"One of my friends says", Agyeya has stated, "that a person who does not know English and yet wishes to be introduced to modern English poetry, should read Agyeya's poetry."¹ Agyeya admits that the observation is not entirely baseless, since he defines the parameters of his poetry in terms of the modern trends in English literature. Quite apart from the fact that the time-old gulf between the "visual" and the "auditory" aspects of poetry is now being bridged in modern poetry, with the impact of Eliot's concept of "auditory imagination," the new experiments in technique have gone a long way in setting the trend in modern poetry and the various combinations of sounds have been adequately employed for effective expression of sensibility, rather than mere alliterations or other figures of speech. Above all, there is a deep imprint of psychology on modern poetry because "never before was there such a lack of synthesis, such sharp conflict between the individual and his environment, and that has made an impact on the poet's mind."² The impact is so intense that the poet is not even able to express it simply: he merely hints at a situation so that the reader could explore it further. Agyeya goes on to classify beauty into these categories, namely the first which one can enjoy in the rose garden, another which is in home and can be admired by the guests; but the third is the "one which is symbolised by the rays coming through a window in a closed room."³ The beauty of modern poetry, according to Agyeya, comes in the last category.

No other modern Hindi poet has brought out his own manifesto in such lucid and precise terms. Agyeya is the forerunner amongst the poets who attempted experiments in Hindi poetry in the early

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2. " Ibid (P.29)
3. " Ibid.
forties' and edited not only the Tar Saptak but also Deesra Saptak and the Teesra Saptak which followed it. In a bold departure from the values of the 'Chhayavad' poetry which were the fashion of the day, Agyeya broke new ground and resorted to the theme of the inner crisis of the man and isolation of the soul expressed through clear sharp images in a common style shorn of rhetoric and technique that is characterised by all the elements of modern English poetry, namely the symbolistic method of expressing a dramatic situation, and the use of free verse to portray the modern complexity. The publication of the Tar Saptak in 1943 under his guidance and editorship marked the starting point of experimentalism in Hindi poetry notwithstanding Agyeya's remonstration that he or his colleagues, or "fellow wayfarers" as he calls them, do not subscribe to any independent movement. Besides being a prolific poet, he has written a number of essays, short stories and critical writings - the last having been compiled in Trishanku and Atmanepad. Like Eliot, he is also an eminent editor and he has edited Prateek from Allahabad, then Yak - a quarterly English journal from Delhi - and currently he is editing Naya Prateek, a quarterly journal to serve as a vehicle for his thoughts.

Born on 7th March, 1911 in an archaeological tent near Deoria District, Satchidanand Hiranand Vatsyayan, as Agyeya's real name is, had his early education in Lucknow, Kashmir, Patna, Madras and Lahore. In Madras he came in touch with Professor Anderson of English literature and he helped him setting the Tagore Society there. In 1929 he passed

B.Sc. from former Christian College, Lahore, standing first with a first division. In Lahore he had come in contact with the revolutionaries and though having been admitted to first year of M.A. (Previous) in English literature, he joined the revolutionary movement and was imprisoned several times, apart from having been kept under house arrest for a year. In 1936 he came to Agra for editing 'Sainik' and it was here that he was introduced to Rabilam Sharma, Prabhakar Machve, Nemi Chandra Jain and Bharat Bhushan Agarwal - all students of English literature who were eventually included in Tar Saptak.

In the following year he went to Calcutta to accept the editorship of Vishal Bharat and worked there for over a year and a half and it was there that he came into the sphere of influence of Buddhadev Bose, Hazari Prasad Dwivedi, Balraj Sahani and Pulin Sen. During 1940-42 (and again in 1952-55) he was appointed Adviser in the All India Radio. In 1943 he joined the Army and was appointed at Kohima Front, but he resigned in 1946 in which year he started the 'Pratik' - first from Allahabad and then from Delhi. In 1955-56 he toured Europe at the invitation of the UNESOO. In 1957 he went to Japan and Far East and again to Europe in 1960. In 1962-63, and again in 1964 he went to the University of California to teach Indian culture and philosophy. During 1965-69 he edited Dinman from Delhi and again went abroad to Russia and Australia. In 1969 he was appointed the Regents Professor in the California University to lecture on literature. Since 1971 he has been the Head of the Department of Comparative Literatures and Languages in the Jodhpur University and an honorary degree of the Doctor of Literature has been conferred on him by the Vikram University, Ujjain.

These biographical data provide a background to Agyeya's varied and chequered career. He has travelled widely and frequently

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and has studied besides Hindi, Sanskrit and English literature as well. The range of his experience is wide enough to embrace the culture and philosophy of the East and the West. He has thus come in intimate contact with Western thinking and literary trends, and is naturally susceptible to the influences of modern English poetry and criticism - particularly Eliot's. Furthermore the range of his experiences has been equally wide - including tours, joining freedom movement, lack of stability in job, army service, contact with All India Radio, unhappy married life, editorship of journals; and hence Agyeya can express the modern sensibility of pain, conflict, anguish, inner crisis and bankruptcy of social and cultural values. It is, therefore, not unreasonable to assume that his poetry and critical writings indeed provide a key to the understanding of modern English poetry - particularly that of Eliot whose influence is deep, marked and pervading throughout his writings - almost to an extent that Agyeya has come to consider it as a personal tirade against him when his indebtedness to Eliot is referred to.

There is yet another aspect. Agyeya, besides being a poet and a critic, is vastly interested in many other subjects - photography, gardening, art, painting, hiking and the like. No doubt, of late he has been the subject of a lot of controversy - much of the criticism against him being directed by his erstwhile colleagues - and he, too, has started showing increasing signs of impatience - there is no doubt that he occupies a unique place on the literary scene. His personal interests including carpentry and cooking only go to contribute towards the "wholeness" of his personality, thereby making him conform to Eliot's observations that "a critic, who was interested in nothing but
'literature' would have very little to say to us, for his literature would be a pure obstruction. Poets have other interests besides poetry—otherwise their poetry would be very empty; they are poets because their dominant interest has been in turning their experience and their thought (and to experience and to think means to have interests beyond poetry) — in turning their experience and thinking into poetry.\(^5\) The critic, Eliot goes to say, "must have other interests, just as much as the poet himself; for the literary critic is not merely a technical expert, who has learned the rules to be observed by the writers he criticises: the critic must be the whole man, a man with convictions and principles, and the knowledge and experience of life."\(^6\) Agyeya fulfills these requirements of the poet and the critic laid down here by Eliot.

