CHAPTER-IV

TRUTH
The first two stages of 'belief situation' are not as important as this one. So far as the disposition to act is concerned, it remained a major burden of many of previously analyzed poems. I have noticed that the disbelief and unbelief have been condemned which began as dazzling trap. 'The Waste Land' and 'The Hollow Men' are two neatly recorded drama of human affair which end whimpering in this 'Cactus Land'. 'The Hollow Men' presents the lack of 'Courage to be'. Nevertheless, the courage to take any drastic action do not exist in them because of lack of belief in any positive value.

The nature of believing and the nature of conceptual thought needed exploration looking within and searching for the waves of living. This is the phase in which Eliot does not project situations of the vulgarities of debased life. He withdraws himself from satire and criticism to a constructive and credible search for truth. He explores into the inner world of the spirit duly abandoning meaningless outer world of darkness. These poems eschew erudite observations of sterile land. He passes from 'horror to peace' from 'disbelief and unbelief to belief.'
The protagonist of these poems is preoccupied with the problem of ‘disposition of act’. His belief is settled but the question is how to act. The forces of doubt and hesitation threaten to break the execution of spiritual inclinations. Actually, the protagonist, beginning with ‘Ariel Poems’ till ‘Ash Wednesday’ is self-assured yet, abstaining. However, he is not like Prufrock now; he is simply haunted by the memories of the past sensual life. He is sustaining torture by the cravings of the flesh. He has discarded previous romantic (rather I shall say filthy-self) and gone ahead to the way of spiritual purgation. This journey, in search of spiritual meaning, is through soul purgation. This is the emotional content of belief which does not influence intellectual affair singularly; it designs recuperate personality of the believer.

The poet, as Russel Kirk observes, has ‘moved away from the abyss of waste-landish experience’. He again says that ‘these poems are the beginning of that action which belief follows’. I would like to quote Agatha’s statement at this point which obviously gives us another clear view about poems up to ‘Ash-Wednesday’;

“This way the pilgrimage
Of expiation
Round and round the circle
Completing the charm
So the knot be unknotted
The crossed be uncrossed
The crooked be made straight.
And the curse be ended
By intercession
By pilgrimage
By those who depart
In several directions
For their own redemption
And that of the departed—
May they rest in peace.”

Thus, this stage is totally a new world; the spiritual self is born; the pilgrimage of expiation is ahead. However, the journey to be looked into which begins with ‘The Journey of the Magi’, is automatically an allegorical monologue.

The Journey of the Magi (1927)

Actually, this poem is about the folly of the night and dawn in a ‘temperate valley’ through which three wisemen from the East bound for Jerusalem, undertake their spiritual experiences to honour the new born Jesus. They are resigned rather than joyous; neck deep drunk in the negation of their former existence. The journey has an object as a quest to know the Christ, the child. It is the ‘worst time of the year’ which is discouraging. The nature itself is hostile;
'A cold coming we had of it,
Just the worst time of the year
For a journey, and such a long journey.'

The wisemen accept the fact of birth but are perplexed by its similarity to death. Material aids of the journey are incapable as anything like stimuli to proceed positively. They are drawn to the 'silken girls bringing serbet' and are victim of 'the cities hostile and the towns unfriendly';

'And the silken girls bringing serbet:
Then the camel men cursing and grumbling
And running away, and wanting their liquor end women
And the night-fires going out, and the lack of shelters,
And the cities hostile and the towns unfriendly.'

However, with their firm belief, these Questers reminiscent such betrayals of the men as hollow. They say 'this was all folly';

'With the voices singing in our ears, saying
That this was all folly.'

The contemporary selfishness, greed, lust and other voices project depleted human values which are sardonically deplorable state of culture. The creator appears to have failed here whence men cheat fellowmen. The human qualities, like hospitality, fraternity or
generosity are impracticable. The misdeed of men without belief is realized. However, the magi continue their exploration as to know the secret of their quest. The further story of 'six hands' symbolically place the account of 'betrayal of Christ by Judas for thirty pieces of silver';

'\textit{Then we came to travern with vine-leaves over the lintel,}
\textit{Six hands at an open door dicing for pieces of silver}.^8

He asks his listener to note well the doubts and uncertainties with which his mind was troubled at the time of the birth of the Saviour. He knows what birth is, but this birth was quite different from the births he has known ordinarily. It plunged them into psychological confusion and perplexity. The old order must change giving place to the new. This is the law of nature. The ever-recurring pattern and the real significance of the journey is a spiritual and psychological transformation of the old (their old self, old religion, old ways of life and thinking) into something new;

'\textit{............ I had seen birth and death,}
\textit{But had thought they were different; this birth was}
\textit{Hard and bitter agony for us, like death, our death}.^9

The identification of birth and death is to be seen as the death of an old way of life and the birth of a new one. All these levels coalesce in the
last passage. Eliot’s concern for true values of life places him at odds with his inheritance;

‘But no longer at ease here, in the old dispensation
With an alien people clutching their gods,
I should be glad of another death.’

In this way the poem mystifies with full splendour of epiphany. The magi linger to receive the grace of God. They reach the end of one world but they are unable to look beyond.

A Song for Simeon (1928)

‘A Song for Simeon’ (1928) derived its title from the ‘Nune dimittis’ or ‘Song of Simeon’ in the prayer book. The prayer that follows the second lesson at Evensong is taken from chapter 2 of Luke, recounting the ritual presentation of the child Jesus at the temple. In order to appreciate the poet through its lines, I find Simeon in his spiritual crisis. It is different to that of Gerontion, Prufrock, the lady, the Hippopotamus and the Tiresias of ‘The Waste Land’. Simeon, the protagonist, is awaiting a tranquil death for himself, but he is not prepared to face it. He is a different claim-maker. He wishes;

‘Grant us thy peace.’

Likewise, he has gone through Gerontion like ‘lost world’ and the ‘prickly pear circuit’ of the Hollow Men. The old dispensation of greed
and lust and the new dispensation of grace of God are presented as craving for peace. Such desires come in the mind but they can not be granted to a man of disbelief like him until he sacrifices his old-self. It is mandatory of prerequisite for the new value-pattern. He offers testimony of his past;

'I have walked many years in this city,
Kept faith and fast, provided for the poor,
Have given and taken honour and ease.
They went never any rejected from my door.'

Again, he imagines that his posterity will be driven as;

'They will take to the goat's path, and the fox's home,
Fleeing from the foreign faces and the foreign swords.'

It is narration of sorrow and passion. Simeon is speaking of something which he can not know about. However, he knows only the scourging of Christ. Thus, these lines echo a struggle in the heart of Simeon and he can only be preserved through the peace of;

'....................... the still unspeaking and unspoken word,
Grant Israel's consolation.
To one who has eighty years and no tomorrow.'

He recalls the glory of Christ as adored by the people of Israel and the derision by non-believing people among rulers of Israel. Christ was the
'light to lighten the Gentiles'. But we can notice the struggle in the mind of Simeon who finds himself unable to make creative sacrifice like Saints and thereby fails to gain Christ's blessings. To our strange, he is not illusion like 'Gerontion', 'Prufrock' or 'The Waste Landers'. He confesses;

'Not for me the ultimate vision.'\textsuperscript{15}

In this way, how can God or Christ grant him mercy without sacrifice in the light of belief? The protagonist bears the agony not about himself but the agony of those who are to come in future. This is the poem, which ends with a desire to depart from 'Saint Stairs' which, to him, appears to be mystic experience.

