

T. S. Eliot's Symbol of the "Rose-garden" in "Burnt Norton"*

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So much has been said about the "rose-garden" in T. S. Eliot's works that there seems to be no room left for additional comment about it. But a new flash of light based upon investigation of the real rose garden in the Burnt Norton house near Chipping Campden, Gloucestershire in England will reveal the true meaning of the symbolical figure of the "rose-garden" in "Burnt Norton."

My thesis begins with two questions which arise when I read many comments on the "rose-garden" given by various scholars. The first concerns the symbolical meaning of the garden itself. Here are some remarks about it:

It is a much quieter revelation in the Burnt Norton garden, that becomes unbearable but a revelation so rich in promise that the whole of *Four Quartets* exfoliate from it.¹

The momentous memory or the memorable moment cried for communication. It contained, in shadow and vision, in its permeability and effect, the basic reality.²

The rose garden is a symbol of the moment drawing all times together and of the moment eternally here out of time, that is the moment immediate to God.³

As we can see here, the "rose-garden" is generally interpreted at

Eliot's expression of "revelation" or "the basic reality" or "the moment immediate to God." So far as the words go, I have no objection to them. But when I ask further what the characteristic of the "revelation" is, what "the basic reality" is, and what Mr. Smith implies by "the moment immediate to God," it seems to me that those words will not give us sufficient explanation, for those abstract words do not make the matter clear but make it blurred.

The other question in my mind is about the relationship between the real garden in the Burnt Norton house and the garden Eliot describes in the poem. Many critics acknowledge that the poem is entitled after the name of the country house which Eliot visited, but they do not pay much attention to the affinity between them. Miss Helen Gardner in *The Art of T. S. Eliot*, for example, says:

In *Burnt Norton* the actual place is hardly described at all. Critics have spoken of the seventeenth-century manor house and its garden in the country, into which we might wander idly and feel a passing curiosity about the people who had lived there. There is nothing to suggest that the house has any particular beauty or interest and the garden is simply a conventional formal garden, now deserted. We hardly know how much of the detail is memory, imagination of what might have been, or external present fact.⁴

I wonder whether this is a proper observation concerning the relation between the real garden and the garden in "Burnt Norton"⁵

It is true that literary works should be appreciated as they are really expressed, separated from their background, and that it matters little what there is behind the works. But in the case of "Burnt Norton," we have a situation which is not covered by such a general

treatment of literature as I have just mentioned. Those who see the "rose-garden" with an attitude that literary works should be treated only within the scope of literature, neglecting the background, will tend to interpret it in the way in which Mr. Raymond Preston does:

The *rose-garden* is the Garden 'where all loves end' of *Ash Wednesday*, and the 'last of earth left to discover' of *Little Gidding*. It is 'our first world', 'that which was the beginning', the Earthly Paradise. The rose carries the sexual and religious association of the *Roman de la Rose* and the mystic rose of the *Paradiso*.^{6,7}

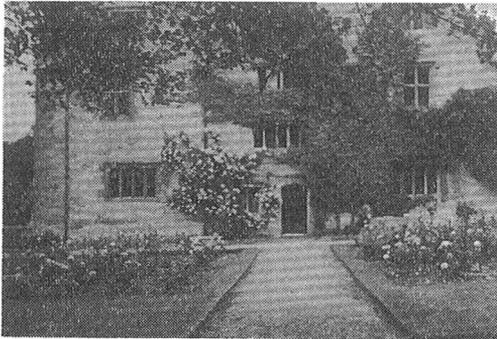
A patchwork like this will give us some suggestions for grasping the symbol, but it does not delve into the core of the meaning which the "rose-garden" has.

