"The Hollow Men" which Herbert Read describes as "pure poetry", resembles The Waste Land in tone and temper, theme and structure. If The Waste Land is an expression of a complex of emotion, "The Hollow Men" makes an attempt to evolve a medium for the hypertrophy of emotions for which there is no adequate motivation. The poet fails to objectify his experience and emotions on account of his inability to achieve an aesthetic distance. The protagonist suffers from an emotional impasse with his solipsistic imagination unable to fasten itself on external objects. The charge hurled by Eliot at Swinburne that "the meaning is merely the hallucination of meaning because language, uprooted, has adapted itself to an independent life of atmospheric nourishment" (SW, 149), applies well to "The Hollow Men".

In this poem the atmospheric nourishment is provided by Eliot's excessive emotions and subjective imagination. As in "Prufrock", the poet shrinks from the realities of earthly life and attempts to seek refuge in his imagination
that pursues a transcendental ideal. Hence the poem is, as David Ward observes, an expression of dream-consciousness, phantasy.

The excessively emotional nature of the poem can be understood when it is studied alongside "Eyes that last I saw in tears", one of the three poems published in The Criterion, Jan. 1925, the other two being "Eyes I dare not meet in dreams" and "The eyes are not here", which were later incorporated in "The Hollow Men". In "Eyes that last I saw in tears," Eliot luxuriates in emotionalism, a trait for which he indicts Romanticism. "This is my affliction" and "Eyes I shall not see" are repeated and no objective correlative is furnished for the copiousness of the poet's emotion. This emotionalism, unobjectified, is pitched in the same key as Tennyson's "Tears, idle tears, I know not what they mean", and Shelley's "I fall upon the thorns of life! I bleed!" (l. 54) in "Ode to the West Wind." This sort of emotionalism is found in the protagonist's (of "Hollow Men") aversion to the world, for which no motivation is given in the poem. Emotionalism without objective correlative can be perceived in Sweeney Agonistes and in The Family Reunion. Both of them actually
all from the debility of romantic drama which according to Eliot, "consists in the internal incoherence of feelings, a concatenation of emotions which signifies nothing" (SE, 215). Sweeney of Sweeney Agonistes has to articulate his amorphous emotions which have no adequate motivation. Harry of The Family Reunion, a typical romantic endowed with an egocentric individualism, an enormous faculty for introspection, restlessness, emotional instability, discontent with present reality and a tendency to fly into vague dreams and longings, is like Hamlet, "dominated by an emotion which is inexpressible, because it is in excess of facts as they appear (SE, 145).

The revulsion at this world of ours, expressed by the protagonist of "The Hollow Men" (which may be identified with Eliot's), which has also no objective correlative, manifests itself in his description of it as "death's kingdom." In a tone of romantic distemper and in a mood of morbid melancholy, Eliot laments,

We are the hollow men
We are the stuffed men
Leaning together
Headpieces filled with straw. (CP, 37)

His disgust that comes out in his delineation of man as
Shape without form, shade without colour, 
Paralysed force, gesture without motion; (CP, 87)

stems from his extremely subjective thinking, from deliberately averting his eyes from the ameliorative and brighter aspects of life, and concentrating on a particular seamy side, namely sexual aberration, which he has refused to explore sympathetically or to treat as a social malady having its root even in economic causes. Unable to face the earthly reality in a spirit of resignation, if not of acceptance, or with a calm-eyed serenity, he dreams about the "death's other kingdom" (CP, 87) with "sunlight on a broken column", a tree swaying and "voices" "in the winds singing"

More distant and more solemn
Than a fading star (CP, 88)

Further he visualizes that

The eyes reappear
As the perpetual star
Multifoliate rose
Of death's twilight kingdom. (CP, 89)

Eliot says that the hope of "empty men" lies in the spiritual cleansing that issues from such a transcendental vision of Virgin Mary and saints in heaven symbolised by "perpetual star" and "multifoliate rose". The word
"empty" is ambiguous; it may mean 'hollow', afflicted with spiritual desiccation and moral vacuity; it may also mean men who have divested themselves of earthly desires, such a renunciation being a pre-condition for salvation. But such a hope of salvation is illusory for the poet's emphasis is, to use the words of Schneider, on "imaginary eyes that have become beneficent but only so through a dream of escape; eyes that might be transformed into the multifoliate rose of the Paradise but will not be because Paradise does not exist." The last four lines which portray the world as ending "not with a bang but with a whimper" (CP, 90) bear out the total collapse of the "hope only/ Of empty men" (CP, 89) and serve to deepen the despair and dismal horror prevailing in the land of "The Hollow Men". The poet's escape from the dreary and weary world into the vision of the multifoliate rose is transitory like Prufrock's escape into the reverie of the mermaids' sea-chambers, and both must emerge out of their dreams back into their waste land, however much their souls may revolt against their uncongenial hostile surroundings. Nevertheless, the poem dimly suggests a transition from weariness at, and aversion from, the ugliness and horrors of the world, to a hope for reconciliation, for serenity,
through the transcendental ideal represented by the "perpetual star" and the "multifoliate rose". Hence the justness of Unger's remark that "'The Hollow Men' is at once an epilogue to that development [signified by The Waste Land] and a prologue to a new stage in the career."

Strangely enough, Eliot embodies a poetic theory in the stanza concerning conception and creation. He says that the "shadow" falls between "the conception / And the creation", between "the emotion / And the response" (CP, 90). It means that the poet is unable to transfer the ideas that arise in his mind exactly without distortion or getting them blurred, into his creative work. His work, therefore, cannot be an exact transcript of his conception but only its shadow. This proposition seems to echo the view of Keats in his sonnet, "When I have fears that I may cease to be" as reflected in the passage:

When I behold, upon the night's starred face,
Huge cloudy symbols of a high romance,
And feel that I may never live to trace
Their shadows ...(11. 5-8); (KSP, 237).

What Keats means is that the nocturnal sky suggests to him symbolic conceptions of "a high romance" but that
he will die before he can incorporate even the shadows of his original conception in his creative works. He also speaks of the creative works not as the precise copying of the original ideas formed in the mind but only as their shadows. Shelley voices a similar opinion in his declaration that "language is arbitrarily produced by the imagination, and has relation to thoughts alone; but all other materials, instruments, and conditions of art, have relations among each other, which limit and interpose between conception and expression." In the same essay (A Defence of Poetry), Shelley describes "the mind in creation" as a "fading coal".

So Eliot's poetic theory as suggested in "The Hollow Men" inevitably leans towards Romanticism. Colby's experience as a musician is another typical illustration of the Romantic thesis that a shadow falls between conception and creation or expression. He says:

Always when I play to myself, I hear the music I should like to have written, As the composer heard it when it came to him; But when I played before other people I was always conscious that what they heard Was not what I hear when I play to myself. What they hear is an inferior rendering. So, I've given up trying to play to other people: (TCC, 39-40)

He listens to the great music emanating from his soul but when he tries to translate it into notes before the public, he fails, for they prove to be a poor edition of the original. As Mario Praz says, a romantic musician listens to the prodigious concerts of his soul but cannot attempt to translate them into notes.
The Ariel poems can be considered a step forward towards the hope of reconciliation, faith and certitude, though they inherit some of the legacy of the previous phase with uncertainty, scepticism, and even disillusionment. They are the visionary dramatizations of nebulous emotional states caught within "the dream-crossed twilight between birth and dying" (CP, 102).

In "Journey of the Magi", "the dream-crossed twilight between birth and dying," observes David Ward, "lies between the dream of memory and the dream of anticipation, and is itself a dream." Though it may be contended that the dream here is a "high dream" (SE, 262) on account of the religious bias it has, there is no doubt that it is essentially like a 'romantic' dream opening out to a higher reality.

"Journey of the Magi" has an autobiographical significance in the sense that it rehearses the emotional conflict or the unstable mental state of Eliot entailed by his conversion to Anglo Catholicism. In this connection David Ward remarks, "The poem was written in the year of Eliot's conversion; it is a kind of mythical record or re-enactment of that event."
As in The Waste Land, the journey image which is the stock property of Romanticism is used here. The speaker recalls the obstacles they encountered in the course of their "long Journey". It was "the worst time of the year", the "very dead of winter" when the weather was cold. They had to traverse through "hostile" cities, "unfriendly" towns and dirty villages "charging high prices". They slept in snatches and heard decisive voices dubbing their endeavours as "all folly" (CP, 107). They met visions of good augury and ill omens - "an old white horse" galloping "away in the meadow" and "the wine-leaves over the lintel" at the tavern representing hope and freedom, juxtaposed with "six hands at an open door dicing for pieces of silver" symbolising treachery and greed. "Three trees" is a symbol fusing the marvellous and the ordinary, which only a mystic vision can comprehend, a vision that is seen at the intersection of the timeless and the temporal. Though assailed by misgivings and scepticism, the Magi carry on with their journey. When they reach their destination, they find, to their dismay, that the birth is "hard and bitter agony" for them and that it has not brought them spiritual or intellectual illumination; nor for that matter a sense of great joy.
Like Prufrock the narrator has searched for an ideal which he has not been able to realize. He wonders:

Were we all that way for Birth or Death? (CP, 108)

His condition is analogous to, and even more disturbing than, that of Keats who was caught up in a romantic dilemma, an agonising dilemma, with all the confusions remaining unresolved after the disappearance of the nightingale - the condition articulated by him in the words, "Was it a vision or a waking dream?" (Ode to a Nightingale", 1. 79). But his experiment is on a higher plane. The speaker is in a Prufrockian fix: "It is impossible to say just what I mean!" (CP, 14). His uncertainty and disillusionment arise from an excess of emotions for which there is no objective correlative.

What aggravates his nagging perplexity is his sense of alienation. Even during his journey, he was aware of his alienation (which at times betokened his sense of superiority) from "the camel men cursing and grumbling" and persisting in their obnoxious behaviour of thirsting for liquor and women, and from the cities, the towns and the villages (CP, 107). His sense of isolation becomes accentuated when he sees his people as aliens, "clutching
their gods" (CP, 108). The narrator wishes death so that, unable to face the grim realities, he may escape from the tantalizing quandary, his paradoxical predicament and his hazy sense of disillusionment. He belongs neither to the old dispensation nor to the new order ushered in by the birth. Nevertheless, this negative stage of a tormenting uncertainty which is necessary in a spiritual progress, is a pre-condition to mystical union. The poem, in a sense, comes close to Tennyson's In Memoriam. For, Eliot's own comment about the latter, that the doubt presented by it is "a very intense experience" and that its despair is "of a religious kind" (SE, 336) applies to it with greater force.

