Looking to Death for What Life Cannot Give :

The Waste Land and F. H. Bradley

E. K. Sallis B. A. (Hons)

Thesis presented for the degree of Master of Arts

Department of English Language and Literature

The University of Adelaide

1991

Declaration

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university and, to the best of my knowledge and belief, it contains no material written or published by another person except where reference is made in the text.

The author consents to the thesis being made available for photocopying and loan, if applicable, if accepted for the award of the degree.

Eva K Sallis

3 . 6 . 91

Date

Acknowledgements

Without the assistance of these people this thesis could not have been completed: Mr. P. Waldron, Mr. A. M. Slade, Mr. S. E. Hughes, Ms. P. R. Eaden, Mrs. N. White, Ms. T. M. White, and Mr. R. I. Sallis.

List of Abbreviations

AR.....Appearance and Reality

CP.....Collected Poems

ETR.....Essays on Truth and Reality

KE.....Knowledge and Experience in the Philosophy of F. H. Bradley

Letters.....The Letters of T. S. Eliot Vol.1.

OPP.....On Poetry and Poets

SE.....Selected Essays

TSW.....The Sacred Wood

TWL.....The Waste Land

WLF.....The Waste Land: A Facsimile and Transcript

BN....."Burnt Norton"

EC....."East Coker"

DS....."The Dry Salvages"

CTR....."Choruses from 'The Rock'"

Contents

Introduction

There appears in the works of T. S. Eliot a concept, perhaps an entire world view, which in its variety of uses incorporates ideas of transmutation, metamorphosis, and self-transcendence. It is noticeable first in The Waste Land and recurs throughout the later poems and plays. This concept also forms part of both the idea of the "objective correlative" in his literary criticism (TSW 100), and of the theory governing Eliot's view of the creation of art. In these contexts (poetry and criticism), the idea of a change of form becomes an agent for the release of intense meaning. This change generates expansion into a more universal dimension. An example of this expansion is the transcendence of private emotion by "significant emotion" discussed in The Sacred Wood (57-59). Significant emotion is of a different order to private emotion, however intense that emotion might be. The difference can be seen as the partial transcendence in art of the barriers Eliot believed prevented the communication of private emotion. Within the process of poetic creation exists

> . . . the struggle—which alone constitutes life for a poet—to transmute his personal and private agonies into something rich and strange, something universal and impersonal. (SE 137)

This is a process accompanied by suffering, and the conjunction of suffering and transformation recurs as an essential feature not only in Eliot's criticism but also in the symbolism of his poetry. It is simple to state that one of the things Eliot demonstrates in his poetry and criticism is that both the attainment of spiritual awareness, and the creation of art involve sacrifice and suffering. However, exploring the complexity in his symbolic construction of these concepts can be seen as central to understanding what is difficult about Eliot's art. This thesis will address

these issues only as they appear in The Waste Land, but it is hoped that their relevance to other works will be apparent.

In The Waste Land there are a series of symbols and allusions that draw the reader's attention to the idea of transformation and sea-change. The most obvious of these include Eliot's use of the Philomel and Procne legend from Ovid's Metamorphoses, the allusions to the sea-change in Ariel's song from The Tempest, and the ever-changing protagonist. It is not always known that such classical and literary allusions and images construct between them a symbolic realisation of a certain world view, and that this view can be seen to originate in the transcendental idealism of the philosopher F. H. Bradley, arguably one of the most important influences on Eliot.

Since 1922, with the publication of The Waste Land complete with notes, readers have been aware that the philosophy of F. H. Bradley is one of the sources of the poem. Scholars today would be almost universally aware of Eliot's extensive study of Bradley's thought in the years preceding the writing of The Waste Land, for in 1916 Eliot completed a doctoral dissertation published as Knowledge and Experience in the Philosophy of F. H. Bradley, and in later years he expressed several times his indebtedness to the philosopher.[1] Bradley, however, remains one of the more inaccessible sources of The Waste Land. There are many reasons for this, but possibly the most important is that the relationship between Bradley's thought and Eliot's art is complicated and confusing. This difficulty is, moreover, specifically related to the operation of a process in the transposition of philosophy to poetry. Bradley's philosophy is established within Eliot's poetry in a completely different form to that of its origin, and this change of form allows for some change in meaning and emphasis. This process, therefore, is important and will be analysed in detail later.

Before continuing, a brief introduction to F. H. Bradley is necessary. Bradley's position as philosopher can be broadly categorised as diametrically opposed to Utilitarianism, antagonistic to Materialism and Pragmatism, and critical both of the earlier idealists and of psychology. He has a self-acknowledged debt to Hegel's dialectical thought. His major works are Ethical Studies (1876), Principles of Logic (1883), Appearance and Reality (1893), and Essays on Truth and Reality (1914).[2] The most important of these is Appearance and Reality, which is a comprehensive and detailed exposition of the many facets of his world view. While the purpose of this thesis is to explore the presence of a certain idea or series of ideas in The Waste Land, the fact that these ideas possess some points of intersection with this source necessitates a discussion of Bradley's ideas in some detail. No claim is made, however, to an exhaustive or critical rendition of Bradley's ideas in the following pages, for such an endeavour is well beyond the scope of this thesis. While Bradley's ideas are summarised here, and later explored in detail, this should not be mistaken for analysis, for such discussions serve only to elucidate certain meanings within Eliot's poem.

The first part of Appearance and Reality is an attempt to demonstrate through detailed analysis that all our knowledge is appearance, or in other words, that no aspect of our perceived life can satisfy a demand for complete reality. Bradley shows how concepts such as "time", "will", "self" or "soul" reveal logical inconsistencies so fundamental as to vitiate any claim on their behalf to a full reality for their separate identities. He concludes with the observation that regardless of their problems and inconsistencies, appearances do in some sense exist, and are somehow incorporated in a transcendent reality. While the sense in which appearances exist can only be delineated in the most general terms, as our knowledge is itself the product of the

perceptions and functions of an essentially limited and exclusive being, a certain positive pattern emerges for Bradley from analysis of appearances that helps us to define partly an all-inclusive reality. Any appearance, to become fully real, requires completion along a self-transcendent pattern, meaning that its "reality" exists paradoxically beyond the boundaries of its identity. The problem of self, of knowledge and experience, is for Eliot, and perhaps Bradley, the most important. Within Bradley's system the finite life of selfhood is enclosed in discrete units or "finite centres" in a state which is incomplete. Harmony, goodness, and truth are all achieved by greater degrees of inclusion in ever larger and larger wholes, while pain, evil, or disharmony merely represent greater degrees of exclusion from the whole. Attainment of one's implied realness, and transcendence of the state of incomplete "appearance" involves the complete dissolution of finitude. Bradley's "Absolute" is a unity of all differences, containing all aspects and elements of appearance in a radically modified form. Bradley demonstrates that all elements in the state of finitude uncontrollably point to, or imply, their own completion.

> The one reality was present . . . in each aspect in a form which does not satisfy . . . in each it longs for that absolute self-fruition which comes only when the self bursts its limits and blends with another finite self. (AR 161)

For Bradley the concept of the Individuality of the Absolute (as distinct from the concept of many individuals) is a "central fire", and he sees finite beings as having their "burning sense of selfness" produced by "connexion with [this] central fire". The inherent and inescapable collision (between the sense of individuality and finitude) arises as the finite self, dependent for existence upon a certain abstraction from reality, struggles to realise the infinite implied within it. "And the collision is resolved",

for Bradley, "within that harmony where centre and circumference are one" (AR 202).

This view of Reality seems eccentric merely when stated so briefly and without exploring its implications. Bradley argues his case at length and in detail, and, whatever its validity, several elements of his philosophical discourse proved to be compelling material for Eliot. Ideas of transfigured suffering, or of the pain associated with the transmutation of experience into art clearly have origins in this kind of thinking. Self-transcendence on the scale envisaged by Bradley is irrevocably linked with self-destruction, for the blending of the finite centres in the Absolute involves the complete dissolution of our identity as we know it. There is a tense, even desperate, quality in Eliot's poetry which is perhaps related to this world view, for while the outcome of Bradley's analysis of the Absolute and its appearances could be viewed as a positive affirmation of the dialectical process and the "ultimate self-fruition", Eliot clearly did not share his assurance. Eliot's concerns centre throughout his philosophical, critical, and poetical works on the "lot of the finite", suggested by Bradley to be "incompleteness, and unrest, and unsatisfied ideality" (AR 217), and Eliot:

> Caught in the form of limitation
> Between unbeing and being. (BN V. 31-32)

As a consequence there is in Eliot's works an accent on insecurity, fear, and even futility, for satisfaction can only be achieved in the total destruction of our finitude, a process possible only in extreme terms. His poems demonstrate a crisis in the search for self-fulfilment, and such fulfilment, even to be realised in part only, involves a degree of self-modification. Bradley asserts that we have an ineradicable but unrealisable promise in our finitude, and in Eliot's art this is the dynamic

source of emotions ranging from terror and despair to those felt in moments of incandescent revelation. Many of his poems can be seen as built upon attempts to reveal the significance of the Absolute in finite life, whether by self consuming suffering, or by moments of expansion into a timeless and mystical enlightenment, both of which can represent ways of conferring meaning on temporal life which are consistent with Bradley's main arguments.

The most positive (and mystical) affirmation on Eliot's part of an irreducible real experienced in finite life occurs (by fairly common consensus among critics) in the Four Quartets. The concept of transcendence, or of a transcendent dimension in these poems takes the form of images of "inexplicable splendour":

> And the pool was filled with water out of sunlight . . .
> The surface glittered out of heart of light. (BN 1. 37, 39)

Such visions of a higher significance are supported by a consistent web of explicit statements:

> The inner freedom from the practical desire,
> The release from action and suffering, . . .
> . . . both a new world
> And the old made explicit, understood
> In the completion of its partial ecstasy,
> The resolution of its partial horror. (BN II. 24-32)[3]
>
> We must be still and still moving
> Into another intensity
> For a further union, a deeper communion (EC V. 33-35)

In the Four Quartets, whether conceived as religious or philosophical by the reader, reality is palpably immanent in its appearances. Kristian Smidt sees symbolism in the Four Quartets as establishing "an eschatology based on the belief that this world is to be transfigured, not destroyed or left behind" (136). This unified vision is not achieved in The Waste Land. Readers of The Waste Land are aware of an atmosphere of

struggle against futility, sterility and meaninglessness. The process and the possibility of self-transcendence are presented in more desperate terms. Far from being "immanent", the significance of the Absolute is quite apart and exists in opposition to the waste land, excluded from and ignored by the closed souls of the inhabitants. Philomela fills all the desert "with inviolable voice"(101), telling of her journey of pain and its significance, but is incomprehensible to them, or is unheard. The world, rather than being "transfigured", is more and more left behind by the protagonist as his suffering and awareness grow. The reality represented in symbols such as Philomela and Phlebas is one that demands the same journey in any individual before redemption, involving the same suffering and reduction that transfigures them. It is not without reason that some critics say the predominant feeling in the poem is one of existential fear. The extreme choice—a terrible redemption, or a death in life existence—gives many symbols in the poem their ambiguity or doubled meaning, and clearly contributes to an oscillation of positive or negative values assigned to the meaning of the poem by critics.

However, as Eloise Knapp Hay notes, "the poem's focus on negation [is] a philosophically meditated position" (50), and an awareness of the presence of Bradley's thought in Eliot's art can control how we think about many elements in his poetry. Clearly suffering, pain, and death can have meanings which differ from those attached to them by the initial responses of a western reader, due to their relation to and role in the process of transcendence. Other elements in Eliot's poems are also affected by Bradley's philosophy. Time and the redeeming of time (most important in the Four Quartets) acquire specific meanings in Bradley's world view. The roles of delusions, dreams, or illusionary experiences are made extraordinarily complex, for Bradley's argument asserts that the imaginary realm of our lives does not possess its customary definitive

unreality. Bradley demonstrates that imaginary objects can have no more or less claim to reality than the seemingly real appearance of concrete objects. The division of life into real and imaginary is a practical but arbitrary ordering of experience, one which contributes to the closure of finitude by endorsing exclusion. Neither the concrete real, nor the imaginary can withstand logical enquiry into its claim to a full reality, for both represent divided finite appearance. Thus the delusional experiences of the protagonist in "What the Thunder Said" (the song of the hermit thrush and others) may not have their power and beauty vitiated by the fact that they are not "objective" reality. It is possible, on the contrary, to see the hope and almost extra-sensory beauty of these illusions as representing a state partially transcending appearance, a dissolving of the division between real and unreal, and possibly also a significant development in the protagonist's knowledge and state of mind. An understanding of Bradley's presence in The Waste Land can influence how we might approach the meaning of many such symbols and images. Briefly, how we assign positive or negative value judgements upon meanings constructed in The Waste Land can be revised, even completely remade, by understanding Bradley's presence in Eliot's art.

Beyond the basic parallels between the two, however, there are many problems associated with the relationship between Bradley's thought and Eliot's poetry. One of the most obvious of these is similar to that associated with all of The Waste Land source material; it remains perpetually difficult to assess the degree of meaning conferred by sources upon the poem. The sources of The Waste Land clearly do not contain the key to the meanings of the poem in any direct sense, yet within the poem, they largely establish those meanings. Any study involving sources must acknowledge that they suffer change, keeping their meaning to an extent,

but changing irrevocably in their new reference and context. Allusions, for example, have self-evidently complex references and meanings. They can give depth to a scene, create pathos by their contrast to their setting, satirise their context, or be satirised by it, all of which (and there are many more) have only a special kind of relevance to the meaning they hold in the work from which they originated. Although there are few, if any, allusions to Bradley in Eliot's poetry in the form of direct quotations, there are frequent paraphrases and symbolic renditions of his thought, and interpretation of these must acknowledge some kind of transmutational process, as with other sources, for they clearly exist in the poem in a changed form. An understanding of this transmutational process can to a significant degree counter Richard Wollheim's assertion that it is an uncertain even dubious practice to identify Bradley's ideas in Eliot's poetry (Martin 184-85,189-90), for it is not Bradley's thought, or indeed any source in its original form that can or should be identified, for "something new has happened, something that cannot be wholly explained by *anything that went before*" (OPP 112).

One aspect of Eliot's use of sources which can help in beginning to understand this process is that his choice of material is always partial; he selects only certain concepts, conspicuously omitting others. His use of Bradley's thought is distinctively selective. His poetry does not represent a transposition into art of the entire metaphysics, but only certain aspects of it, specifically (as has been indicated) those directly pertinent to finite living. Consequently any simplistic search in a poem for representations of Bradley's Absolute, for example, is likely to falsify the balance of meanings and emphasis within it, and particularly, distort the roles of such representations. Symbols or images of the Absolute (or its equivalent) cannot be interpreted with recourse to their importance for Bradley, but, partially freed of such associations, must be read in

their poetic context. The meaning of Eliot's poems finally rests not in the symbolic identification of an Absolute Reality, but rather in the delineation of a dialectical potential or movement in a subject towards that reality. His poetry does symbolically establish the presence of an eternal factor, but it is present (in various forms) to a complex and difficult world, and it is this world that is the general subject of his poems. The position of Eliot's protagonist, even if seemingly static or stagnant, can always be seen as dialectical. The effect of Eliot's poetry derives from representations of states of dialectical tension, in which a vision of a final spiritual fulfillment plays no more than a definite part.

This selective emphasis on the "lot of the finite" can be easily ignored and the poem's balance violated by too thoughtless an application of Bradley's ideas. There is a significant temptation to interpret some of Eliot's poems in simple Bradleyan terms, since symbols generating a vision of Reality, or other Bradleyan concepts, are often extraordinarily striking. In The Waste Land, however, the profound ambivalence towards the process of self-transcendence is lost if the reader affirms such symbols exclusively. It is possible, by comprehensive exploration of Eliot's particular selections from Bradley's thought, to reveal a more consistent reading of The Waste Land, consistent with the poem's own logic, with Bradley (in his transmuted form), and with the principles which would appear to govern Eliot's use of other source material.

The problems of source to poem transformation and of the selective use Eliot makes of source material can be partly resolved through an understanding of Eliot's concept of philosophical poetry. For Eliot a philosophical endeavour and the activity of the poet are mutually exclusive: "A poet who is also a metaphysician, and unites the two activities, is conceivable as a unicorn or a wyvern is conceivable".[4] The philosophical poem, however, is a possibility realised (in Eliot's view) by

Dante, who found the "complete equivalent in vision" for his philosophical basis (TSW 161, 170). This vision is clearly established by Eliot's assertions to represent a transfiguration of the substance of a philosophical theory into something both unquestionable and more universal in significance. Because Eliot held consistent and well defined views on the relationship between philosophy and poetry, his thought can do much to illuminate the nature of Bradley's presence in The Waste Land, and by implication, other source to poem transformations. This relationship, with all its contingent factors, will be the subject of the first half of this thesis.

In these pages several issues relating to a study of The Waste Land, and particularly the influence of F. H. Bradley on that poem, have been introduced. The purpose of this thesis, then, is to present an understanding of these issues, first in their theoretical function, and subsequently through a close reading of The Waste Land. There remains here only the necessity of outlining the limitations imposed on a study of this kind.

Although this thesis is to be almost exclusively a study of Bradley's presence in The Waste Land, this in itself is a major and potentially unconstructive limitation. It is important to realise that although Bradley's thought can reveal a great deal in the poem and in its sources, it does not represent a lost key to the truth of the poem, and no claim is made here that Bradley forms the most important source to the poem. Meaning in the poem can be seen to be constructed by a corroboration of sources, each one contributing, but each too weak to support it alone. From Dante, Weston, Vedic myths and other sources Eliot selected allusions that broadly harmonise with his special interpretation of Bradley, and it can also be said that self-transcendence, or the dialectic between the finite and reality in The Waste Land, can with justification

be discussed in Dantean terms, or with recourse to ancient Sanskrit texts. The Bhagavad-Gita and other Eastern texts are in harmony with some elements of Bradley's Idealism (Kearns 103-110), particularly in identifying the perceived world as deceptive appearance, and the postulation of a transcendent reality (Smidt 167). The value of a study such as this thesis, however, does not lie in any claim to an exhaustion of all possibilities, but in the fact that Bradley's thought gives further support for readings of The Waste Land that assert some form of redemptive power, and the exploration of a spiritual rather than a social condition in man. It is abundantly clear that to many readers the poem itself generates such a reading. The negativity of the poem, however, often suggests a vitiation of any journey, and prompts rejection of the idea that the protagonist achieves anything. By giving these negative, reductive, or simply ambiguous qualities a definite and identifiable role, Bradley's thought can alter the way we read them.

2

This thesis began with several assertions about the poetry of T. S. Eliot, and the philosophy of F. H. Bradley, assertions concerned with Bradley's influence on the poet, and the form that influence appears to take in his poetry. That Bradley exerted an influence upon Eliot's mind and art is not in question. The exact form and extent of his effect, however, remains an enduring controversy.[5] It has been briefly suggested in the preceding pages that Eliot focussed on "the lot of the finite" in Bradley's thought, and largely ignored both the genesis and the final resolution of the finite state. It has also been suggested that in his poetry Eliot transformed this view of the human condition into something more universal than the bare metaphysics of its origin. These statements imply a major degree of influence on Eliot by the philosopher. It is not possible, however, to justify these statements by exploring the consequences of them in The Waste Land without acquiring some understanding of the "lot of the finite" in its original source. Only the briefest glimpse of the Bradleyan world view has been given in the preceding pages and in order to understand Eliot's use and transformation of this material, it is necessary to be more familiar with Bradley's position. This chapter, therefore, will be devoted to those theories of F. H. Bradley that specifically pertain to finite life, as a preliminary to the rest of the thesis.

In Knowledge and Experience Eliot states that he considers the doctrine of Degrees of Truth and Reality, and the doctrine of the Internality of Relations to be the two most important contributions of Absolute Idealism (153). His selection is carefully made, for these two doctrines alone can be seen to establish between them the fabric of finite life as conceived by Bradley; they explain the inherent drive towards self-transcendence, and generate Bradley's particular assumptions as to the nature of absolute reality (Bollier "T. S. Eliot and F. H. Bradley" 92). In

order to discuss the defining limitations of finite life as established by these doctrines, however, it is necessary first to clarify their terms and concepts.

One of Bradley's basic premisses is that "everything in life is imperfect and seeks beyond itself an absolute fulfilment of itself" (ETR 3), and that it is part of its inner nature that "everything, so far as it is temporal or spatial . . . visibly transcend[s] itself" (ETR 224). All aspects of life, to use Dante's equivalent viewpoint, have "The inborn and perpetual thirst for the godlike kingdom".[6] Bradley analyses concepts such as self, truth, time, and will, and shows that they all exhibit a compulsion in their very operation to "commit suicide,"[7] to become something beyond themselves in which their special identifying factors are dissolved. All aspects of finite life exist by closure. They all deny, and are negative of, an outside other. While a state of closure exists, such as the persistence of a self in any kind of time series, any achievement of reality—an expansion of the subject by inclusion of that which was an external relation into the internal order and substance (AR 322)—must be in degree, and not complete. It must always remain unsatisfactory. It follows that to live as a finite being is to live in a state of mutual exclusion, collision, and dissatisfaction, for to be finite is to be fundamentally incomplete, and to desire resolutions impossible within the contradictory boundaries of finitude. This is a state visible in an individual's personal life and dealings, but representative also of a metaphysical reality of the human condition.

Thus all aspects of life exhibit at best an incomplete reality, and truth cannot be seen as an exception. To speak of truth in a Bradleyan sense is to speak of a specialised concept. Truth can be seen as the quality representing the degree of reality achieved by any aspect of life, and all such truth, however comprehensive, is always partial (although the

more comprehensive it is the greater the degree of reality it possesses). For Bradley

> Every truth is taken to have two sides, and to consist in the assertion of a pair of correlatives, each of which is the logical negation of the other. Each of these by consequence, to assert itself, denies the other; but at the same time each depends on what it denies, and so reasserts it. Affirming itself, it thus on the other hand is driven to affirm its own negation, and so becomes its own opposite by a self-seeking self-denial. (Principles of Logic 381)

This expansion against the outside (and defining) other is the growth of truth. The process repeats itself endlessly, for resolution or synthesis always recreates the original division the moment it is defined. "Truth is not satisfied . . . until it is all-containing and one" (ETR 114), and to be so is to pass beyond finitude into the Absolute, at which point truth and reality will be one and the same thing. The distinctive quality of the Absolute is all-inclusion. Bradley carefully demonstrates that relation to an outside other (the defining feature of all objects and finite concepts), is logically inconsistent. Such contradictory appearance is resolved in a unity, which foregoes the defining external relation. The difference between the finite and the infinite Bradley describes as follows:

> The finite was determined from the outside, so that everywhere to characterize and distinguish it was in fact to divide it. Wherever you defined anything you were at once carried beyond to something else . . . and this because the negative, required for distinction, was an outside other. In the infinite you can distinguish without dividing; for this is a unity holding within itself subordinated factors which are negative of, and so distinguishable from, each other; while at the same time the whole is so present in each, that each has its own being in its opposite, and depends on that relation for its own life. The negative is also its affirmation . . .This whole is hence 'relative' utterly and through and through, but the relation does not fall outside it; the relatives are moments in which it is the relation of itself to itself . . . The finite is

> relative to something *else*, the infinite is *self*-related. (Ethical Studies 77-78)

Thus the infinite possesses complete internality of relations, and complete harmony. It is by the "supplementation and . . . re-arrangement" (AR 323) of partial truth in finite life that we reach the expansion and all-inclusiveness of the final synthesis. Bradley states elsewhere that

> In truth and in other aspects of the Universe we find one-sidedness and defect, and we may go on to see that everywhere the remedy for defect lies in the inclusion of other aspects more or less left out. (ETR 117)

From the framework of finite life provided by the doctrine of Degrees of Truth and Reality, and that of the Internality of Relations, the impulsion towards self-transcendence is apparent. As can be seen, in Bradley's view of life, everything finite is compelled to yearn for its own dissolution. Complete fulfilment is realised where the self "bursts its limits" (AR 161) in that "harmony where centre and circumference are one" (AR 202). And against the objection that nothing can genuinely desire its own destruction, Bradley replies that it is compelled to by its own needs, for "does not the river run into the sea, and the self lose itself in love?" (AR 153) It cannot even be asserted that this compulsion is negative, a simple death wish, or that Bradley's philosophy merely represents a glorification of the death wish concept. Terms such as "negative" and "positive" are divisive opposites and lose their meaning in the creation of a larger whole, and it is not the dying of the self that lies at the centre of Bradley's thought, but the dialectical movement toward reality and the implications this movement has both for our definitions of ourselves and our attempts to know of reality. The process of self-transcendence can be seen to affirm a significance for life of an intense order that goes far beyond mere positive as opposed to negative, or good as opposed to bad.

These two doctrines chosen by Eliot not only establish the principles for the movement of finite beings and their realisation of significance in life, but also provide the logical justification for Bradley's Absolute. The Absolute, while being by definition beyond the realms of our knowledge, is affirmed and indicated for Bradley by the logical inconsistencies of appearances. By following inconsistency and contradiction to that which would resolve and harmonise their special problems, Bradley formulates the Absolute as representing the only possible complete reality, on the basis of the dictum that "what *may* be, if it also *must* be, assuredly *is*."[8] In actual descriptions of the Absolute Bradley's language becomes symbolic and less analytical, in order to respond justly to the indescribability of his thesis. Thus, for example:

> . . . nothing perfect, nothing genuinely real, can move. The Absolute has no seasons, but all at once bears its leaves, fruit, and blossoms. Like our globe it always, and it never, has summer and winter. (AR 442)

From the point of view given in finite experience, however, this end is beyond knowledge and beyond self. It is, as Eliot states, "annihilation and utter night" (KE 31). It is the partial realisation of this reality within divided experience, the "lot of the finite" (AR 217); the relatively slight (rather than the extreme) movements on the dialectical path which interest him as a poet and critic. Both his poetry and his criticism, however, do assert or prefigure an ideal form of this perfect reality through the implications of this movement.

Knowledge of the Absolute is not gained only by abstract speculation and conclusions. Central to Bradley's philosophy is the proposition that a self in time can be aware of the reality of a non-relational and harmonious unity not just as the logical conclusion as to what constitutes the final resolution of its conflict, but also through its "immediate experience" of the universe and itself, a unified experience which Bradley

claims precedes and underlies the divided self in time, and which is a genuine contact with reality.

> . . . in mere feeling, or immediate presentation, we have the experience of a whole. This whole contains diversity, and, on the other hand, is not parted by relations. Such an experience, we must admit, is most imperfect and unstable, and its inconsistencies lead us at once to transcend it. Indeed, we hardly possess it as more than that which we are in the act of losing. But it serves to suggest to us the general idea of a total experience, where will and thought and feeling may all once more be one. (AR 141)

This pre-object feeling is not really felt by a "self", as for self to exist, this unity must already be broken, and when a self attends to its feeling it is already dividing that experience. Immediate experience is essentially a unit's experience of itself and the universe in one, and not as a subject possessing its experience as objects. It remains an integral part of our self-feeling through life, but not part of our perceived or known identity. Bradley's term for this experience which underlies the self in time (and indeed is its genesis), is the "finite centre." The definition of the finite centre remains to some extent paradoxical, for to know of it, or to think about it is already to divide its unity. The Absolute is immanent within a finite centre, but is not in its entirety included, and therefore the content of the finite centre is beyond itself. For Bradley it makes our "real personal self . . . inseparably one with the Universe" (ETR 218), being an "immediate experience of itself and of the Universe in one" (ETR 410). Its content can be seen to contain the precondition of all self-transcendence, by its partial participation in reality, a participation which, because of the all-inclusive nature of that reality, demands resolution and fulfilment. The journey through division and distinction, subject and object, is merely the attempt to possess this content (the whole universe), in an ideal form. It should be clear from this that the

path of self-transcendence is prescribed by a fundamental and formative experience, before the self, or knowledge, even exist as definite concepts. Immediate feeling, however, is neither "complete" nor "satisfactory" in itself; it develops into "an articulate whole of terms and relations" (KE 20-21) the broadest division being subject and object. Eliot describes immediate experience as

> . . . a timeless unity which is not as such present either any*where* or to any*one*. It is only in the world of objects that we have time and space and selves. By the failure of any experience to be merely immediate, by its lack of harmony and cohesion, we find ourselves as conscious souls in a world of objects. (KE 31)

The genesis of all objects as well as selves is dependant on the breaking of this original unity. To think about our feeling (making an object of it), is to destroy its oneness with self and universe, but represents also the mark of conscious life. As Eliot states elsewhere in Knowledge and Experience:

> So far as feelings are objects at all, they exist on the same footing as other objects . . . And so far as feelings are merely felt, they are neither subjective nor objective. (24)

The timelessness of both the finite centre and of the idea of reality in this philosophical paradigm is of special interest in studying Eliot's poetry because of the extensive use he makes of symbols of atemporality. Before and after (succession in a series) are distinctive and necessary features of objects. The construction of objects occurs simultaneously to the relational concept of before and after. As with Eliot's mystical reality affirmed in the Four Quartets, however, the finite centre is outside time; indeed as can be seen, the assertions of Eliot's poem are made more concrete by Bradley's view of this timelessness, for

> A finite centre itself may indeed be called duration in the sense of presence. But such a present is not any time which is

> opposed to a past and future. It is temporal in the sense of being itself the positive and concrete negation of time. The distinctions of a past and future beyond the present time, and of one centre of experience as separate from others, are essentially the products of ideal construction. (ETR 410-11)

For Bradley "presence is really the negation of time . . . It is not the time that can ever be present, but only the content" (ETR 410-11 footnote). That Eliot chose symbols of timelessness as objective correlatives for reality would seem to derive directly from a Bradleyan view of life.