When we read "Burnt Norton," we find what we customarily call the "rose-garden" appearing between the meditations concerning time. The passage of the "rose-garden" begins just after the lines: "What might have been and what has been / Point to one end, which is always present," and it ends just before the repetition of the same lines together with the urging voice of "the bird," "go, go, go." If we try to trace the movement of the protagonist in the rose-garden passage and divide the description of the garden into several scenes, we can note the following:⁸

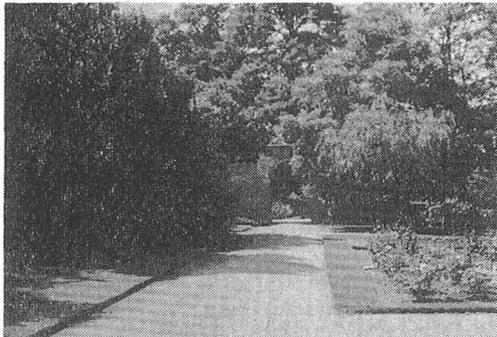
- (1) Footfalls echo in the memory
Down the passage which we did not take
Towards the door we never opened
Into the rose-garden.
- (2) Other echoes
Inhabit the garden. Shall we follow?
Quick, said the bird, find them, find them,
Round the corner.

- (3) Through the first gate,
Into our first world, shall we follow
The deception of the thrush?
- (4) There they were as our guests, accepted and accepting.
So we moved, and they, in a formal pattern,
Along the empty alley, into the box circle,
To look down into the drained pool.
Dry the pool, dry concrete, brown edged
- (5) They were behind us, reflected in the pool.

They are the scenes described in the poem, as well as the scenes which Eliot himself must have actually witnessed when he stepped into the garden in the summer of 1934.⁹ ("Burnt Norton" was first

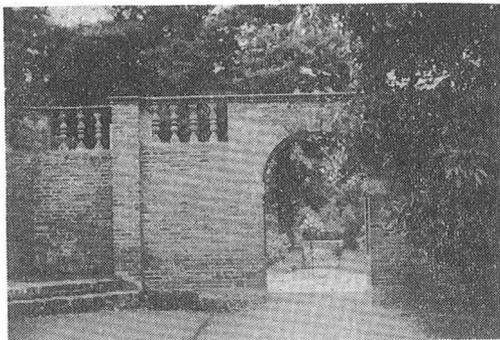


Picture 1
"the rose-garden"

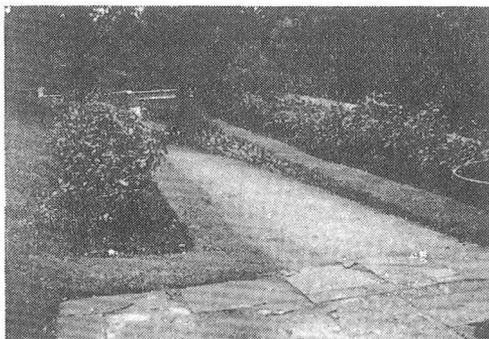


Picture 2
"round the corner"

Picture 3
"the first gate"



Picture 4
"a formal pattern"
and
"the empty alley"



Picture 5
"the box circle"
and
"the drained pool"

