

CHAPTER XIII

The Concept of the Poet in the Aesthetics of Rabindranath Tagore

Tagore's art enshrines an emphasis of temperament – a celebration of sensibility. "Expression", from an aesthetic point of view, bears an altogether different connotation for Tagore that it would have for Croce. That imaginative experience is autonomous, that there is something like expressive knowledge which could be said to be non-conceptual, and hence, intuition, that this intuition is expression, are a few of the propositions of Croce with which Tagore would agree. But he is sceptical about the primacy of expression in art. Croce does not specify the content of art. Tagore has definite ideas about what is to be expressed apart from its expressions. He does not think that expression is the ultimate truth about art, even though it could at times be primary. Tagore's is an expressionism with a difference. For him, the ultimate truth about art is the expression of the universal man (*manava prakash*), where our intelligence and feelings, cravings and experience have melted into one perfect unity, our personality. When art focuses on nature, it is the humanised nature, the nature in relationship with man touched by human emotions that forms its content. Never does art go beyond man. Tagore's idea of art as the harmony of form and content would not be that of Croce's.

So art for Tagore is endowed with a significant 'human' content. The deepening of the world-consciousness is co-terminus with a clarification of self-consciousness. Tagore's poet acknowledges the correspondence between the original intuition and the final realisation. The vibrations within the poet lead him to the cadences of the extraneous world where the rhythm as found in the joy that circulates in unabated abandon, strikes a correspondence with the Greater Being or the Great Further. The poet's being is more in becoming than in knowing.

The Poet's mind floats and dances on the waves of life amidst the voices of wind and water.

Now when the sun has set and the darkened sky draws down upon the sea like drooping lashes upon a weary eye it is time to take away his pen, and let his thoughts sink into the bottom of the deep amid the eternal secret of that silence.

(Fruit Gathering, 23) (Das 1997: 164)

Dancing on the "waves of life" the poet's art glows with the lustre of 'individuality'. The success in creation lies in totality and is stamped with a distinct singularity. By implication, poetry is an aesthetic response of the beholder. Consciousness becomes a sort of witness in attaining to a perceptual focus. Poetry, for Tagore, growing and changing, remains an adventure of the consciousness, an inner voyage, haunted by the sense of the *not-yet*. The poet is a revealer as much as he reveals himself. He evinces an immediate consciousness of reality in its purest form without the penumbra of self-gratification and ulterior considerations. For Tagore, poetry is truer than fact; poetic reality leads one to spiritual reality embodying an ideal vision that encompasses matter and spirit, being and non-being in its comprehensiveness. This vision springs from 'superabundance' which attunes him to the divine immanence in nature. It is not clouded by a Platonic doubt. The aesthetics of creation goes beyond the precincts of utilitarianism. The excess reveals the poet's personality better, and makes him conscious of the profundity of it. The poet owns the universal *bhava* and then depersonalises it in his art-work, making thereby, the universal appreciation of art possible. It becomes the communication in 'higher' forms between the Poet's mind and the Universal Mind, the individual mind and the social mind, between the creative and the Greater mind.

Our infinite self is pure, intelligent and free: it is joy itself or *anandasvarupa*. With expression, we taste the joy that fills our true being. Aesthetic expressions occasion an enlargement of man's spirit, and aesthetic expression, just as much as moral action involves self-realisation. Tagore's concept of expression is richer and more comprehensive than Croce's and it is linked up organically with his philosophy of nature and life. Gentile has pointed out that Croce's 'expression' is only one of the four arbitrary grades of manifestation of the spirit, and the grades have no internal

connections amongst themselves. They are simply asserted and are irreducible. Again, if Croce makes expression an expression of an individual, private experience, he renders the problem of communication more difficult to solve. The non-private self, the surplus in man, is the creator for Tagore. Kant would call the 'surplus', man's 'super-sensible substratum' (*Critique of Judgment*, I section 59) which art symbolises by beauty. It is the objective ground, and its objectivity or non-private nature ensures communication. Tagore's notion of the 'surplus' in man is strikingly similar to Schiller's *aesthetische Zugabe*. For both of them their respective ideas connote the infinite perspective of man, or his aesthetic ontology. Tagore's notion of the surplus in man implies, as it does in Schiller's case, a detachment from the compelling demands of the physical needs. In virtue of the surplus, freed from his original serfdom as a creature, man takes his right seat as a creator, says Tagore. Schiller could have said this as well.

