1967


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THOMAS STEARNS ELIOT'S EMBLEMATIC SYNTHESIS
OF THE VISUAL, INTELLECTUAL AND
SPIRITUAL WORLDS IN THE TRADITION
OF ANDREA ALCIATUS

A DISSERTATION SUBMITTED TO
THE FACULTY OF THE GRADUATE SCHOOL OF
LOYOLA UNIVERSITY IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

BY
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VITA

Inez Hulting Petersen was born on August 19, 1916, in Oak Park, Illinois.

After graduating from Oak Park and River Forest High School, she attended Wheaton College, Wheaton, Illinois, and was granted her Bachelor of Arts degree by this college in June, 1937. From February of 1957 to June of 1960, she attended Northwestern University and received the Master of Arts degree in June of 1960. In 1962 she was accepted as a student for the Ph. D. program in the Department of English at Loyola University, Chicago. During the summer of 1965 she completed her course of studies at Oxford University, England.

During the year 1956-1957, she joined the faculty of Wheaton College as an instructor of English. After taking a leave of absence from 1957 to 1960 to earn her M. A. degree, she again taught at Wheaton College until 1962. She then pursued her doctoral studies at Loyola University. At present she is an assistant professor at Trinity College, Bannockburn, Illinois.
An intensive reading of modern poetry, and particularly the poetry of T. S. Eliot, led me to recognize and appreciate the relationship between the appeal of visual images and the use of traditional emblems. Inquiring further into the history of emblematic poetry, especially that of Andrea Alciatus, the father of this tradition, I began to realize how much Eliot’s work owed to this tradition. Although there is no evidence that Eliot saw any of Alciatus’s work, Alciatus’s influence had spread throughout Europe, including England. Alciatus’s emblematic technique pervaded literature.

Ardent critic and scholar of poetry that he was, T. S. Eliot inevitably was influenced by the emblematic tradition of Alciatus, if only by way of the numerous emblematic poets of England, Germany, and France.

Eliot’s poems selected for study in this dissertation demonstrate some of his most distinctly emblematic work. The basis for my selection is threefold. First, the Prufrock group, "The Waste Land," and "Ash Wednesday" evidence Eliot’s art in writing poetic emblems in the same tradition as Alciatus. Second, some poems of Eliot’s, such as
the Four Quartets, are not emblematic, but rather discursive and pictorial. Third, to control the bulk and scope of this study I had to limit the number of poems treated. Since none has interpreted Eliot's ideas in the light of emblem-art, this study provides an important new approach to Eliot's purpose and achievements.

For his untiringly generous advice, criticism and encouragement, I am greatly indebted to Dr. Joseph J. Wolff; for his thorough study of and wise commentary on this dissertation, to Dr. Martin J. Svaglic; for her reading "out of season" and pertinent suggestions, to Dr. Agnes Donahue; for his perfecting my emblems and inking them for duplication, to Mr. Dwight Walles; and for the grace and faith that enabled me to complete this study, to God Himself.
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THE IMPRESS OF VISUAL POETRY

AND ANDREA ALCIATUS'S ATTEMPT TO

PATTERN FORCES OUTSIDE PHYSICAL LIFE

Poetry written in the emblematic tradition affirms John Locke's concept that it is with objects, not words, that a man's mind is impressed enough to produce ideas. Believing that all the words in the world could not create an idea in the mind, Locke theorized that words are only sounds. And these sounds are mere echoes of the words themselves. But objects, received through proper inlets, engender ideas. To prove this point, Locke tells the story of a blind man who was to determine which of two arts had a greater power of communication—sculpturing or painting. The man felt the lines of a statuary, and thought the work must be very good. But when he drew his hands over a painting, a bystander explained all the beautiful parts that the eye could see on the painting. After being told of the beauty portrayed by the picture, the blind man "cried out that certainly (the painting) must needs be a . . . divine piece of workmanship (if it
could] represent all those parts.”¹

Then Locke continues by explaining that simple ideas, initiated by the impress of images, are stored by the mind, which combines them to form the distinctive trait of man—the understanding:

Simple ideas, as has been shown, can only be got by experience from those objects which are proper to produce in us those perceptions. When, by this means, we have our minds stored with them, and know the names for them, then we are in a condition to define, and by definition to understand, the names of complex ideas that are made up of them. But when any term stands for a simple idea that a man has never yet had in his mind, it is impossible by any words to make known its meaning to him.²

Thus, one may conclude that it is possible for an artistic portrayal like an emblem to create impressions in the mind which would later become ideas.

Anticipating the philosophy of John Locke concerning the value of a visual stimulation of ideas, Johann Amos Comenius, the Moravian educator, wrote that sensual objects should be "rightly presented to the senses" lest ideas not be received at all. He believed that there was nothing in the understanding that had not previously been experienced by the senses. Therefore, accurate sensual perception was essential to a man's ability to develop in wisdom, and in discreet action and

²Ibid.
It is these concepts that must have directed emblem poets to create their portrayals. The poets' objective was to make ideas understandable. So then a poet, attempting to deal with something that is difficult in its ineffability, seizes upon some embodiment which might be considered a similitude. Knowing that he may by the selection of a certain object, or mythic creature, create an idea in a man's mind, the poet wields the power to inject notions into the understanding of the one who is to consider the fabrication. This object, selected to portray an idea, fashioned into an emblem poem, or emblem picture, is successful in proportion to its capacity to communicate the idea, and in proportion to its pictorial quality. At times the manner of its presentation may be so compressed, so intensified, that often a line, a phrase,

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4 There seem to be innumerable ways to define an emblem. The meaning of "emblem" is gradually developed through this chapter. Henri Stegemeier has listed the many possibilities for definition:

In formulating a clear definition of an emblem, one will find the term associated with many others, for example: allegory, apologue, cipher, conceit, device, enigma, epigram, fable, figure, image, impresa, legend, maxim, metaphor, motto, parable, personification, proverb, pun, reverse, rebus, riddle, sentence,
or even a word may stand alone to embody a whole idea. The significance rises out of embodiment. And when, at a later time, the vivid embodiment-portrayal is recollected, it rouses the concept again. There is a unique type of strength in visual portrayal which makes more of an impact on the reader than that made by a less creative type of writing. E. H. Gombrich points out that the strength of a visual portrayal is its ability to become interchangeable with the statement of a concept, because it both partakes of the meaning and shares in giving the impact of that concept. 5

The notions instigated by the portrayed objects, or emblems, take on value in direct relationship to the power of a mind to perceive the meanings of the emblems, and to extend their significance. This faculty causes the emblem to assume a certain mystery. Total enrichment for the observer's understanding results when emblems are stored

symbol, etc. A study of emblems will show close connections with the study of albums, arms, bestiaries, the Bible, blazons, bookplates, classical mythology, coins, heraldry, iconography, medals, portraiture, printer's devices and watermarks. The intent of emblems was indeed wide and varied; it might be aesthetic, amatory, decorative, doctrinal, emotional, erotic, ethical, geographic, heroic, historical, military, moral, natural, panegyrical, political, religious, satiric, scientific, social. "Problems in Emblem Literature," The Journal of English and Germanic Philology, XLV (1946), 28.

en masse as though in a gallery for the mind to treasure as a remarkable composite. The wealth of concepts which results is actually unlimited because each mind, according to its own innate power to store, to combine, or to reject notions, creates a different composite. The sensitive intellect will receive a more complex concept.

Mario Praz seems to intimate that it is with a selfish desire for esoterism that the poet limits the clarity of his composition to certain impressions:

Since poetry and painting are sister arts born at one birth, just as poetry began with words to explain those fictions, so painting began subsequently to paint many things...which concealed in themselves many fine secrets...just as a philosopher began to cloak with fables his marvelous and divine secrets in order to be understood by some, but not by all.  

And much that an emblem voices is hidden from a number of poetry's audience, "the mechanics," as Giovio labels these people.  

But on the other hand, pictorial expression is essential in the communication of ideas for which there are no definitive words. To

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7 Ibid., 63.

8 Erwin Panofsky too believes that it was "to complicate the simple and to obscure the obvious," that Alciatus composed his emblems. Meaning in the Visual Arts (New York: Doubleday and Co., 1957), p. 159.
get to the solid truth of a notion it is essential, as E. L. Tuveson says, to return to the basic, simple expressions which represent all that we can really be sure of. The mind, like Antaeus, must constantly return to make contact with the earth. So it is by the portrayal of something of the physical world, or of well-known tales, that ideas are first conveyed to man. Tuveson points out that "mind-stuff" which is composed of concepts of infinity, God, and the like, must first be part of pictures.

Sight is the sense which is significant for understanding. Thought is seeing. Thomas Aquinas explains this in detail:

... when we wish to make someone understand something, we lay examples before him, from which he can form phantasms for the purpose of understanding ... incorporeal things of which there are no phantasms. Thus we understand the truth by considering a thing of which we examine the truth. ... Other incorporeal substances we know in the present state of life only by way of remotion or by some comparison to corporeal things. And, therefore, when we understand something about these things, we need to turn to phantasms of bodies, although there are no phantasms of the things themselves.

It is with this philosophy that Andrea Alciatus, the lawyer-poet of sixteenth century Italy, brought to the world the first emblem book. He recognized the power in broaching an idea through the use of picture-

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An emblematic poem imposes limits upon the poet that cause him to concentrate his complicated references, appealing to the vision, within a certain scope. This fact includes the notion of the definition of the word "emblem" which originates from the Greek word *emblema*, meaning "to put in" as a mosaic: the poem is "laid into" the total concept by the naming of a Biblical, or a mythic character or object, things of nature, history, or other writings. And to intensify the brevity of an emblem poem, often there is a complete omission of connectives between the objects and beings portrayed.

The initial stimulus of the emblem, or word-picture, was, in part, the consummate desire of man to communicate ideas to other men. But perhaps more often the man's desire was to express and preserve his own thoughts. This was done with ideographics. A certain "N. W." in the preface of Samuel Daniel's translation of Dialogo dell' Imprese Militare et Ambrose of Paolo Giovio pertinently narrates the history of this attempt:

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12 Gombrich held the view that the reason for early mankind's expressing itself in images was to hide truths so that they would not be profaned. See "Icones," *Journal of the Warbourg Institute*, X-XI, 149.
It descended from the ancient Egyptians and Chaldeans... who devised means before characters were found out, to utter their conceptions by forms of beasts, stars, herbs, and these notes were called sacrae notae.

But to what end served this? To shadow surely their intents and purposes by figures... so practised the first parents of philosophie, drawing these characters from the world as from a volume wherein was written the wonders of nature. What did they import? Iamblicus said that they were conceptions by an externall forme representing an inward purpose.\textsuperscript{13}

Thus, conceptions without expressive or descriptive terms were visually conveyed, and in this way established an endless web of reference.