The philosophical principles and concepts which establish meaning for the finite are thus a compulsive dialectical movement toward reality; an unsatisfactory possession of degrees of this reality in finitude; and a central fire, an inspiration lying at the source of self and knowledge, but is itself neither, and which is the generator of both the compulsion and the dissatisfaction. The finite centre impels us first into the world of incomplete realities, and ultimately to all consuming self-transcendence. A great many of Eliot's theories are directly related to a view of life which sees full truth as beyond knowledge, and sees self, the Romanticist keystone, relegated to a role possessing no more substantial reality than the objects which it contemplates (both of them being incomplete and unsatisfactory). He shares a distaste for the usual importance accorded to the individual personality not only with Bradley, but also with T. E. Hulme, who states simply that "The fundamental error is that of placing perfection in humanity, thus giving rise to that bastard thing personality"(33). In The Sacred Wood Eliot states that the position he is "struggling to attack" is that assuming the "substantial unity of the soul"(56). Since self, soul and personality are insufficient terms representing naive definitions or assumptions in Bradley's thought, Eliot's rejection of the soul's reality, and particularly his concept of

Impersonality, takes on a further dimension. The philosopher and the poet both vitiate any substantiality of the subjective viewpoint, a vitiation which gives meaning to Eliot's pervasively object-oriented view of souls and emotions, and to his statement that the creative act of the poet involves suffering, transformation, and an "escape from personality" (TSW 58).

Bradley's finite centre provides a prefiguration of unity, and by its partial participation in unity compels us toward all ideals which are representative of that unity: goodness, harmony, beauty, and truth, all of which can only be realised in degree. Everything in life as we know it is made by the division or abstraction of the immediate felt experience, and all such ideals belong to the abstract formulation of the reality implied but incomplete in this experience. The self in time can, in a very real sense, be seen to be

> Caught in the form of limitation
> Between unbeing and being. (BN V. 31-32)

If we believe Bradley's assertions, the self is a constructed concept, and has no great claim to a superior degree of reality. He is not blind to the undeniable sense of our own reality possessed by all of us, for when we think, perceive, or feel we are "palpably, and perhaps even painfully, concrete" (AR 77). Bradley merely warns against the uncritical assumption that self is the true source of this experience. Indeed as Eliot points out in Knowledge and Experience: "We have no right, except in the most provisional way, to speak of *my* experience, since the I is a construction out of experience, an abstraction from it" (19).

Bradley's analysis of the construction of a self from immediate experience can be briefly summarised as follows. It is essential first of all to realise that Bradley's self is an unstable and mutable creature which simply does not possess the concrete identity commonly ascribed

to selfhood. After exhausting all other possible definitions of self, Bradley suggests that self is merely that background which is not an object to an experiencing centre at a given time. In the world of our experience there is only that which is self, and that which is not-self, and self exists wherever we have an object within a finite centre, for an object can only have its special character by being divided from and opposed to an original unity, thus simultaneously creating a subject. Anything that I contemplate, by definition, is an object, and is also "not-self", since the only satisfactory definition of self is proved by Bradley to be that which contemplates. Thus virtually all of our self, bit by bit, through introspection, passes through the "not-self" and on the other hand there exists the sinking from present consciousness of objects—they become "self" (AR 76-79). This destroys the substantial self theory, as it creates

> an end of any absolute confinement or exclusive location of the self. For the self is at one moment the whole individual, inside which the opposites and their tension is contained; and, again, it is one opposite, limited by and struggling against an opponent. (AR 81)

The self might be abstracted and incomplete, but it also exists in an unbroken unity with the finite centre. Self can be seen as a limited felt content, less than, but existent within, the finite centre. "All that is experienced comes . . . within a finite centre, and is contained within that whole which is felt immediately" (ETR 418). Self acts as the medium by which we reconstruct experience (in memory or thought), and although this is done through the creation of contradiction and negation out of unity, self seen this way implies something which transcends both itself and its origin.

The translocation of the source of our undeniable experience of our own reality from self to finite centre is no mere replacing of one term

with another. If the felt individuality of the self derives from something other than self, then the perceptions of that self (temporality, self-knowledge and particularly the division and distinction of one self from another) lose their claim to substantial reality, especially if the true source of the felt "central fire" is suggested to be an immanent reality whole but not complete within us (AR 202). The Romanticist constructs of self and nature become meaningless at a touch, for if reality is unity and consequent inner harmony, and the self and soul are established to possess unity only by the destruction of their identity, then reality in and after life exists at the boundaries of our self; at its genesis and resolution and not in its substance. The primacy of the subjective viewpoint is lost, and the subject can be seen to be as equally divided and inconsistent as the objects to which it opposes itself, and by which it identifies itself. Subject and object and all other divisions do acquire a recognised and genuinely insurmountable necessity in Bradley's philosophy, but at the same time a dry arbitrariness in the face of the existence of a higher and more inspiring principle. For both Eliot and Bradley felt reality is ascribed to something other than self, soul or personality, something which, as Bradley is careful to point out, is beyond the ego or the subconscious of the individual human. To "escape from personality" can be seen, with any transcendence or destruction of the self, to be, or to implicate ideally, the partial release from a closure which, in many cases, actively denies the truth of reality. Such a view of life gives rise to Richard Wollheim's assertion that Eliot and Bradley shared a "peculiarly empty or hollow way of conceiving the mind" (Martin 186). It is a view concordant, however, with all Eliot's theories which encourage the turning away from, or the denial of, the simple self, including his religious asceticism. To a reader familiar with Bradley,

Eliot's later poems contain an intense fusion of a religious mysticism and a metaphysical truth which transcends the apparently Christian surface.

In Bradley's thought soul represents the finite centre more closely than does self, but still in an ideal as opposed to real form.

> Soul is a finite centre viewed as an object existing in time with a before and after of itself. And further the soul is a thing distinct from the experiences which it has. (ETR 414-15)

It is thus the form through which we perceive our felt centre. That it is divided appearance should be apparent, for to think about or make an object of finite centre or feeling is to alter radically its original condition and to project it into the temporal world of appearance. Soul, like other concepts in the Bradleyan paradigm, persists through opposition to others, even though the point of view it circumscribes is wider and more inclusive than that of self. Soul exists in a dilemma; for Bradley it is "nearer the level of the lower reality" (AR 270), but exists in a suspended or arrested state in order to have identity. It is not a presented fact, but an ideal construction which transcends and divides what is given. Soul is for both Eliot and Bradley central to the metaphysical problems confronting the finite being. In Knowledge and Experience Eliot explains:

> We may think provisionally of finite centres as the units of soul life; units, however, whose limits cannot be drawn with any precision. For we vary . . . by self-transcendence. The point of view (or finite centre) has for its object one consistent world, and accordingly no finite centre can be self-sufficient, for the life of a soul does not consist in the contemplation of one consistent world but in the painful task of unifying . . . jarring and incompatible ones, and passing, when possible, from two or more discordant viewpoints to a higher which shall somehow include and transmute them. (147-48)

This alteration of viewpoint, and the attainment of more inclusive and harmonious states, are part of the mechanics of self-expansion in the

finite state. The dialectical movements of the finite in time, any gestures toward reality, are self-expansive, for "even self destruction is relative expansion, so long as the activity lasts" in and for the idea of change (AR 83). Anything that even symbolically transcends closure is representative of the attainment of the real. It is interesting that Eliot in many of his poems explores and defines the opposite state, a life-denying and stagnant existence expressing the closed and unsatisfactory condition of the self and soul. Redemption of this state in his poems is always a stark and uncompromisingly painful affirmation of beauty or harmony which throws into relief the inability of the finite being to possess it fully. In this context it is important to realise the force the concept of self destruction has in both Eliot's poetry and Bradley's philosophy. For Bradley there are two major forms taken by partial self-transcendence or expansion in lived finitude. To alter a static condition of closure the boundaries of the self can be either widened or destroyed, processes termed by Bradley by the terms "self-assertion" and "self-sacrifice" (AR 367). Bradley sees these as representing "two great divergent forms of moral goodness" (AR 367), not defined by "living for others" and "living for oneself", nor defined by the fact that the "idea pursued, in one case, falls beyond the individual" and not in the other, as "every permanent end of every kind will go beyond the individual" (AR 368). Self-assertion involves the reduction of "the raw material of one's nature to the highest degree of system, and to use every element from whatever source as a subordinate means to this object" (AR 367). The standard driving this form of self-assertion is the idea of inner harmony and order, and of individual perfection. In self-assertion the materials used

> may be drawn from any source, and they may belong to any world. They may, and they must, largely realize ends which visibly transcend my life. . . . In self-assertion the organ

> considers first its own development, and for that purpose it draws material from the common life of all organs. (AR 369)

Self-sacrifice is in many ways the opposite to self-assertion. Self-sacrifice involves widening

> as far as possible the end to be pursued, and to realize this through the distraction or the dissipation of one's own individuality . . . in self-sacrifice the organ aims at realizing some feature of the life larger than its own, and is ready to do this at the cost of injury to its own existence. It has foregone the idea of a perfection, individual, rounded, and concrete. It is willing to see itself abstract and mutilated, over-specialised, or stunted, or even destroyed. But this actual defect it can make up ideally, by an expansion beyond its special limits, and by an identification of its will with a wider reality. (AR 367, 370)

Such concepts are central to Eliot's poetic world. In The Waste Land the more complete and reductive a destruction of a self, (such as Phlebas' death by drowning), the wider and more universal the symbolic release or transmutation; "Those are pearls that were his eyes"(125). There are two kinds of souls in The Waste Land which can be seen to take form and meaning from the Bradleyan concept of self-sacrifice. In the poem we see either enclosed and isolated solipsistic figures, or destroyed, broken, dissipated or dissolved figures, both of which seem overwhelmingly negative. In this paradigm, however, no matter how painful, any self destruction can be seen to prefigure a release from what Eliot establishes as death-in-life; the life-denying closure of a solipsistically lived existence.

Although solipsism is a concept which consistently reappears in analyses of The Waste Land, with in many cases obvious justification, it is one of several terms which are understood by Eliot to have a specific application. Bradley expresses in his philosophy something significantly

more complex and inclusive than solipsism. Eliot quotes Appearance and Reality in The Waste Land notes as follows:

> My external sensations are no less private to my self than are my thoughts or my feelings. In either case my experience falls within my own circle, a circle closed on the outside; and, with all its elements alike, every sphere is opaque to the others which surround it. . . . In brief, regarded as an existence which appears in a soul, the whole world for each is peculiar and private to that soul. (CP 86)

This quotation should not, however, be read as anything which falsifies Bradley. The quotation serves as a gesture towards the whole of Bradley's argument, particularly since it annotates a part of the poem which can be seen to vitiate philosophical solipsism, a part which postulates the existence of a key to the seemingly absolute prison. Furthermore, as several scholars have noted,[9] that particular quotation is a segment from an argument which affirms the possibility of our knowledge of the existence of others (AR 306). The confusion over Eliot's point of view in relation to solipsism has two main sources. First of all, he clearly does document, often powerfully, the despair of a solipsistically lived life, indeed many of the most memorable passages of his earlier poetry address this issue with painful precision and intensity. Secondly, no clear definition of what is meant by solipsism appears to operate in most critics' use of the term. In relation to the work of Eliot in particular it is important to apply a strictly philosophical definition to any use of a concept representing a specific philosophical argument. If solipsism is fully understood as a definite philosophical position, it is untenable to assert that Eliot held it, or wrote his poetry with that world view in mind, especially since Eliot himself, in Knowledge and Experience, affirms Bradley's conclusive arguments against solipsism (Ch. VI). It is the ultimately insubstantial nature of the self in Bradley's philosophy which lies at the source of his refutation of solipsism.[10] There is, however, an

element in the argument for solipsism true of both Bradley and Eliot's thought, and that is that "I cannot transcend experience, and experience must be *my* experience". The solipsist argues, however, that "from this it follows that nothing beyond my self exists; for what is experience is its states" (AR 218), and it is this closure within the limits of self, and the assertion of self as ultimate given fact which Bradley finds untenable, even simplistic. Self, to reiterate, is a "construction which is made on and from the present feeling of a finite centre" (ETR 248), and neither self nor world are ultimately simply given. Bradley's argument is quite explicit, resting firmly on his successful dismantling of the substantial self: "We have no direct experience of reality as my self with its states. If we are to arrive at that conclusion, we must do so indirectly and through a process of inference" (AR 220).

He goes on to point out that we reach knowledge of other selves in exactly the same way as knowledge of our own selves; by inference and ideal construction:

> Solipsism, in objecting to the existence of other selves, is unawares attempting to commit suicide. For *my* past self, also, is arrived at only by a process of inference, and by a process which also itself is fallible. (AR 225)

There is consequently no justification in claiming ultimate reality for any single such aspect of finite life, and there is furthermore nothing to logically justify seeing my state as the absolute, even though the absolute comes to me in my state only. Bradley recognises the experiential source of the solipsist argument in the knowledge that

> My way of contact with Reality is through a limited aperture. For I cannot get at it directly except through the felt 'this' . . . Everything beyond, though not less real, is an expansion of the common essence which we feel burningly in the one focus . . . to know the Universe, we must fall back upon our personal experience and sensation. (AR 229)

But it is the inherently classical view of man as essentially imperfect and fundamentally limited which permeates Bradley's thought;[11] indeed Bradley's anti-Romanticism is made clear as the gulf between human and divine, or self and reality, becomes apparent. He states:

> My incapacity to extend the boundary of my "this" [my immediate felt experience], my inability to gain an immediate experience of that in which it is subordinated and reduced—is my mere imperfection. Because I cannot spread out my window until all is transparent, and all windows disappear, this does not justify me in insisting on my window-frame's rigidity. For that frame has, as such, no existence in reality, but only in our impotence. (AR 223-24)

Solipsism fails only because it claims to be ultimate. Its premisses represent one aspect of the choices within finitude.

The implications of the removal of the solipsist argument from the interpretations of The Waste Land are extensive. Our perspective on the despair and sterility of the waste land is definitively altered, as it becomes apparent that closure represents one aspect of a wider theme. This perspective is strongly suggested by the poem itself, for The Waste Land does not comprehensively support a solipsist reading. If we take solipsism to represent a particular metaphysical standpoint, then its "complete equivalent in vision", its being the substance of a poem, cannot incorporate a transcendence, or escape of any form, from closure, without foregoing its own definition. There cannot be a key heard, once only, in a solipsistic world, regardless of whether or not the door is opened. It does not follow that, because stark and terrible, redemptive symbols in The Waste Land are vitiated, indeed such passages become far more intense and complex in meaning by their participation in something beyond self and self-enclosure. The denial of life of such scenes becomes infinitely more painful. And, finally, the argument that redemption in the poem is presented as delusion and the substance of hopeless dreams is not

sufficient, for it ignores the special view Eliot takes of illusionary experience in all his poetry. In the Four Quartets transcendent experienced reality appears via illusionary images that suggest timeless reality. The "water out of sunlight" is so powerful that its claim to symbolise higher truth is directly felt by the reader. Delusions, dreams, and images of unreality in The Waste Land must be interpreted with care, for they can, with consistency, be seen to be the opposite of what they seem.

For Bradley and Eliot the essential isolation of the human condition is not so simple as to be absolute, but is experienced as real in the divided experience of finite life, "caught in the form of limitation." The problem for both poet and protagonist is to follow the twin ideas of redemption and destruction to a point beyond the circle of self. Eliot's quotation from Bradley in The Waste Land has historically been the direct source of the controversy over solipsism, but in itself can be seen to indicate precisely the opposite, not just because it represents Bradley's thought, but also because of the real meaning in the poem of the prison and key image.

Bradley's analysis of the paradox of unreal experience, the realm of the imaginary, dreams, and delusions, is relatively straightforward. He asserts that we only distinguish between unreal and 'real' experiences in order to control and limit our responses to the infinite nature of felt experience. The ordering and categorisation of experience is both a necessary and an ultimately meaningless exercise. It is a means to an end, that end being cognition by the finite of the finite state but, as it is an activity always undertaken by a self, it immediately owns reality in degree only and never absolutely. This ordering of experience also contributes to the general division and closure of the finite state. The realm of so called unreal experience is defined only "by virtue of

exclusion from . . . the world of my self as normal and waking" (ETR 47), and for Bradley it follows that "the gulf fixed between imaginary and real existence, however necessary and useful . . . is at once arbitrary and novel" (ETR 47). Given that the absolute reality is not circumscribed by the divided and inconsistent experiences of the normal self, such experiences being merely fractured atoms of its harmonious unity, this gulf fades into relative unimportance, particularly in any paradigm which asserts a self-transcendant pattern. Bradley's whole argument demands that "every idea in some sense qualifies the real. So far as excluded it is excluded only from some limited region" (ETR 35).

In the life of a self, and the expressions in art of the experiences of the finite, such a dismissal of the divisions by which we order life creates an altered perspective on both the meaning and the purpose of art. As the superior reality of the common sense world is negated, the imaginary and the participants in other worlds become as real in degree as the world against which they are defined. Eliot in 1914 "criticised all theories of knowledge for their inability to 'treat illusion as real'".[12] In Knowledge and Experience he states:

> The so-called hallucination is real and true when properly understood; . . . It is only because we have arbitrarily separated one portion of reality from the rest, a separation necessary for experience from finite centres, that we are obliged to relegate the rest to unreality. (118)

How Eliot uses the concepts of an essentially meaningful illusion, a delusion, or even an altered state like madness within his poetry is open to wide ranging debate, and will form part of the next chapter. Poetry and art, however, certainly represent for Eliot and Bradley both a self-transcending world amongst our divided worlds, and also a forum for the expression of the attempt to possess reality in an ideal form, to create an approximation of order and harmony, or a synthesis of the "jarring and

incompatible" worlds of the finite experience (KE 147). In poetry and art things are believed to be "incontestable, valid and 'true'" (ETR 31) but self-evidently with a different truth to that of the world of sense perception, a truth which transcends it. An imaginary idea, nevertheless, exists in conflict with the world which excludes and defines it, and "we suffer there most where most we feel that the idea has reality superior to the existence which excludes it" (ETR 35). This point at which we "suffer most" can be seen as the transition point between worlds; the world of the private self, and the world of art and ideas, an initiation into transcendence via expansion and suffering. This much can be said: the realm of imaginary and of unreal experience is intimately involved in the process of dialectical becoming.

In the approach to the meaning of Eliot's poetry, Bradley's least ambiguous contribution is that regarding the position of the self. The inner core in which we all know ourselves to be in some sense real is ascribed to something other than self, soul, or personality, or the individual human. This ascription has the effect of leaving Eliot free to explore the general state of finitude, rather than the mystery of self; to mythologise rather than characterise. The way in which Eliot reforms material derived from Bradley and other sources is the subject of the next chapter.

3

The previous two chapters have stressed the predominance in The Waste Land of the theme of redemption from the despair implicit in life and the nature of living. Redemption through transformation and expansion beyond accepted limitations (including that of self) is one possible outcome of the dialectic tension in finite life. The theme of redemption can be seen as being argued by the poem, with Bradley's arguments constituting an important source of its foundations, thus conditioning our understanding of the symbolism. The interrelationship between poem and philosophy, however, is far from simple. An uncritical interpretation of the poem's meaning relying on Bradley's metaphysics raises problems which involve the general definitions and purposes of both philosophy and poetry. An issue which further complicates any description of how Bradleyan ideas are reformulated in Eliot's art is the fact that any source, be it philosophical, literary, or personal, is changed by its participation in a work of art. Sources are modified and transmuted by their inclusion in a new paradigm. Bradleyan ideas exist in a partially unanalysable state within The Waste Land, as no distinct differentiation can necessarily be made between poem and source, for source becomes poem, becomes lost in something higher; and, furthermore, a symbol can have composite source elements. Analysing how such a philosophy becomes part of a poem, however, can demonstrate the presence of a richer meaning, more intense revelation, and wider significance in the poem, if only by showing that Eliot has created something from Bradleyan material, and adding that to the meanings of all the other sources in The Waste Land. This chapter seeks to address the complexity, not so much of Bradley's thought, but of the reformulation of sources into poetry: the transformation of metaphysics and myth into a creation which transcends both. Eliot's literary theory and his poetry are penetrated by the idea of source

metamorphosis, and the theory and poetry can be seen to be wrought from ideas which either originate in Bradley's metaphysics, or are concordant with certain aspects of his world view. This chapter will initially discuss Eliot's theory of the transformation of source to poem, and the collaboration of sources which exists in The Waste Land, and then proceed to discuss the differences between philosophy and poetry, and the various aspects of The Waste Land as a philosophical poem.

The Waste Land can be seen as a complex montage of sources which participate in its structure and contribute to its meaning at several different levels. Allusions in the form of direct or corrupt, but recognisable, quotations from other sources immediately impress the reader, suggesting that many of the tiles of this mosaic[13] are ancient and not newly fired, and that the poem is significantly conscious of its sources. At a less immediate level, to pursue the metaphor, the new compound mosaic incorporates images and forms which approximate or replicate older shapes and stories. And, finally, the whole pattern, when viewed complete, establishes an utterly new work of art which speaks of both its idea and those of its sources in a new way, a statement which can be seen to be in accordance with several ideological, philosophical, and religious sources.

Sources have differing degrees of importance in The Waste Land. The allusion to Antony and Cleopatra in "A Game of Chess" holds only limited implications in comparison to the allusions to The Tempest. The former offers only tonal dimensions to its context, while the latter has a thematic role. The whole issue of source participation in The Waste Land is further complicated by the variations in depth possessed by different allusions. While one allusion might serve to evoke the complete world, or a complex part of the action of its source, another may be present in the

poem merely as a repeated symbol of something consistent with the ideas of The Waste Land, but only arbitrarily connected to its source. An example at one end of this scale is shown in the evocative power of the complex allusion to The Divine Comedy in "Little Gidding", and at the other end, Ophelia's "Goodnight sweet ladies" (TWL 172), seemingly useful only for its powerful connotations of madness and of death by water. There are, furthermore, many gradations between such extremes.

Whatever the degree of their participation, sources are altered by inclusion in another work of art. This is true both of sources which exert an ideological influence but remain in the background, and of those which actually participate in the new work as allusions. In Eliot's poetry this is not only an incidental fact, but also a consciously practised theory. The idea of source metamorphosis is established in Eliot's literary theory as a distinct paradigm. He states in The Sacred Wood that the "feeling, or emotion, or vision, resulting from the poem is something different from the feeling or emotion or vision in the mind of the poet"(x). Although this ostensibly refers to the transformation of private experience in the creation of art, literary and ideological sources can be seen to undergo an identical process. In reply to criticism of an article in The Athenaeum he states:

> I said in my article 'transformation', *not* 'expression'. Transformation is what I meant: the creation of a work of art is like some other forms of creation, a painful and unpleasant business; it is a sacrifice of the man to the work, it is a kind of death. ("Artists and Men of Genius" 842)

Eliot's many references to the transformation of source material into poetry suggest a system which asserts the transcendence of the private self of the poet by an impersonal creation. Thus there exists

> the struggle—which alone constitutes life for a poet—to transmute his personal and private agonies into something rich and strange, something universal and impersonal. (SE 137)

Art in such terms is not "self expression", but is aligned to self-expansion or self-sacrifice, a dissolution or extinction of identity. Such reformulation of private emotion and experience creates out of the material of self or individual something which is beyond it, something which transcends its limitations and failings. The stillness and eternal form of a chinese jar takes on a more potent and paradoxically life-informing significance than the "dung and death" cycle of the experience of a self (EC I 47). That art should take a central position in Eliot's perspective on "the lot of the finite" is thus a direct consequence of his denial of the significance of the substantial self.

To explore this idea further it must be remembered that Eliot addresses the middle of Bradley's paradigm, and not, except by implication, its beginning in the potential reality of immediate experience, or its end in the Absolute. Eliot's characters do not die and undergo an easy and happy ascension into universal Being. Rather, they achieve in moments a realisation of the dual significance of the dialectic between their state and a universal transcendent principle, and, whether reductive and negative, or revelationary, such moments suggest a partial release from their state of closure. Art is the one obvious gesture toward timelessness and universality, particularly when the artist appears conscious of the necessity of making such a gesture. Great literary works of the past, possessing their own approximation of an ideal reality, consistently surface (in changed form) in Eliot's poetry, and before any meaning from a particular allusion is considered, that allusion in itself stands for something which is central to this view uniting art and reality, for an allusion to art even if specific, has a certain generic quality. Thus an allusion to The Tempest is both a reference to a specific incident in

another work of art, and an allusion to the general redeeming significance possessed by all art. If the ideal order of self-transcending works of art forms part of the memory and experience of the poet, then it is mere honesty that they should reappear transmuted into a further impersonality in his works. In Eliot's art great poetry from the past is a symbol of the very process toward which his art strives in so many facets and from several perspectives.

Eliot can be seen to be asserting a specific role for art which approximates or even symbolises a reality reached only by self-transcendence. Eliot's literary theory incorporates a theory of "impersonality" in art and art creation, an acknowledgement of the active "presence of the past", and the idea of transformed emotion; from incidental, personal and chaotic, to the crafted and universal, through great effort and suffering (TSW 51-52, 58-59). The most meaningful images of experience perceivable and felt in life appear to lie with art and with suffering; art as a gesture towards a reality which exists beyond self, and suffering as the mechanics both toward such a gesture, and toward any possible meaning in a world divided and closed. The work of the artist represents "a continual surrender of himself as he is at the moment to something which is more valuable. The progress of an artist is a continual self-sacrifice, a continual extinction of personality" (TSW 52-53). The repetition of 'continual' here obliquely asserts the effort involved in denying the inescapable presence of time, self, and personality; and the concept of a "struggle" to create impossible self-modifications becomes supremely relevant when we realise that such surrender, self-sacrifice and extinction argue a state of direct conflict with the normal states of finite life. In this quotation Eliot effectively reverses the standard connotations toward his terms; time, self and personality are transcended by their negations. This is a play on the preconceptions of the reader (also

built into language and thought), a play which proves to be both challenging and persuasive. Paradox, inversion, and an affirmation of a "negative way"[14] are central to both the attraction and the mystery of Eliot's theory of art.

The underlying philosophical tone present in Eliot's artistic theory and practice can be seen to revolve around the issue of communication. The achievement of a genuine understanding of something outside the boundaries of the individual self is used as an indicator of degrees of reality, since such an achievement necessarily involves transcendence of self. If every finite being is closed on the outside, opaque to the others around it, then redemption of its state involves the possibility of communication and understanding, an obvious dissolution of finitude. In Bradleyan terms the attempt to communicate must subsume depersonalisation and art, especially poetry, is important for obvious reasons. For Eliot (in concord with Bradley), "the poem means more, not less, than ordinary speech can communicate" (OPP 31).

Art is created through a transforming process which acknowledges no exceptions. Personal, literary, and philosophical experiences are all transmuted into something "that cannot be wholly explained by *anything that went before*" (OPP 112). Concordant with Eliot's theory is the belief that self-transcendence is the only means to achieve self fulfilment. Whether through expansion or sacrifice, a change of form is the symbol of partial escape from limitation, definition, and closure. A poem like The Waste Land not only refers to a multitude of symbols of the transcendence of closure in its allusions to other works of art (by virtue of their role establishing communication and impersonality) but also explores the journey of self annihilation and transcendent becoming in terms of its paradoxical many-and-one protagonist. Thus allusions are present in The Waste Land for carefully considered reasons (far more than the often

repeated quip over mature poets' thefts may indicate)[15] and are consistent with serious art theory. Allusions, therefore, have dual perspectives built into their presence in the poem, perspectives which are related aspects of a general and comprehensive belief presented in Eliot's written works. They are essential to the themes of the poem as a whole, welding together complex layers of a particular philosophical view of the lot of man.

The sources of The Waste Land are present in the poem at many levels, and with differing degrees of transformation from their origin. While the more simple symbols and references to sources should be clarified in the analysis of the poem in the second part of this thesis, it is perhaps constructive to delineate in detail the transformation of one source, particularly as this source refers directly and indirectly to many others. As already indicated, one important art symbol in the poem is projected by the allusions to The Tempest. The reference to Ariel's song is transformed from its origin, becoming the equivalent of a musical 'leitmotif' in Eliot's poem. In The Tempest the invisible Ariel sings to Ferdinand of his supposedly drowned father:

> Full fathom five thy father lies,
> Of his bones are coral made;
> Those are pearls that were his eyes;
> Nothing of him that doth fade,
> But doth suffer a sea-change
> Into something rich and strange. (I. ii. 397)

Allusions to this song appear several times in Eliot's poetry and criticism, and the play is one of the important sources of The Waste Land which undergo a complex reformulation. Ariel's song is perceptibly different when it appears as the aside in "A Game of Chess":

> I remember
> Those are pearls that were his eyes (124)

for its meaning here is irrevocably altered by a context very different to that of its origin. The transformation of Ariel's song is not, however, limited to the conflicts, agonies, and ironies generated by a new and radically different contextual setting. This strange and potent lyric is taken up and made new in all Eliot's references to it, and what it comes to 'mean' can be seen as both specific and original. Furthermore, when allusions are made to this song, it is largely this new concrete meaning which is invoked, and not so much its vague, magical statement in The Tempest.

