CONCLUSION

When all the threads that pass through the foregoing four different chapters are connected, an underlying unity is traceable. It is about the nature and function of the creative imagination as found in Herbert's poetry. It shows that the creative imagination is a balanced thing (both human and divine) and it works in a positive direction. The first chapter shows how it is a balanced thing and the subsequent three chapters show the three positive directions in which it works fruitfully.

At the outset in the first chapter it is pointed out that all sorts of imagination cannot be called creative. Creative imagination is the positively inspired imagination, which is dynamically balanced by the impersonal intuitive whispering of divine assistance. In its initial stage it is human and individual but in its final and balanced form, it is more than individual. It is general and universal. As a balanced thing; it is free, firstly, from all internal imperfections such as imbalanced whimsical subjectivity or individual idiosyncrasies. Secondly, it is also free from all external dangers such as the misleading impact of any false tradition or the corrupting influence of any devilish inspiration as opposed to the divine. After that the three positive directions in which this creative
imagination works are discussed in the three subsequent chapters.

The first and the most important positive direction in which the creative imagination works is the way it works in co-operation with God and creates things that go to beautify the creation of the first creator. If God created the night, man created the candle, if God created the voice, man tuned it to music, and so on. This way God, the creator, supplies the basic or the raw material and man the maker gives the finished goods. Thus the creative process continues.

The Second positive direction is in shaping and building up human character. As the artist or "man the maker" uses his creative imagination in shaping his art or craft, so the human being or "man the doer" can employ his creative imagination in selecting his deeds and shaping his character. This is a very important aspect of Herbert's poetry.

The third positive direction in which the creative imagination works is to remove all those things that make God appear unkind or unjust and that make His creation look ugly and hostile. In moments of crisis man feels like this because, as the story of Job's suffering shows, he only gets a partial view or vision of the truth. He is unable to have a full vision of the whole truth. He can
only imagine this. It is here that the creative imagination operates and comes to man's rescue. This positively inspired creative imagination succeeds in tracing the links that bind everything in the creation to God's creative design. Nothing is left out as unintegral or unwholesome and God is clearly revealed to be just and benevolent. Such a creative imagination is at the root of Herbert's poetry.

It endows his poetry with higher human values. It grants sublimity to the so called metaphysical wit which is very often thought to be less sublime. Instead of startling and bewitching the mind and winning the favour of the fair sex it thrills our spiritual being and wins the divine favour. In short it transforms the magic of the metaphysical wit to the miracle of the creative imagination. With this miracle Herbert looks like Prophet Moses who enjoys God's closeness, assistance and protection, and other contemporary metaphysical poets are like those magicians who vainly competed with Moses.