By way of hieroglyphs, which some scholars believe to be a revelation of insight into the structure of the universe, the web of reference was constructed.\textsuperscript{14} The hieroglyphics, described above by Giovio, were crude pictures later refined by the Greeks. The Hieroglyphica\textsuperscript{15} is really an emblem book like that which Alciatus was to write later, each hieroglyphic containing an abstract thought in visual form.\textsuperscript{16} This seems to intimate a connection with Platonism. And actually there was a shift in scholarly interest from the Neoplatonism.

\textsuperscript{13} As quoted by Freeman, \textit{Emblem Books}, p. 48.


\textsuperscript{15} The first edition of \textit{Hieroglyphica} dates from 1505, when it was printed with Aesop's fables. Within the next one hundred years there had appeared no fewer than thirty editions, translations, and reprints. Horapollo, \textit{The Hieroglyphics of Horapollo}, trans. George Boas (New York: Pantheon Books, 1950), p. 29.

\textsuperscript{16} \textit{Ibid.}, 34.
of Plotinus to Horapollo and the hieroglyphics. An account of this representation of an abstract is given by Marsilio Ficino, the translator of Plotinus:

The Egyptian priests, when they wished to signify divine things, did not use letters, but whole figures of plants, trees, and animals; for God doubtless has a knowledge of things which is not complex discursive thought about its subject, but is, as it were, the simple and steadfast form of it. Your thought of time, for instance, is manifold and mobile maintaining that time is speedy and by a sort of revolution joins the beginning to the end. It teaches prudence, produces much, and destroys it again. The Egyptians comprehend this whole discourse in one stable image, painting a winged serpent, holding its tail in its mouth. Other things are represented in similar images, as Horus describes.

Much of the material in the hieroglyphics was used by Alciatus, the composer of the primary source book of emblems. He believed that the quintessence of each emblem was revealed to be hieroglyphical in origin. He phrased this idea in these words:

Words indicate: things are indicated, but things can occasionally also indicate as the Hieroglyphs of Horus and Chaeremon, in evidence of which we ourselves have also written a small volume Emblemata. 18

17 Horapollo, Hieroglyphics, p. 28. In Horapollo there is also an account of the bull with the right knee bound. This signifies, in hieroglyphics, a temperate man. A bull, if shackled, will follow a man. Also, the bull will not mate with a female after she has conceived—this signifies temperance. See Appendix I for a translation of the emblem on this subject, no. XXXIV.

18 Quoted by Erik Iverson from "De verborum significatione" (Lyon, 1530). The Myths of Egypt and its Hieroglyphs (Copenhagen: Gee Gad Publishers, 1961), p. 74. This volume Alciatus speaks of won enormous success, and until then was unparalleled in the history.
The emblem has a long history. It had its beginning in the Scriptures. Other than that, the earliest account there is of emblematic art is a description which Homer gives of the forging by Vulcan of a shield for Achilles. It is logical to think that during his study of Greek and Roman writers, Alciatus came to "see the stories there presented, and also to "see" general truths, since he created the vivid portrayals which have been preserved for centuries in many forms.

Alciatus's emblems were created at first as short poems without pictures. But because of their suggestive nature they evoked pictures in the minds of readers; and they were concerned with subjects which might furnish interesting stimuli for artists to create pictures.

of books. Three editions of the original print (Augsburg, 1531) were published by 1534. After the edition published by the sons of Aldus in Venice in 1546, there was an almost innumerable sequence of French, Italian, Spanish, German, and English translations and imitations. Iverson, p. 75.

19 Henri Estienne gives as the prime example, "The Tree of Life, or rather the Tree of Knowledge of Good and Evil in the Terrestrial Paradise, (explained) by these words, ne comedas." As quoted by Rosemary Freeman. Freeman, Emblem Books, p. 38.

20 At the order of Artemis, Achilles's mother, Vulcan wrought a shield embellished with many emblems: the earth, heavens, sea, and the bodies of the heavens; cities celebrating feasts, watching fights; a fair, fallow field, which in a wonderful way looked newly plowed; a field of harvest corn and the harvesters; youths and maidens in a vineyard listening to a lyre player; lions feasting on cattle with the shepherds looking on; a green on which youths and maidens danced. See Homer, The
or devices, which Alciatus called **emblemata**.  

So involved were Alciatus's concepts with depictions that he believed that things themselves communicated, as in the case of hieroglyphics.

Alciatus's **Emblemata** represents an attempt to create a modern equivalent for the ancient hieroglyphics. Some of the emblems are static in character as are the hieroglyphics; but many seem intensely dramatic because of the myth or history depicted by them. The **Emblemata** is actually an anthology of tales and historical accounts, rendered in such an artistic manner that the book was treasured by artists and poets both for ornament and as an extender for ideas.

During the sixteenth century the emblem book was one of the

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21 Green includes a letter from Alciatus to Calvus, 1522, which states that his **Emblemata** describes things which "tastefully signify something out of history, or out of the natural world, from which painters, goldsmiths, and those who cast metals are able to design what we call devices." Whitney's "A Choice of Emblems," quoted in Sister M. Simon Nolde, "Whitney's A Choice of Emblems and three commonplace collections of Erasmus" (unpublished Ph.D. dissertation, St. Louis University, 1964), p. 28.

22 Ibid., 45.

23 The emblems were referred to by such famous artists as Rubens, Bellini, Titian, Duerer, Holbein and Reynolds; and they were alluded to by such writers as Lily and Guazzo. Ibid., 113 and 121.
most influential types of literature. The *Emblematum Liber*²⁴ of Andrea Alciatus was the archetype of the emblem books. Its popularity may in part be due to the basic belief that hieroglyphs were pictures with a hidden divine meaning. ²⁵ The belief abroad at this time was that the Graeco-Roman and the Hebrew-Christian traditions were indissolubly linked with Egypt. ²⁶ So this made it logical to believe that hieroglyphs held divine secrets. This notion eventually led to the hieroglyph's becoming linked with Catholic symbolism. The religious application of emblems was, in Mario Praz's words, "a great discovery." Both Otho Vaenius in his *Amoris Divine Emblemata* (1615), and Herman Hugo in *Pia Desideria* gave evidence of knowing how to select those signs which suggested emblems that had a strong appeal to the senses. ²⁷ Recognition of this art was to aid later poets in writing with emblematic quality. Through the inter-relationship established by poets of divine

²⁴ The first edition of Alciatus's *Emblematum Liber* appeared in Augsburg from the Heinrich Steyner Press in 1531. For the complete biography and bibliography of Andreas Alciatus, see Henry Green, *Andrea Alciati and His Books of Emblems* (London: Trübner and Co., 1872). And for a concise history and criticism of succeeding emblem writers, especially those of Herman Hugo and the Society of Jesus, see Praz, *Studies.*


²⁷ Praz, *Studies*, pp. 143 and 145.
and secular subjects, emblems—extended and "invented" hieroglyphs—portrayed both religious concepts, as those adopted by the Jesuits, and ideas from many sources—ancient myths, nature, and history.

The importance of the emblem books in European culture is indicated by Robert J. Clements in *Picta Poesis*. These books were "brought to thousands of Europeans whose only contact with the painting and art of their time was an occasional glance at the religious figures over the candlelight of their local basilica." During the half century which followed Alciatus's death, there was a marked cultivation of emblem literature. One hundred and thirty editions of Alciatus's collection were issued within the eighty years after the first issue. And during this period, because of the many imitators of Alciatus, there were between three and four thousand copies of emblem books in the libraries of Europe. Clerical writers infiltrated the emblem tradition, especially to illuminate the minds of those who could not read. In one sermon, Savonarola advised those of his congregation who were

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30 Henry Green, *Emblematum Fortes Quatuor* (Manchester: A. Brothers, 1870), p. 54.
illiterate to contemplate religious pictures. But the clerics, Catholics, Puritans, and also Quakers, used emblems for more definite reasons. With emblems they illustrated the lives of Mary and the saints; they used them for themes for sermons, and decorated hymnals and prayer books: "the emblematists crowded around the altar of truth." It was Alciatus who first devised the name emblem for these "illustrated conceits." He acquired it from F. Bude's Annotationes et Pandectas where it meant "mosaic work." Alciatus's compositions of "nude emblems" may be considered as the codifying of notions with images. The Italian lawyer seems to have written them, as they occurred to him, in unconnected stanzas, some only two lines, some as long as twenty-six or thirty-two lines. The wide scope of knowledge displayed by Alciatus in his emblems was a result of his avid study and unusual breadth of learning.

31 Clements, Picta Poesis, p. 100. 32 Ibid., 107.
33 For a brief biography of Andrea Alciatus, see Appendix II.
34 Praz, Studies, p. 23.
35 In 1522, Alciatus selected one hundred and four emblem poems as suitable to be printed by Henry Steyner, Milan. This first collection was passed around in manuscript form. In 1548, he gathered together two hundred and two emblems to be printed by Sebastian Gryphaeus at Lions. Both of these editions were without woodcuts of any kind. Green, Emblemata Fontes Quatuor, pp. 6-7.
36 His vocation was the law, but he had studied copiously in Latin and Greek, and taught at the University of Bourges by the invita-
Before arriving at a suitable definition of an "emblem," it is worthwhile to consider Caesar Ripa's attempt to clarify the meaning of emblems by defining them as images that represent man's notions.