"A Song for Simeon" resembles "Journey of the Magi" in its emotional pattern. Like the Magus, he also lives in "the dream-crossed twilight between birth and dying." Like Gerontion he is waiting for his end, but differs from him in that he hopes to attain peace and salvation, though his waiting too is accompanied by restlessness and pain.

He feels quite complacent about his past:

I have walked many years in the city,  
Kept faith and fast, provided for the poor,  
Have given and taken honour and ease. (CP, 109)
No sense of isolation has gripped him as in the case of the Magus who could not establish a rapport with the circumambient world. But he also is in a paradoxical predicament: he can gain ecstasy and salvation, but cannot have martyrdom and "ultimate vision"; he cannot participate in the death and crucifixion of the infant, in the suffering and the glory of the Christian life; but weariness is his lot. He is both a Christian and a pagan. The prospect of the tribulations, "scourges and lamentation" which the birth of the "unspeaking and unspoken word," brings in its trail disturbs him and he seems to have a sense of relief that death will spare him the ordeal of witnessing the gruesome, harrowing spectacle. He thus welcomes death as a means of escape from the future terrors and turmoils.

"Animula" does not enlist the service of an impersonator as "Journey of the Magi" and "A Song for Simeon" have done, but is a direct and personal utterance of Eliot's about the existential hopelessness and helplessness of the human condition, a short synopsis of his favourite theory about man's terrestrial career. This poem too, like two of its immediate predecessors, seems to epitomise life as "a dream-crossed twilight between birth and dying" and
in fact, as a nightmarish dream tossed between birth and death. The soul can face and have "the warm reality", only after meeting death which brings about spiritual regeneration. For Eliot asserts that it lives "in silence after the viaticum" (CP, 112).

The poet portrays the growth of the child from a state of purity and innocence into that of the adult. The child issues from the hand of God as a simple soul. Free from inhibitions and guided by instinct, he moves about in a world of his own with his innocence unsullied, taking delight in the objects of Nature, "the wind, the sunlight and the sea" (CP, 111) and untroubled by the distinction between reality and illusion. With his entry into the adult stage, his consciousness is invaded by distinctions between "is and seems", which warp his mind and drain his natural sources of delight. Perplexed and offended by his indeterminate desires and vacillations, he feels the pain of living, and resorts to "the drug of dreams" and infrutuous learning as avenues of escape from the grim, appalling realities. The bitter experiences of life make him "irresolute and selfish, misshapen and lame," till he is reduced to "shadow of its own shadows, spectre in
Incidentally it may be noted that "Animula" comes close to Wordsworth's "Ode: Intimations of Immortality" in its description of the innocence and delight of the childhood being blighted by the oncoming manhood:

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    Full soon thy soul shall have her earthly freight,
    And custom lie upon thee with a weight,
    Heavy as frost, and deep almost as life.
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(Ode: Intimations of Immortality, 
ll. 130-32; WP, 461)

But Eliot does not speak of heaven lying about us in our infancy, nor does he strike a note of reconciliation as Wordsworth did by expatiating upon the recompense secured by the adult. Eliot seems to be inclined to the romantic view that the natural impulse, instinctive delight and innocence are destroyed by a sophisticated environment, 'a civilised' milieu and an artificial society.  

Another noteworthy feature of the poem, which is rather romantic, is its autobiographical character. The poem is a mixture of imaginary and personal experience. Sencourt points out the personal elements contained in this sketch of childhood from the dawn of consciousness: "the awareness of lights and noises, of dry and damp, of warm
and cold; the first walks between table-legs and chair; the clutch of toys, the love of kisses, the alternations of shyness and reassurance, the pattern made by the sunlight on the floor, stags running in the pattern of a silver tray, the Christmas tree's fragrant brilliance."

It may be observed in passing that it is Eliot's solipsistic imagination that views man as "shadow of its own shadows, spectre in its own gloom" (CP, 111). He rejects the reality of life pertaining to the mundane sphere and conceives death as the initiator of real life, as the beginning of a journey from a dream state to a reality. It is the Romantic distemper, a feature of the decadent Romanticism, that cultivates a distaste for life.

"Marina" is perhaps the most romantic and the most joyous of Eliot's poems. It is not in the least streaked with despair, disillusionment or melancholy that has cast its shadow over the other Ariel poems. Free from the restlessness and the burden of the past, that oppressed the Magi and Simeon, Pericles is engrossed in experiencing the transcendent bliss of the moment. "Marina" is a creation of the Romantic imagination. A feature of the Romantic imagination is its visionary
power or self-realizing intuition. It is the visionary power of the poet as well as of Pericles, that conjure up Marina. Pericles beholds a near beatific vision of his daughter - a miracle, ineffable and vaguely comprehensible, presented to a man suspended between wakeful and dream-trance states - almost resulting in the perceiver, the place and the presence melting in one another and giving him a sense of supreme fulfilment. The vision of the supernal beauty and joy is projected against a 'romantic' background of Nature, which has an exotic flavour about it, the seas lapping the granite rocks on the shore, with the scent of pine and the song of the woodthrush wafted through the fog. An elfine, dreamy atmosphere pervades the poem. During his mystic experience, Pericles is in a state in which the boundaries between dream, and reality have collapsed. He articulates his mood of wondrous, ecstatic uncertainty in the beginning of the poem itself:

What sees what shores what grey rocks and what islands
What water lapping the bow
And scent of pine and the woodthrush singing through the fog
What images return
O my daughter. (CP, 113)
The Romantic imagination operates at another level, serving as a means of giving access to a higher reality. Eliot unfolds a higher reality before Pericles in the benign vision of his daughter. The father recognizes "the warm reality, the offered good." (CP, 111) and discovers that it purges the air of pestilence, makes him feel that this world infested with the sins of hatred, vanity, sloth and concupiscence is the world of death compared to the life-giving reality of the vision. The sins are not only dissolved, he discerns, by "this grace" but "reduced by a wind / A breath of pine, and the woodsong fog" (CP, 113). Then Eliot speaks of Nature also as contributing to the purifying process almost in a Wordsworthian manner with an emphasis on the balmy wind akin to the wind of The Prelude (1.) but in a more oblique style. Of course, Nature, here plays a role adjunctive to the mystic presence.

Pericles tries to express the intangible miracle he sees, in vaguely-apprehended terms:

What is this face, less clear and clearer
The pulse in the arm, less strong and stronger -
Given or lent? more distant than stars and
nearer than the eye. (CP, 113)
She seems a dream-symbol that "moves in time between sleep and waking" (CP, 98).

With whispers and small laughter between leaves and hurrying feet
Under sleep, where all the waters meet (CP, 113).

The magic which the poet creates in these lines is of a piece with the dream world to which it belongs and defies translation in comprehensible terms as it is too elusive even for the poet. To transmit the magic in verbal terms can convey only a bare, prosaic fact of innocent and mysterious laughter of children concealed between the leaves. With their romantic aura of mystery both inapprehensible and inexpressible, and with their incantatory effect these lines claim a status on a par with those of Keats's "Ode to a Nightingale".

The same that oft times hath
Charmed magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.
(11. 68-70; KSP, 184-5)

Even the dilapidated ship of Pericles gains a special significance under the pressure of his intense visionary experience and merges into his dream world so forcefully that the distinction between it and his daughter breaks down. Hence his muttering, "/ I / Made this, unknowing, half conscious, unknown, my own," applies both to Marina
and the ship. He is quite willing to "resign my life for this life" radiating from "this form, this face" (CP. 114).

The symbolic imagination is seen in making the reader share the experience of the protagonist and the poet. In this connection David Ward pertinently observes, "The poem exploits our own memories of a dream world, and our sense of the unresolved, the wonderful, which so often envelops our memories of dreams, and so often dominates the period between sleep and waking."14

The poem reveals that Eliot's poetry moves in a positive direction by its recognition of love as an effective antidote to the maladies afflicting man in the waste land of this world such as sensuality, vanity, sloth and lust. It was the discovery that Wordsworth15 and Coleridge's Ancient Mariner had made. It is a transitory glimpse that fades tottering on the edge of the corner of his eye, only to re-emerge in a permanent form and shape in Four Quartets and The Elder Statesman. It is seen in the change of meaning in respect of symbols. For instance, "laughter" in this poem has a joyous connotation, being the laughter of children, in addition to the mystery and innocence it suggests.
It is in contrast to the "laughter" occurring in the earlier poems like "Apollinax" and "Sweeney among the Nightingales", which is associated with adult men and which signifies something aggressive or derisive or sinister.

Certain personal elements can be dug out from the poem. Eliot might have drawn upon "the boyhood memories of the Massachusetts coast", the shore off Cape Ann, to construct the setting of the poem. Grover Smith says that "the specific place he had in mind, and indeed mentioned in his original draft, was Rouge Island, lying at the mouth of the New Meadows River, Casco Bay, Maine."16

The poem, "Marina" has a profound personal significance for Eliot as is attested by the fact that it has sprung from his deep appreciation of the scene relating to the reunion of Pericles and his daughter in Shakespeare's Pericles. He regards it as the finest of all the recognition scenes. He has captured in the poem more than human aspect and suffused it with the same light which is "more than that of day."17 The poem may be very personal in the sense that he may have sought a vicarious satisfaction as Charles Lamb did in his "Dream Children"; but it is purely hypothetical.
Grover Smith, in his *T. S. Eliot's Poetry and Plays* (p. 133), suspects that the poem may be about a dream of his own — actual in occurrence and ideal in contents.

The image of "small laughter between leaves and hurrying feet" could be located in Eliot's childhood memories. From the back garden of his house in St. Louis, he could hear the laughter and hurrying feet of the playing children in the adjacent schoolyard of Mary Institute hidden from his sight by a high brick wall. The poem is distinguished for its musical evocativeness.

The image of children's voices recur in "New Hampshire", a poem of the *Landscapes*. The poems of *Landscapes*, published in 1933, having crossed the phase of depression, constitute a stage in Eliot's march towards the reconciliation and certitude of positive Romanticism. The poet expresses his delight at the "children's voices in the orchard" (*CP*, 148) and at the singing of the birds. Even after being buried under the leaves, he will appreciate the exultation of the children among the apple trees. Here is the Blakean appreciation of the innocent mirth of the children and the Romantic sensitivity to the chirping of the birds.
Eliot's warm responsiveness to the sights and sounds of Nature in a way reminiscent of Wordsworth and Keats, manifests itself in "Cape Ann". The poet communicates his delight in hearing "the song-sparrow / Swamp-sparrow, fox-sparrow, Vesper-sparrow / At dawn and dusk", in following "the dance / Of the goldfinch at noon", in tracking the feet of the water-thrush and in following "the flight of the dancing arrow, the purple martin" (CP, 152). He declares,

All are delectable. Sweet sweet sweet.