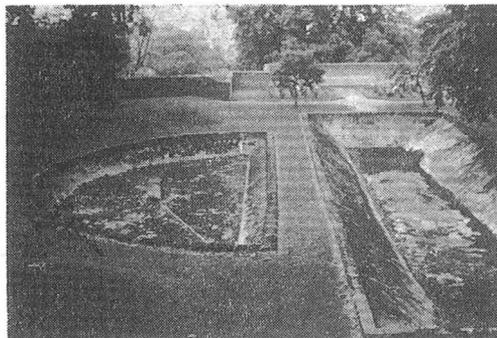
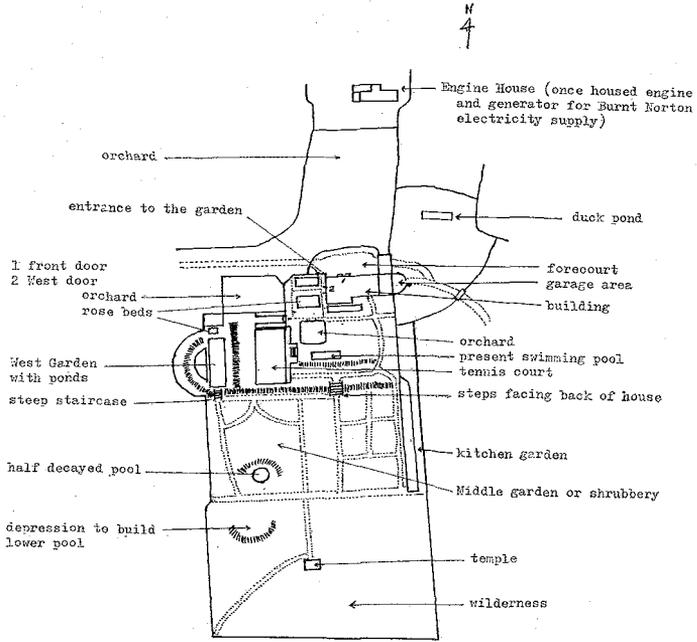
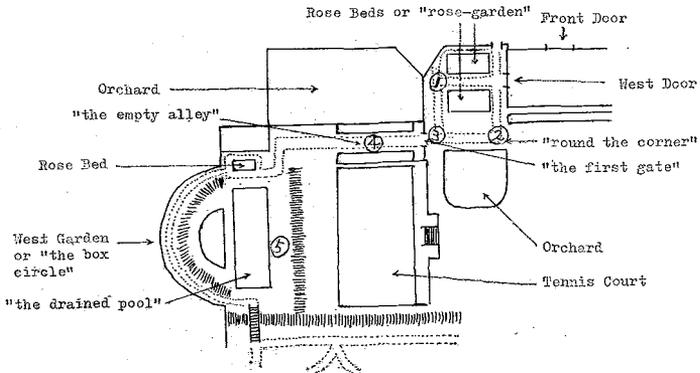


Figure I The Whole Plan of the Burnt Norton Home Grounds



cf. ~~down~~ bank
 ----- path or road

Figure II The Magnified Plan of the Part of the Garden



published in 1935 as an independent piece of work, the last one in the volume *Collected Poem, 1909-1935*.) One is able to view the same scenes even now at Burnt Norton.

The order of these scenes is quite accordant with the real sights one sees on the way from the entrance to the garden where the roses bloom, called "the rose-garden" in the poem, to the garden with the ponds in the middle of it, which is called "the West Garden" at the actual place. Here I will explain the whole plan of the Burnt Norton house and garden and the magnified plan of the part of the garden which we are now concerned with.

The numbers 1-5 indicated on Figure II show the route which the protagonist might possibly trace, and the spots shown by those numbers are the places where we can see the sights described in the poem. If you look at the pictures I have taken of the sights at each spot, you will see that the pictures are quite identical with the scenes described in the above extracts from the poem. (The numbers of the pictures correspond to the numbers in the plan.)

Comparing them, we cannot but realize how the scenes are described very realistically. Who can deny that there is very close correspondence between the real scenes of the garden and the description of the garden in the poem? The "rose-garden" therefore is never "the might-have-been dream world we never quite got inside,"¹⁰ nor "one such moment of peculiar poignance, a childhood moment in the rose-garden."¹¹

Eliot has such a realistic eye and describes the garden as it is. At this point, I have one thing to point out which the critics have not paid so much attention to or have avoided making definite remarks

on, but which is taken as a very important image in the poem. That is the "box circle" which the protagonist moves into "to look down into the drained pool." What on earth is this "box circle?"

Concerning this, we can regard Mr. Hugh Kenner's comment as representative. He writes: "There is no harm in allowing 'the box circle' to remind us of a theatre as well as a hedge."¹² "Theatre" means "amphitheatre."¹³ It may come from the interpretation of the "box" as a separate compartment at a theatre and of the "circle"¹⁴ as a curved tier of seats at a theatre. The "hedge" means "a low box hedge" growing around the pool in the form of a circle. Mr. Grover Smith also takes the "box circle" as "an inclosure of box hedges,"¹⁵ along with Miss Elizabeth Drew who interprets it as "the evergreen 'box circle'."¹⁶ If we read Japanese translations of "Burnt Norton," we shall find two ways of interpreting the "box circle." Takamichi Ninomiya thinks of it as a box hedge and as a theatre box seat, putting it into "*tsuge no uekomi*"¹⁷ in Japanese in one edition and "*bokkusu seki*"¹⁸ in the other. This shows that he has no definite opinion about the "box circle." Other examples can be found in the translations of Mr. Yukinobu Kagitani, who puts it into "*tsuge no syui*"¹⁹ (box hedge) and of Mr. Kazuo Ueda who thinks of it as "*bokkusu seki*"²⁰ (box seat in a theatre.) Mr. Peter Milward, Professor at Sophia University in Tokyo, who has visited the Burnt Norton garden, reports: "I saw no signs of the 'box circle,' which must have been removed since the time of Eliot's visit."²¹ Judging from his remarks, we may say that he looked at the West Garden with the prejudice that the "box circle" should be a hedge of box trees growing around the ponds there. But in 1968 and 1974, when I met Mr. Ray Wheeler,

