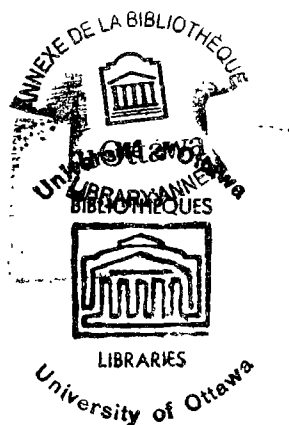


T. S. ELIOT'S FOUR QUARTETS:
ITS RELATION TO MUSIC, AND ITS DEPENDENCE
UPON MUSICAL FORM AND TECHNIQUES

by Gilbert K. Hubbard

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INTRODUCTION1. VALIDITY OF THESISAN AXIOM STATED:

To understand a poem fully, it is necessary to grasp it both as a whole and in all its parts.

The logical conclusion is that if a particular poem is in any way analogous to music, then it is necessary to understand in full the musical analogy in order to understand the poem fully both as a whole and in its musical parts.

The present chapter will demonstrate that the poem (or group of poems ¹) Four Quartets does bear an analogy to music, and that, therefore, according to the above axiom, a musical approach to the poem is necessary, i.e., it is necessary to understand in full the relation of the poetry to music to appreciate Four Quartets fully. The present chapter will demonstrate further that the only musical approach to Four Quartets capable of engendering a full understanding of its musical analogy is the polyphonic

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1. "The four poems which make up this volume--Burnt Norton, East Coker, The Dry Salvages and Little Gidding--first appeared separately in this order. The first of them, Burnt Norton, was included by the author in his Collected Poems, 1909-1935. But it led to its three successors, and the author wishes the four poems to be judged as a single work".
 "The above is a note taken from the fly-leaf of Four Quartets, Faber and Faber, 1944.

²
approach, and that this approach is original with this essay.

- A. There is a general relationship between poetry and music under which falls the particular relationship in question, viz. that of Four Quartets to music.

POETRY AND MUSIC

T.S. Eliot has said that a poet, being very conscious of the words he uses, never chooses a word by accident but only by design.³ By his own pronouncement, then, the significance in his poetry of such terms as "quartet", and "rhapsody" and so on, is apparent, and implies, since these terms are proper to definite musical forms, an essential relation between certain musical forms and specific poetic counterparts.

Eliot himself has indicated the relation which music bears to poetry, and the degree to which poetry, in respect of rhythm and structure, is dependent on music.

I believe that the properties in which music concerns the poet most nearly, are the sense of rhythm and the sense of structure. I think that it might be possible for a poet to work too closely to musical analogies; the result might be an effect of artificiality; but I know that a poem, or a passage of a poem, may

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2. For a definition of 'polyphonic' see Glossary. See also page 11 below for explanation of 'polyphonic approach' under the title: "The Nature of the Musical Approach Required".
3. The function of Criticism, IV, T.S. Eliot.

tend to realize itself first as a particular rhythm before it reaches expression in words, and that this rhythm may bring to birth the idea and the image; and I do not believe that this is an experience peculiar to myself. The use of recurrent themes is as natural to poetry as to music. There are possibilities for verse which bear some analogy to the development of a theme by different groups of instruments; there are possibilities of transitions in a poem comparable to the different movements of a symphony or a quartet; there are possibilities of contrapuntal arrangement of subject-matter. It is in the concert room, rather than in the opera house, that the germ of a poem may be quickened. 4

To understand this relationship fully it is necessary to be aware of what 'rhythm' and 'structure' imply in both poetry and music so far as these two forms, or media, are related.

'The sense of rhythm'

The use of the word rhythm implies that an ordered sequence or progression is perceived; "separate sensations are connected in the mind, grouped so that some relationship is established between the parts, and the resultant form is rhythmical only by virtue of this connection".⁵ In language, rhythm is "the sense of movement attributable to the pattern of stressed and unstressed syllables in a line

4. The Music of Poetry, On Poetry and Poets, p.32, T.S. Eliot

5. Rhythm and Metre, p. 15, Thomas Taig

of prose or poetry or to the lengths of sounds in quantitative verse. In verse, the rhythm is determined by the metrical pattern; in free verse it is the effect of an arrangement of words closer to natural speech".⁶ In English poetry, rhythm is generally thought of in terms of metre: the pattern of stressed and unstressed syllables.

Not far removed from this is the conception of musical rhythm as the distribution of notes (sounds) in time, and their accentuation according to patterns.⁷

Both of these concepts of rhythm-- as proper to language (specifically verse) and as proper to music--are concerned with units of accent, quantity and pitch,⁸ and, therefore, belong more properly to the scales of measurement.⁹ The following excerpts from Rhythm and Metre, by Mr. Thomas Taig, underline the relationship in question:

The nature of our language with its marked Speech-accent (increased force of sound) has directed attention to the alternation of accented and unaccented elements, and has emphasized the fact that waves are made up of alternate crests and troughs; hence the tendency to simplify by regulating the number of stressed and unstressed syllables, and their position with relation to each other....Music, although

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6. A Reader's Guide to Literary Terms, p.177 Beckson and Ganz
 7. A New Dictionary of Music, p. 309, Arthur Jacobs (1958)
 8. For definitions of these terms see Glossary
 9. Taig, op. cit. p. 16

it displays an alternation of crests and troughs, has preferred to regulate the distance between one crest and the next following, and to subdivide that distance according to a uniform scheme. Since musical notes, unlike syllables, have no recognized value outside of the art, the desire for ensemble performance necessitated the discovery of a more rigid time-unit. At first the incidence of stress was determined, as it still is in verse, by the speech-accent of the words to be sung. In the later development of the notation, fixed points of strong and medium stress were associated with the bar, which thus became a stress-time unit. 10

This scale of measurement in which bars are supposed to be of equal duration is a convenience adopted almost universally in the later examples of Western music, and is not so far removed from the verse-line arrangement of poetry; ¹¹ in either case, the division into measures or ¹² verses is nothing more than a convenience.

In dealing with sound-rhythms (the progressions in time which we experience in language and music) it is necessary to emphasize continuity. Students of music too often think of bars; prosodists fix their

10. ibid. p. 20

11. The common comparison between the musical measure and the metrical foot is perhaps more accurate than that between measure and verse; however, what is said here re 'verse' applies equally well to the 'metrical foot'.

12. Just as enjambement is used in poetry to avoid metric restrictions so too in music tonal transition or cadence (which is the musical homologue of the poetic idea necessitating enjambement in verse) is used to effect the same end: good phrasing.

attention on feet or time-periods and forget that such systems are no more than convenient instruments for measuring the progressions. 13

So far what has been said concerns rhythm as it is more or less proper to the 'scales of measurement'. But in addition to the easily measured simple streams of impulses, there are also more complex streams in evidence, for example, the rhythm of phrases, sentences, passages; the rhythm of ideas. The word rhythm, as Mr. Clarence Lucas points out, "is not only used in speaking of beats in a bar; its more correct and appropriate employment is to indicate the regular recurrence of the cadences...thus the expressions, four-bar rhythm, and eight-bar rhythm."¹⁴

In music and poetry alike, there are rhythmic patterns of larger proportions than that which consists of waves of alternate crests and troughs of sound; but the listener is often unaware of these larger rhythms since they are not immediate in effect, and because his attention is usually taken up with the less subtle rhythm-stresses.

In music, these larger rhythms are indicated by the regular recurrence of cadences (as pointed out by Lucas--¹⁵ 4-bar and 8-bar rhythms). Similarly, the grouping of

13. Taig, op. cit. p. 15

14. The Story of Musical Form, p. 65, Clarence Lucas

15. See Glossary under 'rhythm'.

musical sentences forms still larger rhythmic patterns, and, ultimately, the whole of a musical piece is formed in a large rhythmic pattern. For example, in binary form (A-B),¹⁶ a first part (A) is repeated exactly, and then is followed by a second part (B) which is also repeated; both parts are of equal duration, the second being the necessary conclusion of the first. In ternary form (A-B-A),¹⁷ there are three parts of equal (or similar) duration: the first and second are entities; the third is the exact repetition of the first. Such rhythmic patterning is essentially the rhythm of ideas.

Similarly, in poetry, phrases and sentences and whole passages may form large rhythmic patterns--formulated in a rhythm of ideas.

Certainly, with Four Quartets there is often the sensation of the rhythm of ideas rather than the rhythm of stresses, even though Eliot has invested the lines with a definite stress pattern.¹⁸

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16. All musical form breaks down ultimately into either binary or ternary form, or some combination of the two. That this is the reflection of rhythmical breakdown is evidenced by the fact that all rhythm breaks down ultimately into either duple or triple, or some combination of the two. The parallel is obvious. See Glossary; see also Form in Music, by Humfrey Anger.
17. See Glossary; see also Anger, ibid.
18. Miss Helen Gardner (The Art of T.S. Eliot, p. 29) points out that the basic rhythmic pattern in Four Quartets is one of 4 stresses, which is varied by the introduction of passages in patterns of 3, 5, and 6 stresses. Miss Gardner makes no mention of the possibility of the 4-stress pattern being significant re Four Quartets.

my end) is strongly developed by the alternation of the 'rise and fall' ideas, while at the same time, the sounds of the words are also disposed 'in succession'; they too rise and fall.

- B. The dependence of Four Quartets upon musical form is not limited to this general relation; there is an intended musical analogy. (See Appendix I)

22

'The Sense of Structure'

In a short essay on Four Quartets, Mr. John Gould Fletcher²³ stated that "Four Quartets are the work of a theologically-minded poet determined to explore difficult ground, the ground of the technical analogies between poetry and music. They are by intention and accomplishment musical poems". Apart from such attestation,²⁴ the fact that Four Quartets is musical by intention is evident from Eliot's own words, for according to Eliot, "A 'musical poem' is a poem which has a musical pattern of sound and a musical pattern of the secondary meanings of the words which compose it, and...these two patterns are indissoluble and one".²⁵

22. "The title of the cycle suggests a musical analogy, and it is indeed obvious that their structure owes much to compositions like suites or symphonies. The name 'Quartet' is no doubt meant to suggest that the analogy is with chamber music, rather than with works like symphonies, etc. composed for a large orchestra." (Bodelsen, op. cit. p. 27 --- italics mine.)

23. Poems in Counterpoint, Poetry 1943-44, IXIII p.44

24. See Appendix I.

25. The Music of Poetry, On Poetry and Poets, p. 26

The obvious inference here is that not all poems are musical, as Eliot understands the term. All poems may be naturally musical, in the broad sense of the term; that is, all poems may be musical because of the natural rhythm of the pattern of words. But all poems do not have a musical pattern as explained by Eliot. If they do have a musical pattern it is deliberate. This is so because every word in a poem is essential (or should be) and is present by design; hence there is a deliberate pattern of words. Now this pattern of words may be a musical pattern or not. In either case, the pattern is deliberate and, accordingly, if it is musical, it is so by design. Now in Four Quartets the pattern of words is musical (see above p. 4-5), hence the poem is musical by intention.

- C. It is necessary to have a musical approach to the poetry for a full understanding of it.

It has been demonstrated that Four Quartets is by intention, as well as generally according to a rhythmic analogy, a musical poem. According to the Axiom first

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26. "He (the poet) cannot know what words he wants until he has found the words; he cannot identify this embryo until it has been transformed into an arrangement of the right words in the right order...when the words are finally arranged in the right way--or in what he comes to accept as the best arrangement he can find--he may experience a moment of exhaustion, etc. etc..." (Eliot, *The Three Voices of Poetry, On Poetry and Poets*, p. 106-7) (Italics are mine).

stated, viz. "To understand a poem fully, it is necessary to grasp it both as a whole and in all its parts", it is, therefore, necessary to see the relation of the poetry to music to appreciate Four Quartets fully, that is, it is necessary to have a musical approach to the poetry for a full understanding of it.

D. The Nature of the musical approach required.

1. Poetry is consecutive by nature.

It cannot be denied that poetry is essentially consecutive, since word follows word. Any consideration of poetry involves a consideration of words and their meanings. It is not merely the meanings of the words, or the total meaning of all of the words, it is not just this that is important; for it is not what a poem says that is important, but what it is.²⁷ However, what the words mean, singly and totally, does affect what the poem is--by the logical and emotional impact of their meaning. Unlike pure (or absolute)²⁸ music, which does not have the ability to express

27. This view of I. A. Richards is held by Eliot, who quotes Richards as saying: "It is never what a poem says that matters, but what it is". (The use of Poetry and the Use of Criticism, p.17, T.S.Eliot--London, 1948)

28. Pure, or absolute, music is distinguished from mixed media which do use articulated meanings; for example: opera; choral music; and so on.

meanings, poetry deals inevitably with a construct of words which (in spite of the poetry being nonsense verse) is logical in nature. Such logical matriculation of words involves contrasts of ideas, moods, figures of speech, words and rhythms. Such poetic interplay is consecutive. This is a fact which needs no further attesting to.

2. Music is essentially consecutive, and accidentally simultaneous.

In music, too, sound follows sound, and it is only when there is more than one voice sounding that there arises the aspect of simultaneity. Consecution is predicable of all music, by the very nature of music; simultaneity is predicable only of some music; consecution is essential while simultaneity is not. Music which stresses the simultaneous aspect is homophonous; ²⁹ that which stresses the consecutive is polyphonous. This is not to say that polyphony does not have the aspect of simultaneity, or that it does not involve harmony; the very word "polyphony" implies both 'many' and 'harmony'; but while homophony emphasizes isochronal vertical juxtaposition of sounds,

29. Explanations of the following terms are contained in the Glossary: homophony, homophonic, homophonous; polyphony, polyphonic, polyphonous; isochronal, vertical, horizontal; canon and fugue.

polyphony emphasizes horizontal juxtaposition of melodies (see below, p. 72), and deploys its themes consecutively (as in canon and fugue), thereby stressing the consecutive aspect of music.

3. In its relation to music Four Quartets is polyphonic.

Four Quartets as poetry is consecutive by nature; it is also musical by intention. In music, polyphony stresses consecution; therefore, in its relation to music, Four Quartets is polyphonic. Hence, to understand or grasp the musical relation fully, and as it truly exists, it is necessary to have a polyphonic approach.

4. Four Quartets emulates polyphony.

Evidence indicates that Eliot was intentionally emulating polyphony when he wrote the Quartets.

Eliot, quite in stride with contemporary artists of other fields, notably that of music, has turned to the past for inspiration. ³⁰ That he considers the past vital cannot be doubted:

30. In East Coker, for example, the theme: 'In my beginning is my end' is the inversion of the motto of Mary, Queen of Scots. "This is the theme which dominates the whole work. Like a musical phrase it is woven back and forth through the entire texture of the composition, now stated in one key of meaning, now in another...The inscription (En ma fin est mon commencement) was the motto embroidered upon the Chair of State of Mary, Queen of Scots". (J.J. Sweeney, "East Coker", Southern Review VI, 1941, p. 771.

The historical sense involves a perception, not only of the pastness of the past, but of its presence...what is to be insisted upon is that the poet must develop or procure the consciousness of the past and that he should continue to develop this consciousness throughout his career. 31

It is evident that Eliot is concerned with the present position of poetic drama, desiring to bring it back to its full import and looking to music (or to some aspect of music) for the means of doing so:

There are great prose dramatists...who have at times done things of which I would not otherwise have supposed prose to be capable, but who seem to me, in spite of their success, to have been hampered in expression by writing in prose. This peculiar range of sensibility can be expressed by dramatic poetry, at its moments of greatest intensity...I have before my eyes a kind of mirage of the perfection of verse drama, which would be a design of human action and of words, such as to present at once the two aspects of dramatic and musical order. 32

The themes from Eliot's own dramas have their origin in the past. The Quartets, moreover, have the aspect of the past in their symbolism. (See foot-note 30.) Does it then seem inappropriate that Mr. Eliot should go to the past, viz. the age of polyphony, even as his contemporaries in the

31. Tradition and the Individual Talent, Selected Essays, p. 14, Eliot

32. Eliot, On Poetry and Poets, Poetry and Drama, p. 93

field of music itself--e.g., Bela Bartok, Alban Berg, Arnold Shonberg, Paul Hindemith and others--for his musical forms of expression? It seems quite appropriate, considering his intense interest in that period as a whole--a period which evinces the culmination of perhaps the highest integration of religious lyrics and music:

The old church composers...wrote for a public familiar with the contrapuntal devices...much of their eight-part counterpoint is so closely interwoven that the ear cannot follow the melody of each voice....³³34

Most telling of all, however, is the fact recently disclosed³⁵ that Eliot did not have the quartets of Beethoven in mind (as Helen Gardner had supposed, and which are more akin to the homophonic tradition than to the polyphonic), but was influenced by five quartets of Bela Bartok--one of³⁶

33. (Witness the numerous essays by Eliot on writers of the period.)

34. Lucas, op. cit. p. 73

35. The Invisible Poet, p. 306, Hugh Kenner

36. The quartets in question were numbers 2 to 6; see Kenner, ibid., p. 306:

"There is an empty custom of referring here to the 'late' quartets of Beethoven, a parallel which impedes understanding by suggesting that the Quartets offer to be an Olympian's transfinite testament. Eliot is reported to have said that he was paying attention chiefly to Bartok's Quartets, Nos. 2-6.

(I owe this information to Mr. M.J.C. Hodgart of Pembroke College, Cambridge.)"

the modern polyphonists mentioned above. It seems reasonable to suppose, therefore, that Eliot was intentionally emulating polyphony when he wrote Four Quartets, and that this work in its intended relation to and dependence upon music must be approached in terms of polyphony.

5. Conclusion.

It has been demonstrated that, because Four Quartets is musical by intention and consecutive by nature, and because polyphony in music stresses consecution, Four Quartets in its relation to music is polyphonic; and that to understand or grasp the musical relation fully, and as it truly exists, it is necessary to have a polyphonic approach.

II. Originality and Value of this Essay.

A. The originality of this thesis derives from the fact that its approach, viz. the polyphonic approach, is original.

Most writers on Four Quartets have not concerned themselves at all with the musical analogy. Of the few exceptions,³⁷ Miss Helen Gardner, Mr. John Gould Fletcher

37. A list of the exceptions and their pertinent passages is given in an appendix at the end of this essay. See Appendix I.

and Mr. D. Bosley Brotman may be said to have a musical approach, while others, such as Mr. Reid MacCallum, Mr. Grover Cleveland Smith and Mr. C.A. Bodelsen, do not really have a musical approach at all.

Miss Gardner, showing the influence of Homophony in her essay 'The Music of Four Quartets'³⁸ does not really go beyond a general discussion of the musical form of the Quartets. She discusses the poem's equivalence to the classical symphony, quartet and sonata (p.36-37); she discusses in a general way the five movements of the Quartets (p.37-42); she compares the poem to The Waste Land (p.42-46); she draws comparisons between Four Quartets and other long poems--e.g., De Rarum Natura, The Prelude, In Memoriam--to indicate and justify the need for a new form for the long poem (p. 46-48); she gives an excellent discussion of a particular aspect of the analogy, viz. recurrent imagery and words and phrases (p. 48-55), incidentally pointing out (p. 52) that though a knowledge of the sources for certain images, etc. will give pleasure in itself, this is not essential for full understanding and appreciation.

It seems obvious that Miss Gardner's approach is

38. The Music of 'Four Quartets', The Art of T.S. Eliot, Helen Gardner. (p.36-56)

homophonic. It is certainly not polyphonic: there is virtually no discussion of the use of counterpoint in Four Quartets apart from two very brief allusions to its use in Little Gidding (p.38, p.40).

In an essay "Poems in Counterpoint",³⁹ Mr. John Gould Fletcher mentions "some devices bearing considerable analogy to music"; he does not specify that these are to be found in Four Quartets but that is his obvious intention. The devices Mr. Fletcher mentions are:

1. Setting of theme of a poem in several and contrasting rhythms.
2. Juxtaposition in same poem of passages of high lyric intensity with others of conversational comment.
3. Repetition of leading themes, with variations.
4. Amplification in sound-intensity possible between the open and closed quality of vowel sounds.
5. The effect of contrapuntal recapitulation possible to sustain by returning to one's leading statements. 40

Mr. Fletcher does not attempt to interpret the poetry at all, and it is impossible to determine that he

39. Poems in Counterpoint, Poetry, 1943-44, LXIII, p. 44 by John Gould Fletcher.

40. Fletcher, ibid. p. 44

is either homophonic or polyphonic, for the devices he mentions are common to both forms of music.