Here is not only the direct and personal expression of emotion with the help of the thrice-repeated, banal epithet "sweet", but a touch of the Keatsian cloying of sweetness. Eliot adopts the commonplace romantic device of expressing intense emotion by repeating the same term successively, without seeking to objectify or impersonalise his emotion by means of objective correlatives. This ruse recalls Keats's manner of pouring out his emotion in the "Ode on a Grecian Urn" by repeating the epithet "happy" thrice:

More happy love! more happy, happy love!

(1. 25; KSP, 186)

No doubt the poem is concerned with his own boyhood experience at his familiar haunt of Cape Ann.
Ash Wednesday carries with it the uncertainties, misgivings and despair associated with negative Romanticism. Eliot's poetry has moved from "death's dream-kingdom" to the "dream-crossed twilight" of a new world. As Elizabeth Drew points out, "the sense of complete exhaustion and defeat" that gripped the earlier poetry has given way to "a gradual spiritual clarification", "process and progress, though within that, there is still both progression, and regression."

Ash Wednesday registers Eliot's felt experiences of wavering and misgivings, of harassing conflicts and doubts. It is a record of his "process of self-scrutiny and self-exploration;" "a poem of intensely personal emotion." Then it is a poetry of experience, a poem of the mind, and not mimetic poetry.

The first section of the poem is concerned with the despair and disillusionment of the poet, a condition antecedent to religious illumination. Eliot himself observes that "scepticism and disillusion are a useful equipment for religious understanding" (SE, 450). Scepticism, disillusion and despair are the features not only of the
Dark Night of St. John of the Cross but also of the negative Romanticism - the features that are prominent in Eliot's poetry upto "The Hollow Men". His life is arduous, the poet says, because he cannot return to the life of senses and at the same time he has to renounce "the blessed face" and the "voice". It is the negative phase of despair and inertia, in which he loses even his faith in God. Carlyle's Teufels drockh, (who represents Carlyle), Wordsworth, Coleridge and John Stuart Mill found themselves in a similar mental crisis but Eliot's condition has a religious basis. The condition described in Ash Wednesday comes near to the one Coleridge dwells on in his "Dejection: An Ode":

A grief without a pang, void, dark, and drear
A stifled, drowsy, unimpassioned grief,
Which finds no natural outlet, no relief,
In word or sigh or tear- (li. 87-88; ACS, 82)

For not to think of what I needs must feel,
But to be still and patient, all I can.
(11. 87-88; ACS, 82)

The last line is a parallel to "why should I mourn / The vanished power of the usual reign?" (CD, 93) as both of them imply "the futility of attempting to do anything about the conditions of despair and affliction." But Coleridge's agony is more excruciating and is difficult to transcribe in words because of its amorphous character;
and further it has no religious context.

Wordsworth's despair in the wake of his disillusionment with the French Revolution, is a spiritual crisis which comes close to Eliot's:

I lost
All feeling of conviction, and in fine,
Sick, wearied out with contraries,
Yielded up moral questions in despair.

This was the crisis of that strong disease,
This the soul's last and lowest ebb.
(The Prelude XI, 304-9)

But Wordsworth's is a crisis of faith in humanity whereas Eliot's is a crisis of faith in God.

In Ash Wednesday the poet is in a state of despair without hoping to "know again / The infirm glory of the positive hour" or "The one veritable transitory power" (CP, 93). He is denied the consolations of sense and spirit, but his willingness to accept what has been allotted to him at present, he knows, will help him to build his edifice of joy on it:

I rejoice that things are as they are

Consequently I rejoice, having to construct something
Upon which to rejoice. (CP, 93)
This attitude of the speaker, a positive gesture, implying a readiness to bend himself to do what is possible or to do anything that is near at hand instead of pining in passivity, has its parallel in Carlyle's "The Everlasting Yea," where Teufelsdrockh embarks on his task of reconstruction by beginning to engage himself in some positive action. Incidentally it must be stressed that the opening lines of the poem, as pointed out by Hugh Kenner, have a Tennysonian mellifluousness, resembling the Victorian poet's *Holy Grail* in the device of "liturgical repetition of constructions, phrases, and whole lines." The only course open to Eliot is to surrender to God with the humble prayer:

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Teach us to care and not to care
Teach us to sit still (CP, 94).
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The second section of the poem presents Eliot's struggle to emerge from dejection with the help of the divine love of the Lady. The Lady is a mediator who, he believes, will intercede on his behalf to Virgin Mary and she corresponds to Dante's Beatrice. Allusion to Cavalcanti in the first line of the poem, which recalls his lamentation over his separation from his mistress, and to the quotation of the fourth line from a sonnet of
Shakespeare, "Desiring this man's art and that man's scope," which speaks of his afflictions "in my outcast state" being assuaged by the remembrance of his beloved friend's face, unmistakably reveal that Eliot conceives human love and religious experience as an inalienably single entity. This kind of association in conjunction with the apotheosis of a lady has its sanction in medieval and romantic tradition. The deification of a human being is essentially a romantic characteristic; for as T. E. Hulme who has left an indelible impact on T. S. Eliot, observes in his "Romanticism and that Classicism," the romantic view holds man as "a reservoir full of possibilities," as "infinite," and believes that there cannot be beauty or excellence without the association of infinity or mystery with it. Classicism, according to Hulme, considers man as "a very finite and fixed creature" and "only as man and never a God." It, therefore, rejects the very notion of the apotheosis of a human being. Then the Lady of Ash Wednesday, who is a fusion of the human and the divine and who represents human and spiritual love belongs to the Romantic tradition. The Lady's Garden is paradise regained:

The single Rose
Is now the Garden
Where all loves end.
At the end of the second section the poet sings in hopeful joy: "This is the land. We have our inheritance." This section fuses delicate fantasy with spiritual insight.²⁷

The third section of the poem speaks of the poet's spiritual ascent, and the obstacles and the temptations he encounters as a romantic adventurer like Childe Roland does in his journey through a sinister landscape. He confronts horrid and grotesque visions which might have been the figments of his subjective imagination. He sees "the devil of stairs" wear "the deceitful face of hope and despair" (cp, 97). At the second turning the stair looked dark.

Damp, jagged, like an old man's mouth drivelling beyond repair,
Or the toothed gullet of an aged shark (cp, 97). He beholds "a slotted window bellied like the fig's fruit" at "the first turning of the third stair." This description is reminiscent of the horrible sights Childe Roland in Browning's "Childe Roland to the Dark Tower came" met in the course of his journey - "some palsied oak, a cleft in him / Like a distorted mouth that splits its rim / Gaping at death, and dies while it recoils." (xxvi), the diabolical harrow that seemed to have been brought "to sharpen its rusty teeth of steel" (xxiv) or strugglers
that appeared like "toads in a poisoned tank, / ñr wild
cats in a red-hot iron cage" (xxi). The grotesque
scenes (grotesquity is an aspect of Romanticism as noted
in p. 196) soon yield place to something pleasant and enchan-
ting, that is conjured up by Eliot in a beautiful romantic
passage, with an air of mystery suffused about it:

And beyond the hawthorn blossom and a
pasture scene
The broadbacked figure drest in blue and green
Enchanted the maytime with an antique flute.
Blown hair is sweet, brown hair over the
mouth blown,
Lilac and brown hair; (CP, 97)

The hair as in "Prufrock" and The Waste Land supplies a
romantic reference.

During his spiritual ascent, the poet comes across
"distractions" that try to deflect him from his holy
mission; and this recalls the experience of an adventurer
entrusted with a mission, in a romance. This romantic
quality is accentuated by the fact that the initiation
scheme in Mithraism as elucidated by Jessie Weston in
From Ritual to Romance, "accomplished its ascent to the
deity by seven ladders," 28
The fourth section of the poem delineates the Lady as a complexly opalescent figure. The poet progresses in the hope of obtaining divine grace which is signalled by the Lady nodding her head silently, by the fountain springing up and by the bird singing. The scenes shift and melt into each other imperceptibly in a dream-like fashion. Time and place, dream and actuality, the present and the past, nature and garish pageantry mingle and interfuse. The blending of the Christian and the pagan elements is seen in

The silent sister veiled in white and blue
Between the yews, behind the garden god,
Whose flute is breathless, bent her head
And signed but spoke no word (CP, 98-99)

An orthodox classicist like Dr. Johnson would scoff at this mingling as he condemned Milton's "Lycidas" in an unequivocal manner. The fiddles and flutes, the blue of the lark-spur which reminds the poet of the blue of Mary's colour, bright cloud of tears and the jewelled unicorns and the garden god - all these show that the poet still clings to a low dream, which he finds rather impossible to shake off.

The fifth section of the poem pictures Eliot as being assailed by the misgiving as to whether the Lady is offended by those who have not purged themselves completely of the
the worldly desires. Perhaps, here the poet is speaking of himself, debating in his mind whether he is adequately equipped for obtaining the divine grace through the Lady. This is the kind of doubt and feeling of hesitation that trouble a quester in his journey. For instance, Childe Roland is at a loss to know what path he should pursue when "that hoary cripple with malicious eyes" (l. 2) directs him to go along a particular way. But in both cases there is no question of retrogression; they have to push on towards their goals.

The last section of the poem presents the poet as having passed through temptations and arrived at a stage in which peace has slid into his soul, on account of his surrender to God with the recognition that "Our peace [is] in His will" (CP, 103), though he is still far away from his goal. It is true he had the vision of the Garden "where all loves end" (CP, 96), but he has not liberated himself completely from the domination of the senses. His irrepessible attachment to the senses is recollected with a nostalgic longing in a highly lyrical and sensuous passage radiating a romantic aura, one of the most beautiful passages in Eliot's poetry.
From the wide window towards the granite shore
The white sails still fly seaward, seaward flying
Unbroken wings.