An important allusion to Ariel's song in Eliot's criticism appears in the quotation already given from Selected Essays, where the painful creative activity of the poet is aligned to the sea change suggested by the song:[16]

> the struggle—which alone constitutes life for a poet—to transmute his personal and private agonies into something rich and strange, something universal and impersonal. (137)

In essence Eliot neither transposes the meaning of the song, nor distorts it, but in the poetry it takes on an intensified, specific and identifiable meaning. Eliot's poetry and criticism presents a certain view of art and of the condition of man, and Ariel's song exists within this world view as the objective correlative of certain of its aspects. The song comes to symbolise and refer to a specific philosophy, increasing its field of reference, without loss of its original mystery. Eliot's purposes in using Ariel's song can be demonstrated from the above quotation. At one level in The Tempest the song closes with the mysterious identification of the qualities of the sea-changed objects; they are "rich and strange". Eliot clears all doubt as to the significance of the products of these transmutations, qualifying his borrowed terms by the simple and startling addition of a further defining line; they are, "rich and strange, universal and impersonal". The term 'universal' encompasses in Eliot's thinking the

reality of true unity and harmony, and 'impersonal' specifies the transcendence of self that this necessitates.

The presence of Ariel's song in The Waste Land is revealing because it encapsulates the multifaceted nature and symbolic purpose of the art allusion. In the first instance, the song is representative of a great work of art, and is thus a gesture towards, not only that work, but the special transcendence of the temporal by the eternal. Furthermore, it is a song that can be read in itself as a description of the process of creative loss, suffering and transformation; ideas which are central to The Waste Land and its vital motifs. Lastly, the poem uses it as a 'leitmotif' of self-transcendence. In the poem drowning and dissolution are taken up as powerful metaphors for loss of self, and are essential to the journey of the protagonist, and to the meaning of the quest. The subtlety with which these ideas and images are manipulated would not be possible without the mediation of the song. The presence of the song serves (in both play and poem) to neutralise the negativity of death and drowning and gives each an altered meaning.

In The Tempest the song has several roles. It is symbolically affiliated to the constant theme of perception and the alteration of reality by the alteration of point of view. Perception of self, reality and illusion is something both questioned and analysed in relation to several main characters in the play, and this concern with point of view is at least consonant with Eliot's apparent needs. Paradoxes surrounding illusion and reality, sight and blindness, or visionary blindness recur throughout. Invisible Ariel, a spirit, sings a song to the grieving Ferdinand which in effect defuses grief enough for Ferdinand to fall in love the next instant, a neutralisation which takes the form of altering perspectives on death. Death by drowning becomes a sea-change into pearls and coral, things made by living creatures but themselves eternal and lifeless (and

also beautiful), and the transformation of eyes to pearls also suggests an altered perspective on life. This annihilation of grief through a change in perspective is later fulfilled by fact, for Alonso, Ferdinand's father, lives. The song merges and aligns itself with the general symbol systems of the play but at the same time retains a detached power, indefinable and yet palpably present in the strange intense welding of objective images which it contains. It is used in The Waste Land, however, as an essential symbol of the Bradleyan idea of the transcendence of the lot of the finite and represents there also the concordant idea of the role of art in the mechanics of such a transcendence. Its meaning, after transmutation into a symbol of The Waste Land, is a concretisation and expansion of its suggestions in the play, a transformation which makes it a part of a specific philosophical perspective.

Ariel's song can be seen as an essential intermediary in the transmutation of philosophy into art. The transmutation of Bradley's thought into Eliot's art is largely accomplished by the use of correlatives such as this song. Another striking example of the symbolic generation of a philosophical theme through the use of a complex objective image occurs in "Ash-Wednesday" in the "torn and most whole" figure of the scattered bones singing under the juniper tree (II. 27). In this instance, self-destruction, a selfless transcendent state, and the creation of art (in the singing which is *not* self expression), are all mysteriously interpenetrated by each other by virtue of their presence in the implications of the one powerful image drawn from ancient memory and folk tales (Unger Moments and Patterns 50-51). Within Ariel's song death is also transformed into something beautiful and extraordinary. Living sight becomes eternally still; significant non-vision, strange and terrible pearl. Suffering is dissolved with a change of form. The altered figure is graphically non-human. The elements of the song—death, suffering, and

transformation, a radically altered perspective, and intensely beautiful poetry—all concur with Eliot's relocation of its reference, and explain its dominion over his imagination.

In The Waste Land Ariel's song thus stands as an objective description of the specific process of creation through suffering experienced by the individual poet or protagonist. The refrain invoking the transformation of sight is taken up thematically within the poem to redeem and redirect the ambivalence of death by drowning and the failure of eyes, to the point where the strange hope carried by the song's idea serves to adjust the point of view of the reader away from a simplistic negative perspective.

For Eliot the creation of art is the ideal ordering (through transcendence) of discordant experience. It is an active, even central, part of the finite's reaching for the infinite, and of the finite being's understanding of its own limitations. Art is the ideal formulation of something beyond finitude and it means, and refers to, the Absolute or its equivalent. The poet must suffer to create, for it is loss of self, or self expansion, which is at issue. That such a general perspective is derived from a Bradleyan view of life should be apparent, and that Eliot should make allusion to Ariel's song as a means to convey it is at least consistent with the beliefs and demands of such a view.

The use of sources in The Waste Land is self-evidently complicated. Here Bradley and consonant systems are recreated and symbolised through the mediation of a third source, Ariel's song from The Tempest, which is used effectively to advocate a substantially Bradleyan argument in an intense and palpable way. There are several other sources which are used as mediators to convey the underlying world view. The Philomela and Procne legend is an example and appears in the poem stripped of all but

those images that pertain to transformation and suffering. To support these complex symbols instances of madness, blindness, and failure of senses in any form are drawn from a multitude of sources. These symbolic instances form a further distinct group in the variety of allusive types present in the poem. They strengthen by repetition the special view of altered states which is argued by the poem, and have only an arbitrary connection with the meaning of the work from which they originate. This raises again the issue of degree of reflective depth of any particular allusion. The degree to which a source is present in a given allusion varies greatly, for many allusions are recreated in a completely new way by their context and the existence of their ancestry becomes no more than an indicator of the depth of the meaning of the poem as a whole. This makes any judgement defining the meaning of any allusion open to argument and speculation. If there is a fundamental coherence uniting the themes of The Waste Land, then relevant and meaningful assessments are possible in determining how much is evoked by an allusion, and what is disregarded in the interests of the poem's ruling ideas. In the case of the Philomela and Procne legend, for example, it is change of form, and suffering, that such a coherence demands from the allusion, and not any reference to the vengeful cooking of Tereus's son. This is a very obvious example, for the text of the poem directs us powerfully towards the transformative aspects of the legend. Some references, however, can only be clarified with recourse to a comprehensive world view. "My eyes failed", possibly taken from Women Beware Women,[17] is present in the poem perhaps only on the strength of the happy juncture of eyes and failure, and probably not as a comment on the deception being practised in the scene of the play.

The individual variations in the meaning and depth of allusions will be discussed more fully in part two of this thesis. It is sufficient to state here that recognition of a coherent view within the poem governs what we

keep, and exclude, from the origin of any given reference. It is this underlying view, in part Bradleyan, which must be discussed in some depth, for while it is possible to point out that Bradleyan ideas can correspond to symbols in The Waste Land, a transformative process operates which must modify and recreate any such source.

Discussions of interrelationships and distinctions between philosophy and poetry recur throughout Eliot's criticism, plays, and poems. There are several reasons for his apparent emphasis on these two practices. They are, firstly, practices in which he was, at different times, an expert (Letters 142). There is, however, a great deal more to their continued importance in his thought than this. Philosophy and poetry are divergent practices, both serving different purposes, but are, or can be, interconnected in some essential way. Eliot thought the successful philosophical poem to be exemplified by The Divine Comedy, a poem made successful by the complete transformation of its philosophical basis. An alteration of form occurs in the creation of poetry out of a philosophical theory, and something wholly new is made. It is necessary, at this stage, to delineate this kind of source transformation in some detail. The discussion which follows is limited to Eliot's own views on this matter, or an interpretation of those views. Whatever the objective validity of his theories on the definitions of philosophy and poetry, those theories remain relevant and consistent with his poetical practice, and indeed are inseparable from the world view present in all his writings.

All of Eliot's statements on philosophy and poetry draw either a divergent or a self-transcending pattern between the two; A philosopher deals with ideas, a poet realises them (TSW 162): "for a poet to be also a philosopher he would have to be virtually two men"[18] or, finally, the definitive "A philosophical theory which has entered into poetry is

established, for its truth or falsity in one sense ceases to matter, and its truth in another sense is proved" (SE 288-89).

The difference between philosophy and poetry can be clarified by the collocation of the definitions of their respective purposes. The end of metaphysics, for Bradley, is to look at the world in a way that is as free from contradiction as possible (AR 103). Poetry, in Eliot's words, gestures at meanings beyond the barrier of words: "the poet is occupied with frontiers of consciousness beyond which words fail, though meanings still exist" (OPP 30). Both arts are in practice different, and involve specialised use of language. They are, however, also related on the basis of their shared limitation, the restrictions inbuilt in language itself, and the fact that full realisation of their respective ends would involve transcendence of the material of their construction. Both reach for concepts beyond themselves; philosophy for consistency, and poetry for truth and communication, and in Bradleyan terms, these are essentially the same thing in different form.

The relationship between philosophy and poetry as expressed in the philosophical poem, however, is more specific than the mere reaching for similarly self transcendent ends. In The Sacred Wood Eliot states:

> Without doubt, the effort of the philosopher proper, the man who is trying to deal with ideas in themselves, and the effort of the poet, who may be trying to *realise* ideas, cannot be carried on at the same time. But this is not to deny that poetry can be in some sense philosophic. The poet can deal with philosophic ideas, not as a matter for argument, but as matter for inspection. The original form of a philosophy cannot be poetic. But poetry can be penetrated by a philosophic idea, it can deal with this idea when it has reached the point of immediate acceptance, when it has become almost a physical modification. (162-63)

In such a description, the purely philosophical framework is transformed, and to use Bradley's language, becomes incorporated in a

larger whole, a whole that proves to be nearer reality, for it has a greater truth value: "its truth or falsity ceases to matter, and its truth in another sense is proved." The philosophical poem is possible then, through transcendent transformation.

Exploring and redefining Eliot's position on the construction of a literary work which incorporates a philosophical viewpoint, and in particular, delineating the principle which appears to operate in the creation of art from philosophy, can largely erode the objections and uncertainties expressed by many critics concerning Bradley's presence in Eliot's poetry. Cautionary statements regarding the importance of sources begin with Eliot himself, asserting that "when we are considering poetry we must consider it primarily as poetry and not another thing" (TSW viii), and: "when the poem has been made, something new has happened, something that cannot be wholly explained by *anything that went before"* (OPP 112). For Richard Wollheim, it is not possible to assess Bradley's presence in Eliot's works in any detail:

> There is an evident invitation simply to spread Eliot's work out in front of one, and then try to trace this influence upon it in points of detail. But I doubt if this method could take us very far: more specifically, whether we can use it to advantage until we have first settled the very broad question of how Eliot envisaged the assembling of theoretical or speculative ideas inside literature. . . . To trace the influence of Bradley's philosophy upon Eliot any way beyond . . . generalities seems to me a most hazardous and uncertain undertaking. (Martin 184-85, 189)

Such a statement has a certain degree of value. It appears within a canon of similar statements by other critics, and is perhaps the most explicit and well thought out of all such assertions. Any cautionary statement, including those of Eliot himself, is a direct reflection and acknowledgement of the complexity of the relationship between "theoretical and speculative ideas" and poetry. Furthermore, it is clear

that the most important problem in the analysis of the presence of any major source within a poem lies in determining the principle upon which ideas are recreated into art. Richard Wollheim does not begin to explore the coherence of Eliot's assertions on the transformation of philosophy into poetry, and his scepticism regarding the possibility of tracing of Bradley's thought on Eliot's art could be countered by the delineation of Eliot's own supportive theory. Richard Wollheim does assert, later in his article, that any search for coherence will prove fruitless on the grounds that idiosyncrasies and accidents of Eliot's personality will intrude and destroy any such scheme (Martin 190). This is, however, perhaps merely speculative, and we have, furthermore, good reason to distrust solutions that rely on an issue of self-expression, given Eliot's rigorous rejection of the presence of the normal self in art.

Critical reservations about the detailed analysis of Bradley's influence on Eliot's art have an important role, for they direct the reader towards a subtle and complex relationship, and away from destructive presumptions. Richard Wollheim invites keen inspection and assessment of the relationship, whereas an over-confident statement like the following can leave one uneasy: "It is patently clear . . . that it is Bradley's mind that lies behind the structuring principles of Eliot's poetry" (Bolgan English Literature and British Philosophy 252). Many critics, however, deal only with a specific area; the interrelationship between Knowledge and Experience and Eliot's art.[19] This confuses the issue of Bradley's influence to a certain degree, for several make the mistake of thinking that the dissertation is representative of Bradley's total presence in Eliot's thinking.[20]

The attempt to understand Bradley's influence on Eliot solely through an analysis of Knowledge and Experience has proved inadequate. Louis Menand observes that

> the temptation when discussing Eliot's dissertation is to give it an explanatory power over his literary writings; the danger is that in order to do so the dissertation will be endowed with a prescriptive character which it seems determined not to possess. (Discovering Modernism 43)

The curious unhelpfulness of the dissertation can be seen to be a reflection of two things; the specialised nature of its interests and the divergence between philosophy and poetry. Knowledge and Experience is a detailed exploration of several elements of Bradley's argument and is dependent in every way on Bradley's thought. It is a complicated and esoteric document covering a limited area and is the work of an expert philosopher. The Waste Land, in contrast, represents the exploration of themes which persist in the search for the meaning of life, themes that are raised by Bradley in ideas of transcendence, self-dissolution, and finitude, but which he shares with many artists and creeds. He merely restates them in a compelling way. The poem and the thesis are end products of different practices and despite their common authorship, recourse to Bradley's original arguments proves in the end more helpful in the elucidation of the difficulties of either work. Eliot was supremely conscious of the separation of the two arts, and went so far as to say that the creative activity of the mind is a phrase meaningless to metaphysics (KE 136). Philosophy is transformed, even transcended, when it is incorporated in poetry.

It is necessary at this point to discuss in more depth techniques of transformation of philosophy into poetry; ideas surrounding the concept of an objective correlative, and the potent phrase, the "complete equivalent in vision" (TSW 161). Eliot states repeatedly that philosophy must be transformed by its inclusion in poetry. The poet must find the "complete equivalent in vision" for the philosophy, thus radically altering it in some

fundamental way, losing nothing in the change of form. The phrase is one of several statements by Eliot as vague as they are compelling. The "complete equivalent in vision" does suggest the creation of action and image to symbolise a philosophy, implying that even the invention of a drama, fiction or symbol serves to make philosophy *visible*, thus making it more immediate. The phrase also has connotations of bringing to life; to create something "in vision" is seemingly to move from abstract to sensory. Lastly, the phrase invokes the visionary purpose of the poet/maker; transcending the bare material of philosophy to create something altogether more real. Thus while the phrase does not specify what exactly is meant by transforming something to its complete equivalent, it suggests several concordant ideas with potency, ideas which are aligned with the purpose and meaning of such a transformation. In fact, as we already know, the transformation of philosophy into poetry is virtually always carried out by the mediation of symbols or symbolic systems. Ariel's song is an important example of this in The Waste Land, and in The Divine Comedy the concrete personalisation of the dialectic ideal in the form of Beatrice mediates for the philosophy expressed in the imagery of the rose and divine purpose, giving it life, voice, and poetic direction. Through the mediation of objective correlatives (to which the "complete equivalent in vision" can quite obviously refer), philosophical argument becomes poetic world view, not argued, merely present, not even the active 'presented'. An objective correlative has the power not to talk about something, but to be it, in a different form.

In the recreation of philosophy several techniques are used, the most important being inversion, paradox, and ambiguity. Paradox and ambiguity prove in The Waste Land to be essential for conveying Bradley's philosophy. Because Bradley asserts a point of view which radically re-assesses customary Western responses to death, loss of self, and

suffering, his philosophy generates an awareness of paradoxical vision. Paradox and ambiguity in The Waste Land can be seen as the play of conflicting points of view; and the consequent delineation of a point essentially between points of view, a point of balance from which both can be seen, and their interconnection, rather than contradiction can be observed. In Eliot's poetry familiar and customary responses to images are eroded in the reader. In The Waste Land the negativity of "picked his bones in whispers" (316) is not removed or redeemed by its context, rather, "Those are pearls that were his eyes" (48, 125) intrudes just enough to create doubt and unease over the ordinary response, enough to double the perspective on the image. This leaning toward doubling of perspective, deliberate ambiguity, and paradoxical life in death, is one of the ways that The Waste Land carries the dialectical position of the finite being, rather than asserting a simple solution. Bradley's ideas of self-sacrifice and self-assertion are within the poem formidably aligned to images of physical death. Such a death however takes on a transformed significance, and becomes paradoxically life giving. Paradox is implied in a great deal of Bradley's philosophy, for paradox generates an awareness of a transcendent point of view. Paradox contains within it the idea of the doubling of several points of view; it exists somewhere between the common and the extraordinary, and through it both can be felt simultaneously.

Paradox, inversion and ambiguity are viable means of conveying dialectical awareness. All three concepts involve subtle manipulations of point of view, whether by the suggestion of a counter point of view, or the harmonising of several into the one image or instance. Paradox involves the non-reasoning, felt continuity between seemingly disparate issues and an expansion of meaning for the issues it unites. (Paradox in Eliot's poetry always seems to possess a mysterious truth value and, it can be argued,

this is primarily because it does not negate, thus ideally prefiguring a higher reality.) Inversion turns the implications of a recognised image or idea away from the response it might ordinarily evoke, allowing the powerful presence of alternative perspectives, and a new vision. Ambiguity suggests the uneasy presence of two or more elements or ideas within the one state, allowing no one aspect to cancel another out. All of these techniques help to create a poem that gestures beyond definitions toward something wider and higher. They relate to doubling of perspective and the consequent potential for transcendence.

Two final issues need to be addressed. The subtleties of Eliot's use of "point of view" and its cousin, "prejudice" require further analysis, for both are intricately bound up with the mechanics of his creation of poetry out of a Bradleyan world view.

Eliot's consciousness of the extreme mutability of objects, including the total alteration of the object by alteration in the observer's point of view, is expressed frequently in Knowledge and Experience: "there is a constant transcendence of object into reference, and the absolutely objective is nowhere found" (68). A consistent analysis of the fragmentation and unsatisfactory nature of objective perception and existence surfaces in all aspects of Eliot's theory and practice. Even the fragmentary and jagged character of the structure of The Waste Land serves to accentuate the poem's statement about the lot of the finite. That the particles and symbolic objects which form the poem should contain suggestions of their own instability and trans-substantiable meanings, and reveal these via the presence of alternative points of view, is not only reasonable but also necessary. Eliot states the issue of the interrelationship between object, transcendence, and point of view in deceptively simple terms:

> The picture which certain masses of colour 'imply' is just as 'objective' as the colour-sensation, but not objective in the same way; the cognition of the picture means a transition to a different plane of reality. The colour masses have thus transcended themselves, and ceased to be simply objects. (KE 68)

Similarly, cognition of order and a coherent meaning within The Waste Land can be seen as transcendence of the point of view which contemplates only the collisional and fragmentary nature of its parts. This movement towards a more harmonising and inclusive viewpoint is of course only partial—we are inescapably caught in the form of limitation, and acknowledgement of the division between subject and object creates a poem extraordinarily conscious of the reader, of the object position it takes to their subjective awareness, and of the modifying power their point of view possesses. Part of the bewildering disunity of The Waste Land is born of the fact that the poem caters for several points of view with equal realism and intensity. Coherence is achieved not by the annulment of any viewpoint, but by the recognition of their pattern and interrelationship. Such aspects of the poem, however, will become clearer upon demonstration in the second part of this thesis. All redeeming of the division between subject and object that can be seen to take place in the poem is in degree and only partial. The intense yearning and poignancy of the poem's formulation derives from the fact that redemption is ideal and possible, but never universally real. The Fisher King cannot save all, he can only transcend himself. The Waste Land postulates objective correlatives for a reality that is beyond the objective, a reality approximated only in the felt "this", emotion unthought. In order to think emotion, let alone transform it into poetry, ideal formulations must suffice. The Waste Land perceptibly gestures with language beyond

language and this itself is a symbol of the philosophical concept of ideality.

The concept of the multiplicity of points of view within The Waste Land demands exploration. Point of view is something that the poem manipulates in a way which suggests a consciousness of the supreme subjectivity of all experience, including those experiences it offers to the reader. Ambiguity or even deliberate deception are the techniques of such a consciousness. It becomes false to state anything with simple, and by implication one-sided, certainty. Higher, wider truth can only be formulated symbolically, always retaining the germ of its own vitiation by the point of view which denies it. To clarify this assertion, it is helpful to reiterate Eliot's philosophical position with respect to point of view. In Knowledge and Experience he uses point of view almost interchangeably with finite centre. A point of view represents an incomplete, unsatisfied and limited perspective, which while being necessary, views the world through a "limited aperture" (AR 229). To transcend a point of view is, quite simply, to move to a different reality. To see some symbols in The Waste Land as important and meaningful is to transcend the point of view which values others and denies their power. The seemingly discordant and discrepant quality of the poem is a direct reflection of this structuring principle. The poem allows interpretation on several different levels, and from differing perspectives, and appears to do so consciously. On a single all embracing level it is merely a collocation of ambiguous and startlingly contradictory fragments, a level which closely represents the discordant, even the directly dissatisfying nature of finite existence. To read The Waste Land in such a way is certainly not wrong, merely incomplete. In a very detailed way the poem presents the sordid, sterile, entropic fragments (perhaps analogous to Hulme's cinders) of a state of closure; no possible communication and no

possible order. (Indeed, Eliot's love of order, ideal or otherwise, frequently gives substance to readings of the poem which see the disorder and fragmentary meaninglessness of life in the waste land as a scathing comment on the potentialities of the human soul in the twentieth century.) Self-willed closure can be seen as the recurrent failure of something in man, the maiming and consequent sterility of his Fisher King.

The careful and controlled manipulation of prejudice, both of the reader and of society in general, which appears in all of Eliot's poetry, is closely related to his apparent understanding of point of view. Christopher Ricks asserts that "Eliot is from the beginning preoccupied with prejudice because it constitutes an intersection of philosophy, psychology, politics and art"(110). To appreciate this statement it is necessary to realise that prejudice is intricately bound up with the concept of point of view, even finite centre, and that "the relations of prejudice to prejudication are . . . of the greatest philosophical complexity" (Ricks 110).

To avoid confusion we must distinguish between the immediate connotations of the word prejudice, and the matter to be here discussed. Eliot's notorious alleged anti-semitism is not to be analysed here but, rather, the philosophical issues that surround prejudgement, and how Eliot presents these issues in his poetry. Eliot was not only aware of the subtleties involved in the most obvious prejudices (ranging from preconceptions to ruling ideologies), but was also aware of the interrelationship between prejudice and point of view. To see a new idea without a degree of prejudgement is not possible, for to do so one must be viewing with essentially no point of view, and this cannot happen except in a state that precedes or annuls division of subject and object. Accepting that judgement, prejudgement, and point of view are part of the divided lot of the finite, indeed essential features of our thought processes, we can then proceed toward recognition of the fact that

eradication of prejudice is a false ideal. How judgement is reformed by the new idea, or a point of view transcended and reintegrated at a higher level, are far more important issues. Consequently, the partial suspension of prejudice at a point of judgement becomes a significant state of being, a state attained only by great labour. Eliot frequently leads his readers to interpret his poetry through their own prejudices, and then to question the grounds of such responses, thus opening up dialogue between poem and reader, a dialogue that leads toward the suspension of prejudice, and the attainment of a new inclusive point of view. The confusion surrounding this subtle and very conscious play with prejudice arises because prejudice has a very negative aspect. Prejudice that is never transformed, never modified or questioned is one of the defining features of closure, indeed an affirmation of that state. If passively held, it feeds itself, if actively struggled with and suffered for, it is merely one of the incomplete but ineradicable tools of the lot of the finite, and it must be "still and still moving" (EC V. 33) toward a transcendent state. For Bradley

> There is no such thing as a history without a prejudication; the real distinction is between the writer who has his prejudications without knowing what they are, . . . and the writer who consciously orders and creates from the known foundation of that which for him is the truth. (Collected Essays I, 20.)

For Eliot "to understand my point of view, you have to believe it first" (Costello 76).

The myriad of complexities and problems raised by this chapter in connection with the transformation of philosophy and the creation of poetry can only be fully apprehended through a direct analysis of a poem, in this case The Waste Land. If it seems that this thesis represents merely the further complication of an already difficult poem, then the

discussion which follows can answer through the beauty and intensity such complexity can reveal, and perhaps it is also well to be reminded that Eliot believed that one must suffer to understand.

---

4 - I

The proposition that images in The Waste Land establish a state of despair, even a solipsistic existence, is undeniable and is a fundamental part of the poem's meaning. The poem also, however, possesses redemptive, reductive, or revelatory image systems. Any interpretation of the poem must determine how these two systems interrelate and cohere. In this thesis, an exploration of a multiplicity of points of view and the delineation of a transcendent meaning which subsumes the many parts, is emphasised in the determination of such an interrelation. Philosophical solipsism, as has been pointed out in Chapter Two, is not relevant to the issue, for the existence of the second general group of images disallows its presence. A life lived in a solipsistic manner, however, is a different matter. Closure, if described in Bradleyan terms, is the denial of a redemptive but destructive movement towards reality, and a solipsistic perspective in an individual is an extension of this. In The Waste Land, closure is a condition of the soul which denies spiritual life, involving amongst other things, thirst for, yet fear of, the dissolving power of water.

Through the epigraph from the Satyricon an image of living death introduces the poem: the sibyl and her wish to die. The Cumaean sibyl in a jar is a precursive image of many of the poem's themes, including the self as prison, the yearning for transcendence, and the suffering of an eternally unredeemed life of closure. She is also the first of a series of prophets; indeed the meaning of the image of the prophet in The Waste Land is established through her. Her unequivocal longing for death is linked to elements of the poem which suggest that death entails first and foremost a release. The sibyl can represent two distinct points of view. From one perspective she illustrates a terrible aspect of life through its indefinite prolongation and her turning away from life can be

seen as the failure of life's gifts and virtues and its consequent hopelessness. Her visionary abilities add power to this realisation. The hopelessness of living presented by the image does not entail any suggestion of redemption, for the sibyl herself remains unredeemed and must continue to live. Besides, while life is horror, death is annihilation. In the full context of The Waste Land, however, death itself holds some mysterious positive power not suggested by the epigraph itself. The release by death from the cage of life can suggest both hope and fulfilment. Death is only negative when contrasted to the living self who does not want to die, but if that self-maintaining desire is anulled, so is the judgement deriving from its perspective. The sibyl's wish implies more than hopelessness in living, it also implies a new perspective on death. Thus if we suspend our immediate prejudice or reactions to death, and follow the passage's invitation to invert our customary valuation of life, death means something rich and strange, transcending life.

While this argument may seem to coerce the reader toward a single view, the epigraph does not. The sibyl's realisation that life is redeemed by death is perhaps vitiated by her eternal agony of life. The two perspectives exist within the image in an uneasy collusion, and how we read it may ultimately depend on the importance we attach to the sibyl's individual suffering. Her state is unredeemed, but her statement nevertheless gives the world in general the hope of its own redeeming. The second viewpoint offered above is the wider and includes the first.

The opening of "the Burial of the Dead" presents a series of paradoxical observations on the theme of finite life and the closed self:

> April is the cruellest month, breeding
> Lilacs out of the dead land, mixing
> Memory and desire, stirring
> Dull roots with Spring rain.
> Winter kept us warm, covering

Earth in forgetful snow, feeding
A little life with dried tubers.