Mr. Brotman's essay,⁴¹ like the others, is homophonic in approach. Mr. Brotman sees in East Coker a basic musical structure which he pictures as: sonata form in the first movement; rondo in the second; theme and variations in the third; the "fourth movement is a pure transitional device", while the last movement "can be interpreted as the real fourth movement of the quartet, the final summation and recapitulation of themes."⁴² It would seem that this kind of analogy is vague at best, for as Mr. Grover-Cleveland Smith says, "few critics would agree as to what each (movement) was."⁴³ Smith suggests the following:⁴⁴ Allegro, Andante, Minuet, Scherzo and Rondo. The main difficulty with this kind of analogy is the fact that

40. Fletcher, ibid. p. 44

41. T.S. Eliot: "The Music of Ideas", University of Toronto Quarterly, v. 18, 1948-49, p. 20 to 29, D. Bosley Brotman.

42. ibid., p.

43. The Complete Consort, T.S. Eliot's Poetry and Plays, p. 248 Grover Cleveland Smith. (The Complete Consort: "Four Quartets")

44. ibid., p. 249

music depends so much on tonal relationships.

It can be seen from what has been said that none of these 'musical-approach' essays detracts in any way from the originality of this paper.

B. Value of the Polyphonic Approach.

Basically, apart from considering the general rhythmic relation of the poetry to music, there are only two possible musical approaches to Four Quartets, viz., the homophonic and the polyphonic; thus, to dispose of the former is to show the necessity and value of the latter.

The homophonic approach involves contradiction

The nature of poetry being such that only one word at a time is sounded, and, the nature of music being 'assumed' to involve the necessary simultaneous sounding of parts, critics have pressed themselves to account for the title, Four Quartets.

In an essay on the Quartets, "Time Lost and Regained", Reid McCallum states that "Mr. Eliot is very exact in his language. When he calls these poems 'Four Quartets' that is what he means. Now a quartet in music requires four instruments sounding together; in poetry, of course, only one line of sound at a time can be voiced. If these are called quartets, and not four solos, then, it

means that they are not to be taken as four separate poems; as thought and memory may, they are to be held together in the mind in wholeness."⁴⁵ Similarly, Miss Gardner states that the structure of Four Quartets is "clear when all four poems are read, as they are intended to be, together."⁴⁶

This approach (in so far as it is musical), is obviously homophonic; moreover, it forces an acceptance of Four Quartets as really only one quartet--viewed from four different aspects; viz., from the points of view of four soloists, or four parts or voices. Such an approach may seem capable of doing justice to the 'meaning' of Four Quartets or to the 'argument' of Four Quartets, but--as it has been demonstrated--it cannot do justice to the music of Four Quartets. But Eliot himself has stated emphatically that "the music of poetry is not something which exists apart from the meaning"⁴⁷. If this is true (and certainly it must be accepted as true for Eliot's own poetry), then, since it has been shown that the homophonic approach of these critics does not do justice to the music of the poetry, it follows that their approach is inherently

45. Time Lost and Regained, Imitation and Design, p. 132, R. MacCallum

46. Gardner, op. cit., p. 37

47. Eliot, On Poetry and Poets, The Music of Poetry, p. 29

incapable of leading, except perhaps by fortuitous accident, to what the poem is. However, if the meaning and the music are not, as Eliot asserts, intrinsically and essentially bound together, still an approach which, while it might enlighten as to the poem's meaning, fails to do justice to its music is surely not a truly fruitful approach.

One of the problems of the homophonist consists in trying to explain away an apparent contradiction: since poetry is consecutive in sound, and 'quartet' implies (for the homophonist) the simultaneity of sounds, how can Four Quartets be four quartets and Mr. Eliot remain exact in language?

For the polyphonist there is no contradiction, for he recognizes that the problem arises from a false premise; that a quartet in music requires four instruments sounding together simultaneously. This is not necessarily true. There are other ways of putting sounds together than in simple, vertical patterns arranged according to rhythmic impulses; but the majority of literary critics today are so steeped in the homophonic tradition of music, that when they think of music they think in terms of harmony.

In fact, homophony is rather a late development and was for ages preceded by polyphony. Mr. Thomas Taig touches on this in his discussion of written music as a

fairly recent growth. He states that written music as we know it--"that is to say, 'rationalized' music--is of fairly recent growth. Towards the end of the twelfth century Franco of Cologne introduced a system by which the duration of notes could be represented graphically. Compositions were still unbarred, however--and not till the early seventeenth century, when instrumental music had established its right to separate treatment, did anything approaching our modern 'time-system' come into general use".⁴⁸ It was only "about the beginning of the seventeenth century (that) the whole conception of musical form was changed by the introduction of what we call 'harmony'--the homophonic as distinct from the polyphonic style. The vertical replaced the horizontal principle and people began to hear simultaneous sounds as chords, composite units, not constituent notes of separate melodies."⁴⁹

The value of the polyphonic approach is evident.

It is obvious that for the critic whose view is affected by the simultaneous aspect of music, the consecutive nature of poetry presents a bar to the pursuance of the musical analogy. For example, nothing has been said,

48. Taig, op. cit., p. 128

49. ibid., p. 134

except in the vaguest of generalizations, concerning the use of harmony in Four Quartets. There is harmony in the Quartets--not as a form of homophony, but of a kind analogous to the harmony in polyphony, where the concern is not for simultaneity but for opposition of ideas in consecution. (See below, p. 65). Now it has been proved that the pursuance of the musical analogy is necessary for a full comprehension of the poetry. If the musical analogy can be grasped in full only by the polyphonic approach--and this, too, has been proved--then it follows that the polyphonic approach is both necessary and valuable.

Note: This essay does not presume to make a value judgment concerning the quality of the poetry itself; it assumes the validity of the universal concession that Four Quartets is great poetry.

CHAPTER TWOMusical Form Proper in 'Four Quartets'A. External Form:

There are possibilities of transitions in a poem comparable to the different movements of a symphony or a quartet. 1

At the beginning of her essay "The Music of Four Quartets", Miss Helen Gardner states that "as the title shows, each poem is structurally a poetic equivalent of the classical symphony, or quartet, or sonata, as distinct from the suite"². (Whatever justification there may be for Miss Gardner's having made this statement, it is certainly not one in terms of music.) The classical symphony, the quartet and the sonata are not structurally the same; what is more, the classical symphony, the quartet and the sonata are in fact suites.

A suite in music is any succession of disparate movements related one to another in some special way. Each of the individual movements has its own form and is complete in itself, while all the movements go together to comprise

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1. T.S. Eliot, "The Music of Poetry", On Poetry and Poets, p. 32
 2. Helen Gardner, The Art of T.S. Eliot, p. 37

the suite as a whole. Generally, there are two kinds of suites. There are those which exhibit such an essential relation among their movements that no movement can be left out without destroying the unity of the whole--these are not denoted by the name 'suite', but by particular names, such as classical symphony,³ quartet, sonata (and concerto and so on). All of these have three or four (and occasionally five) movements, usually beginning with a movement in sonata form⁴ and often ending with a rondo.⁵ Then there are those suites which are rather more loosely connected, having a greater number of movements, each of which is relatively short, and anyone of which, with the exception of the first and last, might easily be omitted without affecting the form as a whole. These quite often bear simply the title "Suite", and are referred to as such.⁶ In this second case, the relation between movements is often simply the primary one of tonality and key.⁷ In the former case, however, the relation is not only tonal, but is

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3. For definitions of the terms symphony, quartet, etc., see Glossary.
 4. See Glossary for distinction between sonata form and sonata.
 5. See Glossary.
 6. See Glossary.
 7. For definitions of 'tonality' and 'Key' see Glossary.

thematic, with similar motive material⁸ being used in the various movements, which are related by mood, tension, texture, and theme as well as by key-tonality.⁹

It is just this kind of essential musical relationship among movements that T. S. Eliot's Four Quartets Elicits.

In Four Quartets, Eliot supplies the fundamental tonal relationship among movements by relating the movements of each quartet to a set locality; hence the titles: Burnt Norton; East Coker; The Dry Salvages; and Little Gidding. This association of each quartet with a particular locality has the effect of creating an atmosphere peculiar to each quartet, uniting its movements much in the manner of the key or mode of a musical composition.¹⁰

Tension is effected in the poetry in much the same way as it is in music. "In a poem of any length", Eliot has said, "There must be transitions between passages of greater and less intensity, to give a rhythm of fluctuating emotion, essential to the musical structure of the whole".¹¹ Within and between the movements of the

8. See Glossary.

9. For definitions of these terms see Glossary.

10. Bodelsen, T.S. Eliot's Four Quartets, p. 30

11. Eliot, op. cit. p. 32

quartets there are tempo changes and alterations in intensity which are effected by the alternation of highly poetic passages with passages in a style approaching that of prose. As Eliot pointed out, "The passages of less intensity will be, in relation to the level on which the total poem operates, prosaic--so that, in the sense implied by the context, it may be said that no poet can write a poem of amplitude unless he is a master of the prosaic"¹². In Little Gidding I, for example, highly poetic lines:

Midwinter spring is its own season (1)
 Sempiternal though sodden towards sundown,
 Suspended in time, between pole and tropic

 ...Where is the summer, the unimaginable
 Zero summer? (20)

are alternated with lines that, in Eliot's sense of the term, are prosaic:

If you came this way, (21)
 Taking the route you would be likely to take
 From the place you would be likely to come
 from,
 If you came this way in May time you would
 find the hedges
 White again, in May, with voluptuary
 sweetness. (25)

Change in intensity typical between movements is well illustrated in the same quartet. For example, the transition from the second movement:

12. ibid. p. 32

He left me, with a kind of valediction
And faded on the blowing of the horn.

to the third:

There are three conditions which often look
alike
Yet differ completely....

Another type of musical device present in the
Quartets is the use of sudden dynamic change¹³ to effect
decisive transition. The change from Movement IV to
Movement V of Burnt Norton is a good illustration of this
effect; thus, from the quiet, gentle and grave sostenuto
movement:¹⁴

Time and the bell have buried the day,
The black cloud carries the sun away.
Will the sunflower turn to use, will the
clematis
Stray down, bend to us; tendril and spray
Clutch and cling?

there is a sforzando,¹⁵ or sudden forte, to the final move-
ment:

Chill
Fingers of yew be curled
Down on us?

13. See Glossary.

14. See Glossary, under 'sostenuto'.

15. See Glossary, under 'forte' and 'sforzando'.

Here the tempo, as well as the dynamic aspect, has become much more forceful. Effective alternation of intensities together with tempo and dynamic changes builds up tension and then releases it--giving the "rhythm of fluctuating emotion essential to the musical structure of the whole."¹⁶

The five movements of each quartet are related further, by texture and theme. Each quartet has its own individual texture, arising partly from its own rhythmic and thematic singularity, but mainly from a use of language which creates an atmosphere or quality related to one of the four elements: earth, air, water and fire; and one of the four seasons. Reid MacCallum puts it quite succinctly:

The predominant element in Burnt Norton is air....each of the other quartets has its element too...in this last quartet fire predominates....¹⁷

Bodelsen, too, mentions this aspect of Four Quartets:

...the presiding element in East Coker is clearly earth, in The Dry Salvages water, in Little Gidding fire....¹⁸

Bodelsen mentions further that

...the locality which forms the background of East Coker is presented in high summer

16. Eliot, op. cit., p. 32

17. Reid MacCallum, Imitation and Design, p.132, "Time Lost and Regained: the theme of Eliot's "Four Quartets" p. 133 and p. 135

18. C.A. Bodelsen, T.S. Eliot's Four Quartets, p. 32

(August), and that of Little Gidding on a midwinter day with a promise of spring. There are hints of autumn in Burnt Norton... In The Dry Salvages...the grimness of the sea pictures...which call up associations with winter. 19

Eliot himself, moreover, has stated that each of the Quartets has "come to assume some relation to one of the four elements and the four seasons".²⁰

Concerning texture, some words of MacCallum's are quite significant:

After all, you don't have to be talking about air all the time to achieve an aerial quality. 21

Finally, the individual movements of each quartet are joined together thematically. This is quite evident, for example, in The Dry Salvages, where various theme matter is carried right through the quartet. The most prominent instance of this is the religious theme--Time and Eternity; Humanity and God--which is symbolized in river and sea imagery. In Movement I, the river, symbolizing humanity worshipping false gods in time is pitted against the sea, symbolizing God and eternity:

19. ibid., p. 32

20. Note by Eliot's friend, John Hayward, quoted by Bodelsen, p. 32.

21. MacCallum, op. cit., p. 133

I do not know much about gods; but I think
 that the river
 Is a strong brown god--sullen, untamed and
 intractable,
 Patient to some degree, at first recognized
 as a frontier;
 Useful, untrustworthy, as a conveyor of
 commerce,....
 Then only a problem confronting the builder
 of bridges.
 The problem once solved, the brown god is
 almost forgotten
 By the dwellers in cities--ever, however,
 implacable,
 Keeping his seasons and rages, destroyer,
 reminder
 Of what men choose to forget. Unhonoured,
 unpropitiated
 By worshippers of the machine, but waiting,
 watching and waiting.

....

The river is within us, the sea is all about
 us;
 The sea is the land's edge also, the granite
 into which it reaches, the beaches where
 it tosses
 Its hints of earlier and other creation:
 The starfish, the horseshoe crab, the whale's
 backbone;
 The pools where it offers to our curiosity
 The more delicate algae and the sea anemone.
 It tosses up our losses, the torn seine,
 The shattered lobsterpot, the broken oar
 And the gear of foreign dead men. The sea
 has many voices,
 Many gods and many voices....

Passing from the first to the second movement,
 there is the suggestion of the necessity of redemption in
 the idea of false gods, etc. So in Movement II, the
 religious theme is continued in such expressions as: prayer,
 renunciation, devotion, destination, examination, Annuncia-

23

purgation is necessary for salvation. It is necessary
to journey through the dark night of the soul:

O voyagers, O seamen,
You who come to port, and you whose bodies
Will suffer the trial and judgment of the sea,
Or whatever event, this is your real
destination.'
So Krishna, as when he admonished Arjuna
On the field of battle.
Not fare well,
But fare forward, voyagers.

Movement IV is a prayer to the Blessed Virgin
Mary on behalf of the voyagers and seamen in III:

Lady, whose shrine stands on the promontory,
Pray for all those who are in ships....

Repeat a prayer also on behalf of
Women who have seen their sons or husbands
Setting forth, and not returning....

In the fifth movement, there is once again a

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23. Raymond Preston points out (op cit., p. 44) that in "the Bhagavad-Gita ('The Song of the Blessed'), the sacred Indian poem regarded by Hindus as a rival of the New Testament...Krishna reveals himself as an incarnation of the one God. The way of salvation, he says, lies in action performed in fulfilment of duty but action performed in such complete freedom from personal desires or interests that it is equivalent to the abstention from action of the contemplative life. Such action frees the actor from continued worldly existence, if he thinks not of the 'fruit of action' but of God".

This is, of course, in line with St. John of the Cross: 'Love consists not in feeling great things, but in having great detachment and in suffering for the Beloved.' (Quoted from Preston, ibid., p. 44).

balance between man and God; between man in time:

Men's curiosity searches past and future
And clings to that dimension

and man in the timeless moment with God:

The point of intersection of the timeless
With time.

In this movement (V) there is the final
resolution of man's problem of redemption:

The hint half guessed, the gift half
understood, is
Incarnation.

Thus, between Movements I and II, there is knowledge of the need for redemption; in III there is a way to prepare for redemption; in IV there is a prayer on behalf of those in need of redemption; and in V there is the real means of redemption in the Incarnation.

Theme fragments, serving the same end as the above thematic linking, are also present in The Dry Salvages. For instance, the voices of the sea in Movement I:

The sea howl
 And the sea yelp, are different voices
 Often together heard: the whine in the
 rigging,
 The menace and the caress of the wave that
 breaks on water,
 The distant rote in the granite teeth,
 And the wailing warning from the approach-
 ing headland....

are taken up in the second movement in such lines as

Where is there an end of it, the
 soundless wailing....

and

...the undeniable
 Clamour of the bell....

The voices then become in Movement III murmuring and
 descanting voices:

At nightfall, in the rigging and aerial,
 Is a voice descanting (though not to the
 ear,
 The murmuring shell of time, and not in
 any language)....

The original voices are then re-sounded in the fourth
 movement with:

...the sound of the sea bell's
 Perpetual angelus.

Finally, the voices are dimly echoed in the fifth movement,
 in the lines:

To communicate with Mars, converse with
spirits,
To report the behaviour of the sea monster...

Now, the "untamed, intractable" river of I and the sea which "tosses up our losses" find a development in the "drifting wreckage" of II, and the "sea monster" of V; while, the "whine in the rigging" and "the heaving groaner" of I are recapitulated in III with "rigging", "harbour", "liner", "judgement of the sea", and "voyagers and seamen"; and in IV with "promontory", "ships", "sand", and "all those who are in ships".

It can be seen, then, that the individual movements of each Quartet (with The Dry Salvages in mind as a typical example) are linked together in an essential relationship; that the Quartets are analogous to that kind of musical suite which exhibits such an essential relation among its movements--by mood, tension, texture, and theme as well as by a type of 'key-tonality'--that no movement can be left out without destroying the unity of the whole.

As to the musical form of individual movements, however, there can be at best only a vague analogy between the individual movements of Four Quartets and individual

musical forms such as sonata and rondo form;²⁴ for part
of the essence of these musical forms lies in their use
of tonal and key relations.²⁵ Four Quartets' dependence²⁶
upon music does not lie in such an analogy. As Eliot
himself stated:

24. There are some indications of a loose analogy between Eliot's general structural method and musical form as found in the 'rondo'. Both this form and much of Four Quartets exhibit a common mode: a main theme is stated; this is followed by a second theme which comes back to the main theme; this is again followed by a third theme which in turn comes back to the main theme...and so on. This is as far as the analogy goes, however, for in music, tonal relations et al., are all important.

25. See Glossary.

26. Mr. D. Bosley Brotman pursues the musical analogy (in East Coker) to such lengths that he finds that Movement I is in sonata form; II is a rondo; III is a theme with variations; IV is a musical transition; and V is an unnamed "recapitulation" and "summation" of all that has gone before. (See Appendix I)

Although Mr. Brotman's ideas are interesting, they seem rather far-fetched and inaccurate. For example, Brotman states:

The three-part song form, which in its third part provides for and executes a return to the beginning (a-b-a) is the basic design of the sonata form, which is utilized in the opening passages of East Coker. (CF. A-I).

Now this is true so far as it goes; but Brotman fails to point out that the 'a' part of sonata form contains two themes--one in the tonic, one in the dominant--the 'b' part develops both of these, and the 'c' part recapitulates (all in the tonic) the two initially exposed themes. Brotman's failure in this respect is quite understandable, since he finds only three themes altogether in the whole of this first movement of East Coker--three themes which he designates as the 'a-b-c' of the three-part song form. This simply will not do!

It might be possible for a poet to work too closely to musical analogies; the result might be an effect of artificiality.²⁷

B. INTERNAL FORM:

The various movements of the Quartets are comprised of numerous musical sections or "sentences".²⁸ These are distinct musical entities recognizable as such not because of stanzaic formation but because of inherent music-equivalent characteristics which are peculiar to each "sentence"; these musical sentences are joined together in an essential relationship by rhythm, mood and meaning to form movements. No "sentence", or any part of one, can be left out without destroying the unity of the whole. There are changes from one musical sentence to another in rhythm or in tonality, in the use of symbolism or in mood, or in the extension of meaning; but these changes are part of the total form rather than an indication of its breakdown.

27. Eliot, op. cit., p. 32

28. See Glossary. Bosley Brotman ("TS Eliot: 'The Music of Ideas'", U. of T. Quarterly, XVIII, 1948-49, pp.22-29) has used such terms as perfect cadence, deceptive cadence, four-measure phrase, musical period, double period, extension, and "sentence" as in musical sentence. For example, he states: "These two, time and eternity, are the themes for the poem. Following the ideas of musical themes, they become independent "sentences", distinct from each other in style and character." Such a precedent is ample justification for the use of like terminology; but the poetry is itself the best ratification.

They are immediate in effect, but subtle to perceive.

Apart from such immediate changes from "sentence" to "sentence", there are more basic indications of the musical structure of this poetry. Each musical sentence has three basic characteristics (apart from rhythm, melody, harmony and counterpoint), viz., inner connective elements; sets of conflicts which give rise to musical balance; and cyclical unity.²⁹ (See below, p.45).