The poet has the 'surplus' and the 'excess' (Frost's 'extra') of emotional activity which are the propelling force for creation. For Tagore, a rigid puritanical or over aesthetic view falls out of favour; enjoyment need not be an end in itself; it should never lose its direct touch with life.

...yet I can assert, as a general truth, that when a man tries to thwart himself in his desire for delight, converting it merely into his desire to know, or to do good, then the cause must be that his power of feeling delight has lost its natural bloom and healthiness. (Tagore 1945: 8).

It shows that the 'full being' circles around the comprehensive expression of emotion and a freewheeling of joy without any ascetic rigours being clamped on the desire for delight. Here, the poet's art, manifests in plenitude. 'It reveals that aspect of our personality which overflows in excess of all our creaturely needs and exhausted by all pressures of practical living. It is this excess in which man is most truly revealed'. (1978:101) In this excess can be found the element of the infinite. Self-gratification and a blatant address to mere needs and desires preclude the inception of art. For Tagore,

utility is just a state of heat that is dark. The superabundance or 'excess' of pure utility is like the white heat; it is, then, expressive. Great endeavours dwell in the surpassing strength of the surplus and this surplus brings home the circulation of 'light and life'. The paradigm of moral emotion, for Tagore, has been love, in which both freedom and creativity merge. The merger is possible on the basis of man's urge to self-expression working on the surplus within him. The human person, incarnating freedom, is cognitively creative. Mind, for Tagore, cannot be reduced to the determining influence of what is extra-mental. Accordingly, morality cannot be naturalised. Goodness or moral value is never intelligible in terms of a natural state. The joy that marks human communion cannot be reduced to a natural state without the loss of meaning. Tagore stresses the non-equivalence of 'joy' or 'delight' and 'pleasure' as much as Kant does between 'delight' and 'gratification' in the third *Critique*. No doubt, the surplus at work in man, is for a good life. Man is essentially a personal being, and 'personality', as Tagore defines it, is the consciousness of unity of the moral self or agent with other moral selves. This deeper relatedness is possible in an attitude of freedom and creativity.

Tagore's idea that man exceeds himself is essentially an idea of a communicative self. It is man's special delight that he finds his own self in others and creativity renders this possible. Tagore has given a classic example of communicative function of art in "Broken Song".

The singer alone does not make a song, there has to be someone who hears:
One man opens his throat to sing, the other sings in his mind.
Only when waves fall on the shore do they make a harmonious sound;
Only when breezes shake the woods do we hear a rustling in the leaves.

(Radice 1995: 55)

This duality is an aesthetic fact. A bird, says Tagore, may be unconscious of its listeners, but never so is an artist. Plato tells us in *Symposium* that an author seeks immortality among his reader through his works.

Unuttered poetry, self-contained expression, are two unmeaning phrases that have gained currency in certain quarters. But to call a person a poet who may be gazing at the sky in a rapture as silent as the sky itself, is like giving the name of fire to a piece of wood that is not alight. Poetry is expression; what is or what is not silently passing through a person's mind means little to others who are outside it. The same is the case with 'self-contained expressions'; guests are not entertained by knowing what is in the kitchen, the dainties must be served to them.

(Chaudhury 1965:54)

Kant in his third *Critique* mentions that art presupposes the social spirit of humanity. *Humaniora* is the necessary condition of the culture of mental powers, and humanity entails the universal feeling of sympathy or communication. Tagore mentions that the will to communicate goes hand in hand with the will to create. The artist inhabits a non-solipsist world, and self-expression is self-socialisation as well. The word *sahitya*, which Tagore uses for art indicates that the artist and his audience together constitute the domain of creativity, even as the moral action presupposes a world of other free selves, besides the moral agent. The moral world, as well as the aesthetic, is the world of humanity. For the poet, what remains significant is a faith in the future of humanity. Optimism and the undistorted soul are the major propulsions behind great art. Art cannot grow out of antipathy or antagonism towards life and the world. The *telos* cannot be ignored as the poet's art leads him to the radix of his predicament, and eventually to the 'higher strata' of existence. Art may reveal turbulence but it disguises 'peace'. True art composes itself in the lively peace, and the aesthetic sincerity, to a large extent, renders this peace.