These images represent more than a complex observation on a certain life-denying and unnatural attitude; they delineate an idea of closure and of self-imposed solipsism in which the life, or reality, or inspiration denied is one of spiritual and transcendent significance. April, bringer of growth and change of form, is cruel, for the self in these passages wishes to retain artificially a static, stagnant state as a form of self-protection.[21] This self-induced inaction is reinforced by the way in which activity is described in the passage. April and winter are the active participants in this world; it is they that breed, mix, stir, cover, and feed. People, identified in general terms as "us", or suggested by "dull roots", are the passive, reluctant recipients of this activity. The diseased or inverted attitude of these people towards spring provokes a multitude of reader responses, for spring is embedded in our prejudgements as signifying health, rejuvenation, life and joy. The unspecific "us", however, gives a disturbingly general identity to the people who share this distorted or inverted view of life, and the reader is faced with the possibility that the criticism extends symbolically to include a general condition of the human soul, not just the failings of a given group at a given time. By drawing on nature cycles and some failure of fertility, the poem begins to direct us toward archetypal myths of human meaning (encapsulated later in the symbols of the grail legends), rather than only to a specific society. The reader is thus denied the position of objective viewer of some state of soul from which he or she is exempt, and is indeed implicated in the statement, led immediately to a symbolic application of the ironic play on the connotations of spring. The passage, by evoking the images of April and lilacs against a canvas of "dead land", also suggests that cruelty is one

consequence of beauty and life, as these things force change upon a passive state and mix memory and desire. The demands of those things that are external to the self upon the self, such as the apprehension of beauty, is that they elicit response, and this involves, or can involve, self modification, partial self-expansion or dissolution. The selves of this waste land are supremely reluctant to forego selfhood in any form, and the result is a willed hibernation of souls: they are the equivalent of Eliot's "people [who] are too unconscious of their own suffering to suffer much" ("Beyle and Balzac" 392). They are resistant to the self-expansion suffering brings, and prefer a controlled partial existence to any life-in-death which could occur (Rai 77-78). The "increate perpetual thirst"[22] for transcendence is in them perverted and artificially dulled. This is a life-denying state, if life is deemed to be something more than the existence of a self, for this is self-willed closure. These selves perpetuate their isolation, protecting and insulating themselves from all but a ration of experience; dried tubers instead of lilacs and rain. The rain poses a subtle threat: metamorphosis of tubers into sprouts and the resultant breeding of the lilacs, instigating the radical change of form which signifies fulfilment of self beyond self, and the breaking of boundary and identity. The symbolic role of rain in The Waste Land becomes more explicit at a later stage; it is here the unwelcome agent of an undesired change of self, but later in the poem it represents spiritual awareness and transcendence of self.

Another related theme of the poem is introduced by the collocation of "memory and desire". In the simplest terms these can be seen to represent the past and future of a given self or individual. Time past, time future, and the present moment recur in most of Eliot's poetry as images of the confines and delineation of the lot of the finite,

Caught in the form of limitation
Between unbeing and being (BN V. 31-2)

Indeed any reference to time can be seen as a correlative either for the restrictions of finitude, or, through the transcendent nature of the indefinable present, the transcending of those restrictions. In the opening passage of The Waste Land, however, the effect of "April", "Spring" and "Lilacs" is to mix memory and desire, and the verb "mixing", slipping into the rhythm of the passage almost unnoticed, is both mysterious and provocative. Memory and desire imply more than past and future, for they also indicate a subject, the self who experiences his or her place in time. The differentiation between past and future is a necessary condition of finitude, and mixing them is disturbing and inconclusive. The result of mixing memory and desire, whether it is to desire what is remembered, or to disarray the preconditions of finitude, is a "troubled and confused" awareness of infinitude.

The first sentence of the opening passage can be summarised as symbolically outlining the closure of some, perhaps all, souls, and as delineating the unnaturalness of their denial of anything which could question or transform their state. In the second sentence the paradox of

Winter kept us warm, covering
Earth in forgetful snow

reinforces the ultimately destructive desire for comfort and passivity in the delusion of warmth engendered by winter and a snowbound earth. The word "forgetful" in itself opposes the preceding "Memory and desire", and the state of self the snow encourages is contrasted to the metamorphosising effects of April. The image of Earth covered in opaque snow, nurturing a ration of a diseased life within, is in itself symbolic of closure and self. There persists also in these lines a suggestion of wilful self-destruction in the image of the euphoria and delusions suffered by persons dying of exposure. It is ironic that these souls

choose to suffer a death-in-life, fearing exposure to the possibility of life-in-death in the spring which could redeem them.

This whole opening passage of the poem establishes an unusual comment on a state of soul, whether universal or particular. If the passage's implications are universal, then in Bradleyan terms it is paradoxically self-denying to shut out the possibility of self-transcendence and fulfilment (which can be, as we have seen, also self-destructive). To nurture self for the sake of self is closure to the path of self-transcendence and destroys any hope of self-fulfilment. Affirmation of closure, and of self as it is, are characteristic of the souls described in this passage. They feel exposed by life, and turn to half-life and inversions of existence under the warmth of winter snow. As will be seen later in "The Burial of the Dead", Dante's state of limbo in Hell is a further image of their existence.

The poem modulates to a different perspective and level of intensity with "Summer surprised us". The transition is immediately apparent with the identification of specific place, the Starnbergersee:

> Summer surprised us, coming over the Starnbergersee
> With a shower of rain; we stopped in the colonnade,
> And went on in sunlight, into the Hofgarten,
> And drank coffee, and talked for an hour.
> Bin gar keine Russin, stamm' aus Litauen, echt deutsch.

The use of familiar images and constructs (the season, "us", and the rain) emphasises the radically different tone and purpose. These images also allow the reference to specific time and place to have a note of parody, a restatement in a new way of the already introduced theme. The modulation is from a seemingly general world to a particular one, a world in which rain and summer slip back into their ordinary contexts, a conversational world where no apparent existential query lurks within the images of everyday life. The symbolism changes, but merely by the

existence of its earlier intensity, generates an uncomfortable and ironic double meaning. The suggestion is that we have become almost cinematically focussed on certain members of the "us". This is a recurrent technique in The Waste Land. Differing viewpoints or approaches to a common theme are frequently juxtaposed, the most usual collocations being the collision of serious and intense perspectives with a parody of their meaning.[23] Abrupt (and technically powerful) shifts in tone and intensity create a cumulative evocation through perspectives of a given idea. The passage from "Summer" to "I read, much of the night, and go south in the winter", while having several symbolic and ironic undertones, has its meaning largely created by the intense passages of general indictment which precede and follow it. It is of interest, nevertheless, to trace the ironies and ambiguities of this section in some detail. The initially conversational, even lighthearted tone is fed by ominous yet vague impressions from the preceding passage. The bizarre muddle about nationality ("Bin gar keine Russin, stamm' aus Litauen, echt deutsch") is perhaps a clue to the generally imprecise or indefinable nature of this section. The identification with nationality along with both the snobbery and culturalism which it can bring with it can be seen as an image of a particularly shallow and distasteful form of self-definition. The fact that the character speaking here cannot effectively project her subjective self-definition and actually manages to create an irresolvable uncertainty as to whether she is Russian, Lithuanian or German, is comic and ironic, and highlights, even ridicules, the self-imposed boundaries of nation and identity. This defensive *déracinée* continues with another subtle self-definition by specifying that her relation to "the arch-duke" is one of blood. The facts finally come together to give her a name, and Marie closes the section with a vague

identification of mountains with freedom, and a generally restless life: "I read, much of the night, and go south in the winter." The movement from her childhood memory, which had elements of a threshold experience, with the contrast of fear and response (holding on tight), to the prescription of felt freedom in the mountains has perhaps only tenuous significance. In any case, the "us", and Marie cannot begin to define their dissatisfactions and fears, even though this whole section is characterised by vague intimations that their lives contain little else. Marie possesses even less than her symbolic counterparts of the opening lines of the poem. She is rootless, and her shifting south in winter is a movement to a further extreme. Rather than sustain a little life under the warm wing of forgetful snow, she avoids the effort altogether. She avoids even the self-modification it takes to adjust to the changing seasons, or, negatively or positively, to feel in response to them (Perrett 294).

The passage following Marie's inchoate dissatisfactions resounds with threatening and mysterious images of past, future, and self:

> What are the roots that clutch, what branches grow
> Out of this stony rubbish? Son of man,
> You cannot say, or guess, for you know only
> A heap of broken images, where the sun beats,
> And the dead tree gives no shelter, the cricket no relief,
> And the dry stone no sound of water. Only
> There is a shadow under this red rock,
> (Come in under the shadow of this red rock),
> And I will show you something different from either
> Your shadow at morning striding behind you
> Or your shadow at evening rising to meet you;
> I will show you fear in a handful of dust.

The opening questions can be seen to imply man's limited understanding of the meaning of life , and his denial of his ignorance. The voice is not that of the protagonist, and thus indicates a growing

awareness; the proffered knowledge is not something which could affect the dull roots. These lines introduce the desert imagery which contrasts with the earlier images of the seasons, but which nonetheless restates their meanings. This desert, however, is more than an image of an unsatisfactorily closed and rationed life. It can be seen simultaneously to be an external symbol of unredeemed living, and an image of an interior state of soul. In "Choruses from 'The Rock'" there appears a passage which in some ways parallels the use of images of geographic desolation in The Waste Land. Amongst a series of exhortations we read:

> . . . you neglect and belittle the desert.
> The desert is not remote in southern tropics,
> The desert is not only around the corner,
> The desert is squeezed in the tube-train next to you,
> The desert is in the heart of your brother. (I 69-73)

While it is clear that this has little to do with the land laid waste by the maiming of the Fisher King, it does serve to highlight an equation of desert and soul that occurs in The Waste Land side by side with its Grail quest images. In this passage the responses of the reader are carefully deconstructed and perspective is altered. The immediate connotations of desert (a vast sterile exterior) undergo a metamorphosis to become a terrifying interior. The movement and intensification of the geographical symbol to a state of soul is here achieved with profound simplicity. In The Waste Land desert imagery sustains a similar tension between exterior and interior significance. The souls are both the inhabitants and the substance of the desert, and this allows the desert images to function on two completely different levels.[24]

The passage's observations on the universal lot of man extend the application of the desert and thirst metaphors. From the opening question,

> What are the roots that clutch, what branches grow

Out of this stony rubbish?

the reader is returned to a symbolic dimension as intense as that of "April". The sterility of both the dull roots and Marie's innocuous life are reiterated in scathing and bitter tones. The question is essentially one of identity. What are these selves, and what becomes of self? The question draws not only on the established correlative for man in "roots", but also in the metamorphic image of plant growth from the opening of the poem. This question also retains a rhetorical element, for it is immediately answered with a denunciation of humankind's limitations and consequent inability to begin answering the question of meaning and identity. The fragmentary nature of human knowledge and experience and the inadequacy of the world of the senses is conveyed through the image of the desert,

> where the sun beats,
> And the dead tree gives no shelter, the cricket no relief,
> And the dry stone no sound of water.

The sequence of ideas here is interesting, for this series of stark scenes is a place, a symbolic expansion or delineation of the heap of broken images known to humanity. It is a symbol of human knowledge, for man knows only "A heap of broken images, *where* the sun beats" (italics mine). This identification of an external desert with the very internal inadequacies of human knowledge and experience sustains a tension between ideas of inhabitant and being. The waste land souls both live in and are the desert. While this breaks the division between subject and object, it also implies that this inadequate knowledge and experience, if transcended, can redeem this desert land. The dead tree holds against our imagination the image of the shape-changing live tree, suggesting a different world, but as yet no means to gain it:

> All our knowledge brings us nearer to our ignorance, . . .
> Where is the Life we have lost in living? (CTR I. 11,14)

The question of identity initiates the quest, and this passage can be seen as the starting point of the protagonist's movement initially towards awareness of his state, and the subsequent journey beyond self to redeem that state. The message from under the red rock serves to emphasise this movement toward awareness. The speaker offers to show the protagonist something which differs from both his shadow and from the movement eastward which his changing shadow evokes (Kenner Invisible Poet 160), and concludes by offering to show protagonist and reader "fear in a handful of dust", should he choose to discard his own self-defining shadow in the shadow of the rock. The whole passage is tentative and ambiguous in meaning.

> Your shadow at morning striding behind you
> Or your shadow at evening rising to meet you

is a powerful delineation of several ideas at once. Before and after (the world of time), an inexorable movement eastward, and an image of the outline of a self in its shadows, all are contrasted to the fear which goes to the heart of selfhood; the fear of twin and terrible choices, for the handful of dust can represent physical death and dissolution of the self and also the agony of indefinitely prolonged finite life chosen through a handful of sand by the sibyl (Kenner Invisible Poet 159). Perhaps the subtly identified eastward journey can redeem a stagnant life, and at the same time the image of dissolution, fragmentation, or the subsuming of the time and self identifying shadow suggests that death is the goal of this journey.

The Hyacinth Garden episode encourages the reader towards two major perspectives or interpretations. Its language, for many readers, evokes negative or confused responses, possibly confirmed by the parody which appears in "A Game of Chess". Alternatively, the same constructs

in both episodes can be seen to establish a very different meaning, given careful reading, and the suspension of prejudgement on the part of the reader.

At the point of the more common reading the negativity of the language, with emphasis in every phrase on ideas of failure and nothingness, suggests both the dismissal of the intangible mystic experience which seems to be involved, and the simple failure of romantic love to sustain humanity or, more specifically, the protagonist. The passage is at times even taken to signify the suffering engendered by lust.[25] Any such reading must ignore or deny a transcendent significance for the "heart of light, the silence", for the negations of the passage are meaningless or terrifying if the individual self is taken to be the most important issue in life. A reading which identifies something fundamentally dismissive in the Hyacinth Garden episode is dependant on a simple identification of negative connotations for ideas raised by failure, nothingness, and suffering. Yet by employing inversions and negativity paradoxes the poem initiates the reader into a perspective which transcends a self-centred view of life. Everything that destroys or threatens self can be seen as a negative of it, as part of a not-self. This negativity is thus only relative, and The Waste Land makes abundant use of negatives of a particular kind to symbolise precisely that which redeems the self from itself. The ascription of ideas of absolute failure and despair to the peculiarly consistent symbolism of negation which appears in the poem is questioned from the opening image of the sibyl in the jar. An awareness of this paradoxical technique seems central to an understanding of the Hyacinth Garden scene. It is clear that the garden experience is important to both man and woman (he appears to remember her remembrance of it in which she becomes identified with the flowers and the garden: "They called me the

Hyacinth girl"), and at least one of the participants in this experience is confronted with a nothingness which can be seen as an awareness of experience beyond his or her self-defining closure.

The significant moment is a moment of extreme awareness, conveyed in negatives and paradoxes: looking, with failed eyes into the heart of light in a moment which annuls all knowledge and sense experience. Whether the catalyst for this awareness be a kind of communion, sexual or otherwise, or simply the self-sacrifice entailed in soul-giving on the part of one of them, the visionary looking beyond self is evoked. The negativity of the language is concordant with the idea that nothing pertaining to the self can affirm this self-breaking experience; it must be affirmed by a negation of the self and its world, without refusing the complexity of suffering and confusion which such self-breaking and language breaking brings.[26] The effect of remembering this terrifying moment is to yearn for that which is remembered; it is an expansion of the painful phrase "mixing/ Memory and desire." The protagonist, rather than hibernating from life, is here beginning to suffer actively in the awareness of his state. The musical motifs from Wagner surround his (profoundly aural) memory as though representing brackets or memory paths extending a sense of loss and desolation and also a yearning for healing so intense as to be unbearable. The italics emphasise further the dissociation of this vision or memory from the preceding sections. If our ear is meant to hear the sea motif from Tristan und Isolde, then the silence of the heart of light almost seems to be the beyond sense fulfilment of music, rather than a negation of sound. The return from memory through "*Oed' und leer das meer*" has many layers. It is an allusion to song, to the sea motif which it mirrors, to the vast ocean as symbol of reality (as established by the poem), and to the absence of Isolde's healing. The sea is empty for the protagonist in The

Waste Land, its affinity to nothingness does not bring to him the objective catalyst for his experience, the girl who (through Isolde) evokes a complex image of both gain and loss. The ocean's very emptiness, however, following so closely the light of expanded nothingness, suggests a potent and reductive significance which is at this stage beyond the hopes of the protagonist.

Despite this, however, it is a mistake to treat the Hyacinth Garden episode as simplistically positive, and particularly wrong to see it as an affirmation of an absolute ideal of romantic love. One of the complexities of love successfully conveyed by the poem is that it cannot sustain the transcendence it implies or attains in rare moments. Interpretation of this section of The Waste Land must incorporate its very deliberate negativity to approach the delicate conflict of point of view which the passage provokes. The passage asserts a paradoxical *desire* for failure and death.

The consequent passage, with its contrast in tone and complete alteration in viewpoint, serves as a momentary relief and return to stability in the face of this unbearable loneliness and intensity of experience:

> Madame Sosostris, famous clairvoyante,
> Had a bad cold, nevertheless
> Is known to be the wisest woman in Europe,
> With a wicked pack of cards. Here, said she,
> Is your card, the drowned Phoenician Sailor,
> (Those are pearls that were his eyes. Look!)
> Here is Belladonna, the Lady of the Rocks,
> The lady of situations.
> Here is the man with three staves, and here the Wheel,
> And here is the one-eyed merchant, and this card,
> Which is blank, is something he carries on his back,
> Which I am forbidden to see. I do not find
> The Hanged Man. Fear death by water.

I see crowds of people, walking round in a ring.
Thank you. If you see dear Mrs. Equitone,
Tell her I bring the horoscope myself:
One must be so careful these days.

The relief generated by this change in mood and tone, however, exists for the reader, not the protagonist, for while at one level it is superbly comic, the passage also has the elements of a bitter comment on the pervasive closure of the soothsayer's perspective and the shallowness of her society. Madame Sosostris, her sniffling name comically suggesting a perpetual bad cold, is the parody of the prophet. She repeats by contrast some of the ideas introduced by the sibyl,[27] her Tarot reading ironically parallel with the sibyl's awareness, but also introducing the many transformations of the protagonist. The parody of the sibyl which she represents is initially established by the hyperbolic line stating that she is "Known to be the wisest woman in Europe", a subtle allusion to the famed wisdom of the Cumaean sibyl. The hinted note of class snobbery and social limitations is carried by "Europe", yet another instance of national or intellectual boundaries symbolically asserting closure and maintaining the definition of self. (Such a parody has of course little in common with the idea of the "European mind" [Criterion 18. 271] valued by Eliot in his criticism and comments). This is particularly effective here as the elitist tone establishes both the voluntary self-limitations of a class of people, and is also a recognisable cliché for their inadequate values. The anticlimactic "With a wicked pack of cards" reinforces the image of a tangibly shallow society whose truth speaker is a corruption of a high ideal and is associated with superstition and charlatanism. The sybil's role is usurped by one who endorses closure and self-interest, one who says "Fear death", rather than expressing the need for it. These lines echo the sibilant whispers of satisfied customers in a society which wants to die

spiritually by remaining closed and sterile, by maintaining the self at all costs. Madame Sosostris can thus be seen as a twisted substitute for the significance of the prophet, her words the negative of the words of the sibyl, offering what the world wants, rather than that which they could not bear to hear.

The Tarot reading, however, offers the reader more than a comment on the closure of Madame Sosostris and her world. The figures and images of the reading, much like the dramatis personae of a play, introduce incidents and meanings of the poem as a whole. Belladonna, with her intimations of poisonous beauty, reappears in Part II. The man with three staves, perhaps the Hierophant in the Waite pack (Innes 26),[28] is associated by Eliot with the Fisher King, and thus introduces that figure to the reader. In Tarot divination, however, this card signifies spiritual and metaphysical knowledge, and the journey toward redemption which the protagonist undergoes in the poem can be seen to be concordant with this meaning. Thus while the card is metamorphosised into poetry, with a new meaning, shreds of its former significance inform that meaning. The presence of this card in Madame Sosostris' reading prefigures the Phoenician's journey, but this is yet another thing she cannot interpret: "Fear death by water" is her view. The wheel, as will be seen, is symbolically associated in the poem with the pointless cyclic nature of unredeemed life, and the Buddhist paradigm which encompasses the despair engendered by the wheel of desire. The one-eyed merchant reappears in the contrasting forms of Mr Eugenides, whose sight is perhaps maimed, and in Part IV of Phlebas, whose sight is transformed. Madame Sosostris does not find the Hanged Man, an authentic and striking card. His absence has resonance and irony, for this is the card of truth, and particularly that truth which is attained through an altered perspective on the part of the perceiver. The

Hanged Man is almost always, in the many varieties of Tarot cards, a serene-faced young man hanged by the foot from the gallows (Innes 40), and its significance in divination is the collocation of suffering and the realisation of truth. In The Waste Land the role of this symbol (which is most effective if it appears as a visual image to the reader) includes much more, for it is aligned with the agony on the cross, and the significance of a Christ figure. There is another absent card in the reading, represented in Part V by "falling towers", and the reference to Ugolino's tower. The Tower card informs the significance of these passages through the mere mention of the Tarot. The Waste Land is secretive, making many submerged references to the major Arcana, with differing degrees of importance, in its many levels. The significance of the Tower card is transmuted in the poem, changing from being symbolic of general destruction to being a reference to the specific destruction of finitude and self. This, however, will be discussed more fully at a later stage.

The Tarot reading extends beyond the closure of Madame Sosostris' perception and abilities. The passage delineates the pathetic inadequacies of this soothsayer's wisdom. We are intrigued and provoked by those things she cannot effectively interpret, those things she is forbidden to see, and the card of truth she cannot find. The reading is a series of unresolved, unrevealed mysteries, which nonetheless are effectively introduced. The meaninglessness of Madame Sosostris' perception is satirised to offer the reader a viewpoint which denies the conclusions she draws. The allusion to transformation, "(Those are pearls that were his eyes. Look!)" is virtually elided from her awareness by parentheses, gaining emphasis by being contrasted to her visions in general. The phrase has closer ties to the intensity of the earlier instance of the failure of eyes than it has to her reading, for it also

invokes a strain of magical song. If the whole Tarot reading passage is seen to offer a vignette of closure and confirmed ignorance, then this bracketed observation, literally removed from its context, lies outside that circle, and declares itself in opposition to the inner perspective "Fear death by water".[29] It is an unregarded image, intruding with its hint of music, containing its own exhortation toward transcendence: "Look!". And while Madame Sosostris is as good as deaf and blind, the reader and the protagonist gain much from that which she cannot see. It is interesting to note that in the Facsimile a second parenthetical observation "(I John saw these things and heard them)" occurs a few lines later. Thus the perspective which notes the transformation of sight into pearl was initially given to an identity, a Tiresias-like observer external to Madame Sosostris' world,[30] so that rather than having the distant music intrude with an altered perspective, the phrase was given voice. The strength of the omission of this second phrase is that it allows the initial observation more mystery, for as it stands it is an exhortation to look in a new way. It represents a potential point of view rather than an actual one, and is thus more consistent with the awareness and choices of the protagonist at this point. The detached perspective of a prophet figure is taken up later in the figure of Tiresias, and John slips from the poem unregarded. (Pound, incidentally, recommended the excision of both observations [WLF 7, 8]).

The concept of the detached outside observer is, however, briefly and effectively conveyed in the last passage of this section of the poem. Ezekiel's indictment of man's inadequate knowledge and description of his finitude as desert first introduces this idea, but it is only here that a traveller clearly appears who is removed by his perspective from both those he observes and the land which ambiguously symbolises their interior states. The poem here draws on the idea of the living traveller

passing through the realm of the dead by superimposing the image of a Dantean figure onto the specifics of time and place; a miserable and gloomy twentieth century London. Every aspect of the dreary daily routine of the city suddenly takes on the character of a fruitless eternal agony in Hell which resembles in nature, if not in detail, the punishments of Dante's Inferno. These souls are bound to the clock of the working day in a ritual apparently devoid of meaning, but which is also an image of the lot of the finite bound to the self-defining constraints of time. The paradox of death-in-life is in this section made explicit, for "I had not thought death had undone so many" is clearly metaphoric, significantly altered from its original meaning in the Inferno. The presence of the living traveller holds against this urban Hell a perspective which contains a bitter irony, for he is both outsider and interpreter. It is he who perceives Hell as Hell, and who possesses the life they have lost in living (CTR I. 14).

The whole passage is a deliberate and effective expansion of the implications of "Winter kept us warm." Immediately following the opening line "Unreal city", which should be read quite literally, and which frames all that follows, we read "Under the brown fog of a winter dawn". These lines repeat the idea of winter muffling, protecting, and assisting the closure of souls. The urban scene which follows lies under the cloaking, masking and enclosing auspices of winter, and is identified with the unnatural self-maintenance of the empty souls who appear earlier. One of the wittiest things in The Waste Land is that the Dantean traveller through Hell should meet the reader as one of the inhabitants:[31]

"'You! hypocrite lecteur! —mon semblable,—mon frére!'"

The reader, with all the perspectives and consequent modifications he or she brings to the poem, is not exempted from a close scrutiny of the meaning of his or her life, or, in other words, this direct address

"destroys the complacency with which the reader can distance himself from the writer's concerns" (Svarny 163).

The corpse planted last year in the garden recreates several earlier images in a provocative and parodic way. The corpse itself is a composite image that subsumes an allusion to the dying and reviving Osiris of the Nile, a reference to the death of the self which occurred in the Hyacinth garden, and to the stagnant lives of the symbolically vegetable people who opened the poem. With its immediate associations of the macabre, even the absurdly comic, this episode welds a potent, if intangible paradox about death into the one image, and while this much is discernible within it, the passage remains very wide in its applications.[32] The linking of the possibility of life from death, particularly from the death-in-life suggested by the dull roots, to the experience in the garden which can perhaps bring about this transformation is important. The speaker also presents the alternative to this possibility of new life; the sudden frost of oncoming winter disturbing the corpse's bed, suggesting perhaps the stirrings of a revenant who has the semblance of life, but is really a macabre parody of it, and represents here life without metamorphosis. The passage is made more complex by the final line which reminds us that this speaker has a symbolic dimension as the living traveller in the underworld, and his parody of life and death has a relevance which might otherwise be absent. The speaker partly delineates choices in a paradigm which has as an essential feature an inversion of ordinary perspectives on death.

II

"A Game of Chess" (entitled "In the Cage" in the first drafts of the Facsimile) relies largely on interiors; of houses, rooms, minds, a car, and a pub.[33] This is in contrast to "The Fire Sermon", in which the only interior is seen from an external perspective, as it is narrated by Tiresias, observer of the Hell of sterile relationships introduced in "A Game of Chess". The closure of room, lifestyle, and self in the opening passage present a symbolic tone reminiscent of a Gustav Klimt painting, for the character and figure of the woman are projected by the confusing sensations and fragments of her room, while she herself substantially disappears.[34] Her physical presence enters the description of her self only at the moment of speaking; the facts of her 'room', confusing as they are, represent the willed maintenance of an identity. The room becomes the woman, and its "troubled, confused", and ambiguous nature deconstructs the assured reality these objects might have had if the description of them had allowed distance between the woman and her things; the familiar distinction between subject and object becomes unclear. Invested with the meanings of a particular subjective self, the room becomes disturbing in a way suggestive of the inadequacies of a highly artificial construct. The room of the self, described in opulent, even self-indulgent terms, can be seen as an affirmation of closure, and a willed creation of a solipsistic life. All its sensuous particulars are empty and sterile, being only

staring forms
Leaned out, leaning, hushing the room enclosed.

A distinctive feature of this symbol of the closed self is the static or arrested nature of the redemptive images which appear in its objects. The room contains a subtle distortion of all such images; restating sea, song and transformation as dead or impotent. A golden

cupidon, love sentimentalised and frozen, peeps out; another hides his eyes behind his wing, ironically in parenthesis. This parenthetical observation parodies the earlier aside "(Those are pearls that were his eyes. Look!)" where sight was not shielded, but blinded, and vision not obscured, but transformed. The coyly covered sight of a carved cupid ornamenting a mirror is an empty and meaningless version of the active failure of sight at the extremity of experience, the deathlike moment in the Hyacinth Garden. Instead of any view or intrusion of the vast ocean, sea-wood burns and gives off a "sad light" which creates an image of life and motion in a carved dolphin. The transformation of Philomela is depicted on the wall, arrested as half-bird, half-woman. However, with Philomela comes a new perspective, not simply an implicit doubling of meanings as with the ironies generated by the other frozen, restrained or distorted images, but with an explicit alteration of standpoint. While Philomela is introduced well within the perspective of the room's persona, her story nevertheless offers something very different to the stasis and closure of self and room. The painting's realism is praised, "As though a window gave upon the sylvan scene", but this only generates the cold, brief summary of the tale,

> The change of Philomel, by the barbarous king
> So rudely forced.

Regardless of the tone, however, suffering and metamorphosis are here conjoined in the one self-transcending creature, and implicitly offer a point of view distinct from the one which distorts or denies them. This other perspective becomes explicit in the next lines, for the semicolon at the end of the cold introduction marks a shift to a point of view far beyond the confines of room and self. Philomela might be a frozen image on the wall, but her significance transcends such a limitation:

> yet there the nightingale

Filled all the desert with inviolable voice
And still she cried, and still the world pursues,
'Jug Jug' to dirty ears.