\textbf{Animula (1929)}

'Animula' is a philosophic poem which heralds confused meshes of soul by the time. It narrates that the soul can only live 'first in the silence of the viaticum.' Grover Smith writes about this poem, 'it suggests, however, something of the immobile hopelessness depicted in part V of 'The Hollow Men'. It lacks even the memory of any symbol such as the eyes.'\textsuperscript{16} The quester takes greatest pleasure in the search for God and his free will. He is stimulated by appetite. He is having 'the pain of living and the drug of dreams' misdirecting his desire. Eliot has exactly noted the refuse taken by quester in;
'Issues from the hand of time the simple soul
Irresolute and selfish, misshapen, lame
Unable to fare forward or retreat.'

Here I must reproduce lines from the third movement 'The Dry Salvages' which rejoices the action;

'And do not think of action
Fare forward
O voyagers, O seamen,
You who come to port, and you whose bodies
Will suffer the trial and judgement of the sea,
Or whatever event, this is your real destination?
So Krishna, as when he admonished Arjuna
On the field of battle
Not Farewell
But fareforward voyagers.'

Animula, a little soul, played sport fully in its infancy unpolluted by worldly evils. It has its innocent purity and spontaneity knowing no prohibitions and inhibitions. But now she has been limited and disciplined by moral restraint. The lines presented above from 'The Dry Salvages' could have guided him affectionately for whom this soul is craving. It is bearing the burden of 'Shadow of its own shadows'. The quester is afraid of the challenges and dare not to accept the
spiritual values because it demands discipline and restrain. ‘The heavy burden of growing soul projects Quester’s agony and the same becomes a kind of vacillation between desire and control.’ The soul takes great pleasure in the search of God but there exists the ‘warm reality’. Thus, the poem is a progress of soul from infancy to maturity, from innocent to experience.’

Marina (1930)

The context designated in the title is that of Pericles; reunion with his daughter Marina in Shakespeare’s ‘Pericles’. It is an allegory of mystic vision of resurrection. Pericles, the symbol of mystic aspirants has been sailing across the vast sea of eternity. Suddenly, he has a mystic vision of getting communion;

‘And scent of Pipe and the wood-thrush
singing through the fog.’

His vision changes his outlook on life full of envy, pride, sloth and lust bringing about virtual death. The soul becomes insubstantial to him; the vision reminds him of the birth of Christ;

‘For unto us a child is born, unto us a child is given.’

Eliot’s belief in death pervades all over his creations. It results into rebirth, hence necessary. The same thing, when avoided, generates
many options of the thing which symbolizes another kind of eternal death;

'Those who sharpen the tooth of the dog, meaning Death
those who glitter with the glory of the hummingbird meaning Death
those who sit in the sty of contentment, meaning Death.'

Enthusiastic poetry lovers may recall the line with similar attribute in 'Portrait of a Lady';

'And I must borrow every changing shape
to find expression.........dance, dance
Like a dancing bear.'

Likewise, the other forms of death could be experienced;

'Those who suffer the ecstasy of the animals, meaning Death....'

Nevertheless, the poet has come over the Prufrockian experience of death, the Waste Lander's useless ecstasy of death and the hollow Men's undaring decision of death. He says;

'By this grace dissolved in place
What is this face, less clear and clearer
Eliot is trying to find truth in his belief in death as divine rule. He vehemently utters;

'I made this, I have forgotten
and remember
the rigging weak and the canvas rotten.
Between one June and another September.'

He recalls his past when envy of the world disappointed him at large. He realizes that his present knowledge of truth was in existence in his inner self ‘as unknowing’ or ‘half-conscious’. He further experiences a whim of the rigging state of life. There are occasions in life when men suppress the reality. Eliot, finding confidence in his belief, comes to conclusion that the living in this world beyond life is unreasoned phenomena. Such ideas are only alluring and are bewildering fancies. They are, factually, incredulous. He declares his intention as to have accepted the finality of life;

'Living to live in a world of time beyond me; let me
Resign my life for this life, my speech for that unspoken
The awakened, lips parted, the hope, the new ships.'
Marina ends with poet’s parted lips like ‘Shantih, shantih, shantih’ of ‘The Waste Land’ which has multidimensional mystical meaning of truth of life.

**Ash Wednesday (1930)**

The title under which six poems are under-twined, prepares us for poetry concerned with the penitential side of the spiritual life. The ‘turn’ and ‘turning’ are the pivot on which the whole work is to hang and the two worlds are kept present to our minds. It teases us out of thought. There are currents and undercurrents between in it. We confront penance and preparation. The end of the sequence clears that there have been compensations for the face who is ‘silent sister veiled.’ However, like earlier poems, the clash between flesh and spirit, are dramatised. The penitent establishes the beliefs. The protagonist, progressing in his spiritual journey, looks back and examines his present and past conditions. He finds it impossible to retrace his steps in the world of desires and ambitions. The quester has vast ‘inferno’ of the world behind the ‘paradise’ above whereas his soul is in ‘Purgatorio’. He has overcome the false dream of worldly happiness, yet, he is too weak to cash them. The past sensual life appears and reappears and tempts him. He will have to transcend the attractions of pleasure firmly. He seeks intervention of Mary in his exploration and self-questioning. George Williamson has rightly observed that, ‘the poem describes stages of despair, self-abnegation, moral recovery,
resurgent faith, need of grace and renewal of will towards both; world
and God. The quester is striving against infirm worldly glory and its
transitory power. The worldly things of beauty like tri-flowers and
flow of spring have nothing to do with his quest for belief. He, in his
hopelessness, denounces, ‘the blessed face’ and ‘voice’ of his guide.
Leonard Unger has beautifully summed up the dark night of the soul as
follows;

'This renunciation has a parallel in the 'Dark Night'.
St. John says of the soul that 'since it believes ........
that' its evil will never end...... it suffers great pain
and grief, since there is added to all this (because of
the solitude and abandonment caused in it by this
dark night) the fact that it finds no consolation nor in
any spiritual master. Of itself, the situation can yield
no joy. One positive jester is, however, possible
because there is nothing else he can do, the
protagonist resigns himself to the situation and
accepts it completely. In doing so by his own will, he
dismisses the desire to strive and thus gains the
satisfaction of consummating a volition.'

The poem has been highly appreciated for its propagation of Catholic
Christianity, power of grace and the doctrine of communion of Saints.
E.E. Duncan Jones observes, ‘it is unlike anything else that has been
written in English, in its cadences and in its suggestion.\textsuperscript{29} Again I must reproduces the subject of the poem as observed by E.E. Duncan Jones which is a very clear point to analyze the quest for belief. He writes;

\textit{The subject of the Vision is death, not the death of the body but a spiritual dissolution} a dying to self, which from the spiritual point of view (and here no other is relevant) is seen as wholly gain. It is evident that the elements of the dream come partly from Dante and partly from the scriptures, in particular from the later chapters of Ezekiel.\textsuperscript{30}

Out of 41 lines of first part, many lines begin with \textit{because} which hints at subsided finality of the poet’s higher vision. He is confident to rejoice edifice of belief in the spiritual value. This is the state of contemplation of truth and believes in the omnipotence of God. This part reminisces the vanished glory like Prufrock and Gerontion. We remember Prufrock, the vacillating figure, declares that;

\begin{quote}
\textit{I have measured out my life with coffee spoons;}
\textit{I know the voices dying with a dying fall.}\textsuperscript{31}
\end{quote}