Tagore's concept of 'infinite idea' is regulative in function. An infinite idea is an idea of the 'limitless unattained' and gives a character to what is attained. These ideas are related to man's creative activities in a similar manner as the Kantian Reason is related to 'understanding'. There can be no coherent use of the understanding without

Reason. Like Tagore, the concept of imagination fulfils the operations of the logical mind. The infinite ideas are disclosed to the imagination as vision of wholeness. The expression of an infinite idea means more than what it contains. The expression may then be incomplete, but not imperfect. It is the function of creative imagination to make manifestation of infinite ideas more and more clear. Tagore implies that the truth is established in the creative and the transformative work of the imagination. The imagination is constitutive of the true or the real. What it means is that reality is not merely what we are conscious of or that by which we are affected, but more importantly, it is what we express. In expressing the real, man creates himself in the image of his truth. In perceiving and expressing a new vision of the object the imagination reaches beyond the limitation of the self and objective forms. Tagore claims that this results in a knowledge which is constitutive of reality. The imagination is ever holistic and it is the complete and the final truth of man. In connection with explaining the notion of inspiration Tagore has noted much in the manner of Plato in *Ion*, that it is an enchanted state when a subliminal power helps man to get over the artificiality of the phenomenal world and stand before his noumenal substrate. For every phenotype level, there is the genotype. This bears an analogy with Gibran who experiences through art the existence of the metempirical. Gibran writes: 'Art is a step from nature toward the Infinite.' He also observes: 'Art is a step in the Known toward the unknown.' (Sherfan 1997:252)

However, the inspiration is under *sadana* or self-culture which makes the artist consciously or unconsciously, a *yogi*. 'Discipline is that basis of character and sensibility which will help us to discriminate and, where necessary, reject. Restraint is essential. One does not set a house on fire in order to light a lamp. An untrained imagination cannot hope to create beauty.' (1978:53) What Nietzsche had spoken of in the context of the origin of tragedy (and for that matter, of all that is creative) as the phenomenon of the slave emerging as the free man or of rending the veil of *maya*, could also be said of the operations of imagination in its constitutive mode. The *unconscious* becomes a positive creative force. The unconscious possesses a direction of its own; it tends toward the human truth. In fact, Tagore's understanding of the

comprehensiveness of emotions is based on an imaginative system of relations. In such a system there obtains a depersonalised condition of the self, a modality of consciousness so that an inversion or a universalisation of emotion occurs. This possibility could be taken as Tagore's account of the emergence of the phenomenon of *rasa*. For him, *rasa* is a principle of aesthetic organisation beyond particularity - a consciousness liberated from the bounds of individual separateness. Such an experience is at once moral and aesthetic. Imagination is an instrument of the good as well. It extends the self, transcends it, and possibly envisions a new self. One may venture also to suggest that Tagore's idea of aesthetic perception is a creative analogue of the Buddhist notion of *pratyaksa* as apprehension of a *svalaksana*. Art experience was likened by Coomaraswamy to *samvega* or emotional shock involving an artistic reorganisation of the everyday environment with repudiation of the usual and the commonplace. Imagination renovates forms of thought and experience through the transformation of perception. Tagore would qualify this as the transformation of facts into human imagery.

The poet is the child-hero in Tagore's "The Hero"; he is also like the child, who in the clearness of his vision and imagination, sees the tiger demanding a piece of soap to scrub off the black stripes on its body. The tiger grows into a reality and into an individuality of its own, blessed as it is, by the creative energy of the imagination that combines the subject and the object to give us 'joy'. With creative imagination as a powerful possession of the poet, the issue of the extent of personality in artistic creation deserves a special emphasis. Tagore mentions in *Sahityer Pathe*:

When the individual self of an author identifies itself with the great human self through sympathy, then upon his nature does the universal spirit put its stamp. The personality of a good dramatist and the human nature outside it combine so harmoniously that it is hard to separate them.
(Chaudhury 1965:153-54)

