The discussion of Eliot's criticism in the last chapter demonstrating its affinities with the Romantic theories, in conjunction with the consideration of the fact, on his own assurance (OPP, 26 and 106), that there is a relation between his criticism and his poetry, naturally confirms that his poetry possesses Romantic elements. An attempt is made in this and the next chapter to identify Romantic elements in his poetry.

Eliot himself may admit tacitly that his poetry has 'romantic' facets though he would have us believe that his criticism is 'classical.' When Paul Elmer More draws Eliot's attention to the complete schism between his prose and verse, Eliot agrees that he does nothing but violate in his verse "the most correct opinions" held in his criticism. "I should say," he adds, "that in one's prose reflexions, one may be legitimately occupied with ideals,
whereas in the writing of verse one can only deal with actuality" (ASG, 28). What Eliot means is that while he upholds classicism and advocates a 'classical' programme in his criticism, he has got to be 'romantic' in his poetry, because, only a romantic approach, he may feel justifiably, can grapple with "actuality", the reality of the modern world. But it has been seen in the last chapter that his criticism comprises romantic elements to a considerable extent. The presence of romantic ingredients in his poetry may be ascribed to the unconscious heritage of nineteenth century Romanticism, which is strengthened by his apprenticeship in the school of French Symbolism as well as by the adolescent course he had with the Romantic poets of England (UPUC, 33).

Arthur Symons's "The Symbolist Movement in Literature" (1899) which Eliot read in 1908 served "as an introduction to wholly new feelings, as a revelation" (SW, 5), and it launched him into a poetic career which was at once revolutionary and traditional. Eliot himself acknowledges his debt of gratitude to the French Symbolists, especially Jules Laforgue and Baudelaire. He says that Laforgue taught him how to exploit the poetic possibilities of his
own speech idiom. (TCCW, 126). In an interview with *La France Libre* in 1944, he affirmed that it had been his discovery of Baudelaire and "the lineage of Baudelairean poets" that made him a writer.¹

The French Symbolist movement which had a lasting influence on Eliot, was the culmination of the Romantic movement of the nineteenth century.² It inherited certain essential characteristics from Romanticism, which developed further in its hands. Insistence on the supreme importance of creative imagination, the central role of the symbol, reliance on the inner world of private experience, an attempt to approximate poetry to music, and alogical structure of poetry resulting from the device of juxtaposition and confrontation, constituted the heritage of Romanticism. The symbolism carries the tendencies further. But it eschewed emotionalism, the cult of inspiration and the exaltation of the ego. Its significantly distinct traits are the emphasis on conscious craftsmanship and a preoccupation with the sordid aspects of the city, the latter being peculiarly modern.³ However, it has been noted in the last chapter that even the Romantics like Wordsworth, Pater and Wilde did not discard craftsmanship (which is of course, a classical trait).
Though it is needless to substantiate my point in regard to the Symbolists' inheritance from the Romantic movement, an attempt is being made to scrutinise the common ground shared by both. The role of the creative imagination in Romanticism, largely in its critical theory has been discussed in the early part of the preceding chapter. A glance at Baudelaire's theory will convince us that his aesthetics is mainly romantic and that his concept of imagination is moulded on Coleridge's. His description of imagination as "constructive" and his claim that it annihilates the gulf between the subject and the object, man and nature are Coleridgean in tone and temper. Like the Romantics he recognized the autonomy of art, valued imagination as the only mode of apprehension of truth, and like them he viewed the poet as an unconscious moralist on account of the fulness of his powers. His aesthetics and eulogy of Romanticism reveal unquestionably that he is almost at an antipodal end from classicism. It is strange that Eliot has portrayed him as a classicist.

It is ironic, Victor Brombert observes, that Eliot after castigating Goethe and Coleridge for having transformed Hamlet into their own images, has proceeded to commit a similar fault by reconstructing Baudelaire after his own heart, so that he can conveniently read his own 'classical' virtues into him.
The power of imagination depends upon the intense and unique nature of the experience undergone by the poet in his mind. He is concerned with the inner experience but at the same time seeks symbols in the outer world to express them. Baudelaire believes the world to be a network of correspondences with all the objects having a symbolic sense and connected with a spiritual reality. Coleridge says that he is seeking from the objects of nature a symbolic language for something within him. Elsewhere he affirms that an idea can be conveyed only by a symbol. Coleridge, therefore, tries to express his experiences, ideas and emotions by means of symbols provided by the objects of nature. A similar view is voiced by Wordsworth:

How exquisitely the individual Mind
........................................
... to the external World
Is fitted - and how exquisitely, too -
........................................
The external world is fitted to the Mind;
And the creation .......
... which they blended might
Accomplish. ('Recluse' - I, 11. 816-26, WPW, 398.)

Of course the Romantic's predilection for symbol and symbolic imagination has been dealt with in the previous chapter. The Symbolists maintain that a uniquely personal
emotion or idea can be suggested by symbols or by a medley of metaphors. The symbols or metaphors do not stand in isolation but modify each other to weave into a new semantic pattern interlaced with undertones. The task of the poet, Genesius Jones says, "is to make himself as thoroughly aware as possible of the symbol's field of force; and to find some means of articulating the symbol so that its field of force is not violated but fuses with another to form a new pattern ...". This notion of the symbol or metaphor can be traced back to Wordsworth and Coleridge. For instance, Wordsworth in his analysis of the ninth and tenth stanzas of "Resolution and Independence", points out that the images when considered separately, remain lifeless like dead wood but that they spring to life and gain a new pattern of significance when animated by "the conferring, the abstracting and the modifying powers of the imagination." Elsewhere he avers that during the operation of imagination the images invariably modify each other. Coleridge insists on images being modified by associated thoughts or awakened by a predominant passion. Thus Wordsworth and Coleridge stress that the images are functional in, and integral to, poetry. The Symbolists like the Romantics rely on the symbol or
or the image as an instrument of perception of truth or as a mode of apprehension of a higher reality.

An aspect of the use of imagery is synaesthesia, the representation of one sense in terms of another. Brooks asserts that the synaesthetic imagery "was never a characteristic of the Romantic poets." But numerous instances can be adduced to disapprove his contention. Even a solitary instance in Keats should suffice to show how the Romantics practised this mode. Keats's "embalmed darkness" (1. 40) in the "Ode to a Nightingale", and "taste the music of that vision pale" in "Isabella" (1. 392) are illustrations of synaesthetic imagery. In the latter example, three sensations, gustatory, auditory and visual, coalesce together, and the visual is represented simultaneously in terms of the auditory and the gustatory. Keats's synaesthetic imagery reaches its high water-mark in the second stanza of the "Ode to a Nightingale":

O, For a draught of vintage: that hath been
Cool'd a long age in the deep-delved earth,
Tasting of Flora and the country green,
Dance, and Provengal song, and sun-burnt mirth:

(11. 11-14, KSP, 183)

There is a mingling of all the senses here - gustatory ("tasting") olfactory ("flora"), visual ("Dance" and
"the country green" which suggests the olfactory too), auditory ("Provencal song") and tactile ("sun-burnt") - as well as the fusion of the senses with emotion ("mirth") and concept (underlying "Flora" which suggests a mythological age, "Provencal" which signifies the medieval epoch, and "Dance" which implies perhaps the Golden age of innocence). Shelley too employs synaesthetic imagery as is seen in his association of "bright flowers" with "musical notions" in "odorous winds" in *Alastor* (ll. 537-39). In fact the neo-classicists had nothing to do with such a device, and they, perhaps, never thought of it.

The subject of symbol and image belongs to the domain of language. The language is concerned with words as the tool that a poet has to use with care and skill. Mallarmé's famous declaration that poetry is written, not with ideas but with words, emphasises his preoccupation with words. He experimented with the non-conceptual function of words and attempted to invest them with the bulk and density of things. At the same time he tried to charge them with evocative powers. The Symbolists, as G.Jones remarks, "were concerned with exploiting possibilities of connotation,"
experimenting with the resources of connotation." Suggestiveness and allusiveness characterised their use of words.

The Romantics were also interested in exploiting the potentialities of words. Wordsworth anticipated the Symbolists in regarding words as "things, active and efficient." Wordsworth's plea that words should be "an incarnation of thought" and not merely "a clothing for it," testifies to his desire to avoid verbal superfluity and embellishment and to concentrate on the essentials and the concrete presentation. Coleridge is known as a "semasiologist" concerned with the meaning of words and their behaviour in poetry. Coleridge said in a letter to Godwin that he would endeavour to destroy the old antithesis between words and things by elevating, as it were, words into things. His paradoxical concern for the precision of the words and for their suggestiveness comes out in his simultaneous insistence on their "untranslatableness" "without injury to the meaning" and on the penumbra of their significance that results from all the associations which they recall. Eliot resembles the Romantics and the Symbolists in his ambivalent attitude to the verbal usage.
He wants the language to close the gap between the word as a design and the object it represents: "Language in a healthy state presents the object, is so close to the object that the two are identified" (SW, 149). He recommends "the precise expression of finer shades of thought and feeling" (OPP, 59), and at the same time speaks of an aura of suggestiveness "around a clear, bright centre" (SE, 300). His "auditory imagination" explores the suggestive possibilities of words and rhythms. His plea for the poet to use words and phrases in which feelings inhere for him (SE, 18) and "to find words for the inarticulate" and for the feelings which the people have not experienced (TCPW, 134), and to dislocate "the language into his meaning" (SE, 299) argues for the subjective character of the words and carries a faint echo of Coleridge's statement that the words should convey not only the object but "the character, mood and intentions of the person who is representing it." But it must be admitted, in fairness to Eliot, that subjectivity is reduced to a minimal presence in his plea.

Though the ambivalent attitude to the language, of the Romantics and Eliot may be attributed to the preoccupation with the 'aesthetic' and 'personal' modes, the former
entailing plurisignation and ambiguity, and the latter precision, it should be conceded that clarity and precision are classical virtues inherited by the early Romantics and Eliot. W.K. Wimsatt observes that the Romantics with their structures favouring implication is closer than the metaphysicals to the Symbolist and post-Symbolist poetry in vogue today.\textsuperscript{18} Hugh Kenner also suggests that "only a poet who came after the nineteenth century could have acquired "the understanding of what language can do: how its "tentacular roots" reach down to the deepest terrors and desires.\textsuperscript{19} Of course eighteenth century classicism that stood for clarity and precision, could never imagine the allusive, suggestive and oblique possibilities of the language. And this is confirmed by Eliot's compliment to Johnson for his language being free from suggestions, overtones and associations (\textit{OPP}, 188). Gilbert Highet declares that the symbolical allusive mode of the poetry of Pound and Eliot retreating into privacy "is not in the classical central sense, classical at all.\textsuperscript{20}

It must be stressed that the Symbolism awakened a more acute consciousness of language. The suggestive
possibility of the language (discussed above) suggests another linguistic aspect, namely the musical aspect of language. The Symbolists, under the influence of Poe, attempted to approximate poetry to music. Poe, stimulated by the German Romantics who were interested in perceiving analogy between music and poetry, posited it as a condition that poetry must aim at the indefiniteness of music. "Mallarmé's poetry is clearly musical in this sense, words being organised and orchestrated almost as if they were musical notes." In Verlaine, the language is reduced to the terms of melody with its intellectual content drained. In Valery it means the coalescence of form and content. In general, the concept regarding the indefiniteness of music means that poetry, like music, springs from intense emotional experience, that it conveys emotion, that it is suggestive and evocative, and that it may arouse vague imprecise moods and indefinable transpersonal feelings. It may also denote an element of obscurity inhering in poetry as in music. It is not, therefore, wrong to assume that the aforesaid characteristics figure in the Symbolist poetry.
If the association of music with poetry is traced back to the eighteenth century, it can be seen that music like poetry was regarded a mimetic art. Poetry was brought close to music in technical and formal matters and the verbal matter of poetry was considered analogous to the harmony of music, and the metre to measure. Under the influence of Romanticism, the mimetic doctrine of music was supplanted by the expressive theory which implied that poetry sprang from, and expressed, passions. Coleridge stresses the importance of the sense of musical delight for a poet and the power of imagination to produce it. Elsewhere, he calls music the "poetry of ear" and associating it with poetry and painting, he assigns to it the function of "the excitement of emotion for the immediate purpose of pleasure." In "On Poesy or Art," he says that music conveys human feelings and "something more and beyond the immediate expression." Thus for Coleridge, music is suggestive, evocative and concerned with emotions. The "sense of musical delight" which he views as the gift of imagination, is the imaginative power to make poetry a vehicle of feeling and to load it with multiple-meanings. Walter Pater's pronouncement that "All art aspires to the condition of music"
is significant in that it implies the coalescence of form and matter, as well as the suggestive power of art which, of course, includes poetry. The lyrics of Keats, Shelley and Tennyson approach the nature of music in their melody and suggestive power. Eliot has written an essay on the music of poetry. It is Eliot more than any of his Romantic predecessors, who has explicitly stated what is meant by the music of poetry. They were merely concerned with drawing analogy between music and poetry, leaving the conclusions to the readers to derive. Eliot's emphasis falls on two things: (1) the music of poetry "must be a music latent in common speech of its time" which the poet uses in his poem (OPP, 31) and (2) the music of poetry is not mere verbal melody but something which is indissolubly linked with its meaning (OPP, 29). A "musical poem", according to him, "has a musical pattern of sound and a musical pattern of the secondary meanings of the words which compose it" and "these two patterns are indissoluble and one" (OPP, 33). It is interesting to note that J. Isaacs points out that each of the following poems - Burns's "Oh my love's like a red red rose, That's newly sprung in June," Blake's "Tiger! Tiger! burning bright/ In the forest of the night" and Wordsworth's
No motion has she now, no force;
She neither hears nor sees;
Rolled round in earth's diurnal course,
With rocks, and stones and trees.

"is a perfect mould of music into which the meaning fits
by being part of the music."27 McLuhan observes that
syntax becomes music in Tennyson's "Mariana".28 The
implication is that some Romantic poems fulfil Eliot's
condition relating to the music of poetry.

Eliot has very often dwelt on the origin, the function,
and the appeal of a poem in terms of emotions and feelings
as we have seen in the preceding chapter; and the 'musical'
poem', for him, involves emotion, suggestive power, and
verbal melody. Eliot has gone ahead of the Symbolists and
the Romantics in his musicalization of the structure of
a poem by means of the contrapuntal method. But Eliot
himself is quite aware of the limitations imposed by the
theory which pushes the poetic language into the orbit of
music. A total emulation of music, he says, is impossible,
"because to arrive at the condition of music would be
the annihilation of poetry, and especially of dramatic
poetry" (OPP, 87).
The discussion of the music of poetry leads us to the examination of another technical aspect - namely the alogical character of the poem. The non-discursive nature of a Symbolist poem is due to the omission of connectives, the medley of metaphors, indirect expression of uniquely private experiences and emotions through personal symbols. This makes the poem complex and at times obscure. What adds to the irrational structure of the poem is the device of juxtaposition and confrontation.

The Romantics had already blazed the trail in the matter of the adoption of the device of juxtaposition and confrontation, and of the use of alogical structure. A short poem of Shelley's can be analysed to illustrate this point:

A widow bird sate mourning for her love
Upon a wintry bough;
The frozen wind crept on above
The freezing stream below.

There was no leaf upon the forest bare,
No flower upon the ground,
And little motion in the air
Except the mill-wheel's sound.

(ll. 10-17, KSP, 435)
The poet has almost dispensed with the conjunctions except "and". He has presented the emotion of the bird in a restrained manner against the background of the winter season. The desolate wintry scene and the bare forest are objective correlatives to the mental state and physical condition of the bird. The clattering noise of the mill that seems to suggest life is in sharp contrast to the silent desolate scene, and this ironic contrast intensifies the sombre grimness of the atmosphere and enhances the pathos of the bird's condition. The image of the mill transmits a significance akin to that of the "engine" figuring in the "noon lat hour" passage of The Waste Land, in that the bird lives a death-in-life.

