Though The Far Field (1964) is a posthumous publication, Roethke himself arranged this volume. The "Love Poems" in The Far Field are not in any way related to the "Love Poems" in Words for the Wind. They are greatly associated with Roethke's entertaining life during his trip to Ireland. The persona in the sequence is a young girl, who makes her appearance in the very first poem. "The Young Girl" announces the theme of dichotomy in love:

What can the spirit believe? --
It takes in the whole body;
I, on coming to love,
Make that my study.

(C.P.200)

If we contrast the above citation with "His Foreboding," we can notice the irony involved in love,
as the following lines suggest:

I sing the wind around
And hear myself return
To nothingness, alone.
The loneliest thing I know
Is my own mind at play.

(C.P.208)

Love doesn’t mean, as Shakespeare thinks, "marriage of true minds." Given the modern world and its cultural context, even love doesn’t lead to a union of the bodies and minds. Hence love doesn’t eliminate mental solitude. But this sense of irony doesn’t prevent Roethke from writing "Wish for a young wife." This direct expression of love is forthrightly state in the short lyric "Her Wrath":

Dante himself endured,
And purgatorial ire;
I, who renew the fire,
Shiver, and more than twice,
From another Beatrice.

(C.P.209)
"Mixed sequence" is in fact a miscellaneous collection. Apart from references to the Greenhouse poems, the poem "The Manifestation" refers to genesis, growth, and harvest. As the speaker of the poem says, the cyclical movement in nature makes us live. The title of poem "The Manifestation" suggests things associated with body which have clear signs to signify what is what. But sometimes "We come to something without knowing why" (C.P.227) Perhaps the speaker means all manifestations do not have a sign system to articulate their meaning. "Otto," "The chums," "The Lizard," and "The Geranium" have the greenhouse atmosphere. Of these "Otto" is very nostalgic, as the following lines suggest.

When George the watchman's lantern dropped from sight

The long pipes knocked: it was the end of night.

I'd stand upon my bed, a sleepless child
The poems we have referred to are the by-products of Roethke's interest in the poetics of response. They are the constructs in which the experience and the analysis of the experience are fused in a lyric mode which is the norm of the poetry written between the 30s and 60s in America. But when we read the first poem of "Mixed sequence," "The Abyss," we realize that the body and soul dichotomy, which has been the dominant theme of Roethke since the Greenhouse poems, is a prelude to "Sequence, Sometimes Metaphysical." Section 1 of the poem uses the images of "stair" and "abyss." Stair is a sign for the ascent of the soul. Ascent is perhaps endless and without destination. But abyss is all round us the moment we step down the stair. The speaker in section 2 finds that there are various languages in which the self is criticized and summed up. It is in this context, I suppose, for the first time the assistance of Whitman is invoked. Whitman's capacity to
compress a host of things into a catalogue seems to have impressed Roethke. Having moved towards death, having lived with death, the speaker feels,

I'm no longer a bird dipping a beak into rippling water
But a mole winding through earth,
A night-fishing otter

(C.P.212)

Why he compares himself to a mole winding through the earth is clarified in the following lines of section 3:

So the abyss -
The slippery cold heights,
After the blinding misery,
The climbing, the endless turning,
Strike like a fire,
A terrible violence of creation, the
A flash into burning heart of the abominable;
Yet if we wait, unafraid, beyond the fearful instant,
The burning lake turns into a forest pool,
The fire subsides into rings of water,
A sunlit silence.

(C.P.213)

Upto this point the dominant signs of the poem are the "stair" and the "abyss." A stair may lead us to reality which is dazzling. It is like a "florist's storeroom" from which smells rush and strike "like a cold fire" from which "we turn back to the heat of August/ Chastened " (C.P.212). The experience of the abyss is not dissimilar to that of the stair. But if we wait, "the burning lake" transforms into "a forest pool" and one sees "a sunlit silence." At this point the speaker hesitates:

How can I dream except beyond this life?
Can I outleap the sea -
The edge of all the land, the final sea?

(C.P.213)

As is usual with Roethke's questions, the answers to them are not immediately available. The accessible
answer seems to be that the speakers sensuous mechanism works and brings "a sunlit silence" or "a luminous stillness," which in Roethke's signifying system suggests the self exalted moment. And this is sharply re-worded in the last line of the poem: "Being, not doing, is my first joy" (c.-p. 214).