With the descent of universal spirit, the poet suffers from depersonalisation or deparicularisation to the point where the artistic spirit is subsumed under it. He is not a chameleon or Proteus, as Keats points out in his letter to Richard Woodhouse (27 Oct. 1818), having no poetic character, no self ('it is everything and nothing' Cook 1990:418). The poet does not merely reveal the mood of his mind; rather the truth of his inner being bears an obvious stamp. Tagore admits that literature is nothing but the record of truth realised by man. This truth is essentially about his own self, for the self pervades and colours all nature, inner and outer. Yet the elusiveness of the personality remains to be questioned. Tagore's brilliant use of the metaphor of scaffolding is a case in point. He compares the poet's self or personality to the scaffolding which is indispensable only while the construction is underway and becomes superfluous as soon as the building is completed. The poet's self is merely instrumental. It is like the scaffolding whose importance is only during the period of construction. It necessarily disappears once the construction is over. The poem needs to be free from its genesis, minimising the bearings of the social and the historical forces. It is thus, like a dewdrop which has no filial memory of its parentage. However, such a metaphor about the depersonalisation need not be laboured with an Eliotian emphasis; rather one must try to understand the comprehensive personality of the poet – his all inclusiveness. So,

It is difficult to discover the individuality of Shakespeare from his works because this individuality is very large. The principle of life that he developed within his inner self is not to be bound by a few neat and trim theories. This is the reason for the illusion that there is no unity of personality in the writings of the poet. (Chaudhury 1965: 51)

What stands out is the emphatic admission that the poet's imagination is a powerful instrument that attains the all inclusive personality of the ideal human spirit. This is what we can attribute as the subsumation of the artistic spirit in the universal spirit. In the words of Tagore:

This world, whose soul seems to be aching for expression in its endless rhythm of lines and colours, music and movements, hints and whispers, and all the suggestions of the inexpressible, finds its harmony in the ceaseless longing of the human heart to make the Person manifest in its own creations. (1945:32-3)

And in this the apparent paradox between the self-expression and the energies of a 'beyonding' (the essential and universal human truth) is resolved.

Just as we find that the stronger the imagination the less is it mere imagination and more in harmony with truth, so we see the more vigorous is our individuality the more does it widen towards the universal. For the greatness of personality is not in itself but in its content, which is universal, just as the depth of a lake is judged not by the size of its cavity but by the depth of its water. (Tagore 1988:49)

Whatever enters into his consciousness gets transformed into a new world. The poet, truly, delivers the golden. The entry into the realms of consciousness means that the qualities of the poet's mind, opinions and ideology are bound to make their presence felt. The poet has the 'digestive juices' within. It is the power that saturates the external world with the solvent of his emotion. He figures and transfigures in his own mode of desubjectification. So herein we encounter the 'aesthetic distance'. The inwardisation is accompanied by an 'aesthetic detachment' (the disinterestedness in art). Yet the detachment is not meant to be an estrangement from ethics. Moneta tells the poet:

The poet and the dreamer are distinct,
Diverse, sheer opposite, antipodes
The one pours out a balm, a balm upon the world,
The other vexes it. (*Fall of Hyperion*, I.168)

Keats knew that the poet has to comprehend and think into the human heart; 'the holiness of the heart's affection and Love are all in their sublime, creative of essential Beauty'. For Tagore, the deepest feeling of the poet's heart strives to attain immortality, assuming a lovely form in language.

...when our heart is fully awakened in love, or in other great emotions, our personality is in its flood-tide. Then it feels the longing to express itself for the very sake of expression. Then comes Art, and we forget the claims of necessity, the thrift of usefulness, - the spires of our temples try to kiss the stars and the notes of our music to fathom the depth of the ineffable. (1945:17)

The poet is not a votary of asceticism; rather he is by nature, on the side of love. Love adorns itself. It seeks to prove its inward joy by its outward beauty. There was a time when humanity in its moments of leisure sought beauty in various ways in that portion of the universe with which it came into contact. This outer adornment was the expression of its inner love. Love, for Tagore, is the aesthetic principle that weaves the disparate strands into a coherent carpet of pattern. If rainbow is the artistic whole - a comprehensiveness, a consummation in creation - every distinct colour is the colour of love that shades into the other to evolve the final coherence called harmony. It is the One in the artist that creates; the artist needs to express the One, the Infinite, through the harmony of the many. Poetry has the 'joy' of unity which when seeks expression, becomes creative. The rhythm of cosmic motion gives birth to the creative emotion in his mind. This enables him to apprehend truth in its wholeness.

Find your beauty, my heart, from the world's movement, like the
boat that has the grace of the wind and the water.

