Kavi  
(g) Mārga Kavi  
(h) Śāstrāthā Kavi
3. Ubhaya Kavi - a blend of both the above.

The analysis of six poems of Yeats in the ensuing chapters shall be made by using the model and its categories outlined above.

**Analysis of 'The Second Coming'  
& 'A Prayer for My Daughter'**

## Chapter - 2

### THE ANALYSIS OF "THE SECOND COMING" AND "A PRAYER FOR MY DAUGHTER"

'The Second Coming' and 'A Prayer for My Daughter' are considered together in this chapter. These are twin poems composed during the same year - 1919 - the first one in January and the next in March or April. But the latter was published a year earlier (Nov. 1919) than the former (Nov. 1920). More than the contemporaneity of composition, the two poems present a continuity of thought and idea. The ominous backdrop of war and violence in the first poem continues to haunt the poet though he puts it figuratively in the image of a disturbing storm that makes him apprehensive of his daughter's safety. This is clear from an examination of the manuscripts of 'A Prayer for My Daughter': 'Not by that storm am I perplexed/But by the storm that seems to shake mankind'. (F.2v, p.32, Stallworthy, 1963). These lines (omitted in the final version), make the connection clear. He also prays for the granting of innocence (to his daughter), the loss of which he had bemoaned in the earlier poem. 'The ceremony of innocence' and the sustenance of aristocratic virtues are further explored and elaborated in the prayer. Thus the ideas of the first poem spill over into the next and provides a continuity of thought as well as of theme.

2.1.1 Vākya and Pada Analysis

The title is a Samāsānta of the dvigu type, or a numerical appositional compound.

<u>Lines</u>	<u>Clause</u>	<u>Text</u>
1&2	1	<u>Turning</u> and <u>turning</u> in the <u>widening gyre</u> two kṛdantas, a taddhitānta and a subanta; three Kriyāvācaka and one jātivācaka. The <u>falcon</u> cannot <u>hear</u> the <u>falconer</u> subanta, a tiṅganta & a taddhitānta jātivācaka, kriyāvācaka and jātivācaka.
3	2	<u>Things fall apart</u> ; subanta, tiṅganta and taddhitānta jātivācaka, kriyāvācaka & avyayavācaka.
3	2	The <u>Centre cannot</u> hold; a subanta and a tiṅganta one is jātivācaka and one kriyāvācaka
4	4	<u>Mere anarchy is loosed</u> upon the <u>world</u> two subantas, two tiṅganta and a subanta two jātivācaka, two kriyāvācaka & a jātivācaka.
5	5	The <u>blood-dimmed tide is loosed</u> , a samāsānta, a subanta & two tiṅgantas gunavācaka jātivācaka & two kriyāvācaka.



<u>Lines</u>	<u>Clause</u>	<u>Text</u>
5&6	6	and <u>everywhere</u> an avyayībhāva samāsānta, avyayavācaka. The <u>ceremony</u> of <u>innocence</u> <u>is</u> <u>drowned</u> ; a subanta, a taddhitānta & two tiṅganta jātivācaka, gunavācaka & two kriyāvācaka.
7	7	The <u>best</u> <u>lack</u> <u>all</u> <u>conviction</u> , subanta, tiṅganta, subanta taddhitānta gunavācaka kriyāvācaka gunavācaka and Jātivācaka
7&8	8	while the <u>worst</u> a subanta which is gunavācaka/jātivācaka <u>Are full</u> of <u>passionate intensity</u> . a tiṅganta, subanta & two taddhitāntas all gunavācaka.
9	9	<u>Surely some revelation is at hand</u> ; taddhitānta, subanta, kṛdanta, tiṅganta & samāsānta:avyayavācaka, gunavācaka, Jātivācaka & two kriyāvācaka.
10	10	<u>Surely the Second Coming is at hand</u> . taddhitānta; samāsānta, tiṅganta, samāsānta avyayavācaka, yadṛccha & kriyāvācaka, avyayavācaka
11	11	<u>The Second Coming</u> ; a dvigu samāsānta

11&13

12 hardly are those words out

taddhitānta, tiṅganta and three subantas  
avyayavācaka, kriyāvācaka and jātivācaka.

When a vast image out of Spiritus Mundi  
three subantas and a samāsānta.  
gunavācaka, jātivācaka and yadṛccha.

---

Troubles my sight:

a tiṅganta & two subantas

Kriyāvācaka, Yadṛccha & jātivācaka

---

13-16 13 Somewhere in sands of the desert

a samāsānta and two subantas  
avyayavācaka and two jātivācaka.

A shape with lion body and the head of a man  
five subantas, all jātivācaka & dravyavācaka.  
Is moving its slow thighs,

a tiṅganta and three subantas

kriyāvācaka, yadṛccha, gunavācaka & jātivācaka.

---

16-17 14 While all about it

three subantas; two avyayavācaka, a yadṛccha.

Reel shadows of the indignant desert birds.

a tiṅganta and four subantas

kriyāvācaka jātivācaka, gunavācaka, two jātivāca

---

18 15 The darkness drops again;

a taddhitānta & a tiṅganta

gunavācaka and kriyāvācaka.

Lines	Clause	Text
18-20	16	<p><u>but now I know</u></p> <p>a subanta &amp; a tiṅganta</p> <p>yadṛccha &amp; kriyāvācaka</p> <p>That <u>twenty centuries</u> of <u>stony sleep</u></p> <p>three taddhitāntas and a subanta</p> <p><u>two jātivācaka</u>, a gunavācaka &amp; a jātivācaka</p> <p><u>Were vexed</u> to a <u>nightmare</u> by a <u>rocking cradle</u></p> <p>a tiṅganta, a samāsānta, a kṛdanta &amp; a subanta</p> <p>kriyāvācaka two jātivācaka and a dravyavācaka</p> <hr/>
21-22	17	<p><u>And what rough beast, its hour come round at 1</u></p> <p>five subantas, a tiṅganta &amp; a samāsānta</p> <p>two gunavācaka two yadṛccha,</p> <p>a jātivācaka, a kriyāvācaka and an avyayavācaka.</p> <p><u>Slouches towards Bethlehem to be born?</u></p> <p>a tiṅganta, a subanta and a tiṅganta</p> <p>kriyāvācaka, yadṛccha and kriyāvācaka.</p> <hr/>

The words not underlined are nipāta (indeclinables) or form words as they are called in modern grammar. There are fifty (50) nipāta in this poem as opposed to one hundred and five (105) declinable pada thus giving the ratio of 1:2. This is possible because the poet uses a condensed style achieved by telescoping i.e., concentrating in a single pada or a pair of them the idea of a whole phrase or clause. Examples from this poem are: widening gyre, the blood-dimmed tide, passionate intensity, Second Coming,

Spiritus Mundi, lion body, slow thighs, indignant desert birds, stony sleep, rocking cradle & rough beast; which are all telescoped phrases.

2.1.2 Use of Pada: 45 Subanta  
8 Samāsānta  
12 Taddhitānta  
15 Tiṅganta

Their pravṛttis: 30 Jātivācaka pada  
8 Gunavācaka pada  
20 Kriyāvācaka pada  
7 Dravyavācaka pada  
1 Yadṛccha pada

2.1.3 Types of Vākya used in the poem

Sāntara Ekākhyāta : Clauses 1, 12, 17.

Ekākhyāta Vākya : Clauses 2, 5, 7, 8, 9, 10, 13, 14, 16.

Anuvṛttākhyāta : Clause 11

Samuccitākhyāta : Clause 15

2.1.4 Rīti

From the above it can be concluded, on the basis of the types of words used that W.B. Yeats has a style that approximates the VAIDARBHI RĪTI. (ch. 3, Kāvya Mimāmsa) As the definition goes, the VAIDARBHI avoids compounds as far as possible, and limits alliteration to certain places if they are appropriate enough; it also maintains the words in their primary and possibly etymologically faithful meanings, at the same time, taking care to avoid deliberate addition of a succession of meanings on them. (ch.7, Kāvya Mimāmsa)

The types of sentences used is an indication of the poet's artistic skill in making a truly creative product. It might be noted that Yeats' sentences are those that make use of a minimal number of verbs, whereas there is a preponderance of nouns. Some verbs are very often repeated, probably because he does not want many of them.

An example is found in the 4th & 5th clauses and also in the 9th & 10th clauses. Even when he has to use different verbs, he tries to use allied verbs so that the differences of form are just a cloak to hide the continuity of the following verbs. An example: in the 5th & 6th clauses, the idea of 'drowning' is the logical outcome of the 'tide' 'being loosed'. Again the 13th clause, a very long one, has only a single verb. The 11th clause which encapsulates the main idea of the poem is, notably, a verbless sentence.

All these go to prove that the use of more nouns vis-a-vis the minimal use of verbs (cfr.ii above) is an attempt to give a semblance of immutability and timeless relevance to the idea contained therein. As is well-known, the idea of the Second Coming of Christ has evoked a plethora of reactions - good and bad, sane and weird - at all times and places. The poet is able to create and sustain this feeling of timelessness through his poem on the event expected from the beginning of Christianity.

The list of Rājasekhara on the sources of meaning helps us to pinpoint the disciplines from which Yeats obtains his semantic wealth.

### 2.1.5 Sources of Meaning

To begin with, the very idea of a Second Coming is taken from the Christian cultural patronymic the Bible. But, this belief is part of not only the ŚRUTI of the western world, but also part of the SMṚTI. It means that the expectation of Christ's Second Coming is very much in the ŚĀSTRAS (philosophies and social texts) of the Christian world. The GYRE is a concept taken from the 'system' of Yeats himself. Thus it could be considered LOKA, or the poet's knowledge and experience of the world.

The FALCON is also from the same source.

However, the FALCON combined with FALCONER, reminds us of the Elizabethan sporting habits. Thus the meaning of the same is obtained from FALCONRY, a sport which could be included in PRAKĪRṆAKA, the sixty four arts and sciences.

'Things falling apart' in the context of the First World War, after which the poet composed this poem, is a clear reference to the destruction wrought by the ravaging armies of Europe. Thus, we go to DHANURVEDA or Military science—one of the five subvedas enumerated by Rajasekhara, as well as to ITHIHĀSA (History) for the meaning of this clause. The loss of power by the central authority of many nations and governments is also implied by the phrase 'The centre cannot hold', though some would see the loss of control of the falcon by the falconer. In any case, both sources would give the same idea. Probably, Yeats derived his meaning from both

these sources. However, 'Mere anarchy loosed upon the world' reinforces the idea in favour of DHANURVEDA or military science, if not WAR, as the possible source of poetic meaning.

'The (blood-dimmed) tide' and idea of 'drowning' are certainly nautical terms. It is also a reference to the Biblical flood during the time of Noah. It marked the end of one era and the beginning of another. The 'blood-dimmed tide' signifies the end of this era and the start of a new one. So, ŚRUTI is the source.

'The ceremony of innocence' is an idea further elaborated in the poem 'A prayer for My Daughter'. Thus we go to VIRACANA, works of other poets, or by implication, other works of the same poet, for the meaning of this. Of course, the whole idea is part of the SYSTEM of Yeats and forms his belief, if not expectations for humanity. So, the meaning is also traceable to LOKA, the poet's knowledge and experience of the world.

'The best' and 'The worst' can be understood only in the light of the poet's life, and relation to certain persons like Maud Gonne and MacBride. Hence, one explores LOKA once again.

Revelation, as is well-known is an idea and belief of Christianity, embodied in the book of REVELATION ( Ch. 1) in the HOLY BIBLE. It is also the traditional source book for Christian beliefs in the Second Coming of Jesus Christ. So, both ŚRUTI and SMṚTI are the sources for this.

'At hand' the seemingly innocuous phrase, is an oft-used one for purposes of evangelisation by Christian missionaries. The whole phrase was: 'Repent, for the Kingdom of God is at hand'. (Matthew Ch.3:2) This insistence on repentance and consequent conversion was demanded by the proclamation of an imminent event of joy and re-creation. But, in the poem, it is used to proclaim the imminence of sorrow and destruction, as is evident from the following part of the poem. Ultimately, the idea goes back to the gospels (quoted above) in the New Testament in the Holy Bible. Thus, once again, the root source is ŚRUTI, from where it also became part of the SMṚTI of Christianity.

Spiritus Mundi- also known as Anima Mundi - derives its meaning from the SYSTEM of W.B. Yeats (A Vision). It is the 'vast store house of memories and images', much like the Collective subconscious of humanity. Therefore, LOKA is the immediate source of this and PURĀṆAS (mythology) the ultimate source of the same.

Clause 13 gives a description of the beast which is understood as the Sphinx. Again the source is PURĀṆAS. But, the Sphinx is found in both Greek and Egyptian mythology. In the former it is a female, whereas, in the latter, it was of either sex. The Sphinx, in Greek mythology, was the offspring of Echidne and Typhon, the latter of whom was the monstrous offspring of Ge(Gaea) and Tartarus, her son and husband. Gaea is the 'earth' who sprang from Chaos, and was the mother of Uranus ( the heavens) and Pontus ( the sea).



Yeats, probably, takes it from Greek mythology, to suggest the origin of the monster from Chaos which was the scene in Europe during the period under consideration; it was also useful to bring in a female beast as the antithesis of Christ. It might be recalled that Yeats wrote a play about a female Christ. (p.223, Frye, 1963).

'Stony sleep' is possibly from BLAKE's 'The First Book of Urizen'. The source is VIRACANA, the works of other poets.

'Bethlehem' is an immensely suggestive word that derives its meaning from the Holy Bible or ŚRUTI. As the birth place of Christ, the inaugurator of the Christian era of peace and salvation, Bethlehem occupies a central place in the maps of the world as well as in the hearts of Christians all over the world. For Yeats, the new era of antithetical doom and destruction will begin from this hallowed spot. Thus, the birthplace of Christ will also be the birthplace of Antichrist, the great beast.

A very interesting aspect of this poem is the way in which meanings are derived by the juxtaposition of certain words and phrases which by themselves would not give the meaning intended. That reminds us of the four unusual categories of use of sources given by Rājasekhara. Of them UCCITSAMYOGA or the proper juxtaposition of phrases can be discovered in this poem. An example: in clause 13, 'the shape with lion body' and 'the head of a man' is sure to convey the idea of the sphinx. Another example: juxtaposing 'Bethlehem' and 'to be born'

is immediately reminiscent of Christ. A third example: the 'ceremony of innocence' as a phrase gives us a meaning that would not be separately obtained.

Sources in brief

Second Coming	Śruti/Smṛti/Śāstras
Gyre	Loka
Falcon	Loka
Falcon & falconer	Prakīrṇaka
Things fall apart	Dhanurveda/Ithihāsa
blood-dimmed tide	Sailing/Dhanurveda
ceremony of innocence	Viracana/Loka
The best; the worst	Loka
Revelation	Śruti/Smṛti
At hand	Śruti/Smṛti
Spiritus Mundi	Loka/Purāṇas
A shape with lion body	Purāṇas
Stony sleep	Viracana
Bethlehem	Śruti
Clause 6,13 & 17	Uccitsamyoga

2.1.6 Comparison with the manuscripts

In a work limited in scope as this, it is not feasible to reproduce all the manuscripts of Yeats's poems. So, only those portions relevant to this study are reproduced. For manuscripts, references may be made to Jon Stallworthy (1963, pp 17-23). We are referring to this work when we refer to the manuscripts, the final version of the poems. The

material in parenthesis under manuscripts is the serial number assigned by Jon Stallworthy.

Change of Pada from manuscripts to final version

Manuscripts

Final Version

1. Ever more wide (F1.r)	
gorw wider & more wide (F.1r)	
Sweep wider (F.2r)	Turning and Turning (line
2. Sweeping gyre (F.1r)	
intellectual gyre (F.1r)	
The gyres (F.2r)	
Wide gyre (F.4r)	Widening gyre (line 1)
3. hawk (F.1r,2r)	Falcon (Line 2)
4. mob (F.1r, 3r)	x
5. germans (F.1r)	x
6. Russia (F.1r)	x
7. murder (F.1r)	x
8. has died (F.1r,iv,3r)	x
9. put to death (F.1r)	x
10. stroke of the clock (F.1r)	x
11. tyrant (F.2r)	x
12. anarch (F.2r)	x
13. murderer (F.2r)	x
14. gracious (F.1r)	x
15. innocent (F.1r)	x
16. blood-stained flood (F.4r)	blood-dimmed tide(line 5)
17. lose (F.4r)	lack (line 7)
18. new intensity (F.5r)	passionate intensity (line 5)

19. cloth (F.5r)	x
20. knife (F.5r)	x
21. stark image (F.5r)	vast image (line 12)
22. a waste of desert sand (F.5r)	sands of the desert (l. 13)
23. an eye (F.5r)	a gaze (line 15)
24. feet (F.5r)	things (line 16)
25. fall/run (F.5r)	reel (line 17)
26. The second birth (F.5r)	The second coming (line 11)
27. an angry crowd of desert birds (F.5r)	indignant desert birds (line 11)
28. Cradle rocked anew (F.5r)	rocking cradle (line 20)
29. moves/set out (F.5r, 6r)	slouches (line 22)
30. Wild thing (F.6r)	rough beast (line 21)

#### 2.1.7 Change of Vākya from manuscripts to published version

1. 'Ever further hawk flies outwards from the falconer's hand" (F.1r) is changed to

~The falcon cannot hear the falconer:.. (line-2)

2. 'The (intellectual) gyres grow wider and more wide" in F.1r is replaced by "The gyres sweep wider (day by day) by year/every year" in F.2r but finally simplified to "Widening gyre" (line-1) in the published version.