II

"Sequence, Sometimes Metaphysical" is a response to a mystical experience which cannot be described as an experience. We have to be cautious in approaching this sequence not to be misled by the title "Metaphysical." We do not come across in these poems the logic of the seventeenth century lyric. The thematic complex of these lyrics emerges from St. John of the Cross and other Western mystics. "In a Dark Time" the inaugural poem of the sequence, has received considerable critical attention. The poem dramatizes the various stages of response to the physical, the quasi-real, and the metaphysical darkness. Paradoxically, darkness makes everything visible. Shadows meet, echoes are heard, and
nature mourns. One has a feeling that the speaker lives among birds, beasts, and serpents. This unmistakably suggests that behind the visible world there is another world which darkness makes visible. The next phase seems to be madness associated with certain mystical states. Madness is just the nobility of soul and odds with circumstances. The "Purity of pure despair" (C.P.231) and its analogues, the cave and the winding path, are the stages in understanding the area of darkness. It is here that the speaker feels that he is at the edge, the threshold, of experience. This sort of experience is explicable only in terms of images like "birds" and "a ragged moon" followed by despair. In this kind of journey death is the moment where day and night come together. The concluding lines of the poem unmistakably suggest the attainment of illumination, but not in concrete language. Perhaps no one can respond to an ineffable experience except as a fallen man. The preoccupation with approaching light through darkness continues in "In Evening Air" The Poem "The Sequel" alternates the metaphors as a response to the experience.
of darkness. Instead of "stair" and "abyss," here we have "moth" and "flame." Section 2 of the poem seems to convey a supernatural experience. This experience is personified in section 3 as 'she' and the speaker stands where he is at the beginning of another dark day. The poems "The motion," "Infirmity," and "The Decision" are a coda to the inaugural poem of the sequence. Of all these, "Infirmity" may be viewed as the cumulative and concluding statement on what is humanly possible. The short poem "The Decision" has two sections. As is usual with Roethke, the poem begins with the question "What shakes the eye but the invisible?" Perhaps a younger poet would have written, "What shakes the eye but the visible?" The inference seems to be that maturity consists in seeing the invisible behind the visible. The speaker, when he was young, heard phoebe's song but now only the memory of the bird's song is there and not the bird. The mind retains the sound of leaves. But the leaves are not there. The preceding experiences make the speaker say that to remember both the actor and the act, the bird and its song, is one thing and to remember the act without seeing the actor is a different
thing. Hence rising or falling is a single discipline. This is true not from the point of view of what is real but from the point of view of what is mystical. This doesn’t suggest despair but indicates that it needs strong will to choose between rising and falling. The concluding lines of the poem suggest that a decision is not taken. On the other hand, there is a suggestion of stoicism. The sequence seems to suggest that the fear of death is overcome because in the mystical path death means dying to the world and being born to the world of the spirit. Death and darkness lead paradoxically to life and light.

III

The Far Field may be construed as the pinnacle of Roethke’s achievement as a poet. In the "North American Sequence," "The Longing," "Meditation at Oyster River," "Journey to the Interior," and "The Far Field" have not only the verbal echoes of his early poetry but suggest, explore, and dissect the human constitution as Eliot’s
wounded surgeon does. In "Journey to the Interior" the speaker of the poem says,

   In the moment of time when the small drop forms,  
   but does not fall,
   I have known the heart of the sun,—  
   In the dark and light of a dry place,  
   In a flicker of fire brisked by a dusty wind.  
   I have heard, in a drip of leaves,  
   A slight song,  
   After the midnight cries.  
   I rehearse myself for this:  
   The stand at the stretch in the face of death...  

   (C.P.188)

   We noticed earlier in Roethke's poetry moments in which death is contemplated as a mediating metaphor between the "spirit of wrath" and "the spirit of blessing." In the poem that precedes "Journey to the Interior," "Meditation at Oyster River," the speaker says,

   The self persists, like a dying star,  
   In sleep, afraid. Death's face rises...
Among the shy beasts, the deer at
the salt-lick,
The doe with its sloped shoulders loping
across the highway,
The young snake, poised in green leaves,
waiting for its fly,
The hummingbird, whirring from quince-blossom
to morning-glory—
With these I would be.