Musical Sentence Analysis as Exemplified in 'Burnt Norton' I

Altogether there are eight musical sections or sentences³⁰ in the first movement of Burnt Norton. Each sentence divides into periods and phrases and usually ends with a perfect cadence.³¹ For example, ³²

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29. For definitions of these terms see Glossary.
30. The word sentence when used to designate the musical as distinct from the grammatical will be italicized unless preceded by the word 'musical'
31. See Glossary for definitions of: period; phrase; cadence and perfect cadence.
32. Bear in mind Brotman's analysis of East Coker IV, which is contained in Appendix I, p. iv., of this essay.

Period {

- Phrase { Time present and time past
- Phrase { Are both perhaps present in time future,
- Phrase { And time future contained in time past.
- Phrase { If all time is eternally present
- Phrase { All time is unredemnable.

Double
I Period

Period {

- Phrase { What might have been is an abstraction
- Phrase { Remaining a perpetual possibility
- Phrase { Only in a world of speculation.
- Phrase { What might have been and what has been
- Phrase { Point to one end, which is always present.

 (Perfect Cadence) *

The first four grammatical sentences of Burnt Norton comprise the first musical sentence of Four Quartets.

33

This opening musical sentence is of a binary nature, having two equal and balanced periods, the first of which requires a continuation of thought while the second closes with a sense of satisfactory termination. The first phrase a three-verse statement of theme:

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

33. See Glossary. See also above, p.7 .

* (For the remaining seven sentences see Appendix II)

is followed by a two-verse answering comment:

If all time is eternally present
All time is unredemnable.

The second period imitates the first with a three-verse phrase countered by a two-verse closing phrase:

What might have been is an abstraction
Remaining a perpetual possibility
Only in a world of speculation.

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

Evidence of the binary nature of this thematic sentence is seen in the change from time definite at the close of phrase two:

All time is unredemnable

to time-might-have-been at the beginning of phrase three:

What might have been is an abstraction....

The final resolution of these two aspects of time:

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

together with the fact that phrase four is the only definitive phrase in the sentence (phrase 1--perhaps; 2--if; 3--possible; but phrase 4 contains the definite statement: "Point to one end, which is always present"), indicates the

close of the sentence with a cadence which is perfect both in rhythm and meaning. The fact that the sentence is complete is substantiated by the abrupt change from the abstract philosophical consideration of time to the symbolic utterance, in a less forceful rhythm, of "footfalls" which echo in the memory".

In terms of tonality, taking 'actual time' as the tonic or main key, and 'possible time' as the dominant or main related key,³⁴ the first two phrases of sentence I³⁵ would be in the tonic; the third would be in the dominant; and the fourth would modulate back from the dominant to the tonic ending with a perfect cadence.

The remaining seven of the eight sentences comprising Movement I of Burnt Norton, all show upon analysis much the same construction. In sentence II there are four balanced phrases: a long phrase and a short phrase followed by another long and another short. These form a double period³⁶ with a compressed cadence at the end which serves as the initiate phrase of the next sentence. I.e.

34. See Glossary, for explanation of tonic and dominant.

35. See above, p. 41

36. See Glossary.

	(	Phrase	(	Footfalls echo in the memory
	Period	(	(	Down the passage which we did not
			(	take
			(	Through the door we never opened
			(	Into the rose-garden.
Double				
Period	(	Phrase	(	My words echo
			(	Thus, in your mind.
	(	Phrase	(	But to what purpose
Period	(		(	Disturbing the dust on a bowl of
			(	rose-leaves
			(	I do not know.
	(	Phrase	(	Other echoes
			(	Inhabit the garden. <u>Shall we follow?</u>
				(perfect cadence)

As a result of compression the closing cadence of this sentence becomes the 'borrowed' opening phrase of the following passage. It is evident that "Shall we follow?", being the utterance of either the protagonist in II, or the bird in III, belongs equally to both sentences. (See Appendix II for 'II' and 'III'.)

Now, the next four sentences (lines 21 to 41; see the attached pages for their description) exhibit groups of four phrases each, while sentence VII has two balanced phrases (a single period), and the last sentence is a compressed coda-like unit which evokes the feeling of the entire first passage with the coupling of one short and one long phrase:

Single Period	{	Phrase	{	Time	past and time future
			{		What might have been and what has been
			{	Phrase	Point to one end, which is <u>always</u>
			{		<u>present</u> . (perfect, final cadence)

Connectives, Conflicts, and Cyclical Unity

Connective Elements

In each of the eight musical sentences of the first movement of Burnt Norton there are certain elements or words which, because of the way they are put together, are peculiar to the individual sentence and help to make it an entity--analogous to the "sentence" in music; and although a given element or part may be found in several sentences, it forms, as it is found in any one sentence, part of that entity.

In sentence I (1-10), certain words, viz., time, present, past, future, is, eternally, remaining, perpetual, what might have been, possibility, speculation, abstraction, what has been, end, always--indeed, almost all of the words in the sentence, are linked together in statements and counterstatements in a philosophical consideration of time.

Sentence II (11-18) has a different set of connectives--changing from the philosophical to the symbolic. The connectives here are a) repeated words: echo, rose,

garden; b) related ideas: Memory and mind; 'my words', 'your mind', 'shall we'; footfalls--down the passage, through the door, into the rose-garden, disturbing the dust; footfalls--which echo in, down, through and into--and other echoes--which inhabit the garden; and c) a terminal connective: the question 'shall we follow?'. This connects all of the ideas in the sentence, for the word 'we' links 'my words' and 'your mind', while 'follow' refers to the echoes 'in the memory', 'in your mind', and those which 'inhabit the garden'. This is brilliant example of musical compression;³⁷ the phrase 'Shall we follow?' terminates the various connected ideas in a type of implied recapitulation, while serving both as the transition to the next sentence and as its opening statement. Thus, sentence III (18-22) begins with the closing phrase of II; and immediately the transition from 'follow' to the unreal 'garden' is accomplished because the adjuration of the bird to "find them, find them, round the corner" is counterpointed with the repetition of "Shall we follow?".

The connective elements here are the repeated phrase "shall we follow?", and the words: bird, thrush; round the corner, through the first gate, and, into our first world. The termination of this sentence is a perfect

37. See Glossary.

cadence with a very assured "Into our first world."

In the first phrase (23-25) of the next sentence, connectives are appended to the word 'they', as: there, signified, invisible and moving; and to the word 'moving', as: without, over, in and through. In the second and third phrases (26-29), the words 'bird called', 'unheard music', 'unseen eyebeam', 'the look of' and 'are looked at', form the connection, i.e., and the bird called at the bidding of the children, and the 'they' of "there they were" looked over to where the bird and children were playing in the rose bushes. The fourth phrase (30) repeats the words 'there they were', with the added significance that the words now serve to connect the 'they' who looked over, to the children "hidden in the shrubbery".

The connectives in sentence V (30-33) are: they, our; accepted, accepting; we moved, and they; in, along, into, to look down. This sentence is compressed between IV and VI--it begins with the actual cadence of IV, and ends with a thought which is taken up immediately by VI: (See Appendix II).

		(	There they were, dignified and in-
		(	visible,
	(	Phrase	(
	(		Moving without pressure, over the
	(		dead leaves,
	((
	(		In the autumn heat, through the
	(		vibrant air,
IV	(	Phrase	(
	(		And the bird called, in response to
	(		The unheard music hidden in the
	(		shrubbery,
	(	Phrase	(
	(		And the unseen eyebeam crossed, for
	(		the roses
	(		Had the look of flowers that are
	(		looked at.
	((
	(	Phrase	(
	(		<u>There they were as our guests,</u>
	(		<u>accepted and accepting.</u>
	(		(deceptive cadence)
V	(	Phrase	(
	(		So we moved, and they, in a formal
	(		pattern
	(	Phrase	(
	(		Along the empty alley, into the box
	(		circle,
	(	Phrase	(
	(		To look down into the drained pool.
VI			Dry the pool, etc.

The deceptive cadence at IV extends the fourth sentence by three phrases so that in effect there are seven phrases comprising the two sentences (IV and V), with the fourth phrase serving double duty: as the necessary conclusion of IV, and the necessary beginning of V.

In sentence VI the main connective element is the pool image. Various ideas are played against one another by means of this image.

The simple connective in VII is the expression "Go, said the bird"; while in the last sentence the connective elements of sentence I are recapitulated in summary form.

Sets of Conflicts

Each sentence has its own set of conflicting elements giving rise to a type of musical balance in the sentence. This is an aspect of the counterpointing in the Quartets.

Very briefly, the conflicts presented in the eight sentences of the first movement of Burnt Norton are as follows:

In sentence I, present, past and future are balanced against the eternal:

If all time is eternally present
while reality and possibility are balanced against one another:

What might have been and what has been....

Furthermore, the past possible and the past actual, because they point to one end which is always present, suggest (Platonically) a conflict between eternity and time-- between what is truly real and what has merely the appearance of reality.

38. Bodelsen, op. cit., p. 44

Sentence II is formulated of essentially the same balanced conflicts, but in a symbolic form capable of further meanings. Thus, the reality of words is pitted against the 'unreal' or imagined world--memory and words against the rose-garden, the first world. The rose-garden, which is "outside time and apparent reality",³⁹ is inhabited by echoes.

In sentence III, the 'we' of 'shall we follow?' is opposed, point counter point style, with the bird in a series of imitative statements much like a musical sequence in counterpoint:

point	Shall we follow?
counter	Quick, said the bird...
point	shall we follow...
counter	Into our first world.

The same opposition of ideas in close counterpoint is continued throughout. (See below, p.102)

In IV, the 'we' has now become 'they' owing to the transition from actual present to the world of the might-have-been. The balance is between 'they' and 'bird'; between the bird and the 'unseen eyebeam' which implies 'they'; between the 'unheard music' (which suggests the

39. ibid., p. 40

children who contain their laughter while hidden in excitement) and the 'guests', accepted and accepting'.

In V, the conflict arises out of the disparity between 'guests, accepted and accepting', who move with their hosts in a formal pattern ⁴⁰ 'into the box circle'-- all of which suggests the atmosphere of a formal reception (or concert--with the box-circle); and, the 'empty alley' and 'drained pool'.

Sentence VI has its balanced conflicts in the notion of the 'dry pool, dry concrete' which in spite of its dryness is filled with water out of sunlight, ⁴¹ and, in the contrast between the reflections in the pool and the emptiness of the pool.

In the seventh sentence, conflict and balance are

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40. Bodelsen suggests (op. cit., p.45) for 'In a formal pattern' that the guests, etc., follow the geometrical pattern of the walks; this seems out of place with the 'empty alley'. The most appropriate interpretation in the light of balanced conflicts seems to be that the formality stems from the occasion (in the world of speculation) which is "dignified" and moves with formality.
41. The darkness of the pool, momentarily shadowed by a passing cloud, gives the effect of water. Bodelsen (op. cit., p.45) gives the view that 'water out of sunlight equals "water made of sunlight"'. Perhaps his interpretation is better as being more in accord with the line: "The surface glittered out of heart of light"; however, the above interpretation has its points. See below, p.106

given by two sets of antithetical ideas balanced by the positioning of the connectives: 'Go, said the bird'; and 'Go, go, go, said the bird', i.e.:

Go, said the bird, for the leaves were full
of children
Hidden excitedly, containing laughter.
Go, go, go, said the bird: human kind
Cannot bear very much reality.

In these lines, the 'unreal' children are pitted against the reality of 'human kind'; the excitement and laughter of their unreal world is pitted against the burden which is the reality of human kind.

The last sentence recapitulates in summary form the conflicts of the opening sentence, and closes the movement with the sense of finality in the resolution in eternity of all conflicts arising out of time:

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

Cyclical Unity

Each sentence elicits its own sense of unity by beginning and ending with ideas that are related. In most cases this is very obvious.

Thus, sentence I begins with 'Time present' and ends with 'always present'. It begins with time--present

and past, being perhaps present in time future; it ends with the might-have-been and the has-been pointing to one end which is always present.

Sentence II begins with echoes in the memory and ends with echoes in the garden--both of which are related by, and recapitulated in, the question "Shall we follow?"

The next sentence begins: 'Shall we follow?' and ends with the same question implicit in the equivocation: "Into our first world".

IV begins and ends with the words: "There they were".

"There they were as our guests" is the opening statement of V. The duality of 'they' and 'our' is contained also in the ending of the sentence:

To look down into the drained pool
for it is the 'we' and 'they' of

So we moved, and they...
who look down, and so on.

The sixth sentence opens and closes with 'pool':

Dry the pool, dry concrete... (36)
 ...and the pool was empty. (41)

VII opens with "Go, said the bird"; and closes with "Go, go, go, said the bird".

The final sentence of Movement I of Burnt Norton opens with

Time past and time future

recalling and recapitulating the various ideas contained in the first eight lines of the poem. It closes with the same cadence as the first sentence and has as a result much the same unity. This time, however, the cadence is not only perfect; it is final--the movement is over. The finality and sense of completion are given by a final cyclic effect, for the opening philosophic theme which has been suspended, as it were, during the course of the symbolic treatment, finds a moment of repetition at the very end of the movement in the last three lines:

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

The cyclical form of each sentence is a kind of preparation for this last overall cyclic termination. It is not only a question of counterpoint; it is a matter of

overall proper form.

It is obvious from the foregoing examples that Four Quartets has an internal structure somewhat analogous to that of music.

CHAPTER THREEInforming Techniques in 'Four Quartets'

Musical analysis of Four Quartets brings to light two facts of major importance with regard to the musical analogy. In the first place, (and this has been amply demonstrated), the poems evince, individually, a proper form which is analogous to musical form in two ways: externally, according to musical-movement structure; and internally, according to musical-sentence structure. Secondly, the poems show a great similarity to music by the manner in which they are informed--for the techniques used to inform Four Quartets are musical techniques: melody, rhythm; harmony; counterpoint; use of recurrent themes; quartet patterning; and motive development.

The Informing Techniques:

1

Melody-rhythm

Mr. Eliot speaks of "sense of rhythm" and "sense of structure"² and seems, therefore, to consider rhythm a thing apart. This seems quite justifiable in view of the

1. See Glossary.

2. Eliot, op. cit. p. 32

fact that musical analysis demonstrates that there is a general "rhythmical" relation or analogy between poetry and music, under which the Quartets fall, and that there is a specific "structural" relation or analogy restricted to Four Quartets as "musical poems". (See above, pp.3&9) However, it is still a moot point whether 'melody' which belongs to structure as an informing technique,³ and rhythm can be taken as things apart.

Thomas Taig suggests that "the addition of pitch-variation to rhythmical progression produces 'melody' in music and language, but the rhythm is a thing apart." This is in accord with Eliot, certainly, and in an absolute sense it is true -- one may abstract rhythmic impulse and time value from melody leaving only the melodic line (in fact it is one of the ways of variation development); but this becomes merely a substitution of one rhythm for another for the given melodic line, for melodic flow involves variation of pitch level--that is, change in direction up or down, higher or lower--and, ipso facto, involves change in emphasis, or impulse. Consequently, every melody is essentially rhythmic; every melody is its own rhythm. When abstracted, however, the melody may be viewed as either rhythm or

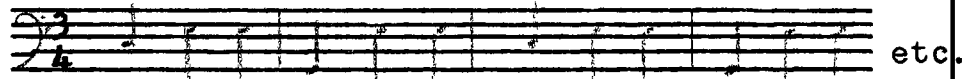
3. See Glossary, under 'informing technique', and under 'melody'.

or melodic line. Only the composer is interested in such abstraction, however, and in any case, the abstract melodic line seems to have little application to poetry.

In a more particular sense, (as applicable to Eliot), melody and rhythm must be thought of as separate-- where there is a rhythmic substructure over which melody is superimposed.⁴

For example,⁵ the waltz is commonly described rhythmically as having three beats to a bar or measure, indicated as follows:

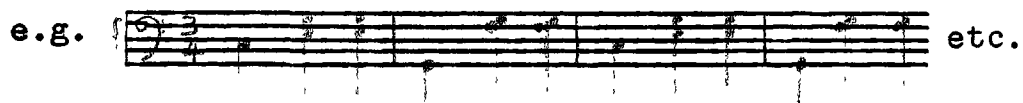
e.g.



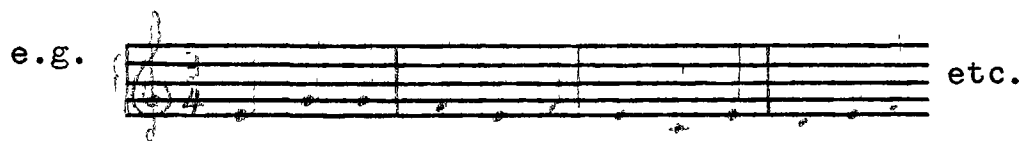
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4. The melody is its own rhythm, of course, according to the number of melody notes of which it is comprised, and their duration and accent. (See Glossary).
 5. Grove's Dictionary points out (IV, p.853) that the essential characteristic of polyphony is the interweaving of different rhythmic strands. This is not, however, a denial either explicitly or otherwise that periodicity of rhythmical stress is present in polyphony. Polyphony has a definite rhythmic regularity, but (as distinct from the case with homophony) the attention of the auditor is not concentrated on the beat, but on texture and rhythmic interweaving. (It often happens, thus, that the uninitiated listener is disenchanted with polyphony because he fails to perceive a beat.)

Now, in the present example, a type of homophony, viz., the waltz, because of its obvious, easily recognized periodicity, has been chosen to illustrate this aspect of the analogy between music and poetry. However, the manner of development of the example as it relates to Four Quartets reveals Eliot as a rhythmic contrapuntalist, i.e., the interweaver of different rhythmic strands.

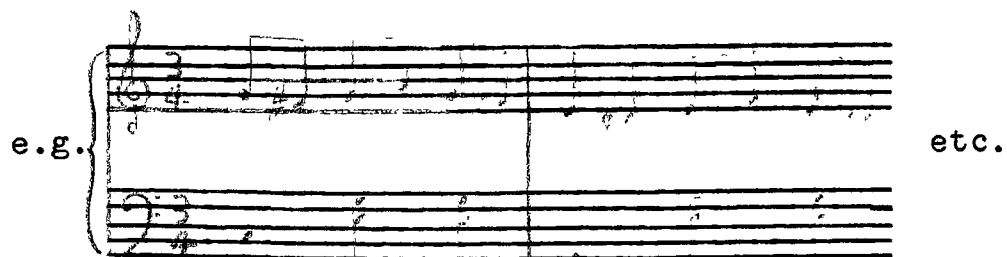
In other words, in a given time period, three impulses or beats can be sensed, and this time period with its three beats is repeated successively throughout the piece. In full orchestration, various of the instruments would sound the recurrent pattern of these three beats--each three having the same time duration as the preceding three, with, in fact, a stress or accent on the first beat of each group of three:



-- while others would sound the melodic line:



If, in the same time duration that it takes for one measure of three beats, the melody were to sound more than three notes, it would be superimposing its own rhythm upon the substructure, and in this sense should be considered as separate from the basic rhythm:



Now, if while the melody was sounding on (exactly as before)

all accompaniment stopped, there would be no loss of this sense of superimposition of melody-rhythm over rhythmic substructure. There would still be the sense of three beats in a measure, and more particularly, one stressed beat per bar--even though the melody continued as its own rhythm. Herein lies one aspect of the analogy of poetry to music, viz., the effect of regularly recurring units of rhythm. In music there are two basic "times", or beat arrangements from which all others derive. These are duple and triple time.⁶ In English poetry the sense of duple and triple time is given by the use of iambs, trochees, and spondees on the one hand, and dactyls and anapaests on the other. In a recurrent pattern of any one of these, metrical variation is usually introduced by the interpolation of any of the others. Now Eliot quite often avoids the use of any of these as such, preferring the system of rising-falling stress pattern. Eliot uses stresses or accents rather than syllables, in a consistency or pattern of his own choosing. Thus one finds in Four Quartets a more or less consistent number of stresses per line in a given passage and any number of free notes (unaccented syllables) or melody notes in superimposition.

Take for example a passage which is as nearly

6. See Glossary, under 'time'.

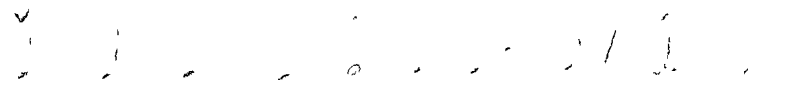
from the point of view of time. Now, it is the cause of this duration-constancy that is interesting.