3. "The germans are now to Russia come" (F.1r) has been dropped wholly, to keep out particulars.

4. "All things are broken up to fall apart" (F.2r) is condensed to "Things fall apart" (line-3) thereby implying the breaking up of things as an antecedent or a consequence.

5. "The tyrant has the anarch in his pay and murders to

follow murders" (F.2r) has been dropped altogether to keep particular events out.

6. "Though every day some innocent has died" (F.1r) "of innocence most foully put to death", "old wisdom and young innocence has died" (F.1r) "ceremonious innocence has died" (F.3r) is condensed into the symbolic "The ceremony of innocence is drowned" (line-6) to increase the suggestiveness, and to leave out the details or shades of particular event(s).

7. "While the mob fawns upon the murderers  
And the judge nods before his county dock  
And there's no Burke to cry aloud, no Pitt  
And there is none to pluck them by the gown" (F.3r)  
Has been omitted to keep out all topic references.

8. "The centre has lost" (F.4r) has been changed to "The centre cannot hold", (line 3)

9. "The good are wavering" (F.4r) transformed into "The Best lack all conviction", (line 7)

10. "Surely the great falcon must come, surely the hour of the second birth is here", in (F.4r) is omitted.

11. "The cradle at Bethlehem has rocked anew" (F.5r) is simplified to "a rocking cradle" (line 20)

12. "And new intensity rent as it were a cloth before the dark was cut as with a knife" in (7.5r) (Prior to the reference to the image out of Spiritus Mundi) is omitted to heighten the drama by lessening the circumstantial details i.e. by cutting out their description.

### Sum up

A comparison of the poem with the final edition gives us certain interesting insights about the process of poetic composition adopted by Yeats.

In the first place, he has not just deleted words and phrases, but has substituted them wholly with other words, phrases and sentences. To keep the poem on a level of generality and suggestiveness, he removes all words of specificity and explicitness. Examples: the removal of words like GERMANS, RUSSIANS, PITT, MURDER, DEATH, TYRANT, ANARCH, MURDERER etc.. If, for instance, he had included the Germans and Russia, the poem would have been just a reaction to the tumultuous times of the world war, without any relevance beyond that time and context. Therefore, the poet wants to remove every suggestion of a localised event and avoid the consequent topicalisation of any reference.

The removal of words like DEATH and MURDER are attempts to remove words that create aversion & disgust in the reader. The idea of death and destruction are only suggested in words like ANARCHY, DROWNED, BLOOD-DIMMED TIDE and so on.

Secondly, the poet removes verbs if many of them give the same, or at least, a similar idea. Examples are: DIED, PUT

TO DEATH, DROWNED of which only DROWNED is retained finally. It also suggests the temporary submergence of some quality rather than its total annihilation. e.g. "The ceremony of innocence is drowned". In conjunction with Yeats's cyclic view of history, it suggests a re-emergence of this quality in due course.

The types of verbs used are notable because they are mostly verbs of deprivation, loss, loosening, destruction; in short, all of them negative. e.g. FALL APART, LOOSED, DROWNED LACK, DROPS, TROUBLES, VEXED, etc... Even the positive verb 'TO BE BORN' is ominously placed. The tinganta are mostly verbs of non-motional action or at least slow action. e.g. TURNING, ROCKING, MOVING (slowly). These verbs of circular motion go very well with the Yeatsian cyclic view of history, apart from making an action apparently endless, because of its repetitive nature.

The types of nouns are mostly human in content or reference. e.g. SIGHT, SHAPE, BODY, HEAD, MAN, GAZE, TWENTY CENTURIES, and BETHLEHEM. Is the poet then suggesting that the terror which is about to befall humankind is actually one of man's own making? The context of WAR and the conflicts in human history point out to that. This characterisation of nouns can be found in Kuntaka whose model on the structure of content of sentences is as follows: Jada (inanimate), Cetana (animate) - Human and Animal.

The nouns that have been dropped are those that repeat an idea. e.g. cradle, birth. Nouns like TYRANT, ANARCH, MOB, have been omitted as they are suggested, otherwise.

2.2

A PRAYER FOR MY DAUGHTER

2.2.1 Vakya and Pada Analysis

Title:           Kṛdanta           Subanta           Subanta  
Jātivācaka/Kriyāvācaka; Yadṛccha,   Jātivācaka

<u>Lines</u>	<u>Clause</u>	<u>Text</u>	<u>STANZA I</u>
1	1	Once more the <u>storm is howling</u> , a subanta, a tiṅganta Jātivācaka and kriyāvācaka	
1-3	2	and <u>half hid</u> a subanta & a tiṅganta Gunavācaka of Kriyāvācaka Under <u>this cradle-hood and coverlid</u> a subanta and two samāsāntas Yadṛccha and dravyavācaka My <u>child sleeps on</u> Two subantas & a Tiṅganta Yadṛccha & Kriyāvācaka	
3-4	3	There <u>is no obstacle</u> a tiṅganta & a subanta kriyāvācaka & jātivācaka But <u>Gregory's wood and one bare hill</u> five subantas, Yadṛccha, dravyavācaka, two gunavācakas & dravyavācaka	



<u>Lines</u>	<u>Clause</u>	<u>Text</u>
5-6	4	Whereby the <u>hay stack-and roof-levelling</u> wind two bahubrihi samāsāntas & a subanta kriyāvācaka/gunavācaka and jātivācaka ..... can <u>be stayed</u> : a Kriyāvācaka tinganta

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6	5	... <u>Bred on the Atlantic</u> ,... A tinganta and a subanta Kriyāvācaka & Yadṛccha
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7-8	6	And for <u>an hour I have walked and prayed</u> two subantas and two tingantas Jātivācaka, Yadṛccha & Kriyāvācakas. Because of the <u>great gloom</u> both are gunavācaka subantas.
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8	7	that <u>is in my mind</u> . a tinganta & two subantas Kriyāvācaka, Yadṛccha and Jātivācaka
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STANZA II

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9	8	<u>I have walked and prayed for this</u> <u>young child an hour</u> subanta, two Subanta, two tingantas and four subantas. Yadṛccha, two Kriyavacakas, Yadṛccha, Gunavacak two Jātivācakas
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<u>Lines</u>	<u>Clause</u>	<u>Text</u>
10-11	9	And <u>heard</u> the <u>sea-wind scream</u> upon the <u>tower</u> tiṅganta, Samāsanta, Tiṅganta & Subanta Kriyāvācaka, Jātivācaka, Kriyāvācaka and dravya And under the <u>arches</u> of the <u>bridge</u> , two dravyavācaka subanta.
11-12	10	and <u>scream</u> Kriyāvācaka Tiṅganta In the <u>elms</u> above the <u>flooded stream</u> : a subanta, a Kṛdanta and subanta Jātivācaka, gunavācaka & Jātivācaka
13,14,16	11	<u>Imagining</u> in <u>excited reverie</u> two kṛdantas & a subanta Kriyāvācaka, gunavācaka & Kriyāvācaka. That the <u>future years had come</u> , two subantas and a tiṅganta gunavācaka, Jātivācaka & Kriyāvācaka ... <u>out</u> of the <u>murderous innocence</u> of the <u>sea</u> , a subanta, two taddhitāntas & a subanta. both gunavācakas, jātivācaka.
15	12	... <u>Dancing</u> to a <u>frenzied drum</u> ,... tiṅganta, taddhitānta, Subanta Kriyāvācaka gunavācaka & dravyavācaka

<u>Lines</u>	<u>Clause</u>	<u>Text</u>	<u>STANZA III</u>
17	13	My <u>she be granted beauty</u> Subanta, tiᅅganta, Subanta Yadᅇccha, Kriyāvācaka, Gunavācaka	
17-19	14	and yet not avyayavācaka nipāta <u>Beauty to make a stranger's eye distraught,</u> subanta, tiᅅganta and three subantas. gunavācaka kriyāvācaka, two jātivācaka, gunavācaka Or <u>hers</u> before a <u>looking-glass,</u> subanta and bahubrīhi samāsānta.	
19,21	15	For <u>such</u> ,... <u>Consider beauty</u> a <u>sufficient end</u> Subanta, a tiᅅganta, three subantas jātivācaka, kriyāvācaka, two gunavācakas & a jāti	
	16	... <u>Being made beautiful overmuch,</u> ... a tiᅅganta and two taddhitāntas Kriyāvācaka and gunavācakas	
22,23	15.a	<u>Lose natural kindness</u> and maybe a tiᅅganta & two taddhitāntas Kriyāvācaka & gunavācakas The <u>heart-revealing intimacy</u> bahubrīhi samāsānta and taddhitānta gunavācaka/kriyāvācaka; gunavācaka	

<u>Lines</u>	<u>Clause</u>	<u>Text</u>
24,	17	That <u>chooses right</u> , a tiṅganta and a subanta Kriyāvācaka & gunavācaka
24	15.b	and never <u>find a friend</u> a tiṅganta and a subanta kriyāvācaka & jātivācaka
STANZA IV		
25	18	<u>Helen...found life flat and dull</u> a subanta, tiṅganta, and three subantas yadṛccha, kriyāvācaka; jātivācaka & two guna
25	19	<u>...being chosen...</u> a kriyāvācaka tiṅganta
26	20	And <u>later had much trouble</u> from a <u>fool</u> , taddhitanta, tiṅganta and three subantas. avyayavācaka, kriyāvācaka, two gunavācaka, yadṛccha
28	21	While <u>that great Queen...</u> three subantas gunavācaka & jātivācaka/yadṛccha <u>Being fatherless could have her way</u> kṛdanta, taddhitānta, tiṅganta, two subantas kriyāvācaka, jātivācaka, kriyāvācaka, jātivācaka

<u>Lines</u>	<u>Clause</u>	<u>Text</u>
27	22	...that <u>rose</u> out of the <u>spray</u> ,... a tiᅅganta and a subanta kriyāvācaka, yadᅇccha & jātivācaka
30,31	24	<u>It's certain</u> that <u>fine women eat</u> subanta/tinganta; three subantas & a tiᅅganta two gunavācaka; jātivācaka; kriyāvācaka <u>A crazy salad</u> with <u>their meat</u> four subantas gunavācaka, dravyavācaka, yadᅇccha, dravyavācak
32	25	<u>Whereby</u> the <u>Horn of plenty</u> is <u>undone</u> . two samāsāntas, a tiᅅganta & a taddhitānta avyayavācaka, dravyavācaka, two kriyāvācaka
STANZA V		
33	26	In <u>courtesy</u> I'd <u>have her chiefly learned</u> ; two subantas, a tiᅅganta, subanta, two taddhita gunavācaka, yadᅇccha, kriyāvācaka, yadᅇccha, gunavācaka & kriyāvācaka.
34,35	27	<u>Hearts are not had</u> as a <u>gift</u> but <u>hearts are</u> subanta, two tinganta, two subanta, kᅇdanta jātivācaka, kriyāvācaka, dravyavācaka, kriyāvācak <u>By those that are not entirely beautiful</u> ; subanta, tinganta, two taddhitāntas jātivācaka, kriyāvācaka, avyayavācaka & gunavācaka

<u>Lines</u>	<u>Clause</u>	<u>Text</u>
36,37	28	Yet <u>many</u> ,...has <u>charm</u> <u>made</u> <u>wise</u> , two subantas, tinganta, subanta jātivācaka, gunavācaka, kriyāvācaka, & gunavāc
36,37	29	....That <u>have</u> <u>played</u> the <u>fool</u> a kriyāvācaka tinganta & a jātivācaka subanta for <u>beauty's</u> <u>very</u> <u>self</u> ... three subantas: two gunavācaka, a yadṛccha
38,40	30	And <u>many</u> a <u>poor</u> <u>man</u> ... three subantas: jātivācaka, gunavācaka & jāti from a <u>glad</u> <u>kindness</u> cannot <u>take</u> <u>his</u> <u>eyes</u> ; a subanta, a taddhitānta, a tiṅganta & two gunavācaka, a kriyāvācaka, yadṛccha & jāti
38,39	31	...that <u>has</u> <u>roved</u> , kriyāvācaka tiṅganta <u>Loved</u> and <u>thought</u> <u>himself</u> <u>beloved</u> ,... two tiṅganta, subanta, and a taddhitānta kriyāvācaka, yadṛccha & kriyāvācaka

STANZA VI

41	32	May <u>she</u> <u>become</u> a <u>flourishing</u> <u>hidden</u> <u>tree</u> subanta, tiṅganta, two taddhitāntas & subanta yadṛccha, kriyāvācaka, gunavācakas & dravyavācaka
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<u>Lines</u>	<u>Clause</u>	<u>Text</u>
42	33	That <u>all her thoughts</u> may <u>like</u> the <u>linnet</u> <u>be</u> . five subantas and a tiṅganta jātivācaka, yadrccha, two jātivācakas, yadrccha & kriyāvācka
43,44	34	And <u>have</u> no <u>business</u> but <u>dispensing</u> <u>round</u> tiṅganta, taddhitānta, tiṅganta, subanta kriyāvācaka, jātivācaka, kriyāvācaka & gunavācak <u>Their magnanimities</u> of <u>sound</u> subanta, taddhitānta & subanta yadrccha, gunavācaka & kriyāvācka
45	35	Nor but in <u>merriment</u> <u>begin</u> a <u>chase</u> . a taddhitānta, a tiṅganta & a subanta all kriyāvācka
46	36	Nor but in <u>merriment</u> a <u>quarrel</u> . a taddhitānta & a subanta - both kriyāvācka
47	37	O may <u>She live like some green laurel</u> a subanta, a tiṅganta & four subantas yadrccha, kriyāvācka; three gunavācakas & yadrccha
48	37.a	<u>Rooted</u> in <u>one dear perpetual place</u> a tiṅganta and four subantas kriyāvācaka; three gunavācaka & a jātivācaka

<u>Lines</u>	<u>Clause</u>	<u>Text</u>	<u>STANZA VII</u>
49, 51	38	My <u>mind...has dried up of late</u> two subantas, a tiṅganta & a samāsanta yadrccha, jātivācaka; kriyāvācaka & avyayavācak	
49-51	39	...because the <u>minds</u> that I <u>have loved</u> , jātivācaka subanta, yadrccha subanta, kriyāvācaka tiṅganta. The <u>sort</u> of <u>beauty</u> that I have approved three subantas and a tiṅganta two gunavācaka, a yadrccha; and a kriyāvācaka <u>Prosper</u> but <u>little</u> ,.. a Kriyāvācaka tiṅganta & a gunavācaka subanta	
52-53	40	Yet <u>knows</u> that <u>to be choked</u> with <u>hate</u> kriyāvācaka tiṅgantas & gunavācaka subanta May well <u>be</u> of <u>all evil chances chief</u> . a tiṅganta & four subantas kriyāvācaka; jātivācaka, gunavācaka, jāti, gunavācaka	
54	41	If <u>there's</u> no <u>hatred</u> in a <u>mind</u> a gunavācaka taddhitānta & a jātivācaka subanta	
55, 56	42	<u>Assault</u> and <u>battery</u> of the <u>wind</u> subanta, taddhitānta & subanta two kriyāvācaka and a jātivācaka	



Lines	Clause	Text
		Can never <u>tear</u> the <u>linnet</u> from the <u>leaf</u> a tiṅganta and two subantas kriyāvācaka, yadṛccha & jātivācaka

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STANZA VIII

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57	43	An <u>intellectual hatred</u> is the <u>worst</u> three taddhitāntas - all gunavācaka ('is'-tinga)
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58	44	So let <u>her think opinions are accursed</u> , subanta, tiṅganta, subanta, tiṅganta, taddhitānt yadṛccha, kriyāvācaka, jātivācaka, kriyāva gunavācaka
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59,60	45	Have <u>I not seen</u> the <u>loveliest woman born</u> subanta, tinganta, taddhitānta, subanta, tiṅgant yadṛccha, kriyāvācaka, gunavācaka, jāti kriyāvācaka Out of the <u>mouth</u> of <u>Plenty's horn</u> , a jātivācaka subanta & a dravyavācaka samāsānta
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61,62,64	46	Because of <u>her opinionated mind</u> a subanta, a taddhitānta & a subanta yadṛccha, gunavācaka & jātivācaka <u>Barter that horn</u> and <u>every good</u> . a tiṅganta and four subantas kriyāvācaka, yadṛccha, dravyavācaka, jātivācaka & gunavācaka
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<u>Lines</u>	<u>Clause</u>	<u>Text</u>
		...for an <u>old bellows full of angry wind?</u> five subantas gunavācaka, dravyavācaka, two gunavācakas dravyavācaka

63	47	...By <u>quiet natures understood...</u> two subantas and a tiṅganta gunavācaka, jātivācaka & kriyāvācaka
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STANZA IX

65	48	<u>Considering that</u> kriyāvācaka tiṅganta & jātivācaka subanta
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65	49	<u>All hatred driven hence</u> subanta, taddhitānta & tiṅganta jātivācaka, gunavācaka & kriyāvācaka
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66,68	50	The <u>Soul recovers radical innocence</u> subanta, tiṅganta, subanta & taddhitānta jātivācaka, kriyāvācaka and two gunavācaka
	50.a	And <u>learns at last that it is self-delighting</u> tiṅganta, samāsānta, subanta, tiṅganta, samāsānta (bahubrīhi) Kriyāvācaka, jātivācaka, two kriyāvācaka <u>Self-appeasing, self-affrighting</u> two bahubrīhi samāsāntas, kriyāvācaka

