INTRODUCTION

This thesis is concerned with the task of mapping the romantic territory in the criticism and poetry of T.S. Eliot. But it has not completely ignored his plays. Though a separate chapter is not allocated to his plays, it incorporates, wherever necessary, either in the body of the text or in the Notes, romantic elements from the plays. Incidentally it must be stressed that the author does not deny Eliot's classicism and that, in fact, the first chapter deals with his classicism besides pointing out the romantic traits detested by Eliot. Of course, the thesis does not begin with a set of definitions of romanticism, because the body of the thesis makes quite clear what is generally implied by romanticism. However, conventional features based on the distinctions between the English literatures of the eighteenth and nineteenth centuries have been inevitably at the forefront of the discussion. At times Greek or Roman classicism and similarly German or French romanticism are referred to, in order to reinforce the author's point of view.

Scattered remarks and casual observations on romantic streaks possessed by the moderns have been made by critics R.A. Foakes¹, Allen Austin², Hillis J. Miller³ and Northrop
Frank Kermode in his *Romantic Image*, points out that modern poets like Yeats, Pound, Hulme and Eliot carry on the Romantic tradition with their concept of poetry as an image that opens out to 'radiant truth'. Robert Langbaum in *The Poetry of Experience* establishes a nexus between the modern poets and the Victorian poets through the monologues adopted by Tennyson and Browning, on the one hand and Eliot, on the other. Monroe K. Spears in his *Dionysus and the City: Modernism in Twentieth Century Poetry*, declares that Dionysian themes increasingly figure from Blake up to the moderns. Edward Lobb puts Eliot in the Romantic tradition with the elaboration of the thesis that a Romantic myth of literary history and its effects on the process of argument are present in Eliot's criticism. He also mentions that much work remains to be done in this area of study. Of course, this thesis does not claim that it is going to fill up the lacuna.

I am making a different approach to the issue concerning Eliot's Romantic elements. The nature of my approach has already been explained. It is my modest attempt to make a comprehensive study of the Romantic traits present in Eliot's criticism and poetry.
The introduction, I feel, may be incomplete if I do not make two observations pertinent to the subject. First of all, an excursion along the pastures of the English literary history discloses one irrefutable fact that no poet can be described as an out-and-out classicist or romanticist. A few instances may be cited in favour of my contention. The neo-classicist Dryden's delineation of the sense of wonder and rapturous exclamation on the part of Cortez upon his entrance into what he regarded a new paradise in *The Indian Emperor* or *Conquest of Mexico*, and the dramatist's description of the condemned saint rescued by a miracle in *Tyrannical Love* or *The Royal Martyr*, exude a romantic flavour. Self-revelation, an important romantic characteristic is seen in "Epistle to Dr. Arbuthnot" of Pope, a typical representative of the Augustan Neo-classicism. The eighteenth century makes a Longinian concession to genius, which is no other than an allo-tropic modification of the romantic doctrine that a poet is born and not made. Similarly it may be shown that Romanticism has not extricated itself from the influence of the eighteenth century. As M.H. Abrams observes, romantic aesthetics was in part a development from as well as a reaction against eighteenth century aesthetics. For instance good sense is recognised as an important element in poetry both by Wordsworth and Coleridge.
Wordsworth’s "Ode to Duty is as fine an example of the classical style as we shall easily find in the language—pure, unadorned, lucid, alive with concentrated emotion."

The preceding discussion naturally leads to the conclusion which is, to put in the words of Walter Pater: "... the romantic spirit is, in reality, an ever-present, an enduring principle, in the artistic temperament.... what is classical in literature possesses, still maintains itself in the best of us."

The second observation that is closely linked with this is that the modern poets like Pound, Yeats and Eliot also have both the classical and romantic elements in their works. Hence the justification of Rene Wellek's declaration that modern criticism "has achieved a curious blend of classical and romantic concepts." What he says of their criticism is equally true of their poetry. In this connection Cyril Connolly in The Modern Movement, observes, "The modern spirit was a combination of certain intellectual qualities inherited from the Enlightenment: lucidity, irony, scepticism, intellectual curiosity, combined with the passionate intensity and enhanced sensibility of the Romantics, their rebellion and sense of technical experiment, their awareness of living in a tragic
Apart from serving as signposts, both Wellek and Connolly do not delve deep into the issue. With my awareness of my own limitations, my endeavour, encouraged by their suggestions, hopes to identify as many romantic tendencies as possible in Eliot's criticism and poetry. I would like to add that Eliot is a modern and that his modernism comprises not only classical and romantic features but contributions from semantics, Psychoanalysis, anthropology, Philosophy, and Christian and Oriental mysticism.

NOTES


7. ibid., p. 135.

8. Cf. Geoffrey Tillotson observes that "Pope made some of his poetry out of his personal characteristics and affairs" and that his biography can be constructed out of his verse. He proceeds to assert that it is evident from Pope's Prologue to Satires that egotistical sublimity can go no further. [Pope and Human Nature (Oxford at the Clarendon Press, 1958), pp. 147, 148, 151.]


10. Johnson and Addison concede the superiority of a genius over a scrupulous plodder: "...there is more Beauty in the works of a Genius who is ignorant of all the rules of Art than in the works of a little Genius, who not only knows, but scrupulously observes them..." -- Addison (William K., Wimsatt Jr. and Cleanth Brooks, Literary Criticism: A Short History, p. 387).

"...every genius produces some innovation which when invented and approved, subverts the rules which the practice of foregoing authors had established" -- Johnson, (ibid., p. 325).


12. Coleridge says in Biographia Literaria that "good sense is the body of poetic genius". Shaweross, ed.,
Wordsworth in his Preface to Lyrical Ballads remarks, "... my ideas are expressed in language fitted to their respective importance. Something must have been gained by this practice, as it is friendly to one property of all good poetry, namely good sense". Edmund Jones, ed., English Critical Essays: Nineteenth Century (London: Oxford University Press, 1956), p. 8.