There are not the same number of syllables, or words even, between successive stresses, but the nature or sound of each syllable is such that it tends to speed up or slow down the rate of reading to accord with the time duration between stresses.⁷ For example, in the line

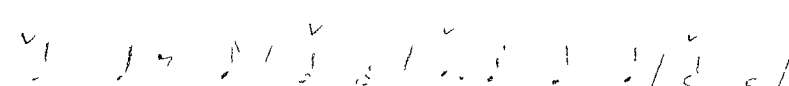
Where is there an end of it, the soundless
wailing,

'end', 'sound', and 'wail' are all vowel sounds (the latter two being still longer than 'end'), while the first four words and the remaining syllables are relatively short and not all of the same length; they are "accelerated" and "crushed together". Thus there can be more of them in one time period or measure. In this way the 'melody' is comprised of sounds of various duration imposed over a definite rhythmic pulse:

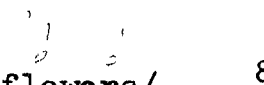
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7. In an article concerning linguistics and prosody ("From Linguistics to Criticism", Kenyon Review, 18, 1956, p. 419), Mr. Harold Whitehall states that "Unlike such 'syllable-timed' languages as Spanish, English is 'stress-timed' or isochronic....isochronism is produced not only by accelerating and crushing together the syllables between primary stresses but also by increasing or decreasing the...pauses...."



Where is there an end of it, the soundless

e.g.


wailing,/ The silent withering of autumn



flowers/....⁸

In other words, Eliot has equated the stress in diction with that of the musical measure, and has thereby freed himself from the restrictions inherent in a more artificial system of versification.⁹ By turning to music he has enabled himself to effect a sense of rhythmic counterpoint while sounding a melody which, because of its freedom from rigid restrictions, is able to sustain various and intense emotions in much the same fashion, and with much the same impact, as music.

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8. This is of course an arbitrary arrangement; there might be others more or less equally valid. Nevertheless, the point--that there is an analogy--is well made.
9. Miss Gardner (op. cit., p.31) comparing Eliot's metre to that of Langland's makes the following observations: The great defect of Langland's metre is its monotony. There is variety within the line, but the pace is too unvarying. Mr. Eliot has freed the metre by exercising a far greater liberty within the line in the number of syllables, and by using the four-stress line as a norm to depart from and return to. This makes the paragraph a rhythmical whole, as it is not in Langland, where we are too conscious of the line as the unit of the verse.
See also Glossary, under Polyphony--rhythm.

That this has been a conscious intention on Mr. Eliot's part is indicated by the following excerpts from his essay on The Music of Poetry, which he wrote a number of years prior to Four Quartets:

I cannot help suspecting that...part of the pleasure in the poetry arose from the presence in it of two metrical schemes in a kind of counterpoint....Similarly, it may be possible that the beauty of some English poetry is due to the presence of more than one metrical structure in it. 10

This passage indicates Eliot's awareness of the possibility of metrical counterpoint in poetry; the following passage may very well tell from what source he thought it necessary to obtain the means of effecting that counterpoint:

The native measure of Latin poetry was accentual rather than syllabic...it was overlaid by the influence of a very different language--Greek...when a poet has so thoroughly absorbed Latin poetry that its movement informs his verse without deliberate artifice--the result can be among the great triumphs of English versification. 11

Whether, in fact, Eliot goes to music or to another source like Latin for his metrical counterpoint does not affect the analogy between Four Quartets and music and is not particularly important. This essay does not assert that in Four Quartets Eliot goes to music for rhythmic forms or for specific forms of any kind; his knowledge of music

10. Eliot, op. cit., p. 20.

11. ibid., p. 20

may be very limited--that is neither here nor there. The primary assertion of this essay has been (and is) that there is an analogy between Four Quartets and music--and, certainly, with regard to what has been said so far, this has been amply demonstrated--and that to see the analogy fully it is necessary to have a musical approach capable of understanding the analogical possibilities. It is not necessary to predicate a knowledge of music to the author of poetry to be able to assert that there is an analogy between his poetry and music. This essay does not, after all, suggest that T.S.Eliot wrote music.

12

Harmony

It is mainly in the sphere of harmony that the consecutive nature of poetry might be considered restrictive with regard to the analogy between poetry and music. Even so, the term has been applied to poetry by Eliot himself:

He (the poet) must, like the sculptor, be faithful to the material in which he works; it is out of sounds that he has heard that he must make his melody and harmony. 12a

It is difficult to know exactly what the word 'harmony'

12. See Glossary.

12a. Eliot, op. cit., p. 24

signifies when used in reference to poetry; if it refers merely to the blending of sounds consecutively it is not, as a musical term, being used accurately. However, the term--as a musical term--can be applied to poetry for there is in poetry much of what may be referred to as 'implied harmony'. In music this would be a succession of tones so related to a tonal centre that certain of the tones in the series would be implicit in their immediately preceding note as its necessary tonal resolution. Thus harmony would be implied by the successive tonal build up and resolution. Analogously in poetry, the consecutive tonal build up of vowel sound-effects--assonance, consonance, dissonance and so on--together with the aforementioned melody-rhythm superpositioning, creates a definite sense of harmonic progression. Balanced mixtures of sound-opposites, deep, heavy sounds against light, higher sounds, impose on the ear the sense of overtones and undertones of actual sound.

In the following passage from East Coker II, compare the high sounds of the first three lines to the deep sounds of the next three lines:

And hollyhocks that aim too high
 Red into gray and tumble down
 Late roses filled with early snow?
 Thunder rolled by the rolling stars
 Simulates triumphal cars
 Deployed in constellated wars....

The **very first** line is a progression upwards in quality of sound: 'Hollyhocks' to 'aim too high'. Even more emphatic, however, are the differences between the o's and U's of: hollyhocks, too, down, roses, snow and tumble; and those of: rolled, rolling, deployed, and thunder (in conjunction with: stars, cars, wars, simulates, and triumphal) which are all deep, heavy sounds. The effect of such lines is definitely harmonic; even if the harmony is only implied by the consecutive tonal build up of balanced high and low sound-opposites.

In a completely different connotation, harmony may have a special application to words, in the sense of overtones and undertones of meaning and feeling.

According to Mr. Harold Whitehall (in his discussion of the noted Trager-Smith: An Outline of English Structure), "word elements (morphemes)" may be described "not as mere linear recurrent partials semiotically charged but as phenemes or successions of phonemes accompanied by distinctive stress-and-juncture features ("superfixes"). To use a musical analogy, these represent chords rather than single notes or sequences of notes. When the 'superfix' is changed, the semantic spectrum of the morpheme or morphemes is changed. Thus, the collocation of linear phonemes in light-|- house-|-keep-|-er can express, according to the particular superfixes applied to it, the three

semantic spectra 'keeper of a lighthouse,' 'one who does lighthousekeeping,' and 'a house-keeper who is not dark.' This kind of thing is so common in English that it must be regarded as a major structural characteristic of the language--one which underlies our system of word order and makes possible the free 'conversion' of English morphemes and words from one grammatical function to another....Their (Trager and Smith's) exposition of the superfix, for instance, throws immediate light on the distinction between the verse of Wyatt, Donne, the Coleridge of 'Christabel', Hopkins, and Eliot in which superfix patterns function freely and naturally as part of the rhythm, and the verse of Surrey, Daniel, Waller, Dryden, Pope, Tennyson, in which the superfixes are frozen and partly entombed in the rhythm. Similarly, the interconnections between stress, pitch, and transitions analysed so carefully in the Outline allow us to envisage for the first time a really objective and fully descriptive English metrics, with a vertical as well as a horizontal dimension."¹³

Thus, apart from the manner of their juxtaposition--be it contrapuntal or straightforward--symbols,

13. Whitehall, op. cit., p. 411

allegory, equivocation and ambiguity may be said to form a kind of 'harmonics of poetry'. The same passage from East Coker is a good example of what is meant:

What is the late November doing (1)
 With the disturbance of the spring
 And creatures of the summer heat,
 And snowdrops writhing under feet
 And hollyhocks that aim too high
 Red into grey and tumble down
 Late roses filled with early snow? (7)
 Thunder rolled by the rolling stars
 Simulates triumphal cars
 Deployed in constellated wars
 Scorpion fights against the Sun
 Until the Sun and Moon go down
 Comets weep and Leonids fly
 Hunt the heavens and the Plains
 Whirled in a vortex that shall bring
 The world to that destructive fire
 Which burns before the ice-cap reigns. (17)

Lines 1-7 describe a disturbance of the seasons: November, spring, summer, winter, while lines 8-17 describe a disturbance of the constellations:

The Movement...begins with a picture of a world in which the rotation of the seasons is upset. It is November, but the roses are in bloom and they are filled with snow. There are flowers which, like hollyhocks, belong to summer, and the snowdrops (belonging to early spring) are writhing underfoot.

It thunders (in the wrong month); the thunder comes from the sky, where a similar confusion reigns. The stars leave their places and fight one another, until at last the world is destroyed by fire, which in turn burns

itself out, leaving the earth a lifeless mass of ice. 14

Each of these sections has various symbolic interpretative possibilities. For example, according to J.J. Sweeney, the chaos described signifies the modern world, as distinct from the greatness which the Renaissance was supposed to have promised. What has 'the late November', i.e., modern declining civilization, done with 'the disturbance of spring', i.e., the new springtime of civilization which was the Renaissance?¹⁵

A second possibility is that the poet sees the chaos in the above lines as what the world would be like if it were not governed by laws. Bodelsen, referring back to the first movement, says:

The passage about the dance of the rustics ends on a note of oppression. The poet has come to feel that the rigidity with which their lives were conditioned by the past and the compulsions of nature approaches so much to determinism that it is painful, even intolerable to think of. Lines 1-17 of Movement II might therefore be meant to express a kind of consolation: he reconciles himself to this apparently

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14. Bodelsen, op. cit., p. 64
Bodelsen makes no mention of the fact that historically the constellations have been given identities as warriors and fierce animals--which makes Eliot's choice of imagery just that much more apt.
15. J.J. Sweeney, "East Coker", Southern Review, IV, 1941, pp. 771-791.

relentless regularity by regarding a picture of what the world would be like if it were not governed by laws. It would be chaotic and inimical to life. We must therefore regard human bondage to the laws of nature as a merciful dispensation. 16

After discussing the above interpretations, Bodelsen suggests the following interpretation of the lines:

Why cannot one be allowed to grow old in peace and to achieve the detachment supposed to be proper to old age? Why is it that memories and urges from one's youth ("snowdrops writhing under feet") persist in intruding, so that the seasons of human life do not sort themselves out, leaving one instead with a jumble of impressions and emotions from the whole of one's past? 17

The evidence of various valid interpretations of the same passage strongly supports the contention that this kind of perception (of a number of such distinct yet simultaneous levels of meaning--or overtones and undertones of meaning) may be referred to as a type of harmonic perception, or perception of harmony of meaning and feeling. Certainly, from this point of view, one may speak of the 'harmonics of poetry'--notably, that of Four Quartets.

16. Bodelsen, op. cit., p. 66

17. ibid., p. 68

18

Counterpoint

The essence of counterpoint in music is found in the interweaving of opposed ideas--rhythmic strands, etc., and almost inevitably poetry involves a use of words that has about it at least the suggestion of counterpoint in the consecutive juxtaposition of opposed ideas. This is not essential to all poetry any more than it is essential to all music, but just as nearly all great music employs some counterpoint (as an informing technique if not as a proper form such as fugue) by way of imitation and inversion and so on, so most great poetry employs antithesis, oxymoron, paradox, irony and so on, all of which are concerned with opposing ideas.

Admittedly, this kind of opposition is consecutive, not simultaneous; thus it is well to emphasize here that

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18. See Glossary, under 'counterpoint; also 'polyphony'. The use of the word "counterpoint" involves two distinctions: there is the distinction already mentioned in the Glossary, pii, between polyphony and counterpoint; there is the further distinction between the incidental involvement of counterpoint as an informing technique and the use of specific contrapuntal forms such as fugue. Now, while any such elaborate analogy between the Quartets and specific contrapuntal forms is out of the question, there is a definite analogous use of contrapuntal technique to inform the poetry; this is demonstrable, and in order to facilitate the demonstration, it is quite justifiable to refer to contrapuntal forms.

and then, it is not the simultaneity that is of so much concern as the rhythmic and melodic opposition--the sense of diversity. Interest is focused on each of the parts as several aspects of one thing; the whole effect of such writing, voice following voice, is consecutive.

Poetry is evidently conducive to such dispositioning of themes in sequence; in Four Quartets Eliot employs contrapuntal forms both in the use of figures of speech which derive from conflict and balance of ideas, and, in a more overall manner, in the way he juxtaposes whole passages, kinds of rhythms, and various moods.

There are numerous evidences in Four Quartets of the kind of figurative language which suggests musical counterpointing. For instance this passage from Burnt Norton V:

Desire itself is movement
Not in itself desirable;
Love is itself unmoving,
Only the cause and end of movement.

In these four lines from Movement V of Burnt Norton (30-33), there is a fine sense of counterpoint in the antithetical arrangement of the ideas; 'desire' pointed against 'desirable' forms a balance, with 'itself' as the fulcrum; the repetition of 'itself' in these first two lines is an intended ambiguity giving the predicate

adjective 'desirable' two antecedents, viz., 'desire' and 'movement'. Again, 'unmoving' is pointed against 'movement' while 'love' is equated with 'cause and end' of movement. There is a complete sense of contrast between the 'desire' lines and the 'love' lines.

Desire and love, as concepts and psychological actualities often confused for one another in modern society, are shown to have widely different natures. Desire is movement, love is unmoving; desire is constantly changing, love is unchanging. Neither desire nor the changing nature of desire are desirable, but love, which is the very cause of movement, is truly desirable.

In their context these lines gain considerable import owing to added symbolical meanings which, because they are attached to the words 'desire' and 'love', are also counterpointed. Bodelsen suggests that the line "Desire itself is movement" implies that desire is time-bound, because movement and time presuppose each other: "even the desire for union with God is time-bound (because the mystic prepares himself for the moment of illumination by a discipline exercised in the dimension of time, and it is only at the actual illumination that he escapes from time)"²² In this light 'love' is God, the Prime Cause and

22. Bodelsen, op. cit., p. 59

the Prime Mover--"the cause and the end of movement". He²³ is "the goal which the mystic strives to reach."

Concerning the juxtaposition of different rhythms, moods and so on, the following excerpts from the second movements of the quartets will serve to illustrate the point, for each of these movements has two contrasting subdivisions. As Bodelsen points out, the language of the first part is poetic and symbolic, whereas the second part consists of philosophic reflections; and there is always a stylistic contrast between the two parts, though²⁴ the style of the second varies:

Burnt Norton II

- section a) Garlic and sapphires in the mud
Clot the bedded axle-tree.
The trilling wire in the blood
Sings below inveterate scars
Appeasing long forgotten wars.
- section b) At the still point of the turning world.
Neither flesh nor fleshless;
Neither from nor towards; at the still
point, there the dance is,
But neither arrest nor movement....

East Coker II

- section a) What is the late November doing
With the disturbance of the spring
And creatures of the summer heat,
And snowdrops writhing under feet
.....

23. ibid., p. 59

24. ibid., p. 30

section b) That was a way of putting it--not very
satisfactory
A periphrastic study in a worn-out poetical
fashion,
Leaving one still with the intolerable
wrestle
With words and meanings.

The Dry Salvages II

section a) Where is there an end of it, the sound-
less wailing,
The silent withering of autumn flowers
Dropping their petals and remaining
motionless;

section b) It seems, as one becomes older,
That the past has another pattern, and
ceases to be a mere sequence--
Or even development: the latter a partial
fallacy....

Little Gidding II

section a) Ash on an old man's sleeve
Is all the ash the burnt roses leave.
Dust in the air suspended
Marks the place where a story ended.

section b) In the uncertain hour before the morning
Near the ending of interminable night
At the recurrent end of the unending
After the dark dove with the flickering
tongue
Had passed below the horizon of his
homing....

The stylistic contrast between the two parts is obvious in the definite change in rhythm, and in the change from the poetic to the "prosaic" and from the symbolic to the philosophical, and may be viewed as a type of 'opposition' analogous to counterpoint.

Now there is in poetry a much closer analogy to musical counterpoint than this.

It has been shown (p. 72) that counterpoint in music may be thought of as a consecutive as well as a simultaneous progression of ideas; thus the analogy with poetry. Conversely, poetry, it has been demonstrated, may be thought of as simultaneous as well as consecutive in its progression of ideas.²⁵ For while polyphony in music depends on diversity of sounds (both simultaneous and consecutive), poetry utilizes a diversity in meaning that is pre-eminently simultaneous, as distinct from the consecutive nature of antithesis and paradox, et al.

Diversity in meaning is a diversity within unity:²⁶ symbolism and ambiguity; equivocation--the means of articulating a multiplicity of meanings deriving from the same consecutive vocalization. For example (from Little Gidding II):

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25. See p.67 above: a kind of harmony is to be found in the use of symbolism, etc., where there are various overtones and undertones of meaning and feeling to be perceived simultaneously from the same passage. Similarly, a kind of counterpoint using simultaneously sounded themes is to be found in the use of symbolism when the emphasis is on diversity of meaning rather than on similarity.
26. "They constitute a search for a form for the long poem. . . a poem on the analogy of the quartet in music, with separate movements, forms within form, diversity within unity...."(Quoted by Preston, op. cit., p.vii from "Herbert Read, an Introduction to his work, edited by Henry Treece" ((Faber and Faber, 1944))

Ash on an old man's sleeve
 Is all the ash the burnt roses leave.
 Dust in the air suspended
 Marks the place where a story ended.

In the first two lines, "the picture is", according to Bodelsen, "that of an old man burning the mementos of his youthful love".²⁷ For Anonymous, pseudonym (ON the Four Quartets of T.S. Eliot, p. 55), the old man in the lines signifies a dying god; still again, the words 'burnt roses' recall the first movement of Burnt Norton and the figure of Adam with the religious significance of purgatorial fire being counterpointed with the pentecostal fire of the "dark dove with the flickering tongue" (Little Gidding, l. 28).

For Preston, the dust of the next lines is that of a house which has been demolished or burnt down, and the story is that of the family that possessed it. Preston also suggests that there is a pun here on the word story,²⁸ (as in the second story, for example). Bodelsen²⁹ wonders if the lines could refer to a funeral pyre. Now, as in the first two lines, there is the recollection of a theme from another quartet--this time East Coker--in the words 'dust' and 'ended' together with the following two lines:

27. Bodelsen, op. cit., p. 106
 28. Preston, op. cit., p. 54
 29. Bodelsen, op. cit., p. 107

Dust inbreathed was a house--
The wall, the wainscot and the mouse.

which recall quite definitely the first movement of East Coker with its houses rising and falling, and the wind shaking "the wainscot where the field-mouse trots".

There is yet more to the counterpoint here, however. For now the theme from Burnt Norton is counterpointed with that from East Coker I, and the moods of the two movements are synthesized and interwoven, and the range of emotions in them is implicit in the next lines of Little Gidding II:

The death of hope and despair,
This is the death of air.

where the despair of Eden (the rose-garden) and that of the tattered arras, shaken wainscot, and loosened pain -- in short the fall of a house--are pointed against the the hope in a Redeemer, and in a time for building and for living and for generation.

Now, these various conceptions are contained in a paradoxical (and therefore consecutively contrapuntal) form, in the words "death of hope and despair" and "death of air". The difficulty of these lines can be removed somewhat by recalling the Heracleitean theory implicit in the second of the epigraphs to Burnt Norton:

The way up and the way down are
the same way. 30

which may be summed up as follows:

All matter is in a state of flux.
There is a downward tendency which
makes fire--the highest element--
turn into water, and water turn into
earth. But this movement is balanced
by a corresponding movement in the
opposite direction, earth tending to move
upwards through water into fire. 31

or again as:

Fire lives in the death of air, and air
in the death of fire; water lives in the
death of earth, and earth in the death
of water. 32

Now, the Heracleitean "way up and way down" accounts for
one level of meaning in "the death of air"; but it takes
the "way up and way down" of St. John of the Cross to
explain the death of human passions (hope and despair)³³
as the necessity of man's passing through the dark night
of the soul in order to achieve redemption.

30. See Bodelsen, op. cit., p. 39

31. ibid., p. 33

32. G.S. Kirk: Heraclitus and the Cosmic Fragments, pp.325
and 339 quoted by Bodelsen, op. cit., p. 106

33. "'hope and despair' indicate the whole range of human
emotions by the familiar means of naming the two ex-
tremes of a scale." Bodelsen, ibid., p. 107

Such meanings are diverse yet simultaneous; and the Quartets as a whole may be said to be contrapuntal in this sense, for almost all of its imagery illicitly several diverse yet simultaneous and equally valid meanings, each contributing to the wealth of the poem. (Hence the different interpretations by critics such as Preston, Bodelsen and so on.)