And the lost heart stiffens and rejoices
In the lost lilac and the lost sea voices
And the weak spirit quickens to rebel
For the bent golden-rod and the lost sea smell
Quickens to recover
The cry of quail and the whirling plover
And the blind eye creates
The empty forms between the ivory gates
And smell renews the salt savour of the sandy earth (CP, 102)

This vision is conjured up by his nostalgic memory. The spontaneity and the loveliness of the passage unambiguously reveals that the sway of the senses, "the infirm glory of the positive hour," which was once so powerfully despotic, cannot be overthrown so easily; the pleasures of the senses cannot be relinquished so voluntarily. He seems to feel impelled to say like Wordsworth in his "Tintern Abbey" that he is still a lover of "all the mighty world/ Of eye and ear" (ll. 107-108). The nostalgic longing implies a veiled regret on his part for having lost the world of senses to a considerable degree, and in fact he seems to regret that the blind eye creates only empty forms and that he is not restored to the enjoyment of actuality. He has to sustain himself on this kind of illusion for some time, at least till he is able to effect total purgation.
of the senses. This illusion, the vision of the mighty world of eye and ear, of the sensuous delights of nature, has a beneficial aspect in the sense that it is a harbinger of hope. At least the first three lines of the passage quoted above suggest that the perception of intense beauty in the world of nature, the kind of perception which Prufrock had in the vision of the sea and the mermaids, brings about the restoration of hope. In this connection Audrey T. Rodgers comments "As elsewhere in Eliot's poetry, the restoration of hope comes with the intensity of beauty felt in the natural world;"

From wide window toward the granite shore
The white sails still fly seaward, seaward
flying unbroken wings.

Such a perception indicates the poet's harmonious relationship with nature, a sense of affinity with it, which helps him to have union with the "spirit of the fountain", the "spirit of the garden", the "spirit of the river", and the "spirit of the sea" (CP, 103). This enables him to recognize the identity between the "Blessed sister" and Nature, to know the ubiquitous manifestation of the "Blessed sister", the beloved and guiding Lady, as the spirit of the fountain, as the spirit of the garden, the spirit of the river and the spirit of the sea. In fact, the poem
concludes with the prayer that he should not be separated from the "Blessed sister," from the spirit of the fountain, the spirit of the garden, the spirit of the river and the spirit of the sea. Is it not close to Wordsworth's concept as embodied in "Tintern Abbey" which speaks of the divine spirit impelling all objects of all thought and rolling through all things (ll. 100-2; WE, 164) Of course as a devout Christian, Eliot may not consciously believe in pantheism. Even in a religious poem like Ash Wednesday which is primarily concerned with his experiences there is a possibility of severance between poetry and belief at least in some areas where the pure poetic urge dominates and overrides his conscious or intellectually held religious views, as seen in the previous chapter.

Eliot has made use of a medieval belief and a fairy-tale element in the poem. Behind the image of the aged eagle (in the line: "Why should the aged eagle stretch its wings? - CP, 93) lies the medieval legend that the old eagle soars up to the sun and with its feathers burnt up it falls into water from which it emerges with renewed youth. Medieval legends were put into poetry by the Romantics and medieval beliefs were woven into the texture of
their poetry as integral and functional elements, as, for instance, in Coleridge's "Christabel". On the other hand, eighteenth century classicists ignored them as they jarred on reason on account of their supernatural and mysterious character. If at all a poet like Pope employs the medieval Rosicrucian system or a supernatural machinery in his "Rape of the Lock", it is only as an external ornament or a detachable accessory, and at best as a poetic device intended to heighten the satirical mock-heroic effect. But Eliot's use of the image has a symbolic function as it retains the essential concept of the original legend, namely rebirth, and further it becomes integral to the theme and organic in the poem. It symbolises spiritual regeneration. So Eliot's use of the aged eagle accords more with the Romantic tradition.

Incidentally it may be noted that the animal imagery (eagle) no longer represents dehumanization or spiritual unconsciousness as it has done in earlier poems - for example, "crab" in "Prufrock", "apeneck" and "zebra" in "Sweeney Among the Nightingales." The change for the better in the significance of the imagery confirms Eliot's emergence from a negative phase.
The juniper tree associated with the Lady in the second section of the poem has its sources in one of the fantastic tales of Jacob Grimm which tells about the bones of a boy being buried under the tree and a bird singing about his death. Eliot finds in the story the theme of death and rebirth, which agrees with the Christian concept that death is a threshold to a new life - the theme which has figured prominently in *The Waste Land*. So the juniper tree is symbolic of spiritual regeneration as the image of the eagle is. With its fairy-tale background the tree becomes integral to the spiritual theme of the poem by its symbolic significance and function.

Two other elements of the story, the bird and the bones, are absorbed into the poem. The bones are represented as singing and chirping, signifying the possibility of regeneration. In the fourth section of the poem, the bird appears again, singing down "Redeem the time, redeem the dream." The juniper tree and the bones have, of course, a Christian colouring as they are associated with Elijah and Ezekiel. The juniper tree, the bird and the bones retain their supernatural and mysterious character in this poem too - here because of their association with the Lady. Again it must be stressed that the "juniper tree"
and "the bones" acquire in the poem a more cheerful symbolic significance which denotes a change in the emotional colouring and in the mental state of Eliot. The bones are no longer rattled "by the rat's foot" (CP, 68) but they chirp and sing (CP, 95); "the dead tree" of The Waste Land (CP, 68) becomes the life-generating juniper tree (CP, 95). The cricket that gives no relief (CP, 61) yields place to the singing grasshopper. "The fountain sprang up" (CP, 99) where there was no water once (CP, 75). "Fear in a handful of dust" (CP, 62) is replaced by "the blessing of the sand" (CP, 95). The waste land which was a symbol of infecundity, insanity, and futility has become transformed in a sense into a God-given "land", "our inheritance" (CP, 95). Even the song sung by the bones free from the formality of a traditional litany, is "a fresh and personal creation of the central symbolism." 32

Another discernible characteristic of the imagery is its Pre-Raphaelite quality. "In Ash-Wednesday," observes Marion Praz, "Eliot's method seems to come strangely near to Rossetti's. The beginning of the second section of that poem appears difficult to distinguish from the pre-Raphaelite manner:
Lady, three white leopards sat under a juniper tree
In the cool of the day, having fed to satiety
On my legs my heart my liver and that which had been contained
In the hollow round of my skull. And God said
Shall these bones live? shall these Bones live? 33

The line, "Blown hair is sweet, brown hair over the mouth blown" reminds us of Rossetti's verse:

Sweet dimness of her loosened hair's down fall
About thy face. (Love-Sweetness", 11. 1-2)

Thus Ash-Wednesday which is permeated with the influence of Dante has to take the Pre-Raphaelite colouring, for Eliot himself observes that Vita Nuova has Pre-Raphaelite quaintness, and his study of Dante's Vita Nuova must have deepened unconsciously the influence and the Pre-Raphaelites, to which he submitted himself in his adolescent years. 34

Thus Ash-Wednesday shows Eliot's reintegration into the romantic tradition which he had almost wilfully discarded in a bid to be impersonal and a classicist. Here is that abolition of a conscious stance, and assimilation into poetry a genuine sentiment which does not fight shy of a personal voice.
Four Quartets breathe an air of serenity and certitude. As Russell Kirk puts it:

With Four Quartets Eliot at last achieves that ordering of emotions or of the soul, which had been his aspiration for three decades. . . . . The simple soul in "Animula", issuing from the hand of time, "irresolute and selfish, misshapen, lame", after its hard trial of the world is restored - to the eternity of Love. 35

Four Quartets are the most mature and the most complex expression of Eliot's mystical experience. Like his earlier poems The Waste Land, "The Hollow Men" and Ash Wednesday, they simply "came" or grew, and were not the outcome of any deliberate planning on his part. They are not concerned with creating new concepts as D. W. Harding observed in connection with "Burnt Norton," nor do they intend to convey specifically religious feelings. Eliot himself says in his interview with Donald Hall, "... I couldn't apply the word 'intention' positively to any of my poems." 37

Therefore, to paste on them a religious label is to restrict their range and scope, and to put them on the Procrustean bed of concepts is to impose on them a rational and intellectual scheme alien to them. Both the attempts are in defiance of the poet's avowed declaration. Four Quartets are neither a corpus of philosophical speculations nor do they constitute a poetry of statement.
They are not the result of any mimetic exercise, but they merely "express". Truths or beliefs made their way into them incidentally and unobtrusively. They seem to illustrate Wordsworth's credo that the truths communicated by a poem "should be instinctively ejaculated or should rise irresistibly from circumstances." They express Eliot's states of feeling. These emotional states have their origin in affective memory. Four Quartets, like Wordsworth's poetry, are concerned with resuscitated memory and re-lived emotional experience. As Chiari observes, "Eliot wrote, with his whole being, in moments when the guiding forces of form seeking expression was not belief, but imaginative truth or experience, coloured and nourished by his beliefs, haunted or illumined by the vision which he sought to shape into a symbolic entity that would satisfy the high criteria of aesthetics and of his poetic genius intent upon making as clear as possible the truth which he had been allowed to glimpse. The beliefs referred to are not fossilised dogmas but those felt on his pulse (as insisted on by Keats) and woven inextricably into the texture of the experience which he has undergone, or they are an integral aspect of the truth which he himself discovers through poetic creation.
Eliot does not argue like Dryden in verse, but simply writes poetry, which is a poetry of experience, a poetry of exploration. It is a simultaneous exploration of outward space and time, and inward into the stillness of consciousness. For as Helen Gardner says, Eliot was essentially "an explorer, not an expounder, discovering truth of feeling, and the truths that feeling points to, in the process of exploration." 41

Though the poems with the exception of "Burnt Norton" were written during the Second World War, their dominant tone centering on the discovery of spiritual joy and peace is not disturbed. Four Quattets blend memories of places in Gloucester, Somerset, Huntingdon and of the rocky shore off the Cape Ann, with the poet's experience of London at war. They, to use the words of Sencourt, "combined a Londoner's attempts at the contemplative life with many records of acute personal observation." 42 They are chiefly concerned with Eliot's transcendental experience, his vision of time, self and reality. Thus, they are personal and emotional.