These images give body to his thoughts so that they are rendered visible. Ripa too thought of emblems as hieroglyphics, and as similitudes:

They properly belong to Painters, who by Colours and Shadowing, have invented the admirable Secret to give Body to our Thoughts, thereby to render them visible. The ancients were much taken with those Images; witness such variety of painting their Gods, by which they have so ingeniously conceal'd the Mysteries of Nature and Philosophy, yea and of Divinity and Religion. This is that Source from whence Poets have drawn their Fables with their Explications; for Example, by the image of Saturn they represented Time, which devours its own Children; that is to say Days, Months and Years. . . . By Venus they expres'd the Union of the Materia Prima, with the Form; from whence springs the Beauty and Perfection of all created Beings. Plato took the greatest part of his Doctrine from those Hieroglyphic Figures. The Prophets themselves veil'd their Sacred Oracles with Enigma's (sic): and our Saviour himself compris'd most of his divine Mysteries with Similitudes and Parables. These Emblems are very properly drawn under human Figures, since Man, being the measure of all things, so likewise his exterior Form ought to be lookt upon as the measure of the Qualities of his Soul. 37

Any definition of emblem must be very complex, although it could be defined as a visual similitude. To Horapollo it was a non-enigmatic sign with a hidden meaning, or meanings in layers. 38 Or, it presents a subject, person, thing, event, or idea in some way visualizable. 39 It personifies abstractions. To the Jesuits it meant something which instructed, or which encouraged meditation, or which made the supernatural accessible to man. 40 To Francis Bacon the emblem meant something which reduced intellectual conceptions to sensible images 41 in order to more forcibly strike the memory. 42 To these concepts must be added the idea that the power residing within the emblem is that which causes something to be understood which would not be understood if there were no visual apprehension. In addition, Rosemary

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38 Horapollo, Hieroglyphics, p. 36.
40 Emblems became one of the favorite weapons of the Society of Jesus. The emblem seemed calculated to further the Ignatius technique of the application of the senses, to help the imagination to picture to itself the minutest detail of the circumstances of religious import, the horror of sin and of the torment of Hell, the delights of a pious life. They made the supernatural accessible to all by materializing it. Praz, Studies, p. 170.
41 According to Clements, the greatest of poets sought inspiration from reading emblem books. And artists from all vocations felt free to plagiarize. "Emblematists borrowed from one another's books when the ink was scarcely dry." Clements, Picta Poesis, p. 226.
42 As quoted in Clements, p. 230.
Freeman had the idea that an emblem presents an ethical concept in the form of a picture. The significance of its design and its dignity are aids to rhetoric. 43

Another view of the emblem may be that of "picture writing by way of a conceptual language" 44 which is translatable in a visual impression. This visual impression may present several levels of significance, or several functions:

A motif in a painting . . . may represent a broken vessel, symbolize the sin of gluttony, and express an unconscious sexual fantasy on the part of the artist. 45

Not only do these emblem images serve more than one function, they also vitalize abstract ideas, and equate esoteric ideas with understandable concepts.

The emblem seems to contain a certain power. By its power the mind is stimulated to create a continuity of ideas, as well as connectives between ideas. Also, the omnipresent imagination is instrumental in bridging the gap between the discrete portrayals, so that parts of poems which seem to be fragments are completed and syncretized by the intellect's acceptance of the suggestion of relationships.

43 Freeman, Emblem Books, pp. 23 and 86.
An emblem, then, is visual similitude with a hidden meaning which makes visualizable an idea, a personified abstraction, a thing, or happening. It might stimulate meditation, or, in any case, thought, and aid the memory. With immediacy it places the preternatural within the grasp of a man's perception, and often forms the correspondences between so-called fragmentary portrayals by stimulating the imagination.

The power characteristic of an emblematic pictorialization consists in its immediate appeal to the intellect through the senses. It is believed by some that a visual image is near to the world of ideas because a complete proposition may be contemplated "in a flash." And this instantaneous impression is a more immediate path to knowledge of ultimate truth than discursive reasoning could be. Once the intellect has grasped the contour of the emblem, the fabrication is made.

Since the very basis for a man's ideas is the impression made upon his senses by something substantial, a poet may invoke the tangibility of


47 Henry Green simplifies the difference between an emblem and a symbol by saying that the symbol has a more general meaning, the emblem a more special meaning. An emblem is a picture, the meaning of which is something additional to what the actual delineation represents. The term emblem became applicable to any painting, drawing, or print that was representative of an action, of a quality of mind, or of any peculiarity or attribute of character, properties of the mind, virtues and abstract ideas, and all the operations of the soul. Green, Emblematum Fortes Quatuor, p. 4.
portrayals of Biblical accounts, of mythology, and of the natural world to figure forth intellectual and spiritual concepts. Man's intelligence seems to demand this real presentation by the vision, and is awakened by the exactitude of the emblem to form relationships and notions.

One of Locke's theories is that the mind cannot advance in its discoveries beyond those sensations it receives from certain objects, and the reveries created by them. Even if one does not completely agree with this idea, one must admit that complexities and multiple depths of philosophic notions cannot be initially constructed or intimated without a palpable or a visual image. Is this not the reason for the fabrication of the gods of Olympus; and also the formation of diversiform creatures to picture the many-sided nature of man and his often obscure universe? And to broaden and dramatize the frame of reference, objects, forms, and figures related to many other forms of actions were essential to emblematize complex ideas. Thus the emblem book became popular and was considered to be the fruit of discernment because it fostered and encouraged a metaphorical concept of life. This concept enlarged man's understanding.

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48 Ibid., 212.

49 Henri Stegemeier points out that writers of the twentieth century are turning more and more to the heretofore neglected emblem literature and have discovered a great reservoir of information and opinion on almost every subject. Stegemeier, "Problems," p. 26.
The emblem tradition was an integral part of English culture. Minerva Britanna\textsuperscript{50} with emblematic engravings was printed in England in 1603. This served as a source book for Jacobean personifications. The Faerie Queene also was composed of models of emblems. Lyly used Alciatus's Emblemata Liber as an anthology of rhetorical figures, and derived a number of similes from it. Charles Hoole in the seventeenth century recommended Alciatus's Emblemata for teaching. Jonson said that Masques were Court Hieroglyphics;\textsuperscript{51} in the English court the emblem books were dramatised and transplanted into a new setting. Caesar Ripa published Iconologia: or Moral Emblems in 1709, and this became an important source book for many writers. Poets and dramatists used the conventions of emblems as a part of their technique. Shakespeare,\textsuperscript{52} Jonson, Chapman, Webster\textsuperscript{53}—all found some place for them in their plays.

\textsuperscript{50} Minerva Britanna was "adorned with Emblemes . . . and Newly devised" by Henry Peacham in 1612.

\textsuperscript{51} Freeman, Emblem Books, pp. 75-95, passim.

\textsuperscript{52} See Henry Green, Shakespeare and the Emblem Writers (London: Truebner and Co., 1870).

\textsuperscript{53} The influence of Webster and Shakespeare on Eliot are revealed in emblematic images as well as in quotations. Webster's Dog ("The Waste Land," line 74-75) is the vivid emblem at the close of "The Burial of the Dead." The eyes of pearl from The Tempest are a vivid part of "A Game of Chess."
There are many influences like these which a writer such as T. S. Eliot would have sensed as part of the writing tradition. Spenser, too, a writer with a visual emphasis, was a strong influence in English literature, and was appreciated by Eliot. In "The Waste Land," Eliot imitates Spenser to some extent in the technique of using the river theme to unite the scenes and the lines. Because of his awareness of Spenser's method, he also may have been influenced by Spenser's emblematic use of imagery. In the work of both poets the imagery is largely visual; qualities are externalized; there is no attempt at idealization; the image and its significance are clearly distinguished from each other; the figures are recognizable by their outward appearance, and are absorbed into their attributes—all character-


55 The very poem from which Eliot quotes the line, "Sweet Thames, run softly, till I end my song," from "Prothalamion," is clearly emblematic in Spenser's use of the two swans. The poem is built around them. Freeman, Studies, p. 104.

56 Edmund Spenser's "Along the shoare of silver streaming Themmes,/Whose rutty Bancke," ("Prothalamion," The Golden Hind, ed. Roy Lamson and Hallett Smith (New York: W. W. Norton and Company, 1956), p. 355, is recalled in Eliot's pictorial beginning: "The river's tent is broken; the last fingers of leaf/Clutch and sink into the wet bank," and more especially by the repeated, "Sweet Thames, run softly," so that the emblem scene is taken directly from Spenser.
istics which identify the emblem. 57

The Metaphysicals, Donne, Herbert, 58 and especially Vaughn, at times wrote in the emblematic tradition. Vaughn, in his handling of abstract ideas, as though they were tangible and visible, and in his way of interpreting phenomena in the natural world, wrote what is identified as emblematic poetry.

A philosophy like that which stimulated the writing of the emblem book seems to have been the inspiration to much of T. S. Eliot's poetry. The visual characteristics, the implicit similitudes, the presentation of several events which could not have taken place together, 59 the short anecdote and abstract symbol, the ethical concept in the form of a picture, 60 the dependence on other writers for the designs, even marginal

57 These characteristics of Spenser's Faerie Queene are pointed out by Freeman, Studies, pp. 103-109, passim.

58 Both Eliot and Herbert, centuries apart, but both emblematic writers, were involved with Little Gidding. The possible source for Herbert's "Love Unknown" was the concordance made by the ladies of Little Gidding which was given him by Nicholas Ferrar. This book has not survived but a book from the same source in the British Museum shows the type of book it was—the Book of Revelation. Freeman, 166. Herbert's words concerning his manuscript which he sent to Nicholas Ferrar, in Little Gidding, "He shall find in it a picture of the many spiritual conflicts that have passed betwixt God and my soul," (J. William Hebel and Hoyt H. Hudson, Poetry of the English Renaissance. (New York: Appleton-Century-Crofts, 1957), p. 1021.) could apply also to Eliot's "Little Gidding." Note, "You are here to kneel." "Little Gidding," 1. 47.

59 Freeman, Studies, p. 12. 60 Ibid., 23.
notes referring to sources—all of these characterize the emblem poems as well as Eliot's. The bare, concentrated, compressed portrayals in "The Waste Land," seem, in their frequency, brevity, and starkness, to be a series of hieroglyphics. These qualities are also those of the emblem. Ludwig Volkmann identifies the emblem with the humanist's attempt to produce a modern equivalent for the hieroglyphic. 61

Eliot falls into the category of those who were influenced by themes and images of past writers, those whose collective works could stand as an emblem book, as a literary source book. Eliot had a syncretic view of the vivid writing of past masters. This characteristic places him partly in the tradition of those writers of the Renaissance era who used emblem books as source books for imagery. 62 Sister Nolde considers Shakespeare as doing this:

The studies of emblem influence . . . often evolve into studies of the emblem analogues in an author's work. Such studies are clearly justified because of the popularity of the emblem as well as the possible strength of its visual image on the memory and imagination. It is conceivable, for example, that Hamlet's characterization of Rosencrantz as a sponge derives . . . from Shakespeare's visual experience of the emblem comparing syco-


62 See Sister Nolde's section on emblem books as sources of invention for Renaissance authors, 153-155.
phants and extortioners to sponges which monarchs allow to fill up only to squeeze them dry at the end.⁶³

Although "The Waste Land" will be presented as composed of five major emblems, many quotations, many single lines or groups of lines, clearly quotations from other writers, may be indicated as well-defined emblems and as singular as Alciatus's emblems, because of the completeness of the pictured image. For example, the Sibyl⁶⁴ suspended in a bottle at Cumae makes up a complete, exclusive picture, as of an emblem. In image, completeness, and definiteness of reference, it compares strikingly with Emblem LXXVIII of Alciatus's Emblemata,⁶⁵ in which the wagtail hangs suspended in the spokes of a circle as a philactery against Colchian arts.