It is by virtue of symbolism that so much can be said in so few lines of poetry. It might be argued that an analogy between symbolism and counterpoint is only accidental, and that one need speak only of symbolism and omit any mention of counterpoint. With Four Quartets this is not true. The obvious co-existence of the literal and the figurative, the scientific and the religious, the philosophic and the descriptive; the obvious dependence upon devices that necessarily involve more than a single meaning--e.g., 'the way up and the way down' which is both pagan and Christian, and therefore "redeems" the past, including it in the mystical body of Christ; the obvious overall analogy with music and dependence upon it; all of these make it impossible to overlook the analogy between symbolism and counterpoint as it arises in Four Quartets; moreover, this analogy is, after all, only one aspect of the overall analogy between Four Quartets and music, and as such is quite justifiably pursued.

34

Recurrent Themes

The general use in Four Quartets of recurrent themes and symbols which are woven back and forth throughout the poetry in a musical pattern is quite striking. That this is analogous to a particular informing technique of music is also quite evident. One of the most frequent devices in music is in fact the use of recurrent themes: the appearance in a later movement of a rhythmical motive or a melody taken from an earlier movement, slightly altered and then used as a secondary theme, or a musical bridge or episode, or in the development of a counterpoint; the periodic (i.e., intermittent) appearances of musical fragments used to re-evoke mood or feeling, or to sustain or heighten the sense of unity in a fantasy movement, i.e., one in more or less free form.

Miss Helen Gardner's general remarks concerning recurring themes, symbols and words are quite revealing, and most relevant to the musical analogy:

One is constantly reminded of music by the treatment of images, which recur with constant modifications, from their context, or from their combination with other recurring images, as a phrase recurs with modifications in music. These recurring images, like the basic symbols, are common, obvious and familiar, when

34. See Glossary. 35. The following terms: motive, bridge, episode, musical fragments, fantasy, are defined in the

we first meet them. As they recur they alter, as a phrase does when we hear it on a different instrument, or in another key, or when it is blended and combined with another phrase, or in some way turned round, or inverted. In the same way as images and symbols recur, certain words are used again and again, their meaning deepened or expanded by each fresh use.... Like the images and symbols just referred to, they are common words, words we take for granted.... Read in this way, with a mind alert to recognize recurrences--not only words like 'end' and 'beginning', 'movement' and 'stillness', 'past', 'Present' and 'future', but recurrences of the common prepositions and adverbs: 'before' and 'after', 'here', 'there', 'now'--the poem seems to have for its 'thematic material' not only symbols and images but certain words in common use, which bring with them no images, though they can be associated with various images. 36

In Four Quartets recurrent themes are history, repentance, and the dominant time motive which is reflected in the quartets by the recurrence of the concepts of beginning, middle and end; "amorphous time", "human time", and "the time of God", and "the pattern of time".³⁷ The two most prominent recurring symbols are the four elements--³⁸ earth, air, water and fire--and the four seasons:

36. Gardner, op. cit., pp. 48, 51, and 53.

37. Bodelsen, op. cit., p. 35

38. ibid., p. 32

The predominant element in Burnt Norton is air;..you don't have to be talking about air all the time to achieve an aerial quality...Each of the other quartets has its element too....the first has a passage showing the coming together and association of all four elements; while the last quartets, in verses on the death of air, earth, fire and water, shows them dissolving into dissociation. 39

Thus, in Burnt Norton "concrete is earth; the pool water; sunlight, glitter, heart of light are fire; the cloud passing and the empty pool are air; the lotos, that is the water-lily, rooted in mud, growing through water, reaching to air with its leaves and blossoming, yellow or white, with a flower which is sunlike and often serves as a symbol of the sun, the lotos then, wrought out of the mixture of all four, is the mysterious appearance of life in time shown in a glimpse of creation itself, as the heart of the maze, in the garden."⁴⁰ In Little Gidding, however, "fire predominates: 'and the fire and the roses are one'... this symbol fulfils in the rose what the lotos of Burnt Norton promised: it is a symbol of the incandescent absorption of time into eternity, and ends the last quartet."⁴¹

The Theme of the four elements, as Bodelsen points

39. MacCallum, op. cit., p. 133

40. ibid., p. 133

41. ibid., p. 135

out, is sometimes used to recall the ideas of the pre-Socratic philosopher Heracleitos (see above, p.81), "who propounded a theory of cosmic change which may be summed up as follows: All matter is in a state of flux. There is a downward tendency which makes fire...turn into water, and water turn into earth. But this movement is balanced by a corresponding move upwards through water into fire. This idea provides Eliot with a set of symbols to express the mystical idea, also found in Spanish mystic St. John of the Cross, of the two ways towards the soul's union with God: the way up and the way down, and also with an imagery to symbolize change, decay and destruction."⁴²

The way up and the way down in terms of Heracleitos are, for Raymond Preston, two musical subjects, "the two principle themes," of the Quartets:

The rhythm of futile endless repetition: time before and time after, but never NOW...this is the rhythm that goes to form, or propels, what I shall call the first theme of Four Quartets: 'time before and time after'....The second rhythmic fragment which I take to be an essential germinative phrase comes first, so far as I remember, in a little piece called 'Cape Ann':

42. Bodelsen, op. cit., p. 33

O quick quick quick, quick hear
the song-sparrow.....

It is suggested by the darting of a bird
or a sudden rapid twittering. You can hear
it at the beginning of Burnt Norton.

Quick, said the bird, find them...
And by the end of this first poem it is
established as a motif to which the whole
sequence can return....This second theme of
Four Quartets--Quick now, here, here, now,
always--contains the meaning of the present
moment. It is a musical phrase correspond-
ing to the trilling wire in the blood, the
moment in the rose-garden, the winter
lightning, the laughter in the garden, the
sudden illumination....These are, in musical
terms, the two principal themes of Four
Quartets: one negative, the other positive. 43

The basis for this interesting conception of
musical themes is the notion that a theme forms itself
in the mind not directly, but in what Eliot calls "frag-
ments of musical rhythm". "These are the beginnings of a
poem....There is a further stage: the theme becoming idea.
So the first theme leads to discursive passages on the
time process; and the second to the timeless moment, and
to the very word Incarnation, the reality of which it may
relevantly be said, is what makes the poetry possible."⁴⁴
Preston, concluding his remarks about the "two principal
themes", says that "the recurring symbols of the sequence--
darkness, fire, the rose and the yew-tree, the sea--are

43. Raymond Preston, "T.S. Eliot as a Contemplative Poet",
T.S. Eliot, A Symposium for His Seventieth Birthday,
p. 167

44. ibid., p. 168

means by which our two themes are related. They are all ambiguous symbols, ambiguous as nature, which can be conceived as a plane of meeting of two worlds. All of them show possibilities of natural transition from one theme to the other, from the 'way down' to the 'way up'. The darkness which we have called despair is also the 'darkness of God'.⁴⁵

Bodelsen sees further analogies with music by the way in which an image is progressively developed by "ringing variations on it" and by placing it in different contexts (as, e.g., the fire symbol), and "the resumption of phrases, or whole lines, so as to call up the memory of the contexts in which they have previously appeared, and thus to link up the poems with one another. Thus the line 'Quick now, here, now, always' from Burnt Norton V is repeated in Little Gidding V to indicate that the poet is returning to a thought from the earlier poem. The 'hints and guesses' of eternity in Little Gidding V recall similar experiences in Burnt Norton II and The Dry Salvages V. The London tube from Burnt Norton III appears briefly in East Coker III. The mouse behind the wainscot figures in both East Coker II and

45. *ibid.*, p. 169

Little Gidding II, and themes from all Quartets form a sort of coda in the last lines of the last quartet."⁴⁶

"The Movement (Little Gidding V) is a coda, which sums up the foregoing Quartets, and this is marked by the resumption of themes and phrases from all of them."⁴⁷

Movement V of Little Gidding is in fact marked by a resumption of themes and phrases from the foregoing quartets, as Bodelsen points out; but the movement is not a coda.⁴⁸ A coda in musical analysis is a section of a movement considered to be added at the end as a rounding-off rather than as a structural necessity. This is not cut and dried, of course; there are compositions in which codas have great importance in the musical design, and do not strike the listener as 'stuck on' at the end. Nevertheless, the coda appears only after the principal subjects of a movement have been recapitulated (in the tonic). It is certainly not 'musical' to refer to the last movement of one quartet as the coda of a cycle of four quartets. A fantasia movement, however, will quite often incorporate previously heard themes while establishing and retaining its own identity. It should be observed, too, that fantasy originally denoted a contrapuntal piece, normally or several sections, current

46. Bodelsen, op. cit., p. 29

47. ibid., p. 121

48. See Glossary.

in the sixteenth and seventeenth centuries. Indeed, it would seem, in terms of musical analogy, that Little Gidding V is a fantasy movement, for it shows a use of counterpoint throughout in the interweaving of many previously heard themes which it unites and blends to form its own identity.

Thus the movement opens with the interweaving of the 'beginning and end' theme of East Coker I with the 'communication' or 'word' theme common to the final movements of all the quartets:
49

- 1 What we call the beginning is often the end
And to make an end is to make a beginning.
The end is where we start from. And
every phrase
And sentence that is right (where every
word is at home,
- 5 Taking its place to support the others,
The word neither diffident nor ostentatious,
An easy commerce of the old and the new,
The common word exact without vulgarity,
The formal word precise but not pedantic,
- 10 The complete consort dancing together)
Every phrase and every sentence is an end
and a beginning,
Every poem an epitaph.

49. Miss Gardner (op.cit., p. 6) says: "With the exception of The Dry Salvages, each of the Quartets opens its final movement with a consideration of words." It is difficult to see why Miss Gardner excludes The Dry Salvages, the last movement of which opens with "To communicate...converse...report...describe...evoke...release...dissect...riddle;" speaks of signatures, biography, tragedy, omens, pentagrams and features of the press; and talks of dissecting the recurrent image all of which has to do with words and communication.

The first three lines are obviously reminiscent of East Coker (indeed, the third is almost identical with line 19 of East Coker V: "Home is where one starts from"), while others recall The Dry Salvages I (commerce of the old and new), East Coker I and Burnt Norton II (the complete consort dancing together).

As a counterpoint to these already interwoven themes the "by now familiar idea of the unfolding of the time line, where the 'now' is a full stop, marking the end of what precedes and the beginning of what follows"⁵⁰ is also re-evoked by the lines having to do with beginning and end.

Immediately with the return to the theme of language the movement establishes its own identity.⁵¹ For, while in the previous treatments of this theme in the other quartets the poet evinced despair--at the inability of words to bear up under the strain of being used:

50. Bodelsen, op. cit., p.122

51. "As Miss Gardner puts it (The Art of T.S. Eliot, p. 9): 'The word and the moment are both points at which meaning is apprehended. The dance of poetry and the dance of life obey the same laws and disclose the same truths'. I cannot, however, agree with Miss Gardner that the passage (Little Gidding V) is about the inevitable defeat of the poet". quoted from Bodelsen, op. cit., p. 122, footnote.

Words strain,
 Crack and sometimes break, under the
 burden,
 Under the tension, slip, slide, perish,
 Decay with imprecision, will not stay in
 place,
 Will not stay still; 52

at his own inability to use words:

So here I am, in the middle way, having
 had twenty years,
 Twenty years largely wasted...
 Trying to learn to use words, and every
 attempt
 Is a wholly new start, and a different
 kind of failure; 53

and at the misuse of words and language in general:

To communicate with Mars, converse with
 spirits,
 To report the behaviour of the sea monster,
 Describe the horoscope, haruspicate or
 scry,
 Observe disease in signatures, evoke
 Biography from the wrinkles of the palm
 And tragedy from fingers.....
 all these are
 usual
 Pastimes and drugs, and features of the
 press; 54

--yet the last movement of all the quartets describes "not
 the shortcomings of the poet's medium, but the rare cases
 when it completely responds to his touch."⁵⁵ (See above p.91)

-
52. Burnt Norton V (18--22)
 53. East Coker V (1--4)
 54. The Dry Salvages V (1--12)
 55. Bodelsen, op. cit., p. 122

The next lines:

And any action
Is a step to the block, to the fire, down
the sea's throat
Or to an illegible stone: and that's where
we start....

recall some of the preceding themes: the men who died on the scaffold in Little Gidding III, the drowned sailors of The Dry Salvages II, and those who found rest in village churchyards in The Dry Salvages V.⁵⁶ The next few lines (taking up the theme of death as the beginning of a new life) are reminiscent of the poet's "musings on history in Little Gidding I (49-51) and III (7 ff.)",⁵⁷ while the last part of the Movement consists "almost wholly of themes and phrases from the preceding parts of the cycle. The first two lines resume East Coker V (31-32: "Old men ought to be explorers..."), and the next five echo Burnt Norton I (22-23)".⁵⁸ The following six lines have references to The Dry Salvages and to Burnt Norton I, while the last eight lines recall themes from Burnt Norton V (Quick now, here, now, always--), Little Gidding III (And all shall be well and/ All manner of thing shall be well), Little Gidding II (the tongues of flame) and really the whole of Little Gidding with the very last lines:

56. ibid., p. 123

57. ibid., p. 123

58. ibid., p. 125

59. Jacobs, op. cit., p. 120; see Glossary.

Into the crowned knot of fire
And the fire and the rose are one.

Now, Little Gidding V is an excellent example of how themes, symbols and words can be recalled and interwoven to formulate a new 'pattern' of meaning and feeling. The obvious interweaving of different thematic 'strands' is evidence too strong to overlook that this is (within the analogy) a contrapuntal movement. Furthermore, the contemporary notion of fantasy--a piece compounded of known tunes--⁵⁹ is additional evidence that this is just such a movement, since it is constructed almost entirely of 'tunes' previously sounded throughout the Quartets.

Viewed in this light,⁶⁰ Little Gidding V assumes the dignity owing to it as the final movement of a whole cycle--a dignity of form certainly not engendered by a mere coda.

60. In other words, viewed in the light of polyphony as distinct from homophony.

59. Jacobs, op. cit., p. 120; see Glossary.

*

Patterns of Four and Motive Development

According to Miss Elizabeth Drew the whole design of Four Quartets is one of a four-in-one:

The division of the physical universe into the four elements of air, earth, water and fire is used symbolically to express the elements in the nature of man which make him the microcosm of the macrocosm. His powers of abstraction are air; the chemical composition of his body is earth; the life-stream in his blood is water; his spirit is fire. Each poem emphasizes one element in particular. Each poem too creates one of four different ways of looking at time: time as memory; time as a cyclical pattern; ~~time~~ as flux; time as the revelation of the meaning of 'history'. Time itself is the fourth dimension of space. The title of each poem is the name of a place, and that place is related to the poet's experience in the present and to events in the past. The four seasons play their part and are related to four periods in the life of man... 61

Another truly remarkable feature of Four Quartets, showing its dependence on music, is its overall tendency to exhibit patterns of four: four words, four ideas, four phrases, four sentences--groups of four things linked together to form units arranged very much like musical sentences,

62

61. Miss Elizabeth Drew, T.S. Eliot: The design of His Poetry, p. 146

62. Cf. above, Form Proper: Internal Form, pp.39-45

* See Appendix III

which can be seen to break down into periods, phrases, half phrases or joined measures, motives and cadences--according to mood and tonality; and which themselves go together to make up a larger framework comparable to the binary and ternary forms of music. Like the musical form it resembles, the form of this poetry freely uses compression and extension to induce variation.⁶³

Because Movement I of Burnt Norton has already been analyzed according to internal structure, it is convenient to use it as an illustration of 'patterns of four'.

The pattern development of the opening musical sentence⁶⁴ is typical of the whole movement. The grouping into four phrases (two periods, one sentence) is quite evident, and has already been pointed out. (See above, p.41-3) Within these larger groupings, however, there are patterns less obvious which are vital to the balance of ideas:

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63. All terms having to do with music will be found in the Glossary.
64. The word 'sentence' when italicized will mean 'musical sentence'.

of showing the balanced configuration of these words on the page--one which makes the patterning perhaps more evident:

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1   Time present
2     and time past
3       are both perhaps
4         present
3           in time future
2             and time future
1               contained in time past

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The fine patterns in the rest of the sentence (which is a "discussion of the problem whether all time is 'eternally present'" ⁶⁵) resolve themselves in the fourth group:

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

The 'one end' may be taken as the mind, ⁶⁶ which, through awareness holds the present, through memory holds the past, and through speculation of what might have been--a kind of past future which did not happen. The mind being spiritual is 'eternally present'; yet, for that very reason

65. Bodelsen, op. cit., p. 39

66. The general conception of 'one end' is that it refers to a state or condition outside the mind and outside time. Cf. Preston, Four Quartets, Rehearsed, p. 12; and Anon. pseud., op. cit., p. 16

cannot redeem the time, i.e., buy it back and/or make up
67
for past mistakes.

- a
Footfalls echo in the memory
- b
Down the passage which we did not take
- A) c
Through the door we never opened
- d
Into the rose-garden. My words echo
- B) B)
Thus, in your mind.
- But to what purpose
- C) Disturbing the dust on a bowl of rose-
leaves
- I do not know.
- Other echoes
- D) Inhabit the garden. Shall we follow?

In this section as in the first, the interplay of fine patterns within larger groupings is like the interplay of phrases in music; and with the sequential repetition of the 'echo' and 'rose' symbolism, the passage acts as a musical transition between the grave opening sentence and the symbolic story which unfolds through the rest of the Movement.

The symbolic passage following this, presents many difficulties. Its compression and apparent ambiguities have given rise to a number of explanations, none of which is entirely satisfactory.

67. MacCallum, op. cit., p. 138

Shall we follow?
 Quick, said the bird, find them, find
 them,
 Round the corner. Through the first
 gate,
 Into our first world, shall we follow
 The deception of the thrush into our
 first world.
 There they were, dignified, invisible,
 etc.

Bodelsen admits that he has never seen any
 analysis of this Movement that appears to explain it as a
 whole and to show its symbolism as forming a coherent
 design.
 68

69
 Helen Gardner indicates a relation between
 the garden of Burnt Norton and that of Kipling's story
THEY,
 70 which Eliot expressly mentions in the preface to
 his selection of Kipling's verse.

Following this line, Bodelsen finds that
 'they', of the line 'and they were behind us, reflected
 in the pool', are "the children of the might have been,
 and that they symbolize what the protagonist has missed
 in life: what he would have found 'down the passage which

68. Bodelsen, op. cit., p. 40

69. Gardner, op. cit., pp. 159-160

70. In Kipling's story "they" are the ghosts of
 children who have died young, and whom their parents
 can hear playing in the shrubbery, but whom the narrator
 does not actually see, though at the end he recognizes
 the touch of his own lost child.--Bodelsen, op. cit.
 p. 41

he did not take'"...he "is pondering what his life would have been like if, at some earlier point of time, he had 'opened another door'. What symbol could be more appropriate to this than that of the children who were never born and had to remain in 'the world of speculation'".⁷¹

'There they were as our guests,' etc., Bodelsen⁷² takes to mean that the ghost children know the visitors for their parents while the latter know that they are their children. Elizabeth Drew on the other hand considers 'they' to refer to roses, in line 29.⁷³

'There they were, dignified,' etc., is for Bodelsen a third person reference by the protagonist to himself and "the woman who in the might-have-been might have been the mother of his children."⁷⁴

The passage becomes much clearer in the light of musical analysis.

In the first place, as has been seen, 'Other echoes/ Inhabit the garden', must be considered the close

71 Ibid., p. 42

72. ibid., p. 42

73. T.S. Eliot, p. 188, Elizabeth Drew.

74. Bodelsen, op. cit., p. 43

do, in the 'unreal' garden? Shall we follow in speculation the inclinations of the past might-have-been--which remains a perpetual possibility only in a world of speculation--in other words, make the abstraction of the might-have-been a present imaginative reality?

counterpoint: Quick, said the bird, find them, find them. Find whom? I take this not as an address by the bird to the protagonist for him to find the children, but as a vision, a momentary glimpse, of that world of speculative possibility, during which the protagonist sees the children and the bird playing some game. It is the vision which the protagonist finds inviting.

point: Through the first gate,
Into our first world, shall we follow
The deception of the thrush?

Then the protagonist is shifted back to the world of reality again, where he considers the question with his escort whether they should pass into the world of speculation where they will 'disturb the dust', i.e., stir up old memories. (See above, p.101)

counterpoint: Into our first world.
The adults have followed to get a glimpse of their children who do not exist but who might have been. They are visitors to the unreal world.

point: There they were, dignified, invisible

The 'they' of this context as Bodelsen points out can hardly refer to the laughing children. I take it to signify the 'ghostly'--"moving without pressure over the dead leaves" (26)--echoes of the protagonist and his companion, who, as echoes, have gone into the world of speculation and are viewed thus, in the third person, by the protagonist. The 'we' of the real world becomes the 'we' of the unreal, the might-have-been world, and so appears as 'they'--being distinct from what has been.

counterpoint: And the bird called...