It is difficult to define "new" poetry the movement for which was led by Agyeya. It would be uncharitable to treat this as a mere imitation of the Western trends, even though it bears an unmistakable stamp of the contemporary English literature. New poetry, no doubt, was a reaction against the 'Chhayavad' school of poetry. In the preface to 'Teesra Saptak', Agyeya warns against the tendency to copy or act as "sham imitators" and holds that there is no specific creed about "new" poetry or experimentalism.\(^7\) New poetry, according to him, is an 'adventure of ideas'. As Agyeya has put it, Hindi has traditionally been the language of revolt, and it is not always necessary that this revolt should invariably in the direction of progress — since, sometimes it has voiced reactionary trends, too; but the writers have always opposed the establishment of cultural, social and

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6. Ibid.
7. Agyeya: Preface to *Teesra Saptak* (P.8)
religious order. The poets of the 'Chhayavad' School could not display an intense sensitivity to the life and emotions of the common man. Hence a reaction against it was inevitable; and new trends would in any case have set in. The trends set by Eliot, however, gave an added impetus to the experiments envisaged by Agyeya and his "fellow-wayfarers", and but for the pattern set in English poetry and criticism particularly by Eliot - it is doubtful if the 'experimental' modern Hindi poetry would have established itself and the poets would have gained the confidence they displayed in their writings. To this extent, therefore, the protagonists of "new" poetry have effected a revaluation of the existing trends, fashions and judgements. Agyeya has brought about an acute realisation of the historical sense and a synthesis with the universe. For him, new poetry is an evolutionary process: the trends of the present having their roots in the past reflecting the conflict between the inner man and his surroundings. The poet has to express the remnants of what has already been stated by his predecessors and what has new ramified unsaid:

"Even new is left a lot which has not yet been expressed."

He submits to the authority of tradition and universal culture and realises his own insignificance:

"In this vastness, I could not swim
And hence whatever was left could not yet be stated."

"There are some meanings beyond the words."

He admits that "pain is bigger
And I could not just bear it."

And hence he exhorts the poet:

"Be not afraid of sensitivity,
But never show off the sense of pain implied therein."

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8. Agyeya: Chapter on Hindi in Al Ka Bharatiya Sahitya.
9. " Bawra Ahiri. PP. 64-65
10. " Ibid.
11. " Ibid.
Agyeya recognises the value of the poet's suffering only in a wider pattern:

"Suffering refines everyone
And even if it knows not how to give deliverance,
It teaches these when it refines,
That all should be kept free and sublimated." 12

Agyeya has advocated subjectivity in art, like Eliot, and holds that the secret of the greatness of the past poets lies in the fact that they used to write with the extinction of their personality. 13

He has observed, as if one poet addressing another:-

"Praise to thee, O Poet!
Whatever name and fame you've left behind;
Whenever we felt elated on creating literature,
You smilingly struck at the root of our conceit." 14

The poet is the bridge between the past and the present and the future:

"I am the bridge
Between what is (at present) and what would be (in future) 15
and he further clarifies his stand:-

"I am the bridge
Not the rainbow bridge which joins the vacuum with vacuum,
But the bridge
Which is formed by the union of man's hand with another
Which joins
The heart with another heart,
The flame of labour with another flame of labour,
The wings of imagination with another wing.

13. " Atmanepad (P.35)
14. " Poet towards the Poet in Indradyanush Raunde Hue Ye (P.99)
15. " I am there in Ibid. (P.19)
The ray of discretion with another ray,
And the pillar of experience with another such pillar -
The one which unifies mankind."\(^{16}\)

In the preface to the *Tar Saptak*, Agyeya has dwelt on the problem of generalisation - the blending of the 'individual' truth with the universal truth'. The problem of generalisation was not so complicated previously as it is to-day - mere so when the need for experiments is recognised. Agyeya has been deeply influenced by the theme propounded by Eliot that only the mature and the progressive poets can make experiments - those who are looking forward to new ideas or present old ideas through new techniques. He himself has stated that the happenings after the Second World War have left a deep impact on his Sensitivity. And yet, like Eliot, he advocates submission to the voice of tradition and order:-

"This lonely lamp, full of oil
Is full of self-conscious
Let this also fall in line."\(^{17}\)

"The difference between the present and the past is," he says, "that live present is only a form of new experience in a new manner of the past of which the past itself was not conscious."\(^{18}\) Agyeya has set forward his views on tradition and historical sense in an essay on 'tradition and originality' ('Rurhi Aur Maulikta') which he admits to be almost a translation of Eliot's *Tradition and the Individual Talent*. An aliveness to tradition, he observes in the strain of Eliot, involves a sense of history - a unity; and an awareness of tradition in the evolution of this eternally pulsating historical sense. There is hardly anything which, according to him, happens on its own: it has

\(^{16}\) Agyeya: *I am there in Indradhanush Raunde Hue Ye* (P.22)

\(^{17}\) *Bawra Aheri* (P.62)

\(^{18}\) "Essay on Tradition and Originality" in *Trishanku* (P.38)
its seeds in the past. But it would be suicidal to blindly imitate the past. The tradition of art, according to Agyeya, cannot be preserved by merely carrying forward the past trend. It is tradition which serves as a link between the past and the present; and by following it the poet does not merely imitate the past but participates in an evolutionary process. Like Eliot, Agyeya, too, has advocated the need for objectivity in art - the concept of extinction of personality is expressed effectively. To Agyeya, as to Eliot, the subject of the critic's analysis is literature, not the writer - poetry, not the poet and Agyeya has drawn the same simile of chemical which is formed in the mind of a poet compared to a shred of platinum where the disparate elements are synthesised, and the poet's sensitivity is not confined to the poet alone, but to life at large. The most poignant expression of the poet's extinction of personality is to be seen in the description of the playing of the 'Veena' by 'Priyamvad' in the Court of the King. Priyamvad allowed himself to be persuaded to play the instrument with great difficulty, but when he did so, he almost enchanted the entire audience. At the end when he was admired for the performance, he said:

"This is no credit to me:
I was myself immersed in the vacant space
Through the medium of the Veena -
I had dedicated all that I had."

These lines imply Eliot's concept of extinction of personality in art, his insistence on the artists' progress as a "continual self-sacrifice" and spirit of surrender to the tradition, authority and sublimation of his own emotions. Agyeya, however, is at pains to stress that tradition is not static, but an evolutionary process. It is a living tradition.