It is conceivable that one could find an emblematic likeness between Eliot's portrayal of Philomel-nightingale pictured over the mantle in "A Game of Chess" (lines 97-103), and Alciatus's portrayal of Porphyrio painted on a shield.⁶⁶ Porphyrio stands to represent the modesty

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⁶³ Ibid., p. 154. See Emblem CXLVII in Appendix I of this essay.


⁶⁵ See Appendix I and Plate I.

⁶⁶ See Emblem XLVII in Appendix I and Plate II.
"Inviolabiles telo Cupidinis"

Emblem LXXVIII of Andrea Alciatus in Librum Emblematum (no publisher given, n. d.)

From my own copy

Plate I
which is lost when a wife has defiled her master's house in a way similar to Philomel's standing to depict the rape of the "barbarous king." Since themes and images may appear in many literary sources, one cannot assert that Eliot was directly influenced by Alciatus's emblems, but the dolphin carved in the colored stone in "A Game of Chess" of "The Waste Land," could be an analogue of Alciatus's emblem, "Princeps subditorum incolumni procurans." The dolphin, in both cases signifying sympathy toward man, forecasts hope for the particular situation. Also, the preoccupation with the fear of drowning in "The Waste Land" corresponds to the danger threatened the sailors in the sixteenth century emblems of the dolphin.

Other possible analogues in "The Waste Land" and Alciatus's emblems are these: "O you who turn and wheel and look to windward," with, the poem "In Occasionem," and,

And bats with baby faces in the violet light
Whistled, and beat their wings
And crawled head downward down a blackened wall with "Vespertilio," and "Aliud."

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68 See Plate III and Emblem CXLIII.
69 Emblem CXXI in Appendix I.
71 Emblems LXI and LXII.
"Pudicitia," Emblem XLVII

of Andrea Alciatus in

Librum Emblematum, op. cit.

Plate II
Both "In Occasionem" and the Lines from "Death by Water" involve the admonition to observe the moment at hand. Both involve a figure turning a wheel, and water, and wind. Alciatus's poetic emblem begins with a comment concerning the sculptor's work that he had in mind:

This is the work of Lysippus, whose fatherland is Sicijon.
Who are you?

A moment of captured time, subduing all things.
Why do you stand with wings? I am whirled constantly
Why do you have your winged sandals on your feet? The light air turns me steadily.

Tell me whence there is a sharp knife in your right hand?
This sharp sign shows that I am greater than any sword edge,
Why the lock of hair in front? So that, running to meet, I may be grasped.

But come now, tell me why the back part of your head is without hair?
If once anyone allows me to go away on winged feet,
That I cannot be taken afterward by a grasped hair of the head.
For your sake, by such art a foreign craftsman has published:
The manifest picture holds me that I may admonish all.

Eliot's figure is pictured as turning a wheel, and is warned to contemplate Phlebas:

Phlebas the Phoenician, a fortnight dead,
Forgot the cry of gulls, and the deep sea swell
And the profit and loss.

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72 Emblem CXXI. See Plate III. The figure pictured stands on a wheel which is floating on the water. Both Alciatus and Eliot may have seen either the bronze statuary, sculptured by the famed Lysippus, or a painting or drawing made from it.
"Princeps subditorum incolumitatem procurans"
and "In Occasionem,"
Emblems CXLIII and CXXI in
Librum Emblematum, op. cit.

Plate III
A current under sea
Picked his bones in whispers. As he rose and fell
Entering the whirlpool.

Gentile or Jew
O you who turn the wheel and look to windward,
Consider Phlebas, who was once handsome and tall as you. 73

When Eliot's "Gentile or Jew" is permitted to take on the stature both
of Tiresias and Lysippus's bronze "Opportunity," a very rich dimensionalism
is given to Tiresias-observer, and a greater inclusiveness in meaning. Tiresias
represents not only all men and women, but the element of time as well. Alciatus
admonishes that once this "moment of captured time," personified by the figure in the emblem, is permitted to pass by, it cannot be grasped again. Eliot too gives the warning
that Phlebas "was once handsome and tall as you," but now his "stages of age and youth" are passed.

The analogue of Alciatus's bat and Eliot's bat consists of the ugliness and nightmare characteristics of this peculiar mammal. 74

Both poets wrote of the queer sound the bats make: Alciatus called it a "creeking small voice," and Eliot said that the bats whistled. The very tone of Eliot's "What the Thunder said," at this point seems to portend no good to man. Similarly, Alciatus's bat "could with venom defile a

73 "Death by Water," Collected Poems, p. 75.

74 Plate IV.
"Vespertilio," Emblem LXI

in Librum Emblematum, op. cit.
man." Eliot's bats crawl head downward, and Alciatus's are "drawn to contrary things," and "see only the untrue." The inversion of Eliot's bats and the inimical character of Alciatus's bats compose analogues which have the same significance. 75

The first impression that one has upon reading Alciatus's poems is that he had an extreme sense of form and composition which caused a picture to be designed by each suggested thought. Just as Spenser in his first work, "The Shepheards Calender," seems to have intended his "Emblems" as much for illustrations as though the pictures had been engraved, 76 so the Latin poet in pictorial designs vividly patterned his concept of man and his thoughts, and the mysterious forces outside physical life. 77

An emblem representative of this clear depiction is Alciatus's "Sapientia humana, stultitia est apud Deum":

Quid dicam? quonam hoc compellem nomine monstrum
Biforme, quod non est homo, nec est draco?
Sed sine vir pedibus, summis sine partibus anguis.
Viranguipes dici, et homiceps anguis potest.

75 See Emblems LXI and LXII, and lines 379-381 of "The Waste Land."


77 An indication of Alciatus's potential influence as fountainhead of the emblem tradition, and of the extent of the emblem tradition, is John Landwehr's report on the geographical location of later emblem works: of 806 works, 110 originate in France, 225 in Germany, 32 in Great Britain, 162 in Italy, 242 in the Low Countries, and 35 in Spain. Quoted by Sister Nolde, Whitney's "Choice," p. 319.
Anguem pedit homo, hominem eructavit et anguis: 
Nec sinis hominis est, initium nec est ferae.
Sic olim Cecrops doctis regnavit Athenis:  
Sic eugustes terra mater protulit. 
Haec vafrum species, sed relligione carentem, 
Terrena tantum quique curet, indicat.  

This poem literally translated is as follows:

What shall I say? Whither pray, shall I call by name this strange double form,  
Since it is not man, nor is it a dragon. 
But it is a man without feet, a snake without the upper part. 
It could be called a snake-footed man, a man-headed snake. 
The man gives feet to the snake and the snake belches forth a man. 
And it is not the end of man nor the beginning of a wild animal. 
Thus at one time Cecrops ruled in learned Athens, 
And thus mother earth brought forth giants. 
This species indicates a cunning person, 
But one without religion, and caring only for earthly things. 

This creature, which is a footless man and headless snake, in

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78 The Latin poems quoted are from a copy of Alciatus's Librum Emblemata which seems to follow that of the Antwerp edition of 1574, but there is no title page and no date. This copy was used as the basis of my study because it is my own.

79 The most ancient king of Attica, and founder of the Citadel of Athens.

80 Other English translations of Alciatus's poems are given in Appendix I. They are purely literal renderings with no attempt at poetic art. For poetic and free translations of a few of Alciatus's poems see Geoffrey Whitney, A Choice of Emblemes (Leyden: in the house of Christopher Plantyn, by Francis Rephelegius, 1806), or Henry Green, Whitney's "Choice of Emblemes." Actually the spirit and the unpretentiousness of Alciatus's work become apparent only in the verbatim translation. Much of the reference and power of intimation are lost in the free translations such as those given by Henry Green. For example, the callousness of the blame given to the noisy swallow in the original poem (see verbatim translation of Emblem LXX in Appendix I), is not
appearance is a subject of extreme ugliness: a man belched from a snake, which is still attached. It is the sign to the poet of an earth-bound mind, a reptile, because it gives no place to religion.

Note the carefully wrought composition. The initial question of amazement actually beckons to and frames this clear picture of the monstrosity which is not either man nor dragon but both. It is possible to name it for either gens. Because of its claim to manhood, the human touched upon by the free translation:

> Betime when sleepe is sweete, the chattringe swallowe cries
> And doth awake the wearied wighte, before he would arise.
> Which carpes the prating crowe, whoe like of bablinge best,
> Whose tounges doe make him almost deafe, that faine would take his rest.

The impact of the reproof of the original is the epithet "worthy hoopoe," for the very unworthy Tereus. But the irony is lost in the poetic translation. Another example of the enervated effect of the free translation is that for Emblem LVII, "Furor and Rabies":

> The crewell kinges, that are inflam'de with ire:
> With fier, and sworde, theire furious mindes suffise.
> And ofte to shoewe, what chiefield they desire,
> Within theire shieldes, they dreadefull shapes devise,
> Some Gripphins feirce, some ramping Lions beare,
> Some Tygers fell, or Dragons like to weare
> All which bewraye, theire inwarde bloodie thoughte,
> Suche one, behoulde, kinge Agamemnon was:
> Who had in shielde, a ramping Lion wroughte
> And eke this verse, was graven in the brasse:
> Mannes terror this, to feare them that behoulde:
> Which shielde is borne, by Agamemnon boude.

The brief four-line original poem (see verbatim translation in Appendix I) reveals the fact of the painted face of the raging lion, and the irony of the inscription. And the reader is given the pleasure of associating the significance of the epithet, "The son of Atreus," with the frightening embellishment on the shield.

81 See Plate V.
Sapientia Humana, stultitia est apud Deum, Emblem V, in Librum Emblematum, op. cit.

Plate V
mind that refuses to give religion the rightful place, must be regarded as beastly. The experience of having perceived this precise choice of a "strange double form" makes it impossible to conceive of Alciatus's notion concerning mere human wisdom without conjuring the emblem.

Many of Alciatus's emblems are classical in rendition, but others are intuitive. Each emblem is a visual similitude for a concept, a subject, a truth or a person. Intellectual conceptions are reduced to sensible images. Alciatus selected the elements of his emblems from the Bible, such as VI and VIII; from Greek and Roman myths: I, II, IV, XII, XIV; from history: III, XIII, XXIX, LI, CLXX; and he used simple objects out of man's daily life: X, XV, XXXI, XXXII, XXXV; out of nature, XX, XXI, XXVI, XXX, XXXVIII, LIII; and from paintings: CXXI. Some emblems are created out of combinations of the elements of these sources.