The wounds of the children cannot be heard by the adults at first, so the children ask the bird to call to them.

point: And the unseen eyebeam crossed...

The adults then respond--and the protagonist knows that they have responded because

...the roses

Had the look of flowers that are looked at

The adults having seen the children, there is a uniting of parents and children of the might have been:

There they were, as our guests, accepted and accepting.

(Here, "they" refers to adults and children alike, cf.

Bodelsen, p.42)

This vision of the 'unreal world' is for the

protagonist a vision of true reality--not only the reality of speculation, but that of what might have been and what has been pointing to one end, which is always present. And so the thrush warns the adults away:

Go, go, go, said the bird: human kind
Cannot bear very much reality.

One aspect of the counterpointing here is a precise interweaving of the present and past through the means of memory stimulated by the actual present. The grave philosophical prelude on time, which concludes:

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

prepares for the contrapuntal effect.

Thus, in Sentences V and VI, for **example**, the protagonist recalls a past event:

There they were, as our guests, accepted
and accepting.
So we moved, and they, in a formal
pattern....

which evokes, completely, the feeling of a reception, party, and so on. But this is immediately countered with the lines:

Along the empty alley, into the box circle,
To look down into the drained pool.

which suggest the actual present; i.e., the protagonist is brought sharply back to an awareness of the present by the reality of the drained pool. (In the context, 'box circle' may even be taken as the one time patio, or formal garden by the pool, now derogated to the place of refuse in boxes amid the ruins.) The protagonist continues in the present, observing, musing:

Dry the pool, dry concrete, brown edged...

Then a cloud blocks out the sun and there is the sudden simulation of water in the pool--as it was in a past when the might-have-been adults looked down into it--and there is the recollection, as it were, of that past--with the glittering surface of the pool, and the lotos, and the children, playing behind the adults, reflected in the pool:

And the pool was filled with water out of
sunlight
And the lotos rose, quietly, quietly,
And the surface glittered out of heart
of light
And they were behind us, reflected in the
pool

And then, just as suddenly, the cloud moves on and the phantasm is gone. The protagonist is returned again to the present with the passing of the cloud and the simulated water. The pool is empty after all; it is empty of all the things which might have been but are not.

Perhaps the most ingenious element in all this is the fact that this contrapuntal interweaving of past and present is not anything more than a projection of the protagonists imagination. The past involved here is not that of what has been; it is that of what might have been.

Motive Development in 'East Coker I'

In my beginning is my end

The opening statement of East Coker is the theme of the whole poem as well as Movement I.

This is the theme which dominates the whole work. Like a musical phrase it is woven back and forth through the entire texture of the composition, now stated in one key of meaning, now in another. 75

By tracing the development of the motive--In my beginning is my end--an understanding of the musical construction of the poetry can be reached. However, it is necessary first that the implications of the motive be pointed out since they are important to an understanding of its musical development.

Beginning: the word signifies a number of things: physical origin and original sin; a new awareness

or realization of 'person' and a realization of grace and acceptance of it through humility--'humility is endless'.⁷⁶ The one way leads to death--of the body, and of the soul--thus: 'In my beginning is my end'. The other way leads to life; but life through death--death of desire, i.e., purgation, the 'way of the Cross', the humble way, the way down which is the way up.⁷⁷ The soul lives through a realization of grace gained by humility: 'In my beginning is my end'.

Also implicit in the motive is the notion of the cyclic nature of history: the temporality of material achievement; the "mortality of man in the spirit of admonition--"Remember man, that thou art dust and unto dust thou shalt return!"⁷⁸ In other words, as in origin so in death--and this on a moral as well as physical level. Again: 'In my beginning is my end'.

Finally, 'beginning' and 'end' may be taken as intuition of pure being: the starting point of human progress, and, knowledge of Divine Order, or God, respectively.

76. East Coker I, line 31

77. "Love consists not in feeling great things, but in having great detachment and in suffering for the Beloved". Quoted from Preston, op. cit., p. 44

78. Op. cit. 'East Coker', by Sweeney.

In the spiritual interpretation, the beginning is the 'highest type of knowledge--the intuition of pure being' which Christopher Dawson regards as "the starting point of human progress". (Progress and Religion)...Man's end--goal or purpose--is the knowledge of the Divine Order, or God, which comes through intuition, love. 79

Once again: 'In my beginning is my end'.

In other words, what Eliot is saying in his poetry is of a universal nature; he speaks not only for himself but for the whole of mankind.

In succession
Houses rise and fall, crumble, are
extended,
Are removed, destroyed, restored, or
in their place
Is an open field, or a factory, or a
by-pass. 80

The expression 'In succession' gives immediate rise to the notion of cyclic change; and that notion itself is contained in the motive, for end follows beginning, and paradoxically, beginning follows end. Houses rise and fall in accord with the cyclic possibilities implicit in the opening motive; the word 'houses' may here refer either to actual buildings (including the manor house of

79. ibid.

80. East Coker, 2-4

81
East Coker) or to dynasties and tribes and so on. The rise, extension and restoration of these houses signifies 'beginning'; their fall, crumbling, destruction, removal and replacement signifies 'end'. The words 'in their place' indicate a beginning as well as an ending and are transitional in effect; they prepare for the cadence which is 'imperfect' since it ends on an indefinite note of beginning and ending. For everything which begins something ends; for everything that ends something begins; and so when houses fall and crumble there is a beginning for open fields and by-passes.

The motive is here developed in the characteristic musical 'pattern of four'. Thus: in succession houses a) rise, fall, crumble, and are extended; b) are removed, destroyed, restored and replaced; and c) replaced: in general, with an open field, with a factory, or with a by-pass.

Old stone to new building, old timber to
 new fires
 Old fires to ashes, and ashes to the
 earth
 Which is already flesh, fur and faeces,
 Bone of man and beast, cornstalk and
 leaf. 82

81. See Bedelsen, p.60. T.S.Eliot's Four Quartets: "East Coker is a manor house in Somerset, near Yeovil. The place has personal associations for Eliot: it was the home of his ancestor, Sir Andrew Eliot, from where the latter emigrated to America in 1667...this is why the house symbolizes a beginning in the poem."

82. East Coker I, lines 5-8

'Old stone to new building': that is, from houses which fall to houses which rise. 'Old timber to new fires'; the material of the 'razed' houses is destroyed by fire, while that of the houses 'qua people' is subjected to purgatorial fires. In either case, there is beginning and end, end and beginning.

The words 'flesh, fur and faeces' suggest animal nature and are in accord with the idea of 'houses' as dynasties, tribes and so on. Faeces follows from flesh or is the end, corruption of it after the flesh has given life, or beginning to man. Flesh and fur are the end, the goal, for which the animal is made an end of, that is, for which it is killed. In turn, this cycle comes within a larger cycle of time, and is brought to an end:

83

...and unto dust thou shalt return.

The images of 'bone of man and beast, cornstalk and leaf' strengthen and support this cyclic notion. The word 'bone' in the passage

...and ashes to the earth
Which is already flesh, fur and faeces,
Bone of man and beast, cornstalk and
leaf. 84

83. Cf. above, footnote 77, and page 108.

84. East Coker I, lines 6-8

suggests perhaps that bone has been ground into the earth like powder, or bonemeal. Together with 'ashes' and 'earth' this is strongly indicative of the admonition quoted above: 'unto dust....'etc.

In a reaffirmation of the theme, living is opposed to dying, rising to falling and so on; and now this cyclic aspect is developed in another 'pattern of four' with an adjoined compressed series:

Houses live and die: there is a time for
 building
 And a time for living and for generation
 And a time for the wind to break the
 loosened pane
 And to shake the wainscot where the
 field-mouse trots
 And to shake the tattered arras woven
 with a silent motto. 85

Thus: 'In my beginning', there is a time for building and a time for living--signifying beginning, rising, restoring, building with stone and timber, etc; and a time for generation--which is another aspect of beginning reaffirmed. With these three ideas, building, living and generation, great strength and depth are given to the

85. ibid., lines 9-13. This passage is quite reminiscent of Ecclesiastes II: 1-5:

To everything there is a season, and a time to every purpose under the heaven: a time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted; a time to kill, and a time to heal; etc.

idea of origins and beginning, with a stress on the intent of 'beginning'. The 'end' (which is in the beginning) comes with the time of dying--symbolized in the following compressed series, or 'pattern of four': the breaking of the loosened pane; the shaking of the wainscot; the shaking of the tattered arras; and the silent motto--which designated the end of Mary, Queen of Scots--with its foreshadowing of the cancrizanic ending of the poem, i.e.,

In my end is my beginning. 86

In the first musical sentence (1-13), the emphasis is on houses: that rise and fall and live and die--with various added implications about time, historical cycles, origins and ends or goals. The second sentence (14-23), which flows out of the first, emphasizes the rise and fall of light:

Now the light falls
Across the open field....

A number of terms supply the sense of light in

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86. The inscription 'En ma fin est mon commencement' was the motto embroidered upon the Chair of State of Mary, Queen of Scots. It is Eliot's theme in inversion: In my end is my beginning; and he uses it that way to end his poem. See also J.J. Sweeney, 'East Coker', op. cit., p.772-3

this passage: light falls; open field; deep lane; shuttered; dark; afternoon (i.e., the fall of the daylight); electric heat; warm haze; sultry light; light which is 'absorbed', but not 'refracted'; and, the early owl, which hints at the coming darkness.

The change in emphasis from 'houses' to 'light' is in effect a change from the element earth to that of air--musically, this is similar to the interplay of instruments;⁸⁷ it forms a contrapuntal contrast within the movement, and serves as a musical connective enabling Eliot to extend his theme in preparation for the development section of the Movement (24-47). It is also the matrix of a clever musical imitation of what has been heard. Thus, we have the following parallels:

...or in their place
Is an open field, or a factory, or a
by-pass.

and

Now the light falls
Across the open field, leaving the deep
lane
Shuttered with branches, dark in the
afternoon,
Where you lean against a bank while a
van passes.

87. See Appendix I, extract 10.

The correspondence between the 'open fields' and the 'by-pass' and the place where the 'van passes' is obvious; nor does it seem too far-fetched to picture the deep lane as running by the factory. The word 'village' epitomized the old stone and new timber of the first sentence. 'Electric heat' recalls the 'fires' of Sentence I, while 'hypnotized' suggests the cyclic pattern which is often used to produce hypnosis. The 'warm haze' suggests the 'time for living'; the 'sultry light' the 'time for generation'. But the light is absorbed by grey stone, and the dahlias sleep in empty silence--recalling the time for dying symbolized in Sentence I by the wind-shaken wainscot and tattered arras. The repetition in Sentence II of 'deep lane' imitates that of 'houses' in Sentence I.⁸⁸ Two final parallels are: the 'silent motto' and the 'empty silence'; and, the 'owl' and the 'mouse'. The use of the early owl as a connective leading to the next Sentence is very clever: it corresponds in its animality to mouse, and, ironically, owls feed on mice; moreover,

88. The 'deep lane' which 'insists on the direction into the village' shows the same kind of reasoning as the 'unseen eyebeam' of Burnt Norton, which must have crossed because 'the roses had the look of flowers that are looked at'. This is a kind of musical connection between quartets. A further parallel lies in the use of synecdoche in both places--where 'deep lane' may stand for a person walking in the lane, and 'roses' may signify the children hidden in the rose-shrubbery.

both animals are used to signify the temporality of the human condition in their respective passages.

These first two Sentences are set in contemporary terms and are therefore set in present-day time. The first sentence has about it as well the feeling of time universal, in such lines as:

...ashes to the earth
Which is already flesh, fur and faeces,
Bone of man and beast, cornstalk and
leaf.

and

There is a time for building
And a time for living and for generation
And a time for the wind....

In the next four sentences (24-47), time past is treated with a gradual crescendo climaxing in time universal (40-47), and resolving in a cadence which recalls time present--with the opening motive stated contrapuntally and firmly, in a resolute rhythm:

In my beginning.

A natural association of ideas springing from the cyclic aspect of the motive, together with the melodic fragment--almost a leitmotif--'open field', are the two basic components of the progressive development of these lines.

The summer midnight, the music, weak
pipe, drum and dancing, all suggest a time for living--
the dance of life. Lines 29-34:

The association of man and women
In daunsinge, signifying matrimonie--
A dignified and commodius sacrament.
Two and two, necessarye coniunction
Holding each other by the hand or the
arm
Whiche betokeneth concorde.....89

revert to the past--to another time of living and of
generation. There is the sense of cyclic evolution and
universal truth.

Still within the ambit of this cyclic
determination of next sentence, (34-40), springs from
the development of the motive in sentence I: i.e., old
timber to new fires, old fires to ashes. Round and round
the fire/leaping through the flames' suggests the 'old
fires', which, long since become ashes, had been gradually
ground into the earth.

By picturing a past long since gone,
of joined circles of dancers:

89. These lines are a condensed version of a passage
from "The Governour" (1531) by Sir Thomas Elyott--
one of T.S. Eliot's ancestors who was also associated
with East Coker.

Rustically solemn or in rustic laughter
 Lifting heavy feet in clumsy shoes,
 Earth feet, loam feet, lifted in country
 mirth
 Mirth of those long since under earth
 Nourishing the corn

the poet is able to compress the past and present into a sense of the timeless or ever-present: where dancers who (though from the present point of view they are long since under earth nourishing the corn) are themselves dancing over earth which is being nourished by other vanished dancers. It is a different way of effecting the same sense of the timeless found in Burnt Norton. Here the cyclic theme is continued and obviously relates to the motive.

In the next few lines, (40-47), the Movement reaches its climax:

Keeping time
 Keeping the rhythm in their dancing
 As in their living in the living seasons
 The time of the seasons and the constel-
 lations
 The time of milking and the time of
 harvest
 The time of the coupling of man and
 woman
 And that of beasts. Feet rising and
 falling.
 Eating and drinking. Dung and death.

Here, the cyclic notions reach their peak in rapid rhythm which is no longer hushed. It is the crescendo of the

'association of man and woman' theme which at the same time reasserts the motive and force of sentence I with echoes of

...a time for building
And a time for living and for generation

in the lines

The time of the seasons and the
constellations
The time of milking and the time of
harvest....

Again,

Bone of man and beast...

finds its counterpart in

...the coupling of man and
woman
And that of beasts...

while the motive itself is contained in

Feet rising and falling
Eating and drinking. Dung and death.

These lines also hark back to

...ashes to the earth
Which is already flesh, fur and faeces.

The final resolution of the Movement with a perfect and final cadence is similar to that in Burnt

90

Norton Here the cyclic unity is effected by the use of part of the motive to the end of the Movement.

Dawn points, and another day
Prepares for heat and silence. Out at
 sea the dawn wind
Wrinkles and slides. I am here
Or there, or elsewhere. In my beginning.

As in the beginning of the movement the rhythm here is stately. 'Dawn'--with echoes of 'what might have been and what has been' pointing to one end which is always present--points an end to the scene of the ghostly dancers, recalling at once the 'fires' and 'silent motto' of Sentence I and the 'Electric heat' and 'empty silence' of Sentence II with the words

Prepares for heat and silence.

The Movement then ends with the opening motive

In my beginning.

. . .

90. The word 'cyclic' here refers to a kind of musical unity discussed in Chapter Two; it has nothing to do with meaning as such, i.e., with the cyclic nature of history as depicted in the poem; it refers only to the 'musical form' of the poem.

SUMMARY AND CONCLUSION

Examination of poetic and musical principles reveals a general relationship between music and poetry-- a relationship which is not confined to intention, though it may be intended.

With Four Quartets, critical opinion seems to be that this poem not only bears considerable analogy to music, and a certain dependence upon it for its overall form, but that whatever resemblance Four Quartets does bear to music is deliberate.

Now, whether the relationship is, in fact, entirely deliberate has not been a point of importance to this thesis. One cannot intend a reality into existence; it is, or it is not. In the present case, the reality speaks for itself. There is an analogy! and because there is, and because, too, a work of art to be understood fully must be seen in its entirety, this reality, i.e., the analogy of Four Quartets to music, must be pursued. Now, the argument which this thesis has maintained throughout, is an argument of approach, viz., that there must be a musical approach (specifically polyphonic, as defined in the thesis) in order to comprehend the analogy fully. This thesis has had that approach.

Studying the similarity of Four Quartets to music on levels of form and informing techniques discloses

a "loose" relationship with regard to Proper Form, but a close resemblance regarding methods of developing ideas or themes.

In other words, the form of Four Quartets resembles only loosely that of a quartet in music--the external form more so than the internal structure, though the latter does bear certain similarities--while the methods used in Four Quartets to develop themes are definitely analogous to such aspects of the musical developmental processes as the use of counterpoint, harmony, recurrent themes, and motive development.

The evidence per se of the analogy, and the evidence of how far the analogy can be pursued, is strong indication that a musical approach is vital to a complete understanding of the poem.

This study has been limited to one work of T.S. Eliot's, i.e., Four Quartets; others of his works might educe equal evidence of musical dependency were they examined in such a light, e.g., Five Finger Exercises, the Love Song, the Choruses, etc. Eventually, the critics might even come to concede the necessity of a "musical approach" to Mr. Eliot's poetic work as a whole.

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GLOSSARY

1. absolute music: see Pure music
2. accent: the emphasis (by stress, pitch, or both) to a particular syllable or word in speaking it; a mark used in writing or printing to show the placing and kind of this emphasis.
In music, a) emphasis or stress on a note or chord.

b) a mark showing this.

In music and Prosody, rhythmic stress or beat. (See Webster's New World Dictionary, i.e., W.N.W.D.)
3. balanced conflicts: the proportionate arrangement of opposed ideas to effect a state of (musical) equilibrium. In music, dissonance and consonance are often weighed against one another to effect an overall 'balanced' harmony.
4. bar: 1) a metrical division of music, marked on paper as the distance between two vertical lines; so 'two beats in the bar', etc.;
2) such a vertical line itself. (In general the first of these uses is English, the second American--Eng. bar equals U. S. measure; U. S. bar equals Eng. bar-line.)
5. beat: rhythmic pulse ('the waltz has three beats to the bar'), or the physical action corresponding to this ('watch the conductor's beat').
6. binary form: a) simple binary form: a composition consisting of two musical sentences; b) binary form implies two entities so related that the second follows necessarily upon the first to form a musical whole. (J. Humfrey Anger, Form in Music, p. 37-42).

7. **binary sentence:** of the regular musical sentence there are three varieties in the ordinary use, viz.:--
1. The Normal sentence--also called a Period--of eight measures in length.
 2. The Binary sentence--containing two periods, and
 3. The Ternary sentence -containing three periods. The period is (normally) divisible into equal parts, of four measures each, called phrases. The phrase is sometimes divisible into equal parts called strains, and the strains into equal parts called motives (pronounced moteeves); a motive is of the same value as a measure, but it usually commences with an unaccented beat, or even with a fraction of a beat. (Anger, Form in Music, p. 12).
8. **bridge:** a section the main function of which is to link together (sometimes partly by a change of key) two passages more important than itself. Jacobs.
9. **cadence:** a musical progression giving an effect of closing a 'sentence' in music. Thus perfect cadence, progression of dominant to tonic; plagal cadence, subdominant to tonic; imperfect cadence, tonic to dominant; etc. (Jacobs) Cadence in music means an end. There are two basic cadences; those which are completely satisfactory as ends, and those which require a continuation of the musical phrase to finish the 'sentence'. An ending which is final in one place may be only a momentary pause in another environment. The function of cadences is to indicate the ends of the sections or phrases of which a musical sentence is made. (Clarence Lucas, The Story of Musical Form, pp. 44, 45.)
10. **canon:** contrapuntal composition, or section of a composition, in which a melody given by one voice (or instrument) is repeated by one or more other voices (or instruments) each entering before the previous voice has finished, so that overlapping results. (A New Dictionary of Music, Arthur Jacobs.)

11. classical symphony: the term 'symphony' literally means 'a sounding-together'. Since the time of Haydn, the work has ordinarily indicated an orchestral work of a serious nature and a substantial size, in the shape of a sonata for orchestra. Most such works are in four movements; some are in three; some are in one or in five movements.