20. All these views are expressed as translation of Eliot's Tradition and the Individual Talent.
21. Agyeya: Poem on Impossible Veena in Angan Ke Par Dwar (P. 87)
He deprecates the tendency on the part of critics and poets to confound 'tradition' with 'orthodoxy', regardless of the fact that while the latter is still and static, the former is a historical continuity\textsuperscript{23} this difference has been emphasised by Eliot too.\textsuperscript{24} For him, the poet is not to merely to express the present, but also to sing the future:—

"I am the legend,
And I am the unwritten history of mankind;"\textsuperscript{25}

"I am the struggle that knows no rest
I have to change what already is;
And I have to usher in what is yet to be"\textsuperscript{26}

Agyeya is so consciously alive to the sense of continuity of history that he does not consider any landmark, or any cross-reads in history as separating the previous era from the present one:—

"No cross reads go to separate any one"\textsuperscript{27}
And hence, for the poet

"Let there be intense sensibility
And new horizons would be reached."\textsuperscript{28}

The poet is merely continuing the existing sensibility:—

"Whatever you would want to say
Has already been spoken in the past.
The invention of pleasure by you?
Many a time has it been suffered."\textsuperscript{29}

These lines remind of Eliot's description of the poet's struggle to discover:

"And what is there to conquer
By strength and submission, has already been discovered
Once or twice or several times."\textsuperscript{30}

\textsuperscript{23}Agyeya: Postscript to the Preface in Tarsaptak – (P.303)
\textsuperscript{24}T.S.Eliot: After Strange Gods. (P.29)
\textsuperscript{25}Agyeya: I am there in Indradhanush Raunde Hue Ye (P.19)
\textsuperscript{26} "Ibid.
\textsuperscript{27} " Evening: Farewell at the Cross-Roads in Indradhanush Raunde Hue Ye (P.70)
\textsuperscript{28} " Ibid. (P.71)
\textsuperscript{29} " New Expression in Hari Ghas Par Kshan Bhar
\textsuperscript{30} T.S.Eliot: Four Quartets: East Coker. Pt.V.
Hence Agyeya exhorts the New poet:—

"Come,
Putting your feet on the footprints of mine
Come
You follower of the past."\(^{31}\)

Agyeya refers to the extinction of his own individuality with that of the Society:—

"My loneliness is submerged in the community,
Every member of which has an assigned duty."\(^{32}\)

Every age of mankind
echoing Eliot's concept that

"There is no life that is not in community."\(^{33}\)

Agyeya, therefore, is deeply wedded to tradition and the historical sense:—

"Am I, too, not responsible
To history?
To the force?
To the tradition?"\(^{34}\)

The poet, is therefore, exhorted to abide by tradition:—

"But o progressive! do not be severed from the roots."\(^{35}\)

Agyeya has his ears attuned to the call of the past:—

"Breaking the barriers of silent time
Did I hear only once
Challenging as if Time itself
The call of the epoch past."\(^{36}\)

According to Agyeya, "history does not repeat itself"; it is merely

"a string of what has already happened."\(^{37}\)

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31. Agyeya: Poem To the New Poet in Ari O Karuna Prabhamay (P.28)
34. Agyeya: The Breeze of History in Indradhanush Raunde Huye Ye (P.35)
35. " I told the Plant:in Ibid. (P.87)
37. " Poem on Deception in Ari O Karuna Prabhamay (P.148)
echoing Eliot's lines in 'The Family Reunion' -

"How can we be concerned with the past
And not with the future? Or with the future,
And not with the past,"

The present shapes the future which, in turn, has its roots in the past:-

"Further!
Yes, further, but,
Beyond that all the paths
Go back in circles
And are submerged when we began."

These lines remind one of Eliot's:

"We shall not cease from exploration
And that end of all our exploring
Will be to arrive where we started
And knew the place for the first time."

The poet's attempts at preserving and continuing the tradition cannot be over-stated and Agyeya in one of his later poems is ironic in describing the tendency on the part of some of the "modern" poet to plagiarise freely. He states in the poem on Self-confession of the Modern Poet:-

"Someone had discovered the truth
And I put it in my own context;
Someone else had brought the beehive,
And I extracted the honey.
Someone's writings had elegance
I further dressed it up,
Someone's sensibility was intense as fire,
And I just summarily rejected it.

38. Agyeya : In Angan Ke Par Dwar (P.pp)
The poet goes on to describe how he made someone else's plant his own which he nurtured, and how he unconsciously gathered the buds that belong to someone else; and how

"It was someone else's quote
And I stated it." 40

"One of the surest of tests is the way in which a poet borrows. Immature poets imitate; mature poets steal; bad poets deface what they take; and good poets make it into something better, or atleast something difference." 41

Agyeya, like Eliot, has a profound admiration for the classical literature. "The classics of a country, he asserts," provide the best means of delving into its soul; almost reproducing Eliot's observation that the classic must "express" the maximum possible of the whole range of feeling which represents the character of the people who speak that language. It will represent this at its best, and it will also have the widest appeal: among the people to which it belongs, it will find its response among all classes and conditions of men. 42 Agyeya has therefore, paid homage to classical order and design, and decried the hollowness of the poetry of the Chhayavad School:

"In the bushy mass of poetry are left behind
Lifeless thorns of desolate Chhayavat." 43

However, while analysing the experimental trends, Agyeya concedes that the flexibility of the language and elegance can be ascribed to the 'Chhayavad School of poetry and the 'experimental' school further endowed it with refinement and a critical faculty. The experimental poetry stressed the portrayal of the common life and inspired a study of

41. T.S. Eliot: Essay on Philip Massinger in The Sacred Wood (P. 125)
42. Agyeya: Essay on Classics and Culture in Trishanku (P. 48)
43. T.S. Eliot: What is a Classic (P. 27)
44. Agyeya: Victory to Thee, O eternal Thorn (Tarsaptak - P. 284)
regional cultures." He goes on to describe how modern poetry is a revolt against the domination of the classes, and how it effects a revaluation by depicting reality however serd. Despite the adherence to tradition, therefore, the poet should not lose contact with reality and the emotions of the common man:—

"I am the Faith
Of that labourer who is engaged in construction
Who lives in a hamlet and constructs palaces." 46

Agyeya brings out the irony of present-day situation:—

"I am the pain
Of that who drives the quill and serves
And yet keeps the wheels of the Government moving." 47

The poet is deeply sensitive to the short-sightedness of those in power, the aimlessness of people around and the philistine values in general:—

"All Over
He who is the ruler and holds the reigns of power
Is short-sighted.
The thick-glasses on his eyes
Are at times blazed also." 48

Since the values have been debased all over, and hence:—

"He who is shallow and mean
Is seated elegantly on artificial rugs
Dazzling eyes, till he is icked off
Or is pick-pocketed." 49

Agyeya revolts against the hegemony of the classes who:—

"Wield the sword as well as hold the balance of justice", 50
but in actuality are engaged in seeking pleasure:—

"Our only labour is to seek the pleasure
And its ultimate end is sexual enjoyment." 51

The aridity of the daily life in the Machine age is described in the routine life of office, reminding one of the strains of Eliot:—

45. Agyeya: Contemporary Indian Literature. (P.70)
46. "I am There in Indradhamush Raunde Hue Ye (P.19)
47. "Ibid.
50. Agyeya: Poem on Class feeling in Tarsaptak (P.288)
51. "Ibid.

