An in-depth critical assessment of the poetry of Toru Dutt and a review of its place in Indo-Anglian poetry is scarce and whatever materials are available, are mainly of biographical nature. The situation constrains a student of early Indo-Anglian poetry to fall back on his own inadequate resources. Since Raja Rammohun Roy wrote “A Defence of Hindu Theism,” writing in English by Indian authors has caught on and today we have a corpus of literature by Indo-Anglian authors that stands favourable in comparison with the literature of any commonwealth country. In the field of poetry, Indo-Anglian tradition began during the first decade of the 19th century and developed mainly through the writings of four poets—Toru Dutt, Rabindranath Tagore, Sri Aurobindo and Sarojini Naidu. These four may aptly be christened as the four wheels of Indo-Anglian poetry. It is worth the note that works of earlier poets did not display any appreciable degree of originality; they were the ones who, so as to say, sent feelers here and there and peeped through the door to a whole new world of expression.

Since independence, Indo-Anglian poetry has moved to pastures of new thematic glories and stylistic finesse. Yet, it remains essentially Indian whose roots can be traced back to the pioneers of early 19th century. Thus, a cord of tradition runs through the entire gamut of Indo-Anglian poetry. An understanding of the early romantics like Henry Derozio and Toru Dutt is essential for our preparation to meet the challenges of the modernist who tends to absolve himself of the debt he owes to those who forged a new path and whose works act a beacon to the new generation, showing them the way and warning them of the pitfalls that lie ahead.
Born in a cultured family replete with literary and religious impulses, Toru Dutt was brought up in an atmosphere of fraternity and freedom, creativity and learning. Toru’s first appearance in print was in the Bengal Magazine, which published two of her essays in 1874. However, her first major work was *A Sheaf Gleaned in French Fields*, published in 1876. Toru struck a truly Indian note in the *Ancient Ballads and Legends of Hindustan*, published posthumously in 1882. Waging a grim battle against a vile disease, she launched on a hectic literary endeavour whose feverish pitch can be gauged from the fact that in a span of not more than three years, while she barely crossed her teens, she produced four literary volumes, not to mention her insightful essays, translations of speeches made in the French parliament, and zestful letters written to her English friend Miss Mary Martin and French authoress Mile Clarisse Bader.

It is unfortunate that a clique of Indian critics and authors feeling perhaps a little heady from the accolades won from their counterparts abroad, should treat Toru Dutt and other early Indo-Anglian poets as ‘dead horse’ not worthy to be ‘flogged’ by a serious student. Divided in six chapters, the present thesis is an attempt to highlight literary accomplishments of Toru Dutt and her sterling achievement in terms of bridging the gap between the Orient and the Occident.

Chapter 1: Introduction, is a brief overview of the poetic works of early Indo-Anglians, namely, Henry Derozio, Kashiprasad Ghosh, Michael Madhusudan Dutt, Toru Dutt, Rabindranath Tagore, Sri Aurobindo, and Sarojini Naidu; this is an attempt to establish Toru Dutt’s place in Indo-Anglian poetry as the point where the assimilation of English as the language of poetic expression of Indian versifiers was complete.
Chapter 2: The Divided Soul, is a critical study of Toru Dutt's poetry which are compiled in two volumes, *A Sheaf Gleaned in French Fields*, and *Ancient Ballads and Legends of Hindustan*. The chapter is an attempt to highlight twin orientations in Toru Dutt's poetry— the Eastern and the Western.

Chapter 3: Nostalgia, Romanticism, and Modern Temper in the Works of Toru Dutt, the chapter is a discussion on the three elements of Toru Dutt's poetry. It also takes a brief look into her prose works, fragmentary English novel, *Bianca* or the *Young Spanish Maiden*, and the French novel, *Le Journal de Mademoiselle D' Arvers*, to illustrate how Toru could put personal experiences to creative use.

Chapter 4: Mouthpiece of India, this deals with seamless assimilation of the East and the West— an aspect of Toru's poetry which makes her the true representative of India, the land which itself has been a cauldron of cultures, faiths and traditions, since ancient times.

Chapter 5: Towards a Brave New World, the chapter is a discussion on various technical aspects of Toru Dutt's poetry such as diction and rhythm, versification, imagery and symbolism, and the use of figures of speech, as well as various elements of influence on her mind as revealed from her letters to Miss Mary Martin. In the end, a comparison is drawn between Toru Dutt and Sarojini Naidu— the woman poets who took to an alien tongue to express essentially Indian sentiments. The chapter is thus an attempt to portray Toru Dutt as a poet of not only promise but also of stertling achievement.

Chapter 6: Conclusion, this sums up the life and works of Toru Dutt, with a look back on the period which produced the child-genius. The need to renew our appreciation of the early Indo-Anglians has also been stressed upon.