Alciatus is not as subtle as are many modern poets in the use of visual presentation, but he furnished the thrust of a useful tradition which provided the method for the substantiation of ideas, and also proved Daniello Bartoli's statement to be true—that the source of wonder and delight in emblematic works is the fact that one sees one thing used to express another. 82

82 Praz, Studies, p. 19.
A prime instance of the great power and vitality to be found in visual-emblematic writing is the art used by St. John to portray the inexplicable power, creativity, truth, and divinity of God when he wrote of the shaft of light in stark contrast to the darkness of things and all other beings. The force of such writing lies in its incisiveness. It is without the weaving reflection of words. It must at once be directive.

T. S. Eliot's poems of the Prufrock group, "The Waste Land," and "Ash Wednesday" will be used in this dissertation to demonstrate that Eliot follows the emblematic tradition, and reveals a profound affinity to the poet of the sixteenth century in the definitive clarity of his visual emphasis and his predominant sense of composition. In Eliot's case, the emblematic objects are intensely realistic, at times ordinary, often objectionable; because to Eliot, the mien or aspect of a thing does not have as great an import as the intent of its inclusion. As Alciatus did, Eliot used "forms visually," and had a definitive theory of his own on visual writing.

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83 John 1:5.

84 In an account of Bruno's Eroici furori, Frances Yates describes the work as divided into sections, each one represented as an "emblem" because "forms are used visually." He says that the effect of his use of words is actually an emblem: it takes the place of what would be a plate in an illustrated emblem book. "The Emblem Conceit," Journal of the Warburg and Courtauld Institutes, VI (1943), 101.
II

T. S. ELIOT'S CONCEPT OF VISIBLE POETRY ESPECIALLY
AS EVIDENCED IN "LA FIGLIA CHE PIANGE"

The emblem tradition seems to have made an impact upon T. S. Eliot's mode of poetic expression. There is a definite order imposed upon the notions which the poet voices. In his attempt to deal in a visual way with the mysteries of human nature as well as the intangibilities comprehended by divinity and the universe, Eliot avoided that "running wild and pasturing on emotions" for which he criticized modern writers. ¹ One facet of his attempt to control his art was his painstaking portrayal of intense pictures of life in emblem-like poems. He interpenetrated his ideas with depictions. The emblem technique served as the consummate method for presenting his notions; and it served as the control essential to an artistic form that would embody his spontaneity. This type of writing served to fulfill the functions he himself stated as required of poetry—that of giving pleasure, ² and that of causing men to see more


than they would without his help; so that through the emblem-nature of his poetry, Eliot offers pleasure by giving the mind a picture to grasp and to revel in.

There is no proof that Eliot actually saw Alciatus's Emblemata, but there is a clear-lined visual quality in Eliot's poems that suggests Alciatus's work. Some portrayals are of a similar nature, such as Eliot's turner-of-the-wheel in "Death by Water" and Alciatus's man on the wheel in "In Occasionem." Alciatus's work influenced many; and he himself was influenced by classical poetry, painting, sculpture, architecture, common life, and nature. Details of Eliot's portrayals rise out of the same sources.

Eliot's interest in ancient legends, anthropology, and religions repeats and parallels the interest of Alciatus's day in hieroglyphics. This interest was based upon the allegorical tradition that viewed the elements of the natural world as symbols of transcendental values. And out of Eliot's interest in the writings of the Elizabethans may have risen an alertness to the wealth of expression in the use of the emblem. According to Frances Yates, Giordano Bruno's Eroici furori influenced some of the deepest currents of Elizabethan thought and feeling, by com-

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3 "Talk on Dante," The Adelphi, XXVII, No. 2 (1951), 113.
posing the link between the early emblem writers and the Elizabethans. And Eliot himself may be judged to be a "channel for spiritual life," in the twentieth century, as Bruno was said to be for the Elizabethan age. The qualities of both poets in their emblem-like writing are bound to appeal to passionate and profound temperaments.

The use of the early emblem was to feed simultaneously the mind and the eye. To some, the emblem seemed to be the most complete and satisfying form of expression imaginable, since body (the picture) and soul (the verse) were vitally connected. But to whatever end they were directed, and from whatever philosophy they sprang, they had this in common, that they associated the arts, brought together both the sensuous and the intellectual, and fulfilled an ancient dream that somehow the sister arts of painting and poetry would profit by formal union.

T. S. Eliot's poems all profit by his uniting the sensuous and the intellectual, because one element assists in interpreting the other. By his depictions, Eliot represents states of mind, religious, intellectual, moral, emotional and physical qualities. He also represents towns, towns.

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7 Ibid., 110.


9 Ibid., 97.
people, and realities of nature. The importance of each emblematic portrayal is the revelation of correspondences. This type of revelation takes place with "La Figlia che Piange." It portrays not only a lover's departure, but the tearing of life from a body, the rift between the ideal and the real, or the separation of a poet's idea from his capability of expressing himself.

The uniqueness of Eliot's poetry is his successful communication of experiences in a way that begets a fresh understanding of the familiar, and, as he himself requires of poetry, the expression of something we have experienced but have no words for. This he was able to do because he compels people to be more conscious of the significance of life in all of its phases by boldly presenting it in pictorial form, at times distorted, ugly, and too familiar.

In order to present something which has more than verbal beauty, a poet speaks on two planes at once, so that the poetry has a doubleness.

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10 In explaining such correspondences, Jean Hagstrum writes concerning George Herbert's "Windows," e.g., that the poem pictures Christ, and that it all symbolizes the frailty of the priest as a man. But it also reveals the priest to be a dignitary, an imitator of Christ's life. See Jean Hagstrum, The Sister Arts (Chicago: The University of Chicago Press, 1948), p. 100.

11 See Plate X and p. 76 of this essay.

12 Ibid., 7.

of texture, at least, and perhaps more depths beyond that. Eliot
achieves this twofold meaning with his emblematically pictorial poetry
compressed by his manner which is highly metaphysical, selecting often,
as did Baudelaire, "the littered streets and the viscid human life within
the streets,"14 to expound the ideas which are difficult to express.

Perhaps the most telling statement by Eliot concerning signifi-
cant communication by way of portrayals in poetry in general and
Dante's work in particular, is this: "Speech varies, but our eyes are
all the same."15 Then if a poet can capture the height of emotion,
thought, and spiritual insight, or experience, within the framework of
poetic art, and create a visible impression,16 the acme of lasting ex-
pression has been reached.17 The value of encountering such a poem


16 Eliot writes, "Any object which is wholly real (italics are
mine) is independent of time." Knowledge and Experience (New York: Farrar, Straus and Company, 1964), p. 110. In the light of this state-
ment one can better understand the meaning of such objects as, the uni-
corn and the empty shapes of "Ash Wednesday," and the Shadow of "The
Hollow Men."

17 The stark brevity of some of Alciatus's and Eliot's visual
presentation is almost akin to that which is considered a "device," of
which Praz wrote, "It was regarded as poetry and compared to such
little masterpieces of Nature as pearls and diamonds, where you have
the maximum of value in a minimum of space. Even great writers,
might be considered to be, as Eliot might phrase it, "the experience both of a moment and of a lifetime." He considered a person's confrontation with a poem to be like an intense experience between human beings. This is certainly a clear and significant way of considering an intangible poem as being a recognizable substance.

He speaks of accosting a poem with an early moment of shock and surprise, or even terror, like that which accompanies an encounter of certain persons. Such a vivid meeting must certainly involve visible experience, and for this the use of emblematic poetry is essential. Through an emblem a vivification is given to the mind of that which ordinary writing gives only a verbose account. Through an emblem one receives a concrete realization of his ideas by way of appearances. Eliot's poetry at once bespeaks sense-involvement and intellectual comprehension. True emblematic poetry has the power to compel a man to see that which is ordinarily only vaguely thought.

The poet's famous "objective correlative" is actually a sensory-perceived emblem. Certainly the "set of objects," the portrayed "situation," the depicted "chain of events"—all are "the external facts which like Torquato Tasso discussed the qualities of a device." Mario Praz, "The English Emblem Literature," English Studies, XVI (1937), 134.

18 "Dante I: The Inferno," p. 236.

Ibid.

Ibid.
must terminate in sensory experience" of emblematic expression. And Eliot's poetic artistry lies in his ability to effect an impression with his portrayals.

His artful control of expression makes possible the intensity and unity of feeling that is engendered by the fusion of dissimilar elements — classical and modern, beautiful and ugly. He included the non-aesthetic details within a poem because he was, like Pascal, a "man of the world among ascetics, and an ascetic among men of the world": he had the knowledge of worldliness and the passion of asceticism, and in him the two are fused into an individual whole. 24 It is

21 This series of quoted phrases is from Eliot's definition of the "objective correlative." Elizabethan Essays (London: Faber and Faber, 1934), p. 61.

22 This is an essential point to Eliot who believed that "when a poet's mind is perfectly equipped for its work, it is constantly amal­
gamating disparate experience; the ordinary man's experience is cha­
othic, irregular, fragmentary. The latter falls in love or reads Spinoza, and these experiences have nothing to do with each other, or with the noise of the typewriter or the smell of cooking; in the mind of the poet these experiences are always forming new wholes." Homage to John Dryden (London: at the Hogarth Press, 1924), p. 30.

23 Eliot believed that this undesirable side of life was essential to art: "The contemplation of the horrid or sordid or disgusting, by an artist, is the necessary and negative aspect of the impulse toward the pursuit of beauty." "Dante," The Sacred Wood (New York: Barnes and Noble, n. d.), p. 169.

24 "Introduction," Blaise Pascal, Pensees (London: J. M. Dent and Sons, 1947), p. xv. Also, Eliot believed that a poet was to be judged by how much of life a poet's philosophy poetically covers.
this fusion which makes his work brilliant and not merely worldly, nor ethereally ascetic. Out of his bold blending of the spiritual and the sensual an unusual work of art is fashioned. With his fusion of contrasting depictions he was aiming at an effect to be had by the suddenness lent by dissimilitude.  

Multiplied association requires agility on the part of the audience, but it gives a great vitality, and an effect of realism to the emblem coined.  

Moreover, the rich emblem quality of Eliot's poetry is the result of his attempt to contain intense feeling and vigor of thought within a receptacle. But at times the complexity of reference and inclusion of varied matter composes a certain imperspicuity.

Any obscurity of his poems is due to the same reason that he ascribed to St. J. Perse's Anabasis: it is due to the suppression of


25 It appears that he was also intending to give a cautionary sign in fulfillment of his fear that "insofar as man attaches himself to, and surrenders his will to temporal ends, he is eaten by the same worm." See "Introduction," Djuna Barnes, Nightwood (New York: Harcourt, Brace and Company, 1937), p. xiii.