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"I have just gone out and seen

Others have also gone

And smoked cigarettes or 'biris'
Or taken betel leaves

And even though the bodies are anaemic and
there is no life in Tongue,

They colour the walls with the red juice of betel leaves."  

Agyeya ironically refers to the ultimate aim of machine,
namely leisure, and yet the morbid servility of mankind to machine:

"The Machine crushes us
And we all deceive ourselves
Let us work a little harder, get crushed a little more
The purpose of machine is — quick leisure
And leisure and leisure alone."

There is a given commentary on the aimlessness of current life based on imitation of Western culture:

"This is a mirage in which all are immersed,
Because there is the truth with which all are bored.
There is a thirst that cannot be quenched, and hence
does not allow one to die;
There is a movement, which moves helplessly, but
does not allow any initiative."

This, therefore, leads the poet to keep a firm grip on reality

"Just descend, a little
And breathe deeply
And open the window of your aeroplane,
And keep your feet on the ground;
And there you will find before you
Unexpected form of yourself —

The man whose eyes are full of pain of Narayana."

The humdrum routine of the common man is poignantly described in:

"In the morning one of us
Would take the cycle and go for clerical chores,

52. Agyeya: Poem on Office: Evening: in Dawra Aheri. (P.48)
53. " Ibid.
54. " Poem on The People of the West in Indradhanush Raunde Hue Ye (P.63)
55. " Poem on Air Journey: High Flight in the same (P.62)
And the second would take his basket to sell the vegetables,
And the third would take a head-lead of earth,
Or of fruits, dry-fruits, clothes purchased by others;
And the fourth would be asking the poon to keep files
while getting seated in the car;
While the other would caress the sick child and promise -
"See, if possible, I'll certainly bring...."
And the other, knowing full well the hollowness of the premise, would smile and say:-
"Yes, of course, do not forget, please." 56

Agyeya's satire on the modern civilisation is bitter, since he considers the characteristics of a viper as those which only modern civilisation can produce:-

"O Viper!

You have not yet become civilised
You are not yet acclimatised to urban life,
May I ask you a question - (would you reply?)
How have you learnt to bite?
Where did you get this poison?" 57

The poet's stress on reality, it may perhaps appear, results in expression of leftist's feelings which indeed are remote from Eliot's the confirmed royalist. This itself is ironical that Eliot, the royalist, should have influenced the leftist poets. In fact it is the earlier Eliot - of Prufrock and The Waste Land - that created a deep-impact on the sensibility of the modern poets who sought deliverance from the cloying imagery of the cloud-cuckoo land created by the poets of the 'Chhayavad' School. In their desire to portray reality, therefore, they could not avoid the sordid details of life-arising not out of the purposelessness and boredom in a society of plenty, as in Eliot, but the grim realities of a life of want prevailing in this country. Hence apart from the inner-crisis and devaluation of spiritual ideals,

56. Agyeya: Poem on These who wake in Darkness in
Kitni Navon Men Kitni Bar (PP.42-43)

57. " Poem on Viper in Indradhanush Raunde Hue Ye. (P.29)
class conflict and self-deception, economic disparities and social barriers and above all, the hiatus between the ruler and the ruled, find expression in modern poetry. Notwithstanding the intense consciousness of class, however, Agyeya does not subscribe to the Communist Theory. It is not only the poor, but the middle class which, according to him, should get the necessary sympathy. "It is correct that I do not like communism," he admits; "in politics it has brought violence and it has crippled philoposophy and made it one-sided." For him, the supreme value is of man himself. Agyeya is not shy of accepting the world as it is a concept which was previously a taboo.

The poet ironically depicts the loneliness of the night when the cars are gone and the lights are out:

"Then that girl
Standing behind the pillar in the darkness, hiding the anaemic face
Removing the dirty, dry hair from sunken eyes with tired fingers.
Will speak:
Be merciful, gentleman ............

And the pain in her voice would appear to be false. Since she is not yet used to rehearse the truth." The poet asks if at all any answer can be given to her:

"These fairs, theatres, cinema-houses
Colourful, electrically-operated
Things which he can never understand or come to know,
This convenience of urinals in every corner of the streets,
These colourful pits for throwing refuse (Oh, What an attraction even for refuse)"

These lines remind one of the realistic but grim imagery in Eliot's The Waste Land - particularly lines like:

"The river bears no empty bottles, Sandwich papers,
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights."

58. Agyeya i Atmabodha (p. 113)
59. " Poem on Metropolitan City Night in Indradhanush Kaunde Hue Ye (p. 58)
60. " Ibid. (p. 59)
or "The Typist home at tea-time, clears her breakfast, lights
Her stove, and lays out feed in tins.
Out of the window perilously spread
Her drying combinations touches by the Sun's last-rays,
On the divan are piled (at night her bed)
Stockings, slippers, camisole and stays." 61

Agyeya's deep sensitivity is directed towards the pain of mankind:-

"There were countless faces -
Many eyes.
All were full of pain
All had experience of life.
But the two -
Only two
Struck my mind.
Why?
Was there an extra pain in them
Which I had known in the past"? 62

The poet, therefore, considers sympathy with mankind and love as
superior to arid emotions:-

"It is better to have
Half-truth
Than beautiful mirage.
It is better to have tolerant, pained love
Than lifeless feelinglessness." 63

Agyeya's poetry is pervaded by the same sense of time as Eliot's later
writings. Even his images relate to the eternity of time, as in:-

"The quivering of your eyelids.
Their opening a little and then closing.
The quivering of your eyelids.
As if you have dreamt nā a dream of blossoming of some bashful bud" 64

And the poet adds:

"All other time belongs to others
Only that moment is mine own

61. Agyeya: Poem on These who wake in Darkness in Kitni Nāyen Men
62. " Poem on Viper in Indradhanush
63. " Poem Better Half-Truth in Ari O Karuna Prabhamay (P.15)
64. " Poem Quivering of Eyelids in Angan Ke Par Dwar (P.24)
The quivering of your eyelids."\(^{65}\)

In an earlier poem Agyeya has craved for the mere touch of the truth "just for a moment;" so that

"For that moment we may be enlightened, enriched by its
light -
We do not want to live further."\(^{66}\)

The poet goes on to define the 'moment':-

"One moment: in the moment pulsating
Is contained eternity

..............................