<u>Lines</u>	<u>Clause</u>	<u>Text</u>
69	51	And that <u>its own sweet will is Heaven's will</u> six subantas-jātivācaka, two gunavācaka & three jātivācaka

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70-72	52	<u>She</u> can,.. <u>be happy</u> still, subanta, tiṅganta and subanta yadr̥ccha kriyāvācaka & gunavācaka
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72	53	..though <u>every face</u> should <u>scowl</u> two subantas and a tiṅganta two jātivācaka and a kriyāvācaka And <u>every windy quarter</u> <u>howl</u> subanta, taddhitānta, subanta & tiṅganta jātivācaka, gunavācaka, jātivācaka & kriyāvācaka Or <u>every bellows</u> <u>burst</u> ,.... two subantas & a tiṅganta jātivācaka, dravyavācaka & kriyāvācaka
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STANZA X

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73	54	And may <u>her bridgeroom</u> <u>bring her</u> to a <u>house</u> subanta, a taddhitānta, tiṅganta & two subanta yadr̥ccha, jātivācaka, kriyāvācaka, yadr̥ccha & dravyavācaka
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74	55	Where all's accustomed, ceremonious; two subantas and two taddhitāntas jātivācakas; and gunavācakas.
----	----	--

<u>Lines</u>	<u>Clause</u>	<u>Text</u>
75	56	for <u>arrogance</u> and <u>hatred</u> <u>are</u> the <u>wares</u> two taddhitāntas, a tiṅganta & a subanta both gunavācaka; kriyāvācaka & dravyavācaka.
76	56	<u>Peddled</u> in the <u>thoroughfares</u> Kriyāvācaka, tiṅganta & jātivācaka taddhitānta
77,78	57	How but in <u>custom</u> and in <u>ceremony</u> two jātivācaka subantas Are <u>innocence</u> and <u>beauty</u> <u>born</u> taddhitānta, subanta & tiṅganta two gunavācaka & a kriyāvācaka.
79,80	58	<u>Ceremony's</u> a <u>name</u> <u>for</u> the <u>rich</u> <u>horn</u> , four subantas - two jātivācaka, a gunavācaka, a dravyavācaka. And <u>custom</u> for the <u>spreading</u> <u>laurel</u> <u>tree</u> . a subanta, Kṛdanta and two subantas jātivācaka, gunavācaka, yadṛccha & jātivācak

The words not underlined are nipāta which number 190 in contrast to the other padas which total upto 338; thus the ratio of nipāta to other declinables is roughly 4:7 i.e. there are four nipata for every seven declinable pada. This is because the nipāta which are primarily articles and prepositions ( and some adverbs) are necessary to provide links as well as to particularise certain objects or qualities which latter abound in this poem.

### 2.2.2 Use of Pada

105 Subantas

15 Samāsāntas

32 Taddhitāntas

4 Kṛdantas

62 Tiṅgantas

### 2.2.3 Types of vākya used in the poem

EKākhyāta - Clauses 1, 3, 4, 5, 7, 13, 15, 15 a, 16 b,  
18, 20, 22, 23, 25, 26, 28, 29, 30, 32, 33, 35, 37, 38, 41,  
42, 43, 46, 47, 49, 50, 52, 54, 55, 65, 56 a, 57.

Sāntara Anekākhyāta - Clauses 2, 6, 8, 11, (15 + 15 a + 16  
b), (18 + 19 + 20), 21, 24, 27, 34, (37 + 37 a), 39, 40, 44,  
45, (45-47), (50 + 50 a), 53, 56 + 56 a.

Anuvṛttākhyāta - Clauses 9, 10, 14, 15 a, 36, (50 a \_ 51), 58

Kridābhihitākhyāta - Clauses 12, 16, 19, 48.

Nirantara Anekākhyāta - Clause 31.

### 2.2.4 Change of Pada from Manuscripts to finished work.

<u>Manuscripts</u>	<u>Published work</u>
1. God (F.1r)	x
2. First Father (F.1r)	x
3. Popular Tempest (F.1r)	Storm (Line.1)
4. Dusty Bitterness (F.2r)	x
5. Three Hundred Year Old Cradle (F.2r)	x
6. Deep Hood (F.2r)	Cradle-hood(Line.2)

7. Broidered Coverlid (F.2r)	Coverlid (line.2)
8. Month-old Child (F.2r)	Child (line.3)
9. Is sleeping (F.2r)	Sleeps on (line.3)
10. So it is plain (F.2r)	It's certain (line.3)
11. Great Beauties (F.2r)	The sort of beauty
12. Those Causes (F.4r)	The minds (line 49)
13. Certain Things and People (F.4r)	x
14. Have most approved (F.4r)	have approved (line
15. Have prospered little (F.4r)	Prosper but little
16. Grown half barren (F.4r)	has dried up(line 52)
17. And Seeing that (F.4r)	x
18. Intellectual hate (F.4r)	An intellectual hatred
19. Draws Near (F.4r)	Recovers (line 66)
20. First innocence(F.4r)	Radical innocence

#### 2.2.5 Changes of Vākya in the Poem

1. "God grant my prayer  
Nor I am the first father that has stood  
And judged here beside this cradle-hood..." (F.1r)

Status: Removed altogether, after two revisions.

Reason: 1. Idea of God implicit in prayer:

That of father, in child (line 3)

2. Avoids explicit Theism

2. "And seeing that a popular tempest blew  
As though to make all things anew,  
As this opinion wound, had driven men wild  
And filled their hearts with bitterness." (F.1r)

Status: Replaced by lines 3-6 of the final version.

Reason: To give a more descriptive picture of the storm's destructive potential that suggests its ominous nature and its possible effect on the child rather than on the populace at large. This helps sharpen the focus of the poem.

3 " Had dread for this Child's peace unless  
Heaven pour abounding sweetness on the child". (F.1r, F.2r)

Status: Replaced by lines 7 & 8 of the finished poem.

Reason: To keep the apprehension for the Child's future on the realm of suggestion; and also to link up the turbulence of the period as the cause and occasion for this prayer.

4. " Her laughter proved her heart to be gay", (F.2r)

Status: Dropped from the final version

Reason: To avoid an intrusion of the child's qualities into the description of the storm in the first two stanzas.

5. And what to ask heaven for the child  
And what prayer might be best:, (F.2r)

Status: Omitted altogether

Reason: To avoid uncertainty of purpose as it would mean the poet himself knows not what to pray for.

6." Not by that storm am I perplexed  
But by the storm that seems to shake mankind".

F.3r (end of stanza I)

Status: Replaced in the final version by

Lines 7-8:" And for an hour I have walked and prayed  
Because of the great gloom that is in my kind".

Reason: To keep the effect of the storm on the poet at the level of suggestion; thereby making it less explicit.

7. The idea of 'opinion' being 'driven wild' by the tempest is deleted altogether as it would unnecessarily deviate the whole poem into a different track. This is also confirmed by the above. Jon Stallworthy points out that this reference to World War I has been removed to keep to the central theme and not be distracted by topical events or references.

8. Yeats, significantly, deletes the age of his child as well as that of the cradle (ll.2-3). He also removes references to her 'laughter' and her heart being 'gay' (ll. 2-3) as he makes them part of his prayer that she be merry like the linnet, and happy due to innocence (42ff). Again he does not want to give his reactions to the storm - real or metaphorical. So, he removes phrases like "My sight/gaze towards every howling/scowling quarter" "To judge what blast heaven has charted", (F.2r) and "Thought the world fell stone upon stone" (F.2r). Instead he rephrases the idea into suggestively cryptic lines : "Imagining in excited reverie ... murderous innocence of the sea". (LL. 13-16)

9. In the 'prayer proper, the poet requests for his daughter' an even temper, good health, a quiet manner, husband, children and a little wealth. (F.3r) only to do away with all these in favour of 'beauty' which will not "make a stranger's eye distraught". (L. 18) He also wants her to learn courtesy (L.33) and to be full of cheerful thoughts like a linnet (L.42f), and to be 'rooted' like a green laurel" in one dear perpetual place". (L.47-48) Granted this, all the above said gifts will be consequently obtained. To



suggest this by contrast, he brings in the "loveliest woman born/out of the mouth of Plenty's horn" who barter all the riches of her beauty and intelligence for a 'worthless fool' just because of her opinionated mind . (L.59-64).

10. His wish that she (the daughter) should not quarrel with familiar faces, in favour of a new and unknown face (F.3r), is transferred to the linnets (L.48). Again he drops something explicit in favour of an idea just suggestive. Details of the bird and the bush (F.4r) are also omitted to accomodate qualities of the bird suggested through their action (LL. 43-46). Here, we have a unique combination of Gunavācaka and Kriyāvācaka.

11. Details of the tree are altogether omitted except for its fixity of position as a quality to be desired and acquired for the poet's daughter, (cfr. F.4v).

#### 2.2.6 Other Changes and Revisions

##### 1. Stanza I; Line 6

"Bred on the Atlantic can be checked" becomes

"Bred on the Atlantic, can be stayed"

Reason : To rhyme with 'prayed' in line 7.

##### 2. Stanza III; Line 17

"I pray god grant her beauty ...." Changed to

"May she be granted beauty ...."

Reason: To avoid repetitiveness, as the 'title already says that it is a prayer; to avoid explicitness and thereby keep up the suggestiveness; to remove semblances of orthodoxy.

3. Stanza IV; Line 30

"So it is plain great beauties eat" revised to

"It's certain that fine women eat"

Reason: Simplicity and suggestiveness in order to give it more effectiveness. Gunavācaka pada are replaced by jātivācaka pada suggesting also gunavācaka.

4. Stanza VIII; Line 54

"Hatred once driven from the mind",

Changed to "If there's no hatred in a mind",

Reason: Absence of hatred is more important than its removal.

5. Stanza VII; Lines 49-52

"Because those cause I have most approved  
And certain things and people I have loved  
Have prospered little, my own mind of late  
Has grown half barren from much hate".

Revised Version:

"My mind, because the minds that I have loved,  
The sort of beauty that I have approved,  
Prosper but little, has dried up of late,  
Yet knows that to be choked with hate"

Reason: Removal of Jātivācaka pada, (Words suggestive of class only) and inclusion of pada both jātivācaka and gunavācaka, (suggestive of class and quality) e.g. sort, beauty, hate, minds etc.

6. Stanza VIII; Line 57

"And seeing that intellectual hate is the worst" becomes

"An intellectual hatred is the worst".

Reason: A statement of fact is brought in instead of a point of observation. A subanta (hate) and Kṛ danta (seeing) are removed in favour of a taddhitānta (hatred) which is both

gunavācaka and Kriyāvācaka; 'hatred' also has a touch of erudition.

7. Stanza IX; Line 66

"The soul draws near its first innocence" changed to

"The soul recovers radical innocence".

Reason : Though the pada replaced (draws) is as much Kriyāvācaka as the substitute (recovers) only the latter would suggest the acquisition of 'innocence' and thereby enhance the gunavācaka pravṛtti of the 'soul' in combination with 'innocence'. Thus, we find a blend of Kriyāvācaka and gunavācaka with jātivācaka, in this sentence.

#### 2.2.7 Sources of meaning in the poem

1. Gregory's wood is from the life and experience of the poet. So we go to LOKA for the source of its meaning.
2. "The flooded stream" evokes images of the Biblical flood during the time of Noah, and its consequent destructive potential, prior to the beginning of a new covenant, and thence, a new era. Thus, ŚRUTI is the source of this idea.
3. "Dancing to a frenzied drum" conjures up pictures of primitive peoples engaged in a war-dance. SMṚTI may well be the source.
4. "Helen"; 'a fool' (Paris); 'That great Queen' (Venus) who 'rose out of the spray' (Her legendary birth from the waves of the ocean); 'a bandy-legged smith (Vulcan); "The Horn of Plenty" (Symbol of prosperity and wealth) are all from Greek mythology. So, the poet derives his meanings for all these from PURĀNAS.

5. Stanza V about the 'fool' and the 'poor man' (both the poet himself) and the 'glad kindness' or 'charm' (that of his wife Georgie) can be better understood with reference to LOKA, the poet's life and experience.
6. 'Salad' and 'Meat' have found their way into the poem from Pākaśāstra (Cuisine).
7. The linnet is from Ornithology and the laurel from Vrkṣaśāstra (Botony). But the laurel has more to it than meets the eye. In classical mythology, Daphne is turned into a laurel tree. For the ancient Romans and Greeks, it was an emblem of victory, success and distinction. That's why, the winners in the Olympics, in Greece, were conferred with the laurel. The laurel tree is a symbol for fixity of purpose and Unity of Being. This is also referred to in "Among School Children". So, we examine his system for the meaning of the same. Then do we discover that PURĀṆAS are the ultimate source for the same.
8. "The minds that he loved, the sort of beauty he has approved", in Stanza VII makes sense only in relation to his life and relations. So, LOKA is the source.
9. "The loveliest Woman" a reference to Maud Gonne can be understood only in the light of LOKA. So also the 'old bellows' as referring to Macbride, her husband.
10. "Arrogance, hatred, custom, ceremony" are all understood with reference to the system of Yeats, which derives these meanings from PURĀṆAS, ITHIHĀSA and LOKA. It is a contrast between aristocratic virtues and plebeian qualities, much thought of during the war.

### In Brief

- |  |                                 |
|--|---------------------------------|
| 1. Gregory's Wood (L.4)  | LOKA                            |
| 2. Flooded stream (L.12)   | ŚRUTI                           |
| 3. Dancing to a frenzied drum (L.15)   | SMṚTI                           |
| 4. 'Helen'; 'a fool'; 'that great queen'.<br>"Who rose out of the spray",<br>"A bandy-legged smith",<br>"The horn of plenty" (L.25,32) | PURĀNAS                         |
| 5. 'Fool' ; 'Poor man'<br>'Glad kindness', ; 'Charm' (L.38-40)   | LOKA                            |
| 6. 'Salad'; 'Meat' (L.31)  | PĀKĀSĀSTRA                      |
| 7. 'Linnet'. 'laurel', (L.42,47)   | VRKṢĀSĀSTRA/PURANAS             |
| 8. 'The minds....approved' ( L.49, 50)   | LOKA                            |
| 9. 'The Loveliest Woman' (L. 59)   | LOKA                            |
| 10. 'Arrogance, hatred, custom, Ceremony'  | PURĀNAS/ ITHIHĀSA<br>(L. 75,77) |

### CONCLUSION ON THE CHANGES

As mentioned earlier, explicitness is given up in favour of suggestion. So have the details been deleted as they would give a cluttered style and a long-winded syntax. Care is also taken to stick to the dominant theme, and interweave all sub-themes into the mainframe. In keeping with the suggestive nature required of words, terms that have a pravṛtti of both jātivācaka and gunavācaka (or of gunavācaka and kriyāvācaka) are preferred to those with just one of these pravṛttis. There are many examples of this. It is interesting to note that many of the samāsāntas used in this poem are also of such a nature. Some examples are: Self-appeasing self-delighting, self-affrighting etc.

**Analysis of 'Sailing to  
Byzantium' & 'Byzantium'**

### Chapter - 3

#### ANALYSIS OF "SAILING TO BYZANTIUM" AND "BYZANTIUM"

The poems analysed in this chapter are the Byzantium poems - 'Sailing to Byzantium', composed in 1926, and 'Byzantium,' written in 1930. Though both explore the same theme, the genesis and growth of the first poem is traceable to certain prose manuscripts that makes the contrast between the ageing poet and his lost youth, parallel to that between the Infant Christ and the gods of Irish mythology. (p.89, Stallworthy, 1963). On the other hand, the composition of the second poem is justified by the poem himself in a reply to Sturge Moore's letter criticizing, the 'golden bird' of "Sailing to Byzantium" (p. 115, Stallworthy, 1963). Yeats himself acknowledged that the idea of the poem is elaborated and elucidated in the sequel, if we may call it so. This is clear from the third stanza of 'Byzantium' where the nature of the bird is discussed and related to the other artistic works of Byzantium, as well as to the greater vision of the sacred city of the Arts, that Yeats imagines Byzantium to be. Technical brilliance, again is an indication of the renewed effort at greater dexterity and perfection.

3.1

SAILING TO BYZANTIUM

Krdanta      Subanta

3.1.1 Vākya and Pada Analysis

<u>Line</u>	<u>clause</u>	<u>Text</u>	<u>STANZA I</u>
1	1	<u>That is</u> no <u>country</u> for <u>old men</u>	Subanta, tiṅganta & three subanta
1-4	2	The <u>young/in one another's arms,</u> <u>birds in the trees.....at their song,</u>	subantas, taddhitānta, subanta for subantas
		The Salmon-falls, the <u>mackerel-crowded seas</u>	two samāsāntas and a subanta
3	3	<u>...-Those dying generations-</u>	a subanta, tiṅganta & krdantas
5	4	<u>Fish, flesh</u> or <u>fowl, commend all summer long</u>	three subantas, a tiṅganta & three subantas
6	5	<u>Whatever is begotten, born and dies.</u>	Samāsānta, & three tiṅgantas
7	6	<u>Caught in that sensual music</u>	tiṅganta, subanta, taddhitānta, subanta
7-8	7	<u>All neglect/Monuments of unageing intellect</u>	subanta, tiṅganta, subanta, taddhitānta & subanta.