And with water: the waves coming forward,
without cessation,
The waves, altered by sand-bars, beds of kelp, miscellaneous driftwood,
Topped by cross-winds, tugged at by sinous undercurrents
The tie rustling in, sliding between the ridges of stone,
The tongues of water, creeping in, quietly.

(C.P.185)
Although it is impossible to keep the mind away from the motif of death, "The Far Field," the most significant poem in Roethke's canon, gives a new inflection to the thematic and symbolic possibilities of death as a fact, an idea, and an image. The epiphanic vision orchestrated in the lines

I have come to a still, but not a deep centre,
A point outside the glittering current;
My eyes stare at the bottom of a river,
At the irregular stones, iridescent sandgrains,
My mind moves in more than one place,
In a country half-land, half-water.

(C.P.195)

is immediately followed by the power of death to renew life.

I am renewed by death, thought of my death,
The dry scent of a dying garden in September,
The wind fanning the ash of a low fire
What I love is near at hand,
Always, in earth and air.

(C.P.195)
The concluding poem of the sequence, "The Rose," deploys strategically the images of journey and the instruments of journey so that the self oscillates between the stillness of 'American sounds' in silence and the activating and energizing image of the rose:

Near this rose, in this grove of sun-parched, wind-warped madronas,
Among the half-dead trees, I came upon the true ease of myself,
As if another man appeared out of the depths of my being,
And I stood outside myself,
Beyond becoming and perishing,
A something wholly other,
As if I swayed out on the wildest wave alive,
And yet was still.

(C.P.199)

As Rosemary Sullivan observes,

The act of writing "Meditations of an Old Woman" had probably made him aware of what
threatened to be a persistant dilemma - that his drive towards mystical ecstasy could prove to be a drive away from life. 'The North American Sequence' is a penitential act of reintegration with nature. A poem of age and parting, its theme is the need to find a way to accommodate the fact of death within an acceptable view of life. It's also the fulfilment of a long standing ambition to come to terms with the American landscape, interior and exterior. 2

But apart from Roethke's indebtedness to Eliot for the meditative lyrics in "North American Sequence," the indebtedness of both to Walt Whitman is very meticulously discussed by Jenijoy La Belle in The Echoeing Wood of Theodore Roethke. 3 The monologuic form seems to have been derived from the Yeatsian dictum that poetry emerges from a quarrel with the self. This is demonstrated by "North American Sequence" itself. The entire sequence is a subtle quarrel with the self. The first poem of the sequence, "The Longing," seems to be a more appropriate title to the sequence than

139
"North American Sequence," In Section 1 of the poem, "A
kingdom of stinks and sighs, Fetor of cockroaches, dead
fish, petroleum," "castoreum of mink or weasels," "Saliva,"(C.P.181) "Agony," an ironic reminder of self-
sacrifice which has not meaning in the world of horrible
odours, are all images of lust, perhaps sensuality that
fatigues the souls. The lines that follow convey the
perennial drought in which the self is born

How to transcend this sensual emptiness?
(Dreams drain the spirit if we dream too long)

In a bleak time, when a week of rain is a year,
The slag-heaps fume at the edge of the raw cities:

The gulls wheel over their singular garbage;
The great trees no longer shimmer;
Not even the soot dances.

(C.P.181)
The drought reduces the self to "a slug, a loose worm," "an eyeless starer." But it is from this spiritual wretchedness that the self can seek any possible regeneration. Apart from the great elements the earth, the fire, sky (space) and water—it is ultimately these that would inspire the process of reconstruction. As we have noticed, "light" and its analogues recur frequently in Roethke. The lines

A great flame rises from the sunless sea;
The light cries out, and I am there to hear—
I'd be beyond; I'd be beyond the moon;
Bare as a bud, and naked as a worm

(C.P.182)

exemplify not a wishfulfilling statement but a poetic contour in which a bud blooms and a worm grows wings. It is in this sense that the speaker of the poem feels that

To this extent I'm a stalk.

-How free; how all alone.
Out of these nothings

-All beginnings come.