schoolmaster of Burnt Norton School, and asked him about the "box circle,"²² which means a box hedge here, he kindly investigated and attested that there has been no such hedge whatever since the beginning of the construction of the West Garden. Therefore, Mr. Milward is wrong in his supposition. Moreover, if we think of the "box circle" as a box hedge, would it not be a very rude action to "move(d) . . . into" it in order "to look down into the drained pool?" On the other hand, if we think of it as a theatre box, would it not be very sudden to introduce such a metaphorical expression only in this spot in the very realistic description of the scenes?

In my opinion, the "box circle" is neither a box hedge nor a metaphorical expression of a theatre box seat, but just the description of the shape of the garden itself which is a combination of roundness and squareness. In short, it is a round and square garden. The protagonist "moved . . . into" this round and square garden, that is the West Garden, "to look down into the drained pool." It is needless to say that literally the "box" means squareness and the "circle" roundness. Looking at both Picture 5 and the magnified plan of the West Garden, we shall get an idea of how roundness and squareness are combined harmoniously in the garden. In the real scene, we can see two pools; one is semi-circular and the other square. But in the poem Eliot modifies them into a single "drained pool." This simplification is natural in making poetry, but fails to impress the readers with the image of the "box circle."²³

It happened that Eliot stepped into the garden of Burnt Norton and witnessed this round and square garden in the Western part of it. He was moved by the sight. Later he tells us about the genesis

of the poem like this:

Working on it (*The Rock*) began to make me interested in writing drama, and led directly to *Murder in the Cathedral*. That was dramatic poetry, of course, and I thought pure unapplied poetry was in the past for me, *until a curious thing happened*. There were lines and fragments that were discarded in the course of the production of *Murder in the Cathedral*. . . . However, these fragments stayed in my mind, and gradually I saw a poem shaping itself round them: in the end it came out as 'Burnt Norton.'²⁴ (Italics mine)

Eliot does not mention clearly what he means by "a curious thing happened." But seeing that the title of the poem is "Burnt Norton," we can think that the "curious thing happened" during his experience there. More strictly speaking, we can infer that it is closely connected with his seeing the "rose-garden," the "box circle" and the "drained pool," especially the "box circle," the garden in which roundness and squareness are beautifully harmonized.

Talking of roundness and squareness, we are reminded of fact that since his very youth Eliot's cherished interest had been the problem which is represented as the harmony between roundness and squareness. Roundness and squareness are commonly thought of as absolute contradictions. Eliot however is particularly interested in whether there is any way these contradictions can be harmonized. In his *Knowledge and Experience* he writes:

While it is true that the round square is both square and round, it is not true to say that it is both round and not round, although square may imply, in other contexts, not-round. This is to confuse two planes of reality; so far as the object exists at all it is both square and round, but the squareness and roundness which it

has are the squareness and roundness of that degree of reality; the object is not present upon that level of reality upon which square and round are contradictory, though it is none the less, *qua* object, real.²⁵

And he adds, "The round square, so far as it is idea (and I do not mean image) is also real."²⁶ In the philosophic study of *Knowledge and Experience*, Eliot tries hard to go beyond the difficulties of the logical contradictions, asserting that there is such a shape as the "round square" at least in idea.