(*Stray Birds*, 255) (Das 1997: 427)

The poet is blessed with the ability to bring the whole of reality within his grasp. He realises that a log cannot give a truer view of a tree a whole. He comprehends the great panorama of the universe as his aesthetic sensibility takes the 'whole' in a joyful

embrace. So in the contemplation of the symphony of the 'whole', the poet gets intensely conscious of his own existence and this consciousness shapes his art with an unmatched beauty.

That which had been untrue to us, because we had not felt its truth, the poet brings that within the range of our vision. He thus enlarges the sphere of beauty, truth and joy. The English poet has said, Beauty is truth, truth beauty. The Upanishads say the same thing, may be a little differently: All appearances, from the speck of dust at our feet to the far away stars in the galaxy are manifestation of His immortal Delight, *anandarupamamritam yadvibhati*. (Ghose1978:59)

Self-realisation is a fundamental principle in Rabindranath Tagore's aesthetic. The poet through his 'knowing' realises his true self – the purer and higher self. Science may discover new bases of knowledge while investigating the truths of the phenomenal world; but the world of aesthetic delight, *anandam*, remains rooted to its fundamental basis although it may extend its frontiers from age to age. Tagore's distinction between 'truth' and 'reality' is crucial. Reality, we are told, is the truth that is made of our 'own'. The alleged impersonality of scientific truth is a matter of decision on the part of the man of science. Tagore believes that from the world of science the elements of personality have been carefully removed. It cannot be touched with our feelings. But Tagore is querulous about whether scientific view is the complete view. The poet or the man who creates or simply the Man as a Knower, is not fully himself. The sunrise cannot have the eternal interest for the scientist as it has for the poet for the poet transcends facts and by his force manifests our relation with the phenomenon. To know about a rose is one thing, and to feel about it is another. In one case we have truth-value and in the another the issue is one of taste-value. The truth about the rose combines both these values. Tagore believes that we must not merely know it; rather we must feel it because only by feeling it we can feel ourselves. He says: '...the reality of the world belongs to the personality of man and not to reasoning, which, useful and great though it be, is not the man himself'. (1945:52)

It appears that Tagore's distinction between the material and the expression anticipates Sartre's distinction between *in-soi* and *pour-soi*, being in itself and being for itself. He argues that rocks and crystals are complete in what they are and keep a kind of dumb dignity in their stolidly limited realism. But human beings are teased by their creative ideal, and if divested of it, they are turned into a rock or crystal like being. The poet forms his ideas by some hidden and subtle skill. This creative power is the origin of poetry. God has decorated the peacock in a wide range of quaint colours. He has not done so to man; rather He has installed a bowl of colour inside him and said, "You have to deck yourself in your own hues." He has said, "I have put everything in you, but with all those ingredients you have made yourself strong, beautiful and wonderful. I shall not prepare it for you." (Tagore 1965:451) Perception, feelings and language are his raw materials. Wedded to a vision, he has a near epiphanic apprehension of the spiritual reality. The poet experiences the 'stirring of the soul' that inspire him to discover the 'unity of meaning' in the multiplicity of the extraneous world.

The invisible screen of the commonplace was removed from all things and all men, and their ultimate significance was intensified in my mind; and this is the definition of beauty.... The poem I wrote on the first day of my surprise was named "The Awakening of the Waterfall". The waterfall, whose spirit lay dormant in its icebound isolation, was touched by the sun and, bursting in a cataract of freedom, it found its finality in an unending sacrifice, in a continual union with the sea. After four days the vision passed away, and the lid hung down upon my inner sight. In the dark, the world once again put on its disguise of the obscurity of an ordinary fact. (Tagore 1958:94)

The 'intensified' vision is the poet's prerogative. His art lies in the beautification of life and in striking a chord of concord between the glory of the Infinite and the self-discipline of the Finite. Here one is reminded of the closing lines from Tagore's "Two Birds".

Their love is intense with longing, but they never can fly wing to wing.
Through the bars of the cage they look, and vain is their wish to know each other
They flutter their wings in yearning, and sing, 'Come closer, my love!'
The free bird cries, 'It cannot be, I fear the closed doors of the cage'.
The cage bird whispers, 'Alas, my wings are powerless and dead'. (Das 1997: 85)