(C.P.182)

Section 3 is a corollary of the experience of wretchedness experienced by the speaker. It is out of this wretchedness that the self emerges and longs to be one with the flora and fauna of the landscape within and without. It is not just a catalogue of a variety of things in nature but a poetic longing as the line "I long for the imperishable quiet at the heart of form" (C.P.182) suggests. Louis.L. Martz argues that "in view of the many, apparently deliberate, echoes of the Quartets that run throughout the sequence, beginning with the question at the end of 'The Longing'; 'Old men should be explorers? In many ways the whole 'North American Sequence' might be said to represent a sustained tribute to Eliot's fertilizing example: the sequence has, at any rate, absorbed the meditative method of the Quartets."
The preceding citation is unmistakably suggestive but it doesn't take into consideration Roethke's vigorous talent in transforming what he absorbed into a new unity and nuance. The visible and apparent orthodoxy of Eliot's Christian doctrine has no place in Roethke's poetic discourse. "The Longing" has no doubt a few verbal echoes of East Coker, but a close scrutiny reveals that these echoes have a meaning which is Roethke's own and do not convey the Eliotesque orthodoxy. For example, the line in "The Longing"-"Old men should be explorers?" (C.P. 183) is followed by "I will be an Indian." In Roethke it is framed in the form of an implied question, and the succeeding emphatic line, "I will be an Indian," suggests that the speaker doubts the wisdom of old men exploring unchartered seas and unknown terrain. Moreover the speaker of Roethke's poem wants to be an Indian. It is Europeans who were explorers and Eliot belongs to the sophisticated tradition of Europe. Indians are the sons of the American soil and are not in the profession of exploration. This suggests not the Eliotesque preoccupation with the "beginnings and ends," "here and
there," "be still and still moving." On the other hand, the speaker of Roethke's "The Longing" identifies himself physically and psychologically with the inhospitable terrain of the North American landscape. And the term "Iroquois" seems to suggest that the self favours the exploration of the ethnic groups rather than an exploration of cultural pedigrees.

The most formidable enemy of the natural life and forms is death. It is in this sense that the body is a part of nature. As the sequence progresses, the speaker's preoccupation with death increases, but not in terms of despair and nihilism. "Journey to the Interior" exemplifies the speaker's subtle reasoning with himself. Section 1 maps out the terrain in the long journey out of the self. Section 2 dramatises the journey. The speaker feels that "the road was part of me, and its ditches." (C.P.187) But along the road the speaker feels that creatures dead and alive are moving but not himself ("I am not moving but they are"
This arrest of movement also brings the realization

I rise and fall, and time folds
Into a long moment;
And I hear the lichen speak,
And the ivy advance with its white lizard feet-
On the shimmering road,
On the dusty detour.

What appears to be a rocky and lifeless terrain shows signs of life as the journey advances, which is symbolically orchestrated by "the ivy advance with its white lizard feet."

"The Long Waters" may be construed as a thematic variation on "Meditationes at Oyster River." The speaker seems to be more interested in the world of creatures than in the world of man. But he is very much aware that his own body is not unlike the body of the creatures. Exalting reason to the level of creative power is something Roethke doesn't do. He seems to rely
more on the visual and tactile organs of the body than on imagination in the Coleridgean sense. Hence the speaker of the poem says that he rejoices in the language of smells and dancing. The language of smells and dancing is juxtaposed with the language of meat and bones, which is symbolized by the world of the dogs which he rejects. There is a further juxtaposition of desire for pure abstraction symbolized by peaks, mists, and unsinging fields with light, waters, and pine trees, which are symbolic of something tangible and visible. Although the speaker craves to be protected from the confusion of creaturely world and "dubious sea-change," he doesn’t see much significance in his wishfulfilling prayer. What for does he seek protection? The prayer to Mother Har (perhaps associated with damp mist that screens the world of lower creatures) is not a deliberately intended cry for help. On the other hand, it is there to show what is actually there when the misty screen dissolves. The lower world of creatures and its riches are demonstrated in section 3 of the poem which appear in the language of the eye.
Delighting in his last fall, the speaker enters the visible world reminding himself of the language of smells and dancing, and at the same time aware of the other sights and sounds. The concluding section of the poem, using the imagery of light and darkness and the interaction of the body with the elemental powers, makes the speaker realize that his body shimmers with a light flame. This image of "light" acting as a heuristic device makes him assert, "I am gathered together once more;/I embrace the world " (C.P.192). As William Meridith has observed,

Affirmations of any size are the great challenge of the artist. It is easier to achieve an identity, to see a unique vision, through misgivings, greivances, despair, on the one hand, or through utopias, sentimental optimisms on the other. Only a very large and assured artist can retain his sense of self while deferring to created order. But created order, revealed order, is the source of the great visions of art. The artist looks at the world to affirm what is there, to arrirm he knows not what, until his work is done.
The preceding citation seems to endorse a method of reading Roethke that is used throughout this study. If we think that poetry is the supreme act of conveying inexplicable experience as a mode of cognition, the concluding lines of "The Long Waters" and the poem as a whole exemplify the poet's sense of emotion, feeling, time, place, the created order, the search, the revelation, and the fusion of all these in the realized affirmation of what is sought and what is unsought.