Line    clause    Text    STANZA II

9-10        8 An aged man is but a paltry thing.  
kṛdanta, subanta, tiṅganta, two subantas.  
A tattered coat upon a stick.  
taddhitānta and two subantas

---

10-11       9 unless/Soul clap its hands and sing.  
subanta, tiṅganta two subantas & tiṅganta

---

11-12       10 and louder sing  
taddhitānta & tiṅganta  
for every tatter in its mortal dress.  
five subantas.

---

13-14       11 Nor is there singing school but studying  
tiṅganta, subanta, tiṅganta, subanta, tiṅganta  
Monuments of its own Magnificence;  
three subantas and a taddhitānta

---

15-16       12 And therefore I have sailed the seas and come  
Samāsānta, subanta, tiṅganta, subanta &  
tiṅganta

---

To the holy city of Byzantium  
three subantas

Line	Clause	Text	STANZA III
17-18	13	O <u>sages standing</u> in <u>God's holy fire</u> subanta, tiṅganta & three subantas As in the <u>gold mosaic</u> of a <u>wall</u> three subantas.	
19	14	<u>Come</u> from the <u>holy fire</u> , Tiṅganta and two subantas.	
19	15	<u>Perne</u> in a <u>gyre</u> , tiṅganta & subanta	
20	16	And <u>be</u> the <u>singing-masters</u> of <u>my soul</u> . tiṅganta, samāsānta and two subantas.	
21	17	<u>Consume my heart</u> away; tiṅganta & two subantas.	
21-23	18	<u>sick with desire</u> two subantas	
	18.a	And <u>fastened</u> to a <u>dying animal</u> two tiṅgantas and a subanta	
	18.b	<u>It knows not what it is</u> ; subanta, tiṅganta, two subantas, tiṅganta	
23-24	19	and <u>gather me/into</u> the <u>artifice</u> of <u>eternity</u> tiṅganta, two subantas and a taddhitānta.	

25            20 Once out of nature

a subanta

---

25-26        21 I shall never take

subanta and tiᅅganta

My bodily form from any natural thing,

subanta,    taddhitānta,    two    subantas,

taddhitānta, subanta.

---

27-28        22 But such a form as grecian goldsmiths make

two subantas, taddhitānta, samāsānta tiᅅganta

of hammered gold and gold-enamelling

taddhitānta, subanta & samāsānta.

---

29            23 To keep a drowsy emperor awake;

tiᅅganta, taddhitānta, subanta, tiᅅganta.

---

30            24 Or set upon a golden bough

tiᅅganta, taddhitānta, subanta

---

30-31        25 To sing/to lords and ladies of Byzantium

tiᅅganta & three subanta

---

32            26 Of what is past, or passing, or to come

subanta, tiᅅganta, subanta, & two tiᅅganta.

3.1.2 Use of pada in the poem.

59 Subantas

14 Taddhitāntas

28 Tiṅgantas

2 Kṛdantas

and 5 Samāsāntas

The non-underlined words are Nipāta.

No. of Nipāta : 80 Ratio of Nipāta to declinable pada is roughly 4:7 i.e., for every seven declinable pada, there are four nipāta.

3.1.3. Pravṛttis of the pada used

Total: 36 kriyāvācaka pada, 55 jātivācaka, 1 yadṛccha, 17 gunavācaka and 21 dravyavācaka..

3.1.4 Types of Vākya used in the Poem

Ekākhyāta Vākya: Clauses 1,4,5,6,7,10,11,13,14,15,16,17,18,  
18.a,19,20,21,22,23,24,25,26.

Anapekṣitākhyāta: Clauses 2, 2.a, 2.b, 3, 18

Sāntara Ekākhyāta: Clauses 9, 12; (13 to 17+19), (18+18a),  
(22+23), (24 to 26)

Anuvṛttākhyāta: Clauses 8, (21-22)

### 3.1.5 Rīti

The style of Yeats is one which prefers simple sentences, as is clear from the above list. The number of subanta pada (cfr. 3.1.2) outweigh the Tiṅganta and Kṛdanta put together. The preponderance of nouns and adjectives is indicative of a style like the Vaidarbhi rīti wherein compounds are avoided (or minimalised) and alliteration is limited to appropriate places. The words, above all, are used in their etymological senses (Chapter 1,2.5).

### 3.1.6 SOURCES OF MEANING

1. ŚRUTI: The idea of Byzantium as a city of the soul (in opposition to Ireland as a place of the body and its pleasures) has its roots in the book of Revelation in the Holy Bible, wherein the holy city of Jerusalem is spoken of. Byzantium is also considered holy in a parallel fashion to the sacred city of the Apocalypse of St. John. This will be clearer when a comparison is made with the manuscripts.

2. SMṚTI: The Cartesian dualism of body and soul as two distinct entities goes back to the ancient beliefs of the Western World. Christianity had only served to reinforce this through the doctrine of man's soul coming before God for judgement on the last day. The Resurrection of Christ is another tenet that consolidates the age-old belief in an unageing soul distinct from the ageing body.

Again, the separation and alienation of old age from youth is a universal phenomenon, though much more acutely felt in the western world of nuclear families where the elderly citizens

are unwanted and unwelcome; their inability to enjoy the pleasures of the senses sets them apart psychologically as well. It is but natural for the greying population to turn their souls towards God & spirituality.

3. PURĀNAS: After revision, the references to mythology have been kept in the background, as will be evident from a comparison with the manuscripts. The only faint suggestion of mythology is the golden bird which has been identified variously, as a nightingale, a 'metal cock' and a 'burnished dove' that guided Aeneas to the golden bough, which gained him entry into the underworld. While this may be only suggested, it must be pointed out that Yeats, very often, symbolises the souls of the dead as birds, which belief can be traced back to its origin in mythology. As Jon Stallworthy remarks, "Yeats chooses a bird as symbol of his own disembodied soul, because in that form he can continue singing in Byzantium..."(p.101, Stallworthy, 1963).

4. KĀMASŪTRA: The young lovers in one another's arms and the sensual music clearly refer to love and the amatory experience. The fact of everything being begotten, born and dying, again points to sexual reproduction as the cause of the generations continuing uninterrupted and unaffected. It is, in fact, the inability of the ageing poet to participate in ars amatoria, that prompts him to undertake the journey to Byzantium and the realm of the spirit.

5. LOKA: The realization of an old man being a paltry thing is gained from the poet's own knowledge and experience of the world.

5. PRAKĪRṆAKA:

Ithihāsa: Grecian goldsmiths, Byzantium, the drowsy emperor are all from history.

Gandharvaveda: The birds in the trees, the fish in the seas and the young lovers in one another's arms; the dancing of the soul...

Gānaveda: The sensual music; the soul clapping its hands and singing.

Śilpaśāstra: The monuments; the gold mosaic; hammered gold and gold enamelling.

7. VIRACANA: The soul clapping its hands and singing echoes Blake's vision of the soul's joy on its way to heaven.

The last line of the poem is also similar to Blake's "Hear the voice of the Bard!

Who present, past and future sees;"

8. MISCELLANEOUS SOURCES:

Ichthyology: The salmon and its habit of schooling near waterfalls, the mackerel crowding the seas on certain occasions.

Ornithology: The birds in the trees singing during summer.

Sailing: The poet's voyage to Byzantium. This will be more explicit in the manuscripts where he even refers to the merchant sailor who took him along the sea-voyage.

Hagiography: The sages (originally saints)  
standing in God's holy fire.

Goldsmithy: The grecian goldsmiths and the golden bird on a  
golden tree.

Mosaic Work: A reference to the work of art on the interior  
walls of the church. The source is, therefore,  
ecclesiastical architecture.

Tailoring:- A 'Tattered coat' & 'tatter' in a 'mortal dress'  
could be from cloth-making; or it could be just plain  
experience.

System: As pointed out earlier, the gyre is taken from  
Yeats's system, traceable, though, to mythology.

Sources in brief

<u>CONCEPT</u>	<u>SOURCE</u>
1. Byzantium	Śruti
2. Body-soul oppostion (stanza I,II)	Smṛti
3. Old-age V/s Youth (stanza I,L.1)	Smṛti
4. Golden bird (stanza Iv, 1.27-30)	Purāṇas
5. The young in one another's arms' (Line - 1,2)	Kāmasūtra
6. 'An aged men...Paltry' (1.9)	Loka
7. 'Grecian goldsmiths' (1.27)	Ithihāsa
8. Joy of the soul (1.11)	Viracana
9. 'Sensual Music' (1.7)	Gānaveda
10. Monuments' (line-8)	
Gold mosaic (line-18)	
hammered gold...(line-28)	Śilpaśāstra
11. Of what is past ...(1.32)	Viracana



12. Salmon - falls, mackerel ..(1.4)	Ichthyology
13. 'birds in the trees...(1-2,3)	Ornithology
14. Sailed the seas ...(1.15)	Sea Voyage
15. 'Sages' (1. 17)	Hagiography
16. 'Grecian goldsmiths...(1-27,28,30)	Goldsmithy
17. 'gold mosaic' (line- 18)	Ecclesiastical art
18. 'tattered coat', (1-10) tatter (line-12)	Tailoring/LOKA
19. 'GYRE' (LINE-19)	Yeats's system/mythology
20. 'singing school' (line-13)	History.

### 3.1.7 CHANGES AND DELETIONS FROM MANUSCRIPTS TO FINAL VERSION

As done in the other poems, Yeats tries to free his work of local associations & individual allusions. Examples will be given below. The effect of such an exercise would be to give the poem a universal appeal and a supra-temporal relevance, possible only with generalities, and conversely, without topical particularities.

#### Details of the omissions, changes and substitutions

1. The body-soul opposition (F.1r) which was explicitly stated in the prose manuscript has been made more suggestive and brought out through a series of images in the span of the first two stanzas.

2. The reference to Christ in his infancy, in contrast to the 'old' gods of Irish mythology (F.2r, 3r & 4r) is removed altogether.

Reason: Yeats avoids making the poem both Christian and Irish in colour or connotation.

3. Details of the voyage to Byzantium (F.5r, 6r, 7r & 8r) -intended as the opening stanza-have been dropped.

Reason: To focus on the purpose of the journey rather than the journey itself. Hence, the final draft gives just one conclusive line:

"And therefore I have sailed the seas and come  
To the holy city of Byzantium". (ll.15-16)

4. The fish/dolphins on which souls ride to paradise (F.6r, 6v, 10r, 18r, 19r) have been transferred to the sequel poem. 'Byzantium'.

5. Phidias, his sculpture; St. Sophia's dome; the marble stair(s) (F. 7r, 8r), the 'Danish merchant' 'the dark-skinned' mariners' (F.8r) who carried Yeats to Byzantium, have all been left out, as the poet does not want the poem to be a description of a particular visit to a certain place in the company of unnamed persons. To free the voyage of all time-bound associations, these details have been dropped.

6. 'The ageless beauty' of Byzantium, 'Where nothing changes; (F.8r) is more of an emphasis on the physicality of the city, as much as 'Phidias', 'St. Sophia's' and the 'marble stair' or the 'gold and ivory of Byzantium' (F.6r, 7r, 8r).

The poet does not wish to dwell on this aspect and so the above have been omitted from the final version.

7. A subtle change makes the 'gold-embedded saints and emperors' (F.13r) 'sages standing in god's holy fire' (line 17).

Reason: Though clearly an allusion to a mosaic picture on a church wall, 'sages' replace 'saints' to strip the idea of all Christian associations, and to give it a universal application.

8. 'Angel, vestal or emperors lost in gold' (F.8r) 'Saints and Apostles' (F.8v) - removed for the same reason as above.

9. The poet's toil and love, (F.13r) in similarity to the toil of Teig, an Irish visionary (F.13r) have both been found unnecessary, and so, left out.

Reason: To avoid a deviation from the main theme and needle elaboration of the poet's song.

10. 'The ageing body of defect' transfigured in the 'country of the intellect' (F.13r) prepare the way for the poet's journey. But the idea has been condensed and replaced by a more effective metaphor of '....tatter in its mortal dress'. (line 12)

11. The qualities of the sages - 'unwavering, indifferent, fanatical, rigid, abstracted and fantastical' (F.10r) have been omitted.

Reason: The very concept of sage(s) implies a plethora of qualities to be sought after by mere mortals.

Therefore the sages are asked to do many things for him-to

come, to perne, to be the singing-masters, to consume his heart and to gather him into the artifice of eternity, (ll. 19-24). The replacement of qualities (taddhitāntas) by action (Tiṅgantas) suggests their movement towards the poet and absorption of his self into the holy city (of Byzantium).

12. The detailed description of Byzantium (F.7r, 8r) has been replaced by one brief line:

'....the holy city of Byzantium', thereby, enriching the suggestive power of the same.

13. 'Man has made no monument to extoll  
The unborn undying unbegotten soul' (F.15r, 16r)

is changed to

'.....all neglect.  
monuments of unageing intellect." (ll.7-8)

Reason: Condensation i.e. less number of pada (terms) to convey the same idea. Besides, the replacement of 'soul' by 'intellect' helps picturise art as a product of learning and wisdom, rather than of inborn talent.

#### General Observations on changes

Stanza I made more symbolic and representational with 'fish, flesh, or fowl', (1-5). The Irish mythological gods, Infant Jesus and Teig, the Irish Visionary (F.2r, 3r, 4r, and 13r) have made their exit for this reason. Salmon and mackerel (1.4), despite Irish associations, are universally known, and so, have been retained.

Stanza II mirroring the Blakean vision of the soul on its way to heaven, is blended very well with the 'aged man' and 'paltry thing'. An unfitting modern notion of the old man being cast away like a shoe (F.15r) is pruned and only the bare essentials of the thought are carried forward.

Stanza III is highly condensed with a string of clauses attached to the 'sages standing in god's holy fire' (l.17)

With the exit of the 'Emperor's lady' (F.14r) he became 'drowsy' (l-29); however, our focus sharpens on him. Too many ladies also spoil the picture with distraction. The poet highlights the Byzantine artistic works and not the owners/enjoyers of the same. His last line with a Subanta, with two Tinganta '...what is past, or passing or to come' suggest the timeless, the present and eternity.

### 3.1.8 List of Pada omissions and replacement

<u>manuscripts</u>	<u>published Version</u>
1. mariners (f.5r)	x
2.            Dolphin           (f.6r)	x
3. Statues of Phidias (F.7r)	x
4.    St.    Sophia's    dome    (f.7r)	x
5.    The    marble    stair    (F.7r)	x
6.    Danish    merchant    (F.8r)	x
7.    Gold-embedded    saints    (F.13r) and    emperors    god's    holy	sages    standing    in fire    (1    17)

8. angel vestal, emperors (F.8r) x
9. Saints and apostles (F.8v) x
10. Teig (F.13r) x
11. ageing body (F.13r) tatter in  
dress (1.12)
12. Unwavering, indifferent, fanatical,  
rigid, abstracted & c. (F.10r) x
13. Splash of Oar (F.7r) x
14. Mirroring waters/ the foam (F.8r) x
15. Commemorate/praise (F.15r) commend (1.15)  
Extoll (F.16r)
16. morsel torn out (F.17r) tatter (1.12)
17. Saints and martyrs (F.18r) sages (1.17)
18. soul (F.15r, 16r) intellect (1.8)
19. unborn, undying, unbegotten unageing (1.8)  
(F.15r, 16r)
20. his (emperor's) lady (F.14 r)

3.1.9 LIST OF VĀKYA CHANGES AND DELETIONS

1. Even my lord smiles  
Upon his mother's knees' (F.3r) ... removed
2. 'Those other gods...  
make love in shadow of the trees' (F.4r) ... removed
3. 'Now I have shipped among these mariners( F.5r)  
From things becoming to the thing become' ... removed
4. 'That fish whereon souls ride to Paradise' )F.6r)  
... removed
5. 'I long for St. Sophia's scred dome' )F.7r) ... removed

6. 'At the emperor's order for his lady's sake'  
(Between lines 28 & 29) (F.10r) .. removed
7. 'It faints upon the road' (F.12r)  
(Between lines 21-22) ...deleted
8. 'O send the Dolphins back (F.12r) ....deleted  
( Line 23)
9. 'This ageing body shall be no defect' (F. 13r)  
rephrased - 'tatter in its mortal dress'. (l.12)
10. 'Nature has cast him like a shoe...' (F.15 v)  
(Between lines 9 & 10) ...deleted
11. 'Man has made no monument to extoll,  
...unbegotten soul' (F.15r, 16r)  
rephrased '....all neglect  
monuments of unageing intellect" (ll. 7-8)

3.2. BYZANTIUM (SUBANTA-YADRCCHA)

3.2.1 Vākya and Pada Analysis:

Lines      Clause      Text

1.            1.      The unpurged images of day recede;  
a taddhitānta, two subantas and a tiṅganta  
kriyāvācaka/jātivācak; both kriyāvācaka
- 
2.            2.      The Emperor's drunken soldiery are abed; a  
subanta, two taddhitāntas, tiṅganta, taddhitānta  
yadrccha; gunavācaka, jātivācaka, and  
two kriyāvācaka.
- 
- 3            4 Night resonance recedes, night-walkers' song  
subanta, taddhitānta, tiṅganta, samāsānta, subanta  
two jātivācaka kriyāvācaka and two jātivācaka.  
After great cathedral gong:  
three subantas  
jātivācaka & two dravyavācaka
- 
- 5-8        4      A starlit or a monlit dome disdains  
two samāsāntas, subanta & a tiṅganta  
gunavācaka/kriyāvācaka; dravyavācaka,  
kriyāvācaka.  
All that man is,  
two subantas, tiṅganta  
all jātivācaka
- 4.a        All mere complexities,  
two subantas & a taddhitānta  
a jātivācaka and two gunavācakas.