Cleanth Brooks at the end of his analysis of Wordsworth's poem, "She Dwelt Among the Untrodden Ways" in which he finds the deft use of the device of juxtaposition, concludes: "This device of direct confrontation and juxtaposition came into being, one supposes, as an almost instinctive attempt on the part of Wordsworth and his brother poets to circumvent what had seemed to them the chilling effects of misapplied reason. The Romantic poets accordingly forego the logical structure
He admits without reserve that he would like "to lay stress on the extent to which Eliot, Yeats and the other modern poets built upon the Romantic tradition and incorporated structural devices that are a part of the general Romantic inheritance." The alogical structure of Eliot's verse and his use of the device of juxtaposition and confrontation will be discussed later when his poetry is taken up for examination.

Such an esoteric concept of poetry - poetry that is alogical in structure, that exploits the connotative possibilities of words, that expresses the idea or emotion of the poet only through a melange of metaphors and symbols, and that seeks a higher reality or an ideal world - naturally alienates the artist from the society. The Symbolists were also called the decadent writers on account of their desire to immure themselves in solitude, and their aim to achieve a perverse form of mysticism. The Romantics too lived in voluntary isolation. Shelley says in his "Defence of Poetry" that "a poet is a nightingale who sits in darkness and sings to cheer its own solitude with sweet sounds." Byron claims that "There is society where none intrudes." Eliot himself
refers to Byron as "an individual isolated" (OPP, 195). Poetic imagination, according to Wilde, "works best in silence and in isolation". Isolation of the artist has become more and more pronounced with the passage of time, since the Romantic Revival. Even the characters created by the poets are solitary creatures. Wordsworth's reaper was all alone in the field, reaping and singing by herself. He himself wandered, lonely as a cloud. His Lucy Gray, "the solitary child", Lucy who "dwelt among the untrodden ways", Michael, and the leech-gatherer, all move about in solitary pathos or dignity in his poetry. If the Ancient Mariner got himself ostracised by his comrades after shooting the Albatross and found himself all alone in the wide sea before establishing a rapport with God and his fellowmen through expiation, Byron's heroes, the typical products of negative Romanticism, were solitary wanderers, seized by a distemper and goaded by a febrile restlessness. In a sense, the theme of isolation figures prominently in Eliot's poetry and plays. His poetry presents a procession of characters like Prufrock, who are locked within themselves. Eliot produced a host of 'solitary' characters in his drama like Harry who speaks of his "sense of separation and isolation unredeemable" (FFR, 93).
Celia Copplestone, Edward Chamberlayne who tells Lavinia, "One is always alone" (TCP, 99), Selby Simpson who remarks, "I am only happy when I play to myself" (TCC, 40) and Lord Claverton who says, "I've always been alone" (TBS, 30).

Eliot, too requires the artist to cultivate his art in solitude: "The Arts insist that a man shall dispose of all that he has, even of his family tree and follow art alone. For they require that a man be not a member of a family or of a caste or of a party or of a coterie, but simply and solely himself" (SW, 32). While Shelley recommends solitude to the poet presumably because he is surrounded by politically and socially hostile circumstances, Eliot's artist has to win his own discipline in secret and without aid, in a world which offers very little assistance to that end, perhaps on account of its spiritual bankruptcy, moral vacuity and emotional sterility. Eliot's first voice of poetry is that of the poet in alienation.

While the artist has to labour in isolation, he does not forget that he is a man speaking to men with a conscious commitment to make the world better. This double role brings
into being among the Symbolists two modes, transcendental symbolism and humanist symbolism, and they correspond to the aesthetic mode and the personal mode of the Romantics. It has been already noticed that Eliot himself is concerned with these two modes. Anchored in isolation, he tries, to reach out to humanity through his 'humanist' or 'personal' role. On the other hand, in the eighteenth century neoclassical poet did not retreat into an isolation but was a part of the society and lived in harmony with it, sharing its aspirations, values and ideals. There was a common body of beliefs and a general standard of reference. The poet considered himself a spokesman of this society and evinced interest in the fashions and social and political activities of the society. For the poet, the society meant an elite society, a fashionable, metropolitan, sophisticated society whose point d'appui was London, and this naturally excluded a large segment of the nation from his purview.

An attempt has been made so far to demonstrate that the French Symbolism carries on the Romantic tradition, with a few modifications. As Joseph Chiari observes, "Symbolism connects French poetry with the very roots of Romanticism as expressed in Wordsworth, Coleridge and
Shelley, and it disappeared in English in the 1830's to re-emerge in France in the 1850's with certain alterations under the influence of the French climate. J. Isaacs sums up the characteristics of the Romantic-Symbolist tradition as "the secret and invisible welding of the most contradictory elements, combined with that confusion of the senses, or rather fusion of the senses, which is the hallmark of modern suggestive writing." He adds, "Ossian started it, Wordsworth continued it, Shelley perfected it... Poe did propaganda for it, Mallarme gave it new life. Valery put seven veils round it, and every modern poet plays with it in his nursery." What marks the Symbolists off from the English Romantics is their extreme subjectivity and their 'angelic' imagination which hovers over an exotic, ideal world, rejecting the actual human existence. Another distinguishing trait is the contribution of irony especially in the guise of self-mockery to the poetic armoury by the later Symbolists like Laforgue and Corbiere - a feature which can be found only in Byron among the English Romantics. If irony did not find favour with the English Romantics, 'self-mockery' had no place among the neo-classicists. In fact self-parody was a feature of German Romanticism. Wimsatt and Cleanth
Brooks define the romantic irony as a "succession of contrasts between the ideal and the real, a technique by which the 'transcendental ego' was capable of mocking its own convictions and its own productions", a technique which also serves as a mechanism of "self-protection and self-enhancement." Here it may be pointed out that the French Symbolism might have derived it from the German Romanticism. Eliot learned from it the device of self-mockery and the sardonic tone. But his irony and wit (classical characteristics), Rene Taupin observes, are less playful but more gripping, gaining in eloquence and sophistication.

Eliot himself records the extent to which he has benefited by the French Symbolists. Baudelaire, he says, taught him to exploit "the poetical possibilities" of the sordid aspects of the modern metropolis, "the possibility of fusion between the sordidly realistic and the phantasmagoric, the possibility of the juxtaposition of the matter-of-fact and the fantastic." He learned from Laforgue how to poetise his own adolescent experience in an industrial American city and how to extract poetry from "the impossible, the sterile, the intractably unpoetic" (TCCW, 126). But it
has been noticed in the preceding chapter that the Romantics themselves held the view that the beautiful and the ugly could provide the material for poetry but the exploitation of the unpoetic as conceived by Eliot did not enter their thoughts. Eliot carried the experiment further, choosing the urban area as the field of his operation in view of the greater scope it offered him. While he welcomed the esoteric and abstruse nature of the poetry of the Symbolists, he, being a greater realist, rejected their "angelic imagination", but found the value of poetry like the Romantics as a means of seeking a higher reality. He learned from them the artistic arrangement of "sense impressions imaginatively rendered" with the help of the diction and imagery he drew on Corbiere and Baudelaire. His adolescent course with the Romantic poets must have inculcated in him the mode of using sense impressions which must have been strengthened by his contact with the Symbolists.

The effect of his poring over the works of Romantic poets in his formative years is that lines, phrases and even themes that can trace their nativity to these poets have snuggled themselves into his poetry. Some of Eliot's
characters both in his drama and poetry reveal the influence of Byron. Unable to come to terms with the social set-up in which they live, and obsessed with a sense of guilt and burden, they are irresistibly propelled by an yearning for an ideal. Prufrock, the lady of "Portrait of a Lady" and Burbank in "Burbank with a Baedeker" and Harry in The Family Reunion are restless with their shadowy and ill-defined aspirations unfulfilled. Appolinax, Princess Vulpine, Klein and Maria Madame Sosostris are rootless wanderers like the heroes of Byron. As Grover Smith remarks, "Any one among Eliot's large troop of hollow men might say with Childe Harold himself

I look upon the peopled desert past
As on a place of agony and strife
Where, for some sin, to sorrow I was cast
To act and suffer

.... each along with him (Harold) is a victim of romantic distemper. For all, the world is out of chime."^41 Eliot seems to have even adopted a line from Byron's Childe Harold's Pilgrimage: "To meditate among decay, and stand/
A ruin amidst ruins" (Canto IV, XXV, B. 230), and incorporated it with modification in his "Burbank with a Baedeker": - "meditating on/ Time's ruins." Herbert Howarth dwells on the influence of Byron on Eliot. The
poet who posed as an English sporting dandy must have interested the young Eliot "who was studying another poseur, the primmer dandy, Laforgue." Byron's fascination for Eliot, Howarth continues, lay not only in the former's view that civilisation was boring but in his creation of protagonists characterized by "a burden of blight and guilt," and in his elevation of dandyism to comic poetry. The words, "You will proceed in pleasure and pride" of Donna Julia's Letter have its echo in "You will go on" (CE, 18) of "Portrait of a Lady." It seems Howarth concludes, that "Byron's idiom, the easy sane, delighted deflation of himself and his society, helped him [Eliot], though he had to find new forms and rhythms to accommodate it." The contextual overtones of "The Lady of the Rocks" in The Waste Land (1, 49) indicate its origin, Southam remarks, in a passage in Walter Pater's The Renaissance, concerning La Giocanda. Eliot himself acknowledged that the first part of the title, the epithet "Hollow", is derived from William Morris's romance, "The Hollow Land." Eliot's encomium accorded to Tennyson (CE, 328; OPP, 28-29), as seen earlier, signifies that he might have engrossed himself in his poetry at some time in his formative period. The influence makes its appearance through a fairly good number of lines and phrases and it
impinges even on his landscape. The line "They were together, and he fell" in "Burbank with a Baedeker" (CP, 40) is from Tennyson's "The Sisters" with the ironic substitution of "he" for "she" in the original. The picture of the deserted and dilapidated manor house in "east Coker" traces its ancestry to the desolate scene of Tennyson's "Mariana". His terms "winds", "pane", "mouse" and "wainscot" occur in Eliot's description of the house:

Houses live and die; there is a time for building
... for the wind to break the loosened pane
And to shake the wainscot where the field-mouse trots.

("East Coker", FQ, p. 23)

Eliot employs some of the symbols of Tennyson without draining them of their Tennysonian significance. "The figured leaf" in "Burnt Norton",

We move above the moving tree
In light upon the figured leaf (FQ, 15)

is from Tennyson's In Memoriam:

In many a figured leaf enrolls
The total world since life began

(11. 867-68, EE, 258)

As in Tennyson it symbolises in Eliot too a reconciliation of the transient and the eternal. "Houses" in "East Coker" -
"Houses rise and fall, crumble, are extended" (FQ, 23) - possess the same symbolic significance as the house in Tennyson's "The Deserted House"

The house was builded of the earth,
And shall fall again to the ground

(11. 15-16, PT, 16)

It also means "successive generations." There is some resemblance, Musgrove observes, between Eliot's landscapes and Tennyson's with their deserts and stagnant waters, though each of them might have combined the details in a different order to suit his purpose. 45

The reference just now made to Eliot's landscapes and waterscapes, takes us to the consideration of his treatment of Nature. He has not neglected Nature in his poetry which is chiefly concerned with the depiction of squalor and filth of modern cities. It shows up, to cite a few instances, in "The Love Song of J. Alfred Prufrock" and "La Figlia Che Piange" and figures prominently in The Waste Land, "Mariana" and Four Quartets. He does not treat Nature as a scenic background or in the barren imitation of the ancient classical models as eighteenth
century classicists did. His Nature has a symbolic value and emotive significance like that of the Romantics. A few examples can substantiate this point. Cloud and grove in "The Little Black Boy" of Blake, signify a perishable body. Robert F. Gleckner points out the shifting significance of a symbol and anticipates Eliot's use of symbol. The beadle's wand in "Holy Thursday" of Innocence, yields the connotation of religious authority organized church, institutionalized religion. "It also represents an act of restraint which forces the children to act according to rule rather than impulse." The wand which is white as snow suggests "the frigidity of man-made moral purity as opposed to the warmth of young, energetic, exuberant innocence." The cloud in Wordsworth is a symbol of freedom. In Shelley the cloud represents the eternal flux of natural phenomena. The sea in Coleridge (as in "The Ancient Mariner") signifies death and life, or spiritual death and regeneration. Similarly in Eliot the sea symbolises death in "Prufrock", death and birth in The Waste Land, and eternity of time in Four Quartets. "Late November" standing for autumn in "East Coker" recalls the symbolic significance of autumn in Keats's sonnet "Human Seasons" and betokens the experience of advancing years, Autumn appearing in the beginning of the third section, "The Fire Sermon" of The
Waste Land, which is a season of Nature’s desolation is symbolic of spiritual and moral desolation in the Waste Land. Shelley's autumn in "Ode to the West Wind" also denotes spiritual decay, decline of mental vigour, and spring which he looks forward to signifies not only the rebirth of the life of Nature but also renewal of the poet's hope for a new world. In Eliot too, in The Waste Land especially, the cycle of death and birth coincides with these two seasons, but the difference lies in the fertility cult, the Grail legend, pagan myths and Christianity getting fused to illustrate the spiritual concept of death and birth against the background of the cycle of seasons. Wind is another notable image. In Romantic poetry "the wind is not only a property of the landscape but also a vehicle for radical changes in the poet's mind." Wind is "the breath of God", sweet and delightful in Wordsworth's Prelude V (1802 edition, V 222). "Half-conscious of the joy it brings/ From the green fields" (The Prelude I, 3-4), it assures Wordsworth of happiness. In Shelley it is both a preserver and destroyer, and a symbol of inspiration and hope. In Coleridge's "Dejection: An Ode", it symbolises failure as far as the poet is concerned. In Eliot also the wind is a "property of the landscape" and at the same
time reflects the emotion and subjective attitude of the speaker. It blows in *The Waste Land* from some vacancy, without voice, warmth and attachment, symbolising emptiness. Eliot's wind in *The Waste Land* comes closer to Coleridge's. But the "dawn wind" in "East Coker" striking a brighter note, indicates the possibility of spiritual rebirth for Eliot.

The rock in Wordsworth symbolises something mysterious with a life of its own (in *The Prelude*) at once fearful and fascinating, something inflexible and austere, as is evident from the association of the leech-gatherer with the rock which may be considered to have instilled in him its own qualities of sturdiness, firmness and independence. The rock in Eliot has a wider spectrum of significance, ranging from stability to sterility. In the "Burial of the Dead" (*The Waste Land*), it means in the line, "There is shadow under this red rock" (*CP*, 61), church founded by Peter or spiritual grace, stability and security, but refers to sterility when it is associated with Belladonna, "the Lady of the Rocks" (*CP*, 62). It may be associated with the Grail sometimes figured as a stone, or the grotto of the Sibyl which is the scene of the protagonist's failure.
in the Grail quest. There may be the ironic echo of Isiah - "And a man shall as the shadow of a great rock in a weary land" - underlying the image. The Mount Purgatory reddened by the setting sun in Canto III of Dante's Purgatorio may stand behind this image. As Hillis Miller says, Eliot inherited from the Romantic and the Symbolist poetry the idea of suggestive, emotive images. But one point of difference is that Eliot's images are charged with an astonishingly rich, deep and wide range of significance, radiating a penumbra of religious, cultural and even anthropological overtones. The Romantics could not match Eliot in this respect though they were the pioneers in endowing a symbol or image with suggestive meanings and overtones.