"The Far Field" is in many ways a poem which brings to a central focus the basic motifs of Roethke's poetry - self and nature, self and the world of creatures, self and the world of death, self and the world of joy. This thematic complex is introduced in terms of journey imagery in section 1. But it is surprising to note the speaker say, "I dream of journeys repeatedly " (C.P.193). "Repeatedly" seems to emphasize that the speaker is in the habit of falling into a reverie. The speaker seems to consider the growth of the self as a kind of journey. In section 2 the journey
seems to terminate at the end of a field which is the "haunt of the cat-bird, nesting-place of the field-mouse" (C.P.193). But this pleasant corner has something more to say. It contains the 'shrunken face of a dead rat' and the entrails of the "tom-cat" "strewn over the half-grown flower." Ironically enough, the tom-cat is blasted to death by the night watchman. These images suggest that death and violence are part of the world of creatures and the world of man. The picture of this world is unobtrusively followed by the grief of the speaker who seems to have suffered a great deal for the young rabbits caught in the mower. But the warblers in early May help the speaker forget time and death. The speaker is now aware that there are other ways of braving time and death. In a reverie within a reverie he tells us,

...to lie naked in sand,
In the silted shallows of a slow river,
Fingering a shell,
Thinking:
Once I was something like this, mindless
Or perhaps with another mind, less peculiar;
Or to sink down to the hips in a mossy quagmire;
Or, with skinny Knees, to sit astride a wet log,
Believing:
I'll return again,
As a snake or a raucous bird,
Or, with luck, as a lion.

(C.P.194)

The lines under review suggest a faint awareness of the possibilities of being conscious of the twists in the self. "Fingering a shell," the speaker is aware that once he was like a mindless shell or a mind which was different and less peculiar. Sinking into "a mossy quagmire" suggests a muffled sense of fear. And "skinny knees" are not suggestive of a healthy and well grown body. But sitting "astride a wet log," he believes that he will return again not as a human being fully conscious of himself but "as a snake or a raucous bird"
or "as a lion." The entire passage seems to reinforce the point that given the levels of consciousness and the possibility of experiencing a powerful reverie, it is not beyond the power of the self to conquer fear of death and achieve a sense of the renewal of life, as the following passage suggests:

I learned not to fear infinity,
The far field, the windy cliffs of forever,
The dying of time in the white light of tomorrow,
The wheel turning away from itself,
The sprawl of the wave,
The on-coming water.

(C.P.194)

The rich thematic complex that is outlined and discussed in the preceding paragraphs reaches its finale in section 4, which has a strong affirmative tone and a celebratory touch. It is as if the speaker, bidding farewell to the world, seems to achieve a state of mind in which the self is not prepared to debate about the
uniqueness in terms of beginnings and ends, as the following lines suggest:

The murmur of the absolute, the why
Of being born fails on his naked ears.

(C.P.195)

After setting aside the claims of what is purely abstract and speculative, the speaker asserts,

His spirit moves like monumental wind
That gentles on a sunny blue plateau.
He is the end of things, the final man.

(C.P.195)

Louis, L. Martz infers that "The final poem, 'The Rose,' is perhaps related to Eliot's various rose images." Rosemary Sullivan thinks that Roethke's rose is not "Eliot's heavily acculturated symbol but a single solitary bloom, growing toward clarity out of confusion. For Roethke, the symbol embodies the energitics of the life process itself." As I have suggested earlier, the "North American Sequence" is a process of dissection and discovery in the sense what is dead is not
completely dead as it appears. The possibility of discovery contains chances of making what appears dead alive. All through the Sequence the antinomies the world and vison, life and death, the self and anti-self, body and soul, and the ephemeral and the eternal struggle for supremacy. We don't come across a clear fusion or harmonious reconciliation of the antinomies. Instead, we see that the struggle generates a third force.