26 Eliot noted of the metaphysicals that in their writings is to be found "a development by rapid association of thought which requires considerable agility on the part of the reader," and that some of Donne's most successful and characteristic effects are secured by brief words and sudden contrasts; that this telescoping of images and multiplied association is one of the sources of the vitality of their language. Homage to John Dryden, pp. 25-26.
"links in the chain" of explanatory and connecting matter, and not to incoherence. 

Eliot finds this abbreviation justified when the sequence concentrates into one intense impression. The poet and also the audience must operate together as metaphysicians to unite the disconnected material. But to Eliot this apparent abbreviation, or the lack of connectives, did not really exist for a poet. Eliot writes:

In really great imaginative work the connections are felt to be bound by as logical necessity as any connections to be found anywhere; the apparent irrelevance is due to the fact that terms are used with more or other than their normal meaning, and to those who do not thoroughly penetrate their significance the relation between the aesthetic expansion and the objects expressed is not visible.28

This statement discloses the secret of the seeming fragmentariness of Eliot's depictions. The poet is stressing the significance of certain terms, the understanding of which will project a complete portrayal. The reader must consider himself involved by the poem so that he will allow the various depictions, and portions of depictions, to fall into his memory successively without questioning the reasonableness of each

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27 "Preface," St. J. Perse, Anabasis, trans. T. S. Eliot (London: Faber and Faber, 1930), p. 8. Eliot also wrote that the external and the mental world are of exactly the same stuff, and are ultimately identical, but are both experienced as fragments. Knowledge and Experience, p. 74.

28 Ibid., 75.
at the moment. 29. At the end the intent and the portrayal will be real-
ized as one venture. By this manner of writing, Eliot displays a com-
bination of qualities which he says compose "a sincerity which makes
(the writer) a faithful recorder of things as they are, without irrelevant
and disturbing comment." 30 He is a poet who is an integral part of his
times, helping to prevent what he feared, the ossification or deteriora-
tion of the language. 31

And this is part of the real difficulty—language, or words. The
writer must create an intact piece of art 32 with words. Eliot believed
that this word-material was the most difficult substance with which to
work, 33 since words 34 must express visual beauty, and beauty of sound,


30 "Introduction," Charles Louis Philipps. Bubu of Montpar-

31 Eliot expressed his concern that the link not be broken between
classic languages and literature, and the English language and literature,
in The Classics and the Man of Letters (London: Oxford University

32 Part of such an artifact might even be the expression of some
passion such as anger which Eliot claims should not be any less objective
than the expression of a sensation such as pain. Knowledge and Experi-
ence, p. 70.

33 That Eliot understood the dedication that such artistry de-
manded is clear in his pronouncement that the arts insist that "a man
shall dispose of all that he has, ... and follow art alone." "A Roman-
tic Patrician," The Athenaeum, No. 4644 (May 2, 1919), 266.

34 In Knowledge and Experience Eliot does explain that it is only
while communicating a grammatical statement. And the words of the visual poetry which follows the emblematic tradition bear the added strain of attempting to subsume a concept while evoking the relevant picture. This latter requirement, when successful, imposes a significance upon the words by external means. Thus allowances must be made for these facets if an interpretation is to be successful. For one cannot adequately explicate or interpret T. S. Eliot's work without a visual sense of each work.

Any difficulty encountered in comprehending Eliot's poetry may be the natural result of his belief that poetry of our modern world was necessarily difficult. He stated this in no uncertain terms:

It appears likely that poets in our civilization as it exists at present, must be difficult. Our civilization comprehends great variety, and the complexity playing upon our refined sensibility must produce various and complex results. The poet must become more and more comprehensive, more allusive, in order to force, to dislocate if necessary language into his meaning.  

In order to compel the audience to accept and receive this meaning, or concept, however comprehensive, a poet must have a successful technique for communicating it.


T. S. Eliot so treats his ideas that they become something that one could "touch and stroke." His comments on Donne's writing in an uncanny way describe Eliot's handling of ideas:

To turn the attention to the mind in this way is a kind of creation, because the objects alter by being observed so curiously. To contemplate an idea, because it is present for the moment in my own mind, to observe my emotion colour it, and to observe it colour my emotions, to play with it, instead of using it as a plain and simple meaning, brings often odd or beautiful objects to light, as a deep sea diver inspects the darting and crawling life of the depths.

The poet must be able to transform what is so vivid to himself into something manifest and palpable. Eliot accomplished this by the coinage of emblems which would make vivid the complexities of the world, and at times the assemblage of portrayals is exceedingly various.

In this regard, T. S. Eliot took note of Marianne Moore for her manner of startling the audience into an unusual awareness of visual patterns; by his own goading of an audience with such patterns he was

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38 Ibid.

39 Eliot states concerning the poetry and palpability: "Poetry . . . is making the truth more fully real to us; it is the creation of a sensuous embodiment. It is the making the Word Flesh." "Poetry and Propaganda," Literary Opinion in America (New York: Harper and Brothers, 1937), p. 37.

40 "Introduction," Marianne Moore. Selected Poems (New York:
able to reveal "recurrent insights"\textsuperscript{41} into the realities of modern living. His complex patterns resulted not only from his manner of composition because he saw conflicts in life as though of one pattern of life against another. \textsuperscript{42} But the complexity evolved also because of what went on in his own mind as it was stimulated by these conflicts.

Eliot's own poetic viewpoint demonstrates the type of writing which portrays things, as he said, that come whole and self-sufficient to his mind, \textsuperscript{43} so that his whole conscious concern is to set down that vision. And Eliot would say that sensitivity to this picture is the exclusive possession of those of a modern poetic nature. \textsuperscript{44} This is of the Macmillan Co., 1935), p. x.


\textsuperscript{43} A perfect example of Eliot's gift for giving an emblematic portrayal of an idea is his succinct portrayal of the difference between parasitic humanism and Christianity. Concerning humanism he wrote: "It will never provide showers of partridges or abundance of manna for the chosen peoples." "Humanism of Irving Babbitt," For Lancelot Andrewe (London: Faber and Gwyer, 1928), p. 130. Included in this portrayal is the intimation of the continuing sufficiency of Christianity in the face of the pettiness of a complaining people, and the vivid arrival of birds and manna.

\textsuperscript{44} Modern man, as well as the seventeenth-century man, may be said to feel the need of a projection of spiritual contemplation into an outward representation, or an emblem, so that the world is "propped with a picture." An observation based on Mario Praz's comment in "The English Emblem Literature," p. 132.
import because he believed that modern writers actually have nothing else in common: they do not "unanimously adopt the words and imagery of an urban, industrialized civilization, nor is there evidence that poets share any religious or other views." 45

In his explanation of the theories concerning knowledge and experience Eliot actually shows the relationship between emblem and notion, when he states that the over-all meaning of reality is idea, but that a concept is extra-mental. 46 A word must give the sign for it, a complex sign, for it must be the "garment for reality," and the substance for the concept. 47 This sign must possess also as one of its facets a prism-like power to repeat the concepts in a more accurate order, because time has actually no place in the presentation. Totality of rendition is all-important.

This totality is complex and intricate as are many of Eliot’s poems because he realized and demonstrated that realities do not


46 Knowledge and Experience, pp. 40-48, passim.

47 In fact, the word as sign for substance and concept gives proof that such a substance and concept exist. This is indicated by Eliot in his statement that a symbol gives such proof that a reality exists. Ibid.
necessarily equate ideas, nor ideas meanings, item for item. An idea cannot always be comprehended nor accepted in the same manner as something tangible. It can be somewhat described by an assortment of visual objects, but the resulting concept has at times such a fragility that it vanishes too soon, like a bubble upon contact. However, the attempt must be made to make firm the notions with an association with realities, or the ideas merely evanesce, either because the audience lacks comprehension or fails to see them at all. According

48 Eliot attempts to explain this particular problem as he says that the word and idea "chimera" is the beginning of the reality "chimera." This is the manner in which one must deal with the "metaphysical difficulties of unreal objects: to a large extent we are not dealing with objects at all, and it is enforcing untenable theories upon us." *Ibid.*, 139.

49 Eliot writes concerning this fact: "An idea is not a symbol as a fox is of cunning, or an anchor of hope. You cannot so isolate existence and meaning, in the case of ideas. There is a sense in which it may be said that idea is meaning and idea as contrasted with reality, is something which cannot be grasped—for it can only be described in terms of that reality. The existence of ideas is eluding our pains; for as soon as you touch it, you find that the whole world resolves itself into ideas—or into reals. *Knowledge and Experience*, p. 56.

50 This, according to Eliot's way of thinking, is essential. He bemoaned the fact that in the world of his day, "We have a vocabulary for everything and exact ideas about nothing—when a word half-understood, torn from its place in some alien or half-formed science, conceals from both writer and reader the utter meaninglessness of a statement." *For Lancelot Andrewes*, p. 68.

51 Eliot writes that the relation between ideal and real elements is one of mutual reference. *Knowledge and Experience*, p. 68.

52 Eliot expresses this in the following words: "No expression
to Eliot, ideality and reality turn out to be the same, so then when one can express the more phantasmal by the real, one has achieved the coveted conveyance of an idea. 53 When this has been realized, the poem has actually become a part of the audience’s experience. This achievement of a communication between the poet and an audience, according to Eliot, gives proof that the poet is to be considered great. 54

Even when describing an initial urge to create a poem, Eliot adopts the emblematic method when he describes the concept of an idea as a dark embryo within him. 55 And supporting this substantial concept is his view that when a poem was written something came into being which was new, that cannot be explained by the author 56 but has a body,

is ever expression unless we attribute it meaning, and meaning cannot be merely contemplated, but it must be experienced." Ibid., 94. In other words, to avoid meaninglessness one must give evidence that the notion has been experienced, or in other words, has a body and must express itself through a body.

53 Eliot writes that the distinction between the real and ideal merely "turns out to be appearance and not real, inasmuch as the real is largely ideal, and the ideal is also real. The ideal can never be set over against the real absolutely, but tends to run, either forward or back into the real which it intends, or the real out of which it may be said to be made." Ibid., 58.

54 "A Dream Within a Dream," Listener, XXIX (Feb. 25, 1943), 244.


with meaning and existence. The poet’s thought has such power in this embodiment that it has a greater and longer lasting life than an actual physical being, just as the poet in *Prometheus Unbound* grasped thought’s shapes and created “Forms more real than living man.” T. S. Eliot viewed a fellow poet as grasping, in a convulsion, another’s body—the world’s—and then reproducing this conquest as a fusion of masks.