This is more than an observation on the painting on the woman's wall, for with the word "desert" we are infinitely distant (in time and space) from her room, having moved to a realm which acknowledges the relevance of Philomela's transformation and song. The frozen half image in the forest scene on the wall modulates to being the ideal bird, giving voice to the music which in the poem's logic signifies the meaning of transcendence, present to the desert as transcendent meaning of self and suffering, and not restricted to the archaic forest and the past. She is something "rich and strange", an inviolable reality out of the violated self. The simple introductory "yet" suggests that the singing of the metamorphosised and suffering girl fills this desert, despite the viewpoint that attempts to ignore or distort the importance of her experience. Within the room and its restructured ideas of redemption of closure, Philomela exists as only a withered stump of time, for all which is implied in her transformation through suffering is rendered impotent and dumb, as it cannot communicate to this closed self. The painting and the room it adorns, however, become inaccurate and arbitrary. The whole room juxtaposes one perspective against that which changes utterly the meaning of its contents. With the intrusion of Philomela's singing voice the room/self becomes desert, and because she is beyond closure there is a sense that this is the wider, more real perspective. The transliteration of her song to "Jug Jug", and the disparaging "dirty ears", suggests that from the perspective of the desert souls what is heard of her voice is corrupt and distorted. Here we have an early intimation of the idea that to understand such significance, one must undertake a parallel journey. This idea becomes increasingly explicit as the poem progresses.

The many fragments, the "broken images" of the woman's room, support and maintain the security of self-willed solipsism. They perpetuate her state, "hushing the room enclosed". The idea of silencing the self to closure introduces the willed enforcement of this state, and the unwillingness for a communication which might break this chosen solitude. All contact is unwilling, the footsteps shuffle on the stair, and she wills a failure of communication, with all her being personified in the electric life of her hair. This is a self-willed silence, a violent imposition of a barrier:

> Under the firelight, under the brush, her hair
> Glowed into words, then would be savagely still.

The following dialogue between man and woman contrasts two kinds of suffering, two kinds of death, and differing perspectives on nothingness. Their interchange also delineates symbolically distinct states of mind. This interchange is curiously punctuated. The words of the woman are clipped by quotation marks, enclosed enough to establish voice and identity, limited to a specific character. The responses to her hysterical demands are more ambiguous, less defined and prescribed. In both meaning and in punctuation they transcend the closure of the woman's consciousness. They are the yearning, desolate, desperate responses of the protagonist to a growing awareness of his state. There is a suggestion, in contradistinction to the woman's voice, that character and personality are left unspecified through the omission of the vocalising quotation marks, symbolically asserting a transcending state of self in contrast to the closure and sterility of the woman's world.[35] His mere realisation of his finite and limited state is to transcend the point of view he maintained while living it. The omission of voice defining punctuation also suggests the lonely nature of these responses, for he cannot hope to be understood, and indeed perhaps does

not actually speak. The interior of the room, the woman's confused and distorted identity, the insurmountable barrier between persons, and the terrible closure of the interior of his soul all cumulatively contribute to the suffering awareness this state provokes. He cannot speak, perhaps from horror, but this failure has a meaning which suggests that he is not only looking back to the Hyacinth Garden, but also entering an experience or journey that parallels it. The lines

> 'Do
> You know nothing? Do you see nothing? Do you remember
> 'Nothing?'

can be seen to transcend the woman's acerbic point of view. These lines not only echo

> my eyes failed, I was neither
> Living nor dead, and I knew nothing,
> Looking into the heart of light, the silence.

but also restate the language of the earlier experience in such a way as to review and remake the significance of that experience. The woman rephrases these ideas in deceptively ironic terms usually leading to an interpretation of this passage as a vitiation of a love experience which occurred in the past. Such a reading, however, ignores too much of the expanded dimension of the Hyacinth Garden experience, and indeed the subtle reversal of the meaning of nothingness which can be seen to be there stated. Two ideas of nothingness exist within her reference to it. Her criticism of his apparent emptiness exists in stark contrast to the idea that "nothing" is the only term which can approximate that which exists beyond selfhood and somethingness. It is this latter idea that he responds to, as the dialogue on nothingness becomes heightened to this philosophical dimension. The protagonist has entered a state of suffering awareness, and within her rhetoric lies the genuine question: is he entering that state which lies beyond knowledge and is he journeying toward knowledge of nothing which can redeem defined

somethingness? Do his "eyes begin to fail", approximating the significance of changed awareness? And finally, does he remember "Nothing"? The split line is here very effective, for it allows the word isolation and capitalisation, creating a symbol in grammar which allows the possibility that "Nothing" is paradoxically existent as something. Suddenly this woman's voice is a limited and meaningless perspective on that which contains the only meaning, and the protagonist spontaneously responds with his remembrance of the transformation of sight in the failure of eyes. This dialogue on nothingness which begins as mere non-communication ends with the protagonist asserting his awareness of the dialectic between the empty life he knows and the transcendent nothingness which redeems it. This awareness is crystallised and brought forth to his present consciousness in his response:

I remember
Those are pearls that were his eyes.

This phrase is no longer bracketed, removed from the sphere of the world to which it gives meaning, but through the protagonist's knowledge of its significance, is now present in his conscious suffering world. All the transforming symbols are linked here, focused in this one phrase. The failure of eyes, and the metamorphosis of sight into something "rich and strange", the sea drowning and sea-change which parallel this as correlatives, and the song itself, are all explicitly held within the one image.

The question raised as to the quality of his knowledge, vision and memory can be seen to function on yet another level. These attributes of self can be read as suggesting past, future, and the nature of finite awareness, with its fragmentary knowledge and experience. Thus her deprecatory assertions deconstruct a symbolic delineation of the elements of finite living. Each element is conjoined to the nothing which

takes it from its own circle to a significance which transforms its special characteristics. Knowledge, sight and memory are changed by awareness of this nothingness.

In the context of this bewildering doubling of connotations and perspectives, her interjection "'Are you alive, or not? Is there nothing in your head?'" is ironic. While the tone serves to define personality, the comment again offers much more. The simple paradox which in The Waste Land informs death-in-life and life-in-death, or two kinds of living, and two kinds of death, appears in these words. To be alive in her terms is to be dead, or closed and sterile according to his growing awareness. To be alive in the terms this awareness dictates, however, is to die from her world, to transcend, even destroy its preconditions of selfhood and closure. The ambiguity here is that he is between states, and is neither living nor dead, where both life and death have two different meanings. That she parodies the nothing in his head indicates only that she senses nothing of her world within him. At the same time the awareness of a nothing which can redeem his existence, is most definitely present to his consciousness, and is the idea held within his suffering mind.

It is the protagonist's voiceless voice which presents the parodic response to these blind accusations:

> But
> O O O O that Shakespeherian Rag—
> It's so elegant
> So intelligent

The parody of Ariel's song does more than delineate a deconstruction of its significance to the protagonist; it helps to show the desperate nature of his life. The alternatives offered by his 'nothing' are as fearsome as the horror of his sterile state. In many parts of "A Game of Chess" the protagonist is shown as being in a stalemate with his closure

and his growing awareness of a terrible redemption to it. The four Os which extend like a wail of despair after "Is there nothing in your head?" convey effectively in the rhythm of a rag-time song this sensation of paralysis and suffering. These four zeros can possibly be seen to symbolically restate all which has transpired in their dialogue. At the same time as introducing the popular song and parodic self-disparagement, they repeat an image of nothingness, and allow the suggestion of an idea of the finite self. It is the tone of vacillation, even capitulation in this phrase which largely intimates this complex idea of his despair. The Shakespearean song, Ariel's lyric, beats within his head, and must be disparaged to be escaped. This song is "So elegant/ So intelligent", and here her tone and terminology and her "reality" invade his voice. She interjects with a further outline of their empty and meaningless lives in which she expresses a self identifying pronoun five times in three lines:

> 'What shall I do now? What shall I do?
> I shall rush out as I am, and walk the street
> With my hair down, so.'

The final lines of this section juxtapose their closure, contrasting these lines:

> The hot water at ten.
> And if it rains, a closed car at four.

with his paralysing awareness:

> And we shall play a game of chess,
> Pressing lidless eyes and waiting for a knock upon the door.

They will be protected from the rain of April, imposing upon themselves yet another enclosure. The repetition of images of interiors, and specific time restate the conditions of finite being.

"Pressing lidless eyes", however, is a stark image held against this interior which reiterates in an intense and shocking way a theme already casually, even ironically stated. The veil of humour and satire is drawn away, and a terrible suffering leaps out. It is a powerful enunciation of both the suffering and the significance of the protagonist's state, for the image of tortured eyes suggests his awareness of the horror of his existence. This recurrence of visionary blindness serves as a reminder both of the suffering involved in metamorphosis and of the extremity of the experience which leads to it. Eyes made lidless as a result of torture must see everything without respite and indicate the pain of awareness. Martyrs had their optic nerves burnt out in the desert by this means, and it is possible to argue that it is awareness, that which the protagonist *sees*, which brands him ultimately with blindness. To perceive things as they really are is literally to transcend sight. The attempts of the speaker to avoid this experience and knowledge are in vain; he presses these tortured eyes, rather than covering them. This ineffectual activity exacerbates rather than alleviates the pain, and it contains a hint of self-inflicted suffering. In this section the protagonist is at the point of awareness which engenders intense pain; he is literally and figuratively at the point of changing perspective. The first stage in the journey is to see the world differently, to define the horror of such interiors as this. "Waiting for a knock upon the door" suggests both rescue and fear; fear of the return of the torturer, breaking into the solipsism of self in these interiors, or rescue from the closure of this tower, this room, this prison. Both are the same thing; release welcomed or feared, for both responses are valid, indeed necessary, at this point between points of view. The line also captures the reluctance of the protagonist to embark upon this self-destructive quest. The vain attempt at relief, and the

hopeless fear of the knock upon the door help in the single line to generate his mixed responses to his awareness, the weighing up of alternate terrors.

In the final section of "A Game of Chess" a series of defined personalities show a callousness and cruelty toward each other which makes it impossible to argue that self-willed closure, moral apathy, and selfishness are merely the problem of the idle rich. The repetition of "HURRY UP PLEASE ITS TIME" has an intensely disturbing effect on the reader, counterpointed as it is to the spiritual impoverishment and sterility of Lil, May, Lou, and Albert's lives. The barman's closing call is in itself the intrusion of a detached, differing perspective, but the capitalised incantation conveys much more, separated even visually from its context, offering a hint of an unnamed Tiresias-like viewpoint, and a distressing comment on these people's lives. This detached intruding perspective invokes both timebound and timeless realities. It suggests a contrast between the palpably actual and the seemingly universal. The eternal barman shunts through life these souls which seem forever unredeemed from their state. Time repeats and regulates the conditions of finite living, and his impersonal call to hurry up has elements of the profoundly comical. The scene closes with the sudden modulation of the cockney farewells to a perspective which transcends and contrasts the whole passage, Ophelia's frail and breaking notes in her madness before drowning. Bill, Lou, and May farewell each other in turn, taking the memory of Lil and Albert with them. Ophelia's image, however, takes up the phrase in almost a different tongue (and with definitively different aural intonations) and parts from all of them collectively. They become the world she leaves behind. The movement from colloquial and personality defining language to the purity and

impersonality of Shakespeare's phrase is effective in conveying the transcendence of the various characters' states which Ophelia's presence indicates. The suddenness and intensity of this shift in perspective gives the whole Lil and Albert section a retrospective quality of abnormality and horror, yet it was all conveyed in normal everyday terms.

III

With the opening metaphors of "The Fire Sermon", protagonist and reader enter a very different world to that portrayed in "A Game of Chess". The seemingly infinite regress into one enclosure after another is left behind and, although still desperate, the protagonist has entered a self-transcending state; he is symbolically outside the enclosures of Part II, and what is more, he is here an outside observer. Generally Part III of The Waste Land can be seen to represent the conditions of finitude and closure as observed by a suffering consciousness from an external standpoint. These conditions are placed against the journey of this ambiguously finite figure who is moving beyond their circle in experience, and whose perspective exists in some indefinable space between states. It is through his increasingly distanced perspective that a prophetic viewpoint is introduced, and later sustained through the figure of Tiresias. The special significance of the prophet figure as the redeemer only of himself is hinted at in the detached perspective of this outside observer, as his journey increases the distance between the prophet and the waste land souls. The individual nature of the journey, however, is only clearly apparent in the experience of the quester in "What the Thunder Said".

In the early sections of "The Fire Sermon", however, the movement to a wider perspective does not bring relief from the choices encapsulated in Part II. The metaphoric phrase

> The last fingers of leaf
> Clutch and sink into the wet bank

evokes a slow, desperate, and unwilling drowning (Matthiessen 58).[36] This can be seen as a correlative for the protagonist's state of mind in which, by parallel and contrast, the ambivalence he feels toward redemptive images, as is conveyed in "A Game of Chess", is restated in a

different context, significantly in images drawn from an external scene, rather than from a hollow interior. The simple verb "clutch" has echoes of the self-maintaining roots of Part I, and suggests the effort to retain a life which has been established earlier to be sterile and unsatisfactory. But these fingers or roots "clutch and sink", and the unwilling self-transcendence which the protagonist's awareness demands, and which is symbolically prefigured by the river setting, seems inexorable. Dissolution of self is feared and inevitable and the movement toward "Death by Water" becomes more and more explicit. These leaves, as an image of the many-faced protagonist, reappear in "What the Thunder Said", where jungle, river, and leaves become the impersonal figure for the bowed head of the protagonist, indeed the heads of all participants (including the reader).

The opening phrase of "the Fire Sermon " has meaning at another level. The Waste Land has a well known reliance on fertility myths and rituals and, as with other sources, these are transmuted to suit its particular meanings as a poem, and partly or wholly dissociated from the web of significance they possessed in their anthropological or mythological settings. The rising of the Nile inundates the desert and brings fertility and life through ritual drowning. The buried corn god Osiris and his life giving water are united in an image of an actual regeneration which prefigures eternal life-in-death, the kingdom of which Osiris, in later myth, is lord.[37] The Waste Land draws on this twinning of life and death as one of its threads of thematic significance. "The river's tent is broken" suggests both the rising of the water, and the breaking of a boundary which this entails, and is thus representative of the protagonist's state of mind. The use of the word "tent" also implies a different geography and identity for the Thames. The cyclic Egyptian river and its ancient meanings intrude just enough through this

one word to make the Thames scene which follows more than a simple externality. The intertwining of the two river images gives a wider dimension to all the meanings which follow. It is the Thames that is apostrophised, but it bears no evidence of its modern identity, indeed the fragments of that identity are listed and superimposed upon an undescribed river as a kind of illusion; the river itself is purged of them and takes on the amorphous image of a triple illusion: Thames past, Thames present, and the significant Nile:

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

This is a particularly effective way of holding two images within one; the modern Thames is evoked through its absence, yet as the most concrete and appalling, it seems the most real.[38]

Ferdinand's song which follows plays very subtly with the idea of metamorphosised grief and a dissipation of fears over death (originating with Ariel's song). From the images of

> I think we are in rats' alley
> Where the dead men lost their bones

taken from the interior thoughts of the protagonist in Part II, emerges the song which expands and transforms their meaning. The original statement suggested the horror and hollowness of death, with overtones of a claustrophobic, meaningless death-in-life, particularly as a tortured living voice proclaimed himself to be an inhabitant of this specific almost Dantean Hell. The reiteration of these themes in Part III, however, transmutes both significance and perspective. Ferdinand's consciousness of death contains several intriguing elements. Webster's phrase evokes both fatalism and fear, and the proximity of a macabrely personified death figure. In the poem, however, it is perhaps more

important that this laughing death resembles the Tarot card, and that it intimates the next modulation of the protagonist's perspectives. Different attitudes to death to this point lie as the basis for the protagonist's ambivalence toward his realisations. The character of Ferdinand as he appears here is transformed through a change in point of view. He is at first dimly delineated through relevant facts from his source in The Tempest. He is also subtly characterised by the fact that he at first responds to death in terms taken from another consciousness of the late sixteenth and early seventeenth centuries: John Webster. Ferdinand is, however, defined as being the symbolic inhabitant of the interior Hell of rats' alley expanded into landscape, through the collocation of bones, and the rat creeping through the vegetation. Ferdinand's musing, or song, on death which follows this results in a modulation of the intensity and the meaning of the death images. The rattle of bones which signified a supernatural and fearsome presence becomes associated only with

> White bodies naked on the low damp ground
> And bones cast in a little low dry garret,

and the rattling "chuckle spread from ear to ear" is transmuted, being merely bones "Rattled by the rat's foot only, year to year." The cold blast heard from behind which signified something elemental and timeless becomes the sound "from time to time", of horns and motors heralding the dull round of the exploitative cruelty and shallowness of society. Through this transmutation of Ferdinand's perspective the poem creates a realisation that death is most terrible as time-bound death-in-life, and that physical death symbolises something completely different. This transmutation of perspectives on death is a central part of the affirmation which lies at the heart of "The Fire Sermon"; the affirmation of the meaning of self-dissolution. The world of Mrs Porter

and her daughter, the parodic ferrywomen, represents a death more terrible than any which transcends the self.

The Porters, characterised by the lilt of vulgar popular song, with their sordid domestic actuality, are contrasted with the flood of music from above, the children's voices which transcend that world through the poetry of Verlaine's rapture, through the transcendent Wagnerian moment which is implied, and through the visual symbol of an abrupt change in the very language used; we move from a popular Australian tune signifying meaninglessness to a transcendent moment in French poetry.[39] Philomela, the composite figure of rape, exploitation, victim, and singer-prophetess, links the music and the misery together in the following lines, in terms which both convey the breaking of reality to give meaning, and transcend and transform the experience of suffering:

> Twit twit twit
> Jug jug jug jug jug jug
> So rudely forc'd.
> Tereu

This is more than a simple reflection on the significance of Philomela's experience; it is also the broken tongued symbol of her self-transcending song, for it can only be gestured at through symbol, as from the perspective of the closed souls of the waste land it is meaningless or distorted. The breaking of the closure of language and meaning in the fragment "Tereu" points toward the meaning of her wordlessness and pain. She palpably inhabits the frontier beyond which words have failed, although meanings still exist (OPP 30). From the perspective of the closed souls of the waste land her significance only fragments and renders meaningless the constructs of finitude: indeed she is as good as unheard. From a completely different perspective, however, she signifies the silence which has for its correlative "inviolable music" (WLF 37) and the "inviolable voice" of the bird.

This broken language which symbolises the broken self is juxtaposed with another specific scene from the urban Hell which radically contrasts its meanings. "The Burial of the Dead" explored the aegis of the brown fog of dawn, and here we enter that oppressive atmosphere for a noonday encounter under the unchanging isolating and enclosing blanket, in the same "unreal city." There is something both sad and sordid about the concrete trivial facts and objects which characterise Mr. Eugenides' proposition. He transacts the perhaps abortive friendship in terms of a business dealing; proffering proof of identity, having travelled with papers which ironically give a suggestion that he himself represents the goods which are insured against drowning. His attempt to assure protagonist and reader of his identity results in mere pretension, and he reveals himself only to occupy some uncertain space between expatriate Turk, nominal Greek, inadequate French, temporary Londoner. His indeterminate identity is further confused by the vain attempts he appears to make to pin it down himself. The whole episode contrasts (through similar terms) and parodies both the later death by drowning and loss of identity of another merchant, and the Hyacinth Garden episode. Eugenides' one eye parodies the blindness which occurs in both these incidents, for his sight is maimed, not changed to vision. The time-bound city, the business-like attempt at a sexual encounter, and the yearning for concrete identity all distort and oppose the ideas of the earlier intense meeting, thus giving us a perspective on this scene through an awareness of what it is not. In the Facsimile this scene was framed by Philomela's voice, creating a further irony by contrasting meanings. As it stands, the conjunction of her voice and the breaking of self which it asserts, and this self-defining, unloving encounter, suggest a striking and effective collision of points of view.

The following section at first seems to restate interior themes similar in degradation and closure to those of "A Game of Chess." Here, however, there is a crucial difference. Where all personalities and perspectives characterised in Part II were participants in sterility and selfhood, here the scene is conveyed through the viewpoint of an ambiguous and impersonal figure: the prophet. The sterile and unremittingly ugly closure of the typist and the clerk represents that which this external observer has both experienced and left behind (characterised in this reading as the Hell of an insensitive, self-seeking, unseeing existence). The language and modulating images of this section draw a series of contrasts between Tiresias and the world and characters he observes. The opening phrase

> At the violet hour, when the eyes and back
> Turn upward from the desk, when the human engine waits
> Like a taxi throbbing waiting,

serves to suggest a mechanistic image of people, and particularly, still aligned to the earlier unreal city, urban existence. The metonymical "eyes" and "back" evoke an indefinable hollowness, and "throbbing waiting" brings to the surface several discomforting and inconclusive associations of life and stasis held in the one moment, waiting to be occupied, to be inhabited. The whole phrase suggests hollowness and loneliness and an unnatural mechanisation of existence. Tiresias intrudes into this sad sequence of images with a startling modulation of its central verb. He is "throbbing between two lives," and "can see/ At the violet hour". Every image describing him delineates not personality, but an existence between states; he occupies a halfway position of non-entity. Neither male nor female, he hovers between two lives, that of death-in-life, and that of life-in-death.[40] At the violet hour, the intersection between night and day, his significance symbolically lives,

and he can see. His throbbing has the pulse of a life which can begin to transcend living, and contrasts with the juxtaposition of a new point of view to the mechanised throbbing of the lost taxi of self. His partially and not wholly transcendent state is delineated in a profound play upon the concept of intersection, for at a point between points of view subsists a third transcendent possibility. There the innerness of things is threatened by an ignored and rejected outer. He possesses a name, and a certain identity which unites impossible contrasts, and, in accordance with his mythological namesake, no voice; his entire observation lacks the voice defining and self-defining quotation marks. This transcendent moment of intersection between worlds, a violet hour at which a blind prophet sees, and his parallel, the sailor, returns from sea to land, is also, made ironic by contrast, the hour which concludes the measured time-bound day of the dead souls of the city in the sad rituals of food at teatime, and thereafter the loveless joining of bodies in isolation at night.

Tiresias' importance in the poem derives from his external perspective on the experience of life. He represents what is essentially a halfway stage in metamorphosis, where a prophet is neither more nor less than one who has knowledge, an observer with a removed, wider perspective on the experience of finitude. The Waste Land relies figuratively on it being the prophet who traditionally draws wisdom from desert experience. Tiresias unites all the other figures because it is towards his impersonal vision and meaning that the many-faced protagonist evolves. (Cryptically, and with fine humour, Eliot observes in the notes that he is "not indeed a 'character'. . ." [CP 82]). One of the crucial paradoxes of the poem lies in the unheard or impotent nature of self-transcending prophetic awareness. Tiresias is blind, and has his tongue cut out, thus maimed in the negative progression toward

knowledge and vision. His dumbness parallels the speechless states of Philomela, Hieronymo, and the protagonist in the Hyacinth Garden. His blindness reiterates the image of the cost of new vision. The irony, and the high serious paradox is that Tiresias, "Though blind, throbbing between two lives" "sees" the "substance of the poem". The note informs us that Tiresias' perspective, while that of a physically and symbolically maimed identity, offers the clue to the meaning of the poem. It would be repetitive to outline again the transcendence of self and world which the poem conveys through the transformation of sight. Tiresias, however, unites more than just the various images of the protagonist. He represents an essential continuum between the protagonist and the images of prophets and redeemers: Christ, the Sybil, and Buddha. Tiresias "though blind . . . can see",[41] and this explicit statement on the transcendence of sight unites traveller (the Phoenician sailor) and the external viewpoint he is to attain.

A significant alteration which the poem exerts upon its sources lies in the ultimate significance it gives to the prophet or redeemer's perspective. Redemption, whether from Christ, or the quester, or the knowledge of a Tiresias, cannot be general. They can see, having travelled beyond their own circle, but they are powerless to redeem, or to communicate their awareness. The external, widened perspective is an essential stage in the redemption of self and waste land, but the journey beyond self ironically redeems only the self who has journeyed. Christ is "permanent/ With such permanence as time has" (DS II, 59-60), Philomela fills all the desert with inviolable voice, Tiresias has walked amongst the lowest of the dead, and can see, know, but not speak. The most painful and negative fact of this poem is that to hear Philomela, to experience suffering for all with Christ, and to understand Tiresias or the sibyl's point of view, is first to redeem one's own

individuality, transform one's self, indeed become as the swallow to sing as the nightingale. To understand or hear, is to become as them. The perilous chapel, with its unique importance in this poem, must be empty, and the intended redemption of the land must not occur. The journey serves to show a terrible, and an individual, way beyond the agony of selfhood.

The conjunction of the typist and the clerk is interesting from another perspective. The clerk is described in terms evoking the acrid disgust which enters Eliot's quatrain poems, and his blind groping on the unlit stairs after the event contrasts satirically with the visionary blindness which a self-transcending human encounter can bring. The typist, however, is a different matter. Hers is a non-life. Her ritual of food in tins is divested of all sacramental communality and removed from nature;[42] it is everything a meal should not be, and is eaten alone. Her encounter with the clerk is portrayed as a form of assault, yet it is unreproved, undesired, undefended; she gives no response, and indeed is indifferent. This is more than the absence of Fresca's lust, it is listless; self-degradation to the point of perversion of all nature. Afterwards she is described in a torpor of mind and soul; hardly aware, with a brain that allows only a half-formed thought, but which equally implies the restraint of pain and knowledge in order to nullify experience. Goldsmith's lovely woman introduces an allusion to lost virginity, something of which this woman without innocence unburdens herself:

'Well now that's done: and I'm glad it's over.'

The contrast with the allusion which introduces the meanings of this part of the poem, "The river's tent is broken" is stark and painful. The river breaks its boundaries and inundates the land, changing it and bringing life and fertility from death, a cycle which is always correlated in sexual terms. The penetration of the typist, whether or not

virginal, is a terrible distortion of this possibility. Her self is defined and restrained at the point of half-life, but not broken to a change of form. Everything a union could be, hers is not, and her experience has no issue. The sterility of the scene is more than physical or emotional; it suggests a spiritual absence which in this scene is followed to an end point where all meaning is lost in a state of meaningless isolation.[43] The mechanism of her half-life is symbolised through the mirroring of the automatic hand which smooths her hair in the gramophone arm moving across the record. The music thus invoked is only dimly identified by the tone of her life, but it is a cruel distortion of the symbolic role in transcendence and redemption of self which music holds in the systems of the poem, for, with an abrupt shift in perspective and intensity, the implied listener, who includes both protagonist/Ferdinand and the reader, repeats that construct which represents all that this scene is not; the notes of the gramophone melt into a restatement of Ariel's song: "This music crept by me upon the waters". The music which is being heard, with all its connotations of degradation and lifeless existence, is tragically contrasted with the music which is ideal, which transforms, which could and should be. As the following passage shows, however, this distinction between death-in-life and the agent of life-in-death, while it changes nothing for the typist, represents an important development in the point of view of the protagonist, for by responding with compassion to the appalling isolation of time-bound death, he begins to formulate an experience which could redeem it in degree, within life.

The cityscape which follows is very different from those that appear earlier. City and desert have thus far been analogous in several ways, being complex correlatives for each other's signification. The limbo Hell of the metropolis is the modern Hell of isolation and

desolation of the human spirit, made supremely effective in the symbol systems of the poem through the structured, insulating and closed series of interiors which represent the city. Here, however, through the mediation of Ariel's song which creeps mysteriously and with transforming power upon the waters, the protagonist is able to view the enclosures of the city in a different way.[44] A striking analogy occurs between Ariel's ideal music, quoted ironically and with desperation in the mind and memory of the protagonist, and the living music of the vital "fishmen". The language moves from the quotation and its connotations, even its parentheses given exclusion, to what amounts to a revelation of the music's meaning in actual life, and with it the possibility of a lived life which denies rather than affirms closure:

> 'This music crept by me upon the waters'
> And along the strand, up Queen Victoria Street.

The aural transmutation from ideal to real could not be more intense. The outside observer has become the outside listener, and nothing can remain unchanged. The outside listener, "beside" the public bar, by his mere existence defuses the closure such an interior might have suggested earlier, particularly as there is communication of meaning (through the music) between inner and outer. The "pleasant whining" of the mandoline has the same potency and is equivalent to Ariel's song, with the transformation of sight which the song entails lying unstated but present both in the mind of the protagonist and in the significance of the fisherman, who like some divine messenger is free to leave and return to the closure of the city, and who sustains a real and terrifying relation to the infinite ocean. Something in the music and in the nature of the symbolic sailor redeems the closure of interiors and self. Their existence is equated through the full colon to the "Inexplicable splendour of Ionian white and gold" of the walls of St Magnus Martyr.