In section 1 of the poem "The Rose" the speaker, while emphasizing the importance of the place "where sea and fresh water meet," makes reference to hawks and eagles, which are symbolic of swiftness and freedom. Also, he thinks of the "gull's cry against the crows" and the grassy land "Nibbled by sheep and rabbits," symbolically suggesting slowness and constriction. The land, the outer space, and the meeting place of the sea and fresh water once again bring together a variety of birds involved in their various activities at sunset, and the entire seascape and landscape are in the grip of silence. Silence, darkness, and mist are symbolic of what is dormant and it is from this sort of medium that
the self tries to come out, as the following lines suggest:

I sway outside myself
Into the darkening currents,
Into the small spillage of driftwood.
The waters swirling past the tiny headlands.
Was it here I wore a crown of birds for a moment
While on a far point of the rocks
The light heightened;
And below, in a mist out of nowhere,
The first rain gathered?

(C.P. 196)

The most significant phrase in the above passage is the "light heightened," suggesting, as it always does in Roethke, the onset of awareness. That the awareness is associated with discovery of life and its possibilities is suggested by the "first rain."

Section 2 of the poem makes use of the antinomies of motion and stasis symbolized by the ship and the rose.
Although "our motion continues," the rose "Stays in its true place,/Flowering out of the dark " (C.P.197). What is surprising is unlike Eliot's rose in "The Rose Garden," Roethke's rose is "a single wild rose, struggling out of the white embrace of the morning glory " (C.P.197) signifying that it is a powerful acknowledgement of the presence of the self emerging out of brilliant light. Instead of taking us to the rose garden, the speaker's repeated reference to roses brings in the father image which invites him to come out of himself when he was only a child.

Section 3 of the poem makes it explicitly plain that the speaker's roots are in the flora and the fauna of North America. It is a long catalogue which Whitman often uses to people the place, perhaps the place of his desire, as the speaker of the poem does here:

I return to the twittering of swallows above water,

And that sound, that single sound,

When the mind remembers all,

And gently the light enters the sleeping soul,
A sound so thin it could not woo a bird.

Beautiful my desire, and the place of my desire.

(C.P.198)

From the speaker's supposition, "When the mind remembers all," we may infer that moments of return and remembrance are too strong to ignore. And in the succeeding line the awareness transforms into the light that "enters the sleeping soul." The alternating deployment of sound and light is slightly magical if not mystical and yearns for the speaker's assertion that beautiful is "my desire and the place of my desire."

In the final section, the speaker begins saying, "I live with the rocks, their weeds." (C.P.199). In the preceding citation, the word "live" has a force and a connotation that signify the thematic complex of the sequence. From the seascape and the salmon that swims into the sea-weeds, the lyrical focus shifts to a landscape that is sun-parched and wind-warped and filled with half-dead trees. It is at this moment that the
speaker feels that another man appeared out of the depths of his being, and he stood outside himself, beyond becoming and perishing. This experience of what is eternal and ephemeral, what is critical and what is creative is not just a moment of stillness but of movement and stillness, or in other words, a fusion of the changing and the unchanging elements of the self. The lilac and the reptilian calm, the bird beyond the bough, and the dolphin are the constituents of change and the rose which signifies the unity of being — in other words, a fusion of light, sound, and silence — is the unchanging part of the self which celebrates its identity amidst life and death.

As Ralph J. Mills, Jr. observes,

Each of the poems in the *North American Sequence* is occupied with a spiritual journey but also with details of place, through or from which moments of vision occur; and so there is in every poem a substantial portion of magnificent descriptive writing, important in its link with the
inner life but delightful and evocative in itself."

The poems I have analyzed often resist analysis, or, in the popular critical idiom, 'close reading.' They unmistakably convey the agonized feelings of a man who is at the threshold of death. But the poet in Roethke transforms with tremendous evocative power the creative possibilities that are rooted in suffering and agony. Relaying on memory and on a powerful, keen and observative eye, the poet brings life out of what is dead or half-dead. Without bothering about life after death, Roethke experiences death in life and sees eternity in change. His rose, rooted in stone, is not a thoroughgoing mystic vision but a creative awareness of the spiritual satisfaction that could be earned from a strong and sincere meditation on the riddles of life.