"Burnt Norton" opens with Eliot's meditation on time, an issue with which he has been preoccupied from the days

134. Quoted by Burton Raffel in *T. S. Eliot*, p. 72.


137. *ibid.*, p. 52.


of "Prufrock" and "Tradition and the Individual Talent". The present, for him, is shaped by the past and determines the future. In a sense, the past and the future exist in the present, and so there is no question of redeeming the temporal. "What might have been" and "what has been" - the possibility and the actuality - point to the present. There is a tinge of nostalgia in his reference to, "what might have been" and "what has been." As Traversi perceptively observes, "... 'what might have been' and 'what has been' are clearly phrases loaded with potential implications of personal nostalgia and fulfilment." Such a doctrine of the immanence of time in which the past, the present and the future have a simultaneous existence, and which militates against rationalism that believes in the conventional, solar computation of time, might not have been acceptable to, and could never have been dreamt of by, eighteenth century neo-classicists. This could perhaps be grasped by romantic imagination. Of course, the romantics could not be expected to refer to it in their criticism although they too had an historical imagination. However Coleridge can be said to have a hazy notion of it as pointed out earlier. More specifically, a passage
which Earl Wasserman quotes from John F. M. Dovaston in connection with the argument of his "Elfin Bride, a Fairy Ballad" (which might have been written in 1818), anticipates the concept of time embodied here as well as in The Waste Land (already discussed in p. 197). Dovaston wrote, "Time has no existence but with motion and matter: with the Deity, 'whose centre is everywhere, and circumference nowhere, ... Duration is without time." (The underlining is mine). It implies that time is eternal, in a state of flux, pointing "to one end, which is always present" (FQ, 13). Wordsworth's "Tintern Abbey" and the ode on "Intimations of Immortality" seem to elucidate the concept underlying the first three lines of "Burnt Norton". Wordsworth speaks of the effect of the past experiences on him, of how the past has shaped his present and holds preparedness for, and moulds, the future. "The child is father of the Man", the first of the three lines prefixed to the "Immortality" Ode is a succinct illustration of the concept. The song of Keats's Nightingale, spanning the past, (represented by the Emperor and the clown and Ruth), the present and the future (implied in "No hungry generations tread thee down" in "Ode to a Nightingale", 1. 62), is the voice of eternity, creating the effect of continuity. Then the
song that Keats hears at present is the point of intersection of the temporal and the timeless. Of course Keats did not consciously believe in, or even think of, the spatial concept of time, or the simultaneity of time. But it is found unconsciously operating in some romantic poetry including his. However, it must be conceded that this concept is 'modern' as has been pointed out in p. 197 though it was adumbrated in Romantic criticism and was used unconsciously in Romantic poetry.

The poetry moves into an enchanting sense-world of the garden where the auditory imagery plays a prominent part:

Footfalls echo in the 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. (FQ, 13)

Eliot's memory conjures up a mystic experience, the experience of going through the rose-garden. The rose-garden is mysterious, resembling "our first world", the world of innocent childhood. Dignified and "invisible" presences walked over dead leaves. The air vibrated with inaudible music about the shrubbery, with indefinable other echoes inhabiting the garden, and assumed an unearthly dimension with invisible spirits, with unseen eyebeams crossing.
Thus Eliot builds up a mysterious atmosphere preparatory and suitable to the occurrence of the mystic event, just as Coleridge in his "Christabel" reared an eerie background and a setting suitable to the introduction of the supernatural. The poet had a mystic experience, a moment of illumination, when he caught sight of the lotus:

And the lotus rose quietly, quietly,
The surface glittered out of heart of light
Then a cloud passed, and the pool was empty

The vision where the temporal and the timeless, the finite and the infinite met, faded in a flash. Eliot's experience was rather analogous to the mystic experience that occurred to Wordsworth when he perceived a divine presence in Nature. Wordsworth's experience was also located within the flux of time and at the same time outside it. As in the case of Wordsworth, it is memory that helps Eliot to reconstruct or re-live the emotional experience. Again Eliot's references to "memory" and "children" and his insistence on the possibility of having a transcendental vision here and now, naturally compel us to quote from Wordsworth somewhat parallel lines:

Hence in a season of calm weather
Though inland far we be,
Our souls have sight of that immortal sea
which brought us hither,
Can in a moment travel thither,
And see the children sport upon the shore,
And hear the mighty waters rolling evermore.

("Immortality" Ode 11. 162-168, WP. 462)

What David Perkins says about a recurring theme in Eliot compares favourably in spirit with my observation (of similarity between Eliot and Wordsworth): "Throughout Eliot's poetry, there is a recurring theme that moments of sudden religious communion may restore a lost natural sweetness in a different form. In other words, the protagonists ... recollect moments of ineffable joy in their past life..." Of course Perkins's emphasis is justifiably on the religion, though in "Burnt Norton" there is no hint at orthodox Christianity. Perkins gives another interpretation to the "rose-garden", which may not be central to my line of argument though relevant in the larger perspective to the subject of romanticism. The rose-garden, he says, "with its gate and box-circle suggesting a seclusion and privacy that deepen as the dry pool is approached, with its bird that can speak, its unbodied companions and irrational excitement," may suggest "the child's world of fantasy." Possibly that world of fantasy is apparelled in celestial light as the child's world of Wordsworth."
As pointed out earlier in p. 298 the romantic poetry operates at once on two planes, transcendental and mundane. Eighteenth century classicism has banished the supernatural, the abnormal and the mysterious from art and perhaps from life too, as they are repugnant to the rational spirit. Or, as Robert Barth puts it, "the classical temper even when it admits a world of numinous and transcendent values, does not see it interacting with the world of everyday reality and everyday action; ethical values are determined by humanistic norms, with man as the measure; higher metaphysical and religious values may exist but they exist in a world apart. The sacred, the numinous, the transcendent are not present but absent; they are pointed to, but they are not encountered." Hence Eliot's mystic experience in the rose-garden is 'romantic'. Even "the laughter of children, the glimpses of natural beauty, the intimations of music", as Graham Hough who calls them "Eliot's secular epiphanies," observes, "are indeed revelations of what we call spirit." Corresponding to the rose-garden is the world of ceramics for Sir Claude Mulhamer in The Confidential Clerk, the world full of life and light, into which he escapes from the sordid realities of the mundane existence and gains a mystic vision which gives him a glimpse of ultimate reality. He speaks of his mystic experience in
the world of ceramics, in the language of a romantic visionary. He is suddenly seized with, he says, a sense of identification with the maker and experiences an "agonising ecstasy." (TCC, 39-40).

Coming back to the experience of the rose-garden, a point pertaining to it requires elucidation. Eliot speaks of roses that "had the look of flowers that are looked at" (EQ, 14). He seems to imply that the roses derive their life, colour and shape from the onlooker. He assents to the Coleridgean monistic theory of the unity of the subject and the object. Roses are thus a part of "a world of lived experience with perceptions and interpretations coexisting inseparably within a creative subject." 51

The romantic character of the opening movements is rightly stressed by Barbara Everett. "All the romantic feeling," she asserts, "that gives power to Eliot's verse floods the opening movements of the Quartets: they are focal points of pure and archaic wishing, nostalgia made lucid." 52
The second movement contains reflections arising from the experience of the rose-garden. Those reflections centre on the unity of experience conveyed by the juxtaposition of the contraries. Such an experience cannot be communicated by the conventional, discursive, or narrative or descriptive language but only by the Romantic-Symbolist technique of allusions and images. The opening passage baffles the machinery of interpretation because of its connotative and suggestive possibilities.

Only the perception of contradictions and paradoxes along with their underlying unity will enable one to reach the still point of the turning world, where the opposites, fixity and movement, flesh and fleshless, past and future, are reconciled as in the image of dance. It is the meeting of the timeless and the temporal. It implies that the "inner freedom from practical desire / The release from action and suffering" can be attained here and now through moments of illumination, through a mystic experience. "Only through time time is conquered" (FF, 16).

This second movement of "Burnt Norton" recalls a similar idea embedded in the following passage in
Wordsworth's *The Prelude*, Bk. VI:

The immeasurable height
Of woods decaying, never to be decayed,
The stationary blasts of waterfalls,
And in the narrow rent at every turn
Winds thwarting winds, bewildered and forlorn,
The torrents shooting from the clear blue sky,
The rocks that muttered close upon our ears,
Black drizzling crags that spoke by the way-side
As if a voice were in them, the sick sight
And the giddy prospect of a raving stream,
The unfettered clouds and region of the Heavens,
Tumult and peace, the darkness and the light—
Were all like the workings of one mind, the
features
Of the same face, blossoms upon one tree;
Characters of the great Apocalypse,
The types and symbols of Eternity,
Of first, and last and midst, and without end.  
(11. 626-642; *MW*, 79)

Here Wordsworth, like Eliot, conveys a unity of expression through juxtaposition of opposites. The contradictions - the moving yet stationary waterfalls, the fierce torrents pouring from a serene sky, tumult and peace, the darkness and the light - are reconciled in "Eternity," Eliot's "still point". It is a vision of mystic nature that views the contraries as the workings of one mind, as beings fused into a unity.

Another collateral idea of Wordsworth's underlies the lines:

The dance along the artery
The circulation of the lymph
The movement within our bodies corresponds to the movement among the stars and to the movement of the sap in trees. In other words, there seems to be a single movement, a life-movement running in human beings, celestial bodies and the vegetable world. This concept inevitably recalls again (see above p.365) the well-known idea of Wordsworth's pantheism embodied in "Tintern Abbey".

A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things. (ll. 100-102; WP, 164).

Of course, Eliot emphasizes the emptiness and futility of time-bound life. But in rare moments of illumination, he himself may perceive an ubiquitous movement, "a motion and a spirit" animating and linking all objects and beings into one whole. Again this is not what he may actually believe as an article of faith but what it is to believe like. It is an aspect of his mystic experience that occurs to him as a poet of imagination, that transcends his consciously and intellectually held orthodox beliefs, and that cannot be explained in terms of those beliefs. Just as the poet in him (as noticed in the discussion of Ash Wednesday in p.365) gets the better of the conscious critic in him,
the visionary and mystic overwhelm the orthodox Anglo-Catholic.

Incidentally it must be noticed that Eliot uses two Romantic images, 'tree' and 'dance', noted for 'their movement-in-stasis paradox', which invariably recall the concluding lines of Yeats's "Among School Children". In Eliot's dance, as in Yeats's "life and death, stillness and motion form and spirit are reconciled" for it is also his moving still point. The first part of the second movement is a passage of lyrical beauty, the second part is more discursive, concerned with a reflection on the moment of illumination, "the still point", eternity, revealed in time.

The third movement of "Burnt Norton" introduces a change in the theme similar so that of The Waste Land with its focus on the futility, inanity and purposelessness of human existence. The London underground is more in the nature of the wheel symbol on a card of Madame Sosostris, signifying the mechanical, purposeless, humdrum nature of human existence. With neither daylight nor darkness, it resembles "death's dream kingdom" of "The Hollow Men".
Eliot offers a means of freedom from this "place of disaffection", "this twittering world", (FQ, 17) so that one may reach the "still point". Man has to descend into the depths of his soul, into "internal darkness", "the world of perpetual solitude", in a spirit of renunciation. The renunciation of the ego (as exemplified not only by the mystic but also by the Ancient Mariner and Teufelsdrockh) leads to the realization of the self. Eternity, supra-reality, is apprehended through the inner world.

It may be noted that the reference to the London underworld subway has an autobiographical element in that Eliot was a regular commuter while working at Faber's.