In this connection, but as a kind of aside, we should like to point out two things. First, the logical connotation conceived in the passage above is quite similar to that in the Christmas sermon given by Thomas Becket in the Interlude of *Murder in the Cathedral*, where we read:

I wish only that you should meditate in your hearts the deep meaning and mystery of our masses of Christmas Day. For whenever Mass is said, we re-enact the Passion and Death of Our Lord. . . . (It was) at this same time of all the year that we celebrate at once the Birth of Our Lord and His Passion and Death upon the Cross. Beloved, as the World sees, this is to behave in a strange fashion. For who in the World will both mourn and rejoice at once and for the same reason? For either joy will be overborne by mourning, or mourning will be cast out by joy; so it is only in these our Christian mysteries that we rejoice and mourn at once for the same reason.²⁷

We can find easily that Eliot emphasizes the simultaneous existence of absolute contradictions in Birth and Death, and joy and mourning on Christmas Day. We may take here one of these contradictions as 'round' and the other, 'square' in abstraction. That is to say, Eliot had already conceived in his philosophical thought and religious belief

that there should be a way to the harmony of absolute contradictions. But, second, he did not believe that such a shape of "round square" exists in the world until "a curious thing" really "happened" to him at Burnt Norton, when he saw the "box circle" in the garden. It was then that he could firmly acknowledge that such a harmony should stand as a real object in the world, as a concrete "image," not as a vision in mind only. So I infer he was motivated to compose the poem "Burnt Norton," using the "box circle" as the central image of the scenes of the "rose-garden."

However, some critics, when discussing the "rose-garden" in the poem, often stress the rose itself more, like this:

The rose is established from the start as a symbol of natural beauty and joy, freely given, inviting to the Way Affirmation, and testifying to the hidden richness and meaning behind what lies about us.²⁸

Or

Is this an actual garden where roses blossom, the roses planted by Richard III, the Duke of Gloucester? Or is it the rosary of the carnal roses in *Roman de la Rose*? Or is it the mystic rose of Dante? The triumph of poetry is that it suggests various cores of meaning.²⁹

Certainly the rose symbol has many shades of meaning in the tradition of English and European literature. So one is free to interpret the 'rose' in the "rose-garden" in "Burnt Norton" as one pleases, but I should like to emphasize again that the central figure or the most significant symbol in the "rose-garden" in the poem is the "box circle," not the rose itself. For this "box circle" symbolizes the harmony of absolute contradictions, so if we talk of "revelation" (or

"the hidden richness and meaning" or "the basic reality") in the "rose-garden," we must recognize that its essence is embodied in this very image.

"Burnt Norton" contains many expressions and conceptions of the harmony of these contradictions. In section I Eliot deals with the matter of time. Time present, time past and time future are commonly thought of as contradictory, but Eliot insists that time present is the central point of consciousness at which past and future are contained and synthesized, just as roundness and squareness are one in the "box circle." He writes:

Time present and time past
Are both perhaps present in time future,
And time future contained in time past.

.
What might have been and what has been
Point to one end, which is always present.

It is quite natural therefore that the description of the "rose-garden" with the image of the "box circle" appears in the same section of the meditations on time, for here can be found the same pattern of thought of the harmony of contradictions working vividly. In section II, we find the phrase, "the still point of the turning world." In this expression many contradictory conceptions are fused into one point, that is, "the still point."

At the still point of the turning world. Neither flesh nor fleshless ;
Neither from nor towards ; at the still point, where the dance is,
But neither arrest nor movement. And do not call it fixity,
Where past and future are gathered. Neither movement from
nor towards,

Neither ascent nor decline. Except of the point, the still point,
There would be no dance, and there is only the dance.

This is just one part of the longer passage about the "still point of the turning world," but it is enough to serve as an example of the matter.

When we go into section III, Eliot urges us "to descend lower" to "internal darkness" in order to purify the soul, and in section V he is concerned with the matters of "words" vs. "form", and "Desire itself is movement" vs. "Love itself is unmoving." All of these elements appear contradictory, but he tries to find harmony through and beyond them. Here again any one side of these contradictions can be taken as "box" i.e. squareness, and the other as "circle" i.e. roundness.