Eliot is as much interested in the landscape as the Romantics. The tendency of the Romantic poets was to read a meaning into the landscape and the meaning might be profound concerning the spirit of things - the one life within us and abroad. Nature for the Romantics, induces subjective reflections and becomes a part of the mental landscape and also serves as a source of figures by which their reflection is defined. The Waste
Land opens with a description of the spring and the winter seasons, which itself is subjective and defines the mood of the protagonist. Here is the union of the subject and the object, the perceiver and the perceived.

This kind of description of Nature which is a reflection of the mind of the protagonist, arouses in him reflections in the same cheerless vein. Nature serves as a source of figures with which to define his reflections. The arid landscape with the "strong rubbish", "the dead tree" and "the dry stone" with "no sound of water", is a mirror of the protagonist's mental landscape; in other words, the external sterility is of a piece with the internal sterility of the protagonist who is a representative of the Waste Land with his emotional paralysis, spiritual bankruptcy and moral vacuity. Thus The Waste Land provides an instance to reveal that Eliot's approach to Nature conforms to the romantic mode but with a significant variation which lies in the inverted treatment of nature. If Wordsworth feels joy and serenity in the presence of Nature, Eliot feels sickness or a dreary depressing effect in the presence of Nature. Both are purely subjective in their attitudes, and what they perceive in Nature is the reflection of
their minds; they seem to say like Coleridge that Nature lives in us and not apart from us, it is what we transfer from within.

Eliot's treatment of man and Nature is the other side of the coin of Wordsworth's treatment of man and Nature. Eliot is certainly more concerned with man and his urban surroundings but he comes to man and Nature through urban surroundings. If we find an interaction and inter-penetration of man and Nature in Wordsworth, we perceive an interaction and inter-penetration of man and his artificial environments in Eliot. The sweet Thames of Spenser is reduced to a dull canal and the river sweats with oil and tar in the Waste Land. It is in contrast to the inspiring and bracing river of The Prelude that "loved/

To blend his murmurs with my nurse's song and sent a voice/ That flowed along my dreams" (Bk. I, 271-275),
or for that matter to the Wye which induced in Wordsworth a blessed mood", and which was "The guide, the guardian of my heart, and soul/ Of all my moral being" (Tintern Abbey" ll. 112-13). In Wordsworth, man influenced by Nature rises to the heights of sublimity and nobility; but in Eliot man corroded by machine-made environments is
bereft of emotions and reduced to an automaton and sinks into the depth of stupor and ennui. In one case, man's spirit is sensitized, and in the other, anaesthetized. Does Eliot mean to hint, perhaps like Wordsworth, that man is spiritually and morally desiccated because of his loss of contact with Nature? It seems to be evident from Eliot's observation in The Waste Land that April is the cruellest month for the modern man. He appears to imply that the modern man is incapable of responding to the warmth and gaiety of spring as he is out of tune with Nature on account of the pernicious influence of the artificial, urban environment on him, which has dried up moral and spiritual springs in him. This view receives its confirmation from his description in "Animula", of how the child that delights in Nature, "in the wind, the sunlight and the sea", loses its zest as it grows older with its mind warped by "the pain of living" (CP, 111), and turns away from Nature. In "the Love Song of J. Alfred Prufrock", the poet depicts through the imagery of the crab scuttling across the floors of the silent seas the protagonist's failure to grasp the spiritual significance of the sea on account of his inability to establish a proper relation with
Nature, and his consequent dehumanization, which, of course, becomes reinforced for want of spiritual awareness on his part. As Elizabeth Drew remarks, what Prufrock yearns for and will never achieve, is a life-rhythm in which living creatures "riding seaward on the waves" (CP, 15) "delight spontaneously, in their natural environment." In other words, the absolute breach between Prufrock and Nature is shown. Following the pattern of Eliot's remark on Whitman's frankness about sex and Tennyson's delicacy, that "there is fundamentally, no difference between the Whitman frankness and the Tennyson delicacy," one may say that there is fundamentally little difference between Wordsworth's view of man and Nature as expressed in "The World is too much with us" and "Written in London, September, 1802" on the one hand, and Eliot's view of man and Nature on the other, because their views boil down to the thesis that man is not sensitive to the influence of nature owing to the soul-clogging materialism in which he is steeped. Of course it must be emphasized that Eliot as a believer in Original Sin does not believe in the continuity between man and Nature, as Wordsworth, the pantheist does. As Herbert Read points out, the poet-critic is confronted with a peculiar problem because his poetry at moments of creation, gets to be at loggerheads with
his theory. In the case of Eliot, on certain occasions, the poet in him, seized by a creative urge, overcomes the cold, rational critic in him. Hence the remark of Burton Raffel: "No matter what his [Eliot's] conscious and intellectual concerns, what he puts in the poem is what he is actually concerned with. And it is the poetic concerns that here concern us." It is clear that Eliot and Wordsworth arrived at the same terminal point through diverse routes, through almost contrary notions of Nature. Again there seems to be one point of similarity, for like Wordsworth, Eliot, at East Gloucester, Sencourt observes, could commune with nature, imbibing all that it could offer to body, soul and spirit. It has been thus noticed that Eliot endows nature with a symbolic significance like the Romantics. Many of his symbols are purely personal and assume connotations in different poems and plays.

The garden image, is loaded with symbolic implications ranging from the sensuous to the spiritual. In "Dans Le Restaurant" and in The Waste Land where the protagonist recollects his meeting with the hyacinth girl, the garden has a sensuous significance. In the latter poem, it provides a fleeting moment of illumination, but it
becomes a scene of thwarted fulfilment. In *The Confidential Clerk*, the garden is not only a safe refuge from the turmoil of day-to-day life but an ideal haven of peace and bliss, where higher reality can be perceived. In *Four Quartets*, it means spiritual illumination. Thus the images and symbols that recur in Eliot establish a connection between, and a continuity in, his poems. It is a characteristic which is generally unnoticed in the poetry of the Romantic poet, except perhaps in the poetry of Blake. Some of Eliot's symbols and images locate their sources in his own childhood experiences. Here again Eliot, the poet, cannot divest himself of his personal experiences and these images are charged with a personal but inexplicable meaning, representing the depths of feeling which cannot be peered into. This is corroborated by his own observation: "These might be the experience of a child of ten, a small boy peering through sea-water in a rock-pool and finding a sea-anemone for the first time; the simple experience ... might be dormant in his mind for twenty years, and re-appear transformed in some verse-context charged with great imaginative pressure" (*UPUC*, 78-79). The river and the sea with which Eliot was familiar in his childhood during his stay in Massachusetts and Missouri,
etched themselves so deeply in his memory that they occurred later in his poetry often and became symbols of the two planes of existence as in the first section of "The Dry Salvages". The image of the rose garden can trace its genesis to Eliot's boyhood experience when he was living in a house in St. Louis, "situated next to a girl's school that was closely associated with Eliot's family." The scene of six ruffians playing cards at night at a small railway station where there was a water mill - a scene which was seen by Eliot in his earlier days appears in "Journey of the Magi" in a transmuted form.

Six hands at an open door dicing for pieces of silver

(CP, 107)

Hence the justification of the remark of Rica Brenner: "Just as Eliot's mind takes sudden turns and darts, peculiarly his own, so there are motifs throughout the poems that have meaning primarily for him", which converted into symbols, convey deep personal emotions tinted with nostalgic feelings. [Underlining is mine for emphasis]
Eliot's poetry is subjective, original and intensely personal. It is anti-intentional, does not mean but is. It does not act but is. In his interview with Donald Hall, Eliot emphatically tells him that he never wrote a poem with any specific purpose but only to gain relief from his inner or emotional tension: "One wants to get something off one's chest. One doesn't know quite what it is that one wants to get off the chest, until one's got it off. But I couldn't apply the word "intention" to any of my own poems. Or to any poem." This statement leads to the inference that Eliot's poem is not a pre-mediated or a pre-planned artefact, forged on the anvil of a conscious, definite purpose, but a product of "inner compulsion" (OPP, 236), an illustration of the romantic expressive theory, revealing the birth-mark of spontaneity. The same view is reiterated by Eliot when he is confronted with the interpretation of The Waste Land as a piece of social criticism: "Various critics have done me the honour to interpret the poem in terms of criticism of the contemporary world, have considered it, indeed, as an important bit of social criticism. To me it was only the relief of a personal and wholly insignificant grouse against life; it is just a piece of rhythmical grumbling."
The just conclusion one can arrive at is that Eliot's poem is not constructed on the mimetic or representational doctrine of classicism but is an emotive effusion from the mind, the origin of the poem being within and not without. Rica Brenner's pertinent observation that Eliot in his poetry "has probed into his own unconscious, into his underlying fears and failures, and he has assumed that what is typical of him is typical of the race" may be noted here. Eliot seems to affirm that his poem is autonomous, self-sufficient, organic in form, and essentially of aesthetic mode. It is "structureless", not conforming to the classical, linear design of a beginning, a middle and an end. It has a musical pattern where normal "temporal or special relationships do not apply." His poem has nothing of the classical compactness or astringent tightness with a well-knit coherence, but a pot pourri of fragments striving for a kind of unity. Eliot himself speaks of his poetical method as writing the parts separately at first and then fusing them into a kind of whole.

Such an individualistic approach which discards conventional forms, is bound to give a subjective slant to the delineation of his characters, their situations,
their actions and of their attitudes, which will be informed by the personality of their creator. Applying his own comment on Shakespeare to him, that his plays show a single consistently developing personality, it may be said that his poetry portrays his consistently, developing personality. Eliot's observation on Edwin Muir that the work and the man are one, holds good for himself; for Eliot's poetry and the man are one in the sense that his poetry enshrines his spiritual quest, an endeavour to discover the abiding significance in the waste land of human existence. It is a modern analogue to what Wordsworth was striving to do in his The Prelude. So Lyndall Gordon rightly remarks, "... Eliot wrote his own biography, enlarging in poem after poem on the character of a man who conceives of his life as a religious quest..." Religious quest signifies spiritual quest within the confines of orthodox Christianity, which is in contrast to the spiritual quest of Wordsworth enshrined in The Prelude, that is more personal, not circumscribed by the tenets and terms of Christianity. But their search, though it took them on different paths, has its terminus in the discovery of love as the only anodyne for the ills of humanity, Eliot affirming its value in The Elder Statesman.
Eliot in "prufrock" records in the first person, Conrad Aiken observes, "the reactions of an individual to a situation" which his own character has largely shaped, and "such work is ... autobiographic." As the poem centres on love that is not expressed, the question that naturally arises is - does Prufrock reflect the attitude of Eliot to sex and women? The only admissible answer is "yes"; An incident that occurred in Eliot's boyhood days testifies to the fact that Eliot was very shy with girls. Once when he sneaked into the adjoining Mary Institute to play in the deserted playground, he suddenly found himself being stared at by some girls and immediately scampered away home. His father also planted in him the notion that sex was nasty and that syphilis was God's punishment for indulgence. The upbringing of Eliot in such an atmosphere permeated with a revulsion against sex, distorted his outlook on women by breeding a distrust for them, which was reinforced by his marriage with Vivienne. He seems to have regarded a seductive woman as a human being but as a personification of sin. Obviously there is a relation between his attitude to sex and women, and his themes and characters. The themes of sexual inadequacy, "erotic failures and bewilderment," and of the
inability of men and women to establish a satisfactory relationship, dominate the earlier poems and they have their origin in his inhibition or "an unhappy sexual obsession" as Bergonzi believes. 71

Eliot himself tells us that an author puts into his characters some traits of his own and also something that he has never realized in his own life (OPP, 94). He has fathered two types of characters, one imaging him, and the other representing the qualities he has suppressed or not possessed. As a result, his poetic world is peopled with Prufrocks and Burbanks on the one hand, who inherit his inhibition, distrust and disgust, and on the other, with Sweeney and carbuncled young men, who are the antithesis of Eliot, consumed by lust and thirsting to wallow in promiscuity.

He has imparted to Prufrock his own shyness, reticent reserve, scepticism, 72 aversion to the genteel surfaces and to the over-refinements of the Boston Society, and punctiliousness in dress. Prufrock's sartorial primness manifests itself in the lines:

My morning coat, my collar mounting firmly to the chin,
My neck tie rich and modest, but asserted by a simple pin (CE, 12)
Eliot has transferred to Prufrock even his yearning for an ideal, a dimly-perceived ideal, and also his sensitivity to smells:

Is it perfume from a dress (CP, 13)

Various kinds of smells haunted Eliot:

...stale smell of beer (Preludes, CP, 21)
...the smell of hyacinths across the garden
(Portrait of Lady, CP, 19)

Eliot has transmitted his own tendency to day-dream to Prufrock. Prufrock becomes engrossed in a passive dream about his stay in the chambers of the sea by the sea-girls unable to face the depressing reality. Incidentally it may be noted that Eliot, like any Romantic poet was interested in dream, hallucination and vision. Gordon says that Eliot kept suggesting in his Harvard classes that illusion, hallucination and superstition deserve more "serious philosophical attention than social or material objects." Eliot himself affirms that that hallucination is "not an object but a sphere of reality," "a whole world of feeling" (KE, 120). He recognizes the indispensibility of superstition and the paramount importance of mental events. This belief accounts for the presence of illusion, hallucinations and dreams.
Another personal element worth mentioning, that has entered his early poems like "Conversation Galante", "Prufrock" and "Portrait of a Lady" is "his embarrassing friendship with an emotional older woman, Adeleine (Madeleine) Moffat, who used to serve tea to Harvard men in a house crowded with bric-a-brac, behind Boston's State House." Thus Eliot, unable to abjure the personal elements, has to shape his characters by introducing his own characteristics and tendencies, and to devise situations from his personal experiences. The unifying factor in his poetry is his own religious bias which is in an attenuated form in the poems before 1922 and which becomes perceptible from Ash Wednesday.

Prufrock is described by Hugh Kenner as "a name plus a voice", "the name of possible zone of consciousness" and "certainly not a person." But there is no doubt that Prufrock, as Martin Scofield points out is a well-defined character:

With a bald spot in the middle of my hair -
(They will say: 'How his hair is growing thin!')
My morning coat, my collar mounting firmly to the chin,
My necktie rich and modest, but asserted by a simple pin -
(They will say: 'But how his arms and legs are thin!') (CR, 12).
Eliot says in the Paris interview with D. Hall, "in a poem, you’re writing for your own voice..." He proceeds to assert that a poem which he writes is an "equivalent in words for much of what I have felt." Then the monologue of Prufrock is equivalent to the poet’s feelings, that is, Prufrock himself is a medium, for, or correlative to, Eliot’s feelings. Prufrock is a person, a concrete character, possessing the author’s "voice" and conveying his feelings, though Eliot has tried to distance the character by means of a dramatic process. He is at once a serious and comic figure, displaying both the aspects of his creator’s personality. Hence the justification of Elisabeth Schneider’s remark: "Prufrock was Eliot... though Eliot was much more than Prufrock."

Prufrock is about to start with "you" to take a momentous decision in an issue that has been gnawing at his mind for some time. He finds the evening sick like a patient etherised upon a table. It is a highly subjective observation. The evening by itself is neutral "as all objects (as objects) are essentially fixed and dead." It is the mood or the mind of the observer that gives its own attributes to it. Prufrock projects his own mental sickness and weariness into the evening.
Here is the Coleridgean coincidence of the subject and the object. It is an ironic contrast to Wordsworth's "beauteous evening calm and free", which is less subjective in his observation of the evening. But Prufrock only seems to be more detached than Wordsworth who appears to be more emotionally involved in the sight of the evening. Again the feline imagery of the evening as well as of the fog is informed by a high degree of subjectivity and comes from his own personal liking for the cat whose behaviour and actions he might have watched closely. Prufrock's choice of the "half-deserted streets", "the muttering retreats" and lonely streets is determined by the consideration that his self-alienation will not be disturbed by the prying eye of the society and this again reflects Eliot's avoidance of social gathering.

