T.S. Eliot would have enjoyed more his creation today by watching the vast plethora of critical work on it. While Eliot’s work is more than half century old, many of poetry lovers and critics experience lack of scope and sympathy in these poems. He, in spite of immense technical skill and variation of style, has been charged of having no deep imaginative sympathy with the human condition. He is said to be impassioned with imperfection and sees nothing interesting between the Apeneck Sweeney, the Saints and Martyrs. Added to it is our anticipation and helplessness thereon when he delights us without any suggestion, rejecting many beautiful and effective exhibitions. Some of the learned admirers complain of confusion and obscurity but it is also the most nearness of a poet’s approach to anything. To understand this revolutionary, dynamic and permanent poet, we have to look into the environment & present gaudy and feigning harmony producing only barren souls.

Many contemporary and succeeding great minds like Richard Aldington, Cleanth Brooks, Elizabeth Drew, P.G. Ellis, A.G. George, Helen Gardner, Hugh Kenner, Fei-Pai Lu, F.O. Mathissen, D.E.S. Maxwell, Ezra Pound, B. Rajan, Grover Smith, George Williamson and a host of others studied almost all possible vistas in his poetry. But none of them has dealt exclusively with the ‘Quest for
Belief in the Poetry of T.S. Eliot. There can be some passing references to it but a full length-study was still long over due. My study seeks to fill this gap because Eliot’s work deserves fresh attention today as elemental values of life. My study into Eliot’s quest for belief shall enable the poetry lovers to acquaint the poet’s secret mission for human welfare leading towards the glowing vistas of life.

The study has been divided into five chapters. The first chapter 'Introduction' defines ‘belief’ and brings out its various implications with reference to psychology, philosophy, religions and other writings. It traces the events of Eliot’s life and shows how they inculcated belief and its quest in the poet. It also discusses the social, religious and moral factors which were responsible for the progress of belief in the mind of the poet. The contemporary scenario and Eliot’s family background has been briefly drawn in this chapter because it works as a link between the poetry lovers and the poet. I have tried to present all necessary and valuable information to proceed with the present venture in the chapters ahead.

The second chapter ‘Illusion’ seeks to analyze Eliot’s early works including and up to ‘Poems 1920’. The inaugural poem of the modern age namely ‘The Love Song of J. Alfred Pufrock’ is created as the first poem. ‘Portrait of a Lady’, ‘Preludes’ and ‘Rhapsody On a Windy Night’ are subsequent poems giving us peculiar experience of hollow relations and dynamic nature of various feelings.
Gerontion, the aged man, presents it with the vital questions of the day in the same chapter. Likewise, 'Sweeney Erect' and 'The Hippopotamus' are the two quatrains where daily chores of life loosing spiritual values are witnessed. 'Sweeney Among the Nightingale' is the last poem judging animality in human being.

The third chapter 'Search' takes up two genuine poems of English literature namely 'The Waste Land' and 'The Hollow Men'. 'The Waste Land' along with its five movements is a journey into the modern Waste Land with Tiresias as the protagonist. The cinematography of cut shots is incompatible. Eliot here searches the pros and cons of his belief. He finds the birth giving elements as causing death. It is the signature of the paradoxical poet for its cryptic and mystic effects. Likewise, 'The Hollow Men' is a narration of human disaster where the modern men are not daring to face the 'death’s dream kingdom,' ignoring rebirth or the finality of life. The poet finds that the pious prayer of God is not possible for them.

The fourth chapter 'Truth' undertakes the study of 'Ash Wednesday', 'Journey of Magi', 'A Song for Simeon,' 'Animula', 'Marina' and 'The Four Quartets'. These are the poems of true religious values with a different ascent. 'Ash Wednesday' can be treated as the holy prayer. 'The Journey of the Magi' is the experience of two births. Likewise, the three subsequent poems are the prayers for the agonized soul. The last poem has epic-quality with
finality of belief in truth where the fire and the rose are one. Here Eliot's prophetic vision subsides into belief in Christianity and thereby in God. The poem is significant for its meditative excellency.

The fifth chapter 'Conclusion' briefly restates the points studied in the earlier chapters. It shows how Eliot's quest for belief explores through his poems phase by phase. The references used in the work are given at the end of each chapter. Likewise, quotations including in Hindi and in Sanskrit are also equally placed at the end. I have quoted poetic lines from Eliot's 'Collected Poems 1909-1962' and 'Selected Poems' edited by John Dawson, Peter Holland and David Mckitterick published by Faber and Faber: London (1961) and reset in 2002.