<u>Lines</u>	<u>Clause</u>	<u>Text</u>
	4.b	The <u>fury</u> and the <u>mire</u> of <u>human veins</u> . kriyāvācaka; gunavācaka; jātivācaka; for subantas
9-10	5	Before <u>me floats</u> an <u>image</u> , <u>man</u> or <u>shade</u> , a subanta, tiṅganta, three subantas yadṛccha, kriyāvācaka; and jātivācakas <u>Shade</u> more than <u>man</u> , more <u>image</u> than a <u>shade</u> ; four subantas all jātivācakas.
11-12	6	For <u>Hades bobbin</u> two subantas, yadṛccha, dravyavācaka, ...May <u>unwind</u> the <u>winding path</u> ; tiṅganta and a samāsānta kriyāvācaka and guna/jātivācaka.
	6.a.	... <u>bound</u> in <u>mummy-cloth</u> ... tiṅganta a samāsānta kriyāvācaka & dravyavācaka
13-14	7	A <u>Mouth</u> ... a subanta - dravyavācaka ... <u>Breathless mouths</u> may <u>summon</u> ; taddhitānta, subanta, tiṅganta gunavācaka, jātivācaka, kriyāvācaka.
	7.a	...That <u>has</u> no <u>moisture</u> and no <u>breath</u> ... a tiṅganta, a taddhitānta, subanta two dravyavācaka

<u>Lines</u>	<u>Clause</u>	<u>Text</u>
15	8	I <u>hail</u> the <u>super human</u> ; subanta, tiṅanta & samāsanta yadṛccha, kriyāvācaka & yadṛccha
16	9	I <u>call it death-in-life</u> and <u>life-in-death</u> . subanta tiṅanta & two samasantas yadṛccha, kriyāvācaka and avyayavācaka.
17-18	10	<u>Miracle, bird</u> or <u>golden handiwork</u> two subantas a taddhitānta & samāsanta kriyāvācaka; dravyavācaka; gunavācaka; kriyāvācaka more <u>miracle</u> than <u>bird</u> or <u>handiwork</u> , two subantas & samāsanta kriyāvācaka; dravyavācaka and kriyāvācaka.
19	11	<u>Planted</u> on the <u>star-lit golden bough</u> , tiṅanta, samāsanta, taddhitānta, subanta two kriyāvācaka, gunavācaka, dravyavācaka.
20	12	<u>Can</u> like the cocks of <u>Hades crow</u> , tiṅanta, subanta, subanta, tiṅanta kriyāvācaka, jātivācaka, yadṛccha, kriyāvācaka.
21-24	13	Or, by the <u>moon embittered, scorn aloud</u> subanta, taddhitānta, tiṅanta, taddhitānta dravyavācaka, gunavācaka, kriyāvācaka, avyayavācaka In <u>glory</u> of <u>changeless metal</u> subanta, samāsanta, subanta

two gunavācaka & a dravyavācaka

Common bird or petal

three subantas

gunavācaka; jātivācaka; dravyavācaka

And all complexities of mire or blood.

a subanta, a taddhitānta and two subanta

jātivācaka, gunavācaka; both dravyavācaka.

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25-26      14      At midnight on the emperor's pavement flit  
samāsānta, subanta, kṛdanta, tiṅganta  
flames  
subanta-dravyavācaka.

14.a      That no faggot feeds, nor steel has lit.  
subanta, tiṅganta, subanta, tiṅganta  
dravyavācaka; kriyāvācaka; dravyavācaka,  
kriyāvācaka.

---

27            15.      flames begotten of flame,  
subanta, taddhitānta, subanta  
dravya, kriyāvācaka dravyavācaka.

---

28-29      16      Where blood-begotten spirits come  
subanta, samāsānta, subanta  
kriyāvācaka, jātivācaka, kriyāvācaka.  
  
And all complexities of fury leave,  
subanta, taddhitānta, subanta, tiṅganta  
Two jātivācaka gunavācaka kriyāvācaka

<u>Lines</u>	<u>Clause</u>	<u>Text</u>
30-3	17	<u>Dying</u> into a <u>dance</u> , tiṅganta, subanta both kriyāvācaka An <u>agony</u> of <u>trance</u> , two subantas both kriyāvācaka.
32	18	An <u>agony</u> of <u>flame</u> that cannot <u>singe</u> a <u>sleeve</u> , two subantas, a tiṅganta & a subanta kriyāvācaka & dravyavācaka; kriyāvācaka; dravyavācaka.
33-34	19	<u>Astraddle</u> on the <u>dolphin's mire</u> and <u>blood</u> , a kṛdanta, three subantas kriyāvācaka & three dravyavācaka
34		<u>Spirit</u> after <u>spirit</u> two subantas both jātivācaka
34	20	The <u>smithies break</u> the <u>flood</u> , a subanta, a tiṅganta, subanta dravyavācaka; kriyāvācaka; dravyavācaka
	20.a	The <u>golden smithies</u> of the <u>Emperor</u> a taddhitānta, and two subantas gunavācaka; dravyavācaka; yadṛccha

<u>Lines</u>	<u>Clause</u>	<u>Text</u>
36-37	2	<u>Marbles of the dancing floor</u> subanta, tiᅅganta, subanta dravyavācaka kriyāvācaka dravyavācaka <u>Break bitter furies of complexity</u> tiᅅganta, two subanta & a taddhitānta kriyāvācaka; gunavācaka; kriyāvācaka; gunavācaka
38-39	22	<u>Those images</u> that yet two subantas jātivācaka <u>fresh images beget,</u> two subantas, a tiᅅganta gunavācaka, jātivācaka; kriyāvācaka
40	23	That <u>dolphin-torn</u> , that <u>gong-tormented sea</u> . two samāsāntas and a subanta both kriyāvācaka/gunavācaka; dravyavācaka

The non-underlined words are nipāta. They total 85.  
Others, 155. Ratio of nipāta to declinable pada is 1:2  
(approximately.)

### 3.2.2 TYPES OF PADA USED IN THE POEM

Total: 53	Subanta Pada
2	Kᅇdanta Pada
13	Taddhitānta
14	Samāsānta
26	Tiᅅganta Pada

### 3.2.3 PRAVṚTTIS OF THE PADA

36 Jātivācaka Pada

45 Kriyāvācaka Pada

21 Gunavācaka Pada

33 Dravyavācaka

7 Yadr̥ccha

### 3.2.4 TYPES OF VĀKYA USED

1. EKĀKHYĀTA : Clauses 1, 2, 4, 5, 6, 6.a, 7, 7.a, 8, 9, 11, 12, 14, 18, 20, 21, 22.
2. ANUVṚTTĀKHYĀTA : Clauses 3, 4.a, 4.b
3. SĀNTARA EKĀKHYĀTA : Clauses 10, 15, 19, 20.a, 23.
4. KRIDĀBHIHITĀKHYĀTA : Clause 17.

### 3.2.5 SOURCES OF MEANING FOR 'BYZANTIUM'

1. BYZANTIUM: One goes to history to understand the significance of Byzantium, the capital of the eastern Roman Empire, known for its mosaic work and gold enamelling. Byzantium was a reputed centre of art and culture. But for Yeats, it was more than a symbol of artistic excellence. His system, as presented in The Vision, proposes a cyclic theory of history, according to which 'primary' and 'antithetical' eras alternate in the course of history. The Christian era for instance, was a primary cycle. At its zenith, the cycle is closest to the opposite pole. Thus, the Christian era was at its most antithetical at the end of the first millenium. Byzantium, then, held sway over the holy Roman empire. For Yeats, it was a 'quasi-historical fairyland'. (Frye, P.224, 1963) Hence, history as well as mythology are sources.

2. 'Emperor's drunken soldiery': Gandharvaveda could be the source of this, as it refers to riotous revelry and merry making of the inhabitants of Byzantium. 'The night walkers' - Kāmasutra is the source of this. Both the above are ultimately traceable to PRAKĪRṆAKA.
  
3. 'Cathedral Gong': The practice of the church bells chiming at sunset for vespers, marking, thereby, the end of the day. LOKA is the source.
  
4. 'Starlit....moonlit dome': a reference to the majestic dome of the great cathedral of St. Sophia. Silpa-sāstra, and ultimately, PRAKĪRṆAKA are the sources of meaning, here.
  
5. 'Complexities' : The duality of human nature, 'the fury and the mire of human veins' bodily passions & the physical process of birth and death which links man to the clay (mire) of the earth. This is understood by a study of ayurveda or medical science. PRAKĪRṆAKA is the source again.
  
6. 'Image, man or shade' : The spirits of the dead. The occult and mysticism could explain this well. The source, therefore, is PRAKĪRṆAKA once more.
  
7. 'Hades' bobbin: A reference to the winding of the thread of one's life & destiny by the supernatural powers of the underworld. A mixture of Irish and Greek mythologies. Thus, PURĀNAS is the source.

8. 'Bound in mummy-cloth': Practice of winding up corpses in sheets, before burial; a reference to the reality of death. LOKA is the source.
9. 'unwind the winding path': PURĀNAS, same as 7.
10. 'Breathless mouths': ghosts; spirits of the dead. The occult or the mystic studies clarify this; LOKA is the source.
11. 'Death-in-life' and 'life-in-death': LOKA/VIRACANA could be the sources as it suggests the poet's knowledge of the inter-relationship of life & death; it also reminds us of Coleridge's 'The Ancient Mariner'.
12. 'Miracle, bird or golden handiwork': VIRACANA is the source, as the poet seeks to illustrate and elaborate on the golden bird spoken of in 'Sailing to Byzantium', Also traceable to Śilpaśāstra.
13. 'Star-lit golden bough' : VIRACANA - same as above.
14. 'Cocks of Hades crow': common superstitions associating the crowing of cocks with the coming and going of ghosts at night. Here, Hades' cocks wake up the ghostly inmates of the underworld. Mythology or PURĀNAS is the source.
15. 'Changeless metal, common bird or petal' : VIRACANA (cfr.12 above)



16. "Flames that no faggot feeds, nor steel has lit, Nor storm disturbs, flames begotten of flame".

A reference to the purgatorial fire/flames, or perhaps the fires of hell. ŚRUTI/SMṚTI are the sources in combination with PURĀNAS.

17. 'Blood-begotten spirits' : an obscure reference to 'Odyssey, the Homeric epic. During his visit to the nether world, Odysseus is surrounded by spirits that thirst for the blood of his victims. PURĀNAS, is the source for the passage (STANZA IV) as a whole, while VIRACANA is the source for the above allusion.

18. 'Dying into a dance...flame that cannot singe': the dance of the spirits in the purgatorial fire to purify themselves of all sins. This ordeal of the spirits, in fire, is comparable to human suffering. A combination of many sources explicate this - ŚRUTI/SMṚTI and PURĀNAS. Some critics suggest as source a Japanese Noh play 'Motomezuka' about a young girl suffering in Buddhist purgatory.

19. 'The dolphin('s)' : creatures on which the spirits, apparently, rode to the underworld. PURĀNAS or mythology explains this.

20. 'The golden smithies of the Emperor': The Byzantine craftsmen who could hammer out order in art that proclaimed its superiority over uncontrollable and disorderly nature. ITHIHĀSA & ŚILPĀSĀSTRA are both sources for this idea.

21. 'Marbles of the dancing floor': the marble pavements of Byzantium were yet another instance of Byzantine craftsmanship, that could capture human passions in a moment of frozen animation. Sources - ŚILPAŚĀSTRA as well as ITHIHĀSA.

22. 'Those images that yet Fresh images beget': The images of the dead souls that beget fresh images in works of art which, in turn, inspire more images in poetry that consequently create vivid images in the mind of the reader. In short, works of human creativity are those that can generate images and help their propagation in various forms, thereby making art more permanent than life.

KĀVYA, ŚILPAŚĀSTRA and LOKA are the sources for this subtle idea.

23. 'dolphin-torn, gong-tormented sea': A reference to the sea to be crossed on the way to Hades.

Source: PURĀNAS

Sources In brief

- |                        |                       |
|------------------------|-----------------------|
| 1. Byzantium           | -Ithihāsa/Purānas     |
| 2. Emperor's           | - Soldiery-Prakīrṇaka |
| 3. Cathedral gong      | - LOKA                |
| 4. Starlit...dome      | - Prakīrṇaka          |
| 5. Complexities        | - Prakīrṇaka          |
| 6. Image, man or shade | - Prakīrṇaka          |
| 7. Hades' Bobbin       | - Purāpas             |
| 8. Mummy - cloth       | - LOKA                |

9. Winding Path	- Purāṇas
10. breathless mouth	- LOKA
11. Death-in-life	- LOKA/Viracana
12. Miracle, bird or golden handiwork	- Śilpaśāstra/Viracana
13. star-lit golden bough	- Viracana
14. cocks of Hades	- Purāṇas
15. Changeless metal, common bird or petal	- Viracana
16. Flames... begotten of flame.	- Sruti/Smṛti/Purāṇas
17. Blood-Begotten Spirits	- Purāṇa/Viracana
18. Dying into a dance	- Śruti/Smṛti/Purāṇas/Viracana
19. Dolphin's mire...	- Purāṇas
20. Golden smithies	- Ithihās/Śilpaśāstra
21. Marbles of the .... floor	- Śilpaśāstra/Ithihāsa
22. Those images...	- Kāvya/Śilpaśāstra/LOKA
23. Dolphin-torn..Sea	- Purāṇas
24. Sleeve	- LOKA
25. Dance	- Gandharvaveda/LOKA

### 3.2.6 CHANGE OF 'PADA' FROM MANUSCRIPTS TO FINISHED WORK

(Cfr. Stallworthy, pp. 116-136, 1963)

<u>Manuscripts</u>	<u>Published Version</u>
1. roaring rout of rascals/ brawling soldiers	drunken soldiery (1.2)
2. benighted robber/victim(line2)	x

3. drunken harlot's song - night/walkers' song(1.3)
4. cloudy silence(line 5) - x
5. tumultuous floods - unpurged images (1.1)
6. A starry glittering (line-6) - x
7. Starlight dome - a starlit or a moonlit dome (line 5)
8. harsh death in life - death-in-life (line 16)
9. dear life in death - life-in-death (line 16)
10. bends/flits/treads - floats (line 9)
11. intricate mummy cloth - mummy cloth (line 11)
12. bodies limbs wound... - Hades' bobbin bound (1. 11)
13. In mockery/mocking/mocks aloud-Scorn aloud (line 21)
14. blood & petal - mire or blood (line 524)
15. mutters/carrols/sings - can...crow (line20)
16. living leaf - common bird (line 23)
17. man's intricacy - all complexities (line 24)
18. living leaf or petal - changeless metal (line 22)
19. wood fuel - faggot (line 26)
20. no hand - nor steel has lit (line 26)
21. nor taper lights/no mortal - x  
lights (line 26)
22. breath of wind - storm (line 27)
23. blood-besotted - blood-begotten (line 28)
24. blood's fury - complexities of fury  
(line 29)
25. agony of fire - agony of flame (line 32)

3.2.7 Change of Vakya (Ref. Stallworthy, p.117-136;1963)

1. When silence falls on the cathedral gong (ms.1, p-117, Ibid) is changed to 'After great cathedral gong', in which the tinganta (falls) is removed and silence is only suggested.

Cathedral is also qualified by another subanta (great) which could be extended to gong as well, thus enriching the implication/suggestion of its chiming.

2. Silence lit... by star or moon (ms.1, p.118, Ibid) is also deleted as the explicit reference to silence is removed. But the dome of the cathedral is qualified as 'starlit' or 'moonlit'. This compresses the whole idea of a clause into a phrase made up of two samasantas, 'starlit' and 'moonlit' (line 5).

3. 'I tread the emperor's town' (ms.1) and 'I traverse all the town's (dark) intricacies' (ms.2 p. 118, Ibid) are left out of the final version. This would seem an unnecessary statement of banality, as the protagonist's traversing of the town is understood from the following stanza where the personal pronouns 'me' and 'I' more than clarify the existence of the poet-narrator as witness to the events recorded (LL. 9,15-16).

4. 'His breathless body moves & summons/beckons me' (ms.3 p.113) which is the description of the guide that led him through Byzantium is left out of the poem. Instead, he brings in the vague lines (9-10) 'Before me floats an image...more image than a shade' which makes it something in

the borderline of reality and illusion. The clause is remarkable for its string of subantas and nipatas with just one tinganta (floats) in between.

5. 'I call that harsh mystery, mystery/ Death & life, or call it sweet Life in Death'. (ms. 3, 119, Ibid) And later, 'And I adore that mystery' two obvious statements of banal character are also removed from the poem. The mystery is quite suggestively brought out in stanza II.

6. 'Sings to the starlight  
Set hidden by golden leaf' (ms.4,p121,Ibid) This is changed to 'Planted on the star-lit golden bough' (line 19) This reference to the bird is a further elucidation of the bird made by Grecian goldsmiths mentioned in 'Sailing to Byzantium', and as such, has to correspond with that poem, where the bird is 'set upon a golden bough to sing'.

7. 'What mighty hand and  
imagined out of metal' (ms.4,p.121, Ibid) and

'What great artificer  
What mind decreed or hammer shaped the metal  
of golden',

Both referring to the craftsman who shaped the golden bird (lines 17-18) have been dropped, as they distract the reader from the 'handiwork' to artificer. This omission helps to keep the focus of the poem restricted.