In treating harmony and contradictions thus in "Burnt Norton," Eliot puts the concrete image of the "box circle" within and before his debating of abstract thoughts, as if he cast an anchor to prevent a ship of abstract thoughts from floating away, and the place where he cast the anchor was Burnt Norton. So he entitled the poem "Burnt Norton" after the name of the place where he got that concrete image of the harmony of absolute contradictions.³⁰

Considering all these things, we insist that the "box circle" is most important among all the objects³¹ described in the "rose-garden." It is a real object at an actual place, Burnt Norton, and at the same time it symbolizes the theme of the poem, the harmony of absolute contradictions. The "box circle" can be well said to work a kind of "objective correlative"³³ in this philosophic poetry.

Here we add some more notes on the "rose-garden" itself to help

us understand the characteristic of the symbol more clearly. The symbol of the "rose" of the "rose-garden" in Eliot's works has a history before and after the "rose-garden" of "Burnt Norton." The forerunner can be seen in *Ash Wednesday*, section II, where Eliot manipulates the repugnant ideas involved in what he pursues. The words and aspects are slightly different from those in "Burton Norton," but the tenor is the same. The lines read thus:

Lady of silences
 Calm and distressed
 Torn and most whole
 Rose of memory
 Rose of forgetfulness
 Exhausted and life-giving
 Worried resposeful
 The single Rose
 Is now the Garden
 Where all loves end
 Terminate torment
 Of love unsatisfied
 The greater torment
 Of love satisfied
 End of the endless
 Journey to no end
 Conclusion of all that
 Is inconclusible³³

Here we can find the image of the "Rose" as well as the "Garden," which is treated as the place where all contradictions are fused. In this rose garden we can see also the same characteristic of "rose-garden" of "Burnt Norton," in spite of the fact that section II of *Ash Wednesday* was written in 1927, eight years before "Burnt Norton."

Later Eliot applied the image of the "rose-garden" with the same

conception as in "Burnt Norton" in *Family Reunion*, which was written in 1939, four years after the poem. In the drama, the image of the "rose-garden" appears in the dialogues between Harry and Agatha. It comes out at the moment "when the loop in time comes."³⁴ It is just then that the "Eumenides" reappear and change from the role of censors to that of "the bright angels"³⁵ to Harry. This metamorphosis of the "Eumenides" is well compared to the hallucinatory vision in the garden of "Burnt Norton": "Dry the pool" changes into the pool which "was filled with water out of sunlight, / And the lotos rose quietly, quietly."³⁶ The similarity is important to mark, but what is more important to notice in connection with the characteristics of the "rose-garden" is the dialogue between Harry and Agatha; their talk reveals contradictions involved in the "rose-garden," through such expressions as "over and under" and "up and down" in Agatha's speeches, and "in and out" and "to and fro"³⁷ in Harry's.

In this way Eliot's "rose-garden" always has the implication of the moment or the place at which his ultimate hope is fulfilled by overcoming contradictions. So when we try to grasp the meaning of it, we must observe the symbol not just from one side only, but from two sides simultaneously. This takes us back to the phrase, the harmony of absolute contradictions. So far many critics have put more weight upon the 'harmony' than upon the 'absolute contradictions.' We do not say they are wrong, but we should like to say that both aspects should be taken into consideration at once in order to catch the true meaning of the "rose-garden." Without the latter, the former will not be established perfectly; and without the former ideal condition to be hoped in mind, the latter contradictions will remain utter-

ly fragmental and the world will become ugly.

Having looked at the "rose-garden" in Eliot's other works, we can grasp its close relation to the harmony of absolute contradictions. Then, returning to "Burnt Norton," we can see how exquisitely the "box circle" embodies the essential meaning of what we call the "rose-garden" in the poem. Without the "box circle," the significance of the "rose-garden" in "Burnt Norton" loses its vitality. So far the close relationship between the real scenes of the garden at Burnt Norton and the description of it in the poem has not been sufficiently considered. As a result, we have failed to catch the true meaning of the "box circle" itself and the true function of it in the poem, and furthermore, we have missed the true significance of Eliot's "rose-garden" in "Burnt Norton." Surely the "box circle" in "Burnt Norton" must be given proper place as one of Eliot's important images.