The romantic themes of isolation and search for a dimly perceived ideal dominate the poem. The poem delineates the predicament of a sensitive soul cooped up in alienation, yearning for an ideal in the face of sordid realities. He finds himself out of step with the world in which he lives, and his sense of solitariness prevents him from establishing any communication not only with his mistress but with other ladies whom he dismisses.
with a supercilious but at the same time the face-saving assumption that he has known them all. His is an extremely solipsistic position which accounts for the collapse of communication with others: "It is impossible to say just what I mean" (CP, 14). His emotions which seem to be, to use the words of Eliot, "in excess of the facts as they appear" (SE, 145), have no 'objective correlative'. Thus Prufrock is a typical illustration of the view of Bradley, which Eliot quotes approvingly in "Leibniz' Monads and Bradley's Finite Centres" and also in the notes to The Waste Land: "My external sensations are no less private to myself than are my thoughts or my feelings. In either case my experience falls within my own circle, a circle closed on the outside; and, with all its elements alike, every sphere is opaque to others which surround it.... In brief, regarded as an existence which appears in a soul the whole world for each is peculiar and private to that soul" (KE, 203; CP, 84). Prufrock's values seem to have germinated in the tradition of romantic love. In consequence, he grows so sentimental that he wishes that the music from a farther room "with a dying fall" should be the food of love for him as it was for Orsino. His sense of revulsion at the present ugly reality and his nagging dilemma drive him to take refuge in the chimerical speculation that
he would have been happily dreamed in spiritual insensibility
if he had been "a pair of ragged claws." "A pair of ragged
claws" is an escape symbol even like Keats's nightingale
and Shelley's skylark. While Keats's "I" maintains his
identity separate from the nightingale, Prufrock merges
his identity into the sea-creature to gain anonymity that
will spare him the pain of human existence. The nightingale
takes the "I" of Keats to its woodland where the frightful
discovery of his own suffocating loneliness brings him the
realization that there is something dangerously sinister
about the seemingly enchanting medieval past which leaves
the smell of death in the nostril of a visitor from the
present, and that the protagonist has to stand existen­
tially committed to life. On the other hand, the thought
of the crab takes Prufrock "scuttling across the floors
of silent seas" (CP, 13) to "the chamber of the sea"
where he can see the sea-girls "wreathed with seaweed red
and brown" (CP, 15). Here he perceives a vision of beauty —
beauty that is unattainable in this world, and this beauty
is truth for him. For Keats, the woodland of the nightin­
gale was a world of beauty, immortality and joy, and for
Prufrock the "chambers of the sea" symbolised all these
traits. When he is tossed back into the world, he finds
himself suffocated by reality and paralysed into a living death. While Keats's "I" feels a compulsive necessity to come to terms with life, accepting its grim realities, Prufrock shies away from the reality, considering it as death-dealing. Prufrock seems to be a greater romantic than Keats's persona, a chronic romantic at that, finding sustenance in self-indulgent reverie. For he has more abiding faith in the ideal values of the romantic love tradition, a cult of the unreal, and consequently of the inapprehensible, in the reality of dreams and reverie rather than in the actuality of the mundane world.

If the dreams or reveries assume an aura of reality for him, the poses which he puts on, such as those equating himself to Lazarus or John the Baptist or to a great hero who has to achieve the impossible by rolling the universe, threaten to rear up a dimension of reality for him. They engender in him an egotism which draws from him derisive remarks about "the women" whom he regards as mountebanks without real knowledge or culture:

In the room the women come and go
Talking of Michaelangelo (CP, 12).

His attitude to men and women is governed by a contempt for them: "I have known them all already, known them
all" (CP, 12). But his poses are nullified, and his bump-tiousness caused by the poses is punctured by his own ironical comments which imply his consciousness of the ridiculous nature of his poses. Here the romantic in Prufrock is brought into touch with the reality by the ironist in him. It must be noted that the poses and irony (a classical trait) at once collide against each other and co-operate with each other. They serve as defence mechanism and camouflage his deficiency. In fact the poses are not only an overcompensation for his inferiority complex but stem paradoxically from self-pity. They constitute a romantic substitute for action, a means of escape from realities. The irony too is a substitute for action, a deflection from a serious pursuit. Eliot's own observation on Hamlet - "The levity of Hamlet, his repetition of phrase, his puns, are ... but a form of emotional relief.... it is the buffoonery of an emotion which can find no outlet in action (SW, 102) - applies well to Prufrock. Both the poses (representative of the romantic temper) and the irony heighten the comic effect by acting in unison and produce a tragic effect by the latter counteracting the former.
The form of the poem is dramatic monologue, derived from Browning. Eliot has effected some modifications in it. The supposed listener is absent. Prufrock does not belong to history or legend or literature as Browning's characters do. While in Browning the monologue is a pretext for expression of his personal ideas, Eliot's poem is a correlative to his state of mind or feelings. Further it is made more difficult than Browning's because of its fragmentary nature. Eliot's monologue is non-discursive as it is made up of images conveying the protagonist's feelings rather than of ideas which characterise Browning's monologues. It is indeed an interior monologue. So the observation of George Williamson, that it is a song "never sung in the real world" is not beside the mark, for it implies that it is sung within him. Unger justifiably remarks, "All the scenery of the poem, indoor and outdoor, is finally the psychological landscape of Prufrock himself."

"Prufrock" suggests the protagonist's mental states or emotions of timidity, vacillation, boredom, death-in-life led by him, through a cluster of images of the
evening likened to an etherized patient and then to a
tired, malingering cat, of half-deserted streets", 
"muttering retreats", streets compared to a tedious argu­
ment of insidious intent, of the stair, measuring life
with coffee spoons, "a pair of rugged claws", and silent
seas,

The images are not decorative as in classical poetry,
but functional and integral to the theme of the poem as
in Romantic poetry. For instance, etherized patient is
alive with his heart pulsating, but "is dead in the
sense that there is no consciousness in him. It is a
picture of death-in-life. Similarly Brufrock's life is
death-in-life—alive with his heart throbbing, with the
capacity to move about and think, but unconscious in the
sense that he is not conscious of the profounder religious
values. The images of "half-deserted streets" and evening
exemplify his vacillatory state, his refusal to make a
positive commitment. They are neither totally deserted
nor fully crowded. "Evening" is grey twilight, having
neither the brightness of the day nor the darkness of
night.
"Portrait of a Lady" is a monologue of the type of Prufrock, "charged with romantic sentiment". The entire poem is recited within the memory of the man who is the speaker of the poem. He recollects the relationship he had with an elderly lady, and the scene of their parting. The main theme is once again isolation and the failure to establish a proper communication between the man and the woman. The middle-aged woman, irked by a sense of alienation, longs for a lasting friendship with a far younger man about to part from her for good, in spite of her consciousness of the unattainability of her wish. As in the case of Prufrock, hers is a struggle against the depressing reality for the realization of a life that has been denied her. She hopes desperately that he may write to her, and that perhaps he may reply. She clothes their parting with the romantic emotion of self-pity which is revealed in an intimate, colloquial tone:

But what have I, but what have I, my friend, 
To give you, what can you receive from me? 
Only the friendship and sympathy
Of one about to reach her journey's end (CP, 18)

She recalls with a nostalgic feeling her "buried life and Paris in the spring" (CP, 18) in which she hopes to seek asylum as it gives her a sense of euphoria,
though it may be illusory. Both Prufrock and the lady of "Portrait of a Lady" smother themselves in the recollection of their glowing past with a sense of nostalgia, the former's being a romantic world with which he has been acquainted through literature, and the latter's past being her own better days in Paris. Incidentally it may be mentioned that nostalgia is a romantic trait. D.W. Harding argues that "no pervasive tendency to nostalgia is to be found" in Eliot. But actually it is reflected in a pronounced manner in his early poetry. It is seen, for instance, in Prufrock's sudden response to the perfume of a dress and arms "braceleted and white and bare" and "downed with light brown hair" (CP, 13).

The images, some of which are borrowed from Nature, are functional and significant. Both "December" and "afternoon" emphasize that she is old. "Smoke and fog" symbolize not only the spiritual and moral sloth in which they are, but also the disharmony that has intervened between her and her lover. She is no more than a "bric-a-brac", for him. Her voice sounds like "attenuated tones of violins", causing a dull tom-tom in his brain. The young man
become lyrical:

And I must borrow every changing shape.
To find expression ... dance, dance
Like a dancing bear;
Cry like a parrot, chatter like an ape (CP, 20).

The dance image signifies the fact that the dance here is
a debased ritual of the liturgical dance of ancient times,
that brought man closer to God, nature and his fellow-
beings. The parody of the "dancing bear" emphasizes the
failure, as Audrey T. Rodgers points out, in communica-
tion between men or "between man and the natural order
of cosmos." What is implicit here is not only the
Wordsworthian theme of the loss of contact between Man
and Nature but also his separation from the spiritual
sources of life.

"'Preludes' and 'Rhapsody on a Windy Night'", F.R.
Leavis observes, "develop that imagery of urban dis-
illusion which has done so much service in the verse of
adolescent romantic pessimists." He seems to hint that
these two poems are coloured by romantic pessimism. The
aversion of the Romantics for the town is well-known, for
they associate the town with corruption, degeneration and
décadence - "Unreal City" of The Waste Land. Eliot's
treatment of the squalor, dirt and ugliness of the city seems to give the impression that he too shares the view of the Romantics about the metropolitan area, though his approach to the issue is not like theirs through Nature. The "Preludes" suggests that the woman is so contaminated by the urban environment that she has become one with it by obliterating her human identity. Her soul like that of the street is composed of a thousand sordid images. In fact, the city seems to be an externalisation of her mental landscape or consciousness. The poem, in a romantic melancholy vein, speaks of the meaninglessness and the purposelessness of human existence: "The worlds revolve like ancient women gathering fuel in vacant lots" (CP, 23). Like the Romantics, Eliot is, perhaps, yearning for a landscape not littered with "grimy scraps", newspapers from vacant lots, "chimney pots," sawdust; a landscape free from the "smell of steaks", "stale smells of beer" and trampling "muddy feet" (CP, 21), a landscape not besmirched by human incursion.

The speaker whose soul is constituted of a thousand sordid images and who does not perhaps find the street and the woman living apart from his mental landscape
or consciousness, slips into sentimentalism, absorbed in
the "notion of some infinitely gentle/ Infinitely suffer­
ing thing" (CP, 23). His pity for the street and the
woman amounts to self-pity. But he does not lose himself
in a sentimental reverie like Prufrock. However, towards
the end, when he says "Wipe your hand across your mouth,
laugh," "laugh", "is perhaps as" melodramatic as the
gesture of "wiping your hand across the mouth" is melo­
dramatic, belonging indeed to a frustrated romantic
idealist, ... painfully persuaded of his helplessness."94

"Rhapsody on a Windy Night" is a subjective poem
where the voice of the poet is heard as in earlier poems.
It repeats certain motifs of the earlier poems - the
street as in the "Preludes", whose soul is constituted of
a thousand sordid images and the speaker whose soul is
also composed of "a thousand sordid images", and the
timidity and loneliness of Prufrock but without his
yearning for a romantic ideal or day-dreaming. There is
nothing here of the classical cogency of thought or
argument with a logical, linear progression. The poem
has a romantic incoherence about it, with "its irrational,
almost surrealist-like collage of discontinuous mental impres­sions", with its "dream-like process, the quintessence
of the non-intellectual," calling forth images by "free associations rather than by logic."^95

The speaker's highly subjective or even solipsistic state is seen in his attributing life and voice to the street lamp which for him, "beats a fatalistic drum". The extreme subjectivity which Spender calls distortion, an aspect of modern sensibility, which involves "the relationship of subjective self to objective reality multiplied by the present moment in time" is a successor of Coleridgean fusion of the subject and the object.96

The street lamp speaks to him in a mystic language muttering "incantation" which he alone can make out, directing his walk and calculating the passage of time. The lamp equates the woman with the moon and telescopes the two so that its description of the moon being "alone", "with all the old nocturnal smells", winking "with a feeble eye" and twisting "a paper rose" that "smells of dust and eau de Cologne" (CP, 25, 26), fits the woman. This kind of description and transference of attributes is the result of the modifying power of imagination. This process of Eliot is perhaps akin to Wordsworth's imaginative method by which the stone in "Resolution and Independence" "is endowed with something of the power of
life to approximate it to the sea-beast; and the sea
beast stripped of some of its vital qualities to assi-
milate it to the stone." The Coleridgean concept of
imagination which holds that nature lives in us, is
seen to operate in the passage:

The memory throws up high and dry
A crowd of twisted things;
A twisted branch upon the beach
Eaten smooth, and polished
As if the world gave up
The secret of its skeleton,
Stiff and white (CP, 24)

"Because the phenomena of life", Kristian Smidt observes,
"have their existence within our consciousness, the sea,
too is within us. And the idea of the sea as a confusion
of unrelated matter contained in the mind is seen clearly
(here) in "Rhapsody on a Windy Night." Of course the
poem is interlaced with the influence of Laforgue and
Bergson. But the subjective character of the poem comes
from Eliot and is again emphasized by such highly ori-
ginal and individualistic images as "the door/ Which
opens on her like a grin", and the corner of her eye
twisting "like a crooked pin" (CP, 24). The speaker retreats
without engaging himself in any positive action dep-
ressed by the sordid realities of the street such as a
"broken spring in a factory yard", rust "that clings to
the form", gutter, "rancid butter", toy and crab (CP, 25). Such a presentation of urban realities with the concrete images and the description of the moon with a "washed-out small pox" face is no doubt anti-romantic. The speaker retires to his room, and thereby to his private world. Paradoxically enough, he has to prepare for a life of helplessness, of alienation, and this knowledge of his own trapped human situation, as Grover Smith says, pierces him with "a last twist of the knife." 99

About this poem Eliot himself says in the Paris Review that he had no model for the poem and that "It just came that way." 100 What he means is that the poem is spontaneous, not dependent upon any preconceived design or pre-meditated plan and that it is a poem of the mind. Stephen Spender spots out autobiographical element, by seeing some evidence in his lesser works for the existence of a street-haunting dandified night-bird Eliot." 101

Again a personal element lurks behind the beautiful lyric "La Figlia Che Piange." During Eliot's visit to the museum in Northern Italy in 1911, a friend advised him to see the stele of "La Figlia Che Piange," but he
failed to locate it. However, he was so struck by the name "La Figlia Che Piange" that he used it as a suggestive title for a poem, because it "represented something personal to him," and constructed the poem on airy nothing, letting his imagination soar freely. The epigraph suggests that the poem is concerned with an intangible, ineffable, emotional experience. It embodies the romantic theme of the unattainability of ideal love. The poem unfolds a vision of beauty involving pain interfused with mingled feelings of longing and frustration. The vision portrays the romantic posture of leave-taking between lovers, in which is interlaced the agonising realization of the impossibility of the fruition of their ideal love. The muffled Laforguian irony lying behind the words,

I should find
Some way incomparably light and deft
Simple and faithless as a smile and shake of the hand. (CP, 34).

does not deflate the romantic spirit but only adds poignancy to the pathos of the situation. Conjuring up a lovely romantic picture of the lady with her "hair over her arms and her arms full of flowers," the poet wonders in a mood of reverie "how they should have been together!" (CP, 34). Though his emotion is much restrained, there
is no mistaking the fact that his wistful speculation intensifies the pathos of the situation. In truth, "the perfect picture of a dream which was unfulfilled" "troubled the poet's midnight and noon's repose" (CP, 34).