The two birds can be interpreted as the two states of reality (Finite and the Infinite) and they share a critical 'affection' between them despite the apparent dichotomy. It is the poet's imagination and vision that harmonise the disjunctive poles into a comprehensive whole where unity resonates with the creative joy. (The *Rig Veda* says, 'Two birds, friends joined together clutch the same tree. One of them eats the fruit; the other looks on without eating'. I.164.20 O'Flaherty 1994:78.) Tagore perceives in this image the mutual relationship between the infinite being and the finite self. The poet combines both the bird within him – '...the objective one with its business of life, the subjective one with its disinterested joy of vision'. (Ghose1978:24) The aesthetic tension, evolving from this dialectic, is the key to the aesthetic freedom. A sense of reality and a sense of truth as syntactic as we find in the aesthetic world, give a sense of freedom that is rare in our mundane existence. This is the poet's freedom; it is his 'rhythm' (*chanda*). So the creativogenic features express themselves in the 'becoming'. In the smithy of the poet's inner being the physical self is transmuted to the spiritual stratum of aesthetic consciousness. It is the psycho-spiritual transformation that matters in his aesthetic workshop. The real creation is in fine tuning to the tune of the *Asim*. Tagore would choose to say, 'The ever-renewing force of your *lila* filled my heart.' (Radice 1995 : 88)

Wildly you roamed through the woods with your pulsing dances,
To whose rhythm and tempo I constantly matched my tunes –
Dancing beside you. (Radice 1995: 88)

The self-consciousness in the poet knows that the 'Great Master' *plays*; the objects of the earth are woven by the fibres of his mind which is the universal mind as well. It is through the instrument of his mind that He brings out the songs of creation.

Her smile will inspire my flute, raise songs of the triumph of beauty
In my poet's heart. (Radice 1995: 90)

Tagore goes beyond Croce to suggest the awakening of the finite experiential self which marks the interfusion of the subject and the object in an aesthetic realisation that consummates in the principle of *ananda*. With the aid of an innate telesthetic tool, the poet's mind partakes of the transempirical activities which are embosomed with delight. The inner coherence, non-deviation, non-contradiction, and non-fluctuation emphasise the poet's religion. The principle of *ananda* harmonises all the empirical ramifications and the antinomies to flow unabated, free as it is, from the spatio-temporal infliction. It is the celebration of unification – the harmony in the synthesis of Truth-Beauty-Goodness. His art is macerated in this 'joy' having the self-governing principle that is unconditional and universal. It is the *Lila*. It is the rhythm of the inner spirit free from the psychophysical or psycho-empirical laws of nature that admit him to the subtler ranges of truth. Like Collingwood, beauty for Tagore is a fact as it appears to an individual, which means that desubjectification is individualistic and the access to an *ideal* is resonated with suggestiveness and elasticity. The Referent and the Reference are in focus in the fusion of the ideal and the true. So the artistic reality, inhousing the Infinite, is an integral part of the poet's mind. This is the 'humanisation of the Infinite'; it is an exploration of the perfect beauty of the Divinity (*parama sundara*). The poet's expression of beauty is catholic. Ugliness is born from the imperfect realisation of Truth. The true poet comes to *realise* the harmony (*sumiti*) in his soul and *comprehends* the harmony in the physical world ('...I know that I am not a mere stranger resting in the wayside inn of this earth on my voyage of existence, but I live in a world whose life is bound up with mine. The poet has known that the reality of this world is personal.' Tagore 1945:73-4) and thus *shares* the gladness of creation. His art springs from an inner quest, discipline and self-realisation; it is an open-ended

system blessed with the tension among a thesis, anti-thesis and synthesis. It glows with an inner strength, a trained imagination, severity, and moderation that promise to yield a richer harvest. So in the expression of the inner realisations of his entire life lies embedded the finality of meaning in the aesthetic realisation of the poet. Aided by words, rhythm, and imagery the poet idealises his feelings and experiences in the context of truth and beauty. The painter draws the beauty in the lines of his brush and the poet in the music ("snares of music" Radice 1995: 90) and the inner joy. Siva awakens within and without. He has felt the "Flux of Form" (Radice 1995: 88); the wonder in his heart has "overflowed with its own extravagance"(Radice 1995:88) ; he has the "... gleaming nectar-cup/ That the world hungers for". (ibid)

Age after age I come,
A poet, to your hermitage. I fill my basket with garlands of victory;
Irrepressible conquest shouts through the plangent rhythms of my verse.
By the force that drives my feelings, roses open
By the impulse of ecstatic discovery that opens new leaves,
I hurl forth my songs. " *The Wakening of Siva*" (Radice 1995 :89)