The symbolic interior is not here destroyed to be escaped, but is wholly transmuted by the transcendent significance it implies; a significance which overcomes boundaries of time and religion, and the purpose for which the building was created. This irreducible Ionian allusion within its walls confers upon the fishmen a mythical and time redeeming dimension. (The relationship between this inexplicable splendour and transcendent moments in the song of transmutation of self and suffering was explicit in one Facsimile draft, where it was "Inviolable music of Corinthian white and gold" [WLF 37].) The meanings of the poem, however, are greatly intensified by having modulating and expanding symbol systems rather than simple thematic repetitions, and the rephrasing of that which Philomela conveyed allows that which she meant to transcend the boundaries of her story alone, and enter a much wider reality.[45]

By the second half of "The Fire Sermon" boats have replaced interiors as images of the finite self. References to barges past and present, a gilded shell, and a canoe serve to identify and contain their occupants, while evoking a steady, subtle movement downstream. The concept of boat as self symbolises a more honest and knowledgeable appraisal or viewpoint on the intersection between the finite and the oceanic infinite which threatens, dissolves and redeems it, with the sailor the most "clean and dignified" image of the lot of the finite (WLF 55). The boat is a correlative which arises out of the existence of a point of view which perceives both the lot of the finite and the redemption of it in equal measure. The movement downstream is suggested aurally through the increasingly distant music of the Rhine maidens. The music of the Rhine maidens intrudes into this water scene, and like a distant symphonic theme, is sustained almost to the end of

"The Fire Sermon". The symbolic background and tone is the wordless song which recalls and evokes the tongueless voice of Philomela. This music creeps upon the waters and is more than an allusion to the possibility of redeeming song. It transmutes, as does the mandoline, the agonised memory of music earlier into an actual presence. The swing in the tide, and the profoundly understated redirection of self toward the redeeming sea, following on the intense realisation given in the actual music of the self held in honest relation to the sea, releases the protagonist from his indecision, and the music of his change is present, uniting past art and present significance, in more than just memory.[46] The red sails that swing to leeward catch and hold the wind which will bear the self of the protagonist out to sea. These passages are imagistic, and the associations are unspecific. With Elizabeth and Leicester enters the suggestion of another sterile love, and their gilded ornate barge brings more than a hint of the artificial self. The image of Elizabeth made current by countless portraits intrudes into the whole with a Klimtesque reiteration of the opulence and myriad rich fragments and objects surmounted and given shape only by formal hand, face and hair which defined the woman in Part II. The past Thames scene does not give meaning or hope to the present; it merely repeats the same failings and miseries. All such associations, however, are created by reader and the other parts of the poem. The passage vaguely intimates meanings for its images through its relation to the poem as a whole, but these meanings remain wide and generally uncertain or mutable. It is one of several sections of the poem which generate a very wide play of reader perspectives. Earlier themes and images appear in a very different form; a relationship, boat, wind, river, towers and the time keeping bells are collocated but not explicated, and what this new perspective on them offers is unclear. Only one certainty stabilises the meaning; the

movement of the wind is out to sea while the labouring oars of the self and relationship defining barge evoke strife against it. Their movement is back toward the time keeping towers, towards the closure and prison of chosen finitude. The treatment of their sterility and fault is, however, gentler and more distant than all preceding incidents. It is possible to argue that the protagonist's movement is with the wind and tide, having perhaps cast off self-will and self-maintenance, and these scenes of present and past river are things he passes and leaves behind. He does not suffer with them, perhaps only for them, which accounts for the change in tone. He is leaving on the journey toward dissolution with the sound of the suffering women in his ears, receding through the songs of suffering and hopelessness of the Thames daughters.[47]

The shift in tone from Tiresias' caustic aspersions to these more impersonal, and correspondingly gentle evocations is interesting. The typist and the clerk are oblivious to any suffering which might redeem their closure. The Thames maidens, juxtaposed against their river sisters' song, represent images of mutilated women in terms of a greater understanding on the part of the observer, and a deeper knowledge of their own pain, and thus the two episodes are not analogous. The three women are furthermore framed, penetrated and informed by the music which envelops their sad world and perception of their suffering and hopelessness is the birth of compassion. They sing impersonally, in strange emotionless terms of violating and irreparable experiences, approximated in some indefinable way in the more startling and haunting image of transmuted Philomela. The self-escaping ear of the protagonist is becoming sensitised to the pervasive music of intense self-annihilating suffering.

This movement out to sea culminates in images of fire and burning, images which seem closely aligned, among associations with Buddhist

and Augustinian experience, to the refining fire which Arnaut Daniel willingly accepts in Dante's Purgatorio. Sea and fire, as with desert and city are opposing correlatives which restate each other's significance. Such opposites which mean and imply the same thing effectively gesture at a meaning which unites and transcends opposites. The different associations of each symbol create what is a different perspective on a common subject, with, in this case, an equal intensity. At the end of "The Fire Sermon" the movement out to sea modulates to become a journey into refining fire, where refashioning by fire is equivalent to, and a correlative of, dissolution by water.

The close of "The Fire Sermon" brings to the surface the asceticism which its title suggests. The crescendo of song which has hummed through the lines culminates in the famous "collocation of . . . eastern and western asceticism" (CP 84), in itself a universalised image of willed self-renunciation. The fourfold repetition "Burning burning burning burning" distantly recalls and parallels the earlier desperate struggle with, and delineation of, closure: "O O O O " in the prison of the self in "A Game of Chess". The Hell of closed sterility becomes the refining fire of purgatory. The destruction of the self is conveyed in both meaning and in the arrangement of the structural elements of the stanza. The subjectless line "Burning burning burning burning " has the hidden subject of the finite O's of Part II, while these lines:

> O Lord Thou pluckest me out
> O Lord Thou pluckest
>
> burning

create a graphic symbol in language of the abnegation of self. The activity of the external principle becomes all, as in the second line the self of the speaker disappears, allowing the simple repetition of the line with this one absence to signify self-transcendence. The speaker, while

within his circle can cry his release: "thou pluckest me out", but once "out", he can only mean "burning". His self is dissolved or burnt away, leaving only the subjectless activity "burning", containing a world of conjoined pain and reformation.[48]

This simultaneous disintegration of language and self is closely related to another construct central to the poem's meaning: the image of Philomela's transformation and song. The nightingale's broken tongued phrases and fragmented syllables which recur throughout the poem as symbols for the significance of her song, are reiterated here in the dissolution of the protagonist's self. Her transformation informs the meaning of his. He is on the path of transcendent, self-negating becoming.

IV

Part 1V of The Waste Land can be seen as a powerful rendition of the death of the self through the dissolution of finite being and substance. "The cry of gulls", "the deep sea swell", and the "profit and loss", symbolising the receptive world of the senses, the world of the lived experience of the vital sailor, the world of past, future, and change conveyed in the language of the merchant, are all forgotten. Memory and desire are both now equally irrelevant, and the whirlpool is significantly different to the Buddhist wheel of endless suffering. One aspect of the deceptively simple opening lines is that although Phlebas is a fortnight dead, his renunciation of the finite world is expressed by the preterite "forgot", and not the pluperfect "had forgotten". The subtle difference between the specified time, the lapse of a fortnight, and the indefinable timelessness of the verb, is so slight as to pass nearly unnoticed. This does, however, identify Phlebas with an eternal present and separate him from the world of time and other divisions. The present is not in time.

"Death by Water" derives most of its power from understatement. The ideal death by drowning is presented as both extreme and strangely removed from human emotions. The transformation image "Those are pearls that were his eyes" reverberates in every line, the resonance of an eternal truth that exists behind instances of dissolution. The whole section can be seen as an expansion of the point of view offered in the transmutation of living sight to something rich and strange in death of self. The tone resembles that of Ariel's song and mysteriously purifies its terms of macabre or even negative connotations. Within the image of the bones picked in whispers by the under sea current inheres a part of the peace and transcendent beauty of the image of the disassembled and destroyed self in Ash-Wednesday, the singing bones worshipping the

lady. The harsh, reductive process which attains such strange peace also recalls the cheery and magical song which transforms Ferdinand's grief, a song which describes the extreme dehumanising process of the transformation of a drowned corpse as metamorphosis of all fading, mortal parts into changeless matter. "Death by Water" can be seen in its entirety as a symbol of the unstated focus of the whirlpool: the intersection of finite and infinite in the sea-change.

The images of the sailor and Ariel's song are inextricably merged from the moment the mandoline becomes the transcendent voice in lived experience for the remembered agony given by the song's meaning. The redeeming quality brought by sailor and song reverberates as part of a transcendent state which is beyond words but which breathes meaning into the passage.

This section of the poem suggests a perspective on death which transforms and redeems the fears and activities of living. The profit and the loss of a life as a merchant are forgotten, or transmuted, for the only gain or loss for the sailor involve renunciation of body and finitude and the sea-change in death to become something more important. The description of Phlebas' death repeats a classical and philosophical affirmation of renunciation and peace in death, similar in its tone and central paradox, the epitaph of an unknown Roman sailor:

> I have often sped across the great sea in ships winged with sails
> I have reached many lands, here is the end,
> Which for me at my birth the Fates once decreed.
> Here I have laid down my cares and all my labours,
> I do not fear the constellations here, nor the clouds nor the cruel sea,
> Nor do I fear the cost nor can it overcome the gain.[49]

Here the allusion to the profit and loss of ocean trade becomes a religious or philosophical observation on the nature of death: the sailor

cannot fear death or the loss of that which death takes from him and the last line implies that his "gain" is much more than that which he strived for in life; it is that which he has reached in death.

The exhortation to those who "turn the wheel and look to windward" to consider Phlebas and what he has become is in effect a directive to acknowledge the possibility of dissolution, and to define a relationship to the infinite implied within it. It is an injunction to contemplate a stark reality in a way which suggests a choice; the choice between sustaining a spiritual existence between unbeing and being, treading the line between infinite and finite, or to hide in fear from that which both redeems and destroys the closure of self. The sailor holds life always at the moment of losing it and must continuously face the possibility of dissolution, for this is the only life the poem advocates as "dignified"or "impersonal" within finitude. The image of the face to windward subject to the vicissitudes of the ocean is one of poignant freedom, the like of which has not been felt throughout most of the poem. The exhortation to consider self destruction is an exhortation to consider that essentially ideal state, awareness of which paradoxically creates the poignant and real nature of this freedom. This is a full life, a freedom from self-love gained only through the constant, positive ability "to look to *death* for what life cannot give" (SE 275).

The sailor as he "who looks to windward" reiterates a motif which recurs in several forms throughout The Waste Land. References to the wind reappear in every section of the poem. In "The Burial of the Dead" it is the fresh wind which eventually brings the healing Isolde to Tristan across the sea, in words which introduce the musical leitmotif of the sea. It is at the same time linked with the one moment of intense significance experienced by the protagonist: the loss of sight in

transcending self in the Hyacinth Garden. In "A Game of Chess" the wind whistles or rustles under the closed door, disturbing, even threatening the closure of those inside. It is something which means and does "nothing again nothing" and is on the side of the nothingness which is juxtaposed against their defensive 'somethingness'. At the opening of "The Fire Sermon" the wind and the protagonist share an exterior scene, but the latter is unregarded:

. . .The wind
Crosses the brown land, unheard.

The movement of the protagonist within this section is from this ignorance on the banks of the river to a moment of revelation, his perspective catalytically changed by a fisherman's mandoline which results in his acceptance of the wind in sails as he journeys by boat out to sea. In "Death By Water" the phrase "you who turn the wheel and look to windward" is more than a hyperbolic title for 'sailor'. To turn the wheel is very different to being turned upon it; it is the wheel of self-control, not servitude to desire.[50] Looking to windward carries with it a simple image of freedom, but in the themes of the poem it evokes much more. It is the image of life lived in awareness and acknowledgement of the one agent which symbolically moves the boat of the self upon the intersection of finite and infinite. In the simplest terms, wind represents spirit, the breath of God in Man. In The Waste Land the importance of this equation can only be fully appreciated when viewed with the implications of "the wind's home" in Part IV in mind.

It is interesting to look briefly at the Facsimile version of "Death by Water". Although it is unnecessary to read The Waste Land with reference to the Facsimile, these most beautiful of the excised parts of the poem show the themes of the section more explicitly than does the

final poem. In the draft version there are several lines which define quite clearly the position of the fishmen "lounging at noon". They possess "Something inhuman, clean, and dignified" (63), and the sailor is, with

> 'much seen and much endured',
> Foolish, impersonal, innocent or gay (63).

The relationship between sailor and sea represents, both here and in the finished poem, the creation of a complex image of a spiritually living interaction between finite and infinite. There are clear echoes of this idea in the last part of The Waste Land, when "the boat would have responded gaily", and a "clean and dignified" human relationship is invoked. The repetition in the draft of the terms "inhuman" and "impersonal" immediately identify the self-renunciation and positive submersion in reality which the suffering and endurance of these symbolic figures entails. The arrested and sad motionlessness of the "carved dolphin" in Part II of the poem is dissolved and remade into the fluid image "a porpoise snored upon the phosphorescent swell" (63), an image which transforms even the name of its former instance.

The following passage from the Facsimile is also interesting for its Bradleyan tone. The revision of material from Prufrock is immediately apparent, and the passage gains strength by discarding the potentially distracting image of mermaids:

> On watch, I thought I saw in the fore cross trees
> Three women leaning forward, with white hair
> Streaming behind, who sang above the wind
> A song that charmed my senses, while I was
> Frightened beyond fear, horrified past horror, calm,
> (Nothing was real) for, I thought, now, when
> I like, I can wake up and end the dream. (67)

The conjunction of music, hallucination, and a calm acquired at the extremity of experience prefigures what later became "What the Thunder Said", and also lends the parenthetical inversion "(Nothing was real)" a transcendent significance. The ambiguity of the distinction between dream and reality, and the idea of waking at the point of death add just enough to put in doubt the apparent negativity of the passage.

Regardless of the beauties of the Facsimile passage, however, "Death by Water" in The Waste Land relies primarily on its brevity and mystery to symbolise the theme of self-loss, and to convey the complex significance of sea-change.

V

In "What the Thunder Said" all themes and implications of the protagonist's journey reach conclusion. Like all prophets he reaches a stage in which the world of selfhood is seen as desert and desire for fulfilment beyond closure is symbolised by thirst for that which the desert cannot offer. This thirst is a metaphor of the need for individual redemption from the spiritual desert of finite life. Water will bring the quenching of the desires of the self through its dissolution and implies the redemption of the land (the general condition) through the change and growth of spring brought about by the rain. As we shall see, however, the journey of one cannot redeem all and, in this respect, the quest proves to be a failure. Something more important is revealed, for if transcendence and redemption of self is first and foremost a series of transcending points of view in an individual, then this can only be shared by those who take the same journey and suffering. All others are left behind, for this thirst is the felt compulsion to follow the implications of the incomplete and unsatisfying nature of individual selfhood to that which fulfills those implications; the merging of self with something higher and wider, and the concomitant dissolution of its identifying features. This clearly cannot be achieved by one taking suffering upon himself for the good of all, and Christ appears in the poem merely as another prophet who could not bring life to the waste land, but was himself paradoxically changed by the effort. As we shall see, the most any prophet figure can become is an inviolable voice in the desert.

If everything which has preceded this section is a transcendent and ideal possibility realised in the protagonist's awareness of its relevance, then the thirst of the first half of "What the Thunder Said" is a paradoxical actuality. This last section can be read as a response to

the realisations encapsulated in the symbolic series of altering perspectives which have preceded it, and have established the necessity of such a response. If the journey did not thus far involve an actual drowning, it did involve a recognition of the role of such a dissolution; if the protagonist's composite self was not yet burnt clean in refining fires, nonetheless his awareness defined the redemption such a destruction would involve. His journey thus far has been one of successive transcending perspectives in a symbolic and philosophical landscape or selfscape. Part V of the poem delineates a further symbolic dimension to these realisations, a dimension in which the quest for meaning reaches conclusion. (If the death by water had been the real dissolution of the protagonist's self, then the poem would have ended there. It is an ideal formulation which had until then been beyond the protagonist's abilities. It is a formulation that goes far beyond finitude and to choose it, he must first perceive it, and only after both awareness and choice can he journey beyond his boundaries.) The conclusion of the journey in "What the Thunder Said" recapitulates these ideal formulations in terms which are intensely felt as real, and the protagonist at the end of the section quenches his thirst with the harsh draught of knowledge and metamorphosis and sits as an exhausted fisherman on the banks of a river. This is an exploration of the lot of the finite, for he ends not yet as the swallow, the nightingale's sister, although his whole being has become modelled around their meanings. He awaits the metamorphosis which has begun, and which, indeed, his experience must bring about.

While most ideas of the opening passage of "What the Thunder Said" have been introduced in earlier parts of the poem, a brief discussion of their repetitions and transformations of earlier instances

is important, for they introduce a new dimension through the symbol of Christ's last hours. The subtle, nameless, homogenous hostility conveyed in the image of "torchlight red on sweaty faces" begins the important delineation of the relation between the prophet figure and the people for whom he could speak, had they ears. The crowd at Christ's arrest, trial and crucifixion evoke an image of the vast distance between the outsider, and those whose closure or selfhood he implicitly threatens.

The garden of Gethsemane signifies a new intensification of the experience in the Hyacinth garden (Moody 98). "The frosty silence in the gardens", recalling "the heart of light, the silence", is a moment of both torture and self surrender, in which Jesus significantly concludes His agonised vigil with willed submission to the death He knows must follow.

The agony in stony places is a broad image of two general experiences: the asceticism in the desert shared by prophets including Jesus (Moody 98) and the agony of finite life once awareness of its desert nature has been achieved. Both of these ideas are held within the image of fear in a handful of dust which offered both the terror of the ascetic choice and the terror of not choosing, of living an eternal closure.

Prison and palace are further images of closure signified by interiors but neither of them hold or define the traveller; following the metaphor of Christ's history, he passes through them. The thunder of Spring over distant mountains presages the coming storm on Golgotha, and also sets up dialectic tension between the state of closure and the thunder, spring, rain which will bring revelation, and conclude the path of dialectical becoming.

The following lines:

He who was living is now dead
We who were living are now dying
With a little patience

pivot upon the nature of the now familiar meanings given by the poem to death and life. The image of Christ, as a symbol of every prophet or protagonist through the experience of redeeming the waste land, conveys explicitly the doubled meanings attached to life and death, and the changed, transcendent nature of that life which has as prerequisite the death of the self. The death and resurrection of the one who travels beyond finitude is a symbol of the path of others. These lines also repeat the idea of a dialectical path between life and death. The speakers are "neither living nor dead", for they were living, and are now dying, and are thus closely related to the symbols of suffering and self-transcendence which transform sight upon the contemplation of a self-modifying (or perspective-modifying) truth, "the heart of light, the silence", which is really transcendent nothingness. The creation of a state between life and death, which is neither, yet implies transcendence of both, is a peculiar feature of The Waste Land. It is from this standpoint between states that perspective and, figuratively, sight are altered in the symbolic systems of the poem. The speakers here are those whose lives are changed through the significance of the death of a Christ-like figure; they are all the instances of the protagonist in this dialectical journey beyond the self, all those who will, through their paradoxical awareness, become as the nightingale, or as the hanged man, a figure who represents truth through a change in his viewpoint which in itself is a death and who is associated by the systems of the poem with the image of Christ. One startling alteration of mythological or anthropological sources is that the quester in the poem is not only the nominal redeemer of the land, but also the redeemer of himself; he is not just the catalyst, but the healer and the healed; he and the Fisher King

are one. The various questers throughout time speak in unison, specifying the point between life and death, a space which repeats in more explicit terms the idea of a path of transcendent becoming between a finite life, and a death of the self which can redeem it, but also, more importantly, specifies a timeless moment, a transcendent non-place from which the finite can perceive both finitude and the infinite.

All these images of Christ's crucifixion form a complex correlative for the experience of the protagonist and his prophetic doubles, for Christ is no more or less than such a figure. The wording of the opening paragraph has an abstract quality which reflects this. The torchlight red on sweaty faces is the experience of outsiders; the garden is not a specific garden, it is plural, generic, a garden of immense significance, of which Gethsemane and the Hyacinth Garden are but instances. The agony in the desert is also generic, the experience of every individual prophet, and a symbol of this agony is the experience of one, whether Christ, Ezekiel, or the protagonist. This collective delineation of the experience of the prophet stands for every prophet. The protagonist, however, is told that only after all these experiences will he too be neither living nor dead and only in this between state, awaiting death, will his voice speak in the desert as theirs do. They are the inviolable voices.

The extended journey through the agony of a stony desert which follows is a further specific instance of this generic experience which introduces this section of the poem, and here it is the experience of the protagonist as he travels their common path. This detailed exploration of his journey through the acknowledged desert of finitude is characterised by a dialectic between the significances of rock and water, where water is desired as the only redemption of the desert's

conditions. The rock which symbolises sense experience and the solidity of finitude and definition is painfully inadequate and the figure of the traveller is torn "between unbeing and being", holding the mutable image of water as an ideal always against the reality of the dry stone which signifies water only by the latter's appalling absence. The rock and desert belong to the world of man's limited knowledge, being the landscape which portrays the heap of broken images which earlier summarised his awareness. The image of rock holds within it a particular perspective on finitude which is necessary for the protagonist's transcendence of self. The fluidity and indefiniteness of water with all its implications of dissolution and sea change, and here the quenching of a palpable thirst, exert a pull away from this finite desert to a state of fulfilment in self-loss. This whole section argues the presence of the desert against the absence of water and its meaning, a meaning which is formulated as an ideal possibility through further instances of transforming song, the hermit thrush which means in transmuted form all that Philomela meant.

The "red sullen faces" which repel from their "doors of mudcracked houses" repeat and help to define the red sweaty faces of the opening lines. The prophet or protagonist's distance from the closed souls of the waste land was earlier created through the identification of the viewpoint of an outside observer. Here, with a subtle shift in perspective, he, and all other such travellers, are also the outside observed. The closure represented in these desert figures' mud-cracked houses is potentially redeemable; his presence provokes their appearance in their doorways, but their closed existence is fiercely protected; they sneer and snarl in defence. He might have himself moved beyond their circle, but he is also actively rejected by them. He represents a threat to their self-construction, and they bar him from the

gate. In the early parts of "What the Thunder Said" it is not what a Tiresias figure can *see* which is important, but how he is *seen*. Through this shift in perspective the distance between prophet and other souls is made palpable, and ultimately this distance substantiates the collective unredeemability of the inhabitants of the waste land.

The protagonist is the active traveller through this desert and it is his spiritual thirst which is so intensely felt, even though we are aware that this experience is or has been shared. The designation of finite life as desert occurred first in "The Burial of the Dead" where, in much the same terms as here, man knows only a heap of broken images, the stone gives no sound of water, and the desert songs of the cricket offer no relief. This identification of the "lot of the finite" as a desert remakes the meaning of its parallel; the familiar image of a prophet's asceticism in desert places. If life is symbolised by desert, then it is the prophet who within this life can define and endure the hardships of this shared but not often perceived spiritual and physical condition and can purify and transcend himself through the endurance and experience of seeing life as it is (or as it is commonly lived). Thus in The Waste Land the actual experience, in a literal desert, of many prophets is changed, charged with an intense symbolism which incidentally inverts the usual order of reference; the literal actuality becomes a potent symbol for the figurative structures which generate meaning in the poem. While in "The Burial of the Dead" the identification of desert mirrors in several of its constructs its consequent reappearance here in "What the Thunder Said", this earlier instance has profound differences, for it is addressed as an injunction through the impassioned voice of the prophet Ezekiel, outlining the reality of existence to perhaps a deaf humanity, and modulating to the fear in a handful of dust suggesting the choices of a perhaps then reluctant protagonist. Here, the protagonist is also the

experiencer. If he were to speak, he would begin to speak of the limitations of finitude, the same wisdom as Ezekiel, for he is travelling the same journey.

The counterpoint between the solidity of self and the ideal all encompassing transcendence of it, between rock and water, reaches its greatest intensity in the hermit thrush's song. The red sullen faces prompt yearning for a series of possibilities. If there were complete dissolution, and no self, or if the two existed together in close relation; if the rock gave water or even held a pool of water, there could be meaning and fulfilment. The poem significantly does not state what would be the outcome of the presence of water, thereby emphasising the ideal expansion into paradoxical nothingness which water represents and remaining consistent with the protagonist's present level of understanding. He can formulate the conditions which would bring relief but, since his standpoint is finite, he cannot begin to suggest (except in transcendent objective symbols) the real nature of this relief when it comes. The unknown and unanswered nature of redemption and his delineation of the conditions which could allow it also gives his need and his suffering a greater intensity. His desire for even "the sound of water only" to replace the other sounds of the desert creates a projection of an ideal metamorphosis of those sounds; the cicada and the singing dry grass are superseded by the desperately desired water over rock and the liquid notes of the hermit thrush (Moody 99). Here the metaphor for the needs of the journey is no longer a physical thirst. Rather, the desire for water has modulated to a complex idea of desire for the significance of water. The sound of water over rock and the bird who sings of what this means are images containing the most deeply felt ideas of relief and submersion, yet have moved far from the realm of a seemingly literal thirst. The image of water over rock in the

context here is one of those mysterious, potent and transcendently beautiful images which recur in Eliot's poetry as images of the intersection between finite and infinite. It is perhaps a close relative in objective constructs and in meaning to the timeless moment in "Burnt Norton":

> Dry the pool, dry concrete, brown edged
> And the pool was filled with water out of sunlight (36)

The water over rock suggests an intangible inclusion of the finite within the infinite, as a soothing and shape-changing presence or modification and, as it concludes what can be read as an argument weighing self against its dissolution, it brings a symbolic kind of answer.[51] The immediate modulation to the song of the bird reinforces this, for the liquid sounds are the manifestation of the song of suffering and transformation, of all that water represents, and the thrush secluded in the woodland is but a further instance of the significance of Philomela. This transcendent formulation of the possibility of redemption is abruptly contrasted with the actuality of the protagonist's state, with the final line, "But there is no water". The intensity of his delineation of redemption is created largely by its ideal nature; it is absent from his present world. One realisation does not vitiate the other, however, and he continues, tortured and "torn" between two states, with his journey.

The three figures identified on the mountain climb by the protagonist are speaker, listener and a third nameless, faceless, indefinable figure who is linked by this (and the confusion over sex) to Tiresias and other prophets. Through this figure the passage evokes a composite image of Christ and the life-in-death of the resurrection and also the hooded form of Death. The figure also literally represents the protagonist's future; it is the beyond finite form of the prophet between

states. If the figure symbolises the protagonist, it is as his future entering the present; he is near the point of change which redeems his closure. It is possible to argue that he is speaking to and questioning himself; his present self is somehow disembodied and detached as he addresses his former identity, almost in terror as he slips between past and future and brings them all together in the present. Journeying up the mountain are the protagonist as he was, as he is becoming, and as he will be.

This suggestion of a composite and ambiguous identity persists into the following passage. A series of questions are asked and answered but no voice or identity is outlined; indeed, question and response could come from the one source in the protagonist. Two perspectives, however, are discernible, broadly encompassing ignorance, even terror, and experience. At the end of the passage they merge, and become indistinguishable from one another:

> What is that sound high in the air
> Murmur of maternal lamentation
> Who are those hooded hordes swarming . . .
> What is the city over the mountains
> Cracks and reforms and bursts in the violet air
> Falling towers
> Jerusalem Athens Alexandria
> Vienna London
> Unreal

Each successive image of the urban Hell has been described as "unreal", indeed the first two are introduced by that adjective, creating a powerful irony and inversion through the given scene's often striking realism. The first scene, under the fog of a winter dawn, the second under the fog of a winter noon, and the third which appears in the "violet light" of twilight, all relate in some way to time and the regulation of finite life into past and future. The final scene, however, is very

different to the earlier two which construct its reference. The final assessment of the urban Hell gives the unreality of the city full force; it is a nightmare vision of this unreality, paradoxically inverted to become truth. It is perceived at the violet hour, that moment at nightfall between states, which signifies a transcendent possibility. The protagonist's perception of the city and its meanings breaks the spell of time; all is inverted and crazy. The upside down bells which invoke finite life and the ordered life of London recall the past but do not involve the protagonist's consciousness. The city becomes any city, any time. The order and structuring of life that merely pretended the absence of chaos and pain is fragmented, perceived as it really is. The unbearable cycle of finite life is observed from a great height and distance by the protagonist, at a moment outside time which destroys world and self. While throughout The Waste Land this Hell is particularised through largely twentieth century images, this last scene establishes this Hell as more general. The poem addresses the lot of modern man without asserting that his lot is made terrible by being modern, but rather that he shares a particular horror with his forebears and that his experience, if different in the particular, is generically equivalent to theirs. The problems of selfhood cannot pass away with changes in the objective world and a Hell-like urban prison merely exacerbates the consciousness of a gulf between "unrest and ideality" and fulfilment in something less closed and more real. The repetition of specific times and places, "Jerusalem Athens Alexandria/ Vienna London", serves to suggest the common lot of desperation and individual isolation. The changes in the twentieth century in mankind's fragmentary knowledge is from one perspective no change at all, merely a revolution of the wheel of suffering without issue. For the protagonist, however, this perspective on finitude at the moment of intersection signals a

violent and spectacular destruction of the images of closure: city and tower. He is both outcast and free, because he can see the city as unreal and the life of finitude as desert. He is also, however, paradoxically more isolated than when he shared the experience of life as closure, for to perceive the world as inverted, he, like the Hanged Man, must have altered his point of view; the world itself does not change. He is literally viewing things from an inverted position, and seeing truth with his altered sight. He has become one with the significance of the Hanged Man card.