Mario Praz describes the poem of Eliot's "Blessed Damozel". He rightly observes that Eliot must have written this poem with Rossetti's poem at the back of his mind. But the images of "La Figlia Che Piange" have not the ornate fastidiousness of Rossetti and they are drawn from everyday experience and not from conventions like Rossetti's. Nevertheless, the point of his observation is that Eliot has not escaped the influence of such Romantics as Rossetti. It may be even suggested that "La Figlia Che Piange" is Eliot's "Grecian Urn". Both the Urn and the figure of the weeping girl are pieces of art, that fire the imagination of the concerned poets, Eliot and Keats. Just as Keats idealizes the unfulfilled love represented on the urn, Eliot idealizes a similar unrealized love suggested by the piece of sculpture. Eliot seems to say towards the end of the poem that if the lovers had succeeded in their love and remained together, he would have "lost a gesture and a pose". In other words, he has
found "a gesture and a pose" a symbolic and dramatic language, to idealize the unfulfilled love. But Eliot is more reticent, more suggestive and apparently more objective than Keats. There is no implied contrast between the mental states of the poet and the lover as in Keats's "Ode on a Grecian Urn" where the poet projects his personal unhappy condition of a "burning forehead, and a parching tongue" (l. 30), nor is there any hint in Eliot's poem as in Keats's, that the fulfilled love satiates and brings woe in its trail. Keats had not the benefit of the undertone of a mild irony which helps Eliot to preserve his mental poise.

This poem is a fine illustration of his lyric impulse. Especially the lines:

Weave, weave the sunlight in your hair —
Clasp your flowers to you with a pained surprise —
Fling them to the ground and turn
With a fugitive resentment in your eyes;
But weave, weave the sunlight in you hair.

(CP, 34)

exude an aura of lyricism. F.R. Leavis, confirming Edgell Rickword's observation that Eliot's "lyric impulse" is "his poetic, Shelleyan impulse," remarks that "in spite of his resistent sophistication", he breaks into "pure
English lyric style" when he is seized by that impulse.  

The first line of the above passage breathes an incantatory charm and has a romantic vagueness about it.

"Mr. Apollinax" is again based on a personal experience and rendered imaginatively as well as wittily. Mr. Apollinax is Mr. Bertrand Russell whom Eliot met at a tea in the country-house of Mrs. Jack Gardner, where they were hosted by a snob called Fuller whom Russell despised on account of his aping of the English manners. Lyndall Gordon observes that when Russell visited Harvard, he found his colleagues pompous, flaccid and laborious. Eliot satirizes "them and their relation to Russell" in "Mr. Apollinax." His satire does not spare Russell either. Eliot depicts Russell's assault on the gentility of the Harvard Professor's tea-party, with his passionate talk and his uproarious laughter. Russell quickly recognized the alliance. Lyndall Gordon quotes Russell as writing later that he could see his pupil there. Eliot, therefore, is not able to eliminate the personal element form the poem. He registers his reaction to the talk and laughter of Mr. Apollinax through images, mythical and modern, which he places in juxtaposition, buttressing
up the device of ironic contrasts. The images are highly subjective. For instance, Eliot describes Mr. Apollinax's laughter as that of an irresponsible foetus (an obscure image), as "submarine and profound / Like the old man of the sea's" (CP, 31), which perhaps points out the exotic character of laughter. This as Munroe K. Spears points out, shows the Dionisyan character of Apollinax.

"A Cook's Egg" brings to the surface only a small fraction of his personal element, but it mainly treats a romantic theme. It records the pathos and the nostalgia with which the speaker calls back to his mind the glorious but unfulfilled love he nourished for Pipit in his childhood days. Neither the intervening years nor the experiences he has garnered can extinguish the illuminating moment of joy he experienced in her company. Heaven itself offers no consolation. Honour, Capital and Society, knowledge and experiences which the passage of time has thrust on him, are not at all adequate compensation for the loss of the delightful and innocent world of infancy which he inhabited and enjoyed in the company of Pipit. He longs for "the penny world I bought/ To eat with Pipit behind the screen". (CP, 145) Poem further presents a contrast
between the sordid present disfigured by "the red-eyed scavengers" and "weeping multitudes", and a past resplendent with the "eagles and the trumpets" (CP, 45). The end of the poem suggests that the speaker would like to take refuge in a more congenial past, for the experience and the knowledge which the intervening years have given him, have awakened in him a consciousness of the ugliness of the present whereas the innocence of his childhood days would help him to sustain the illusion that his world of infancy is wonderful with "the eagles and the trumpets" (CP, 45). Incidentally it may be mentioned that the poem is in a way concerned with the recollection of childhood experiences, which was a recurrent thematic element of nineteenth century Romanticism. But Eliot does not speak of the insight possessed by the child. His sentimentalism is a little tempered by the deft employment of an undertone of irony.

"Burbank with a Baedeker; Bleistein with a Cigar" has a similar theme in the sense that "a sad dreamer has lost his chances for love in a world where sensitivity is no match for hard fact." The poem suggests the poet's regret over an irrevocable, glorious past which
is in contrast to the ugly present, "the smoky candle end of time". (This powerful image is anti-romantic). Burbank who can be said to symbolize the artistic and spiritual values, met Princess Volupine who was a degenerate edition of the ancient Venetian aristocracy that had been a self-appointed guardian of art and culture. The fall of Burbank denotes the appalling decline of the old artistic and spiritual values. Princess Volupine whom Schneider describes as the attenuated shadow of Browning's Venetian lady desertsing Burbank and consorting with the modern Mammon, Sir Ferdinand Klein, symbolises sensuality, frivolity, avarice, and ugliness - the awfully emasculating vices into which the Venetian aristocracy had fallen. Like the speaker in "The Cooking Egg" and Prufrock, Burbank discovers a yawning gulf between a sensitive soul and the dismal, ugly realities of life. The subtle Laforguian irony of the last two lines representing Burbank as meditating on "Time's ruins and the seven laws," (CP, 41) cannot be interpreted as Eliot ridiculing "the limitations of the Prufrockian temperament" as Grover Smith thinks, but it helps him to assume a pose of emotional detachment without losing his own sensitivity to understand the predicament of a sensitive mind like his
own in the modern social and cultural milieu. The theme of alienation recurs in this poem too and this is represented by Baedeker. F.W. Bateson suggests the presence of the neo-classical mock-heroic element in the elevation of Burbank to the stature of Mark Antony, but it does not make him appear ridiculous like Dryden's Shadwell who is crude, vulgar and bumptious, but it enhances the pathos of the situation in which the sensitive, helpless Burbank finds himself.

The name "Sweeney" has something to do with T.S. Eliot; it has a personal significance for him. Gilbert Highet suggests that the name Sweeney typifies certain obnoxious tendencies Eliot has seen in the world. Nevill Coghill in the course of his discussion on Mr. Doone's production of Sweeney Agonistes, quotes Eliot as saying that Sweeney was "a man who in younger days was perhaps a professional pugilist, mildly successful who then grew older and retired to keep a pub." Thus the character Sweeney is moulded out of his personal experience. The portrayal of "The epileptic on the bed," (CP, 43) Mrs. Turner and Doris of "Sweeney Erect" and of Rachel in the other Sweeney poem, emerges from Eliot's antipathy for women.
"Sweeney Among the Nightingales", with its contrast between Agamemnon and Sweeney presents two levels of life: one within the framework of the traditional, moral and spiritual values reinforced by a belief in cosmic order and ultimate reality, and the other within the narrow orbit of modern, vulgar materialism. Thus it highlights the contrast between a significant past and the inane present, which suggests a nostalgic longing for the past.

"Gerontion" marks the culmination of the early persona poems. It represents an advance over them and looks forward to The Waste Land. The artistic devices such as those of juxtaposition, allusion and reliance on psychological sequence employed in earlier poems, get more developed, expanded and complicated in "Gerontion", and reach their fullest efflorescence, the acme of their excellence, in The Waste Land. The theme of isolation becomes more pronounced in "Gerontion" than in the earlier poems. "Gerontion" is an interior monologue like "Prufrock". As F.R. Leavis says, "The only theatre in which the characters mentioned come together... is the mind of the old man." For the poem is but the "thoughts
of a dry brain" (CP, 39). The whole poem is a reverie concerned with remembered thoughts which become a present reality.

If "Prufrock" is personal with a social implication the history of Gerontion who represents human consciousness, can be considered a critique of civilization. "Gerontion" falls within the personal interests of Eliot. Eliot feels that the situation represented by Gerontion is universal, encompassing the poet and the reader as in a poem woven by the symbolic imagination. The poem incorporates the poet's personal point of view. Gerontion reflects the feelings of Eliot about the contemporary world engrossed in materialism. Schneider justifiably observes that Gerontion is extravagantly emotional and highly personal in tone. C.K. Stead also emphasises that the poem tries "to give form and life to the deepest feelings" of the poet. Further Gerontion's pessimism and his obsession with a feeling of guilt locate their sources in Eliot. Herbert Read writes: "I always felt that I was in the presence of a remorseful man, of one who had some secret sorrow or guilt." This accounts for the sense of guilt haunting many of his characters both in his
poetry and plays like Gerontion and Harry, and for the gloomy atmosphere pervading his poems.

"Gerontion" is concerned with the contrast between two segments of life, one conceived within the framework of Christianity and the other concerned with sterility and inanity of contemporary materialism. These two levels of life imply a contrast or opposition between emotion and intellect. Gerontion says, "I have lost my passion" (CP, 39). By passion is meant the passionate faith in religion; his passion is corroded by over-intellectualization:

I that was near your heart was removed therefrom
To lose beauty in terror, terror in inquisition.

(CP, 39)

The Christian doctrine is a source of beauty, but it becomes a source of terror for him who estranges himself from Christ. Terror itself disappears when intellectual scrutiny ("inquisition") begins to operate resulting in the abandonment of faith. The message of Christ appeals to the heart and not to the intellect. Thus Gerontion is aware of his predicament and of the impossibility of getting out of it. He epitomizes the situation of the
intellectualist:  

After such knowledge, what forgiveness?  
(CP, 38)  

Here he articulates the disillusionment of intellectual life. His intellectual pursuit has accumulated for him a rational knowledge of science and historical knowledge. But the knowledge has evacuated the passion of faith from his mind and cannot bring him forgiveness and redemption from Christ. Thus Eliot represents the basic romantic opposition between intellect and passion (passion here standing for passionate faith in Christianity), and his preference for passion. This loss of passion brings about his loss of sight, smell, hearing, taste and touch" (CP, 39), and his consequent alienation both from God and his fellowmen. The confession of his loss of senses betokens self-pity. The self-pity increases with his realisation of his inability to establish a meaningful relationship with the woman who "keeps the kitchen."

The poem invites an interesting comparison with Coleridge’s "Dejection: An Ode". Both Gerontion and the speaker of "Dejection: An Ode", who represent their authors express a melancholy, disillusioned state of mind.
They feel that their emotion is paralysed by their over-intellectualization. Gerontion's passion of faith is extinguished by his intellectual scrutiny and the knowledge which history has imparted to him. Coleridge's emotion is suppressed by his "abstruse research" (I. 89). Just as Gerontion finds only an ugly, commercialized environment around him that will not enable him to revive his passion of faith, Coleridge sees himself facing "a cold inanimate world" which will not help him to resuscitate his emotion. Gerontion knows that his emotional resurgence, spiritual revival, must come forth only from his mind but that it is rendered impossible by his irreparable mental sterility which is in keeping with the external sterility. Likewise Coleridge knows that the fountains of his passion and life are within, but that the springs of joy are dried in him. The essential nature of their predicament is the same. While nature represents the world for Coleridge, Gerontion's world is the materialistic world of Mr. Silvero, Hakagawa, Madame de Tornquist and Fraulein von Kulp, a world that is reduced to "Rocks, moss, stonecrop, iron, merds" (CP, 37). Emotion for Coleridge is joy which generates his shaping power of imagination; on the other hand, emotion for
Gerontion is the passion of faith in Christianity. Coleridge is, sanguine enough that his friend whose springs of joy are still kept alive, will rejoice evermore with his poetic imagination remaining unimpaired, but Gerontion feels that there is practically no hope of regeneration for anyone because of the total abandonment of passionate faith. While Coleridge's predicament is purely personal, Gerontion's is at once personal and universal. Further Coleridge's ode is comparatively simple; on the other hand "Gerontion" has ramified implications with its numerous allusions to Measure for Measure, Benson's Edward Fitzgerald, Greek Thermoplae, Nativity Sermon of Bishop Andrewes, William Blake's "Tiger", The Education of Henry Adams, the Bible and so on.

The Waste Land also has autobiographical significance. Lyndall Gordon quotes Mary Hutchinson, one of Eliot's friends, as referring to the poem as "Tom's autobiography." 118 Eliot himself avouched, as seen in p. 237 for its being only the relief of a personal grouse against life. Though A. D. Moody is apt to dismiss it as a "reaction against the prevalent opposite view," he hastens to admit that Eliot's declaration has "a true and profound meaning," and proceeds to observe, "within the notion that the poem is about the breakdown of
Europe, is the fact that it does express the breakdown and reintegration which occur in the individual psyche.... We may come to see that the Waste Land is not the modern world, so much as the landscape of an inward desolation." The individual psyche is Eliot's psyche. Richard Ellmann views The Waste Land as a compilation of "the nightmarish feelings" which Eliot had suffered for seven years (1914-1921) from his arrival in England to his temporary collapse." Eliot's remark signifies that the poem has come from an inner compulsion and that it pertains to the aesthetic mode. It affirms that at the same time the poem has not delinked itself from the 'personal' mode which comprises autobiographical revelation. The aesthetic character of the poem can be attested by the fact that the characters are not realistic but abstractions from reality and that they are "the projections of Eliot's haunted consciousness." As Lyndall Gordon rightly observes, Eliot does not criticize the actual world as a satirist does, but conjures up a unique "phantasmal" world of sterile lust, timidity and boredom on which he rivets his gaze with feelings of fascinating horror. "The Waste Land is about a psychological hell in which someone is quite alone, the other
As Eliot's remark implies, *The Waste Land* is a poem of the mind. Jay Martin also observes that Eliot is really interested in "the geography of mind and imagination" and that the London Scene has obviously become "fantastic, nightmarish, grotesque and surreal - a genuine 'dreamdump' of the imagination". Delving beneath the verbal surface of the poem which exhibits a social relevance, one can discern Eliot's struggle with his personal problems. The poem sprang from a background of personal stresses and strains, and reveals the poet's spiritual quest for self-knowledge and self-integration, with a dimly perceived ideal before him. In a letter to Conrad Aiken in January 1916, Eliot wrote that Vivienne had been very ill, that his friend Jean Verdenel had been killed at the Dardanelles, that the Catholic Anthology in which five of Eliot's poems appeared, had not been a success and that he was worried about money. This distracted mood has cast its sombre shadow over *The Waste Land*. As a believer in the efficacy of suffering, he, perhaps like Wordsworth, hopes that from affliction would emerge "a faith", "an elevation and a sanctity" which constitute self-knowledge and self-integration though he is not as optimistic as Wordsworth.
Of the events that lie woven as the background to *The Waste Land*, the most momentous one is his marriage. It has proved an unmitigated calamity, being a perpetual source of nerve-wracking anxieties and heart-wrenching worries for Eliot. He married Vivienne under an impulse, and this he perhaps records in *The Waste Land* with a sense of the hopelessness of his plight, and of the irretrievability of his position, disguised in the lines:

> The awful daring of a moment's surrender  
> Which an age of prudence can never retract  
> (CP, 76)

Vivienne who had bad migraines suffered from neuralgia and developed a hysterical psychosis. Eliot wrote in his letter of 22nd December 1918 to his mother that his wife's ailment worried him. Her nervous condition and hysterical temperament are reflected in "A Game of Chess":

> My nerves are bad to-night. Yes, bad. Stay with me.  
> 'Speak to me. Why do you never speak. Speak.  
> 'What are you thinking of? What thinking? What?  
> 'I never know what you are thinking. Think'.  
> (CP, 65)

Pound who knew that Vivienne was "an invalid, always cracking up" has written as a comment "Photography," beneath this passage, thereby implying that he has represented his own wife's nervous state. Further Eliot's
inability to establish a proper relationship with his first wife due to her illness and due to sexual maladjustment between them is projected as a failure of a vitalising relationship between men and women in The Waste Land. His own "aboulie and emotional derangement which has been a life-long affliction" to which he refers in his letter of 6 November, 1921, to Aldington, must have infected his characters, causing in them a fear psychosis on the one hand as in the case of Marie, Madame Sosostris, and Lil, and emotional cataplexy on the other, as in the case of the lady typist and the Thames daughters. It may have left its imprint on the landscape he has created by representing it not only as sterile and dreary but as waiting for fecundating rain, just as Eliot himself was perhaps awaiting not only a solution for his problems at the temporal level but for illumination at the spiritual level.