And Gerontion declares that;

\begin{quote}
\textit{I have lost my sight, smell, hearing, taste and touch;}
\textit{How should I use them for your closer contact?}\textsuperscript{32}
\end{quote}
These two representatives of the modern Waste Land were trying to swim against stream of the nature. They sinfully crave for the past worldly pleasure. They have left no stone turned in their wish for sensuous pleasure. Finally, these men of dry brain suffer the mental torture. But the poet has memories of the past. He says;

‘Because I do not hope to turn
Desiring this man’s gift and that man’s scope
I no longer strive to strive towards such things
(Why should the aged eagle stretch its wings.)’\(^{33}\)

Eliot’s paradoxical truth evokes with ‘aged eagle’. As we know the eagle trying to touch the sun, flies far and on and when its wings are burnt, it falls on the earth like a thunderbolt. The poet is aware of ‘infirm glory’ of the past. He confirms his readers that the time and the place are merely actual for one time and one place. He feels to have constructed something positively true leading to truthfulness of the mind. He, in his bare conscious, feels that;

‘For what is done, not to be done again
May the judgement not be too heavy upon us.’\(^{34}\)

Perhaps Eliot in his quest is confident of God’s mercy like John Milton (1608-74) who wrote in ‘On His Blindness’;
"...................... who best

Bear his mild yoke, they serve him best; His state
Is kingly; thousands at His bidding speed
And post over land and ocean without rest:-
They also serve who only stand and wait."

Eliot in his quest for belief is not free from fears of his being preyed upon by his weakness. He requests God not to punish with heavy judgement as he punished Adam and Eve. Further he is found to be week-winged which can only beat smell and dry air. The air is just like his will which need God's mercy of power so that the quester can ease for his spiritual exploration and not to care for discarded and worthless appendage of the past.

In the second movement or section of this poem, we spot three leopards that are sinister beasts. The whiteness and brightness of the bone, narrated in the poem, are lovely. The Quester's physical potentiality, sense of devotion and power of concentration have now overpowered his repeated indulgence in pretty worldly affairs. It implies the death of the Gerontionian and Prufrockian order of decaying self and the birth of a new-one due to the advent to belief in the divine purpose of life. The leopards sitting under a juniper tree and feeding themselves on the different parts of the body of the quester suggests destruction of confusing ideas.
This section is complex narration of the God, the bone, the lady and the rose. Enthusiastic readers may recall the God by going into ‘The Waste Land’ where ‘The Thunder’ symbolizes the God’s commandment of DA, DA, DA. As for the bone, it hints at what has been said in the same poem;

‘I think we are in rat’s alley
where the dead men lost their bones.’\textsuperscript{36}

And;

‘And bones cast in a little low dry garret,
Rattled by the rat’s foot only, year to year.’\textsuperscript{37}

followed by another confirmation that;

‘Dry bones can harm no one.’\textsuperscript{38}

These scattered bone images are placed together in a nutshell for a good hypothesis;

‘............... Shall these
Bones live? And that which had been contained
In the bones.’\textsuperscript{39}

The poet has beautifully tried to acquire the true significance of life by a bent in the lady’s meditation. He reaches near his salvation with the help of ‘Lady of Silence’ who is;
'Calm and distressed
Torn and most whole
Rose of memory.'

He has reached to conclude;

'The single Rose
Is now the garden.'

The rose can be seen with a single pre-requisite of freedom for the bondage of desire and lust and absolute self-surrender. Eliot has tried to amalgamate the two ways of prayer (Affirmative way and Negative way) for final communion with God. He says;

'The greater torment
Of love satisfied
End of the endless
Journey to no end
Conclusion of all that
Is inconclusive.'

It is comic joy of spirituality where the Waste landish fervour is no more;

'....................... This is the land which you
Shall divide by lot. And neither division nor unity
Matters, This is the land, we have our inheritance.'
Eliot’s conditionalities to reach the truth may elaborately be enjoyed with the concluding lines of ‘The Four Quartets’ which is being studied in this chapter itself. D.E.S. Maxwell has rightly observed; ‘here, however, we enter the firm ground of positive belief that is found in Eliot’s later poetry.’

Third section is significant for subtle narration of ‘second stair’ and the ‘third stair’ of journey to communion with God. It is now obvious that the journey comprises three stairs along with its turnings. First two sections are elaboration of first stair experiences of the quester and now he is standing at the first turning of the second stair and;

‘Struggling with the devil of the stairs who wears
The deceitful face of hope and of despair.’

Here Eliot is confirmed in truth by believing in falsehood of the hope and despair. Our paradoxical poet is illuminated in mind and finds the stair covered with darkness. It means not the ignorance but the eradication of confusion of the past alluring pleasures. Now everything, to him, is like;

‘.............. the toothed gullet of an aged shark.’

Till now, Eliot felt the suffocation of his past Waste landish sensations. He understood the illusions of carnal activities whose end leads to no where but rat’s alley. There is nothing like base on which to erect the pillars of friendship, love, compassion and so forth. Women

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have become nymphs and the loitering heirs — a hollow sham. The senses are burning in greed, selfishness and lust. Nevertheless the ‘third stair’ climbed by him is a ray of hope towards:

‘Datta, Dayadhvam, Damyata,

Shantih shantih shantih.’\textsuperscript{47}

The magnificent path, leading to unknown destination, marks the end of detractions and surrender of the self in the lap of the Merciful. The last lines, specially, repetition of the word ‘fading’, is the glorious end of eternal body and flesh at the ‘third stair’ of divine strength;

‘Fading, fading; strength beyond hope and despair
Climbing the third stair.
Lord, I am not worthy
Lord, I am not worthy

but speak the word only.’\textsuperscript{48}

The fourth movement of this poem begins with non-recognition of the guide. The quester just like Tiresias of ‘The Waste Land’ is unable to tell;

‘Who is the third who walks always beside you?
When I count, there are only you and I together
But when I took ahead up the white road
There is always another one walking beside you?’\textsuperscript{49}

But here the unknown figure is not a set of bones rather a personality in different colours holding different expressions of
feelings. These colours are green, white and blue and symbolize hope, purity and divineness respectively;

‘The various ranks of varied green
Going in white and blue, in Mary’s colour
Talking of trivial things.\(^50\)

These colours are actually positive images of the lady guide. She is like Dante’s Beatrice who guides the poet. He ignorantly recognizes trivial things of worldly life in her but is soon self-assured about her to be Virgin Mary. She is the lady of blessings;

‘Made cool the dry rock and made firm the sand
In blue of larkspur, blue of Mary’s colour.\(^51\)

The sterile hearts could be converted by her into the fountains of belief. The hearts those are diseased and those dry as rock and sand can have her celestial bliss. She can very well inculcate spiritual faith. The quester possesses belief through growing faith in spiritual regeneration depending upon Mary;

‘The silent sister veiled in white and blue
Between the yews, behind the garden God.\(^52\)

In the fifth movement, the quester recalls the word of God which is usually unheard; rather heard but uncared for. He laments over his own carelessness;

‘O my people, what have I done unto thee.’\(^53\)
The quester, on the third stair, prepares for meditation and considers the possibilities of redemption;

‘No Place of grace for those who avoid the face
No time of rejoice for those who walk among noise
and deny the voice.’