One moment of future
Existence - the unique, eternal moment."\(^{67}\)

These lines naturally echo Eliot's:-

"Time present and time past
Are both perhaps present in time-future
And time future contained in time past."\(^{68}\)

The time-concept is further expressed by Agyeya:-

"I have been asleep for ages
Whatever has gone in the wave of Time
Which fool would ask it back?
Today I am awake and am in search
Of that moment in which I am awake."\(^{69}\)

The most sensitive feelings of submission to the eternity of time is depicted in Agyeya's poem on the worship by the Empress of Japan.

Based on the incident that the Empress Konme went to the ancient Buddhist temple of the old capital of Nara and felt embarrassed since she had not brought with her any flowers or objects of worship for dedication, and had come without any offering. So the Empress decides to dedicate whatever pleasure she can see in the present - of the flowers, or mercy, of kindness:-

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65. Agyeya: Poem on Quivering of Evelids in Aggan Ke Par Dwah (P.24)
67. " Ibid. (P.44)
68. T.S.Eliot: Four Quartets : Burnt Norton - I.
69. Agyeya: Poem on Moment of Awakening in Ari O Karuna Prabhamey (P.147)

.....134
Let the cup of life be filled by everyone
And offerings made
Let the treasure of pleasure
Be Thine

O Lord of the Lotus of the Past, of the Present,
O, Mahabuddha! "70

The echoes of Eliot’s Dattam Dayadhwama, Damayate of the Waste Land are clear. In one of the recent poems Agyeya states:—

"We have to reach our destination.

While voyaging we have to determine the destination

And also arrange for its safety from you all,"71 reminding one of Eliot’s:—

"O Voyagers, O seamen,
You who come to port, and you whose bodies
Will suffer the trial and judgement of the Sea,

Or whatever event, this is your real destination."72

In an earlier poem, Agyeya had stressed the importance of faith:—

"Is my faith insignificant?
Even after giving
And on finishing after giving —
It goes on inspiring — so as to give

I may create something new and create again

Be not defeated, good soul."73

In such lines the influence of Eliot is palpable – the desire to "give" as brought out in ‘Datta’ as well as the following passage:—

"I said to my soul, be still, and wait without hope
For hope would be hope for the wrong thing; wait without love
For love would be love of the wrong thing; there is yet faith,
But the faith and the love and the hope are all in the waiting".74

70. Agyeya: Poem on Offering by the Empress in Asit O Karuna Prabhamoy (P.85)
71. Antara P.108.
72. T.S.Eliot: Four Quartets : The Dry Salvages.III.
73. Agyeya: The Soul Spoke in Hari Ghas Par Kshan Bhar.
74. T.S.Eliot: Four Quartets : The East Ceker. III
Even when he confesses ignorance and lack of awakening in:-

"Oh
I have committed a mistake - now my knowledge is awakened,
But this tie which we have knitted,
Can I untie it alone?
On the basis of what conceit?" 75

One is reminded of Eliot's:-

"The only wisdom we can hope to acquire
Is the wisdom of humility; humility is endless" 76

The concept has been further described by Agyeya in:-

"The string of consciousness
My humility within the hills of life's sensitivity
Is spread out like open sky". 77

Eliot's influence can also be seen from the confidence with which
the poet handles traditional themes. He is not shy of writing of
'soul' or of comparing the bridge wedded to the Great Vacuum:

"Go, soul go
You are now the bride
Of the Great Vacuum (Time)
That alone is Thy path
Destiny, food, husband, preserver,
Duty, Light
That alone would give Thee Light." 78

The choice of such themes is supplemented by a willing submission to
the will of God - as reflected in 'The Murder in the Cathedral' - in a
spirit of surrender:-

"Whatever is acceptable to Thee, O Lord,
I am standing with head bowed, soul bowed,
And bowed is the darkened world of emotions,
I know not from where has sprung out touching the heart
The eternal desire for submission." 79

75. Agyeya: Poem on The Moment of Forgiveness in Hari Ghas Par Kshan Bhar.
76. T.S. Eliot: Four Quartets: East Coker. II.
77. Agyeya: Poem on After the Clouds (Tar Saptak - P.299)
78. Agyeya: Poem on Sepal in Angan Ke Par Dwar (PP.52-53)
79. Agyeya: Poem on Whatever is acceptable to Thee, O Lord' (Tar Saptak. P.283)
Agyeya is not without faith:—

"I know there will be the dawn
And in that all of us
Charged with responsibility, dedication, resolution and action,
Shall be engaged in duties
By which we earn our livelihood." 80

These lines remind one of Eliot's:—

"Even now in sordid particulars
The eternal design may appear." 81

When Agyeya refers to the eternal faith and struggle:—

"I am the tireless resolve that knows no relaxation." 82

and "I have no doubt about the duty I am charged with" 83 he has evidently in mind the doctrine of selfless action propounded by Lord Krishna and expressed by Eliot:—

"Sometimes wonder if that is what Krishna meant
Among other things." 84

While referring to the "dream within":—

"I have a dream within myself
Which I see that I know not whoseever sees me
That is I am not able to realise,
Whether this dream is mine, or I belong to the dream." 85

Agyeya echoes the strains of Eliot:—

"The knowledge imposes a pattern, and falsifies,
For the pattern is new in every moment
And every moment is a new and shocking
Valuation of all we have been." 86

Agyeya is not deceived by his own shadow:—

"I am not unduly obsessed
By my own shadow, since

80. Agyeya: Poem on Those who wake in Darkness in Kitni Navon Men Kitni Bar (P.42)
82. Agyeya: Poem on I am there in Indradhanush Raunde Raunde Ye (P.21)
83. " Ibid.
84. T.S.Eliot: Four Quartets: The Dry Salvages - III.
85. Agyeya: Poem on Such a large unknown world in Kitni Navon Men
86. T.S.Eliot: Four Quartets: East Coker - II.
These are not the destination of my journey,
I am startled for a moment,
Since within this moment I have seen something."87

The influence of Eliot is unmistakable in these lines:--

"O Voyagers, O Seamen,
You who came to port, and you whose bodies
Will suffer the trial and judgement of the Sea,
Or whatever event, this is your real destination."88

As well as in:--

"the moment in and out of time."