The term 'classical' indicates, according to context

- 1) a style supposedly notable for masterly compactness of form, moderation in the use of resources, and avoidance of undue emotionalism--used in opposition to Romanticism; so the Vienna Classics, i.e., Haydn, Mozart, and Beethoven;
- 2) a style of work that is 'accepted' (standardized', and 'old' (opposite to 'modern'); so the classical concerto (e.g., Mozart's). (op. cit., Jacobs)

12. coda: in musical analysis, a section of a movement considered to be added at the end as a rounding-off rather than as a structural necessity. A coda consists of a motive, strain, or phrase added on to the end of a regular sentence. Anger, and Jacobs, p.15 of Angers.

13. compression: one of the methods by which irregularity (as an artistic device) may be introduced into the musical sentence. Two methods of 'compression' are:

- 1) the contraction of a phrase--i.e., the phrase is not as long as would normally be expected;
- 2) overlapping--i.e., when the last measure of a phrase (or period) becomes also the first measure of a new phrase (or period); or when the last phrase of one period becomes the first phrase of a new period. Anger, op. cit., pp. 14-15

14. concerto: 1) a work using and contrasting solo instrument(s) and orchestra -generally in three movements, and generally keeping to certain structural principles of which Mozart is regarded as the classic exponent (this is the standard

meaning);

2) an orchestral work in several movements with or without solo instruments (this, actually the earlier sense, is exemplified in Bach's Brandenburg Concertos;

3) term used apart from this by composers for exceptional reasons of their own--e.g., Bach's 'Italian Concerto', which though for a single player, employs an effect of instrumental contrast between the two manuals of a harpsichord; Bartok's 'Concerto for Orchestra' so called because of the solo functions filled by individual orchestral instruments. (op. cit., Jacobs)

15. connective elements: distinctive individual parts-- e.g., words and phrases--which, because of the manner of their disposition in one section of a composition, give a section of a composition the character of a recognizable unit.

16. cyclical unity: unity in a composition (or part of a composition), where the ideas at the end imitate the beginning.

17. dynamic change: see dynamics

18. dynamics: the gradations of loudness and softness in music. (Jacobs)

19. eight-bar rhythm: as in four bar rhythm, but at eight-measure intervals.

20. episode: a section in a piece of music considered to have a subordinate role: in particular

- 1) in a Rondo, a contrasting section between recurrences of the main theme;
- 2) in a fugue, a section occurring between entries of the subject (Jacobs); may be defined as a digression from the original key, employed as a contrast to, and as a relief from, the original subject. (Anger).

21. extension: one of the methods by which irregularity may be introduced into the musical sentence. Extension results from the expansion of a sentence--i.e., it is longer than would normally be expected--by the addition of a motive, strain, or phrase to the end of a regular sentence.
p. 15 Anger.
22. fantasy: term of various musical meanings, but nearly always associated with the idea of the 'free' play of the composer's imagination, as distinct from adherence to 'set' forms. Notable senses are--1) mood-piece of 19th century;
2) contrapuntal piece, normally in several sections, for one player or several, current in the 16th and 17th centuries; the spelling phantasy was used when this form was revived in 20th century English chamber music;
3) a piece compounded of known or previously introduced, tunes or ideas. (Cf. Jacobs)
23. forte: loud, very loud; thus 'sudden forte' is an unexpected dynamic change from soft to loud. (See also sforzando)
24. four-bar rhythm: the occurrence of cadences at four-measure intervals. (Lucas)
25. fugue: a type of contrapuntal composition for a given number of parts or 'voices' (so called, whether the work is vocal or instrumental). The essential feature of a fugue is the entries of all the voices successively in imitation of each other. The opening entry is in the tonic key and is called the subject; the imitative entry of the next voice, in the dominant, is called the answer; similarly with the entries of subsequent voices (if any) alternately. Commonly there are several complete entries of all voices (with the order changed) in the course of a fugue; the complete entries are separated by episodes. (Jacobs)

26. **harmony:** may be most simply defined as the vertical aspect of music. It concerns itself with the synthetic effect of combining sounds of different pitch at a point in time (a chord), and particularly with the relationship of one such combination to others formed in a similar way, and the larger process of relating these chord progressions to a tonal centre. (Grove's Dictionary of Music, IV, p.77)
 A chord as an isolated phenomenon is no more than a collection of intervals heard simultaneously. It may be described and classified according to its interval content, but until it is related to other chords in progression and through them to a tonal centre of some kind it has no real harmonic significance beyond its particular quality of euphony or dissonance. Harmony, or, more strictly speaking, harmonic thinking is concerned with chords in progression rather than as isolated entities. (Grove's, VI, p. 858).
27. **homophonic; homophonous:** adjectival forms of "homophony". See Homophony.
28. **homophony:** voices or instruments sounding alike; originally unison; but in modern musical terminology more especially music written in what is called the monodic style. It is now ordinarily employed for music in plain harmony, as opposed to the polyphonic treatment, in which the several voices or parts move independently of each other or in imitation, and to monophony, which is music in a single part. (Grove's IV, p. 343. See also polyphony).
29. **horizontal:** music composed contrapuntally is said to be written in a horizontal manner, unlike predominantly harmonic music which is said to be vertical. No music is, of course, strictly one or the other throughout. In counterpoint harmony is continually produced by the coincidence of parts, but these are followed by the eye horizontally in a score, each forming its own melody. (Grove's IV, p. 356)

30. imitation: a device in part-writing: one voice repeats (not necessarily literally, so long as it is recognizable) a figure previously stated by another voice. Canon and fugue employ imitation according to strict and regular rules. Jacobs

31.. informing techniques of musical composition: various methods applied to musical ideas out of which the formal composition is constructed, i.e., a rondo may have themes a, b, and c as episodes between recurrences of a main theme, but whether a is developed by sequential imitation or a melody and simple accompaniment is a matter independent of the 'proper', or rondo, form of the composition. In this example, imitation, etc., would be informing techniques.

In the normal process of writing a poem, the poet has at his disposal certain devices or techniques which he uses to formulate his ideas; for example, metaphor, simile, synecdoche and so on--in other words, the figures of speech. With the exception of assonance, dissonance, onomatopoeia and the like, these figures are concerned with the meaning of words. Or, more generically speaking, all the figures of speech are concerned in some way with imagery, either visual or auditory.

In music there are equivalent devices or techniques available to the composer; but he is concerned not with the meanings of words but with patterns of sound. The devices at his disposal are rhythm, melody (which in one sense is music but in another--as being this or that kind of melody--a device in the hands of the composer) harmony, counterpoint, the use of recurrent themes and of particular techniques such as motive development, fragmentation, inversion, instrumentation, dynamic change and so on.

Now, part of the uniqueness of Four Quartets derives from Eliot's use of these musical techniques to inform his poetry.

32. isochronal: equal in length of time. Occurring at equal intervals of time. (W.N.W.D.)

33. **Key:** a classification of the notes of a scale, the most important note being called the Key-note and the others functioning in relation to it. If the key-note is C, then the key may be C major or C minor, according to whether the major or minor scale is used basically in the music concerned. (Jacobs)
34. **key relations:** because of the nature of their formation, certain scales or keys are related; thus, the relative majors and minors, which have the same key-signatures but different key-notes.
35. **key-signature:** the indication in written music of the number of sharps or flats in the prevailing key. (Jacobs)
36. **key tonality:** the effect made on the listener by the observance of a single key, as opposed to polytonality (simultaneous use of several keys) or atonality (absence of key). (Jacobs)
37. **measure:** see bar.
38. **melody-rhythm:** the two terms 'melody' and 'rhythm' are joined to indicate that they are essentially related. It is impossible from an auditory point of view to have a melody without a rhythm, for a melody is its own rhythm. As a device in the hands of the composer melody is often completely separated from the particular rhythm while the composer is at work formulating his harmonies and counterpoints and other developmental aspects of his music. In such a case, the notes are for the moment without time-value; as soon as the composer actualizes his composition the notes are given their time-value, and the melody is once more a rhythm.
39. **monody:** a term applied to music written in what is sometimes called the homophonic style; that is to say, music in which the melody is confined to a single part instead of being equally

distributed among all the voices employed, as in the polyphonic schools. (Grove's V, p.832)

40. monophony: a term, analogous to "monody", but not to be confused with "homophony", which is in modern musical parlance, the combination of a number of voices or parts in block harmony (as distinct from polyphony), whereas "monophony" is, strictly speaking, music for a single unsupported part or voice, though it can also mean such music with a simple accompaniment, provided that the melodic part is self-sufficient. (Grove's V, p. 833).
41. mood: the constraining or pervading quality of the feeling.
- 41a. morpheme: see phonemes.
42. motif (motive) material: theme fragments. See following entry.
43. motive: a short recognizable melodic or rhythmic figure--term used especially to indicate the smallest possible subdivision in musical analysis, one theme possibly having several motives. But the term leading-motif conveys a larger type of unit and a different meaning. The word motif is used in English for leading-motive and sometimes simply for 'theme'; it is better avoided because of its ambiguity. (Jacobs)
44. motive development: Cf. motive; the manner in which the motive is developed and enlarged upon to formulate whole melodies (ideas) and, ultimately, whole movements and compositions.
45. patterns of four: (not necessarily a peculiarity of music) the development of the ideas of the composition in groups and sub-groups of four related things; thus patterns of four. In the case of Four Quartets, such patterning seems to indicate an intention on the part of the poet to suggest a type of 'quartet patterning'.

46. phonemes: a class of acoustically similar sounds in a language, usually written with the same phonetic symbol, which differ non-relevantly as conditioned by environment; the smallest unit in the sound system of a language, functioning to distinguish one morpheme from another. The contrasting phonemes /t/ and /p/ distinguish the words tin and pin, whereas the varying pronunciations of t in tip, stip and pit are not recognized by speakers of English and are considered members of the one phoneme /t/. Morpheme: linguistics: the smallest lexical unit of a language, as a word, root, affix, etc.
47. pitch: the acuteness or gravity of the sound; to determine or set the key of (a tune, an instrument, or the voice); that quality of a tone or sound determined by the frequency of vibration of the sound waves reaching the ear; the greater the frequency the higher the pitch. A standard of pitch for tuning instruments. (W.N.W.D.)
48. polyphonic: the adjective of polyphony (i.e., many-voiced), the art of applying the technique of counterpoint to composition. It may then be said that, while polyphony and counterpoint are essentially the same thing, the former term is used for a complete and artistically significant work, while the latter may refer to mere academic exercises. (Grove's, VI, p.848).
49. polyphonous: alternative adjectival form of "polyphony".
50. polyphony: in the broadest and most fundamental sense of the term polyphony is the simultaneous sounding of two or more notes of different pitch. In practice, however, the adjective "polyphonic" is restricted to part music, whether vocal or instrumental, which is distinguished by its horizontal outlook from the vertical types of composition scientifically described as homophonic. The distinction between counterpoint and harmony is another way of stating the contrast. (Grove's VI, p.848).

--rhythm: 1) the mainspring of the whole mechanism is rhythm; it is, to a great extent, the generator of most of the developments which have to be considered. It is the combining of the rhythmic independence of each individual strand that is essentially characteristic of polyphony; the other factors of musical thought, melody, harmony and harmonic thinking, and form, are there, of course, but they are mainly the result of the combination of the independent rhythmic strands--in fact a by-product of the process of weaving the strands into a texture. (Groves, VI, p. 853).

2) the whole of sixteenth-century texture is essentially an interweaving of independent rhythms, and not (as commonly said) a combination of melodies...counterpoint is rhythm. (R.O. Morris, Contrapuntal Technique of the Sixteenth Century--quoted in Grove's, VI, p.853)

3) in the polyphonic music of the sixteenth-century a double system of accentuation is employed. The rhythmical accentuation of each individual part is free, that is to say, the accents do not occur at strictly regular intervals, whereas the composition as a whole does conform to a fixed metrical scheme in which strong and weak accents succeed one another in a predetermined order. (ibid).

4) the duality of rhythm has, as Morris goes on to show, a close parallel in poetry; in poetry there is a basic underlying metre (quantity), regular and persistent, upon which is superimposed free rhythmical accentuation (stress); again quoting Morris:

Between the rhythmical accent (the accent of stress) and the metrical accent (the accent of quantity) there is continual interplay; sometimes they coincide, sometimes they are at odds, and the rhythmical problem before the poet is to strike a just balance. Too much coincidence means monotony; too much at-oddness means chaos.

(ibid.)

--melodic line: in polyphony the general tendency of the line in its melodic aspect is movement in a

well-proportioned curve or series of curves; upward movement is balanced by descent, descending movement by ascent. Grove's, VI, p. 856).

--harmony: the early 16-century composers seem to have regarded chords as the momentary synthetic result of interval relationships between voices progressing horizontally, in fact as a by-product of counterpoint, and the relationship of one set of intervals to another in the vertical aspect was almost wholly dependent upon the horizontal progress of the strands of the counterpoint. Harmonic thinking as a primary factor was scarcely in existence. (Grove's, VI, p. 858).

51. proper form: form as a kind of composition; thus, sonata form and rondo form; etc.
52. pure or absolute music: music without direct reference to anything outside itself, i.e., not having words and not being illustrative music depicting story, scene, etc., (Jacobs, see absolute).
53. quantity: having to do with duration of sound; (not to be confused with force: the degree of loudness of a sound--i.e., of a musical sound--See Anger's Harmony, Part I, p 6); in music and poetry alike, the term quantity refers to time value or duration of sound.

--accent of quantity: i.e., agogic accent, which belongs to the nature of the phrase, as distinct from regular or periodic pulsation, and is produced rather by dwelling on a note (or sound) than by giving it additional force.

--periodic accent is the regular recurrence of particular stressed quantities.

54. quartet: a) a composition for four instruments or voices; also a section so scored in a larger work.
b) a piece for four performers; if instrumental,

and actually entitled 'Quartet', it will probably have the character of a sonata for four performers, in several movements.

55. rhythm: see 'rhythm' under polyphony.
56. rondo: type of composition in which one section recurs intermittently. By Mozart's time the rondo had evolved into a standard pattern and was much used, e.g., for the last movement of a sonata or concerto. A simple rondo is built up in the pattern of ABACADA...(etc.), where A represents the recurring section and B,C,D,... represent contrasting sections, called episodes. (The rondo theme can undergo some variation in its reappearances.) (Jacobs)
57. rondo-form: the form of a 'Rondo'; see preceding entry.
58. semiotic: relating to signs; of or pertaining to semantics.
59. semiotics: the doctrine of signs; the language of signs.
60. sforzando: direction that a note or chord is to be played in a 'forced' manner, i.e., with special emphasis.
61. sonata: type of instrumental work which, since the Haydn-Mozart era has usually been in three or four movements--or, following the example of Liszt's piano sonata (1852-3) in one movement deliberately conceived as equal to (and) about as long as) several 'normal' movements combined; only a work for one or two players is called a sonata. Characteristic of the sonata is the use of what is called sonata-form in at least one of the movements; this is not essential however, though it was originally one of the differentiations between 'sonata' et al and 'suite'.

62. sonata-form: the essential of sonata-form is the division of a movement into three parts-- exposition, development, recapitulation. The exposition, having its first theme in the 'home' key of the movement, moves into another key, normally the dominant, with a second subject, and ends in that key. The next section, 'develops' or expands the material already presented; the last section is basically a varied repetition of the first, but ending in the home key, by bringing the second subject into that key. It will be gathered that sonata-form consists basically in the relationship of keys. (Jacobs)
63. sostenuto: sustained, i.e., in a smooth manner (Jacobs); implying a slow tempo, or a singing and sustained tone with a slightly slower tempo. (Leo Smith, Musical Rudiments, p.89)
64. suite: Cf. p. 20 of essay text.
a set or series of related things; an early form of instrumental composition consisting of a series of dances in the same or related keys; a modern instrumental composition in a number of movements; 'Suite' is the most common name for an instrumental piece in several movements, other than a piece of the type of a sonata. Its characteristic in the 17th and 18th centuries was the inclusion of the dance-forms 'allemande', 'courante', 'sarabande', and 'gigue' with optional additions; suite has often been used for a work rather lighter or more loosely connected than a work of sonata type. (Webster's N.W.D. & Jacobs)
65. tension: a device for making something tense or taut; in music, the alteration of tempo is such a device, e.g., the musical direction 'stringendo' signifies an increase in the 'tension' of the music--in effect, an increase in speed often as preparation for a new section of basically faster tempo than the old one. (Jacobs)

66. ternary form: a) simple t.f.: a composition consisting of three musical sentences.
 b) ternary form proper is the name applied to a composition in three individual parts, each, as a rule, complete in itself.
 c) many binary compositions are constructed upon a ternary basis, the second part being divided into two sections, of which the first is often episodal in character. If, however, there be a double bar dividing the movement into two parts--either or both of the parts being repeated--the composition in all cases is said to be in binary form. (Anger, pp.37-43).
67. texture: the structural quality of a work of art, resulting from the artist's method of using his medium. (Webster's N.W.D.) In music, this quality is dependent on instrumentation and form; e.g., the same piece played by brass and then by strings will have a different texture for each; and two different styles of music played by the same group of instruments will also have a different texture.
68. thematic material: any of the material of a musical composition related to its themes, (or theme), See next entry.
69. theme: a group of notes constituting (by repetition, recurrence, development, etc.) an important element in the construction of a piece. In some types of musical analysis it is broadly equated with subject; but it is sometimes also applied to separately recognizable elements within a subject. (Jacobs).
Subject: a group of notes which appears to form a basic element in a composition and which is given prominence by its position, by being repeated or developed, etc.
70. time: see quantity; see 'rhythm' under polyphony; term used in music to classify basic rhythmical patterns; thus a movement is said to be in six-eight time, having six quavers (8th-notes) to the bar. Cf Footnote 16 of the Introduction.

71. tonal: 1) of notes (so the tonal structure of a piece);
2) of tonality, as distinct from, e.g.,
Atonality (so a tonal composition).
72. tonality: see key-tonality
73. tonal relations: the relationship of the tones to the tonic, or keynote as the determination of the tonal character of a composition.
74. vertical: concerned with the synthetic effect of combining sounds of different pitch at a point in time (a chord). See "Harmony".
75. waltz; dance in triple time becoming universally known in the 19th century.

APPENDIX ONE

NOTE: This appendix contains nearly all the relevant material concerning the analogy between Four Quartets and music. In itself, this appendix serves as an argument that the musical analogy exists and that a musical approach is valid; and further, that the musical approach held forth in this essay is different from the usual approach and is therefore original.

Extract one: Bodelsen, Carl Adolf Gottlieb, T.S. Eliot's Four Quartets a commentary. from pp. 27-30 "The Musical Analogy".

The title of the cycle suggests a musical analogy, and it is indeed obvious that their structure owes much to compositions like suites or symphonies. The name "quartet" is no doubt meant to suggest that the analogy is with chamber music, rather than with works like symphonies, etc. composed for a large orchestra. It seems likely that what Eliot had in mind is Beethoven's late quartets, to which he refers elsewhere.

The most conspicuous similarity with the musical models is the way in which each of them is organized in five divisions, as a musical composition is arranged in a sequence of Movements, and the way in which, within each of these divisions, the themes are stated and modulated very much as in a Movement in Music.

Thus, many of the Movements in the Four Quartets begin with the statement of some philosophical idea, which is followed by a counter-statement, consisting in the development of the same idea, but regarded from a different angle or expressed in another style.

This is analogous to Thematic modulation in music, and the contrast between the two stylistic levels is an example of what Eliot...called "the development of a theme by different groups of instruments", and also of a contrasting effect which is very common in music (Eliot's "contrapuntal arrangement of the subject-matter").

Further analogies with music are the way in which an image is progressively developed by ringing variations on it and by placing it in different contexts (as, e.g., the fire symbol), and the resumption of phrases, or whole lines, so as to call up the memory of the contexts in which they have previously appeared, and thus to link up the poems with one another.

One among several examples of transitional passages interposed between passages of greater and less intensity is the one in Burnt Norton I beginning

Footfalls echo in the memory
Down the passage which we did not take
Towards the door we never opened
Into the rose-garden.

which connects the sober philosophical speculations on the

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nature of time, with which the Movement begins, with the mystical experience in the rose-garden described in highly symbolical language in the last part of the Movement.

The change from Movement to Movement is accompanied by an alternation of tempo, again as in music, and the atmosphere of the four localities associated with the Quartets bears some resemblance to the key or mode of a musical composition.

Extract two: Brett, R.L., Reason and Imagination, from p. 130

At the centre of the Four Quartets is the apprehension of a reality lying beyond time. To express this in a medium that normally works temporally presents a particular difficulty. Eliot breaks out of this dilemma partly by the device of giving the poems a musical structure.