8. 'In mockery of nature's mire to blood' (ms. 4,p. 121, Ibid)

The above was later changed to ... 'scorn aloud  
In glory of changeless metal  
Common bird or petal  
And all complexities of mire or blood'

The replacement of mocking/mockery by scorn raises it above commonality and gives it a touch of erudition & dignity. 'Nature's blood & petal' is made more concrete by 'common bird or petal'; 'blind nature' is changed to 'complexities', one of the key-words of the poem, and links the 'bird' to the 'dome' in the first stanza - both products of Byzantine artistic excellence.

9. 'Mutters/carrols night long out of a golden bough  
what the birds of Hades Know' (ms.5, p. 124, Ibid)

evolves into a more succinct and precise form as

'Planted on the star-lit golden bough

can like the cocks of Hades crow' (line 19-20).

Line-19 is almost similar to '...set upon a golden bough...(line 30) of 'Sailing to Byzantium' thus making clear that this is a sequel to the same idea. 'Bird' become 'cocks' to associate them with the spirits of the nether world, as well as to suggest resurrection, which the cocks symbolize.

10. 'Or roused by star, or moonlight mocks/  
Or wakened by the moonlight sings aloud' (ms.5, p.124, Ibid) is condensed to

'Or by the moon embittered, scorn aloud' (line 21).

The changing moon is separated from the unchanging star and its effect on the golden bird made negative to suggest the transience of nature.

11. (a) 'These spirits/the crowds approach; (ms.8, p.125, Ibid) is made more effective by replacement with a verbless phrase, 'Spirit after spirit!' (line 34). A procession & orderly movement is suggested by this repetitive incantation.

(b) 'The marble breaks the flood' (ms.8) is changed to 'The smithies break the flood, (line 34) making the artisan the one who captures a moment of life/passion in a work of art, rather than the artistic product itself.

12. 'Fin-tortured, dolphin torn

That dolphin tortured tide/flood breaks into spray/

That gong tormented current breaks in foam' (ms.8, p. 126, Ibid)

is effectively condensed to a single line,

'That dolphin-torn, that gong-tormented sea.' (line 40)

This, again, is a verbless sentence that conveys the idea of the action intended by the dropped verb 'breaks into spray/foam'.

13. 'May all unpurged/unrighteous spirits come  
And all their blood-begotten passion leave' (ms.5, p.124,  
Ibid) is changed to

'Where blood-begotten spirits come  
And all complexities of fury leave,' (line 28-29)

Which makes the lines consonant with the theme of the poem,  
by the inclusion of the key word(s)-complexities of fury.

14. 'The bronze & marble of the Emperor  
The precious metal of the Emperor' and

'Simplicity/Integrity of the dancing floor  
breaks the bleak, glittering, intricacies, aimless flood of  
imagery. (ms.12, p. 129, Ibid)

The emperor, who appears in the previous line(35) has  
been left out, and all qualities removed to make a simple  
two-line condensed version:

'Marbles of the dancing floor  
Break bitter furies of complexity; (line 36-37)



### Sum Up

Complexity/complexities is a key-word of the poem. It is a replacement for 'intricacy/intricacies' (ms.1). It suggests the complex nature of humanity, to be contrasted with the 'simplicity' (ms.12) of artistry. 'Complexity' is used four times in the poem 'Images' is another key-word used five times, 'flame' is used four times. 'Fury & mire' 'mire' 'Spirits, man, blood, Emperor, night, are all used thrice. The words used twice are: mire & blood, miracle, bird, handiwork, mouth, human, smithies, golden, agony, begotlen, shade & recede. Thus, we find a repetition of pada to achieve an effect of incantation and magic that can summon the spirits of bygone Byzantium to our world.

**Analysis of 'Lapis Lazuli' &  
'Under Ben Bulben'**

## Chapter 4

The poems analysed in this chapter are 'Lapis Lazuli' and 'Under Benbulbin'. Both these are among the last poems of W.B. Yeats. The common theme of these two poems concerns art and its relation to human life. The transience of human life is contrasted with the nature of art as a means of providing eternity to the artists and thereby, making art a super-ordinary and self-fulfilling occupation.

### ANALYSIS OF 'LAPIS LAZULI' AND 'UNDER BEN BULBIN'

4.1

#### LAPIS LAZULI

Dvanda Samāsānta

##### 4.1.1 Vakya & Pada Analysis

<u>Lines</u>	<u>Clause</u>	<u>Text</u>	<u>Stanza I</u>
1	1	I <u>have heard</u>	Subanta, two Tiṅganta
1	2	That <u>hysterical women say</u>	taddhitānta, subanta & tiṅganta
2-3	3	<u>They are sick</u> of the <u>palette</u> and <u>fiddle-bow</u> ,	Subanta, Tiṅganta, two subantas & samāsānta
3	4	Of <u>poets</u> that <u>are</u> always <u>gay</u>	Subanta, Tiṅganta & subanta
4	5	For <u>everybody knows</u> or else <u>should know</u>	samāsānta, tiṅganta and tiṅganta

Lines    Clause    Text

5            6    ...if nothing drastic is done...

subanta (or samāsanta) subanta two tiṅgantas

---

5-7        7    That ...Aeroplane and Zeppelin will come out,

two subantas, a tiṅganta & a subanta  
Pitch like King Billy bomb-balls in  
tiṅganta, two subantas, samasanta

---

8            8            Until the town lie beaten flat

Subanta, two tiṅganta, subanta.

---

STANZA II

---

9            9    All perform their tragic play.

Subanta, tiṅganta, subanta, taddhitānta,  
subanta.

---

10          10    There struts Hamlet,

tiṅganta & subanta

---

10          11    There is Lear,

tiṅganta & subanta

---

11          12    That's Ophelia,

two subantas

---

11          13    That Cordelia;

two subantas

---

Lines Clause Text

12,15 14 Yet they,... do not break up their lines to weep.

subanta, tiṅganta, two subantas & tiṅganta.

---

12 15 ... should the last scene be there,

two subantas & a tiṅganta

---

13 16 The great stage curtain about to drop  
three subantas & a tiṅganta.

---

14 17 If worthy their prominent part in the play,  
taddhitānta, & four subantas

---

16 18 They know

subanta, tiṅganta,

18.a that Hamlet and Lear are gay;

two subantas, tiṅganta & subanta

---

STANZA III

---

17 20 Gaiety transfiguring all that dread

Taddhitanta, tiṅganta, three subantas.

---

18 20 All men have aimed at, found and lost;

two subantas and three tiṅgantas.

---

19 21 Black out;

a Samāsānta

---

19 22 Heaven blazing into the head;

subanta, tiṅganta & subanta

---

Lines Clause Text

20 23 Tragedy wrought to its uttermost.  
subanta, tiṅganta & two subantas.

---

21 24 Though Hamlet rambles  
subanta & tiṅganta

---

21 25 and Lear rages  
subanta & tiṅganta.

---

22-23 26 And all the drop-scenes drop at once  
a subanta, samāsānta, tiṅganta & samāsānta.  
Upon a hundred thousand stages,  
three subantas.

---

24 27 It cannot grow by an inch or an ounce  
subanta, tiṅganta and two subantas

---

25-26 28 On their own feet they come, or on shipboard,  
four subantas, tiṅganta and a samāsānta  
Camel-back, horse-back, mule-back,  
four samāsāntas.

---

27 29 Old civilisations put to the sword  
subanta, kṛdanta, tiṅganta & subanta.

---

28 30 Then they and their wisdom went to rack;  
two subantas, a taddhitānta, subanta &  
tiṅganta.

---

29,32 31 No handiwork of Callimachus,...stands;  
subanta, taddhitānta, subanta & tiṅganta.

Lines	Clause	Text
30	32	... <u>Who handled marble</u> as if <u>it were bronze</u> , subanta, tiṅganta, two subantas, tiṅganta, subanta.
31	32.a	<u>Made draperies</u> tiṅganta, taddhitānta
31	32.b	that <u>seemed to rise</u> two tiṅgantas
32	32.c	When <u>sea-wind swept the corner</u> ,... samāsānta, tiṅganta, subanta.
33-34	33	<u>His long lamp-chimney</u> ...., <u>stood</u> but a <u>day</u> ; two subanta, samāsānta, tiṅganta & subanta.
33-34	34	... <u>Shaped like the stem/ of a slender palm</u> .. tiṅganta and three subantas.
35	35	<u>All things fall</u> and <u>are built</u> again. two subantas, three tiṅgantas
36	36	And <u>those</u> .... <u>are</u> <u>gay</u> Subantas, tiṅganta & subanta
36	36.a	...that <u>build them</u> <u>again</u> .... tiṅganta and subanta
37-38	37	<u>Two chinamen</u> , behind <u>them</u> a <u>third</u> subanta, samāsānta, two subantas

Lines	Clause	Text
		<u>And carved in lapis lazuli</u> two tiṅgantas & samāsānta
39	38	Over <u>them flies</u> a long-legged bird, subanta, tiṅganta, samāsānta subanta
40	38.a	A <u>symbol of longevity</u> ; two subantas
41-42	39	The <u>third.../carries a musical instrument</u> . subanta, tiṅganta, taddhitānta, subanta
41	40	<u>...doubtless a serving man</u> ,... samāsānta, tiṅganta, subanta
43-46	41	<u>Every discoloration of the stone</u> . subanta, taddhitānta, subanta <u>every accidental crack or dent</u> , subanta, taddhitānta, two subantas <u>Seems a water-course or an avalanche</u> . tiṅganta, samāsānta, subanta or <u>lofty slope</u> two subantas
46	42	<u>Where it still snows</u> two subantas & a tiṅganta
47-48	43	Though <u>doubtless plum or cherry-branch</u> samāsānta, subanta & samāsānta <u>Sweetens the little half-way house</u> tiṅganta, subanta, samāsānta, subanta



Lines	Clause	Text
49	44	<u>Those Chinamen climb</u> towards, subanta, samāsanta, tiṅganta.
49-50	45	And <u>I/Delight to imagine them seated there;</u> subanta, two tiṅgantas, subanta, tiṅganta, subanta
51-52	46	<u>There,</u> on the <u>mountain</u> and the <u>sky,</u> three subantas On <u>all</u> the <u>tragic scene they stare.</u> subanta, taddhitānta, two subantas, tiṅgantas
53	47	<u>One asks</u> for <u>mournful melodies;</u> subanta, tiṅganta, samāsanta, subanta
54	48	<u>Accomplished fingers begin to play,</u> tiṅganta, subanta, two tiṅgantas
55-56	49	<u>Their eyes</u> mid <u>many wrinkles, their eyes.</u> Six subantas <u>Their ancient glittering eyes, are gay.</u> two subantas, tiṅganta, subanta, tiṅganta, subanta

The non underlined words are nipāta; there are 100 of them in this poem. The ratio of nipāta to the declinable pada is roughly 2:5, i.e. for every five declinable pada, there are two nipāta.

#### 4.1.2 Total Number of Pada

Subanta	-	86
Samāsānta	-	22
Taddhitānta	-	9
Tiṅgānta	-	52

Note: Repetitions are not counted.

#### 4.1.3 Pravṛttis of the Pada used

21	Jātivācaka
22	Gunavācaka
51	Kriyāvācaka
27	Dravyavācaka
9	Yadṛccha

#### 4.1.4 Rīti

Despite the considerable number of samāsāntas in the poem (cfr. 4.1.2 ) the style of Yeats corresponds to the Vaidarbhi riti wherein the number of subantas are more than that of tiṅgāntas. The Vaidarbhi, as pointed out, 'avoids compounds & limits alliteration to appropriate places. Words are maintained in their etymological senses too'... (vide chapter 1)

#### 4.1.5 Types of Vākya

Ekākhyāta Vākya: Clauses 1,2,3,4,6,8,9,10,11,14,16,18,18.1,  
23,24,25,26,27,29,30,31,33,34,36,  
36.a,37,39,41,42,43,44,47,48,49.

Anekākhyāta: Clauses 5,7,20,45

Anuvṛttākhyāta: Clauses (3+4), 28, 46, (38+38.a)

Kridābhihitākhyāta: Clauses 19,22.

Adhyāhrtākhyāta: Clauses 12,13.

Anapekṣitākhyāta: Clauses 17,21,40

Sāntara Anekākhyāta: Clauses (10 to 13) (24 to 26), 45

Nirantara Anekākhyāta: Clauses 5,7,20.

#### 4.1.6 Sources of meaning:

1. Palette: refers to the artist at his work. It derives meaning from painting, one of the sixty-four arts and sciences in PRAKĪRṆAKA.
2. Fiddle-bow: reference to music and musicians Gānaveda, which again, forms part of PRAKĪRṆAKA is the source.
3. Poets that are always gay: Kāvya, one of the seven auxiliary sciences, in PRAKĪRṆAKA is the source.
4. Aeroplane-will come: a reference to the air raids by the Germans. Dhanurveda as well as ITHIHĀSA are the sources.
5. Zeppelin: An airship of the Germans in the first World War used for bombing cities and towns. However, as Yeats writes the poem/against the backdrop of the second world war, this reference to the dirigible is more of memory. It was regarded a fearful weapon that took war from the battlefield to cities and towns. Thus the meaning of Zeppelin is derived from multiple sources, the important of which are Dhanurveda, ITHIHĀSA, and LOKA.

6. King Billy; Bomb-balls: Traceable to a ballad titled 'The Battle of Boyne' from the Irish Minstrelsy', an anthology (ed. H. Haliday Sparling). (i) Thus VIRACANA is the source. But King Billy is also the historical king William III of England, who fought the Battle of the Boyne (1690) at Oldbridge on the shores of the River Boyne in Ireland. (p.10, Cook, 1988) Reference to the King would naturally evoke historical memories and political associations in an Irishman. So ITIHĀSA as well as ŚĀSTRAS could be sources as well.

Bomb-balls: incendiary bombs used for the first time during the first World War Dhanurveda and ITIHĀSA are the sources.

7. All Perform....Play: This line echoes Shakespeare's famous verse 'All the world's a stage' in 'As You Like It'. (Act 2, Scene 7, LL.139 - 166).

Source: VIRACANA, as well as NĀTYASĀSTRA.

8. Hamlet, Lear, Ophelia, Cordelia: Dramatis personae of Shakespeare's tragedies. VIRACANA, as well as NĀTYASĀSTRA are the sources.

9. Last scene; great curtain: Also from NĀTYASĀSTRA as these refer to the dramatic divisions and stage sets.

10. Black out: A war-time custom; Dhanurveda is the source. On the stage, it refers to the 'black-out' of the foot lights and the sudden flood of the house-lights, which also explains 'Heaven blazing into the head'. Thus NĀTYASĀSTRA could as well be the source.

11. Drop-scene: also from NĀTYĀSĀSTRA:

12. Shipboard, camel-back...Mule back: The succession of marauding tribes and races that invaded Europe and established various civilizations. ITHIHĀSA is the source.

13. Callimachus: Athenian sculptor, who flourished in the late 5th century B.C. is reputed to have invented the Corinthian capital, inspired by acanthus leaves winding around a basket placed on a girl's tomb. He is also believed to have carved a golden lamp for the image of Athena in the trechtheum (408 B.C.) He was supposedly the first to bore marble employing the running drill.

Ancient writers regarded him a sculptor of elaboration, elegance & grace. Pliny the naturalist criticized Callimachus for 'overelaboration of detail', which in fact, spoilt many of his sculptures. (Encyclopaedia Britannica, Vol. 4, 1950).

Thus, the sources are Ithihāsa and ŚILPĀSĀSTRA.

14. Long lamp-chimney: same sources as above.

15. Lapis Lazuli: bright blue coloured semi-precious stone.  
Source-Petrology.

16. Long-legged bird: In Japanese and Chinese art, the crane is a symbol of longevity (cfr. Stallworthy, P. 53, 1969).

Source - Painting.