Some more autobiographical scraps can be exhumed from beneath the surface of the poem, but it is enough to mention two or three of them. His isolation is voiced emphatically by a passage in the last section of The Waste Land:
I have heard the key,
Turn in the door once and turn once only
We think of the key, each in his prison
Thinking of the key, each confirms a prison.

(CE, 77)

As Walton Litz observes, that the parenthetical reference to Inferno XXXIII shows that Eliot associated his own imprisonment in the city of London with Ugolino's imprisonment in the horrible tower. Eliot could see only "gloom, the privation and the deadness" of London during the war years. In his London letter to the Dial in April 1922, he bitterly complained about the "torpor or deadness, which strikes a citizen of London on his return." Further he found himself an alien in the secular atmosphere of the city. This explains why he chooses to describe London as "Unreal City" where he has seen workers rushing mechanically to their workspots at nine in the morning (CP, 63). His "Unreal City" is reminiscent of Wordsworth's description of London in The Prelude as 'a wide waste'.

An aspect of the theme of isolation is the separation between the father and the son, viz. the King of Naples and Ferdinand, the separation being in the
form of the death of the father, Eliot's alienation encompasses a sort of estrangement between him and his father owing to his marriage which was frowned upon by his father, and also owing to his decision to settle in England against his father's wish. So the references to "the king my father's death" (CP. 68) have an autobiographical relevance. In this connection Richard Ellmann remarks, "In places the poem may be a covert memorial to Henry Ware Eliot, the unforgiving father of the ill-adventured son. Vivienne Eliot's journal records on January 8, 1919, 'Gable came saying Tom's father is dead.' The reference to 'the king my father's death' probably derives as much from this actual death as from The Tempest, to which Eliot's notes evasively refer." The survey of the autobiographical elements may not be complete without mentioning the identification of Eliot with Tiresias. Pound himself writes "You Tiresias", identifying Eliot with Tiresias. Like Tiresias, he is blind - blind in the choice of his wife. Like Tiresias he throbs between two lives in the sense that he is torn with a conflict between his concern for his sick wife and an uneasy desire to placate his much-vexed father. The end of the poem shows that Eliot has not
succeeded in his spiritual quest aiming at self-integration and he has desperately to wish for, cry for, "Shantih" lest he should be mad again like Hieronymo, lest there should be the danger of relapse into a nervous breakdown. This conclusion finds its support in his complaint to Pound soon after his return to London from Lausanne, that he was "sick, miserable and excessively depressed." This condition of Eliot is discernible in the last section of *The Waste Land* which with its complexity and ambiguity brings to one's mind a man who has just recovered from a psychological breakdown. It was perhaps this mental condition which made Eliot say that in *The Waste Land* "I wasn't even bothering whether I understood what I was saying." This statement testifies to the fact that the poem was an outlet for his diffuses impulses, an unconscious emotional effluence, a product of "automatic writing." In "The Pensees of Pascal", Eliot avers that some forms of illness" are extremely favourable ... to artistic and literary composition." Then *The Waste Land* has flowed from a 'romantic' poetic process which is like his first voice of poetry.
The basic pattern of the poem is romance. The character of romance is reinforced by the Grail Legend serving as a background. The fundamental theme of the romance is that the quester bound for home or perilous chapel, encounters obstacles which he surmounts, reaches his destination and fulfills his mission. In *The Waste Land* the quester's effort ends in a fiasco, but he dimly discerns a possibility for the regeneration of the waste land and its inhabitants.

Eliot's *The Waste Land* is a spiritual successor to the Victorian waste land poems. The Victorian waste land itself issues forth from Wordsworth's moorland symbolic of the harsh realities of life (as suggested by the leech-gatherer's ceaseless wandering to earn his living). R.A. Foakes declares that a characteristic theme of the Romantic poets is a voyage of some kind (including a journey on the land) "undertaken usually by one man alone, often the poet himself." For instance, the knight in Keats's "La Belle Dame Sans Merci", journeys from 'mead' on a desolate wintry landscape to the lady's 'elfin grot' and then is left on the cold hill. The poem, as Foakes says, has a cumulative symbolism, representing
a "process of life, an enslavement of a man to false beauty, to a false love, leading only to waste and destruction." It is a journey to unknown areas, and at the same time symbolises the journey of human consciousness through life. Eliot's journey image in some of his poems may denote the journey of human consciousness through life. Prufrock, impelled by a desire to attain an ideal, journeys through the streets and ends standing on a beach, as if seeking the fulfilment of his ideal in the vast unknown waters of the sea. "Gerontion's mind is full of vain journeys real and metaphorical," and for him death is "a journey into nothingness." Thus Eliot's journey image is a lineal descendant to the Romantic journey image and he could not have written a wasteland poem without the influence of Romanticism, for no neoclassical poet could have provided him with a model of the waste land. His wasteland, whose immediate predecessors are the Victorian waste lands, differs from them. Tennyson's waste land depicted in "The Holy Grail", the eighth of the Idylls of the King, can be construed as symbolizing the spiritual battlefield of his time. It is the spiritual waste land for religious men like Percival,
who seek mystic salvation. But most men are like Lancelot, who follow the duty assigned to them and who thereby help to build the kingdom of God on earth. Eliot's *The Waste Land* is different; it represents the modern world where every man suffers from a spiritual emptiness, moral vacuity and emotional paralysis, and where he should strive to seek salvation for himself and for the land with the help of divine grace. Browning's waste land in "Childe Roland to the Dark Tower Came", is nearer to Eliot's waste land in its physical description - in its barrenness and phantasmagoric horrors. It is a poem of romance with the customary features of temper, substance and treatment inverted. The care-worn, depressed, solitary knight whose long years of errantry can evoke in him only derisive and bitter memories, with his hopes almost dwindled into extinction, is a prototype of the protagonist of Eliot's *The Waste Land*. The Dark Tower of Roland becomes in Eliot the spiritual grace which is more difficult to attain. "In contrast to Eliot's," observes Curtis Dahl, "Browning's waste land is one that can be conquered by man's unaided courage. No sacrament of purgation, no specifically religious rite of atonement is needed, nor can the suffering and victory be vicarious." Browning
does not allegorise, like Eliot, the contemporary situation of spiritual and moral desiccation of mankind or the inanity and purposelessness of human existence, nor is he concerned with the perverse relation between men and women engendered by a sterile sexual burning lust, which amounts to virtual isolation for each. The Waste Land offers an interesting comparison with Byron's Childe Harold's Pilgrimage. Both the poems, observes Alice Levine, embody the themes of "failure, disillusionment and emptiness" and, in them "images of 'waste' or 'ruin' are mirrored between the isolated human being and his external world with its history:

To meditate amongst decay, and stand a ruin amidst ruins. (IV, xxv)

These fragments I have shored against my ruins (431)

Each poem is concerned, she says, with a quest, "a pilgrimage through a waste land, through the contemporary wilderness, in which the quester seeks meaning from an alien past and hostile present in order to revitalize his own existence." In both cases, according to her, the religious theme is used allusively, even ironically. The pilgrims are a little different from their counter-
parts in conventional spiritual myths; so also the anodynes presented in these poems. While "both poems finally seem to affirm the process of the search itself", they do not end in "unequivocal spiritual affirmation". "Shall I at least set my lands in order?" (CP, 76) conveys the un-ending process of questioning/ ordering/ existing dramatized in the poems. These resemblances signify that The Waste Land has drawn upon, and, in a way, continues, the Romantic tradition with modifications imposed by the exigencies of the times as well as by the attitudes and views of T.S. Eliot.

Like a Romantic, Eliot turns back to the medieval past but he does it to furnish his poem with a framework. Scott, Coleridge, Keats and Tennyson resorted to the medieval period, either bewitched by its wonders and mysteries or frightened by the grim realities of their ages, to seek refuge there. Eliot goes back to medieval romances as he finds in them a certain significance which is woefully missing in modern life and which, he thinks, he can use for interpreting contemporary situations. The point is, what was once ritualistic has degenerated into something, empty, mean and sordid. This kind of contrast between the gloomy present and a glorious past is implicit in the
themes of The Waste Land. Though a poem like The Waste Land does not mean on account of its "aesthetic" character, there is nothing wrong in reading a relevant idea into the poem - an idea which, despite its own over-simplification, may serve as a scaffold erected about it for our convenience. Eliot unfurls the dominant theme of acedia, ennui, and sterility in a tone of romantic melancholy, with a nostalgic touch. He seems to lament that the water which once fertilized life in the world, is now irrevocably drained, and that there is no heroic soul of the calibre of the knight Parsifal in the contemporary world to remedy the spiritual aridity of the modern waste land, and to restore it to its glory. It is true that the poet manipulates parallels between contemporaneity and antiquity, but there is no escaping the suggestion that Eliot prefers the olden days because of a certain aura of grandeur enveloping them. It is not, therefore, untenable to believe that the poem paints the past in a brighter hue. For instance, the protagonist who is a typical representative of the waste land, regards April which heralds the advent of spring, as the cruellest month, instead of welcoming it, lest it should force him to stir himself into some
meaningful action to which he is averse. His mental apathy and emotional inertia are in contrast to the joy and mirth which in Chaucer's time April used to suffuse, renewing nature and impelling all created beings to resume their vital activities, and especially men to undertake pilgrimages by enabling them to see that nature and grace are two "different aspects of a single, vital process." To adduce another illustration, the "sweet" Thames celebrated by Spenser, has now become disfigured and polluted with the departure of the nymphs, and with their places being taken by "the loitering heirs of city directors" and modern promiscuous lovers at summer nights; and it is now reduced to a "dull canal" with "white bodies naked on the low deep ground" (CP, 70).

A similar kind of contrast is implied in Eliot's treatment of love, which is apparently on the matrix of parallel situations. The loves of Cleopatra and of Dido, as suggested by the phrase "a burnished throne" and by the lines, "the prolonged candleflames, / Flung their smoke into the lacquearia" (CP, 64) in "A Game of Chess" were illicit but they had a ring of regal magnificence about them and their capacity for emotional
enjoyment was immense. They spurned a life without love, and courted death. The furtive love of Elizabeth and Leicester too had some royal aureole about it but its emotional intensity or sincerity became attenuated. The conversation between the two women in the pub shows the collapse of human values associated with marital love and sex relationship, which is perverted into purposeless lust. The typist's apathetic yielding to the carbuncular young man which portrays her as an automaton incapable of regeneration is contrasted with the vicar's daughter in Goldsmith's *The Vicar of Wakefield*, who on account of her remorse and agony can have spiritual resurgence. The Thames sisters with a progressive deterioration in their consciousness of their sexual experience are depicted as helpless victims of barrenly concupiscent male aggression. The significant contrast lies in the fact that emotional sterility has impinged even on sexual activities in the modern waste land. A cataplexy seems to be endemic to this soil. Beneath the delineation of the past and the present lurks the poet's *nostalgia* for the romantic past which despite its resembling the present in its degradation of moral values, has something positive, animating and even splendid about it with its emotional capacity remaining unimpaired.
The protagonist recalls an event relating to his romantic love for the hyacinth girl whom Walter Sutton incidentally calls "a curiously Tennysonian maid." It was the most rapturous moment of an ineffably intense experience in which he had a glimpse of a mystic light issuing from his vision of beauty though it did not reach fruition. The very ecstatic experience was, perhaps, more rewarding than the consummation of love just like the experience of the young man depicted on Keats's Grecian Urn, the difference being the transcendental nature of the protagonist's experience.

'You gave me hyacinth first a year ago;
'They called me the hyacinth girl,'
--Yet when we came back, late, from the
hyacinth garden,
Your arms full, and your hair wet, I
could not
Speak, and my eyes failed, I was neither
Living nor dead, and I know nothing,
Looking into the heart of delight, the
silence. (CP, 62)

It is a beautiful, romantically evocative passage that delineates the protagonist's past love experience in the most glowing terms in spite of its thwarted fulfillment. Hugh Kenner observes that the passage contains the language of mystic experience, though of "tainted
The romantic spirit of the episode is enhanced by the protagonist's sense of nostalgia informing it. The personal romantic experience of the protagonist is juxtaposed with the romantic love story of Tristan and Isolde as rendered by Wagner, which once again was the story of frustrated love. The only love that fructifies is the implied, romantically perfect love, pure, innocent love, of Ferdinand and Miranda. It is the love in which the lovers have surrendered themselves to each other. The thunder's command, therefore, in the last section of the poem, "Da" (give) which enjoins a complete surrender has equal relevance to religion and the act of love-making in the sense that one has to surrender oneself to another in the act of making love, or to God. For, the myths in *The Waste Land*, as Robert Langbaum observes, "make clear that sex and religion spring from the same impulse and that sexual and religious fulfilment are related." 144

The only bright spot in *The Waste Land* is the communal life of the fishermen, which is in contrast to the death-in-life of the other inhabitants of the waste land. Uncontaminated by the sophisticated, soul-throttling civilization,
they relax in "a clatter and a chatter" to the "pleasant winning of a mandoline" near the walls of Magnus Martyr which is romantically described as being decorated with "inexplicable splendour of Ionian white and gold." His praise of the fisherman is actuated by the kindred spirit he shares with the Romantics who eulogise the simple rustics and primitive folks for their innocence. But the difference is that the fishermen who retain their innocence and zest for life, do not live in the countryside but belong to the city; yet it must be remembered that they spend most of their time on the bosom of the sea in contact with Nature. They do not feel like the other people of the waste land that "April is the cruellest month" and that "winter kept us warm" (CP, 61) which shows an absolute breach between the inhabitants of the waste land and nature. Their contact with nature has fostered in them certain virtues which have perhaps enabled them to lead a corporate communal life in a harmonious climate of work and relaxation. Eliot's singling out the fishermen for praise has an autobiographical significance. His frequent visit to the Cape Ann shore as a young lad got him acquainted with the life of the fishermen and excited his
admiration for their "casual acts of heroism and for their hardy self-reliance." 145

Eliot's device of contrast and juxtaposition presupposes the operation of the Coleridgean imagination, the synthetic power which keeps discordant elements in reconciliation or balance. It is this imagination that synthesises the past with the present, the pagan with the Christian, the Western with the Eastern mysticism, the mythical with the contemporary, the familiar with the exotic, the realistic with the phantasmagoric. An illustration for the blending of the familiar and the exotic, where the device of contrast also operates, is Madame Sosostris. Her name, reminiscent of the ancient Egyptian king, Sosostris, mentioned by the historian Herodotus, suggests not only her connection with the Egyptian gypsies but her hermaphroditic character akin to that of Tiresias; and she is represented as a charlatan, a vulgarised version of the ancient Egyptian diviners who could control nature with their magical powers and who played a prominent part in the promotion of the welfare of the agricultural community by their accurate prediction of the rise and fall of the waters
in the Nile. Similarly, behind "crowds of people, walking round in a ring" (CP, 62), which signifies the humdrum routine, the drab meaningless existence of the moderns, stand the antique ritual of "ring dances connoting wholeness and continuity in nature." In this fusion of the past with the present, the exotic with the familiar, lies interwoven the perception of sameness and difference. This imagination is strengthened by sarcastic humour which employs a satiric lash. Eliot seems to say that only an equivocal mountebank like Madame Sosostris will be hailed as "the wisest woman in Europe" (CP, 62).