The distraction fit, lost in a shaft of sunlight."89

Agyeya, however, like Eliot, has resolved to go on:--

"I have resolved to Reach the Destination of Light."90

Agyeya has naturally resorted to Eliot's technique of expressing
a striking situation, incident or object by sharp, perceptive, and
clear images. As the poetry progresses from "mere description to the
expression of sensibility", Agyeya asserts," the poet has to exercise
great care in the selection of words;"91 and he goes on to admire the
view of the symbolists that "in ideal poetry there should be only one
word"92 since the totality of experience cannot be described by that
one word or symbol alone. The poet's mind is, therefore, ever struggling to explore

"the definition of images."93

Agyeya considers that the poet is able to fathom the depth of the
ocean of truth by putting the feeble of images.94 For him, the use of
the precise word is very important, since Agyeya, like Eliot, and Pound
does not approve of redundancy in expression."The effective use of

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87. Agyeya: Poem on Arrow of Light in Ari 0 Karuna Prabhamay (P.94)
88. T.S. Eliot: Four Quartets : The Dry Salvages Pt.III.
89. " Ibid.
90. Agyeya: Angan Ke Par Dwar (P.59)
91. " Essay on The Importance of Images in Atmanepad. (P.43).
92. " Ibid.
93. " Angan Ke Par Dwar (P.39)
94. " Essay on Imagism and Search for Truth in Atmanepad (P.47)
every word,"holds Agyeya," gives it a new meaning and a new tradition, almost reproducing Eliot's statement that the poet's "direct duty is to his language, first to preserve and second to extend and improve." From the beginning Agyeya is seized with the problem of expression. In the earlier poems he revolts against the inadequacy of the language:—

"Word, This is correct, the rest is of no avail at all, since beyond the words, too, there are meanings."

Indeed, according to Agyeya, the problem of the modern poet is how to give a much more universal meaning to the words. With a view to transforming the 'individual' truth into 'universal' truth, the poet has to put a much more appealing and universal meaning into the language.

In the beginning of his collection of poems Indradhanush Raunde Hue Ye, Agyeya, draws a fine image:—

"The endless Ocean of Milk of emotions,
The words like 'Sheshanag' lying with thousands of hoods,
O Lord Vishnu, you are the meaning."

Agyeya is therefore, engaged in earnest attempts at finding the right language for the right effect:

"Not that I had not discovered the truth—
Not that I just discovered the word occasionally:
Both sometimes do come by my way.
The only question is—
They both maintain an impregnable wall between themselves"

Agyeya's sole purpose is that:

"These two (truth and word)
Which remain constantly in a state of tension,
I should—in a shaft of light—
Synthesize them,"

reflecting the classical poet Kalidasa's concept of the fusion of 'Vak' (Word) with 'Artha (its meaning), emphasising that meaning is only one and the pleasure to attain it can hardly be expressed:—

"Meaning is only one:
It is attained only once (like sweets to a dump),

(who cannot express their taste)

95. Agyeya: Preface to Teesra Saptak (P.8)
97. Agyeya: Essay on Vagarthapratipattaye in Trishanku (P.119)
98. * Poem on Mangalacharan in Indradhanush Raunde Hue Ye (P.11)
99. * Poem on Word and Truth in Ari O Karuna Prabhamay (P.19)
100. " Ibid.
102 Agyeya. Poem on Water ed Every Bank in Ari O Karuna Prabhamay (P152)
Great poetry, according to Agyeya, is beyond expression; its real meaning is hidden:

"The song of the Ocean,
Is beyond meaning.
In fact it is invoking the Meaning." 103

According to limited human knowledge, the artificial meaning is not

"In the Ocean,
But in our fish
Which is surrounded on all sides by the ocean." 104

Agyeya, therefore, prefers silence to redundant lyric:-

"It is better to have
Meaningful silence
Than redundant lyrical verse; 105
And would rather have his poetry to be immersed in silence:-

"Without words.
Let this adamant lyric of mine be sung
And be immersed in silence. 106

He also refers to the poetry which is soundless and is echoed in the silence:-

"In that vacant space soundlessly
Is echoed thy poetry." 107

These lines are reminiscent of Eliot's:-

"Words move, music moves
Only in time; but that which is only living
Can only die: Words, after speech reach
Into silence, only by the form, the pattern,

103. Agyeya: Poem on The Ocean Would be in Kitni Navon Men Kitni Bar (P53)
104. " Ibid.
105. " Poem on Better to have Half Truth in Ari O Karuna Prabhamaav
106. " Poem on Relations on Kitni Navon Men Kitni Bar (P.16)
107. " Angan Ke Par Dwar (P.43)
Can words or music reach
The stillness, as a Chinese jar still
Moves perpetually in its stillness."

One of the critics has observed that "Eliot was a man of words who loved silence. Indeed in his greatest poems, the words are one part sound and three parts silence, the silence in which he pondered, felt and remembered." Amongst the modern Hindi poets, Agyeya, too, has come quite close to Eliot in this regard since with his careful selection of words and discreet use of the diction, his silence is more eloquent than words. As Agyeya has stated, the modern poet finds the existing medium of expression inadequate, and in search of a true medium, "if he finds silence as the best, will it be totally wrong?"

Agyeya is therefore, susceptible to hints, to images and deprecates the tendency of ignoring such hints:

"At every point life was throwing hints at us,
Which we did not care for".

The reason is his concern with the clue of words:

"We were rich with words,"

and hence the poet treats them as ends in themselves:

"We wanted to make a garland of the gems of words."

Eliot has also expressed similar ideas about the language and the use of words:

"And so each venture
Is a new beginning, a raid on the inarticulate
With shabby equipment always deteriorating
In the general mess of imprecision of feeling,
Undisciplined squad of emotions."