The fourth movement is a lovely lyric with the first two lines having "an incantatory and fairy-tale quality accentuated by the rhyme". The garden scene reappears, with a difference. In the first movement, the garden illustrated a lucid pattern uniting man with nature, which was a contrast to the disorder of the modern city seen in the third movement, where man's soul is stifled by its mechanistic culture. We find here the familiar Wordsworthian theme as pointed out in the third chapter (p. 231-232) that
man's affinity with Nature enraptures, ennobles and elevates him into "a blessed mood", Wordsworth's counterpart to Eliot's "still point", and that, on the other hand his materialistic pursuit, "when the world is too much with us", suffocates his soul.

In this movement too, Nature plays a significant part. The poet wonders whether the sunflower and the clematis assure him of rebirth which implies his apprehension of "the still point". The kingfisher's wing with its brightness gives him the hope for communication with the eternal light at "the still point".

As Elizabeth Jennings observes, "Burnt Norton", in effect, depicts the aesthetic delight and awe before natural objects as necessary preliminaries to a supernatural life. The kingfisher's wing, the roses and the pool "will always delight, will always be pointers to a loftier reality; they are adumbrations not illusions." This experience of Eliot is akin to that of Wordsworth, who, in the presence of nature, feels a joy that induces into him a blessed mood in which he beholds the life of things. Further it may be mentioned that there is the juxtaposition of mysticism and
romance. The special events in the garden with "the unheard music hidden in the shrubbery, "the unseen beam" and the unknown "guests moving in a formal pattern", remarks Barbara Everett, "have an aura of Victorian romance."57

The fifth movement of "Burnt Norton" recaptures the idea of the first and adds something more. It is possible for men to achieve moments of illumination not only through his communion in solitude with natural objects but also through represented by the Chinese jar, and through music typified by the notes of violin. It suggests another clue to have a glimpse of eternity and the clue is love, the prime mover and goal of life, that transports one to a purer and higher realm by its transcendental nature

Love is itself unmoving,
Only the cause and end of movement,
Timeless, and undesiring
Except in the aspect of time
Caught in the form of limitation
Between up-being and being. (PG, 20)

Thus like Wordsworth and Browning, like the Ancient Mariner and Teufelsdrockh, Eliot emphasizes the value of love. Like the Romantics, he seems to believe that the vision of eternity, of supra-reality, is possible through the contemplation of art or poetry.
Helen Gardner declares that "mystically the subject of 'Burnt Norton' is graced by the gift by which we seek to discover what we have already been shown." This is the subject of Wordsworth's Ode on "intimations of Immortality." The only difference is that the adult in the Ode tries to discover what he has already been shown or what he has already seen as a child fresh from the fields of light.

*Four Quartets*, observes Helen Gardner, "is a confessional poem."  Eliot's personal observations and experience have gone into "Burnt Norton" too. Helen Gardner points out that the garden of Burnt Norton, like Milton's Paradise, sequestered from the rest of the world is perched on a high hill in Chipping Campden, with a pool nearby and a tree with "figured leaves" at hand, reflecting sunlight. "The garden, in its stillness and beauty and strange remoteness from the world," Gardner proceeds to observe, "stirred in Eliot profound memories and brought together disparate experiences and literary echoes." His personal experience at Kelham with Mr. George Every in the summer of 1935, siphons off the images of kingfisher and clematis.
"East Coker" named after the ancestral village of Eliot in Somerset, which he visited in 1937, is as personal as "Burnt Norton*. Eliot saw, reports Gardner, "old stones that cannot be deciphered" in the churchyard where his remote, forgotten ancestors might have been buried. He might have been aware of the existence of "an ancient dancing circle" where generations of men and women danced together at midsummer.  

The poet continues his search within himself for a conception of eternal time. The opening, aphoristic statement, "In my beginning is my end" has an obvious cyclic implication which is borne out by the description of the rise and fall of houses, birth and death.  

The second stanza introduces a background and a setting proper for a weird or transcendental experience. The "electric heat / Hypnotised" "the sultry light" in a warm haze, (Fo. 23), the dahlias sleeping in the empty silence, and waiting for the early owl, prepare the ground for the mystic vision. Here again is the Coleridge-like preparation of the ground for his hallucinatory experience.
The poet unfolds the strange vision of the antique villagers dancing around the bonfire to "the music / Of the weak pipe and the little drum". The whole scene has a pastoral flavour about it. (Pastoralism was detested by the neo-classical Johnson). The rhythm of the dance was in tune with the rhythm of life and of nature, the seasons and the constellations, which denoted an affinity between man and nature and this affinity was reflected in the harmony of their lives. There is an implication that such a harmonious life is disrupted with the passage of time because of man's separation from Nature. As Elizabeth Jennings points out, Eliot here shows man "as most near to reality when closest to natural things and the elements." Though the emphasis here is on time there is no mistaking about the presence of the Wordsworthian theme or element here. This movement towards the end, with a brief description of Nature, has a Tennysonian touch about it. "Wrinkles and slides" testifies to the accurate observation of the effect of the wind on the calm, morning sea, and recalls Tennyson's "The wrinkled sea" ("The Eagle", l. 4, PT, 119).
Though the tone of this movement is melancholy with its depiction of rise and fall, death and destruction, with the eerie, fairytale atmosphere of "Germelshausen" permeating it, interlaced with the ironic consciousness of the futility of the existence of the villagers, the reference to dancing as a symbol of harmonious, blissful matrimony reveals Eliot's newly-surging faith in love, which, he perhaps felt, infused orderliness and joy in the life of the villagers.

The vision of the ordered life of the villagers is followed in the second movement by a highly subjective and romantic vision of the chaos of Nature, a vision coming nearer to that of Tennyson's Lucretius. The poet finds the vision of the anarchic nature plunging into destruction, as unsatisfactory, and contemplates on the inadequacy of knowledge and wisdom accumulated from experience through the ages. He concludes that the salvation of humanity lies in humility. Nevertheless, there is a romantic wistful sadness and nostalgia in his mention of the houses "gone under the sea" and of the dancers "gone under the hill," who represented an order alien to the modern mechanistic culture, by living close to Nature.
The third movement opens with Whitmanesque line by its reference to merchant bankers, Whitman's statesmen, rulers, industrial lords and so on, but divested of Whitman's optimism. Eliot gloomily declares that all of them will eventually "go into the dark", recalling Thomas Gray's line "The paths of glory lead but to the grave." (Elegy Written in a Country Churchyard", l. 36). Then follows the acceptance of humility as a virtue which makes darkness and deprivation, a source of enlightenment. Gloom and melancholy mark the first part of the movement. The speaker affirms that redemption lies in faith and love. His phrase, "without thought" implies that faith and love are beyond the reach of intellect. Here lies his rejection of intellect and preference of emotion. At the same time he assures that the experience of the senses:

The laughter in the garden echoed ecstasy
Not lost, but requiring, pointing to the agony
Of death and birth. (FQ, 28)

which paved the way for illumination, could still help the practice of the agony of self-negation, the journey along the path of "internal darkness" to reach God. It is obvious that Eliot, like the Romantics, values the experience of the senses more than the exercise of the intellect. Further it recalls Wordsworth's experience of
being elevated into a blessed mood" through the pathway of the senses. Eliot's statement that "the garden is a garden of agony as well as of ecstasy," is reminiscent of the Romantic notion of joy and sorrow standing cheek by jowl, as for instance in Keats's "Ode on Melancholy":

in the very temple of Delight
Veil'd Melancholy has her sovran shrine.

(11. 25-26; KSP, 195)

But Keats does not speak of melancholy and delight as two ways leading to God, for he is more concerned with human predicament in the world, the inextricable blend of joy and sorrow a man must taste.

The fourth movement which lays emphasis on suffering and renunciation, insists on men's identification with Christ. This movement consists of a beautiful, lyrical passage ringing with a pure, transparent music.

The final movement opens on a personal note. He speaks of his arrival at the middle age and expresses his wistful regret over his largely wasted twenty years. He refers to the linguistic and technical problem that confronted him as a writer. This leads to his treatment of life as an adventurous exploration (which points to the Romantic image of voyage or journey). Here is a romantic view of life
which does not bother about gain or loss, and which has its accent only on trying, though it may bear the religious gloss that one has to work hard or do one's duty without any consideration for the consequences. In the strophe, Eliot says that as man grows old, continuing his exploration, he need not wait for "the intense moment," the moment of illumination which becomes rarer with advancing age. Here he seems to echo Wordsworth's idea enshrined in the "Immortality" Ode, that the visionary gleam becomes rarer as the child progresses into the stage of the adult and of mature manhood. As Wordsworth feels that man gains compensation for the loss of visionary gleam in his philosophical calmness and in his capacity to hear the still, sad music of humanity, Eliot feels that the recompense lies in making every moment intense through love:

Love is most nearly itself
When here and now ceases to matter. (FQ, 31)

The voice of Tennyson's Ulysses is reanimated in an altered form in the lines (though one may suspect an echo of Yeats's voice too):

Old men ought to be explorers
Here and there does not matter
We must be still and still moving
Into another intensity. (FQ, 32)
With the words, "Old age hath yet his honour and his toil," (1. 50), Ulysses urges his compeers to embark on an adventurous voyage as "some work of noble note, may yet be done" (1. 52). But the difference is that, Tennyson's Ulysses is a sceptic:

It may be that the gulfs will wash us down
It may be we shall touch the Happy Isles.
(11. 62-63; PT, 96)

On the other hand, Eliot, an orthodox, religious Christian, is hopeful of "a deeper communion" (FQ, 32) with God. The lines,

The wave cry, the wind cry, the vast waters
Of the petrel and the porpoise. (FQ, 32)

recall Tennyson's "... the deep / Moans round with many voices" (Ulysses", ll. 55-56). Further, the sea in "East Coker" symbolises eternity as in Wordsworth ("that immortal sea", in "Immortality" Ode, 1. 164.) or as in Byron (who describes the ocean as "The image of eternity" in Canto IV of Childe Harold's Pilgrimage, CLXXXIII; BP, 251.)

"The Dry Salvages" named after a group of rocks off the eastern corner of Cape Ann, Massachusetts, is also a personal poem, concerned with his childhood recollections of the landscape off Cape Ann and off the river
Mississippi, but soon he passes on to the generalization of human experience from his point of view. The theme of time represented in terms of the river and the sea is continued here. It forms a transition between the gloom of "East Coker" and the affirmation of "Little Gidding". It maintains that man can reach the still point not only through moments of illumination or saintly renunciation but through the pursuit of right action. Eliot fuses here, his personal Romantic spiritualism with the Karma Yoga of the Bhagavad Gita.