Extract three: Brotman, D. Bosley, "T.S. Eliot: 'The Music of Ideas'", University of Toronto quarterly, v. 18, 1948-49, pp.22-29.

It is apparent upon casual reading that each of these four poems has in a large sense the basic structure of a string quartet. What is further interesting, however, is that under analysis this poetry can be seen to follow in rather surprisingly close fashion in the principles of construction of its musical counterpart, and the principle of

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return in musical composition. The general statement and the pattern of development in each of these poems are essentially the same, although each is individual in its particular kind of statement and development. The variations and deviations, however, are not different from nor greater than those in any two musical quartets. Within the larger orthodox framework numerous variations are possible. What is described below as a basic musical structure in East Coker does not hold up explicitly for the other three poems in the cycle any more than the technical analysis of any one sonata, symphony, or quartet can be carried over completely to another. What does carry over, however, is the larger framework within which the individual possibilities operate, and certain basic abstract principles of construction peculiar to the form as a whole.

The three-part song form, which in its third part provides for and executes a return to the beginning (a-b-a) is the basic design of the sonata form, which is utilized in the opening passages of East Coker. In an allegro mood the principal theme, time, is stated:

In my beginning is my end. In succession
Houses rise and fall, crumble, are
extended....

The mood is one of change, flux, impermanence. There is living and dying in quick succession. Time passes, and

fires become ashes, pass into the earth,

Which is already flesh, fur and faeces....

The subordinate theme, eternity, follows. Here is an opposition to the principal theme. The mood is slower, in a different key. Time has stopped, and there is silence. Description replaces the positive statement of the first section:

...the deep lane insists on the direction
Into the village, (etc. etc.)

These two, time and eternity, are the themes for the poem. Following the idea of musical themes, they become independent "sentences," distinct from each other in style and character. They are broad in concept and significant enough in idea to offer potentialities for the wide and varied development demanded in this kind of form. Time for Eliot is impermanent. There is continuous flux, mobility. Against this is eternity, containing a paradox of movement through time, yet itself motionless and still.

Following the ternary design, the material b of the a-b-a structure (lines 24-47) approximates the length of the initial exposition (1-23). Each of the themes is developed alternately, in a sort of poetic scherzo of alternating metres. In time,

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On a summer midnight, you can hear (etc.etc.)

Then a transition appears from time to eternity, for the
mirth of the earth feet dancing is the

Mirth of those long since under earth
Nourishing the corn....

And time in eternity is merely repetition of event:

Feet rising and falling
Eating and drinking. Dung and death.

Here a rhetorical pause occurs (foot-note: The rhetorical pause is a musical, as well as literary, device. Cf. Haydn, Symphony 101, bar 218, where the development ends on the dominant of the following recapitulation.), linking the material to a recapitulation which, though merely started, is sufficient.

Dawn points, (etc., etc.)

The da capo is obvious. The beginning theme has merely to be stated for identification. We are at the start of the poem again; a circle is completed.

The first movement of the poem is analogous to the sonata form except for one noticeable stop (in the form of paragraphing) between the statement of the two themes at the beginning of the poem. Such a stop is not ordinarily found in this form of musical composition. Transitional devices,

such as modulating passages, are customary; but complete stops, unless demanded by the material, defeat the essential idea of movement through a complete exposition--which continuous flow is fundamental to a highly developed sonata form. However, this break may be necessary: by their natures the formal patterns of one art form cannot be carried over completely into another, and in the final analysis of any work the material must be seen to indicate the particular form and its variations. In a musical work the composer would have the advantage of definite changes of key as vehicles for presenting contrasting material. In poetry such breaks in mood and tonality may be effected by period and paragraph.

((The remainder of the essay is much the same as the foregoing; the remainder of this extract, therefore, will confine itself to the most pertinent parts of the essay.))

The second movement of East Coker follows the rondo form (couplet, refrain, couplet). The themes are the same, but are developed this time on a more cosmic scale; the material is more deeply analysed.

...The two-part song form (a-b) of this first couplet of the movement splits in the middle with a perfect cadence. No transitional material is used;

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...The refrain, eternity, is next developed in a subdued, contrasting tone:

That was a way of putting it... (etc., etc.)

...the poem continues to elaborate the refrain. Explanations in time will not suffice: one is left still

With the intolerable wrestle
With words and meanings. The poetry does not
matter.

...Following the a-b-a return to the beginning, the second couplet begins, using the material of the first couplet (time), but with new exposition, here a discussion of the Bergsonian concept:

There is, it seems to us,
At best...(etc., etc.)

...The second movement concludes with a coda utilizing material from the first couplet in a repeated cadence formula:

The houses are all gone under the sea
The dancers are all gone under the hill.

The third movement is a theme with variations... The first variation is a series of phrases enumerating those who will go into the darkness....The second variation... follows the circle of the three-part song (a-b-a). The theme is stated....This is followed by a contrasting description. In return, the reiteration is the expansion of the

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idea of danger in emotion....A third variation appears, a series of musical phrases....Variation four is a series of complete musical periods (that is "sentences")....Each period is an entity in itself, but as each new one is stated the momentum is increased, the intensity deepened:

In order to arrive at what you do not know,
etc.
...where you are is where you are not.

The fourth movement is a pure transitional device, a relief from the heavy-falling cadences and abstractions, a lead-up to the summation of the fifth movement. This fourth part is a complete form in itself, but in a sense not a real movement at all. It is a bridge like-form, in mood and length a transition between two larger, more completely elaborated movements. For a comparative structure in musical composition one may cite Beethoven's Quartet No. 15 in A Minor, opus 132, fourth movement, the forty-six measures of which serve as a transition to the following movement.

In this movement the poet is reworking the same material, elaborating further his paradoxes, this time in a series of five regular double-periods in 2/4 time (iambic tetrameter). A four-measure phrase is added to each double-period, which contains a deceptive cadence leading into the extra phrase, i.e.:

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Double Period	{	Period	{	The wounded surgeon plies the steel
			{	That questions the distempered part
	{	Period	{	Beneath the bleeding hands we feel
		{	The sharp compassion of the <u>healer's</u>	
			{	<u>art</u>
				(<u>Deceptive cadence</u>)
	{	Extension	{	Resolving the enigma of the fever
			{	chart.

The last movement is the summation of all the suggestions touched on in the preceding movements. The same thematic material is used, but now the instruments are muted, the mood is less immediately intense.

...This section can be interpreted as the real fourth movement of the quartet, the final summation and recapitulation of themes. Musical feeling has been clearly achieved here in the intrinsic mood of summation and realization, the "mood of resurrection" common to the last movement of many symphonies.

...The quartet ends with the ultimate paradox, the mirror-inversion of the principal statement at the beginning of the first movement:

In my end is my beginning.

The circle has been completed, the themes resolved satisfactorily within a classical framework.

Extract four: Drew, Elizabeth, T.S. Eliot: The Design of His Poetry from p.146 "Four Quartets"

Poetry and music are united in the title of the poems....The whole design is one of a four-in-one. The division of the physical universe into the four elements of air, earth, water and fire is used symbolically to express the elements in the nature of man which make him the microcosm of the macrocosm. His powers of abstraction are air; the chemical composition of his body is earth; the life-stream in his blood is water; his spirit is fire. Each poem emphasizes one element in particular. Each poem too creates one of four different ways of looking at time: time as memory; time as a cyclical pattern; time as flux; time as the revelation of the meaning of 'history'. Time itself is the fourth dimension of space. The title of each poem is the name of a place, and that place is related to the poet's experience in the present and to events in the past. The four seasons play their part and are related to four periods in the life of man.

Extract five: Fletcher, J.G., "Poems in Counterpoint", Poetry 1943-4, LXIII, p.44

In the use of leit motifs and variation, in their contrapuntal effect, Four Quartets are the work of a theologically-minded poet determined to explore difficult ground, the ground of the technical analogies between poetry

and music. They are by intention and accomplishment musical poems.

Some devices bearing considerable analogy to music:

1. Setting of theme of a poem in several and contrasting rhythms.
2. Juxtaposition in same poem of passages of high lyric intensity with others of conversational comment.
3. Repetition of leading themes, with variation.
4. Amplification in sound-intensity possible between the open and closed quality of vowel sounds.
5. The effect of contrapuntal recapitulation possible to sustain by returning to one's leading statements.

Extract six: Gardner, Helen, The Art of T.S. Eliot, from chapter two: The Music of 'Four Quartets' pp. 36 to 56.

As the title shows, each poem is structurally a poetic equivalent of the classical symphony, or quartet, or sonata, as distinct from the suite. This structure is clear when all four poems are read, as they are intended to be, together, and is essentially the same as the structure of The Waste Land. It is far more rigid than would be suspected from reading any one of the poems separately, but it is sufficiently flexible to allow of

various arrangements and modifications of its essential features. It is capable of the symphonic richness of The Waste Land or the chamber-music beauty of Burnt Norton. The form seems perfectly adapted to its creator's way of thinking and feeling: to his desire to submit to the discipline of strict poetic laws, and at the same time to have liberty in the development of a verse capable of extremes of variation, and in the bringing together of ideas and experiences often divorced. The combination of apparent licence with actual strictness corresponds to the necessities of his temperament.

Each poem contains what are best described as five 'movements', each with its own inner necessary structure. The first movement suggests at once a musical analogy. In each poem it contains statement and counter-statement, or two contrasted but related themes, like the first and second subjects of a movement in strict sonata form. The analogy must not be taken too literally. Mr. Eliot is not imitating 'sonata form' and in each poem the treatment or development of the two subjects is slightly different...

...The second movement is constructed on the opposite principle of a single subject handled in two boldly contrasted ways. The effect is like that of hearing the same melody played on a different group of instruments, or

differently harmonized, or hearing it syncopated, or elaborated in variations, which cannot disguise the fact that it is the same....

...In the third movement one is less conscious of musical analogies. The third movement is the core of each poem, out of which reconciliation grows; it is an exploration with a twist of the ideas of the first two movements. At the close of these centre movements, particularly in East Coker and Little Gidding, the ear is prepared for the lyric fourth movement. The...passage...reminds one of the bridge passages and leading passages between two movements which Beethoven loved. The effect of suspense here is comparable to the sensation with which we listen to the second movement of Beethoven's Violin Concerto finding its way towards the rhythm of the Rondo...After the brief lyrical movement, the fifth recapitulates the themes of the poem with personal and topical applications and makes a resolution of the contradictions of the first.

...The form is inspired by the composer's power to explore and define, by continual departures from, and returns to, very simple thematic material. The 'thematic material' of the poem is not an idea or a myth, but partly certain common symbols. The basic symbols are the four elements, taken as the material of mortal life, and another way of describing Four Quartets and a less misleading one, would

be to say that Burnt Norton is a poem about air, on which whispers are borne, intangible itself, but the medium of communication; East Coker is a poem about earth, the dust of which we are made...The Dry Salvages is a poem about water...Little Gidding is a poem about fire....

...The more familiar we become with Four Quartets, however, the more we realize that the analogy with music goes much deeper than a comparison of the sections with the movements of a quartet, or than an identification of the four elements as 'thematic material'. One is constantly reminded of music by the treatment of images, which recur with constant modifications, from their context, or from their combination with other recurring images, as a phase recurs with modifications in music.

When we read Four Quartets in this way, attentive to this 'music of meaning', which arises at 'the point of intersection', where word relates to word, phrase to phrase, and image to image, we realize that though Mr. Eliot may have given to other poets a form they can use for their own purposes, and though his treatment of the image and the word may suggest to his successors methods of developing poetic themes, Four Quartets is unique and essentially inimitable. In it the form is the perfect expression of the subject; so much so that one can hardly in the end distinguish subject from form.

Extract seven: Kenner, Hugh, The Invisible Poet, from 1.305

The series title suggests a further insight into the language developed in Burnt Norton; it is string music, more closely analogous to the human voice than any other instrumentation, but still not to be confused with either quotidian discourse or with a particular person speaking. The Quartets muse, they traverse and exploit a diversity of timbres and intonations, interchange themes, set going a repetitive but developing minute of motifs. The Waste Land is by comparison a piece of eloquence. Like the voices of a string quartet, the lyric, didactic, colloquial, and deliberate modes of intent conversation; the occasional voice that rises above the consort does so tentatively, mindful of the decorum in which there is no audience to address, but only the other voices. We are not addressed, we over-hear.

Like instruments, the voices have stable identities. East Coker introduces them in turn: the inhabitant of England, with a family, a past and a penchant for visiting significant landscapes; the lyric poet; the somber moralist, intermittently Christian; and the man of letters, "trying to learn to use words." We may enumerate them in this way without implicating the now wholly effaced Invisible Poet, who composed the score, but is only figuratively present in the performance.

There is an empty custom of referring here to the

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'late' quartets of Beethoven, a parallel which impedes understanding by suggesting that the Quartets offer to be an Olympian's transfinite testament. Eliot is reported to have said that he was paying attention chiefly to Bartok's Quartets, Nos. 2-6 "(I owe this information to Mr. M.J.C. Hodgart of Pembroke College, Cambridge.)"

Extract eight: MacCallum, Reid, "Time Lost and Regained,"
Imitation and Design, from p. 132

Mr. Eliot is very exact in his language. When he calls these poems "Four Quartets" that is what he means. Now a quartet in music requires four instruments sounding together; in poetry, of course, only one line of sound at a time can be voiced. If these are called quartets and not four solos, then, it means that they are not to be taken as four separate poems; as thought and memory may, they are to be held together in the mind in wholeness. But then you should have one Quartet resulting: one instrument to each poem--say first and second violin, viola, cello, each successively playing its part unaccompanied but collected in the mind. If it is four quartets and not four solos or one quartet, the conclusion, which is alarming, is that as you read each in turn, Burnt Norton, East Coker, The Dry Salvages and Little Gidding, the theme that you are not reading must be sounding in your mind at the same time, and sounding nearly fully, to a unique and different result in each. A com-

plexity faces us which calls for an almost unbearable effort of concentration: these poems could not be read as quartets on the first reading; on the fifth, perhaps they might for the first time be so read.

Extract nine: Preston, Raymond, 'Four Quartets' Rehearsed, from p.vii

It has been pointed out that the technique of Eliot's poetry resembles the thematic statement and development of music....Another point to which the title draws our attention has been stated by Herbert Read in a comment on some of his own poems:

They constitute a search for a form for the long poem which is not merely a continuation of the same thing more or less indefinitely (Blank verse, rhymed couplets, etc.), or an addition of identical units (a sonnet sequence), but a poem on the analogy of the quartet in music, with separate movements, forms within the form, diversity within unity....(Quoted from Herbert Read, an Introduction to his work, edited by Henry Treece ((Faber and Faber, 1944)))

Extract ten: Smith, Grover Cleveland, T.S.Eliot's Poetry and Plays, from "The Complete Consort: 'Four Quartets'", p. 248

His (Eliot's) poetry had long since discovered the vocal powers of verse. "Portrait of a Lady", transferring through its rhythms a simple comparison of the lady's voice to certain musical instruments into the very perceptible whine of that voice itself, had experimented with the music

of speech cadences. Yet "music" in Four Quartets does not denote speech alone as such. It implies the sound and rhythm of spoken words, but also signifies the structure of interrelation among different kinds of speech and other poetic materials.

Although in poetry the effect of the unison of instruments must be impossible (Cf. the ingenious theory of H. Reid MacCallum, Time Lost and Regained: The Theme of Eliot's Four Quartets (Toronto, n.d.))--four layers of sound being necessary if the Quartets were to merit their general title--still by "some analogy" as Eliot said, a range of effects simulating unison may be achieved through various tonal levels or intensities in the writing, extending from the prosaic to the metaphysically lyrical. Each of these levels demands perhaps a peculiar diction and mood, a characteristic "speech". Thus the music of the Quartets, as developed by "instruments", extends from the colloquial to the oratorical, and from the homiletical to the analytical. In it may be heard the voices of personal reflection and discursive philosophy, the terms of marketplace and inkhorn. To Eliot's own contention that, after poetic idiom has been stabilized by a return to "speech", the time is ripe for musical elaboration to begin, one may add that such a ripening could happen only after a poet had escaped from a "speech" expressive of only a single emotional dilemma. Eliot's Landscapes certify his escape, if not, like the Quartets, his

musical versatility.

Transitions between the "instrumental" passages of the Quartets and between whole movements are conspicuously musical. The first movement of the quartet (that is, the first numbered section of his text), answering to the musical sonata form, is in three divisions: the two divisions at the beginning correspond to the exposition and development of the themes, the initial division being complemented or modified by the second; the third is a recapitulation... These five movements might be distinguished as allegro, andante, minuet, scherzo, rondo, and the like, though few critics would agree as to what each was.

The Quartets display "contrapuntal arrangement of subject matter" in abundance, which is no less characteristic of poetry than of music itself. Ambivalence and ambiguity are the common linguistic heritage. The words of almost any poem reach beyond their context or bring in, from etymology and special usage, meanings to contradict or qualify their direct sense. Thus the central theme of Four Quartets, the union of the flux of time with the stillness of eternity (stemming from Eliot's earlier meditations on the disparity between the real and the ideal), involves several philosophical meanings of "time". More important are the supporting themes of history, poetry, love, and faith, for whose redemption the temporal seeks multileveled patterns of meaning. Such counterpoint of themes illustrates Eliot's method

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without the fourfold Dantean levels--the literal, the allegorical, the moral, and the anagogical--which some critics detect.

APPENDIX IIMusical Sentence Analysis as Exemplified in 'Burnt Norton' I

Altogether there are eight musical sections or sentences in the first movement of Burnt Norton. Each sentence divides into periods and phrases and usually ends with a perfect cadence.

		(Footfalls echo in the memory
		(Down the passage which we did not take
	(Phrase	(Through the door we never opened
	(	(Into the rose-garden.
		My words echo
	(Phrase	(Thus, in your mind.
II	Double	
	Period	But to what purpose
		(Disturbing the dust on a bowl of rose-
	(Phrase	(leaves
	(	I do not know.
		Other echoes
	(Phrase	(Inhabit the garden. <u>Shall we follow?</u>
		(Perfect Cadence)

As a result of compression the closing cadence of sentence II becomes the 'borrowed' opening phrase of the following sentence. It can be the utterance of either the protagonist in II, or the bird in III.

		(Phrase	(	Shall we follow?
		(Phrase	(Quick, said the bird, find them, find	
		(	them,	
III	Double		(Round the corner.	
	Period		Through the first gate,	
		(Phrase	(Into our first world, shall we follow	
		(	(The deception of the thrush?	
		(Phrase	(	<u>Into our first world.</u>
				(Perfect Cadence)

The next sentence is really a double sentence, with the closing phrase of one complete sentence (double period being the initial phrase of another complete (double period) sentence. This is accomplished by a deceptive cadence which extends the fourth sentence, not just by a phrase but by three, so that in effect there are seven phrases with the fourth serving as the necessary conclusion of the first three, and the necessary beginning of the following three. Thus, there are two sentences:

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IV Double Period	{	{	(Phrase	(There they were, dignified and (invisible, (Moving without pressure, over (the dead leaves, (In the autumn heat, through the (vibrant air,
			(Phrase	(And the bird called, in response (to (The unheard music hidden in the (shrubbery,
	{	{	(Phrase	(And the unseen eyebeam crossed, (for the roses (Had the look of flowers that (are looked at.
			(Phrase	<u>(There they were as our guests,</u> (<u>accepted and accepting</u> (deceptive cadence)
V Double Period	{	{	(Phrase	(So we moved, and they, in a (formal pattern
			(Phrase	(Along the empty alley, into the (box circle,
			(Phrase	(To look down into the <u>drained</u> (<u>pool</u> . (perfect cadence)
VI Double Period	{	{	(Phrase	(Dry the pool, dry concrete, (brown edged, (And the pool was filled with (water out of sunlight,
			(Phrase	(And the lotos rose, quietly, (quietly,
	{	{	(Phrase	(The surface glittered out of (heart of light,
			(Phrase	(And they were behind us, re- (flected in the pool.
	{	{	(Phrase	(Then a cloud passed, and (<u>the pool was empty</u> . (Perfect Cadence)

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- VII Single Period { (Phrase (Go, said the bird, for the leaves
{ (were full of children,
{ (Hidden excitedly, containing
{ (laughter,
{
{ (Phrase (Go, go, go, said the bird: human
{ (kind
{ (Cannot bear very much reality.
{ (Perfect Cadence)
- VIII Single Period { (Phrase (Time past and time future
{
{ (What might have been and what
{ (has been
{ (Phrase (Point to one end, which is always
{ (present.
{ (Perfect and Final
{ (Cadence)