## In Brief

- |                                 |                             |
|---------------------------------|-----------------------------|
| 1. Palette                      | - PRAKĪRṆAKA                |
| 2. fiddle - bow                 | - Gānaveda - PRAKĪRṆAKA     |
| 3. Poets..gay                   | - Kāvya - PRAKĪRṆAKA        |
| 4. Aeroplane                    | - DHANURVEDA/ITHIHĀSA       |
| 5. Zeppelin                     | - DHANURVEDA/ITHIHĀSA/LOKA  |
| 6. King Billy                   | - VIRACANA/ITHIHĀSA/ŚĀSTRAS |
| Bomb-Balls                      | - DHANURVEDA/ITHIHĀSA       |
| 7. All Perform....              | - VIRACANA/NĀTYAŚĀSTRA      |
| 8. Hamlet et al                 | - VIRACANA/NĀTYAŚĀSTRA      |
| 9. Last scene;<br>gréat curtain | - NĀTYAŚĀSTRA               |
| 10. Black out                   | - DHANURVEDA/NĀTYAŚĀSTRA    |
| 11. Drop-scenes                 | - NĀTYASĀSTRA               |
| 12. Ship board, camel-back      | - ITHIHĀSA                  |
| 13. Callimachus                 | - ITHIHĀSA/ŚILPAŚĀSTRA      |
| 14. Long-lamp chimney           | - ITHIHĀSA/ŚILPAŚĀSTRA      |
| 15. Lapis Lazuli                | - Petrology-PRAKĪRṆAKA      |
| 16. Long-legged bird            | - Painting-PRAKĪRṆAKA       |

### 4.1.7 Change of Vākya from manuscripts to published version.

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All references here are to Stallworthy (pp. 45-53, 1969)

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Manuscripts	Published Version
1.(a) I know a dozen women that say	I have heard that hysterical women say (line-1)
(b) Some women said to me yesterday, ( F.1 r)	

- |       |  |   |
|-------|--|---|
| 2.    | I am sick of the palletete<br>& fiddle-bow,<br>I am sick of men<br>that seem always gay (F.1r)   | They are sick of the<br>palette and fiddle-bow,<br>of poets that are<br>always gay (line.2.3) |
| <hr/> |  |   |
| 3.    | (a) That nothing matters now<br>that we know or should<br>know   | For everybody knows<br>or else should know<br>(line-4)  |
|       | (b) That nothing should matter<br>Now that we know (F.1r)  |   |
| <hr/> |  |   |
| 4.    | That tomorrow or next day<br>(Someday soon) war must<br>begin. (F.1r)  | .....   |
| <hr/> |  |   |
| 5.    | (a) Aeroplanes over the town(s)<br>Zeppaline throw their<br>Bomb-balls in (F.1r)   | Aeroplane and<br>Zeppelin will come out;<br>Pitch like king Billy<br>Bomb-balls in (line 6-7) |
|       | (b) The Aeroplanes & Zeppelins<br>will be out<br>And Like William have<br>Thrown their bomb-balls in (F.1r)  |   |
| <hr/> |  |   |
| 6.    | That nothing should be<br>talked or done<br>But how to make an<br>end of war before<br>populations are blotted out.<br>Galleries museum blown<br>into the air (F.1r) | If nothing<br>drastic is done (line 5)<br>.....<br>until the<br>town lie beaten flat (line    |
| <hr/> |  |   |
| 8.a.  | One man plays Hamlet<br>another Lear   | There struts Hamlet,<br>There is Lear<br>(line 10)  |
|       | b. This man Hamlet this<br>other Lear (F.1r)   |   |
| <hr/> |  |   |
| 9.    | Wept/Weep Opheleas<br>Wept/Weep Cordeleas (F.1r)   | That's Ophelia,<br>That Cordelia;<br>(line 11)  |
| <hr/> |  |   |
| 10.a. | An old Voice sings,<br>an old hand play(s)   | Accomplished fingers<br>begin to play (1.54)  |
| <hr/> |  |   |

11. Everything found,  
everything lost (F.4r)

All men have aimed  
at, found and lost  
(line 18)

---

Explanations: 1. 'Some women' and 'dozen women' changed to 'hysterical women' to make them numerically indefinite and qualitatively definite. First hand knowledge is changed to rumour: 'Know' becomes 'have heard that'. Thus the women become distant and impersonal.

2. 'Singular' becomes plural and indefinite. Hence, 'I am...' changed to 'they are...' ; 'men' are specified as 'poets' because they, as creators & artists, are always gay; In Line 3, 'seem' changed to 'are' makes an appearance a fact, thus enabling the deductions, rest on a solid foundation.

3. An affirmation made into an imperative. The collective and personal is changed to the distributive and impersonal thereby implying universality of application.

4. An unnecessary and unimaginative statement of prognostication. Therefore, removed, and implied in the succeeding lines (6-7).

5. Aeroplane and Zeppelin, as active agents of destruction, will 'come out' like monsters or wild beasts coming out of their lairs, and 'pitch' bomb-balls, suggesting thereby a game of destruction and doom. King Billy-for William-suggests one like a local ruffian engaged in blood sport for the pleasure of it. A well-known character will no longer



be the cause of destruction, but impersonal machines that come over the air.

6. Efforts to 'make an end of war' are condensed to 'If nothing drastic is done'; and the destruction caused by bombings is tersely summed up in 'until the town be beaten flat', implying both the loss of lives as well as the destruction of property.

7. Impersonalization and universalisation are the keys to change in line 9.

8. A descriptive statement is made exclamatory and effective in line 10.

9. Ophelia and Cordelia weeping is a tautology. The hallmark of these tragic heroines is sorrow (& weeping) and hence need not be explicitly mentioned.

10. Instrumental music is retained while vocal rendition loses its place in line 54. The purpose is to create a parallel to the fiddle-bow of stanza I.

11. Universality of human aspirations, achievements and failures is emphasized by the change in line 18.

#### 4.1.8 Change of Pada from manuscripts to final version.

<u>Manuscripts</u>	<u>Published Version</u>
1. queer (F.1r)	hysterical (1.1)
2. Men (F.1r)	poets (1.3)
3. Throw (F.1r)	pitch (1.7)

4. Civilization (F.1r)	town (1.8)
5. Men (F.1r)	all (L.9)
6. Plays (F.1r)	struts (1.10)
7. Weep/Wept (F.1r)	X (1.11)
8. Recall (F.1r)	They know (1.16)
9. Dread (F.1r)	all that dread (1.17)
10. Increase (F.1r)	grow (1.24)
11. Will be out (F.1r)	will come out (1.6)
12. Multitudes (F.2r)	civilisations(1.27)
13. When wind rose (F.2r)	when sea-wind swept (1.32)
14. Praised for a day/ that has had its day/ lived but a day (F.2r)	stood but a day (1.34)
15. long-lived bird (F.2r)	long-legged bird (1.39)
16. Discolourization (F.2r)	discoloration (1.49)
17. The old men (F.3r)	
18. Old/skilled hands (F.3r)	accomplished fingers(1.54)
19. Old/Skilled voice (F.3r)	
20. Where the mountain (F.3r)	There, on the mountain.(line 51).

Reasons for the above substitutions

1. Specificity and preciseness are two reasons for some of the changes above. e.g. 1,2,4,6,15,17,18,20.
2. To heighten the effect and intensity of the action e.g. 3,9,11,13,14,18.

3. Abstractness where necessitated by the context, is brought in; where not proper to the context, has been given up. e.g. 12 and 4 respectively.
4. Active perpetuation of certain deeds have called for such verbs as in 11, 13 and 3.

Sum up

Unlike the other poems, names of persons have been retained in the poem, but it might be noted that they are all representatives of creativity and as such, have an existence only within the realm of art-drama or sculpture, which may be spoken of in the context of the engraved lapis lazuli. King Billy is brought in as an agent of destruction and damnation rather than for his personal merits or defects. Hence, the poem retains an impersonality that continues to have a relevance beyond time and space; the ominous threat of war and the experience of its evil after-effects the world over, is also a factor that sustains the poem's relevance.

## Nipāta &amp; Yadr̥ccha Subanta

## 4.2.1 Pada and Vakya Analysis

Line Clause Text STANZA-I

1-2 1 Swear by (1a) What the sages spoke  
 tiṅganta, two subantas & a tiṅganta  
 Round the Mareotic Lake  
 two subantas.

3-4 2 That the Witch of Atlas knew,  
 two subantas and a tiṅganta  
Spoke and set the cocks a-crow.  
 two tiṅganta, a subanta & a kṛdanta

5 3 Swear by those horsemen, by those women  
 tiṅganta, subanta, samāsānta, & two subanta.

6 4 Complexion and form prove superhuman  
 two subanta, a tiṅganta, samāsānta

7 5 That pale, long-visaged company  
 two subanta, samāsānta & a subanta

8 6 That air in immortality  
 tiṅganta & taddhitānta

9 7 Completeness of their passions won;  
 taddhitānta, two subanta & a tiṅganta

10 8 Now They ride the Wintry dawn  
 subanta, tiṅganta, taddhitānta & subanta.

Line Clause Text

11 9 Where Ben Bulben sets the scene.  
two subantas, a tiṅganta & a subanta

---

12 10 Here's the gist (10a) of what they mean  
four subantas and a tiṅganta

---

STANZA - II

---

13-14 11 Many times man lives and dies  
three subantas and two tiṅganta  
Between his two eternities,  
two subantas & a taddhitānta

---

15 12 That of race and that of soul,  
two subantas.

---

16 13 And ancient Ireland knew it all.  
two subantas, tiṅganta & two subantas.

---

17 14 Whether man die in his bed  
subanta, tiṅganta & two subantas

---

18 15 Or the rifle knocks him dead,  
subanta, tiṅganta & two subantas

---

19-20 16 A brief parting from those dear  
subanta, kṛdanta & two subantas  
Is the Worst...  
tiṅganta & subanta

---

Line	Clause	Text
20	17	... <u>man has to fear</u> subanta & two tiṅgantas
21	18	Though <u>grave-digger's toil is long</u> , samāsānta, subanta, tiṅganta, subanta
22	19	<u>Sharp their spades,...</u> three subantas
22	20	... <u>their muscles strong</u> , three subantas
23-24	21	<u>They</u> but <u>thrust their buried men</u> subanta, tiṅganta, subanta, tiṅganta & subanta back in the <u>human mind</u> again. two subantas
STANZA III		
25	22	<u>You</u> that <u>Mitchel's prayer have heard</u> , two subantas, a kṛdanta & a tiṅganta
26	23	' <u>Send war in our time, O Lord!</u> ' a tiṅganta & four subantas
27	24	<u>Know</u> that a tiṅganta
27	25	When <u>all words are said</u> two subanta and a tiṅganta.

Line Clause Text

28 26 And a man is fighting mad,  
subanta, tiṅganta, subanta

---

29 27 Something drops from eyes long blind.  
samāsānta, tiṅganta, & three subanta.

---

30 28 He completes his partial mind.  
subanta, tiṅganta, subanta, taddhitānta,  
subanta.

---

31 29 For an instant stands at ease.  
subanta, tiṅganta and subanta

---

32 30 Laughs aloud, his heart at peace.  
tiṅganta and three subantas

---

33-34 31 Even the wisest man grows tense  
taddhitānta, subanta, tiṅganta & subanta  
With some sort of violence  
three subantas

---

35-36 32 Before he can accomplish fate,  
subanta, two tiṅgantas, & a subanta

32.a Know his work  
tiṅganta & two subantas

32.b Or choose his mate.  
tiṅganta & two subantas

37 33 Poet and sculptor, do the work,  
two subantas, a tiṅganta & a subanta

38 34 Nor let the modish painter shirk  
tiṅganta, subanta, kṛdanta, tiṅganta

39 35 What his great forefathers did,  
three subantas, a samāsānta, a tiṅganta

40 36 Bring the soul of man to God,  
tiṅganta and three subanta

41 37 Make him fill the cradles right  
tiṅganta, subanta, tiṅganta, two subantas.

42 38 Measurement began our might:  
kṛdanta, tiṅganta, two subanta

43 39 Forms a stark Egyptian thought,  
two subanta, taddhitanta, subanta

44 40 Forms that gentler Phidias wrought  
two subanta, taddhitānta, subanta, tiṅganta

45-46 41 Michel Angelo left a proof  
subanta, tiṅganta, subanta  
On the Sistine Chapel roof,  
taddhitānta, two subantas



Line Clause Text

47-48 42 Where but half-awakened Adam  
subanta, samāsānta, subanta  
Can disturb globe-trotting Madam  
two tiṅgantas, a samāsānta, a subanta

---

49 43 Till her bowels are in heat,  
two subantas, a tiṅganta, a subanta.

---

50-51 44 Proof that there's a purpose set  
three subantas & a tiṅganta.

---

52 45 Profane perfection of mankind.  
subanta & taddhitānta, samāsānta

---

53-54 46 Quattrocento put in paint  
subanta, tiṅganta, subanta  
On backgrounds for a God or Saint  
samāsānta and two subantas

---

55 47 Gardens where a soul's at ease,  
four subantas

---

56 48 Where everything that meets the eye,  
subanta, samāsānta, tiṅganta, subanta

---

57 49 Flowers and grass and cloudless sky,  
two subantas, a samāsānta, a subanta

---

58 50 Resemble forms (50.a) that are or seen  
tiṅganta, subanta, two tiṅganta

Line Clause Text

59-60 51 When sleepers wake and yet still dream,

kṛdanta, two tiṅantas

And...still declare,

a tiṅanta

---

60 52 ...When it's vanished...

subanta & tiṅanta

---

61 53 With only bed and bedstead there,

two subantas, a samāsānta, subanta

62 54 That heavens had opened.

subanta and tiṅanta

---

62 55 Gyres run on;

subanta, tiṅanta

---

63 56 When that greater dream had gone

subanta, taddhitanta, subanta, tiṅanta

---

64-65 57 Calvert and Wilson, Blake and Claude,

four subantas

Prepared a rest for the people of God,

tiṅanta, & three subantas.

---

66 58 Palmer's phrase,

two subantas

---

66-67 59 but after that /Confusion fell upon our  
thought,

subanta, kṛdanta, tiṅanta, two subanta.

68 60 Irish poets, learn your trade,  
two subanta, tiṅganta, two subanta

---

69 61 Sing (61.a) whatever is well made,  
tiṅganta, samāsānta, tiṅganta, subanta,  
tiṅganta

---

70 62 Scorn the sort now growing up  
tiṅganta, subanta, tiṅganta

---

71 63 All out of shape from toe to top,  
five subantas.

---

72-73 64 Their unremembering hearts and heads  
subanta, taddhitānta, two subantas  
Base-born products of base beds.  
samāsānta, kṛdanta, & two subantas

---

74-77 65 Sing the peasantry, and then  
tiṅganta & taddhitānta  
Hard-riding country gentlemen,  
samāsānta, subanta, samāsānta  
The holiness of monks, and after  
taddhitānta, subanta  
Porter-drinkers' randy laughter;  
samāsānta, subanta, kṛdanta

---

78 66 Sing the lords and ladies gay  
tiṅganta and three subantas

Line Clause Text  
79-80 67 That were beaten into the clay  
tiṅganta, subanta  
Through seven heroic centuries;  
three subanta

---

81 68 Cast your mind on other days  
tiṅganta, four subantas

---

82-83 69 That we in coming days may be  
subanta, tiṅganta, subanta, tiṅganta  
Still the indomitable Irishry.  
two taddhitāntas

---

STANZA VI

84-85 70 Under bare Ben Bulben's head  
three subantas  
In Drumcliff churchyard Yeats is laid.  
subanta, samāsānta, subanta, two tiṅganta

---

86-87 71 An ancestor was rector there  
subanta, tiṅganta, two subantas  
Long years ago,  
two subantas

---

87 72 a church stands near,  
subanta, tiṅganta, subanta

---

88 73 By the road an ancient cross.  
three subanta

---

Line Clause Text

89 74 No marble, no conventional phrase;  
subanta, taddhitānta, subanta

---

90 75 On limestone quarried near the spot  
subanta, tiṅganta, two subantas

---

91 76 By his command these words are cut  
four subantas, two tiṅgantas.

---

92-93 77 Cast a cold eye /On life, on death.  
tiṅganta, and four subantas

---

94 78 Horseman, pass by!  
samāsānta, tiṅganta.

---

4.2.2 Total No. of Pada

Subanta - 65 (repetitions - not counted)

Taddhitānta - 17

Samāsānta - 18

Krdanta - 9

Tiṅganta - 63 (repetitions - not counted)

Non - underlined words - Nipāta - 146 (repetitions included)

Total No. of other Pada - 361 (inclusive of all repetitions)

Ratio of Nipāta to others - 2:5

#### 4.2.3 Types of Vākya used in the Poem

Ekākhyāta Vākya - Clauses 1, 1a, 4, 6, 7, 8, 9, 10.1, 13, 14, 15,  
16, 17, 18, 21, 22, 23, 24, 25, 26, 27, 28, 29,  
30, 31, 33, 34, 35, 36, 38, 39, 40, 41, 42, 43,  
46, 48, 54, 55, 56, 59, 60, 61, 61.1, 62, 66,  
67, 68, 69, 70, 71, 72, 76, 77, 78.

#### NIRANTARA

ANEKĀKHYĀTA VĀKYA- Clauses 2, 11, 50.a, 51.

SĀNTARA ANEKĀKHYĀTA- Clauses (32+32.a+32.b), 37

ĀVRTTĀKHYĀTA - Clauses 57, 66

PARINĀTĀKHYĀTA - Clauses (1+3) (65+66)

ADHYĀKṚTĀKHYĀTA- Clauses 10, 19, 20, 44, 47, 52, 64.

ANAPEKṢITĀKHYĀTA - Clauses 5, 15, 45, 49, 53, 58, 63, 73, 74.

KRIDĀBIHITĀKHYĀTA - Clauses 67.

ANUVRTTĀKHYĀTA - Clauses 2, 3, 65,

#### 4.2.4. Style

As can be seen from the above list, the number of Ekākhyāta Vākya are more, if we break up the sentences into clauses. But if the sentences are retained whole, the number of verbless sentences as well as the multi-verb sentences outnumber the simple sentences. This style makes the poem different from the other poems analysed. 'Byzantium' is perhaps the only one which comes close to 'Under Ben Bulben', and it is notable that this style contributes to an element of obscurity and mystery in these two poems.

#### 4.2.5. Sources of Meaning

1. Ben Bulben (geography) PRAKĪRṆAKA & LOKA
2. Sages (Hagiology) PRAKĪRṆAKA
3. Mareotic Lake (geography) PRAKĪRṆAKA & VIRACANA
4. Witch of Atlas VIRACANA
5. Horsemen LOKA
6. Long Visaged Company LOKA & VIRACANA
7. Grave-diggers VIRACANA
8. Mitchel's prayer VIRACANA & DHARMAŚĀSTRA
9. Poet, Sculptor (Kavya and Silpasāstra) PRAKĪRṆAKA
10. Modish Painter LOKA & PRAKĪRṆAKA
11. Egyptian, Phidias,  
Michel Angelo (Silpasāstra) PRAKĪRṆAKA
12. Sistine Chapel PRAKĪRṆAKA
13. Adam ŚRUTI
14. Quattrocentro ITHIHĀSA
15. Calvert, Wilson, Blake, Claude (History of Art)  
PRAKĪRṆAKA
16. Palmer's Phrase VIRACANA
17. Beaten into the clay VIRACANA
18. Drumcliff Churchyard LOKA
19. Ancestor ...rector LOKA
20. Cast a cold eye ...  
Horseman pass by VIRACANA.