He is trying to find his own precepts by a question;

‘Will the veiled sister pray for
Those who walk in darkness, who choose thee and
and oppose thee,
Those who are torn on the horn between season
and season, time and time, between.’

The Quester hopes that the unbelieving renegades shall be blessed-mercifully if they give up their desires;

‘...............will the veiled sister pray
For children at the gate
Who will not go away and can not pray;
Pray for those who chose and oppose.’

The last section of this poem is one of the most serious narrations of confirmed meditation like tension between dying and birth. The quester is all about set on to perceive as if to enjoy the ‘dream crossed twilight’ of the blessed life. The first three lines with ‘I do not’ appears like solemnization or three swears practiced in remote Indian villages;
'Although I do not hope to turn again
Although I do not hope
Although I do not hope to turn.'\textsuperscript{57}

The Quester is wavering between the profit and the loss while at the brief transit before communion with God. He addresses Virgin Mary and praise;

'Blessed sister, holy mother, spirit of the fountains,
spirit of the garden
Suffer us not to mock ourselves with falsehood
Teach us to sit still.'\textsuperscript{58}

Actually speaking, Eliot seems to spring in Catholicism with these lines along with the 'Four Quartets' as expansion of his belief in Christianity. The same will be studied in forthcoming pages. However, he completes his penitence with;

'Suffer me not to be separated
And let my cry come unto Thee.'\textsuperscript{59}

In this way the quester reaches to where we have to go whether willingly or unwillingly, wavering or hesitating. The Almighty is always merciful to His children, may they do good or evil.

**Four Quartets (1936-42)**

Significance of this poem can be found in criticism, it has invited. Different critics have interpreted 'Four Quartets' from
different points of view. Gardner, Grover Smith, Willamson, Albert
Maxwell and other prominent critics have commended it. However,
Miss Gardner gave a subtitle to this poem as 'The growth of Poet’s
Mind'. The technique of 'Objective Correlative' as being observed in
early poems, is gone. It is pure theology and metaphysics over which
we are forced to ponder for it is difficult for us to involve ourselves
with the suffering and penitence of the protagonist of these poems
whose quest for belief has an appeal in general.

I- Burnt Norton (1936)

It is an extended analysis, with many ramifications, of the time
less moments; the intersection of time and eternity. It also laments the
loss of the happy condition of man when he had kindred the relation
with nature and god. The epigraph of the poem serves a fine starting
point. Despite the fact that the universe governed by the universal
divine principles, men of average capabilities, who do not possess the
sense of divinity tend to invent laws for themselves and most men rely
on their knowledge and power. The second epigraph supplements the
meaning of the first.

In the beginning of the first section of the poem, the poet rejects
the concept of linear progression of time and assumes that all times
(Past, Present and Future) exist simultaneously. It is an experienced
truth that while living through the present, we are haunted by the
memories of our past experiences and imagines what we may experience in situations that would occur in future. Thus the division of the ceaseless flow of time into past, present and future is fallacious. As a matter of truth, past present and future are contained in eternity and hence no part of time can be redeemed.

A resembling remark by Shri. Ramdhari Singh ‘Dinker’ is presentable here;

‘Vartman ki kuchh mat puchho, ek bund vah jal hai, 
Abhi hath aya, turant fir abhi bikhar jayega, 
Pana jaye kya artha kaal ke is udate akshar ka? 
Aur bhavishyat ke ban mein, aisa ghanghor timir hai, 
Nahin sujhata panth buddhi ke, deepon ki abha mein, 
Haar man pragya apna sir thaam baith jaati hai.’

Eliot then reverts to his moral purpose; the need of affirming the spiritual values of life neglected by the people in the past. As creatures with limited power of apprehension, we can experience truth contained in the eternal flux of time only in the immediate present of our temporal experience. The feeling of spiritual failure in the past brings to the mind of the poet and picture of the ‘might have been’ pattern of life- ‘An Ideal Family Life’. The poet, dwelling in the memories of unredeemable past, looses heart;
"Footfalls echo in memory
Down the passage which we did not take
Towards the door we never opened
Into the rose garden. My words echo
Thus in your mind.
But to what purpose
Disturbing the dust on a bowl of rose-leaves
I do not know."\textsuperscript{62}

Many things echo in his mind including a question with himself—
'Shall I listen to echoes from the garden and follow them?' Through
the first gate, in our first world reflects the last paradise which has been
reminded by 'the bird' while the soul is victim of deceptiveness of an
illusory temporal world. The poet imagines his dwelling in the
'\textit{Shadow of God};'

"The unheard music hidden in the shrubbery."\textsuperscript{63}

is resembling to the 'word unheard' of 'Ash Wednesday' Part-IV
where the temporal and the eternal things are crossed each other. The
harmony between Man and God is suggested by this music which
continues as a pattern.

These revelatory moments are clouded where lotus disappears
from the pool making it empty. The bird comments on the nature of
man;
In the second section Eliot gives some instances of similar, seeming opposition between movement and stillness. In the words of Leonard Unger, 'Eliot begins with a discourse upon the reconciliation of extremes: all oppositions..., all that seems desperate in life and in the universe, are finally discernible in a harmonious pattern which issued from a single source. And this source is the 'still point'\textsuperscript{65} For the sap courses through the stem of the garlic as it does up the trunk of the tree and the compact solidity of the sapphires is built on a tense history of patterned movement at the molecular level. Below the silent surface of the 'inveterate sears' of injuries inflicted in the 'long forgotten wars' run blood in the veins. Similarly, in the arteries of animals runs lymph. These two examples illustrate the stillness veiling movement. These two are apparent stillness of star which go on rotating round the earth. Thus in the whole of the universe we may discern the reconciliation of stillness and movement, fixity and change, pattern and flux.

Our experience of the phenomenal world and of the world of spirit can be explained in terms of this illusion of contrariety. The phenomenal world, 'the physical external world of temporal and spatial manifestations, the world of perpetual change', is the manifestation of 'the unseen world of inner unchanging pattern, whose centre is 'the
still point. It is 'the focus at which all temporal action and movement are concentrated and resolved.' He is the central point or the pivot of this revolving wheel-like universe ('the turning world'), without this pivot, the wheel can not move and though the wheel goes on moving, the point is always still. But it is not proper to say that the point does not move; it is "the still pivotal point whose status is such that the vocabulary neither of stillness nor of movement alone can do justice to it, for it requires the use of both. He (GOD) exists physically in the body of Christ, yet He is not limited to physical form because He is eternal- it can not be said about Him that once, He was or He will be in future for He is eternally present, in Him are gathered present and future; He is not subject to the liner progression of time;

'*Neither movement from nor towards,
Neither ascent nor decline.*

The illuminating experience of 'the still point' is indefinable. We know that it is only because of the existence of the point that the harmonious dance of cosmos is possible; we feel that we had been transported for a while to a different region of consciousness, but we can not describe our experience in words because it will be trying to catch the moments of revelation in time whereas we could experience them only when we had transcended time. However, in this condition of spiritual freedom we develop an awareness of the pure divine light of the still centre enveloping us; we are transported to a world of
exaltation while remaining physically still, we experience our soul to be absolutely concentrated on the still centre without losing anything worthwhile in life; thus while we explore a new world of the spirit, the old world of our social obligations is not eliminated, but is made more meaningful. The ecstasy that is partially felt in the beginning is fully realized and the horror of the outer world is resolved.