111. "Feen on Extinction of Ego in Atmanepad (P.34)
112. "Ibid.
113. "Ibid.
114. TNS.Eliot: Four Quartets : East Coker. V.
According to Agyeya, as to Eliat, the language of contemporary poetry is inadequate to express the modern sensibility - despite their melody and elegance, since

"These words
Were not of the common man,
The emergence of emotion in us
Was not of the common man,
The sensitivity separated from us
Our own experience
And the legacy that was bequeathed to us
Was a blind alley." 115

Eliat, too, holds the same view:

"Words strain,
Crack and sometimes break, under the burden,
Under the tension, slip slide, perish,
Decay with imprecision." 116

Agyeya, therefore, advocates the use of images to express fully the sensitivity of the modern man:

"Words:
With shape.
Then hints -
At every point of life these scattered hints
Behind which is hidden Meaning." 117

Realising the need for a new idiom of expression, Agyeya, has therefore, resorted to the use of bold, striking images - at once traditional as well as marking a departure from the tredden path - to convey the meaning. For him, the clouds are "dauntless voyagers."

"Laden with fluid steam
Full of desire with quick breaths." 118

The eyes of the beloved are

"Two dew-drops of the first dawn,
Untouched, full of light,
But fluid within." 119

115. Agyeya. Poem on Hints of Life in Aro 0 Karuna Prabhamay (P. 34)
116. T.S. Eliat: Four Quartets: Burnt Norton - V.
117. Agyeya: Poem on Hints of Life in Aro 0 Karuna Prabhamay. (P. 33)
118. ": Poem on These Clouds: Dauntless Voyagers in Bawra Aheri (P22).
119. ": Poem on From Head to Toe in Bawra Aheri

...... 142
He describes a sad face poignantly:—
"In the sky of my memory
All of a sudden after dispelling the darkness emerged
A sad face
With lightning asleep in the eyelids
Surrounded by the clouds of sadness." 120

These images remind one of Eliot's—
"I remember
These are pearls that were his eyes," 121
and "lost in a shaft of sunlight." 122

Agyeya has used new symbols of beauty, like "water of gold," "wheat in gold," and employed a unique symbol to describe the eve of the full-moon night by resorting to a sensitive, traditional theme with an originality of perception:—
"Dame evening busy serving her husband
Saw the full-moon stealthily glancing at her,
And hence turned crimson with bashfulness and vanished." 123

The image of the 'gold fish' is too well-known to the readers of Hindi poetry.
"We see the form
Behind the glass
The fish is pulsating breathlessly;
(Behind the glass, too)
The intense urge to survive". 124

The image of fish recurs again and again in Agyeya's poetry:—
I do not know if these are fish
Your eyes;
But my enlightened consciousness is certainly a river" 125
"The Clean fish," Agyeya puts it:—
"As if the inside of the water has quivered." 126

120. Agyeya: Poem on Sad Face in Tar Saptak (P. 340)
122. Four Quartets: The Dry Salvages, V.
123. Agyeya: Poem on Evening of Full-moon Night in Ari 0 Karuna
124. " Poem on Gold Fish in Prabhavat (P. 67)
125. " Poem on Fish in Ibid (P. 82)
126. " Ibid in Ibid (P. 108)
In another poem he describes the fish behind the glass as who would
"Toss the coins
Wade through the nets and keep them in the pocket,
But would not pay.
And yet have the worth and eat
All of us - slowly, without hesitation
With listless eyes
Just as these fish
Are being devoured by themselves." 127
And hence the poet concludes:-
"In the restaurant of life, this is the code of conduct
As to who eats whom". 128

The sunlight is compared to wheat:-
"The golden wheat of sunlight
Full in the sieve
In scattered all over the vacant sky." 129

The nightfall is described as:-
"The ignored Night
Must have cast its shadows
On the battlements of stone
Like an unknown flavour". 130

With the "Still eyes of the Time", it would
"Erase the writing of today
And keep the slate clean for tomorrow." 131

The sense of stillness of time and the future contained in the present clearly points to an unmistakable influence of Eliot.

The richest texture of images is to be found in Agyeya's poem 'Asadhya Veena' - 'The Veena which could not be handled' - abounding in

127. Agyeya: Poem on Fish Behind the Glass in Kitni Navon Men Kitni Bar (P. 76)
128. " Ibid.
129. " Poem on Sunlight in Ari O Karuna Prabhamay (P. 62)
130. " Poem on Then : The Night in Bawra Aheri (P. 53)
131. " Ibid (P. 54)
expressions like:-
(a) "Memories, like forgotten needles`;'
(b) "The inky darkness of suffocation was spread over"  
(c) "In the pulsating silence."
(d) "In his ears, the peaks of mountains whispered their mysteries
On his shoulders slept the mountains
His branches like tusks of elephants ".
(e) "The sleepy stillness of that long, long moment."

A characteristic feature in Agyeya's poetry is his frequent references to 'fog', like Eliet. Agyeya refers to the stars:-
"Silently, flabbergasted
In the moody fog,
Afflicted by pain,
These stray, twinkling stars."132

In another poem he depicts the silence:-
"There was fog,
There was desolate silence on the Ocean;
The birds were quiet."133

The fog in a metropolitan town is expressed in:-
"Patches of dim, stained light
Are hanging hither and thither in the fog."134

Such lines are reminiscent of:-
"Unreal city
Under the brown fog of a winter dawn."135

For Agyeya, fog symbolises ignorance, suffocation, lack of consciousness from which mankind is unwilling to be reused:-
"Let it grow dense
The new suffocation of the filthy blanket of chemical smog
It is in this that mankind is flourishing."136

132. Agyeya: Poem on Then: The Night in Bawra Aheri (P.54)
133. " Poem on Disarmed in Kitni Nayan Men Kitni Bar (P.11)
134. " Poem on Metropolis: Fog: in ibid (P.60)
Agyeya has employed the familiar imagery of daily life with a unique facility and ease, the symbols being put to life by the sound of words, as in the following description of the morning:

"The rustling of the Newspaper left at the door,
The eyesore from the recent smoke from the neighbouring kitchens.
The sound of the pot of the milkman,
The oozing of restless water from the taps,
The sounds of staggering footsteps of the children

The real, appealing form
Of crumpled, torn shirt put off yesterday in the corner."

The technique is undoubtedly Eliot's - with its accent on the realistic, grim images made sharper with the accompaniment of sounds of words producing the desired effect. The following lines are relevant:

"The winter evening settles down
With smells of steaks in passage ways.
Six O'Clock
The burnt out ends of smoky days.
And now a gusty shower wraps
The grimy scraps
Of withered leaves about your feet
And newspapers from vacant lots.
The showers beat
On broken blinds and chimney-pots."