#### Explanations

1. Ben Bulben is the name of a mountain well-known to Yeats and at the foot of which he desired to have his grave.

2. Sages - originally saints, refer not only to the Christian saints, but even Apollo, Dionysus & Buddha, as can be seen from the manuscripts. (cfr. Stallworthy, p. 151, 1969)
3. Mareotic Lake - In Lower Egypt. Yeats came to know of this from Books on St. Anthony and Egyptian monasticism: 'The Spirit and Origin of Christian Monasticism' (1903) and 'The Wisdom of the Desert' (1904) both by J.O. Hannay.
4. Witch of Atlas - derives its meaning from Yeats's own research. His essay on 'The Philosophy of Shelley's Poetry' (1900) refers to this character of Shelley.
5. Horsemen - In his system, the horse symbolises courage and nobility. The horsemanship of Gregory, Pollexfen, & Markiewicz are often referred to by Yeats, in a bid to show their courage & nobility.
6. Long-visaged company - same source as above. But also refers to the gods of ancient Ireland who are supposed to ride across the mountains and countryside.
7. Grave-diggers - Characters in Hamlet who philosophize on life and death and life-after-death (Ac 5 Sc.1)
8. Mitchel's Prayer - John Mitchell, in his 'Jail Journal' parodied a sentence from the 'Order for Evening Prayer' which was, 'Give us peace in our time O Lord'.
9. Poet & Sculptor - His audience to whom the IV stanza is addressed.



10. Modish painter - Yeats's father and brother were painters (Cfr Stallworthy, p. 165, 1969)
11. Phidias, Michel Angelo - Sculptors of Greece & Italy respectively.
12. Sistine chapel - Private prayer house of the Pope in the Vatican palace, built by Pope Sixtus.
13. Adam - First father - Genesis (2 : 19) the Holy Bible.
14. Quattrocento - The fifteenth century was the high-point of the Renaissance in art.
15. Calvert, Wilson, Blake, Clande - Artists of the nineteenth century.
16. Palmer's Phrase - A comment on Blake's work quoted by Yeats himself in his eassay on William Blake: 'The drawing aside of the fleshly curtain and the glimpse which all the most holy, studious saints and sages have enjoyed of that rest which remaineth to the people of God'. (cfr. Stallworthy O. 168-1969)
17. Beaten into the clay - A line from Frank O'Connor's poem 'The Curse of Cromwell': 'The lovers and dancers are beaten into the clay'.
18. Drumcliff Churchyard - The place where Yeats's ancestors were buried.
19. ancestor...rector - John Yeats, his great grandfather.

20. Cast a cold eye...

Horseman pass by... These words were written by Yeats after reading a book of essays on Rilke. He was, apparently, annoyed by some of Rilke's ideas on death, as confessed in a letter to Dorothy Wellesley (A. Wade, (ed.) p. 913, 1954)

4.2.6 Change of Vākya from manuscripts to final draft.

1. F.1r : I believe what the old saints  
a thousand years before Christ, sitting under  
the palms, like the old saints about  
the Mareotic sea.

Changed to :

Swear by what the sages spoke  
Round the Mareotic Lake (ll 1-2)

An article of faith is changed to an oath of loyalty to sages. The reference to Christ is also removed for universality of application and suggestiveness. The sages around the Mareotid were Christian hermits. But that fact is tided over by a succinct statement.

2.f.1r From eternity through eternity  
to eternity man moves

is modified to : Many times man lives and dies  
Between his two eternities (ll.13-14)

Repetitiveness is removed and simplicity introduced.

Action changed to existential fact.

3. F.2r : Neither for those who die in bed  
Who die at battlefield.

Is refined: Whether man die in his bed  
or the rifle knocks him died (ll.17-18)

The picture is made more vivid and dramatic to bring out the contrast between the two modes of death.

While the first is usual, the second is rather unusual.

4. F.8r : 'He recovers all his mind'.

Modified to : 'He completes his partial mind' (1-30)

Recovery of loss is changed to perfection of an imperfection.

5. F.9r : 'Swear before a cock can crow'.

Changed to : 'Spoke and set the cocks a-crow' (1-4)

Which makes it the predicate of the sages or the witch of Atlas rather than an invitation to take an oath. The reference (John 18:27) to Peter denying Christ, on an oath, thrice before the cock crowed is also removed by this change.

6. F.9r : 'Complexions lift, above the human'

Elaborated: 'Complexion and form prove super human'.

7. F.10r : 'Where can they lay their buried men?'

Rhetorical question made an assertion, 'They but thrust their buried men/Back in the human mind again' (ll.23-24)

8. F.10r : 'So what's the odds if war must come from moscow, from Berlin, or Rome'. These lines (after L-36 in stanza III) have been deleted.

Reason: Explicit reference to the Second World War. It seems a memory rather than an ever-imminent reality because of its topicalization and location in specific places. In keeping with his practice, Yeats removes all time-bound specificities.

9. F.12r : 'And all man's holiest dream had gone'

Becomes: 'When that greater dream had gone' (1-63)

The quality of the dream is freed from all restrictions and made open to any qualitative addition suggested by 'greater'; for it can be 'greater' in any aspect. It also rates the dream at a higher plane than any other.

10. F.13r 'No marble to lie about our loss' /  
 'No marble brags of the country's loss'.

Simplified to : 'No marble, no conventional phrase;(L.89)  
 making it more suggestively effective and terse.

4.2.7 Change of Pada from manuscripts to final draft

<u>manuscripts</u>	<u>final version</u>
1. stands (F.4r)	Lives and dies (1-13)
2. Here the origin of (F.7r)	Measurement began (1-42)
3. Turn (F.7r)	cast (1.92)
4. indifferent eye (F.7r)	Cold eye (1.92)
5. recovers (F.8r)	Completes (1.30)
6. Whole mind (F.8, 10r)	Partial mind (1-30)
7. as though in peace (F.8r)	His heart at peace(1-32)
8. Erin (F.9r)	Ireland (1-16)
9. Cannon (F. 10r)	rifle (1.18)
10.Strike/Shoot him dead (F.10r)	Knocks him dead (1.18)
11.Work (F.10r)	Toil (1.21)
12.Homosexual (F.11r)	Half-awakened (1.47)
13.Made (F.12 r)	Prepared (1.65)
14.Set your thought (F.13 r)	Cast your mind(1.81)
15.'Draw rein, draw breath' (first line of epitaph)	x

### Poetic Reasons for the changes above

1. A verb of action is replaced by two verbs of existential fact, giving the effect of continuance and pervasiveness.
2. Precision of imagery to convey the exact action whereby something begins.
3. In the change of 'Turn' to 'cast', commonplace gives way to erudition and solemnity.
4. 'Indifferent eye' replaced by 'cold eye' makes it more rough and unfeeling in keeping with the nature of the dead whom he addresses in the epitaph.
5. 'recovers' substituted by 'completes': removes the idea of loss and recovery and replaces it with one of gradual acquisition of something not yet obtained.
6. Same explanation as above.
7. 'as though in peace' - changed to 'his heart in peace' - simulation replaced by reality.
8. 'Ireland' gives 'Erin' a modernity and a possibility for identification with a name well-known and commonly used.
- 9 & 10. A rifle knocking someone dead is something accidental and unusual, or at worst, the basest limits of human cruelty. The Nazis, for instance, killed their benumbed victims with the butt of rifles. This brings out very well the contrast between the two modes of death - peaceful and violent.

11. 'Work' becoming 'toil' makes it more difficult and long, becoming to the vocation of a grave-digger.
12. 'homosexual' removed to be replaced by 'half-awakened' makes Adam a soporific figure captured on the roof of the Sistine chapel.
13. 'Made'- becoming 'prepared' brings out the anticipation of an eschatological event.
14. The change from 'set your thought' to 'cast your mind' makes the action more dynamic and evokes images of casting a fishing net for a catch.
15. The first line of the epitaph is removed to keep away suggestions of life, as the commands 'Draw rein, draw breath' pertain more to a living horseman than to the spectral equestrians that ride around Ben Bulbin.

## **Conclusion**

CONCLUSION

Evaluation of Yeats as a poet

According to the Kavi Prakāra of Kāvyaīmānsā (Ch.5), Yeats is a Mahākavi. As a Śāstra Kavi, he has introduced śāstraic ideas into Kāvya. (Cfr. his world view and his perception of history as alternating cycles) As a Kāvya Kavi, his poetry has attributes of racanā (creative use of words), śabda (density of subanta), artha (imaginative handling of ideas), alaṅkāra (figures of speech), ukṭi (epigrammatic expressions), rasa (emotions), mārga (an individual style), and śāstra (propounding a philosophy in his poems).

Examples

Racanā: 'An aged man is...  
A tattered coat upon a stick...' (Sailing  
to Byzantium)

Artha: '....the future years had come,  
Dancing to a frenzied drum,  
Out of the murderous innocence of the sea"  
(A Prayer for My Daughter)

Alaṅkāra: 'The ceremony of innocence is drowned;  
(The Second Coming)

Ukṭi: 'Cast a cold eye  
on life, on death  
Horseman, pass by'. (Under Ben Bulbin)

Rasa: '....sick with desire  
and fastened to a dying animal'. (Sailing to Byzantium)

Mārga: (cfr. style of Yeats; below)

Śāstra: a philosophy of his own expounded in 'A Vision' and brought out in his poems.



## Style of Yeats

From the analysis of the poems chosen for this study, it can be pointed out that Yeats's method of poetic creation is both spontaneous and laborious. However, he relies more on constant revision and modification than on the magic of inspiration alone. As acknowledged by Yeats himself in a letter to Fiona Macleod, "I do so much of my work by the critical, rather than the imaginative faculty". Thus, he was an artist who modified and polished his verse to express his ideas in the best possible style. An examination of the manuscripts shows a gradual development from the first prose draft to the final published version. For example, the intensity of the emotions, and the clarity of thought increase as he proceeds with his revisions. He also took care to create the right sound and evoke the right image by a choice of the most appropriate words. e.g., 'Turning and turning in the widening gyre'. And most of the vocabulary approximates common parlance. Thus he seems to be following the prescription of 'natural words in the natural order'.

These revisions and modifications are also a mirror to the poet's change of attitude towards the world and to life. He seems to have gained, with the passage of time, a unified perception of reality as wholistic and permanent amid all the impermanence of trivialities. Thus, individual names, persons and events lose their place in the poems, as they are important only for what they signify and not for

what they individually are. (cfr. the analysis of revisions on individual poems, for example, chapter 4, vi).

The same explanation holds for the universalisation of events or types e.g. King Billy, Lear. Hamlet, Ophelia and Cordelia find place in 'Lapis Lazuli' as types rather than as individuals. He uses them as springboards for the thought of the poem which is a universal experience.

But what captures our attention is the profundity of his thought that is so evident in the simple style and condensed diction. So much so, very often the diction fails to keep up with the pace of thought evoked in the reader. Perhaps it can also be attributed to the over-done excisions and revisions. The last three lines of 'Byzantium' are a case in point. e.g. Those images that yet  
fresh images beget,  
that dolphin-torn, that gong-tormented sea.

That brings us also to some of the dosas (defects) in Yeats's poetry (i) Kliṣṭa (obscurity), resulting from the epigrammatical style; and (ii) atisayókti (exaggeration), arising from hyperbolic words and phrases. Some of the poems analysed here display these. But, A Prayer for My Daughter, for example, is devoid of these defects. Indian theorists, as is well known, put a great value on ease and clarity of communication in poetry, that it should be easily understood by a child as well as an old man. (cfr. Bhāmaha's Kāvyaśāstrakāra, Chapt II, 3). We may safely assert that Yeats's lucidity and directness measure well up to this.

In conclusion, we may say that Yeats is both an artist and a visionary. He has a distinct, profound philosophy and he consciously crafts his poems to communicate this world view.

#### Evaluation of 'Kāvya Mīmāṃsā'

The conclusions on the poetic craft of Yeats were reached through the analytical model of Rājasekhara. Thus the general estimate of a poet, from his works, and the evaluation of his art, from his poetic process, is facilitated by the use of categories of meaning from Indian literary thought. In a work limited in scope as this, only the linguistic categories (Pada and Vākya) have been used. However, with aesthetic categories (Rasa), constitutive categories (Alaṅkāra), and semantic - stylistic categories (Rīti, Vakrokti and Dhvani), a comprehensive analysis of the poet is very much possible. This establishes the 'usability' of a text like 'Kāvya mīmāṃsā' for purposes of critical evaluation.

However, matters requiring adaptation have to be cautiously noted. Though the concepts (of grammar) are universal, their articulation will have local language-specific variations, as different languages have different grammatical structures. Thus, for example, whether a modification (e.g. prefix, suffix, affix) precedes the noun or succeeds them is language-specific. Also in the formation of compounds, two words can combine with each other without the loss of any form except their separate semantic contents. This is the case in English ( e.g. diehard). In such

instances, it is the spirit of Sanskrit grammatical concepts that has to be taken into account, and not the literal category itself. What ought to be our concern is whether the grammatical constructions are lucid or complex. If lucid, analysis is easy. If complex, interpretative skills are required to adapt the Sanskrit model to the English language.

The attempt in this work has been to show that Sanskrit poetic theory does provide tools that can test the tone and temper of any poetry, using frames that are local in conception, but universal in application. All said and done, one needs an open mind and a capacity to interpret and to experiment, to make possible the very real and valid task of relating Indian poetics to contemporary literature.

APPENDIX

MANUSCRIPTS OF "A PRAYER FOR MY DAUGHTER"

F.1r

God grant my prayer

Nor I am the first father that has stood

And judged here beside this cradle hood thinking that

And seeing that a popular tempest blew

As though to make all things anew

As this opinion wound, had driven men wild

And filled their hearts with bitterness

Had dread for this child's peace unless

Heaven pour abounding sweetness on the child.

A REVISED VERSION OF THIS STANZA

And it may be another father stood

And gazed upon a head below that hood

And thinking what a popular tempest blew

And thinks if all men's minds anew

That all must be with opinion driven wild

And full of dusty bitterness

Shuddered for that child's peace unless.

II

F.2r

It may be that soon

Considering that this cradle old may be

Some other father has had like reverie

When the wind rose, I though (\_\_\_\_) bless

Unless all things were made anew

All must be with opinion driven wild  
And Choked with full of dusty bitterness.  
Trembling for his child's peace unless  
Heaven pour abounding sweetness on his child.

INTERMEDIATE DRAFT OF THESE STANZAS

F.2r

I

In her three hundred year old cradle hid  
By its deep hood and broidered coverlid  
My month-old child is sleeping and today  
Her laughter proved her heart to be gay.  
Because the times are for ever has  
While I that have been indifferent long must cast  
My sight towards every howling quarter  
(my gaze towards every scowling quarter)  
To judge what blast has heaven charted.  
What is some demagogue's song  
To level all things what is bellows blast.

II

Nor am I the first father that has many another father may  
have stood  
Where and weighed ( ) As I stand now beside this cradle  
hood  
And judged by the time beside  
And as all times have trouble, this one  
Thought the masters of the world ran gone wild  
And racked his brain to think of all  
That might that sleeping child befall

And what were the best prayer to pray for the  
And prayed as of some charmed gift for his child  
And what to ask to heaven for the child  
And what prayer might be best

F.2r

Once more the storm....

Bred on the Atlantic can be checked.

Not by that storm am I perplexed

But by the storm that seems to shake mankind

The third stanza in F.2r

### III

I pray god grant her beauty and yet not

(Beauty enough I pray her do yet not)

....

F.3r

### IV

Helen being chosen.....

So it is plain great beauties eat

Some crazy (\_\_\_\_\_) amidst

A crazy salad with their meat.

Nor find gather a better till all days are seen

That never should in wholesome sun

Whereby great plenty's horn is half undone.

### V

Chiefly in courtesy I have her deeply learned

but in all courtesy I would have her learned

In courtesy I'd have her.....

From a glad kindness cannot take his eyes

VI

Grant her an even temper and good health  
Grant her a quiet manner and good health  
A Husband children and a little wealth  
Yet not enough for joys that have no part  
In the self delighting heart  
On that, when/all eyes upon a promised face  
With present faces quarrel  
O let her live like some green laurel  
That is rooted in one dear, perpetual place.  
F.4r gives an entirely new version of stanza 6.

VI

O let her live contented as a bird  
That in the left hand bush a moment heard  
A moment later on the right hand sings  
And will not though it clap its wings  
For the excitement of an unknown face  
With customary faces quarrel  
O let her live like a green laurel  
Rooted in her dear perpetual place.

VII

Because those causes I haave most approved  
And certain things and people I have loved  
Have prospered little my own mind of late  
Has grown half barren from much hate  
And therefore pray one gift of all gifts chief  
Hatred once driven from the mind



That bird need never toss in the wind  
Or that green leaf become a yellow leaf;

F.4r

VIII

And seeing that intellectual hate is the worst  
Let her think all opinions are/be worst.  
O I have seen the loveliest woman born

.....

.....

....An old bellows full of angry wind.

IX

Considering....

The soul draws near its first innocence

.....

.....

..... Every bellows burst be happy still.

(CFR. Stallworthy, 1963)

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