Though a quester of the still centre seeks to escape temporarily, it is true that his servitude to time protects him; as a creature of flesh he experiences the growth of his body since the moment of his birth till its decay, then how can he lose sight of the linear progression of time? This servitude to time, this 'Physical limitation, which prevents us from lingering at the still point of mystical illumination, likewise saves us from all participations in the horror and emptiness whose threat overhangs us at moments of sudden insecurity and lostness. As creatures of flesh and blood, we are not able to endure either the sustained joy or the unbroken vacuity which fully release from the temporal would commit us too.'

Of course, 'the enchantment of past and future' allows us a little consciousnesses of the still centre; even then we should realize the importance of our limitations due to which we partially experience the spiritual joy. Moreover, the state of full consciousness of the still centre is also to be measured in time; the experience of delight in the rose garden can also be had in time; in other words, the present is in
such moments 'involved with past and future', therefore, we can apprehend the timeless within the pattern of time – we must make the best of our limitations.

In the first part of the third section, the poet describes the hopeless condition of the alienated individuals caught in a compartment of the London Tube which is the microcosm of the microcosmic world. Their world is 'dim' due to the lack of clear spiritual vision; it is 'a place of disaffectation – they are estranged from each other; they are equally indifferent to the grandeur and majesty of God manifested in nature and to the despairing situation which produces in the heart of conscientious men an awareness of the meaninglessness and absurdity of life without belief and of the suffering pointing to the need of spiritual discipline. Their 'dim' vision does not allow them to perceive God's 'Plentitude' which would otherwise have been manifested to them invested;

'....... with lucid stillness

Turning shadow into transient beauty

With slow rotation suggesting permanence.'

Nor can they feel the darkening shadow of disvalues which would develop in them an awareness of life's vacuity so that would seek redemption by freeing themselves from the decadent values and by purging their soul of self-aggrandizement and love for the sensual and
temporal. They are the victims of the temporal; instead of undertaking the journey of the spirit, they are travelling from the past towards the future in order to fulfill their desires and ambitions. 'Only a flicker' of life is visible on their;

'......strained time-ridden faces.

Distracted from distraction by distraction

Filled with the fancies and empty of meaning.'\(^{72}\)

They are like 'bits of paper, whirled by the cold wind'; the souls of these slaves of time are 'unhealthy' and 'torpid'. These denizens of 'this twittering world' can not follow the mystic Way of Negation to their senses. Their world will not be dark and God will not be dark night to their souls.

Yet, the poet does not find any other alternative of redemption from the malaise of the temporal world except that of spiritual discipline prescribed by St. John of the Cross. We should release ourselves from the limitations imposed on us by time by withdrawing our senses from the outer world and looking within the darkness of our soul which is desirableness and egolessness. We must forsake all that delights and allures our senses and develop a sense of austerity and asceticism but we must also guard ourselves against the feeling of our spiritual elevation because it will be a sort of egotism; rather our soul should be calm and still. Here Eliot seems to be defining the state of
perfect Yoga in which a Yogi renounces everything and abstains from physical and mental movement. This (The Negative Way) and the other way (The Affirmative Way) are complementary to each other; both of them lead to the still centre, to zone of consciousness that is far away from the revolving wheel of desires, and from the evils of mechanistic materialistic culture which binds men to the belief in the linear progression of time and enslaves them to desire for whose fulfillment they look to the future.

In the fourth section, the spiritual darkness of our day has been projected metaphorically; the poet asks whether we can hope for spiritual regeneration. With the passage of time, the glamour of material bases of culture has faded; we have ourselves tolled the death-knell of our culture and now despair has clouded our hopes. Will Jesus (Christ) now be merciful to us? Will Virgin Mary intercede for us? The poet wishes us all to suffer from the spiritual chill and die physically and envision the sudden illumination that may bring about calm and tranquility of the soul. This illumination is comparable to the kingfisher’s wing that shines in the sunlight. When the bird flies in the sky and absorbs the stillness of the light in it. In such moments of tranquility of our soul we may perceive the still light of revelation that radiates around the still point of the turning world. Though the attitude of the poet is ambivalent, the note of hope of spiritual rebirth is strong.
The poet again takes up the problem of time and eternity (in the fifth section) and attempts to establish their inter-relationship with the help of the examples of poetry and music. The words of a poem and the notations of a symphony are arranged in sequence; their reading and hearing binds us within the limits of time and thus they move ‘only in time’. Words and musical notes are begun and finished within a period of time; they eventually die and silence follows, but their impressions on our mind lies still in the shape of form and pattern, thus providing an instance of the reconciliation of movement and stillness. The best example of the flux and fixity of a work of art is the Chinese Jar whose outlines give an impression of movement even when it is lying still, the stillness of the work of art is not like the still note of musical vibration produced by the strings of a violin because the latter continues moving in time. In the above examples of the words in a poem and the rhythm of musical note, there is a beginning and an end existing simultaneously because it is due to the contemporaneous existence of the two that a pattern is established. In other words, the beginning and the end of the pattern of a poem and of a piece of music stay simultaneously in the minds of the recites of the poem and the conductor, and if the audience have read the poem and heard the music beforehand, their beginning and end are contemporaneously alive in their minds.
While attempting to create a pattern of experience with the help of words, the poet experiences that they are very fragile medium; while he arranges them to create an ordered verbal equivalent of his emotions and ideas, they;

'.................... strain,
Crack and sometimes break, under the burden,
Under the tension, slip, slide, perish,
Decay with imprecision, will not stay in place,
Will not stay still.'

Eliot seems to suggest that human beings, while undergoing spiritual purgation, have to face the 'attack from the diabolical forces of disorder, indiscipline, evil passion and triviality.' Even Christ had to confront such a situation- he heard 'the voices of temptation' in the desert. In the moments of purgation men are troubled by doubt and disbelief threatening to overpower their faith in their spiritual mission. (The crying shadow in the funeral dance) and by their trivial idle fancies pertaining to worldly desires (The loud lament of the disconsolate chimera).

The theme of reconciliation of opposites is emphasized at the end of the poem. The timeless pattern of the still centre includes movement as well. This is best explained by St. John of the Cross's ways of mystical contemplation. He draws a picture of a ladder with ten steps
where the souls ascends and descends in ecstasy and humiliation respectively until it acquires perfect habit and reaches the still centre that lies beyond the tenth step. So this exercise of mystical contemplation suggests movements, thought ‘the overall end is that which does not change arrival at a pattern which eternalize the whole.’ Another example is human desire which impels man to move forward for fulfilling it and binds him to the temporal. It is undesirable in itself but if it engenders in him the feeling of love for the Eternal, then it must be cherished. It is changeless (unmoving); it is ‘the cause’ of man’s search for the meaning of life and his ultimate end too. Thus man’s urge for this changeless love within time ‘can be fed only by limited, partial satisfaction snatched at by creatures who are pinned to a level of half-conscious, half-existence by the bond of finitude. This love may suddenly illuminate the soul and transport it to the rose-garden of the first section. In such moments the soul may realize the contrast between the benediction of the spiritual values and the curse of desire that enslaves it. In the words of Henry Blaimres, ‘such moments of revelation form the basis of a meaningful reading of the human situation and justly, make the rest of our earthly experience seem trivial, empty and joyless by comaprison.’ Frank Wilson observes, ‘this section is an imagined participations in the condition of detachment.’
East Cocker (1937)

The central theme of ‘East Cocker’ is that nothing endures; everything is in a flux. The key image of this central theme is that of succession. The poem progresses from a general survey of the rhythm of life to an examination of the wisdom of age. He presents the discoveries, he has made that ‘there is only the fight to recover what has been lost in life.’ ‘In my beginning is my end’ implies an answerable but moving pattern.