This far reaching vision of civilisation and humanity becomes nightmare; the hordes and sounds and cities melt into the teeming, crawling, whispering effects of this unreal desert. There is something suggestive of the gothic about the metamorphosis into life of the cupidons to bats with baby faces. That false idea of artificial and frozen love from "A Game of Chess" when so vivified is a fearful idiocy, something distorted and harpy-like, but not real. This is the image of the life which such love represents. The harpies and the siren mystery of the woman's singing hair and the singing voices of frogs, insects or humans from the depths of the desert's empty wells, together with the inverted timekeeping bells which evoke finitude, can all be read as a "cauldron of unholy loves" singing about his ears, in which love of the self and of safety in closure tempt him with the reminiscences of his finite existence but at the same time appear in such a way as to horrify and suggest great danger.

The decayed hole among the mountains where he finds the perilous chapel repeats, with a significant change in perspective, some of the images of the earlier desert climb: "Dead mountain mouth of carious teeth that cannot spit". This earlier line expresses the despair the protagonist experiences in the face of the conflict between solidity and

fluidity, between the dry rock and the intensely desired water or between his limitations and the release he needs and recognises. (This image is also an interesting expansion into landscape of another image of the waste land souls, Lil's teeth. While it seems foolish to assume a complete correspondence between the two, there remains the simple fact that, although through changed eyes and therefore changed referents, the protagonist is still observing the same world which appalled him with its soulless mundanity in Part II.) Furthermore, the decayed hole, which may well be that same place which was cursed earlier for its lack of water, has had its meaning altered in the course of the journey through a change in how protagonist and reader perceive it. Here it gives vague intimations of ruins, of broken rock, and such images in the symbolic systems of the poem suggest primarily the redemption of the hell of the interior prison.

The chapel symbolises the release from individual closure but nothing even hints at the redemption of the general condition. At no point does the poem capitulate to an ideal (or total) relief from the aspects of an existence it defines as agonising, indeed at no point can it be clearly said that the ambivalence of its formulation of redemption from self is discarded. The rain, when it comes, is harsh. The chapel reinforces the awareness of the necessity to break closure but does so through the constructs of despair and an intense absence. If the chapel represents the redemption of the self, then it does so graphically, for it is a self-transcending instance of an interior which closes nothing; it has no windows, the door swings, and the strange bones of death which are a metaphor for the chapel itself are utterly devoid of impact; dissolution and decay cannot affect one who does not want that which they take away. It is, finally, the wind's home, not the home of an identity. If the wind is simply the indefinite idea of spirit, then the

effect of this understated passage is potent, for it recalls the possibilities of the sailors and their acknowledgement of the threshold nature of their existence in the image of face to wind. The chapel passage presents a series of objects, all with conventionally negative connotations—graves, ruins, broken rock, bones—but all of these bring with them associations supported by the poem which not only defuse these connotations but also transform them. The words hold a conflict between points of view, between rejection and affirmation of this nothingness at the end of the journey. The mere existence, however, of a carefully structured ambiguity at this point affirms a transcendent possibility.

The three injunctions of the thunder revolve not around the final redemption of the finite in a chosen dissolution of self but rather around the moments in lived experience which imply, or briefly transcend, the closure of the individual self. The poem does not indicate the easy answer to the problems of selfhood in literal death in order to affirm this death to the exclusion of life. Eliot proves himself again and again to be absorbed in the lot of the finite, and The Waste Land presents a complex vision of the possibility of truly living and openly experiencing some redemption of closure while still finite. To thus break, even momentarily, the boundaries of the self is to make communication and self-sacrifice, and selfless love possible. To "exist" in some way while finite is to redeem a horror unperceived by Bradley; the possibility that we only have fulfilment or "existence" at points which are so beyond our present state that they are "annihilation and utter night" (KE 31). The poem is far more concerned with the moments in life which imply knowledge or which momentarily relieve us from our limitations and self-love than it is with that which can transform all substance completely. The transformative developments in the protagonist's

experience and the transmutation symbols which symbolise his change of perspective are all part of the establishment of an intimate relationship with the death of the self, symbolised in stark terms by physical death, or by a communicative experience which involves self-loss.

The first injunction explores the implications of "the awful daring of a moment's surrender", a moment in which the will paradoxically withdraws willed closure and which simultaneously destroys and redeems closure, for by this only have we existed in honest relation to the need for transcendence which is implied by the pains of selfhood. This giving is immediately associated with a series of images which seem to establish an idea of death; it is the giving

> Which is not to be found in our obituaries
> Or in memories draped by the beneficent spider
> Or under seals broken by the lean solicitor
> In our empty rooms

The passage needs to be read with care, for, arguably, it does not say simply that this giving is not associated with death and thus thoroughly confuse the themes of the poem thus far. Rather, our obituaries (which ostensibly state our achievements, philanthropism, and contribution to society), do not reveal this life giving moment of true selflessness. The sum total of our social life or public notoriety cannot be a substitute for it. The kind masking and obscuring of the spider of memory in the desuetude of the house do not represent this existence, any more than the lean solicitor's attention to the largesse left behind through will and testament can show any true giving of self. The use of the image of empty rooms here is especially effective, for it recalls the empty chapel, meaning redemption of the self, and the fulfilment of the desperate need to transcend the interiors of closed life. These empty rooms subsume an idea of release, and suggest here that the real

existence possibly experienced in life is completely 'other' to the objects and fragments of finitude which, like shreds, are left behind to console and confirm the closure of others. This existence is in union with all that is not said about death in this passage. All the fragments left after physical death are as meaningless and substanceless as memory's cobwebs on the evacuated self.

The second injunction is to sympathise and, again, the response gives a particular meaning to its term. To sympathise is to understand the common lot of finitude, that is, the prison of the self, and, indeed, is the key to this prison, for compassion can lead to the moment's surrender which establishes an indefinable and genuine contact or communication. Prison and interior symbols by now explicitly designate the self and prison here is held in implied contrast to the meaning of the empty chapel; the self that, being all spirit, has neither closure, nor definable contents or personality, and is expanded beyond its shell. Prison and chapel are intensely disturbing contrasts, for by being empty the chapel offers the nothingness that could redeem the prison but which also creates it by contradistinction. It is fear of self-loss which isolates and closes us, for self-loss is a nothing to our something and it is only by a radical change in perspective that we can value this nothingness above ourselves or begin to seek fulfilment beyond the boundaries of selfhood. From the point of view of the protagonist, however, this prison is known to be Hell, associated both with Ugolino's experience from the Inferno and with the tower card of the Tarot. In the Tarot card the Tower is usually arrested at the point of destruction by lightning and often signifies general catastrophe. In The Waste Land this destruction can only be positive and, as the Fisher sits among his ruins at the close of the poem, he, with other prophets, has painfully transcended and destroyed his own tower. The image of Ugolino and his

children literally starved of every need for life is a stark reminder of the nature of the prison of selfhood. It is not the state of sympathy, which can be passive, but the act of sympathising, which must be active, which offers a key to the prison. To sympathise is the active and difficult task of perceiving with understanding and then stepping beyond self to share a common experience in the moment of altering one's state forever. But no opaque shell can admit another and to touch and be touched one must meet another between finitude. Paradoxically, each must undergo the individual journey; none can be released by another. Thinking of the key confirms the prison, for one cannot be the passive recipient of it.

The last injunction reiterates the tension of an existence on the intersection of finite and infinite through the image of sailor, boat and sea. This passage intangibly evokes something from the Hyacinth Garden experience and with this subtle reminiscence the possibility of a relationship with true communication. The musical frame of the garden scene suggests a promise of union in love through the movement in harmony of wind, sea and boat which is unbearably conjoined with loss and the empty ocean. This possibility of such harmony is recreated here with a sadness of the recognition of a past chance. The wording of this section makes explicit that which was implicit in the earlier passage: the correlation between the significance of the sailor and that of the lover. Through the repetition of the adjective "gaily" the boat and the heart are equated. The "hand expert with sail and oar" is a hand which has experience working with or against the wind, has experience of self-maintenance and self-renunciation, and as a sailor treads the threshold between. This knowledge of self and an awareness which the protagonist now has, bring the control which could have conferred the equivalent threshold between self and self-loss to a human relationship: the

trusting renunciation of another's heart into one's hands at the point of intersection between points of view or selves, the point of genuine understanding. The control invoked is a control over another which eschews power, a control which subsumes giving and sympathy. It is also the paradoxical self-control which can release the self to possible destruction and dissolution, for the danger which this threshold experience entails is clearly suggested by the precondition: "The sea was calm". The mutable sea is in the instant of self-making potentially self-breaking.

The three injunctions outline the lot of the finite and suggest that the only moments which confer meaning that life can achieve; they are the wisdom offered through the revelations of the journey. They represent the prophet/ protagonist's moment of transformed vision, a point in his changed perspectives that remakes his perception of his existence. Cleansed of earlier prejudice through suffering, he can view his life with new eyes and affirm that it held the chance for redemption from closure. The protagonist at the end is still finite, still suffering but he has left the waste land behind and in full knowledge of what could have been, awaits his own metamorphosis.

At the very end of the poem the protagonist is a fisherman, perhaps the Fisher King, recalling images of the fisher and sailor, along with the image of a redeemed life. He is in a threshold state, at a point of leaving; for he wonders whether to set his lands in order, the simple gesture of one on the point of departure. In effect, the last few lines of The Waste Land can be read as a summary of his present circumstances. He is not of this world, although not yet of another, as he fishes, waiting for the metamorphosis which must come. The tone clearly recalls his alignment with "We who were living" and are now dying with a little patience. The most mysterious line of these last images is "These

fragments I have shored against my ruins". The fragments could refer to the whole poem or just to the last seven lines equally effectively and, in a paradoxical way, the line seems to recall the idea that man knows only a "heap of broken images." Perhaps the journey in the poem delineates no more than this and merely asserts that some fragments are of more value than others, for those that are here "shored" are of a particular kind: they all refer to metamorphosis, cleansing or destruction and give a picture of human knowledge and experience which endorses the worth of these things. The propping up of the ruins of selfhood is an interim measure, as indeed is everything he does or thinks at this point. While the verb suggests a continued effort to preserve or maintain the self, even in its ruined state, this line can be seen to imply something much wider than such a regression. The fragments hold up a ruin as a ruin, and all of them surround his self with the meanings it now, in its destroyed state, possesses. He is still a finite being and these self-metamorphosising, self-breaking images, which are his sole knowledge and the outcome of his experience, define both that which he is now and symbolise that which he will become. He is, or exists, only by virtue of them; they are that which he has salvaged as significant. These chosen fragments maintain the meaning of his broken self and all of them imply, paradoxically, its destruction; its madness, burnt or transformed nature is invoked. The verb "shored" also has a potency and a doubled meaning in this poem which might be absent elsewhere, for it suggests a notion of selfhood generated only by consistency with the poem's inner constructs; retrieval from the dissolving ocean, definition held against the indefinite, solidity as opposed to solubility. It also, significantly, implies things which this fisher has actively netted from the ocean waters;[52] meanings given only by the infinite and by the journey towards understanding. Being finite, he can still only know broken images but

these images which he chooses to shore against his ruins are the only images which can bring him infinitude. The concept of his ruins suggests, in the same moment, both the honest appraisal of his finitude which parallels Ezekiel's description, and also the idea that he is free from his prison; his tower of self-definition and closure has been destroyed. The journey has brought the protagonist to the same point and the transcendent, indeed, intensely inspiring nature of his formulations, mirrors the language of Ezekiel's.

The fragments at the close of the poem achieve an equivalent to the repetition of broken phrases which symbolise Philomela's transcendent song and to the breaking of language at the end of "The Fire Sermon" affirming the destruction of the self. To negate and destroy the foundations of selfhood and then to attempt to express the expanded experience which results from this is a very difficult proposition. Knowledge, language and world are constructs of the positive self. Anything negative of, or outside self, where it is the self which has become these, leaves them broken beyond themselves, indeed must change the concept of identity utterly. The Waste Land gestures through the ambivalent idea of nothingness, and the broken-tongued transcendent song of a possible Philomela, at this state of wordless meaning. A poem can only approximate such a meaning through a carefully structured symbolism which must not signify only one thing or imply one answer to a search for understanding. Through a spectacular use of negativity which symbolises the beyond-self, which means more than any affirmation can, The Waste Land at most times sustains this mysterious fluidity of meanings.

Afterword

The relationship between the philosophy of F. H. Bradley and The Waste Land is one in which one term cannot supply the other. They are in harmony or deliberate discord with each other and their relation intensifies points of view and breadth and depth of meaning but, while each can be seen to reflect in some ways the other when they are seen in relation, they are not equivalent and neither can be explained or formulated through the other. This discussion of The Waste Land attempts to analyse the poem with a consciousness of when it is in harmony with certain ideas but this does not mean that it is here maintained that it is Bradley's philosophy which appears in the poem but, rather, that his philosophy is one of the sources of the poem. This means something altogether different.[53] All sources have a similar relation to the poem; they are present within it in a changed form, and have become part of something that cannot really be explained by "*anything that went before*" (OPP 112).

Several things are apparent from the arguments in the preceding chapters. Eliot represents Bradley's thought selectively within his poetry, necessarily transmuting it to become something new. The aspects of the philosophy which can be outlined within the poetry pertain, furthermore, primarily to the "lot of the finite" and to the problem of redeeming human experience, not to a metaphysical answer to the discords of such experience. Within Eliot's poetry appears a complex variation of perspectives which prescribes a journey from the experience of a self to knowledge of a point or "existence" beyond selfhood. It is a truism to state that literature is conscious of, and plays with, perspectives, whether of author, character or reader. In this respect, however, The Waste Land is exceptional, for it does this with

the arguable absence of the author and with an unparalleled composition of voices. The Waste Land lacks, to its detriment in the eyes of some critics, a central unifying consciousness and ultimately the success or failure of the redemptive symbols depends not so much on an internal verifying standard as on the subjective contribution of the reader's perspective.[54] A point of view within the poem which can identify a particular personality is not given, for the protagonist, if he is delineated at all in this bewildering series of shifting perspectives and contradictions, is journeying beyond precisely such constructs as personality, leaving the poem with a central paradox which forms the major concern of many critical readings. The absence of this central verifying persona in the poem forces the reader to supply that perspective.[55] The direct address to the reader through Baudelaire's ironic phrase at the end of "The Burial of the Dead" serves to make this role explicit. The reader is a member of the living dead and is complicit with the suffering and the possible redemption, which are consequently explored. He or she is intricately bound up with the meaning of the poem.[56] One result of this is that it is almost impossible for agreement on any point of this poem, for we are not distanced enough to be arbitrators. This dilemma cannot be pushed so far as to deny the poem its independent existence, however, for it possesses both a marked individuality and the character of completeness. The alterations in perspective which appear in the poem can in themselves create the protagonist's changing 'identity', for in Bradleyan terms, awareness is the transcendence of feeling, albeit into a divided world, while, from Eliot's standpoint, suffering awareness represents the transcendence of one perspective by another and a concordant movement out of self. But The Waste Land is about much more than just the transcendence, through suffering, of the lot of the finite, for the special way the poem argues

its assertions implies a very wide series of world views. It possesses a simultaneity of many meanings. The philosophical paradox of its subject matter and the subtle recognition of the finitude of the reader are reflected in the multi-faceted nature of the poem. A particular symbol can be interpreted as meaning several different things with equal validity, depending solely on the point of view of the reader. From one point of view, Philomela's voice belongs to an ideal past, she cannot speak to the present, for she represents a withered stump of time and is part of a symbolic system which contrasts a negative picture of the present to a past which once redeemed man's condition but can do so no longer. From another perspective her inviolable voice represents a transcendence of her violated self which steps beyond both time and finitude and this is an eternal truth which cannot be erased or vitiated. Both points of view are openly catered for by the symbols of the poem. A reconciliation of the two involves an awareness of the necessity of their contradiction. Using the above example, affirmation of one or other perspective remains an issue of the reader's standpoint. If closure is transcended, then there is some redemption of the finite state, including time and its laws, and the standpoint of the reader has to include a belief in this equation of self-transcendence and redemption. It represents thus a different point of view to that which sees closure prevail and the symbol of Philomela as equally timebound as the rest of us. These two general perceptions of meaning are very real participants in the activities of the poem. The lot of the finite is very terrible in its details and every facet of despair is explored before the death of despair can lead to transformation. This complex paradoxical vision of redemption through something which can only be called negation from a limited perspective could be termed, once it is perceived by the reader, the poem's entelechy. If death as a symbol stands primarily for the

dissolution of identity and the transcendence of self, then The Waste Land argues that we must "look to *death* for what life cannot give" (S E 275).

This thesis has discussed certain aspects of The Waste Land to the exclusion of many others. It makes no claims to being an exhaustive or even a complete study of the poem. The analysis given in Part II serves the purpose of outlining some of the effects achieved by this poem when the reader has his or her responses reinforced by awareness of Bradley's ideas. This is meant only to illustrate the importance of a particular world view in Eliot's poetry and it is hoped that poems left untouched by this thesis are nonetheless clearly implied in the ideas and method herein explored.

Notes

1 "A Commentary", The Criterion (London: Faber 1967), Vol. III, 1-2 (Bradley's obituary); To Criticise the Critic (London: Faber 1965), 20-21; "A Prediction in Regard to Three English Authors: [F. H. Bradley, J. G. Frazer, and H. James]", Vanity Fair 21 (Feb. 1924): 29, 98, (cited in Anne Bolgan's What the Thunder Really Said, [Montreal: McGill-Queens UP, 1973], 170).

2 With the exception of Essays on Truth and Reality, these dates are as quoted by Eliot in Selected Essays, 3rd ed. (1951; London: Faber, 1972), 444.

3 These two quotations from "Burnt Norton" are used by Kristian Smidt (to illustrate essentially the same argument as given here) in Poetry and Belief in the Work of T. S. Eliot (Oslo: Jacob Dybwad, 1949), 136. They are strikingly compelling from a point of view which includes a knowledge of Bradley's influence.

4 From Valéry's Le Serpent (introd. T. S. Eliot), quoted by R. Wollheim in "T. S. Eliot and F. H. Bradley: An Account"; in G. Martin ed., Eliot in Perspective (London: Macmillan, 1970), 185.

5 E. g. Anne Bolgan's unconditional endorsement in "The Philosophy of F. H. Bradley and the Mind and Art of T. S. Eliot," English Literature and British Philosophy (Chicago: U of Chicago P, 1971), 252, as opposed to R. Wollheim's reservations in "T. S. Eliot and F. H. Bradley; An Account," in Martin, 189-90.

6 Dante "Paradiso", II, 19-20: "La concreata e perpetua sete/ del deiforme regno", The Divine Comedy, trans. J. D. Sinclair, rev. ed. (1946; London: John Lane, 1948). Cary's less appropriate translation for this line is "The increate perpetual thirst, that draws/ Toward the realm of God's own form" (The Divine Comedy [New York: Leon Amiel, n. d.], 324).

7 F. H. Bradley, Appearance and Reality (London: Oxford UP, 1969). A phrase used on many occasions by Bradley to describe this idea, e.g. in relation to time, 183.

8 This is a frequently repeated formula; c.f. Appearance and Reality 176, 177, 185, 212.

9 Lewis Freed, "Eliot and Bradley: A Review", T. S. Eliot Review 3.1 and 2 (1976): 34-36, and Cleo McNelly Kearns, T. S. Eliot and Indic Traditions (Cambridge: Cambridge UP, 1987), 223.

10 See also Freed, "Eliot and Bradley: A Review", 34-5.

11 A definition outlined by T. E. Hulme in Speculations (London: Routledge and Kegan Paul, 1924), 116-17, and affirmed by Eliot.

12 From H. T. Costello, Josiah Royce's Seminar 1913-1914, quoted by Lyndall Gordon in Eliot's Early Years (Oxford: Oxford UP, 1977), 58.

[13] An apt metaphor, used also by Hugh Kenner in The Invisible Poet (New York: McDowell Obolensky, 1959), 148.

[14] An idea explored in some detail by Eloise Knapp Hay in T. S. Eliot's Negative Way (Cambridge Mass.: Harvard UP, 1982)

[15] "Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better . . . " The Sacred Wood (1960; London: Methuen, 1976), 125.

[16] The allusion to Ariel's song appearing in this quotation is also noted in passing by Elizabeth Drew, T. S. Eliot: the Design of his Poetry (London: Eyre & Spottiswoode, 1950), 97.

[17] "My eyes begin to fail": Middleton, Women Beware Women , II. ii, 462.

[18] T. S. Eliot, The Use of Poetry and the Use of Criticism (London: Faber, 1964), 98-99.

[19] Eric Sigg gives a valuable and interesting discussion of the influence of Bradley's epistemology on Eliot (which is based largely upon Knowledge and Experience) in The American T. S. Eliot (Cambridge: Cambridge UP, 1989), 36-58.

[20] For example Lyndall Gordon in Eliot's Early Years , 50-57, and Bernard Bergonzi in T. S. Eliot (1972; New York: Macmillan, 1978), 24.

[21] Noted by Cleanth Brooks in C. B. Cox and A. P. Hinchliffe, eds., T. S. Eliot: The Waste Land (London: Macmillan, 1968), 130.

[22] "Paradise", II, 20 The Divine Comedy, (trans. Cary), 324.

[23] An example of this kind of juxtaposition occurs in the line from "Prufrock": "I have seen my head (grown slightly bald) brought in upon a platter" (83).

[24] The use of desert as a metaphor for an internal condition is briefly discussed in Martin Scofield, T.S.Eliot: the Poems (Cambridge: Cambridge UP, 1988), 121.

[25] Admittedly this is not a common argument. One example appears in A. N. Dwivedi, Indian Thought and Tradition in T. S. Eliot's Poetry (Bara Bazor, Bareilly: Prakash Book Depot, 1977), 38.

[26] David Ward sees this as an "impossible paradox [having] real poetic meaning. It points to a re-definition of 'I', by an irrational and negative use of language, but in a case, perhaps, where any other use of language would be inefficient." T. S. Eliot Between Two Worlds (London: Routledge and Kegan Paul, 1973), 85.

[27] She is a "hollow replica of the sybil and the poem's other 'real' prophets": Eloise Knapp Hay, T. S. Eliot's Negative Way, 55.

[28] Tom Gibbons gives a reasonable argument for the thesis that A. E. Waite's pack was the one Eliot used, although he does not suggest any similarity

between the man with three staves and the Hierophant. See "The Waste Land Tarot Identified", Journal of Modern Literature 2.4 (1972): 560-65. See also Grover Smith, The Waste Land (London: George Allen and Unwin, 1983), 92-95.

29 The contrast between the phrase "(Those are pearls that were his eyes. Look!)" and its context is also noted by Calvin Bedient in He Do the Police in Different Voices: The Waste Land and its Protagonist (Chicago: U of Chicago P, 1986). He gives the phrase to his protagonist as a response to Madame Sosostris' "phlegmatic pronouncements" (53).

30 See also Philip R. Headings, T. S. Eliot, Revised Edition (Boston: Twayne, 1982), 96-97.

31 Noted by Cleanth Brooks in C. B. Cox, ed., T. S. Eliot: The Waste Land, 137.

32 This argument is in agreement with Martin Scofield's in T. S. Eliot: the Poems, 112 and 129.

33 Eloise Knapp Hay also notes the contrast between "interior prison and exterior waste land" in T. S. Eliot's Negative Way , 58.

34 Philip Sicker suggests in "The Belladonna: Eliot's Female Archetype in The Waste Land" that there exists an equation between the room and the woman's identity, the room being a "correlative to the 'opaque sphere' of individual experience." Twentieth Century Literature 30.4 (1984): 426. The rest of his argument diverges sharply from that given here.

35 Derek Traversi makes some points which support this reading, although with the strange suggestion that the second voice exists only in the imagination of the woman, "a projection of her own thought." T. S. Eliot: the Longer Poems (London: Bodley Head, 1976), 35-36.

36 Noted also by Nancy Duvall Hargrove in Landscape as Symbol (UP of Mississippi Jackson, 1978), 73.

37 "Osiris", New Larousse Encyclopedia of Mythology (London: Hamlyn, 1959), 16-17.

38 A good discussion of some aspects of this double image appears in Martin Scofield's T. S. Eliot: The Poems, 116.

39 Svarny gives an excellent discussion of this contrast in 'The Men of 1914': T. S. Eliot and Early Modernism (Milton Keynes: Open UP, 1988), 197.

40 Anne Bolgan's views in What the Thunder Really Said are complementary to those given here. She sees Tiresias' position as the intersection between the phenomenal and the nuomenal self (93, 94). Derek Traversi in T. S. Eliot: The Longer Poems also introduces some of these ideas, in particular the transcendence of "the limitations of sex and time" (42).

41 Helen Williams states that "The subsuming Tiresias, seer though blind 'can see' and is an instance of the mysterious transformation of eyes into pearls; his

loss of earthly sight being compensated by prophetic vision." T. S. Eliot: The Waste Land (London: Edward Arnold, 1973), 22.

42 See also Ronald Tamplin: "For Weston, food is the sacred symbol identified . . .with the sacramental meal. . . . Food in The Waste Land accompanies triviality, debasement, or sexual temptation. . . 'food in tins' will appear as the debasement of a sacred symbol." "The Tempest and The Waste Land", American Literature 39.3 (1967): 353-54.

43 It is well to note in this context Svarny's undeniably true observation that Eliot did not originally intend the "faint aura of sympathy that seems to hang around the woman in the published version." 'The Men of 1914': T. S. Eliot and Early Modernism, 191.

44 Kristian Smidt's comments are the original source for this idea: Poetry and Belief in the Work of T. S. Eliot, 102.

45 Speaking about the later line "O swallow swallow" A. D. Moody suggests that it "transforms the Latin phrase [from Pervigilium Veneris] into pure longing; and utters the aspiration, felt throughout The Waste Land, for the condition of music in which anguish is at once felt and transformed." Thomas Stearns Eliot, Poet (Cambridge: Cambridge UP, 1979), 105.

46 See also David Ward in T. S. Eliot Between Two Worlds: "The change of tide makes direction possible once more" (111).

47 A. D. Moody's Thomas Stearns Eliot, Poet (94-95) is the general source for a compassionate reading of the Thames Daughters' portrayal.

48 See also Kearns, T. S. Eliot and Indic Traditions (210): "the syntax enacts the abolition of both object and subject, 'me' and 'Lord', leaving only the process, 'burning'."

49 James Giles, Legamus: A Latin Reader for the First Three Years (1950; Adelaide: Rigby, 1953): "Navibus velivolus magnum mari saepe cucurri,/ Accessi terras complures, terminus hic est,/ Quem mihi nascenti quondam parcae cecinere./ Hic meas deposui curas omnesque labores,/ Sidera non timeo hic nec nimbos nec mare saevum,/ Nec metuo sumptus ne quaestum vincere possit" (139). The translation given in the text is by Nora White, B. A., Dip. Ed.

50 Helen Williams observes that the wheel is "on the one hand the steering wheel by which man controls his existence—'O you who turn the wheel' and the crucial image of 'the hand expert with sail and oar'—but on the other, the arbitrary wheel of fortune which spins men's destinies." T. S. Eliot: The Waste Land, 41.

51 C. D. Narasimhaiah in "Loka Prajna and Lokattara: Employed as Critical Concepts in an Approach to T. S. Eliot's Poetry," The Literary Criterion 25.1 (1990): 1-23, suggests that the contrast between rock and water 'has the lyrical intensity of the fusion of thought and feeling. . . the product of an intense tension between the actual and the aspiration" (15).

[52] See also Philip R. Headings T. S. Eliot, Revised Edition: "*Shore* here has the dual sense of *shoring up* and of pulling *to shore*" (104).

[53] See Anne Bolgan's article "The Philosophy of F. H. Bradley and the Mind and Art of T. S. Eliot", English Literature and British Philosophy (Chicago: U of Chicago P, 1971): "What one finds in the poetry of T. S. Eliot is not so much the philosophy of F. H. Bradley as a precise literary variant of it and of its central motifs . . ." She goes on to say that we have "evidence of those mutative effects that result when the material of philosophy is transformed by its relocation in a different context and charged thereby with a new and visionary *telos* of poetry" (276-77).

[54] Philip R. Headings notes that "The conscious links—the overt connections between the various voices making up the poem—are omitted and must be supplied by the reader via the inferences he can draw, which gradually make him aware of the precise center from which the poem is spoken." T. S. Eliot, Revised Edition, 83.

[55] Anne Bolgan in What the Thunder Really Said (87) calls The Waste Land a "'do-it-yourself' poem".

[56] William Burke notes that "In a sort of paradox, the reader is forced to become quester and audience, a kind of passive pilgrim." "Reading through The Waste Land", Yeats Eliot Review 9.3 (1988): 84.

Bibliography

I

Eliot T. S. After Strange Gods: A Primer of Modern Heresy. London: Faber, 1934.

---. "American Literature." Review of A History of American Literature V. II The Athenaeum 4,643 (April 1919): 236-37.

---. "Artists and Men of Genius." The Athenaeum 4,704 (June 1920): 842.

---. "Beyle and Balzac." Review of George Saintsbury, A History of the French Novel to the Close of the Nineteenth Century. V II. The Athenaeum 4,648 (May 1919): 392-93.