This synthesis of polarities is no other than the power of imagination to reduce "multitude to unity and succession to an instant", the power to present "image of succession with the feeling of simultaneousness." The Waste Land itself bears out this romantic concept of imagination, for the poet tries to impose order and unity on disparate religions, cultures and civilizations by revealing the recurring pattern of human behaviour involved in a moral crisis, and the spiritual sloth oppressing mankind from time immemorial, and at the same time by understanding the difference marking the past off the present. The same concept of imagination has operated
in the creation of Tiresias, a unique character in the literary history of England. Tiresias cannot be regarded a realistic character by any stretch of imagination, as his longevity ranging from the mythical past to the modern times baffles our comprehension. At one level it is assumed that the actions, experiences, memories, meditations and comments found in the poem occur in the mind of Tiresias. He is also universal contemplative consciousness, and contains in himself, the secret knowledge of male and female, gods and mortals, past and future. All the characters, Eliot says, merge in him (CP, 80). He is not a mere spectator; he is a participant as well; he is the quester in the poem; he recalls the past events in which he was a participant, as illustrated, for instance, by his wooing of the hyacinth girl or by his taking part in the naval battle at Mylae (CP, 63). He says, "I Tiresias have foresuffered all" (CP, 70). He is an observer as well as a participant in the present incidents also. He thereby discerns at once a similarity and difference in the pattern of the events. The neo-classical fancy of the eighteenth century could not create a character of this type. Alice Levine makes an interesting comment in this connection: "... the
concept of a poem as process whereby the 'seer' finally reembraces all persons and events that, in temporal guise, seem external to him is indeed a Romantic one whether the all embracing transfigurer be an ironic Tiresias or a triumphant Prometheus."149

The subjective character of the imagination is seen in the inverted attitude of the protagonist to the seasons, in considering the city of London as "Unreal City" and the people hurrying on the London Bridge as those whom "death had undone" (CP, 63), and in having a chimerical vision of "the third who walks always beside you," "wrapt in a brown mantle". It manifests itself in a sort of hallucinatory experience which the protagonist undergoes during his trudging along the rocky barren terrain, with his uncontrollable thirst goading him to imagine intensely the presence of water which he associated with the dripdrop of the hermit-thrush's note with the result that the reality and over-wrought imagination become fused together in his mind. Further, his subjective imagination almost reaches the height of solipsism in his nightmarish vision of "falling towers" of "Jerusalem Athens Alexandria / Vienna London" and
finally in the grotesque, eerie, weird picture where

A woman drew her long black hair out tight
And fiddled whisper music on those strings
And bats with baby faces in the violet light
Whistled, and beat their wings
And crawled head downward down a blackened wall
And upside down in air were towers (CP, 75-76).

Here the imagination assumes 'grotesque' dimensions. Eliot's grotesque imagination conjures up again the image of "Dead mountain mouth of carious teeth that cannot spit" (CP, 74). This kind of imagination is romantic and not classical and at that definitely not neo-classical. The same kind of solipsistic imagination conjures up Colby's hallucinatory experience of becoming aware of someone walking beside him on some occasions when he walks down an alley (TCC, 51), or Julia's unearthly feeling of somebody having walked over her grave causing in her a chilly feeling (TCP, 163) or Celia's abnormal, eerie notion that the dream was a reality and that reality was a dream (TCP, 63).

Eliot's imagination which juxtaposes the past and the present in order to give shape and significance to the chaotic world, is none other than the mythopoeic imagination. The mythical method, observes Denis Donoghue,
"is based upon immediate experience, the primacy of feeling, the idea of subject and object melting into each other ... and at last transcended in a quasi-divine perspective."¹⁵¹

This is, of course, the romantic imagination. The Waste Land itself is based on Eliot's immediate experience, on the primacy of feeling which is here composed of disgust and horror; and the union of the perceiver and the perceived is related to the subjective character of the imagination. Robert Langbaum points out that Browning employs a mythical method almost similar to that of Eliot in his "Ring and the Book," telescoping the present, past and future in his treatment of Andromeda, unfolding a double vision, (Seeing facts as just facts" and reading "facts symbolically") and perceiving "the links", (to use Browning's words,) that "bind / Our earth to heaven."¹⁵² However the 'spatial' concept of time, the doctrine of the simultaneity of time, is a distinct feature of modernism though its germs could be traced in Coleridge's reduction of succession to an instant and presentation of "image of succession with the feeling of simultaneousness" and though a further development could be seen in Browning's "Ring and the Book".
Eliot's imagination works up at two levels - at one level his probing deeper beneath the surface of the modern glittering civilization like Baudelaire to arrive at its rotten core characterized by moral inanity, spiritual bankruptcy and emotional apathy, and at the other, a striving towards an ideal, "a transmundane reality to which man has access through mystical contemplation." Both of them are complementary in that the spiritual quest launched by the latter is to remedy the malaise discovered by the former. Like a romantic idealist he recognizes the impossibility of attaining his lofty goal, yet his transcendental impulse impels him toward it. Incidentally we may do well to pause to glance at what Robert Barth defines as Romantic poetry. "Romantic poetry", he observes, "exist in a world of two realities; the reality of foreground and the mysterious, finally impenetrable, reality of background which is called "the numinous". The reality of the foreground here, is purposelessness and meaninglessness of human existence bereft of moral and spiritual values and dominated by sterile burning of sexual lust and by feelings of fear and boredom. The reality of the background is spiritual grace or redemption for the obtaining of which the
protagonist has embarked on a quest. Like a romantic quester dedicated to the pursuit of his ideal, he is determined to strive, to seek and to find, though he has to count at present only on the fragments of tradition, culture and religion as signified by the lines:

Poi è ascose nel foco che gli affina
Quandò fiam uti chelidon—O swallow swallow
Le Prince d' Aquitaine à la tour abolie
These fragments I have shored against my ruins

Datta. Davadhvam. Damvata.
Shantih shantih shantih (CP, 77)

F.R. Leavis asserts that the poem "exhibits no progression." Cleanth Brooks refuting the view of Leavis, seems to assert that the poem has progression on the score that the protagonist understands he "has a private obligation to fulfil." But both the opinions cannot be considered valid. For The Waste Land is a poetry of experience like the Romantic poetry that lays emphasis on gaining experience rather than on achieving a goal. The poem can be said to exhibit progression only in the sense that the protagonist, despite his failure to bring about regeneration to the land, has gone through an agonising experience.

When this imagination employs symbol with multiple suggestions or uses myths as symbols, it can be looked
upon as symbolic or mythical imagination. The symbolic imagination operates in The Waste Land which is a poem of symbol, "a poetry of encounter." Such a poem, as noticed in p. 76, like the poetry of Wordsworth or of Coleridge, draws us into the experience itself, which is at the same time an experience of the poet and of his world. Similarly, Keats's "La Belle Dame Sans Merci", as Earl Wasserman observes, a poem of symbolic vision, draws the reader into the knight's experiences to the point of identification between them, and illustrates the point just now mentioned, which is a characteristic of a poem of symbolic imagination.

The Waste Land presents an experience of the poet which is the shared experience of the reader and of mankind. The words of Baudelaire, which Eliot quotes at the end of the first section of the poem, "You! hypocrite lecteur!—mon semblable, —mon frere!" (CP, 63), meaning "O! hypocrite reader, my fellowmen, my brother," confirm that the reader is involved in the experience of the poet.

The symbolic imagination revels in plurisignation. It seeks to embody in the symbol the indefinite in the definite.
the infinite in the finite, the impalpable in the concrete. To conjure up the illusion that is expressing the very mystery of life. A good number of the images of The Waste Land such as "the drowned Phoenician sailor" (CP, 62), the corpse, "you planted last year in your garden" (CP, 63), "rat's alley/ Where dead men lost their bones" (CP, 65), "the rattle of bones" and "white bodies naked on the low damp ground" (CP, 68) are concerned with death and dissolution, but they are the vistas where the horror of death has been transcended and through which the mystic vision of eternal life after death is beheld. Thus Eliot has visualised in his symbols, to put in the words Browning uses in his "By the Fireside", a "moment, one and infinite" (1. 181). If such a moment is created by the symbols where the temporal and the spiritual converge together, such a "moment, one and infinite" is created by images in a different plane where the legendary, and the historical past fuse with the present. Like the symbols of the former group, the images of the latter are linked with death. If the former is a mystical vision, the latter is a historical vision. The theme of death lies lurking in the first thirty four lines of "A Game of Chess", behind rich romantic associations of light, colour
and perfume - associations that breathe a Keatsian aura
of sensuous opulence with their implicit references to
Cleopatra and Dido, and their explicit reference to
Philomel. The sensuous description suddenly assumes at
the end of the passage a nightmarish horror of Gothic
romanticism with all its eerie and sinister implications
recalling Lamia, Medusa and Dante's hell flames which
would move and glow into words:

Under the firelight, under the brush her hair
Spread out in fiery points
Glowed into words, then would be savagely still.

(EP, 65)

Then the Belladonna in her claustrophobic boudoir
is Eliot's version of the "beauty of Medusa, beloved by
the Romantics, Beauty tainted with pain, corruption, and
death ..." Further, Helen Williams points out that
the sensuous details of the passage echo the description
of the banquet chamber of Keats's "Lamia". For instance,
Keats's representation of Lamia's room as being panelled,
and of a "censer fed with myrrh and spiced wood" as stand-
ding before each panel, is paralleled by Eliot's descrip-
tion of Belladonna's fire as being fed with sea-wood and
and copper (EP, 64). Belladonna leads a death-in-life
and "her version of love in The Waste Land confirms the theme" present in the allusions to the Romantic stories of "Lamia", and Tristan and Isolde, "of an inevitable connection between love and death." Allusions to Cleopatra and Dido also reinforce the theme of love and death but at the same time rub in the difference: while the Queens could immolate themselves at the altar of love, Belladonna, suffering from emotional paralysis, undergoes a living death. Further she in her alienation, cannot establish a rapport with her lover (as Cleopatra did with Antony) who, living in a world of fantasy, can connect nothing with nothing (CP, 65) or at best ejaculate incoherently and unintelligibly "0 0 0 0 ..." (CP, 65), as his feelings lack objective correlative.

An aspect of the plurisignation stemming from the symbolic imagination is the ambivalent significance of paradoxical implications of the symbols. Paradoxical implications are seen in Romantic poetry as demonstrated in the beginning of this chapter. Keats's "Ode on a Grecian Urn" is a classic example of a poem rich in paradoxical implications and ambivalent significances. The first stanza speaks of the urn as "the foster-child of silence
and slow Time." Time which is usually a destroyer of earthly possessions is conceived as the protector of the urn. The urn which is associated with silence is represented as a "sylvan historian" talking of the history of the forest. On the quiet urn, tumultuous scenes are depicted. The cool, static marble gives a dynamic picture of violent lovemaking. Such a kind of paradox runs through the whole poem. Keats exploits the paradoxical semantic possibilities of a symbol. A symbol as seen in the previous chapter is a focal point where the opposites remain in balance or fused together. Keats's nightingale of the "Ode to a Nightingale" is such a symbol. The nightingale, is not, as Eliot says, adopted as the title of the ode partly "because of its attractive name" and partly because of its reputation (SW, 19). As a symbol it is relevant to the themes of the poem, which are concerned with joy and sorrow, death and immortality. The nightingale is emblematic of sorrow as it is associated with the sorrowful philomel. But in the poem, it stands for joy. The bird, like any other earthly creature, is mortal, but Keats conceives it as immortal. Thus it symbolises both sorrow and joy, death and immortality. Such paradoxical implications can be discerned in some of the major symbols of *The Waste Land* such as fire, water, wind, rock and dog.
For instance, "Dog" in the lines:

Oh, keep the Dog far hence, that's friend to men,
Or with his nails he'll dig it up again! (CP, 63)

has opposite symbolic connotations. It may mean aid to
spiritual birth as signified by the legend of Isis gathering
the dismembered limbs of Osiris with the help of a dog, or
spiritual awareness or conscience as explained by Maxwell.161

Or it may suggest Dog-star, Sirius, whose appearances in
the sky heralds the rising of the Nile waters and thereby
promises fertility and opulence. On the contrary, it may
imply sterile sexual lust as interpreted by Grover Smith,162
or an agent of evil as described by the Psalms. If the
first set of meanings is to be applied, the protagonist
can be said to speak ironically to Stetson, "You know
that dog is your pet, but you don't know its spiritual
significance; you do not know that it is an aid to spi-
ritual rebirth or that it will help your spiritual aware-
ness. By digging up the effigy of the god that might have
been covered with grains, betokening resurrection, the
dog may remind you of the need to have spiritual rege-
neration." The second set of meanings makes the inter-
pretation of the passage easier. It means, "Keep the lust
or evil away, that clings to you like a friend; and it
will help your spiritual regeneration." Eliot has carried
this device of employing symbols with paradoxical impli-
cations almost to perfection.

The suggestiveness which has been examined so far
in connection with the symbols, the images and the allu-
sions in the poem is a characteristic of music, as noticed
in the earlier part of this chapter. Eliot has carried
on further the exploration of the Romantics and the
Symbolists in approximating poetry to music, and in fact
he has reached the apex of excellence in this respect.
"I believe," Eliot says, "that the properties in which music
concerns the poet most nearly, are the sense of rhythm
and the sense of structure. I think it might be possible
for a poet to work too closely to musical analogies ....
The use of recurrent themes is as natural to poetry as to
music. There are possibilities for verse which bear some
analogy to the development of a theme by different groups
of instruments; there are possibilities of transitions in
a poem comparable to the different movements of a symphony
or a quartet; there are possibilities of contrapuntal
arrangement of subject-matter" (OPP, 38). This observation
is pertinent to the discussion of The Waste Land. Eliot's
use of recurrent themes, of ideas, of images and symbols
in his earlier poems, shows his effort to employ a contra-
puntal method in its incipient form. The contrapuntal
method in its more mature form is used in The Waste Land.
The poem is described as programme music, as "music of ideas" and as being "musical in organization."

The Waste Land is without unity or centre, but a
fragmented, kaleidoscopic entity, crying for form. It has jettisoned the classical norms of linear and logical
progression, and the traditional notion of sequential time.
Eliot himself affirms that even after Pound's excisions,
the poem is "just as structureless." To judge The Waste
Land on the criterion of his own remark (seen earlier in
p. 13) that the difference between classicism and Romanti-
cism seems to be "the difference between the complete and
the fragmentary" (SE, 26) this structureless, fragmentary
poem should show its affinity with Romanticism rather than with
classicism.

The fragmentary nature of the poem, its structureless
caracter, is emphasized by the poem remaining a not pourri,
of deverse and incongruous elements; narrative, descriptive,
lyric, dramatic, hallucinatory and allusive passages, and a mix-up of genres and different kinds of styles. The classicism of the eighteenth century would be annoyed at such an incompatible medley. The classical view is voiced by Graham Hough with the statement:

"... for a poem to exist as a unity more than merely biographical, we need the sense of one voice speaking, as in lyric or elegiac verse; or of several voices intelligibly related to each other, as in narrative with dialogue or drama; that what these voices say needs a principle of connection no different from that which would be acceptable to any other kind of discourse; that the collocation of images is not a method at all, but the negation of method. In fact, to expose oneself completely, I want to say that a poem, internally considered, ought to make the same kind of sense as any other discourse." 166

It is obvious that Eliot's method defies this norm. But Coleridge would approve of Eliot's technique; for he says, that "very" different kinds of style may be admirable, "both in different characters," and in different parts of the same poem." He posits the condition that "Each part should be proportionate, though the whole perhaps impossible: at all events it should be compatible with a sound sense of logic in the mind of the poet himself." 167

A sound sense of logic in the mind of the poet is the logic of imagination which Eliot speaks of in his
Anabasis and this logic of imagination which is not consistent with the logic of discourse, informs The Waste Land.