The second movement is poet’s concentration on the imperfection of human life and knowledge;

‘The only wisdom we can hope of acquire
Is the wisdom of humility: humanity is endless’.

The analysis of the shortcomings is established in Christian virtue of humility. In the first movement, the poet skillfully uses dance and music and bonfires by the rustic folks, which are now things of the part;

‘..........In that open field
If you do not come too close, if you do not come to close
Of the weak pipe and, the little drum
And see them dancing around the bonfire
The association of man and women

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In dancing, singing matrimony -
A dignified and commodious sacrament.'78

One of them is blowing a pipe and another is beating a little drum while others are dancing around the bonfire. Their dancing together signifies life’s harmoniousness and concord. Their laughter suggests life and gaiety. They are one in harmony with nature and time. Actually speaking, these lines are a glance into 16th century ‘East Cocker’ after puzzling 20th century London-living style. The poet pursues with a quest for possibilities to begin life style with that of 16th century. All the renaissance pursuits of happiness of 20th century has ended in ashtray of spiritual aridity sums up the total gain of the renaissance. Their’s was a dance ‘not of death so much as of life.’79

The second movement continues to explore the problem of ‘beginning and end.’80 The poet concentrate his quest for the imperfection of human life and knowledge. Adolescence soon is shrouded with senility;

‘And snowdrops writhing under feet
And hollyhocks that aim so high
Red into gray and tumble down
Late roses filled with early snow?’81

What we rather want is serenity and wisdom, but this also we do not get from our long lives;
‘The serenity only a deliberate habitude,
The wisdom only the knowledge of dead secrets.’

And, at the same time;

‘...............we are only undeceived
Of that which, deceiving, could no longer harm,’

is the noted wisdom; a deception? Is the serenity a deliberate obtuseness, the result of, ‘the knowledge of dead secret’ and ‘useless in the darkness?’ We are ever in the dark wood in which Dante found himself in the middle of his life or at the outset of the Inferno, the wood ‘where the straight way is lost’. The wisdom of old man teaches us nothing, except ‘their folly’, fear of reality. Age lacks wisdom which is to be found in unlimited humility;

‘The only wisdom we can hope of acquire
Is the wisdom of humility; humility is endless.’

Eliot has already visualized a similar conviction in his poem ‘Gerontion’ (Poems, 1920);

‘After such knowledge, what forgiveness? Think now
History has many cunning passages, contrived corridors
And issues, deceives with whispering ambitions,
Guides us by vanities.’
Thus, this section ends with the comment that all the material gains of man are subsided in the sea. It indicates that man should not feed himself on his pride of being an active agent and living a life of harmony and concord on a purely material basis.

The third movement opens with blind Samson Agonists; cry of anguish- Cf. ‘O, dark, dark, dark amid the blaze of none’. Then follows the echo of Vaughan’s ‘Ascension Hymn’ in the phases ‘they all go into the dark’, - Cf, ‘they are all gone into the world of light”. It is the world of darkness which encircles all. Eliot identifies all of us with Milton’s blind hero Samson Agonists minus his spiritual vision; we are all cringing in the dark limbo of disbelief. We, with the blank mind and vacant soul; spiritually bankrupt, are marching from one consciousness to another in our commercial transactions of life. The poet wishes to withdraw and experience the darkness passages in the moments of mystic contemplation, the darkness of God in which Eternal can be experienced;

‘I said to my soul, be still, and let the dark come upon you Which shall be darkness of God.’

And, the poet’s exploration goes on further with his perfect conviction stressing possible belief in divine light;

‘I said to my soul, be still, and wait without hope
For hope would be hope for the wrong thing; wait without for love

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For love would be love of the wrong thing; there is yet faith
But the faith and the love and the hope are in the waiting.
Wait without thought, for you are not ready for thought:
So the darkness shall be the light, and the stillness
The dancing whisper of running streams, and winter lighting.\(^8\)

The poet asks his soul to ‘wait without hope’, and to ‘be still’. The soul can’t wait in the lack of hope, love, and faith, because these are all in the waiting. The soul is to ‘wait without thought’, since it is not ready for thought. When a condition like this avails of itself, the darkness shall become the light and ‘the stillness-the dancing’.

The last portion of this movement is poet’s conscious emphasizing on the importance of ascetic withdrawal from ‘the turning world’ and mystic contemplation. Eliot suggests the way of self-abnegation and endorses St. John of the Cross’s way of negation. Thus;

‘In order to arrive at having pleasure in everything
Desire to have pleasure in nothing,
Desire to possess nothing.
In order to arrive at being everything,
Desire to be nothing,
In order to arrive at knowing everything,
Desire to know nothing.

(Cited by F.C. Happold, Mysticism, op.cit., p.59.)\(^8\)
Hence, if one wishes to do anything worthwhile, one must first learn to dispose oneself because the possessive instinct becomes an impediment to self-fulfillment.

The fourth movement is a lyric based on the passion where he explores his ‘purgatorial quest’ like one in his own previous poem entitled as ‘Ash Wednesday’. It can very well fit to be called second part of ‘Ash Wednesday’ or nonetheless could fit to be ‘last but one part of ‘Ash-Wednesday’. ‘The wounded Surgeon’, ‘the dying nurse’, ‘the whole earth is our hospital’, ‘the chill; ‘the fever; ‘purgatorial fires’, ‘the dripping blood’; ‘the bloody flesh’, and ‘this Friday good’ are powerful imagery which breaks upon our ears with majestic firmness;

‘The dripping blood our only drink,  
The bloody flesh our only food’.89

is shocking experience, because these are the only elements cum factors to restore belief in the modern age of disbelief. For the egoless, humble human beings, the whole earth is a hospital. The Surgeon is none but the wounded Christ and the dying nurse is modern churches. Christ and the Church followed by the sick humanity are joined together in suffering. Christ’s bleeding hands experience spiritual turmoil caused by the craving of the flesh. They eat the flesh and drink the blood of Christ believing that they are purely natural beings of
flesh and blood enjoying sound physique. However, they commemorate the day of Friday and call it as Good Friday which means modern vacillations and wavering in modern sick humanity. As a whole, Eliot confirms here that until we do not believe in the negative way we shall be ever missing the track of spiritual reorientation.

Fifth and the last movement of 'East Cocker' witnesses Eliot as the spokesman of the poem or protagonist of it. He represents his dejection of last 20 years between 1920 and 1940 of his life in which he has wasted his time and energy because people have not headed to his voice of denunciation of and protest against the spiritual sterility;

'So here I am, in the middle way, having had twenty years.
Twenty years largely wasted, the years of L; enre deux querres;
Trying to learn to use words, and every attempt,
Is a wholly new start, and a different kind of failure.'

To his utter disappointment, his feeling and emotion with the strength of his conviction, go waste. Nevertheless, he achieves a new awareness by abandoning the dream of emulating or competing with past intelligentsia. However, he feels his struggle more urgent and imperative in our age of 'unpropitious'. The rest is not our business; strikingly echoes lord Krishana's sermon to Arjuna in ancient battlefield of Mahabharta;
And the poem closes with Eliot's conclusion that 'we must be still and still moving', with a reference to 'the dark cold and empty desolation' of history, thus introducing what is to be the subject of 'Dry Salvages'.