Eliot seemed to admire Dante more than any other writer. Giving evidence of this fact is his appraisement that the last canto of the Paradiso is the highest point that poetry has ever reached or ever can reach. And, to a great extent, this admiration was based upon Dante’s ability to fashion visible forms out of inexplicable notions. He interpreted Dante as attempting “to make us see what he saw.” To do this, objects had to be portrayed. Eliot believed that it was in the world of objects that we have time and space and selves; and he believed that

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60 Eliot judged Dante successful because he was able to deal with philosophy as something perceived. *Ibid.*, 171.

ideals and real objects had aspects one of another, or each of the two would not be related to the other at all. 62 When speaking of Dante's Eagle, composed by spirits of the just, Eliot claims that figures such as that are not merely antiquated devices but serious and practical means of making the spiritual visible. 63 It is this power which Eliot, too, exerted to make visible that which customarily is thought to be inapprehensible, an art for which he stood in awe before Dante. He noted the difficulty the latter encountered when attempting to make the audience aware of experience expressed concretely. 64

62 Knowledge and Experience, pp. 31-35, passim.


64 Ibid., 251-254, passim. In the following quotation is found the explanation for the phenomena expressing mental or spiritual states of a personality, by revealing the world as qualified by the disposition of that personality, and as interpreted by that individual by way of visible physical existences:

Men are avaricious, generous, vicious, or self-sacrificing, and these qualities I suppose are dispositions. But avarice and generosity are not physical events but social interpretations of behaviour involving the whole organism. What is in the mind of the avaricious or generous man is not avarice or generosity, but a real world qualified in a certain way, and these qualifications are interpreted or introspected as subjective, conditioned by a disposition. Disposition must rest upon something which is actual and this must be a physical structure. Knowledge and Experience, p. 79.
For conveying the two worlds, the incredible and the intolerable, the public and the private, Eliot was compelled to select extraordinary, and the often erratic, depictions to portray how they appeared to his poetic mind. In some cases the erraticism seems to partake of rare self-consciousness, necessary because of the reality of experience and its claim to be referred to something outside experience. This self-consciousness, not definable in words, is the quality that causes Eliot’s poetry, in some instances, to seem too candid a portrayal of the uselessness of some modern life—the sprouting and probable uprooting of the corpse in "The Waste Land" (lines 71-75), "rats’ alley," where dead men are without bones," (lines 115-116), the futility of rushing out to walk with hair hanging down (lines 132-133),

65 The Dark Side of the Moon, p. 6.

66 This may be mainly due to his belief that "every age gets the art it deserves, and every age must accept the art it gets." Ridler, p. 8.

67 Eliot expressed appreciation to Baudelaire for the revelation of the possibilities resulting from the fusion of the sordidly realistic and the phantasmagoric; that new poetry was to be had from what hitherto had been regarded as "the impossible, the sterile, the intractably unpoetic." "Talk on Dante," p. 107. It is the fusion of such elements that results in the brilliantly cast emblems.

68 Knowledge and Experience, p. 22.

69 Ibid.

70 Collected Poems, Ibid.
the typist's lingerie, and her carbuncular lover (lines 225 and 231).

Concerning the poet's relationship to the audience-acceptance of such revelation, Eliot writes:

For an explanation of what makes modern poetry would have to be an explanation of the whole modern world; to understand the poet we should have to understand ourselves—we should have, in fact, to reach a degree of self-consciousness of which mankind has never been capable, and of which, if attained, it might perish. 71

His selection of visible portrayals was not directed by a belief that the choice would stun the audience by its unusual quality of being, but because it had a relationship to, 72 and was the exact depiction of, 73 and, as it were, was an extension of a notion. This was due to the fact that he thought that a distinction 74 of the real and unreal is metaphysically baseless and indefensible. 75 To him feelings exist just as other objects exist. 76

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71 Ridler, ibid.
72 "No object is merely an object; for the real presence of ideal elements in the simplest and most objective of objects implies a kinship between that object and all other objects in which that idea element is exemplified." Knowledge and Experience, p. 101.
73 Words, for Eliot, had to give the exact denotation so that there would be no mere suggestiveness, a weakness for which he criticized Swinburne. Homage to John Dryden, p. 22.
74 Eliot wrote, "No definition can anywhere be found to throw the mental on one side and the physical on the other." Knowledge and Experience, p. 84.
75 Ibid., 55. 76 Ibid., 24.
Apparent separations between the spiritual world and the physical world were not present, according to Eliot, because of the state of either world, but existed because of man's social behaviour. By man's behaviour, apprehensions and physical things are torn apart. But after the schism, there is yet a possibility that the poet can draw the two worlds together by an insistence on making them equally visible. 77 This possibility is enhanced by Eliot's theory that there is the tendency of the two to coalesce, and that the separation between the real and the ideal is but tentative and provisional, a moment in a process. 78 He claimed that the utmost power of a poet is that of establishing relations between beauty of the most diverse sorts by the power of association, in order to realize the inapprehensible in visible images. 79 Comprehension of significance is more easily achieved when ideas are solidified, 80 so that one can see and feel the situations even though at first the full meaning is not apparent.

77 Eliot admits that it is a matter essentially indefinable, this real world, but that it is the starting point for epistemology and presupposed by every system. The real world to anyone "varies according to the fragment of it which happens to be the focus of our attention." Then according to the use one would assign to it, one selects and emphasizes a fragment of the world. Ibid., 24 and 89.

78 Ibid., 25-32, passim.


80 Ibid., 242.
Eliot protects the choice of visible objects by saying that "a reality intended need not be in itself actual, though its actuality be presupposed in the reality of intention."\textsuperscript{81} Reality, when apprehended through metaphysics, exists only because of, and in, certain points of view. It has a double quality because it is presented as actually seen by the individual and as symbolized by his metaphysical sight. As Eliot explains it, there is simultaneously a transcendence of an object and the content of the object.\textsuperscript{82}

The object selected is not judged as to its value, or its reality, or its truthfulness in the sight of the audience. That would restrict the object to the world of the viewer. According to Eliot, its value and truth must be commended by the directness with which the object is relatable to the portrayed world which the writer designs, without its being significantly falsified to bear that relationship.\textsuperscript{83} Also, the quality of time or timelessness qualifies the object.\textsuperscript{84} For, knowledge of a universal,

\textsuperscript{81}Knowledge and Experience, p. 90.

\textsuperscript{82}"No object can be merely immanent for the reason that so far as an object is an object it will have relations which transcend it, transcend the perception; relations which constitute it, but which ultimately transform and absorb it." \textit{Ibid.}, 94.

\textsuperscript{83}\textit{Ibid.}, 91.

\textsuperscript{84}Eliot defined timelessness as a quality "which belongs to the greatest poetry . . . as Ulysses is apprehensible apart from place and time and the scheme of the poem." "Dante I: The Inferno," p. 234.
if a universal could be an object, would be knowledge of an object which is not in time, and then the knowledge consequently would be out of time. But if we attend to something, and our attention is a temporal process, the object can hardly fail to persist in time. 85

The creatures and figures created by pure poetic imagination, apprehensible apart from place and time and the scheme of the poem, not only have the purpose of compelling one to "see more definitely the scene," but are of the quality which belong to the greatest poetry. 86 So one might say that Prufrock, the weeping girl on the stair, Madame Sosotris, and Phlebas—all have a significance apart from the place and time of the poems, and are coherent and "made memorable by a perfect phrase." 87 These lasting artifacts must be created by some workable form of material: poetic emblems by words. In order to follow "delicately the movements of the human mind and the comedy and tragedy of human behavior and feeling." 88 Eliot, like Donne, seemed to treat ideas as though they were completely tangible. He handles ideas as

85 Knowledge and Experience, p. 109.


87 Ibid., 232.

88 "To Donne In Our Time," p. 15.
though they were capable of being altered by emotions and circumstances, and observed objectively as a man would observe a cat at play.

La Figlia Che Piange is so distinctly an emblem that it seems that Eliot must be recalling one which is unforgettable, irradicated in his mind:

La Figlia Che Piange
O quam te memorem virgo.

Stand on the highest pavement of the stair—
Lean on a garden urn—
Weave, weave the sunlight in your hair—
Clasp your flowers to you with a pained surprise—
Fling them to the ground and turn
With a fugitive resentment in your eyes:
But weave, weave the sunlight in your hair.

So I would have had him leave,
So I would have had her stand and grieve,
So he would have left
As the soul leaves the body torn and bruised.
As the mind deserts the body it has used.
I should find
Some way incomparably light and deft,
Some way we both should understand,
Simple and faithless as a smile and shake of the hand.

She turned away, but with the autumn weather
Compelled my imagination many days,
Many days and many hours:

See Plate VI: a drawing, for which each detail was taken directly from Eliot's poem. Grover Smith says in T. S. Eliot's Poetry and Plays, that there was actually a stele somewhere in Italy designated, "La Figlia Che Piange." Eliot and his friend were unable to find it, but Eliot composed the lines to fit the picture his friend described. Since there was no name for the girl, Eliot decided on the line from the Aeneid (i, 327) as an epigraph. Grover Smith, T. S. Eliot's Poetry and Plays (Chicago: The University of Chicago Press, 1961), p. 27.
Her hair over her arms and her arms full of flowers.
And I wonder how they should have been together!
I should have lost a gesture and a pose.
Sometimes these cogitations still amaze
The troubled midnight and the noon's repose.  

This poem consummately fulfills the desire that poetry and art may be one. This union of the arts takes place in an emblem of artistic beauty. A line from the Aeneid circumscribes it: O quam te memorem virgo. Like a Greek libation-bearer, the sunny haired woman stands with some of the flowers cast at her feet to tangibly figure forth the concept of departure, or separation. This is a subject of all time, or, out of time. This is portrayed by the urn, a house for ashes, on which she leans. By the heavy repetition of the truncated poetic feet and the long slow vowel sound in "weave, weave," Eliot four times stresses the notion of the constancy of time indicated more fully by the notice of the urn and the eternal light of the sun.

There are several interpretations possible to the notion of separation: the thought of the lover leaving his love—the superficial inter-

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91 G. Wilson Knight interprets this poem as speaking of renunciation rather than separation. He states that the absolute first-choice (preferred to the second-choice—orthodoxy) for a positive direction for life is recorded in "La Figlia Che Piange." "He was renouncing a human wholeness through recognition of human inadequacy." (Italics mine.)

pretation of this picture—the idea of death and its convulsive farewell from the body, the severance of idea from matter, or good from the world. The emphasis on the notion of schism is created by the depiction of the flower-filled arm sensuously covered by the falling hair in contrast to the flowers, detached from the others, on the hard floor. The head, fronted with a deceptive smile and dark resentful eyes, is clairvoyantly turned in recognition of the rift which has taken place.