The first movement opens with the description of the invincible power of the river and man's inevitable bondage to it. The river is animised as a god. Eliot's brown god, the destroyer waiting and watching, is a counterpart to Yeats's "terrible beauty" ("Easter, 1916"). When he says, "His rhythm was present in the nursery bedroom" (FG, 35), he seems to echo the idea underlying Wordsworth's words, "That one, the fairest of all rivers, loved / To blend his murmurs with my nurse's song" (The Prelude I, 271-72). That "the river is within us" (FG, 36) is akin in spirit to Byron's rhetorical question:

Art not the mountains, waves, and skies, a part of me and of my soul, as I of them?

(Childe Harold's Pilgrimage, Canto III, LXXV; B & C, 220)
apart from echoing Wordsworth's pantheistic doctrine. Further
the river and the sea represent two aspects of time. One
Bergson's *duree* and the other, time as an immanent, universal process, covering the history of mankind and of the
whole world. Then what has been said so far about the river
and the sea, and especially the former, shows Eliot's
romantic approach to them and this would not have met with
the approval of T. E. Hulme. Hulme may allege that Eliot's
attitude to the river and the sea agrees with his pejorative observation that the romantic aesthetic collated all
beauty to an impression of the infinite involved in the
identification of our being in absolute spirit;" and that
"in the least element of beauty we have a total intuition
of the whole world."66 The first movement, however, ends
with a religious implication. The clanging of the bell
reminds people of death leading to rebirth. At the same
time it is a call to prayer and worship. Nevertheless,
the romantic character of this movement is unmistakable, for
Eliot, like the Romantics, reads his own subjective meanings
into the river and the Dry Salvages. A subjective inter-
pretation is given to the sound of the ball attached to the
buoy. In the second movement the solipsistic reflection
induced by the sea and the river is continued. Men are
presented as "emotionless" voyagers, in "a drifting boat with a slow leakage," towards a sterile death. The aimlessness of the voyage is brought out by the image of the fisherman. The description of North East lowering and the sudden outbreak of storm come from Eliot's observation.

Salvation, Eliot feels, is possible for the voyagers who surrender to Christ. Time is conceived, like the river, as both a destroyer and a preserver; and both perform the twin functions of God. The river of mankind preserves itself but carries with it the wreckage of sin and evil deeds. The river is a symbol of eternity as Tennyson's brook.

The third movement resumes the journey image. People are travelling in a train and then in an ocean liner. The emphasis falls here on continuous faring forward, a perpetual progress in which the romantics believe. They have to build their future on the past and have to "consider the future and the past with an equal mind" (FQ, 41). They must perform action in a disinterested manner without thinking of the fruit of the action. Here Eliot is making use of the Bhagavad Gita which he considered "the next
greatest philosophical poem to the *Divine Comedy* within my experience" (SE, 258). Eliot has translated *samatvam* from the second chapter of the *Gita* as "equal mind". The idea embodied here derives from the verses 47 and 48 of the second chapter of the *Bhagavad Gita*. They may be translated as: "Perform your action with your heart fixed on the supreme Lord. Renounce attachment to the fruits. Be even-tempered in success and failure; for it is this evenness of temper which is meant by the yoga." Then Eliot seems to declare that action in a spirit of detachment and "with equal mind" will lead man to his destination which is here. By marrying a romantic metaphor of journey to a solid truth of Vedantic thought, Eliot achieves a more dynamic perception of man's negotiation with reality.

The fourth movement continues the image of the sea voyage, couched in lyrical poetry. The poet prays to "Queen of Heaven" that the voyagers (fishermen) may be saved from the dangers to which they are exposed. "Queen of Heaven", as Elizabeth Drew points out, is both earthly mother and daughter of God and is comparable to the Lady of *Ash Wednesday*. This movement has an autobiographical significance. Eliot owes the sombre description of the sea
voyage, especially the sailing of the fishermen, to the Cape Ann summers of his youth. He was at once fascinated and terrified by the adventurous and perilous life of the fishermen who lived on the edge of mortality with their struggle against the foamy billows.

The fifth movement opens with a derisive remark on the frenzied but futile attempts of the people caught inexorably in the flux of time, to build their earthly life by resorting to pseudo-sciences like astrology, palmistry and crystal-gazing. They "converse with spirits" just in fun or to drug themselves with the hashish of false hopes in order to escape the reality of worldly existence. Their efforts will not take them to the "still point", but will leave them panting hard with febrile restlessness. Men can have a moment of illumination, "the moment in and out of time" similar to the one achieved by the poet in the rose-garden of "Burnt Norton", by intense perception of beauty in nature or art. "These are only hints and guesses" (FQ, 44). But "the hint half-guessed, the gift half understood, is Incarnation" (FQ, 44). Eliot almost swerves again to Wordsworth's religion of Nature, when he says that Incarnation is an ubiquitous presence that can be perceived in "a shaft of sunlight".
The wild thyme unseen, or the winter lightning
Or the waterfall ...

As Elizabeth Drew points out, Eliot does not say the Incarnation, with specific reference to Christianity. Helen Gardner reports that Eliot did not answer "the query by Faber: 'Does Incarnation mean The Incarnation (of Christ) or the incarnation of every human spirit?'"69 It then may mean merely divine presence. This underscores the fact that "the poems are not concerned with the conceptual apparatus of theology, but with the exploration" not only "in terms of human experience", as Drew observes,70 but also from the viewpoint of personal experience. The experience gained from such moments of illumination must be consolidated by "prayer, observance, discipline, thought and action" (FQ, 44). Even "temporal reversion", going back to the performance of normal activities of life, will enable men to reach "the still point". This may be "creative theology"71 as Grover Smith calls this concept, from a Christian point of view, but a Hindu having faith in "Karma Yoga" as pronounced in the Bhagavad Gita, will have no hesitation in approving it. Here Eliot's theology seems to be an amalgam of orthodox Christianity, Wordsworth's religion of Nature and Hinduism. Like Blake, he is perhaps, creating here a theology of his own - a charge which he had lain at the
doors of the Romantics like Blake and Goethe (SW, 135, 66). That is why one feels very much inclined to agree with Northrop Frye's observation that "we darkly suspect Eliot too indulging in a philosophy of his own." Thus the poem ends with an affirmation of faith in the apprehension of eternity through disinterested action, which implies the renunciation of self. Affirmation of belief in the life of this world and certitude are virtues of positive romanticism.

"Little Gidding" continues the theme of the apprehension of "Incarnation." It stresses the importance of faith as the only means of saving the world from destruction which is impending over it in the form of the Second World War. Further as Flint pertinently observes, "Little Gidding" "relates the poet to his time, and to the past, that 'familiar compound ghost', in terms of the doctrine of love and self-sacrifice arrived at previously." It is the most lyrical and musical of Four Quartets.

It opens with a vivid and beautiful description of "midwinter spring." It carries, according to Kristian Smidt, a faint echo of Pater. The first paragraph is a
fine portrayal of nature wrought with skill and imagination worthy of the Romantics including the Victorians, but strengthened by Eliot's cerebral mode. They could never think of an expression like "zero summer" (FQ, 49).

The poet visits Little Gidding in such a summer. He says that if there is a place of destiny in this world, it is England which can be properly called "the world's end." He has found a spiritual sanctuary in the shrine of an obscure saint of the church which had nourished his own "life of prayer, observance, discipline, thought and action". Here one feels that in one's prayer one is communing with the dead and sharing their spiritual life of worship. This kind of communion with the dead "tongued with fire beyond the language of the living" (FQ, 51) is an unearthly experience not given to all.

The second movement of the poem opens with a doleful description of the disintegration of the elements, and of the human civilization, caused by the utter neglect of "sanctuary and choir" (FQ, 52). The second part of the movement deals with a strange meeting and the colloquy that follows. During the nocturnal patrol as an air-raid
warden, he happened to meet the ghost of a "dead master", "in the waning dusk", who was both "one and many". He could recognize

in the brown baked features
The eyes of a familiar compound ghost
Both intimate and unidentifiable (FQ, 53).

He "assumed a double part", the role of himself, a man and of a ghost. He heard another voice cry. Here Eliot is producing an eerie effect as Coleridge does while handling the supernatural, by juxtaposing the familiar with the unfamiliar, the credible with the incredible, the natural with the supernatural. In fact, the terms, "intimate" and "familiar" (in "familiar compound ghost") give the ghost a Coleridgean credibility. The weird effect is heightened when the poet says that they established a rapport with each other

at this intersection time
Of meeting nowhere, no before and after,
We trod the pavement in a dead patrol (FQ, 53)

The last line with its subtle evocation of a macabre mystery, would set a sensitive mind screaming in terror as Shelley shrieked in horror on reading in Coleridge's "Christabel" the lines:

Behold! her bosom and half her side —
A sight to dream of, not to tell! (ll. 252-53; ACS, 43)
The ghost recalls the spectre of senior Hamlet in its reference to "the spirit unappeased and peregrine" (FG, 54). With the day breaking, the phantom "faded on the blowing of the horn" (FG, 55) as the apparition of Hamlet "faded on the crowing of the cock" (I-i-157). The experience that is related here does not belong to the familiar workaday world, and has nothing to do with "the light of ordinary day" which T. E. Hulme associates with the classical. But there is something romantic about it with its abnormal and preternatural character. Gardner points out that undoubtedly Eliot tried to impart to the poem "some sharpening of personal poignancy" by approximating the dead master to Yeats.

This brings us to the consideration of autobiographical elements in the poem. The personal element manifests itself in the special affinity he had for Little Gidding and in his choice of it as the paradigm of divine grace on the score that it was hallowed by the sacrifice of a martyr. But more important than this is the revelation Eliot made in the course of the conversation with William Turner Levy in connection with the opening lines of this movement which he himself had recited:
Ash on an old man's sleeve
Is all the ash he burnt seems leave.
Dust in the air suspended
Marks the place where a story ended.
Dust inbreathed was a house -
The wall, the wainscot and the mouse,
The death of hope and despair,
This is the death of air. (FQ, 51)

He said these lines were born of his experience as a fire-watcher stationed on the roof of Faber and Faber. Levy says that Eliot remembered, "during the Blitz the accumulated debris was suspended in the London air for hours after a bombing. Then it would slowly descend and cover one's sleeves and coat with a fine white ash. I often experienced this effect during long night hours on the roof."77

The third movement celebrates the efficacy of pure love freed from all desire and attachment. Love may have its beginning in the love of one's own country. His vision widens to embrace all beings in the mesh of love, and he realizes that sin need not be after all condemned or abhorred, for

Sin is Behovely, but
All shall be well, and
All manner of thing shall be well. (FQ, 56)

It is this benign tolerance animated by love, that makes Eliot contemplate on the meaninglessness of factions in
the Civil War, and love them equally well. His recognition of the efficacy of love as an antidote to human ills, makes him a kindred spirit to the Ancient Mariner and Wordsworth who recovered from the bout of despair and melancholy to find a cosmic significance and affirm faith in love. He seems to chant like Wordsworth

By love subsists
All lasting grandeur, by pervading love.
(The Prelude, XIV 168-69)

Shelley also expresses his faith in love as the panacea for all evils, which, according to K. N. Cameron, is sublimated from the sexual to the universal love for mankind, which encompasses the oneness of man with nature.