Eliot goes on to describe how

"The morning comes to consciousness
Of faint stale smells of beer
From the sawdust trampled street
With all its muddy feet that press
To early coffee stands."

It is not mere coincidence that Agyeya refers to reality in poignant terms.

137. Agyeya: Poem on The Night is Over in Ari O Karuna Prabhamay (P. 156)
139. " Ibid."
The lever for realistic expression and imagery leads him to describe the "tossing of gold coins in the safe" and "the favour of the hissing, steaming of food being cooked." Agyeya also shares with Eliot the quality of describing a dramatic situation strikingly:

"If a 'creunchn' bird is seated on the tree
Do not just be misled
That it recites classical poetry
In memory of its mate
But in fact it is lying in wait for white ants." 

Another sordid situation is realistically - rather satirically - described through the typical middle-class urban imagery:

"There is a mass of 'Sal' leaves thrown about
Surely guests had come.
There are strewn leaves and branches,
Someone must have decorated the doors.
There is a lot of noise in the lane:
Someone must have come by easy money.
There is a sharp, heart-rending strike
Surely someone must have brought a bride!"

In all these attempts the influence of Eliot in the technique is perceptible. Agyeya has, naturally adopted the free verse to express the modern sensibility and has also experimented with the metres so as to endow his expression with succinctness and lucidity. There are brief lines - some of them containing only one word - so as to accen-
tuate the effect of the symbol. Agyeya is averse to poetry being bound by rhymes and metres and disdainfully refers to

"The metres of rubber stretching like Satan's intestines."

140. Agyeya: In Asadhya Veena in Angan Ke Par Dwar.
141. " In Hari Chas Par Kshan Chhar (The image is taken from the classical source of poetry in Valmiki.)
142. " Poem on The Stains in Indradhanush Raunde Huy Ye(P.56)
143. " Poem on Victory to Thee, O Eternal Thorn - Tarsaptak(P285)
The language adopted by him is also the language of common speech, and Agyeya has tried to introduce some of the colloquial idioms in it, apart from inventing new words to express with the association of sounds the feeling or experience. Agyeya has freely used not only allusions, but also punctuation marks - full stops, hyphens, colons etc. to convey the meaning. At times, however, he had to resort to difficult sanskritized expressions, but this he does not in order to parade his knowledge, but simply because he has no alternative to the precision in word.* 144. The language thus selected to translate the truth of life into expression and also to get to the heart of the people, at times defeats its very purpose, particularly the second one, since its diffuseness creates a barrier between the poet and his audience. No wonder, one of the venerable critics in Hindi literature lamented on the deliberately difficult choice of expressions in modern poetry and observed that "the gulf between the artist and the reader is thus widened due to a lack of rapport between the two." 145

To recapitulate, however, Agyeya has been the forerunner in setting the trend in modern Hindi poetry. He was the one to have led his colleagues to break new ground and seek deliverance from the imaginative flights of the 'Chhayavadi' School of poetry. In an attempt to define clearly the concept of New Poetry, Agyeya stressed the deep importance of the language as the vehicle of the modern sensibility. As discussed in the foregoing, the influence of Eliot is marked not only in technique and in the use of images, but also in the portrayal of a striking, realistic situations and events. Agyeya is fully alive to the demands of the environment around him and yet he can see "an eternal design" even "in the sordid particulars". What has influenced him most is however, Eliot's concept of tradition, historical sense and the

144. Agyeya: Essay on Vagarthapratipattaye in Trishanku (P.120)
eternity of time. For him, as for Eliot, all time is unredeemable and the poet has to catch the meaning of the still moment. The modern poet, according to Agyeya, as also according to Eliot, finds himself anchorless, since the social environment around him is senseless and static. His ultimate analysis is that:

(a) reality is painful and unbearable
(b) pain arises out of the experience of that reality;
(c) the experience of reality is consciousness, and
(d) hence, to find relief from that experience is to be completely relieved of consciousness.

In these concepts Agyeya has been clearly influenced by Eliot in his reference to the inability of mankind "to bear too much reality" and its desire to go on" living and partly living". The theme of the present being a continuation of past recurs in Agyeya arising out of the doctrine of the value of the tradition propounded by Eliot. While Agyeya's critical writings are at times reproductions of Eliot's observations, his poems, too, bear an indelible imprint of Eliot's poetry and critical tenets.

However, it would be uncharitable to consider Agyeya as a sham imitator. No doubt he has been profoundly influenced by Eliot - and his silent debt is more eloquent than words - he has welded Eliot's ideas and imagery in his craft which is at once original and sensitive. Furthermore, while Agyeya is one of the few modern Hindi poets to whom Eliot has appealed not only through his earlier poetry - 'The Waste Land' and Prufrock - but also the later poetry: the concept of the eternity of time and its stillness pervading The Four Quartets recurs in Agyeya's poetry. Like Eliot, Agyeya, too, has developed a pontific tone in his critical writings but one sometimes feels that he is more didactic than objective. Eliot's career had been one of progress. One

146 Agyeya: Essay on Environment and Artist in Trishnaku. (P.63)

....149
wonders if the same could be justly said of Agyeya, since despite the confidence and maturity of his writings, and the iconoclastic desire to challenge the established values. Agyeya is full of self-contradictions and these are perhaps due to a lack of stability in his personal and literary life. This explains why Agyeya has been a controversial figure. Nevertheless, beneath all these self-contradictions there is the "full man", the literary genius who believes in the totality of art and who confirms Eliot's concept of "integrity of poetry". It may perhaps be that he could not practise what he preached along with Eliot - the extinction of the artist's personality and this lack of objectivity has brought in an element of bitterness in his depiction of reality - a subjective element rather than a dispassionate portrayal. Agyeya, with age, has not mellowed like Eliot. Not for him the deep religious piety present in Eliot's works and that accounts for his writings appearing as imitations. Agyeya has wide experience and profound knowledge, and is conscious of both. He treats his shortcomings as corollaries to an intellectual upbringing. Nevertheless Agyeya's contribution to the development of modern Hindi poetry is unique: he was the first to experiment and explore new levels of consciousness. The depth of his experience has enriched his perceptive insight into life. Agyeya is a pot of intense, refined sensibility; he could have perhaps done with a little of:

"The only wisdom we can hope to acquire
Is the wisdom of humility: humility is endless." 

147. Agyeya: Atmanepad (P.178)

148. T.S.Eliot: Four Quartets: East Coker -II.