---. Collected Plays. London: Faber, 1962.

---. Collected Poems 1909-1962. London: Faber, 1963.

---. Ed. The Criterion 1922-1939. 18 vols. London: Faber, 1967.

---. "Criticism in England." Review of Robert Lynd, Old and New Masters. The Athenaeum 4,650 (June 1919): 456-57.

---. "The Education of Taste." Review of J. W. Cunliffe, English Literature During the Last Half Century. The Athenaeum 4,652 (June 1919): 520-21.

---. "A Foreign Mind." Review of W. B. Yeats, The Cutting of an Agate. The Athenaeum 4,653 (June 1919): 552-53.

---. For Lancelot Andrewes. Garden City, New York: Doubleday, Dora, 1929.

---. Introduction. The Wheel of Fire. 4th Ed. by G. Wilson Knight. 1949; London: Methuen, 1962.

---. "Humanist, Artist, and Scientist." Review of J. Roger Charbonnel, La Pensée Italienne au XVIme Siécle et le Courant Libertin. and L'ethique de Giordano Bruno et le

Deuxiéme Dialogue du Spaccio. The Athenaeum 4,667 (October 1919): 1014-15.

---. "Kipling Redivivus." Review of Rudyard Kipling, The Years Between. The Athenaeum 4,645 (May 1919): 297-98.

---. Knowledge and Experience in the Philosophy of F. H. Bradley. London: Faber, 1964.

---. "London Letter." The Dial 70 (April 1921): 448-53.

---. "London Letter." The Dial 70 (June 1921): 686-91.

---. "London Letter." The Dial 71 (August 1921): 213-17.

---. "London Letter." The Dial 71 (October 1921): 453-55.

---. "London Letter." The Dial 72 (May1922): 510-13.

---. "London Letter." The Dial 73 (July 1922): 94-96.

---. "London Letter." The Dial 73 (September 1922): 329-31.

---. "London Letter." The Dial 73 (December 1922): 659-63.

---. "Marianne Moore." Review of Marianne Moore, Poems. and Marriage. The Dial 75 (November 1923): 594-97.

---. "The Method of Mr. Pound." Review of Ezra Pound, Quia Pauper Amavi. The Athenaeum 4,669 (October 1919): 1065-66.

---. "Murmering of Innumerable Bees." Review of Coterie: An Illustrated Quarterly. The Athenaeum 4,666 (October 1919): 972.

---. "The New Elizabethans and the Old." Review of E. B. Osborn, The New Elizabethans. The Athenaeum 4,640 (April 1919): 134-36.

---. Notes Towards the Definition of Culture. London: Faber, 1962.

---. On Poetry and Poets. London: Faber, 1957.

---. "The Poetic Drama." Review of John Middleton Murry, Cinnamon and Angelica: A Play. The Athenaeum 4,698 (May 1920): 635-36.

---. Points of View. London: Faber, 1941.

---. "The Post Georgians." Review of Wheels: A Third Cycle. The Athenaeum 4,641 (April 1919): 171-72.

---. "The Romantic Generation, if it Existed." Review of Frederick E. Pierce, Currents and Eddies in the English Romantic Generation. The Athenaeum 4,655 (July 1919): 616-17.

---. The Sacred Wood. London: Methuen, 1976.

---. "A Sceptical Patrician." Review of The Education of Henry Adams: An Autobiography. The Athenaeum 4,647 (May 1919): 361-62.

---. Selected Essays. 3rd. Ed. 1951; London: Faber, 1972.

---. To Criticise the Critic. London: Faber, 1965.

---. "Ulysses, Order, and Myth." Review of James Joyce, Ulysses. The Dial 75 (November 1923): 480-83.

---. The Use of Poetry and the Use of Criticism. London: Faber, 1964.

---. "War Paint and Feathers." Review of George W. Cronyn, The Path of the Rainbow: An Anthology of Songs and Chants from the Indians of North America. The Athenaeum 4,668 (October 1919): 1036.

---. "Was there a Scottish Literature?" Review of G. Gregory Smith, Scottish Literature: Character and Influence. The Athenaeum 4,657 (August 1919): 680-81.

Adams, Richard P. "Sunrise out of The Waste Land". Tulane Studies in English 9 (1959): 119-31.

Airaudi, Jesse T. "Post Modernist Criticism and T. S. Eliot Scholarship." Yeats Eliot Review 10.1 (1989): 5-8.

Ali, Agha Shahid. T. S. Eliot as Editor. Ann Arbor: UMI Research P, 1986.

Allan, Mowbray. T. S. Eliot's Impersonal Theory of Poetry. Lewisburg: Bucknell UP, 1974.

Askin, Denise T. "The Waste Land's Missing Hanged Man: A Source in The Tempest." English Language Notes 18.2 (1980): 130-31.

Bagchee, Shyamal. Review of William Skaff, The Philosophy of T. S. Eliot: From Skepticism to a Surrealist Poetic, 1909-1927. Yeats Eliot Review 10.3 (1990): 83-84.

---. Review of Grover Smith The Waste Land. Yeats Eliot Review 8.1 and 2 (1986): 146-147.

Bailey, Bruce. "T. S. Eliot's The Waste Land in Parody, Travesty, and Satire." Yeats Eliot Review 5.1 (1978): 3-7.

---. "A Note on The Waste Land and Joyce's Ulysses." T. S. Eliot Newsletter 2.2 (1975): 10.

Bailey, John. "Romantic or Classic?" The Romatic Survival: A Study in Poetic Evolution. London: Constable, 1957.

Baudelaire, Charles. Les Fleurs du Mal. Ed. Enid Starkie. Oxford: Basil Blackwell, 1980.

Bedient, Calvin. He Do the Police in Different Voices: The Waste Land and its Protagonist. Chicago: U of Chicago P, 1986.

Behr, Caroline. T. S. Eliot: A Chronology of His Life and Works. London: Macmillan, 1983.

Behrmann, Alfred. "Focus on the Critic." Review of Armin Paul Frank, Die Sehnsucht nach dem unteilbaren Sein: Motive und Motivation in der Literaturkritik T. S. Eliots. T. S. Eliot Newsletter 2.1 (1975: 7-10.

Bergonzi, Bernard. T. S. Eliot. 1972; New York: Macmillan, 1978.

Bluck, Robert. "T. S. Eliot and 'What the Thunder Said'." Notes and Queries 24.5 (1977): 450-51.

Bolgan, Anne C. "The Philosophy of F. H. Bradley and the Mind and Art of T. S. Eliot." English Literature and British Philosophy. Chicago: U of Chicago P, 1971.

---. What The Thunder Really Said. Montreal: McGill-Queens UP, 1973.

Bollier, E. P. "From Scepticism to Poetry: A Note on Conrad Aiken and T. S. Eliot." Tulane Studies in English 13 (1963): 95-104.

---. "T. S. Eliot and F. H. Bradley: A Question of Influence." Tulane Studies in English 12 (1962): 87-111.

---. "T. S. Eliot and John Donne: A Problem in Criticism." Tulane Studies in English 9 (1959): 103-18.

---. "T. S. Eliot and John Milton: A Problem in Criticism." Tulane Studies in English 8 (1958): 165-92.

Bose, Purnima. "'End-anxiety' in T. S. Eliot's The Waste Land: Narrative Closure and the End of Empire." Yeats Eliot Review 9.4 (1988): 157-160.

Bradley, F. H. Appearance and Reality. Introd. R. Wollheim. London: Oxford UP, 1969.

---. Collected Essays. 2 Vols. Oxford: Clarendon, 1935.

---. Essays on Truth and Reality. Oxford: Clarendon, 1914.

---. Ethical Studies. 2nd. ed. 1927; Oxford: Clarendon, 1967.

---. Principles of Logic. London: Kegan Paul, Trench, 1883.

Bradbrook, M. C. T. S. Eliot. London: Longmans, Green, 1965.

Braybrooke, Neville. T. S. Eliot: A Symposium for His Seventieth Birthday. New York: Books for Libraries P, 1958.

Burke, William. "Reading through The Waste Land." Yeats Eliot Review 9.3 (1988): 75-91.

---. Review of Harriet Davidson, T. S. Eliot and Hermeneutics: Interpretation and Absence in The Waste Land. Yeats Eliot Review 9.2 (1988): 64-66.

Bush, Ronald. T. S. Eliot: A Study in Character and Style. New York: Oxford UP, 1983.

Cahill, Daniel J. Review of Feyek M. Ishak, The Mystical Philosophy of T. S. Eliot. T. S. Eliot Newsletter 1.2 (1974): 17.

Calder, A. T. S. Eliot. Brighton: Harvester 1987.

Carter, Geoffrey. "The Question of T. S. Eliot's Erudition." Notes and Queries 24.5 (1977): 451-52.

Chace, William M. The Political Identities of Ezra Pound and T. S. Eliot. Stanford: Stanford UP, 1973.

Chiari, Joseph. T. S. Eliot: Poet and Dramatist. London: Vision, 1971.

Costello, H. T. "Recollections of Royce's Seminar on Comparative Methodology." Journal of Philosophy. 53.3 (Feb. 1956): 72-77.

Cowan, S. A. "Echoes of Donne, Herrick, and Southwell in Eliot's The Waste Land." Yeats Eliot Review 8.1 and 2 (1986): 96-101.

Cox, C. B. and Hinchliffe, A. P. eds. T. S. Eliot The Waste Land. London: Macmillan, 1968.

Crawford, Robert. The Savage and the City in the Work of T. S. Eliot. Oxford: Clarendon, 1987.

Csengeri, Karen. "Further Scepticism." Review of Jeffrey M. Perl, Scepticism and Modern Enmity: Before and After Eliot. Essays in Criticism 40.3 (1990): 263-70.

Daly, Vincent. "The Immediate Source of the Thunder Fable: The Waste Land." Yeats Eliot Review 5.2 (1978): 31-32.

Dancy, Jonathan. An Introduction to Contemporary Epistemology. Oxford: Basil Blackwell, 1985.

Dante Alighieri. The Divine Comedy. Trans. Cary. Universal Classics. New York: Leon Amiel n.d.

---. The Divine Comedy I, II, III. Trans. J. D. Sinclair. Rev. ed. London: John Lane, 1948.

Donogan, A. "Victorian Philosophical Prose: J. S. Mill and F. H. Bradley." English Literature and British Philosphy. Ed. S. P. Rosenbaum. Chicago: U of Chicago P, 1971.

Drew, Elizabeth. T. S. Eliot: the Design of his Poetry. London: Eyre and Spottiswoode, 1950.

Dwivedi, A. N. Indian Thought and Tradition in T. S. Eliot's Poetry. Bara Bazor, Bareilly: Prakash Book Depot, 1977.

Eliot, V. Ed. T. S. Eliot The Waste Land A Facsimile and Transcript of the Original Drafts including the Annotations of Ezra Pound. London: Faber, 1971.

---. Ed. The Letters of T. S. Eliot Vol. I. London: Faber, 1988.

Ellis, P. G. "T. S. Eliot, F. H. Bradley, and Four Quartets." Research Studies Washington State U, 37.2 (March 1969): 93-111.

Ellis, Steve. "T. S. Eliot: The Return to Reality." Dante and English Poetry: Shelley to T. S. Eliot. Cambridge: Cambridge UP, 1983.

Fabricius, Johannes. The Unconscious and Mr. Eliot: A Study in Expressionism. Copenhagen: Nyt Nordisk Forlag Arnold Busck, 1967.

Fishbein, Michael. "The Influence of the Idealism of F. H. Bradley on the Thought and Poetry of T. S. Eliot." DAI 32 (1971): 2684A. Yale U.

Fleissner, Robert F. "T. S. Eliot and Anti-Semitism one more Time." Yeats Eliot Review 10.3 (1990): 80-81.

Fowler, Douglas. "Eliot, Nabokov, and the First Questions." Yeats Eliot Review 5.2 (1978): 44-59.

Frank, Armin Paul. "Eliot and Babbitt: A Note on Influence." T. S. Eliot Newsletter 1.2 (1974): 7-8.

---. "T. S. Eliot's Objective Correlative and the Philosophy of F. H. Bradley." The Journal of Aesthetics and Art Criticism 30.3 (1972): 311-17.

Fraser, G. S. "Poetic Politics." T. S. Eliot Newsletter 2.1 (1975): 4-7.

Frazer, J. G. The Golden Bough. 1922; London: Macmillan, 1974.

Freed, Lewis. "Eliot and Bradley: A Review." T. S. Eliot Review 3.1 and 2 (1976): 29-58.

---. "Frank on Eliot in German." Review of Armin Paul Frank, T. S. Eliot Criticism and Scholarship in German: A Descriptive Survey, 1923-1980. Yeats Eliot Review 9.1 (1987): 17-26.

French, A. L. "Criticism and The Waste Land." Southern Review 1.2 (1964): 69-81.

French, R. W. Review of Thomas R. Rees, The Technique of T. S. Eliot. Yeats Eliot Review 5.1 (1978): 65-66.

---. Review of James E. Miller, T. S. Eliot's Personal Waste Land: Exorcism of the Demons. Yeats Eliot Review 5.2 (1978): 65-67.

Frye, N. T. S. Eliot. Edinburgh: Oliver and Boyd, 1963.

Gallup, Donald. T. S. Eliot: A Bibliography. London: Faber, 1969.

Garber, M. B. Dream in Shakespeare: from Metaphor to Metamorphosis. Newhaven: Yale UP, 1974.

Gardner, Helen. The Art of T. S. Eliot. London: Cresset, 1949.

Gardner, R. The Tarot Speaks. Tandem by Wyndham Publications,1971.

George, A. G. T. S. Eliot his Mind and Art. London: Asia Publishing House,1969.

Gibbons, Tom. "The Waste Land Tarot Identified." Journal of Modern Literature. 2.4 (1972): 560-65.

Gibson, William M. "Sonnets in T. S. Eliot's The Waste Land." American Literature 32 (1960-1961): 465-66.

Giles, James. Legamus: A Latin Reader for the First Three Years 1950; Adelaide: Rigby, 1953.

Giles, Richard F. "A Note on April." T. S. Eliot Newsletter 1.1 (1974): 2-3.

Gish, Nancy K. Time in the Poetry of T. S. Eliot: A Study in Structure and Theme. London: Macmillan, 1981.

---. "T. S. Eliot's 'The Waste Land': "Hurry Up Please its Time." Notes and Queries 24 .5(1977): 449-50.

Glaser, Michael Schmidt. "T. S. Eliot and F. H. Bradley: A Study of Bradley's Influence on Eliot's Major Poems." DAI 32 (1971): 1510A. Kent State U.

Gordon, Lyndall. Eliot's Early Years. Oxford: Oxford UP, 1977.

---. Eliot's New Life New York: Farrar Strauss Giroux, 1988.

---. "The Waste Land Manuscript." American Literature 45.4 (1974): 557-570.

Graves, R Introd. New Larrousse Encyclopaedia of Mythology. London: Hamlyn, 1959.

Gray, Piers. T. S. Eliot's intellectual and Poetic Development 1909-1922 Sussex: Harvester P, 1982.

Grover, Dorys C. Review of Marianne Thormahlen,The Waste Land: A Fragmentary Wholeness. Yeats Eliot Review 6.1 (1979): 61-62.

Hargrove, Nancy Duvall. Landscape as Symbol in the Poetry of T. S. Eliot. UP of Mississippi Jackson, 1978.

Harmon, William. "Visions of Perfection: Some Recurrent Figures in the Poems of Eliot and Pound." Yeats Eliot Review 5.1 (1978): 18-20.

Hay, Eloise Knapp. T. S. Eliot's Negative Way. Cambridge Mass: Harvard UP,1982.

Headings, Philip R. T. S. Eliot. Revised Edition Boston: Twayne, 1982.

Helmling, Steven. "The Grin of Tiresias: Humor in The Waste Land." Twentieth Century Literature 36.2 (1990): 137-54.

Hirai, Masao and Tomlin, E. W. F. eds. T. S. Eliot: A Tribute from Japan. Tokyo: Kenkyusha, 1966.

Howarth, H. Notes on some Figures behind T. S. Eliot. London: Chatto and Windus, 1965.

Hulme, T. E. Speculations: Essays on Humanism and the Philosophy of Art. London: Routledge, 1924.

Innes, Brian. The Tarot: How to use and Interpret the Cards. London: Macdonald, 1977

Jay, Gregory. "Eliot's Poetics and the Fisher King." Yeats Eliot Review 7.1 and 2 (1982): 28-35.

---. T. S. Eliot and the Poetics of Literary History. Baton Rouge: Louisiana State UP, 1983.

Jochum, K. P. S. and Frank, Mechthild and Armin Paul, T. S. Eliot Criticism in English, 1916-1965: A Supplementary Bibliography. Yeats Eliot Review P, 1978.

Jones, Florence. "T. S. Eliot among the Prophets." American Literature 38.3 (1966): 285-302.

Kearns, Cleo McNelly. T. S. Eliot and Indic Traditions: A Study in Poetry and Belief. Cambridge: Cambridge UP, 1987.

Keily, Robert. Review of Calvin Bedient, He Do the Police in Different Voices: The Waste Land and its Protagonist. and Louis Menand, Discovering Modernism: T. S. Eliot and his Context. English Language Notes 25.3 (1988): 88-92.

Kenner, Hugh. Ed. T. S. Eliot A Collection of Critical Essays. Englewood Cliffs: Prentice-Hall, 1962.

---. The Invisible Poet. New York: Mc Dowell, Obolensky, 1959.

Kertzer, J. M. "T. S. Eliot and the Problem of Will." Modern Language Quarterly. 45.4 (1984): 373-94.

Knoll, Robert E. Ed. Storm over The Waste Land. U of Nebraska: Scott, Foresman, 1964.

Kyd, T. The Spanish Tragedy. London: Ernest Benn, 1970.

Leavis, F. R. New Bearings in English Poetry. London: Chatto and Windus, 1954.

Leavis, L. R. "T. S. Eliot and the Poetry of the Future." English Studies 69.6 (1988): 481-96.

Little, Matthew. "A Source for 'The City Over the Mountains' in The Waste Land." English Language Notes 17.4 (1980): 278-81.

Litz, A. W. Ed. Eliot in his Time: Essays on the Occasion of the Fiftieth Anniversary of The Waste Land. London: Oxford UP, 1973.

---. "The Waste Land Fifty Years After." Journal of Modern Literature. 2.4 (1972): 455-71.

Malamud, Randy. "Frankenstein's Monster: The Gothic Voice in The Waste Land." English Language Notes 26.1 (1988): 41-46.

March, Richard and Tambimuttu. T. S. Eliot. London: Frank and Cass, 1965.

Martin, Graham. Ed. Eliot in Perspective: A Symposium. London: Macmillan, 1970.

Materer, Timothy. "Chantecler in 'The Waste Land'." Notes and Queries 24.5 (1977): 451.

Matthiessen, F. O. The Achievement of T. S. Eliot. London: Oxford UP, 1947.

Maxwell, D. E. S. Review of Anne C. Bolgan, What the Thunder Really Said. T. S. Eliot Newsletter 1.2 (1974): 16.

---. The Poetry of T. S. Eliot. 1952; London: Routledge, 1961.

Menand, Louis. Discovering Modernism: T. S. Eliot and His Context. New York: Oxford UP, 1987.

---. "T. S. Eliot and F. H. Bradley." Raritan: A Quarterly Review. 5.3 (1986): 61-75.

Mesterton, E. The Waste Land; Some Commentaries. New York: Haskell House, 1975.

Michaels, W. B. "Philosophy in Kinkanja: Eliot's Pragmatism." Glyph. John Hopkins Textual Studies 8. Baltimore: John Hopkins UP, 1981.

Middleton, T. Women Beware Women. Edinburgh: Oliver and Boyd, 1969.

Miller, James E. T. S. Eliot's Personal Waste Land: Exorcism of the Demons. University Park: Pennsylvania State UP, 1977.

Miller, J. Hillis. Poets of Reality_ Six Twentieth Century Poets. Cambridge Mass: Belknap P of Harvard UP, 1965.

Montgomery, Marion. "The Awful Daring." Arizona Quarterly 30.1 (1974): 43-52.

---. "The Shifting Sands of Ego and the Rock: Eliot's and Whitehead's 'Romantic' Quest." T. S. Eliot Newsletter 1.2 (1974): 9-13.

Moody, A. D. Ed. The Waste Land in Different Voices. London: Edward Arnold, 1974.

---. Thomas Stearns Eliot Poet Cambridge: Cambridge UP 1979.

Moore, Marianne. Review of T. S. Eliot, The Sacred Wood The Dial 70 (March 1921): 336-339.

Motola, Gabriel. "The Waste Land: Symbolism and Structure." Literature and Psychology 18.4 (1968): 205-212.

Mountain, John Anthony. "The Search for an Absolute: The Influence of F. H. Bradley on T. S. Eliot." DAI 31 (1970): 3558A. U of Washington.

Narasimhaiah, C. D. "Loka Prajna and Lokottara: Employed as Critical Concepts in an Approach to T. S. Eliot's Poetry." The Literary Criterion 25.1 (1990): 1-23.

Olney, J. Ed. T. S. Eliot: Essays from the Southern Review. Oxford: Clarendon, 1988.

Ovid Metamorphoses. Trans. M. M. Innes. Penguin Books, 1955.

Passmore, J. "Personality and the Absolute." A Hundred Years of Philosophy. Gerald Duckworth, 1957.

---. "Towards the Absolute." A Hundred Years of Philosophy. Gerald Duckworth, 1957.

Perrett, Marion. "Eliot, the Naked Lady, and the Missing Link." American Literature 46.3 (1974): 289-303.

Pervigilium Veneris. Ed. C. Clements. London: Oxford U, 1911.

Radice, B. Ed. Hindu Myths. Penguin Books, 1975.

Ramsey, Jarold. "The Waste Land and Shackleton on South Georgia." English Language Notes 8.1 (1970): 42-45.

Rai, V. The Waste Land. Varanasi, n. p., 1965.

Ricks, Christopher. T. S. Eliot and Prejudice. London: Faber, 1988.

Riley, Michael D. "Eliot, Bradley, and J. Hillis Miller: The Metaphysical Context." Yeats Eliot Review 8.1 and 2 (1986): 76-89.

Rodgers, A. T. "Eliot in the 70's: A Mosaic of Criticism." T. S. Eliot Review 2.1 (1975): 10-14.

Roessel, David. "'Mr. Eugenides, the Smyrna Merchant', and Post-war Politics in The Waste Land." Journal of Modern Literature 16.1 (1989): 171-76.

Roy, A. K. Review of John D. Margolis, T. S. Eliot's Intellectual Development. T. S. Eliot Newsletter 1.1 (1974): 11-12.

Ryan, Dennis. "Marie Lloyd and The Last 'London Letter': T. S. Eliot's Transmutation of Idealogy into Art in The Waste Land." Yeats Eliot Review 10.1 (1989): 35-40.

Sanders, Charles. "'But where's the Man': The 'Double Part' of T. S. Eliot." Yeats Eliot Review 7.1 and 2 (1982): 3-9.

---. "The Waste Land: The Last Minstrel Show?" Journal of Modern Literature 8.1 (1980): 23-38.

Savile, Anthony. "Tradition and Interpretation." The Journal of Aesthetics and Art Criticism 36.3 (1978): 303-16.

Schneider, Elisabeth. T. S. Eliot: The Pattern in the Carpet. Berkeley: U of California P, 1975.

Scofield, Martin. T. S. Eliot: The Poems. Cambridge: Cambridge UP, 1988.

Segerstedt, T. Value and Reality in Bradley's Philosophy. Lund: Gleerupska U Bokhandeln, 1934.

Sencourt, Robert. T. S. Eliot: A Memoir. London: Garnstone P, 1971.

Shakespeare, W. The Tempest. London: Methuen, 1964.

Sicker, Philip. "The Belladonna: Eliot's Female Archetype in The Waste Land." Twentieth Century Literature 30.4 (1984): 420-31.

Sigg, E. The American T. S. Eliot. Cambridge: Cambridge UP, 1989.

Simon, Irene. "Echoes in The Waste Land." English Studies 34 (1953): 64-72.

Smidt, Kristian. Poetry and Belief in the Work of T. S. Eliot. Oslo: 1 Kommissjon Hos Jacob Dybwad, 1949.

Smith, Grover. "Eliot the Skeptic and the War between Moderns and Postmoderns." Review of Jeffrey M. Perl, Skepticism and Modern Enmity: Before and After Eliot. The Sewanee Review 98.2 (1990): 305-7.

---. "The Fortuneteller in Eliot's The Waste Land." American Literature 25 (1953-1954): 490-92.

---. The Waste Land. London: George Allen and Unwin, 1983.

---. T. S. Eliot's Poetry and Plays: A Study in Sources and Meaning. Chicago: U of Chicago P, 1956.

Soldo, John J. "T. S. Eliot and Jules LaForgue." American Literature 55.2 (1983): 137-150.

Spurr, David. "The Waste Land: Mourning, Writing, Disappearance." Yeats Eliot Review 9.4 (1988): 161-164.

Still, Colin. Shakespeare's Mystery Play: A Study of The Tempest. London: Cecil Palmer, 1921.

Sullivan, Richard A. "The Sibyl and the Voice: Eliot's Epigraphs to The Waste Land." Yeats Eliot Review 7.1 and 2 (1982): 19-26.

Svarny, Erik. 'The Men of 1914': T. S. Eliot and Early Modernism. Milton Keynes: Open UP, 1988.

Takayanagi, S. "Search After the Whole__F. H. Bradley and T. S. Eliot." English Literature and Language Tokyo. 5 (1968): 12-69.

Tamplin, Ronald. "The Tempest and The Waste Land." American Literature 39.3 (1967): 352-372.

Tanner, Stephen L. "T. S. Eliot and Paul Elmer More on Tradition." English Language Notes 8.3 (1971): 211-15.

Tate, A. T. S. Eliot the Man and his Work. London: Chatto and Windus, 1966.

The Bhagavad Gita. Trans. Ann Stanford. New York: Seabury, 1970.

Thompson, E. T. S. Eliot, the Metaphysical Perspective. Carbondale: Southern Illinois UP, 1963.

Traversi, Derek. T. S. Eliot: The Longer Poems. London: Bodley Head, 1976.

Unger, Leonard. Eliot's Compound Ghost: Influence and Confluence. University Park: Pennsylvania State UP, 1981.

---. Ed. T. S. Eliot: A Selected Critique. New York: Rinehart, 1948.

---. T. S. Eliot: Moments and Patterns. Minneapolis: U of Minnesota P, 1966.

Waldron, P. "T. S. Eliot, Mr. Whiteside, and 'The Psychobiographical Approach'." Southern Review 6.2 (1973): 138-147.

---. "The Music of Poetry: Wagner in The Waste Land." Unpublished article. University of Adelaide, 1991.

Ward, David. T. S. Eliot Between Two Worlds: A Reading of T. S. Eliot's Poetry and Plays. London: Routledge, 1973.

Weston, J. L. From Ritual to Romance. New York: Peter Smith, 1941.

Whiteside, George. "T. S. Eliot's Dissertation" ELH 34 (1967): 400-24.

---. "T. S. Eliot: The Psychobiographical Approach" Southern Review 6.1 (1973): 3-26.

Williams, Haydn Moore. T. S. Eliot: The Waste Land and Other Poems. Calcutta: Firma K. L. Mukhopadhyay, 1965.

Williams, Helen. T. S. Eliot: The Waste Land. Edward Arnold, 1973.

Williamson, G. A Reader's Guide to T. S. Eliot. London: Thames and Hudson,1967.

Wilson, Edmund. "The Poetry of Drouth." The Dial 73 (December 1922): 611-16.

Wollheim, Richard. F. H. Bradley. Hammondsworth: Penguin, 1959.

---. "T. S. Eliot and F. H. Bradley: An Account." Eliot In Perspective. Ed. G. Martin. London: Macmillan, 1970.

Worthington, Jane. "The Epigraphs to the Poetry of T. S. Eliot." American Literature 21 (1949-1950): 1-17.

Addenda

Page 26: Insert endnote at "Although solipsism* . . ."

Page 128: Insert endnote at end of paragraph: ". . . passive recipient of it.# "

Page 136: Add to endnote 9: Jewel Spears Brooker "F. H. Bradley's Doctrine of Experience in T. S. Eliot's The Waste Land and Four Quartets" Modern Philology 77.2 (1979): 147.

Additional Endnotes

* The argument on solipsism given here is in agreement with that of Jewel Spears Brooker, "F. H. Bradley's Doctrine of Experience in T. S. Eliot's The Waste Land and Four Quartets" Modern Philology 77.2 (1979): 146-57.

Brooker gives an argument concordant with this on the role of self and solipsism in this part of the poem. Modern Philology 77.2 (1979): 155.

Additional Bibliography

Brooker, Jewel Spears. "F. H. Bradley's Doctrine of Experience in T. S. Eliot's The Waste Land and Four Quartets." Modern Philology 77.2 (1979): 146-57.

---. "The Structure of Eliot's 'Gerontion': An Interpretation based on Bradley's Doctrine of the Systematic Nature of Truth." ELH 46.2 (1979): 314-39.