**Dry Salvages (1941)**

'Dry Salvages' has been considered as a poem of hope. When we analyze the lines, we find that the purpose of this poem is to clear the connection between the river of life and the ocean of history;

> 'The river is within us, the sea is all about us.'\(^{92}\)

along with another prophetic equation;

> 'That the past has another pattern, and ceases to be more sequence.'\(^{93}\)

Again on the other hand, Eliot himself narrates;

> 'I have said before
That the past experience revived in the meaning
Is not the experience of one life only,
But of many generations.'\(^{94}\)
Eliot is conscious of human instinct and impulses which operate within them as a great uncontrolled and impracticable, determining the destiny. It becomes sullen with the encroachments of culture and civilization. The catastrophic roll of primordial human instincts and the threats of time have been recognized by the poet and he visualizes it with man’s material pursuits. Positively, the poet affirms the belief in the Christian doctrine and the Hindu concept of dispassionate action. The poet mockingly elucidates;

‘The brown God is almost forgotten
By the dwellers in cities
By worshippers of the mechanic.’

However,

‘The sea has many voices,
Many Gods and many voices’.

Eliot compares our life calling it ‘a strong brown God.’ To our strange, we are confident, in our conscious with ‘watching and waiting’ as ‘the worshippers of the machine’ that living among our melted roads, our ocean liners, our arid, our Directory of Directors are splendour of human achievement. However, neither in city nor in village is there a society in an ordered ‘concord; we are in real incandescent terror. Actually, we are unable to respond and rehabilitate our-self from the warning extended by the sea;
The sea howl
And the sea yelp, are different voices
Often together heard; the whine in the rigging,
The menace and caress of wave that break on water,
The distant role in the granite teeth,
And the wailing warning from the approaching headland
Are all sea voices, and the heaving groaner
Rounded homewards, and the seagull.97

The warnings to mankind in crucial moments are unheard. The bell announcing the simultaneity of time is also uncared for. The clanging sound of the bell coming from the ground-well echoes the ringing of the bell at the consecration and invites us to pray: it also declares our death to enable us to be reborn.

The second movement is strictly a comment upon our pursuit for materialism. It rejects the theory of progress. Actually, Eliot tries to reestablish the permanent appeal of spiritual discipline, anxiety of spiritual awakening and the importance of church;

'People change, and smile; but the agony abides,
Time the destroyer is the time preserver.'98

The time that wearies and destroys us is also preserved through our temporal awareness of the tale of human misery. Man knows the good from the bad, yet, he prefers the latter; Adam was warned of the
‘bitterness’ of the forbidden fruit, yet, he had ‘the bite’ in it. Since then man has shared Adam’s punishment. However, belief in redemption through spiritual discipline is the only remedy for the suffering humanity whose symbol is Church that faces majestically every sort of adversity. We find in it a permanent source of spiritual solace and bliss.

The third section repeats Eliot’s foundation that both past and future are contained in present. This time the poet takes help of Krishna’s admonition to Arjuna to discharge his duties. The paradox behind the sameness of the two ways and the centrality of the present confounds us so that it becomes difficult for us to ‘face it steadily’. But one thing is true: time-locked human beings can not be healed because they are not fortunate to become patients in the hospital that this earth is;

‘The whole earth is our hospital’.99

Their living in time is like a journey by train or a sea-voyage in which passengers leave the past behind them and feel comfortable in their journey forward. The poet impresses upon the mind of the voyagers in time the meaning of eternity that they may apprehend in a moment of solitude. It is a wordless song whose music can be heard (not by the ear but by the soul) in the present; it may teach them not to assume that they will sever themselves from the part or that they will
enter into a future which is unconnected with the past; while experiencing eternity they should ‘consider the future/And the past with an equal mind.’

The fourth section is a prayer to Virgin Mary, the Queen of heaven, the earthly mother and daughter of God, to intercede for the whole of humanity. It is, as Kristian Smidth appropriately says, ‘an affirmation of belief in ‘the point of the intersection of the timeless/with time which is interpreted as the Incarnation of God in the temporal world.’  

The concluding section rejects the popular ways of searching for the meaning of life (such as astronomical researches, divination by sortilege, astrology and fortune-telling by cards, séances, psycho-analysis, study of entrails and crystal gazing, necromancy, anthropological researches and drug-addiction) and affirms the spiritual way of apprehending the eternal, the ‘point of the intersection of the timeless/with time’. Further all the popular ways are symbolical of man’s escape from the present and probing in the past and future whereas;

‘....to apprehend

The point of intersection of the timeless,

With time, is an occupation for the Saint.’

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Eliot enjoyed his conviction with Saints. It is only the Saint who knows about the point of intersection between the temporal and the timeless. The temporal is only the hint of timeless;

'These are only hints and guesses,
Hints followed by guesses; and the rest
Is prayer, observance, discipline, thought and action
The hint half-guessed, the gift half understood, is Incarnation.'

Eliot discusses here about incarnation in detail;

'Here the impossible union
of spheres of existence is actual.'

The impossible union of spheres of existence is actual in Christ, the Incarnation. To achieve Incarnation in life, the poet says it needs 'observance, discipline, thought and action......';

'And right action is freedom
From past and future also.'

These seeds sprout and 'fructify' their blessings in others. Thus the poem which began as a poem of hope, affirms Christian hope.

**Little Giddings (1942)**

Little Giddings is the name of a place, in Huntingdonshire, which was very prominent in the seventeenth century. It was here that Nicolas
Ferror founded the Anglican Church. Eliot was very much influenced by the metaphysical poets of this place, particularly by George Herbert. The forebears of Eliot once started from this place for a new habitude in the new world. It is also here that Eliot’s mortal coil remains buried. George Herbert and Richard Cross found plenty of happiness here. The king, Charles I, after his defeat in the war of Nasby, came here and prayed in the church. In the first movement of the ‘Little Giddings’, the poet describes the wartime England and says that ‘Little Giddings is the only place where the eternal, the still point, can be had’.

The poem begins with vivid description of nature. Spring has arrived in the middle of winter. The flame of the sun is;

'Reflecting in a watery mirror
A glare that is blindness in the early afternoon.'

The incursion of spring into mid-winter has broken the natural cycle of time. The glare of the sun’s flame is divine light. The man who visits here, starts feeling that it has been meaningless but the real purpose of the visit is divulged when the aspirations of his soul fulfilled ‘Little Giddings’ explains both the ultimate aim of life and the transitoriness of worldly things. Humility is again affirmed....... this is the place where great men have bowed their head at the altar of God. Pentecostal fire which is celebrated on the seventh Sunday after Easter, commemorating the descent of the ‘Holy Ghost as apostles at the
baptism of Christ, tells not the story of the self-surrender but the way of purifying the soul of the visitor'. That fire is anywhere and nowhere;

‘Here, the intersection of the timeless moment
Is England and nowhere, Never and always.’

The second section is one of the places where bombers are burning the city of London and firemen are trying to extinguish the fire; the ‘parched eviscerate soil’ of the city. It is mocking the vanity of men;

‘The parched eviscerate soil
Gapes at the vanity of toil,
Laugh’s without mirth.
This is the death of earth.’