The fourth movement which is a short lyric continues the theme of love. Even pain, suffering and fire are transfigured into something meaningful by love.

The final movement is the crowning finale to the whole sequence with its tone of certitude and serenity. The various themes that have figured so far, such as those of death and rebirth, poetic art, time, spiritual illumination, history, and love are woven into the fabric of
this movement. All "the metaphors relating man's nature and the natural world are recapitulated and blended." The movement opens with a reference to the co-existence of death and birth and proceeds to assert that the living are integrated with the dead in the sense that the past influence and shape the present.

The next paragraph introduces the indomitable spirit of a romantic adventurer with the imagery of exploration, who should go on striving till he finds God. The explorer, strengthened spiritually by moments of illumination can return to the world of man and nature with a better understanding. He can appreciate better the spiritual significance of the beauty underlying,

the source of the longest river  
The voice of the hidden waterfall  
And the children in the apple-tree  
Not known, because not looked for  
But heard, half-heard in the stillness  
Between two waves of the sea. (FG, 59)

and thereby Eliot seems to suggest in a Wordsworthian manner that the perception of natural beauty is a threshold to spiritual experience and illumination.

The above passage exudes a pure romantic spirit with an ineffable mystic quality and a preternatural aura about it.
The poem concludes with an affirmation of faith in the redeeming love of God, which, consuming the dross of human sin, will unite him with the Eternal.

And all shall be well and
All manner of thing shall be well
When the tongues of flame are infolded
Into the crowned knot of fire
And the fire and the rose are one. (PO, 59)

Eliot strikes here especially in the first two lines an optimistically prophetic note like a Romantic. Behind the two lines are audible something like the faint sound of Shelley's "trumpet of a prophecy" (Ode to the West Wind, l. 69) and a dim, modified echo of Browning's

God's in His Heaven -
All's right with the world!

(Pippa Passes, Part I, 11. 228-29)

and a vibration of Emerson's voice chanting "all is well and wisely put." Eliot seems to say that in the blessed mood created by God's love, which fills his mind with pure love, he finds the reconciliation of opposites and their transformation in love's knot. Hence for him, Nature and man, matter and spirit, the rose-garden and the chapel are one.
Eliot in the interview given to Henry Hewes after his second marriage, extols the virtue of love: "Love reciprocated is always rejuvenating." ... One has to be otherworldly and yet deeply responsible for the affairs of the world. One must preserve a capacity for enjoying the things of this world such as love and affection." The Four Quartets constitute the nearest stage towards this rich love.

The Four Quartets imply the affirmation of faith in the efficacy of love which gets accentuated in The Elder Statesman by virtue of the poet's personal experience. 

Eliot celebrates the richness of this love with its "leaping delight" in his "A Valediction to my Wife." Now in his private garden his wife (by the second marriage), he imagines, walks with him radiating a heavenly bliss:

No peevish winter wind shall chill
No sullen tropic sun shall wither
The roses in the rose garden which is ours and ours only. (CPP, 206)

Again from these lines emanates an echo from Wordsworth:

In some green bower
Rest, and be not alone, but have thou there
The one who is thy choice of all the world.
(The Prelude, XIV, 176-8)
Further, Eliot by his visionary powers and mystic experiences has revealed himself as a descendentant, not of Dryden, Pope and Johnson, but of Blake and Wordsworth, and, one may add, Dante (whom John Crowe Ransom considers a romantic poet in his Divine Comedy 82) and Yeats. As Helen Gardner observes, although "he shares with them the power to render 'unknown modes of being', he differs from them in his attitude to poetic taste."83 Four Quartets with their emphasis on the poet's mystic experience, visionary powers and the recognition of the perception of beauty in Nature or in art as a gateway to moments of transcendental illumination and with the protagonist's strange meeting of a polyglot apparition,84 proclaim their pronounced Romantic propensity. But his experience ranges over a wider spectrum than any Romantic could attempt, encompassing Christianity, and Hinduism and Buddhism with an infusion of Heraclitus, Bergson, Bradley, Freud, St. Augustine, St. John of the Cross and Juliana of Norwich, and his problems as a writer are also seen as a fact of this experience. Four Quartets constitute a crucible in which disparate experiences are amalgamated by synthetic imagination. Four Quartets deal with what Blake calls states of innocence and experience, the former being visionary moments. These intensely personal
poems record Eliot's vision of reality, self, time and eternity.

In the poems that have been surveyed, it has been clearly noticed that the themes and even actions of the characters and the imagination operating behind them along with the devices (such as that of confrontation and juxtaposition, that of alogical character of a poem, that of making the poem a self-sufficient entity) dealt with at length, belong to the realm of romanticism. Hence Alan Weinblatt justifiably speaks of the "romantic bent" of Eliot's poetry and Leonard Unger rightly lays emphasis on the "poignantly romantic" character of his poetry. But we should not lose sight of the fact that urban setting and the satire with its weapons of wit, irony and humour, which is brought into play, issue from the region of classicism. Eliot seems to make a subtle attack (of course, we are not sure whether Eliot intended it deliberately as a satire, because his poetry is 'pure', of aesthetic mode, and we have to raise some scaffold of interpretation to approach it) on frivolous fashions of the inhabitants of cities, their pretensions, their humdrum routine, their rootless nature and their appallingly
permissive attitude to sex. The much-vaunted metropolitan civilisation is chaotic, commercialised and materialistic with its "one-night cheap hotels", "saw-dust restaurants with oyster shells" (CP. 11), "smell steaks in passageways" (CP, 21), "the sawdust trampled streets" (CP. 21), "a broken spring in a factory yard" (CP. 25) and cigarettes in corridors (CP, 26). Incidentally it must be emphasized that all these images are definitely anti-romantic.

Bathos or anti-climax, a device used by neo-classical writers is deftly employed:

I have measured out my life with coffee spoons;
(CP, 12)

The same device which is an alliance of seriousness and levity, is used:

What shall we ever do?
The hot water at ten.
And if it rains, a closed car at four.
(CP, 66)

His sarcasm comes out in

God works out in a mysterious way -
The church can sleep and feed at once.
(CP, 50)

"Mr. Eliot's Sunday Morning Service" is a satiric attack
on the church, which sinking under the dead weight of the futile controversies of the early fathers full of verbiage could not minister to the spiritual welfare of the people.

Classical mock-heroic element comes into play in the comparison of Sweeney to Agamemnon. Gentle humour with a sardonic touch colours the picture of the carbuncular young man, "the twentieth century Everyman" as described by Joseph Frank:

on whom assurance sits
As a silk hat on a Bradford millionaire.

In *Coriolanus*, Eliot flings his satiric shaft at the ignorant rabble that deifies the leader who, as clay-footed as they, immobilised into inaction, can only break into pitiful cries in sheer despair.

Though Eliot employs these classical devices, he is more serious than the neo-classicists of the eighteenth century. While they were contented with the criticism of surface life, Eliot goes deeper, like Baudelaire, behind the appearance to diagnose the spiritual malady afflicting the contemporary world. Thus Eliot's classicism is integrated into romanticism.
NOTES

3. "This extreme emotionalism seems to me a symptom of decadence; it is a cardinal point of faith in a romantic age, to believe that there is something admirable in violent emotion for its own sake, whatever the emotion or whatever its object" (ASC, 55).
8. ibid., p. 132.
11. ibid., p. 164.
12. Notice the view of David Ward: "For once in his poetry Eliot approaches some part of the way towards a Blakean or Lawrentian sympathy, towards the natural impulse as against the distortion of 'Civilised convention'." (T.S. Eliot Between Two Worlds, p. 169.


15. Wordsworth stresses the value of love in a number of his poems. For instance, in The Prelude XIV, he declares that "intellectual love" has been his theme (line 207). In The Recluse I, he insists on the discerning intellect of man co-existing with "love and holy passion" (ll. 808-10; WPW, 398).


20. F. R. Leavis, New Bearings in English Poetry, p. 98.


25. Grover Smith observes in this connection, "...there is nothing surprising in its association with the more perspicuous themes of sex and religion, for there is a fine tradition, medieval and romantic, in which a Lady, invoked as an object of love, is honoured with the Muse's title." *(T. S. Eliot's Poetry and Plays*, pp. 139-140).


34. cf. F. O. Matthiessen, in *The Achievement of T. S. Eliot* remarks, "A complete account of the traditions which have affected Eliot's poetry would have to consider his revulsions in addition to his enthusiasms, for the very fact of reacting against a thing inevitably leaves a mark of its impact upon you ... so the course of Eliot's development can be charted only by reckoning with such figures as Shelley and Swinburne and the Pre-Raphaelites, poets by whom he did not escape being influenced during the formative years of his adolescence," (p. 23).


40. cf. Keats observes, "...axioms in philosophy are not axioms until they are proved upon our pulses ..." (Maurice Buxton Forman, ed., *The Letters of John Keats*, p. 141.)


To see . . .

. . . eternity in an hour. (11. 1, 4).


47. Ibid., p. 258.


50. "Agonising ecstasy" is a typical romantic experience and it corresponds to Wordsworth's "aching joys", in the presence of Nature and to Keats's heartache stemming from the happiness caused by the song of the nightingale.


60. ibid., pp. 37-38.

61. ibid., p. 42.


cf. c综艺节目's comment on Keats's keen observation of Nature as reflected in the first stanza of his "Ode to Autumn": "In the first stanza there is nothing which the very ploughman cannot see for himself. Realism, the quest of pure truth informs every detail." [A. R. Weikes, ed., *The Ode of John Keats*, 7th imp. (London: University Tutorial Press, 1953), p. 23.]


See Notes 30 in p. 416, which prove the repugnance of classicism to anything abnormal or supernatural.


88. cf. Kristian Smidt's reference to his classicism being absorbed into modern romanticism. (Kristian Smidt, Poetry and Belief in the Work of T. S. Eliot, p. 232.)