The above analysis of Eliot's poetry up to The Waste Land has shown that Eliot has not escaped the influence of Romanticism. His poetic imagination is derivative of the Romantic imagination but is strengthened by wit unlike the Romantic imagination, and operates against a background of orthodox Christianity. Though the Romantics too had not eschewed the problem of good and evil and though their treatment, as in Wordsworth's dealing with Nature, and as in Coleridge's "Ancient Mariner" was informed by essential religious spirit, they were not explicitly orthodox in their Christian sensibility as Eliot is. Eliot is a greater realist than the Romantics. As Kathleen Raine observes, "in the very name The Waste Land, we recognized, as he created images, the world of our own experience." Eliot too is an escapist in his own way. He has shut out of his vision the just aspirations of common man, his struggle for freedom and his desire to carve out an identity for himself but the romantics have fared better in these areas, though for them the common man is a rustic.
In Romantic poetry there is a substratum of continuity of thought, some sort of cogency; but Eliot's poetry does not even make a pretence of claiming a coherency or sequence of thought. Eliot has carried their device of juxtaposition and confrontation, and their attempt to minimise the discursive character of poetry to their extremity. Romantic poetry is not so heavily loaded with allusions to literatures of different nations, to myths of different religions. Modification of images and their cross-fertilizations which began in Romantic poetry, find their optimum use and complete expression in Eliot with his skilful handling. Eliot's poetry is more difficult because of its numerous allusions and multiple meanings, and in fact more obscure in general with what Burton Raffel calls "indeterminacy". The overwhelming question in "Prufrock", the poem "Sweeney Among the Nightingales" described by Grover Smith as "obscure" images like "irresponsible foetus" (CP, 31) and whirlpool in The Waste Land, and the last eight lines of this poem and such countless examples may be trotted out to bear out his obscurity.

2. The French Symbolists derived their aesthetics from Edgar Allen Poe who, according to J. Isaacs, "was a confluence of the greatest rivers of criticism flowing from the Coleridge and from German Romanticism". [J. Isaacs, The Background of Modern Poetry (London: G. Bell and Sons, 1951), pp. 18-20]. Isaacs calls the Symbolist movement as the "second wave of Romanticism" (p. 16).

   cf. (a) "In technique as well as in outlook Symbolism is an elaboration of Romanticism ...." [Lilian R. Furst, Romanticism (London: Methuen 1969) p. 63]

   (b) French Symbolism is described by Edmund Wilson as "a second flood" of the tide of Romanticism. [Axel's Castle (New York: Charles Scribner, 1950), p. 2]

   (c) L. Cazamian observes that French Symbolism "can be considered historically as a more thorough fulfillment of the promise of Romanticism." [A History of French Literature, rpt. (London: Oxford University Press, 1966), p. 379.]

3. cf. Malcolm Bradbury's statement: "Modernism is a metropolitan art ...." "Modernist writing has a tendency to encapsulate experience within the city, and to make... the city-poes one of its main forms." [Malcolm Bradbury andames Mcfarlane, ed., Modernism (Harmondsworth: Pengdin), pp. 100-101.]

3a


5. Baudelaire avers that Romanticism "recalled us to the truth of the image", that it let "prevail the glory of pure poetry." He seems in it 'a celestial or internal grace to which we owe eternal stigmata" and "the most recent, the most modern expressions of beauty" (Rene Wellek, *A History of Modern Criticism: 1750-1950: The Later Nineteenth Century* (London: Jonathan Cape, 1970), P. 447].


14. ibid., p. 154.


17. ibid., 115-116.


22. ibid., p. 274.


24. ibid., p. 221.

25. ibid., p. 261.


30. Ibid., p. xiv.


38. Ibid., pp. 379-80.

40. ibid., p. 70.


44. ibid., p. 101.


47. ibid., p. 37.


Randall Jarrell is quoted by Burton Raffel as stating emphatically that Eliot "was one of the most subjective and daemonic poets who ever lived ..." (Burton Raffel, *T. S. Eliot*, p. 60.)


64. Donald Hall, *Paris Review*, p. 58.


69. Ibid., p. 27.

70. Ibid., p. 76.
cf. Gordon’s reference to an unpublished Ode which she supposes contains an allusion to his sexual failure during his ‘disastrous’ honeymoon at Eastbourne. (Lyndall Gordon, Eliot’s Early Years, pp. 75-76.)


T. S. Matthews says that Eliot became sensitive to smells even as a small lad - the smell of “the choking stink of coal smoke, the strong sour smell of coffee, faintly urinary flavour of steam leaking up from under the cars” (Great Tom, p. 18).

Robert Giroux, “A Personal Memoir,” in T. S. Eliot: The Man and His Work, ed., Allan Tate (London: Chatto & Windus, 1967), p. 343, writes that Eliot confessed to him that the reason why he did not go to the movies was they interfered with his day-dreams. Eliot regards day dreaming, as seen in the first chapter (p. ), a romantic characteristic.


Harry, in The Family Reunion is an illustration of these qualities. He lives in a twilight world hovering between consciousness and trance, between actuality and dream, gnawed by hallucinatory feeling that he is no better than a shadow flitting between life and death, between sleep and waking. In fact, dream has become a neurotic obsession with him;
What I see
May be one dream or another (TPR. 22)

Perhaps my life has been a dream (TPR. 97)

He is gripped by a hypochondriac feeling that he is hounded by invisible pursuers and that all his "life has been" flight. And phantom fed upon me while I fled" (TPR. 105). He is immersed in a world of chimerical imagination with the result that he regards the real world as "transcendental and unimportant" (TPR. 85).

An atmosphere of fantasy envelops the major part of The Cocktail Party. Like Prospero, Reilly and Julia, and Alex seem to preside over the destiny of the lesser mortals like Edward, Lavinia and Celia and to manipulate the events that befall them.


80. Ibid., p. 62.

81. Conrad Aiken wrote about the lighter side of Eliot, "There was something of the actor in Tom and some of the clown too. For all liturgical appearance ... he was capable of real buffonery" (Life, 15 January 1965, p. 92, quoted by L. Gordon, p. 32).
Prufrock, a "fictional character is built up out of the material of the poet's personal experience." He "had nothing to do with the spirit of the age." (E. R. Curtius, ed., Essays on European Literature, p. 375 and p. 371.)


84. cf. J. Hillis Miller observes, "This coincidence of subject and object is the justification of the celebrated image of the etherized patient in 'Prufrock'". (Poets of Reality, p. 138.)

85. Leonard Unger says in this connection, "It is the incommunicable secret of the mystics, and the ideal of romantic lovers. It is also the myth of romantic poets, from Byron and Shelley to Whitman and since then. And it is distinctive of Eliot's modernness, modern romanticism, that he knows that it is a myth while still recognizing the impulse... to pursue it. (Unger, T. S. Eliot: Moments and Patterns, p. 20)

86. It may be noticed that this view of the individual's subjectivism and alienation is more or less an echo of Pater's idea in Selected Essays of Walter Horatio Pater, ed. H. G. Rawlinson (London: Macmillan, 1927), pp. 158-59: "Experience, already reduced to a group of impressions, is ringed round for each one of us by that thick wall of personality through which no real voice has ever pierced on its way to us, or from us to that which we can only conjecture to be without. Every one of those impressions is the impression of the individual in his isolation, each mind keepint as a solitary prisoner its own dream of a world".


It has been noted in p. 12 that the emphasis of Romanticism is on "within".


W. J. B. Owen, ed., Wordsworth's Literary Criticism, p. 82.


105. F. R. Leavis, New Bearings in English Poetry, p. 77.


107. Munroe K. Spears, Dionysus and the City, p. 51. 'Dionysian' is antithetical to 'Appolinian', the former implying romantic characteristic. (ibid., p. 44)


114. F. R. Leavis, New Bearings in English Poetry, p. 72.

115. Elisabeth Schneider, T. S. Eliot: The Pattern in the Carpet, p. 52.


cf. G. Patterson remarks that the subject of the poem is emotion. [Poems in the Making (Manchester: Manchester University Press, 1971) p. 131.]


118. Lyndall Gordon, Eliot’s Early Years, p. 86.


121. Eliot himself says in "Four Elizabethan Dramatists" that "an abstraction from actual life is necessary condition to the creation of the work of art" (SE, 111). This remark recalls Coleridge's view: "... a good portrait is the abstract of the personal" (Biographia Literaria, II, p. 259).

122. Lyndall Gordon, Eliot's Early Years, p. 106.


124. T. S. Matthews, Great Tom, p. 49.


127. ibid., p. 11.

128. ibid., p. xxii.


130. Quoted by Lyndall Gordon, Eliot's Early Years, p. 81 and p. 117.


147. cf. "... two elements must coexist, and not only coexist, but must be perceived as coexisting. These two elements are likeness and unlikeness, or sameness and difference, and in all genuine creations of art there must be a union of these disparities." (Coleridge, "On Poesy or ART," Biographia Literaria, II, p. 256).


150. It may be noted that Vitruvius represents the classical position in his outright rejection of the grotesque as an element in literature on the score that "it outrages the classical principle of mimesis", as well as "the realist reproduction of the familiar world. [Philip Thomson, The Grotesque (London: Methuen, 1972), p. 12."] As René Wellek observes" (already noticed in the Notes 179 of the previous chapter) neo-classical propriety or decorum forbade the depiction of the horrible and ugly. (A History of Modern Criticism: 1750-1950: The Later Eighteenth Century, p. 15). However, the neo-classical writers employed grotesque elements to emphasise the ridiculous and the contemptible as is evidenced by the Sporus passage in Pope's "Epistle to Dr. Arbuthnot". On the other hand the Romantics wielded the machinery of the grotesque for more serious purposes. (Friedrich Schlegel, Victor Hugo and John Ruskin the grotesque implies the bewilderment and the terrifying, the terrifying tending towards the realm of the uncanny and the mysterious (Philip Thomson, The Grotesque, p. 20.). Horrifying and disgusting distortions can intimate to the readers truth which cannot be otherwise conveyed.

The grotesque finds a berth for itself even in plays like Sweeney Agonistes and The Family Reunion. The former is grotesque in its subject-matter and can satisfy only those spectators who relish the macabre with its exotic reference to the remote cannibal isle, nightmare dream and horrid feeling of waiting with nervous anxiety for a knock at the door and with its deepening of the terror by means of unintelligible onomatopoeic sounds like "hoo ha ha" (CP, 132).

It is after all an aspect of Eliot’s "contemplation of the horrid or sordid or disgusting" (SW, 160) about which Leo Shapiro remarks that it is "not classical; it is rather emotional, subtle, individualistic, and romantic in almost Byronic sense." [Leo Shapiro, "The Medievalism of T. S. Eliot", Poetry: A Magazine of Verse, 56, 4 (July 1940), p. 204].


Barth explains what he means by the "numinous". The "search for the numinous", he says, "may take many forms: an affirmation of faith, the gropings and glimpses of the sacred within oneself, the aspirations of an ideal world beyond the self, visionary glimpses of the sacred in another person or in the sublimity of nature." (The Symbolic Imagination, p. 120).

The doubleness of action at two levels, natural and supernatural, as expounded by Eliot in his essay on John Marston (SE: 229), may be noticed in The Family Reunion and in The Confidential Clerk. Though the setting, characters and actions are cloaked in secular trappings, Harry (TPR) and Colby (TCC) are urged by a transcendental yearning which makes them spurn their prosperous material state. Agatha and Mary share Harry's supernatural intimations.

155.
P. R. Leavis, New Bearings in English Poetry, p. 87.

156.

157.
The foregoing discussion invites a favourable comparison with what Langbaum says about the end of Keats's "Ode to a Nightingale", "Does the poem, then, deny itself? What is left us in the end? The thing we are left with is the thing the observer is left with — a total movement of soul, a step forward in self-articulation. (The Poetry of Experience, p. 51). This comment applies as well to The Waste Land. Notice N. T. Young's remark on Browning in his introduction to Robert Browning: A Selection of Poems: 1835-1864, ed. W. T. Young (Cambridge: At the University Press, 1924), p. xxxvii. For Browning, the "whole worth of life ... lies not in accomplishment, but in the strife to accomplish" — a remark that has a relevance to The Waste Land.

158.


It is interesting to note that Elisabeth Schneider compares the structure of *The Waste Land* especially its last section with that of Shelley's "Ode to the West Wind". Shelley's Ode is much more rigid, though with a smaller scale structure, where leaf, cloud and wave, each takes its turn to dominate but together are cumulative, each caught and translated, sometimes forcibly into the imagery of the next, with, in the end, all recapitulated together." (Elisabeth Schneider, *T. S. Eliot: The Pattern in the Carpet*, p. 62.


A passage from The Prelude, XI illustrates Wordsworth's concern about the problems of good and evil:

... I bitterly exclaimed,

"What are they but a mockery of a Being
who hath in no concern of his a test of
good and evil." (ll. 312-15.)

W. T. Young in his introduction to Robert Browning; A Selection of Poems (1835-1864), edited by him, observes that Browning recognizes evil as a condition of man's moral life (p. xxxvii). As an optimist who does not "account the pang" or grudge the throe" ("Rabbi Ben Ezra," l. 36), Browning hopes to overcome it by human will and effort. But Eliot, unlike Browning, is a sceptic, aware of human limitations, but he believes that conformity to the doctrines of church or dependence on divine grace will enable man to conquer evil. A. H. R. Ball in his introduction to Selections from Carlyle, ed., A. H. R. Ball (Cambridge: At the University Press, 1929), p. xxvi, observes in his discussion of Carlyle's philosophy, that it assigns a prominent place to suffering:

"... the answer to the Riddle of Life is an understanding of the places of suffering. The fundamental religion is the religion of pain. Without evil there can be no good..."

In the poems discussed so far, the theme of escapism, which is a concomitant of the theme of isolation has been already noticed. Prufrock, Lady of "Portrait of a Lady" and the nocturnal peregrinator of "Rhapsody on a Windy Night" are escapists from realities. Eliot's plays also present a crop of escapists who would like to, live in their world of make-believe. Amy in The Family Reunion strives to escape from reality, lulling herself into the illusive notion that nothing is changed or that she can inhabit a world impervious to change (TFR, 17 & 20).
Gerald, Violet and Ivy revel in living with a smug self-complacency in a chamber of a false sense of security which they have built for themselves lest they be shocked into reality. Lady Elizabeth Mulhammer in *The Confidential Clerk* with a streak of abnormality in her is a victim of delusions. She dwells in a world of make-believe with the conviction that she has a guidance which may be incomprehensible to others. Once she seizes upon the chimerical idea that Colby is her own son, she clings to it persistently as fiction is more real and congenial to her than stark fact. Of course at last she has to come to terms with life, relinquishing her claim over Colby.

Lord Claverton in *The Elder Statesman* tried to project an image alien to his true self, before his children and thought of dominating over them by means of his special existence which enabled him to evade realities, but his realisation that his world of make-believe had eventually crumbled down, compelled him to face the situation with a pragmatic attitude. While the characters in his poetry are inescapably caught in the snare of unrealities, the characters in the drama are ultimately constrained to encounter actuality without flinching.