Notes

* This is a revised version of my paper "The Concrete Image and the Symbol of the 'Rose-garden' in T. S. Eliot's Burnt Norton," which was read at the 47th meeting of The English Literary Society of Japan held at Gakusyuin University in Tokyo on May 31, 1975.

1 Hugh Kenner, *The Invisible Poet: T. S. Eliot* (London: Methuen, 1965), p. 253.

2 Krishna Nandan Sinha, *On Four Quartets of T. S. Eliot* (Devon: Arthur H. Stockwell, n. d.), p. 10.

3 Grover Smith, Jr., *T. S. Eliot's Poetry and Plays* (Chicago: The University of Chicago Press, 1956), p. 259.

4 Helen Gardner, *The Art of T. S. Eliot* (London: The Cresset Press, 1949), p. 58.

5 Mr. T. S. Pearce and Mr. Peter Milward acknowledge that the garden of the house works as "only a starting-point" in making "Burnt Norton,"

but their suggestion does not develop so as to grasp the significance of the garden image throughout the poem. cf. T. S. Pearce, *T. S. Eliot* (London: Evans Brothers, 1967), p. 120, and Peter Milward, *A Commentary on T. S. Eliot's Four Quartets* (Tokyo: The Hokuseido Press, 1968), p. 11.

6 The interpretation of the "rose-garden" in connection with the garden of Lewis Carroll's *Alice in Wonderland* might be said to be the same as this. cf. Peter Milward, *A Commentary on T. S. Eliot's Four Quartets*, p. 19; Hugh Kenner, *The Invisible Poet*, p. 252; and Grover Smith, Jr., *Poetry and Plays of T. S. Eliot*, p. 325.

7 Raymond Preston, *'Four Quartets' Rehearsed* (London: Sheed & Ward, 1948), p. 12.

8 All quotations from *Four Quartets* are based on T. S. Eliot, *The Complete Poems and Plays* (London: Faber and Faber, 1969). I take the liberty of omitting the pages in the notes.

9 As to Eliot's visit to Burnt Norton, Mr. Raymond Preston writes: "Mr. Eliot says that he was unacquainted with the history of the place." (cf. Raymond Preston, *'Four Quartets' Rehearsed*, p. 9.) I think it is true, for when I had Mr. Wheeler (see p. 5) ask the Earl of Harrowby, owner of the house, whether it was a fact that Eliot "had stayed as a visitor in the summer of 1934", his answer was that there was no record of it at all. (cf. Grover Smith, Jr., *T. S. Eliot's Poetry and Plays*, p. 255.)

In this connection, the remark in *Chipping Campden* is suggestive: "Mr. Graham Greene, the novelist, lived in Campden for some years, whilst Mr. T. S. Eliot, O. M., stayed there several times, and his stay was the origin of his poem 'Burnt Norton'." (cf. *Chipping Campden, Official Guide*. Issued by authority of the Chipping Campden Parish Council in conjunction with Chipping Campden Chamber of Trade. (Gloucester: The British Publishing Co. Ltd. Copyright 66620365))

On July 31, 1970, when Mrs. Eliot called to show a friend of hers around the garden of Burnt Norton, Mr. Wheeler seized the opportunity to ask about Eliot's visit to the garden for me. Mr. Wheeler reported to me: "She explained that her husband was in fact in the district for only a few days, visiting friends in Chipping Campden. One afternoon they walked to admire the Vale of Evesham and countryside, and came by accident across Burnt Norton. He didn't attempt to contact the owner, and wasn't