Eliot is patrolling the blitzed street of London under attack from German bomber. Eliot recalls ‘some dead master’, ‘a familiar compound ghost’, ‘who seems to be’ says Ronald Tampline, ‘at once aspects of himself (the ‘you’ and ‘I’ of ‘Prufrock’), of his past career as a poet, and of other poets who have contributed by influence or friendship to his understanding of things.’ There have been various attempts by critics to specify the ‘familiar compound ghost’ as one poet or another. The most probable single candidate is W.B. Yeats, who died in 1939, seven months before the outbreak of World War II. The whole passage from line 78-149 is written in Dante’s manner of
terza-rima form, II-syllable lines in sets of three with the middle line of each set rhyming with the first and third lines of next set. Eliot becomes prophetic;

‘**Let me disclose the gifts reserved for age**
*To set a crown upon your lifetime’s effort.*’

It is verbalized communication between the poet and the people with poets thought and belief. He says;

‘**First, the cold friction of expiring sense**
*Without enchantment, offering no promise*
*But bitter tastelessness of shadow fruit*
*And body and soul begin to fall as under.*

**Second, the conscious impotence of age**
*At human folly, and the laceration*
*Of laughter at what ceases to amuse.*

And last, the rending pain of re-enactment
*Of all that you have done, and been; the shame*
*Of motives late revealed; and the awareness*
*Of things ill done and done to other’s harm*
*Which once you took for exercise of virtue.*

Thus, the second movement, the longest of all movements of ‘Four Quartets’ speaks of the death of the four ontological elements: air, fire, water and earth. Grover Smith writes ‘the second movement probes
into the world of death, conceived of first as subject to decay and then as immune to it, in search of the true meaning behind man’s war of life. In the Heraclitan warfare of elements governing the flux of matter, it finds no meaning but mutability; but in the transcendence of time and change it finds hope at the cost of renunciation.' The atmosphere of Dante’s purgatory is maintained. Nevertheless, Eliot is here once again moving from the problems of time to the considerations of eternity.

The third section tries to establish three modes of life in the world; attachment, detachment and indifference. Attachment to self and to things and to persons leads to the hope for the wrong things and to the servitude to time. It makes us to slave of history. Detachment expands the canvas of love beyond the limits of selfish desires and liberates us from servitude to time and to history;

‘Attachment to self and to things and to persons, detachment
From self and from things and from persons; and growing
Between them, indifference
Which resembles the others as death resembles life.’

Before closing the section Eliot once again expresses his belief in Dame Julian’s hope of redemption through God’s mercy (the Affirmative way) and through the purification of God motive ‘In the ground of our beseeching.’
The fourth section is lyrical and short. Sunil Kumar Sarker observes 'Here the poet assures us that the dove of peace, the Holy Ghost, will descend down with 'flame of incandescent terror.' The Holy Ghost will deliver us from sin and error. We can not get liberation from our sufferings with power, but only with love. It is love that weaves the sufferings and again it is love that can deliver us from our pain; \(^{113}\)

\[
\begin{align*}
\text{‘Who then devised the torment? Love.} \\
\text{Love is the unfamiliar Name} \\
\text{The intolerable shirt of flame} \\
\text{Which human power cannot remove.}\end{align*}
\]

\(^{114}\)

The source of the tormenting self-discipline is God’s love which is unfamiliar among men because of his supernatural character. It is like the ‘Shirt of Nisus’ worn by Heracles that began to burn him; just as Heracles, tormented by the flames of the burning shirt, climbed on the funeral pyre and burnt himself and gained a status equal to God’s, we under the possession of the Divine love can not do away with it nor can ‘human power’ remove it. Rather it will salvage us from sin and error. Eliot chooses here a light, balanced, lyric form to express the paradoxical balance of opposites. The last section of ‘Little Giddings’ is real conclusion of ‘Four Quartets’ where Eliot makes a wave if images drawn from the whole of ‘Four Quartets, a tour de force of resolutions. Eliot repeats the beginning lines of ‘East Cocker’: 'In my
beginning is my end.' Sunil Kumar Sarker observes, 'in fact, Eliot has an obsession with time. His conception of time reminds one of Solvador Dali’s bent clock.' ‘Indeed, there are pointing by Dial of timeless bent clock faces against waste desert spaces that remind of one of Eliot’s principal symbol time that merges past and present in a world that is a waste land.'115 Again he observes instances of time past and present merging together are strewn in ‘Little Giddings’ ; Every phrase and every sentence is an end and a beginning’, ‘any action is a step to the block, to the fire, down the sea’s throat/ or to an illegible stone; and that is where we start,’ etc. Past and present are one and the same thing.

Being convinced of divine love and the divine call, the poet decides to continue his exploration for a possible union with God. His exploration is gaining some as a complete understanding of life and a deep communion with God;

‘We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And now the place for the first time.’116

A number of images then follow, recalling the scenes in the rose garden at ‘Burnt Norton’ (‘the unknown, remembered gate’ and ‘the children in the apple tree’). The ‘source of the longest river’ is the
beginning of time. The tongues of flame those of Pentecostal fire which is manifestation of God and which draws men into the fellowship of the Holy-Spirit;

‘When the tongues of flame are in-folded
Into the crowned knot of fire
And the fire and the rose are one.’ 117

‘The fire’ and ‘the rose’ suggest the eternal and the temporal, the divine love and the human love respectively; together they allude to the perfect, blissful union of the individual soul with God. When such union, which costs ‘not less than everything is achieved, the fire and the rose becomes one. It is cosmic music of joy and Eliot reminds its pre-requisites being- ‘A condition of complete simplicity’ -freedom the bondage of desires and lust, and absolute self-surrender. It is significant that;

‘And all shall be well and
And all manner of thing shall be well.’118

indicate both; affirmative way as well as negative way (which are actually one way) of prayer for final communion with God.
Reference


5. Idem.


8. S.P., p.87.


10. Idem.

11. Ibid, p.89.


15. Ibid, p.90.


215
17. S.P., p.91.


22. Ibid, p.11.


25. Ibid, p.94.


30. Idem.


32. Ibid, p.23.

33. Ibid, p.73.

34. Ibid, p.74.

36. S.P., p.45.


38. Ibid, p.56.

39. Ibid, p.75.

40. Idem.

41. Ibid, p.76.

42. Idem.

43. Idem.


45. S.P., p.77.

46. Idem.

47. Ibid, p.57.


49. Ibid, p.55.

50. Ibid, p.78.

51. Idem.

52. Idem.

53. Ibid, p.80.

54. Idem.
55. Idem.
56. Ibid, p.81.
57. Ibid, p.82.
58. Ibid, pp.82-83.
63. Idem.
64. Idem.
69. C.P., p.191.
71. C.P., p.192.
72. Idem.
73. Ibid, p. 194.
75. Idem.
76. Frank Wilson, 'Six Essays on the Development of T.S. Eliot'
77. C.P., p.199.
78. Ibid, p.197.
80. Ibid, p.199.
81. Idem.
82. Ibid, p.199.
83. S.P., p.23.
84. C.P., p.200.
85. Ibid, p.201.
86. C.P., pp.199-200.
87. Idem.
88. F.C. Happold, 'Mysticism: A Study and an Anthology'
89. C.P., p.201.
90. Ibid, p.203.
91. Bhagwadgita, 2.47.

92. C.P., p. 204.

93. Idem.

94. Ibid, p.204.

95. Ibid, p.209.

96. Idem.

97. Ibid, p.204.

98. Ibid, p.205.


101. C.P., p.212.

102. Idem.

103. Idem.

104. Idem.


110. Idem.


114. C.P., p.218.


117. Idem.

118. Idem.