- aware until much later that it was Viscount Sandon's house, explored the garden, and continued with the walk."
- 10 Harry Blamires, *Word Unheard: A Guide through Eliot's Four Quartets* (London: Methuen, 1969), p. 8.
 - 11 F. O. Matthiessen, *The Achievement of T. S. Eliot* (London: Oxford University Press, 1955), p. 184.
 - 12 Hugh Kenner, *The Invisible Poet*, p. 252.
 - 13 Peter Milward, *A Commentary on T. S. Eliot's Four Quartets*, p. 25.
 - 14 *Ibid.*, p. 25.
 - 15 Grover Smith, Jr., *T. S. Eliot's Poetry and Plays*, p. 260.
 - 16 Elizabeth Drew, *T. S. Eliot: the Design of his Poetry* (London: Eyre & Spottiswoode, 1960), p. 189. Helen Gardner also interprets it as "box-edgings" in her *The Art of T. S. Eliot*, p. 159.
 - 17 T. S. Eliot, *Four Quartets*, trans. Takamichi Ninomiya, in *The Complete Works of T. S. Eliot*, Vol. I (Tokyo: Chuokoronsha, 1960), p. 359.
 - 18 Takamichi Ninomiya, *Four Quartets* (Tokyo: Nan-undo, 1966), p. 14.
 - 19 T. S. Eliot, *Four Quartets*, trans. Yukinobu Kagitani, in *Poems by T. S. Eliot* (Tokyo: Yayoishobo, 1967), p. 149.
 - 20 T. S. Eliot, *Four Quartets*, trans. Kazuo Ueda, in *Selected Works of T. S. Eliot* (Tokyo: Yayoishobo, 1959), p. 276.
 - 21 Peter Milward, "In Search of Four Quartets," *Eigoseinen*, Vol. CXIII, No. 1 (1967), p. 37.
 - 22 Burnt Norton became a school for maladjusted boys in 1960, when the Principal (Mr. Brunt) leased the premises from the Earl of Harrowby and transferred his school from its previous premises in Kent, and in 1973 the school moved to its present location in Cheswardine Hall, Market Drayton, Shropshire.
 - 23 Mrs. Eliot confessed to Mr. Wheeler on July 31, 1970, that "she had always assumed that it was the circular pool that her husband had been thinking of."
 - 24 Bernard Bergonzi, ed., *T. S. Eliot: Four Quartets* (London: Macmillan, 1969), p. 23, and *New York Times Book Review*, (November 29, 1953)
 - 25 T. S. Eliot, *Knowledge and Experience in the Philosophy of F. H. Bradley* (London: Faber and Faber, 1964), p. 130.
 - 26 *Ibid.*, p. 55.

- 27 T. S. Eliot, *Murder in the Cathedral*, in *The Complete Poems and Plays of T. S. Eliot*, p. 260.
- 28 Harry Blamires, *Word Unheard*, p. 11.
- 29 Krishna Nandan Sinha, *On Four Quartets of T. S. Eliot*, p. 65.
- 30 In other parts of *Four Quartets* also, Eliot puts a significant landscape in Section I. As far as I can say positively, in "East Coker" "the *deep lane* insists on the direction / Into the village" (Italics mine) not only is an actual sight but symbolizes the theme of the poem: the meditation on the deep relationship of the present to the past; and in "Little Gidding" the actual road to the chapel described in the lines, "if you come *this way*, / Taking any route, starting from anywhere, / . . . / It would be the same" (Italics mine) is related to the theme of the spiritual journey to God. cf. my paper, "The Significant Landscapes in *Four Quartets*" in *Study Reports*, No. 11 (1974), published by Baika Women's College, Osaka, Japan.
- 31 Here I should like to note about the "bird" or "thrush" in the poem. In *Burnt Norton* many thrushes can be heard chirping here and there, so the "bird" is also a real object. And the coat of arms of the Harrowby bears the design of thrushes.
- 32 T. S. Eliot, *Selected Essays* (London: Faber and Faber, 1951), p. 145.
- 33 T. S. Eliot, *Ash Wednesday*, in *The Complete Poems and Plays of T. S. Eliot*, pp. 91-92.
- 34 T. S. Eliot, *Family Reunion*, in *The Complete Poems and Plays of T. S. Eliot*, p. 289.
- 35 *Ibid.*, p. 339.
- 36 I am interested in the resemblance between the shape of the rectangular pond in the West Garden in *Burnt Norton* and the shape of the "embrasure" in the drama, where the "Eumenides" appear and Agatha stands after her dialogue with Harry about the "rose-garden." Both places are where metamorphosis occurs. cf. my paper, "Significant Stage Directions in T. S. Eliot's *Family Reunion*," in *Study Reports* No. 5 (1972), published by Baika Women's College.
- 37 T. S. Eliot, *Family Reunion*, in *The Complete Poems and Plays of T. S. Eliot*, p. 335.