A depiction of a sensuous possession of a thing, as a woman's holding of flowers, is the method by which the poet emblemizes the notion of the loss of something possessed, or a departure. There is also the admixture of the notion of cruelty in the soul's tearing and desertion of the body, with the urn a very present obvious reminder that time always has and will require this separation. Of all Eliot's poetic emblems this one is the foremost example of vivid emblematic writing. Although there is a narration of an apparent sequence of events within the poem, which causes a seeming great difference from the poems of Alciatus, the moment stressed and captured by the poem, and by the emblem, is the point of time from which Eliot looked back to determine what had been the cause for the girl's stance. The defining description

92 The latter interpretations are warranted by the depth intimated in "As the mind deserts the body," and the "amazing cogitations" of "troubled midnight" (lines 12 and 23-24).
is clear and is unquestionably in the present. Eliot succeeded in cloak-
ing a concept with a visual image in a more complete way than would have been possible with ordinary expression. The graphic beginning, "Stand on the highest stair," sets the scene; the "shake of the hand," supplies the accompanying design for the picture itself.

One can sense with second sight, or with the intuitive powers of understanding, the significance of Eliot's poems more completely than with the sole superficial outer acknowledgment of the intelligence. He believed, and in his work demonstrated the notion, that ideal relationships are more certainly known than the real, and the objects of inner perception are more certainly known than those of outer perception.

At times his portrayals seem to be reflections of despair, disillusionment, discouragement, and worthlessness; but this fact should be reckoned with as revealing a stage of Eliot's advancing and deepening thought. That he was aware of the despair and bewilderment is

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93 See Plate VI. The name **emblem** was first given to the portrayal of ideas by Alciatus because of the original meaning of the word—anything inserted. The hand-shake emblem on the urn is a copy of the Greeks's and Romans's practice of inserting small pictures, or bas-reliefs, on the side of vases. These little works of art were called Emblems. See E. S. Cautley, A Century of Emblems (London: Macmillan and Co., 1878), p. 8.

94 *Knowledge and Experience*, p. 97.

95 Eliot wrote of Pascal that such despair is but an essential
obvious in his poems, dramas, and outright statements. For he believed that the writings of the poet could, for the reader, be the expression of secret feelings and of the exultation or the despair of a generation. These mirrored reflections of the state of individual man and the modern world are reproduced in the form of Eliot’s visual projections of poetry—“The Love Song of J. Alfred Prufrock,” "Portrait of a Lady," "Preludes," "Rhapsody on a Windy Night," as well as "The Waste Land," and "Ash Wednesday."

The poems of T. S. Eliot, even more vividly than those of Alciatus, impress a pictorial structure with their composition. The portrayal composed by each poem is actually the discipline Eliot inflicted upon his own work. He speaks of this in terms of "order":

It is a function of all art to give us some perception of an order in life, by imposing an order upon it. The painter works by selection, combination, and emphasis among the elements of the visible world.  

96 In his preface to Anne Ridler’s The Little Book of Modern Verse he states that the acceleration of the quick-changing generations of poets is due to the changing and bewildered world. Ridler, p. 6.


98 On Poetry and Poets, p. 93.
The resultant completed emblem-picture, in the wholeness that Eliot succeeds in forming, lends the sensation of stillness to the portrayal stamped upon the reader's mind. By this the poet has succeeded in fulfilling his purpose of artistry:

For it is ultimately the function of art, in imposing a credible order upon ordinary reality, to bring us to a condition of serenity, stillness, and reconciliation. 99

99 Ibid., 94.
III

T. S. ELIOT'S ORDERING INTO EMBLEMATIC PATTERN

THE EXPERIENCES PRESENTED

BY THE PRUFROCK GROUP

Even though the vast amount of scholarship pursuing T. S. Eliot's work would seem to preclude another approach to the interpretation of his poetry, the truth of the following fact must be grasped: there are emphases and concepts in the poet's work which are not noted without an emblematic view of his poems. And Eliot's own reasoning concerning the study of important poetry affords the response to any criticism for considering the poems in yet another way:

In my own experience, a writer needs less to 'interpret' the work of some minor poet who has influenced him, and whom he has assimilated, than the work of those poets who are too big for any one wholly to assimilate.¹

And the attempt at understanding the meaning of a poet's work is also defended by T. S. Eliot:

The possibilities of meaning of 'meaning' in poetry are so extensive, that one is quite aware that one's knowledge of the meaning even of what one oneself has written is extremely limited, and

¹"Introduction," The Wheel of Fire, p. xvi.
that its meaning to others ... is quite as much a part of it as what it means to oneself.2

A wealth of meaning is to be had out of seeing Eliot as one who seeks to present a sense equivalent for philosophy. And by presenting an appearance, which, according to Eliot, is the only avenue through which a work of art finds reality,3 Eliot creates an emblem.4 He achieves what J. B. Leishman called the "emblematisation of metaphor." In this way the mind is given enough matter to visualize all the details of a metaphor ... or personification.5 Eliot's emblem pictures seem so vivid on the page because he himself saw his notions clearly, and, as Bunyan, seems to have first had the impressions imprinted on an "inner canvas." George Gilfillan enlarges upon a writer's capacity to make vivid the impressions in his own mind by saying,

He is copying from models and portraits, from landscapes and faces, which are all but visible to his eye, and which stand

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2 Ibid., xv.

3 Cf. Eliot's statement concerning Dante's and Lucretius's achievement of this art. Ibid., (xi) - xix.

4 Elizabeth Drew approaches this view, but does not quite reach it, when she says that Eliot's "ordering into pattern" by a recognition of sensuous symbolism as the richest form of human perception was the poet's theory of poetry. T. S. Eliot: The Design of His Poetry (New York: Charles Scribner's Sons, 1949), p. 34.

out so vividly on the external page to us, because on the inner
canvas, they had before so deeply imprinted themselves on
him. . . . (T) o all men of highest genius . . . the things un-
seen supplant the things seen, the distant overtops the near,
and the present retires before the future. 6

Scholars of Eliot's work--George Williamson, Edmund Wilson,
F. O. Matthiessen, C. M. Bowra, Helen Gardner, Frank Wilson, G.
Wilson Knight, Leonard Unger, Elizabeth Drew, F. R. Leavis, Cleanth
Brooks, Neville Braybrooke, and others--all attempt to cull every sig-
nificance of Eliot's work. 7 They interpret the poetry through the study
of the analogy, the musical motifs, symbols, myth, history, etc. After
noting these various methods, this study will demonstrate the clarity of
apprehension to be gained by the study of Eliot's work as emblematic
poetry. 8

6Rev. George Gilfillan, The Poetical Works of Richard Crashaw
7An early critic of Eliot, Paul Elmer More, writing perhaps
from too close a vantage point, in the year 1932, records Eliot's work
as "a spell" upon the minds of America and England. He demonstrates
the characteristics of Eliot's writings by equating the actual qualities of
existence with qualities of Eliot's poetry:

The confusion of life will be reflected in the disorganized flux
of images: its lack of clear meaning in the obscurity of language;
its defiance of authoritative creeds in a license of metrical form;
its dislocated connection with the past in the floating debris of al-
lusion; while its flattened emotions will be reproduced realistically
without comment. If there be any salvation from such a whirligig
of chance and time it is only into the peace of utter escape--"shan-
tih, shantih!" Paul Elmer More, "The Cleft Eliot," The Saturday
Review, IX, No. 17 (November 12, 1932), 235.
8The list of commentators represents many years of study.
One of the most recent commentators, Neville Braybrooke, publishing his work in 1967, presents an account of Eliot's work in the light of Eliot's biography. He says that in the progression of poems the poet's own monologue is carried on by the various characters of the different poems:

In his (Eliot's) own words, "The Hollow Men marked a point of spiritual aridity in my career." He was 36. The monologue begun in "Gerontion," and continued by Tiresias, was now further developed--though this time with the help of a chorus of "stuffed men... filled with straw."9

Braybrooke attempts to clarify Eliot's meanings also through the light of history, and through contrast and comparison; and he writes of Eliot's poems as "representing" attitudes and ideas around him. 10

As a reason for using biography to portray Eliot's work Braybrooke quotes these two lines:

> Every phrase and every sentence is an end and a beginning,
> Every poem an epitaph. 11

Braybrooke’s method of depending on biography to explicate poems is demonstrated by these statements concerning "Ash Wednesday":

Those opinions expressed by Frank Wilson, Richard Chase, and Paul Elmer More, all written before the 1950s, will be noted in the footnotes.

9 Mrs. Valerie Eliot, and others assisted Braybrooke with the details and facts of Eliot’s life. See Neville Braybrooke, T. S. Eliot, p. 4.

The fact that the six Ash-Wednesday poems were not written in the order that they were composed brings home an important point about the fragmentary nature of religious experience. When faith is experienced—whether dramatically on the way to Damascus, in the damp savannas, or in boredom in the Edgware Road—there follow after the shining moment of receiving it, and before its final intellectual assimilation, many years of piecing together all the doctrines and dogmas that are involved. Such, too, is man's nature and its limitations, that the process can never be more than fragmentary.\textsuperscript{12}

and concerning "The Waste Land":

Eliot told Gabriél\textsuperscript{13} Mistral, the South American poet and Nobel Prize winner, that at the time when he was writing \textit{The Waste Land}, he had seriously been thinking about becoming a Buddhist, and what the poem reflects is not only his interest in belief but his attempt to link up various beliefs whether their expression be Greek, Oriental, Hebraic or Christian.\textsuperscript{13}

Also, Braybrooke used history to illumine the poems. These quoted lines demonstrate his method:

When Eliot wrote "The Hollow Men" he had lived over ten years in England and was becoming accustomed to the English idea that change is seldom effected dramatically by blowing up a king and parliament. For instance, during Eliot's long residence in London—he was a townsman by nature—it would be difficult to say at what exact moment public opinion turned against capital punishment (he was against it from the start, although officially it was not abolished until he was over 70). Likewise, the Catholic religion that Fawkes had planned to restore by gunpowder slipped back three centuries later almost unnoticed. Such imperceptible changes that occur historically in England were something that he attempted to achieve poetically in his poetry.\textsuperscript{14}

A view of Eliot's poetry in the light of biography and history is enlight-\textsuperscript{12}\textsuperscript{13}\textsuperscript{14}
ening as far as it concerns certain significances, but in the case of Braybrooke's work, it lacks the subtle perception to be had by a consideration of Eliot’s inner dictates. Other interpreters stress other aspects.

A study of George Williamson's *A Reader's Guide to T. S. Eliot* reveals Williamson to be mainly concerned with the elemental principle of analogy, and the syntax by which the parts of a poem are controlled. His interest is focused upon the structure and organization of each poem, and the translation of the particular and concrete terms into abstract and general concepts. According to his own statement of purpose, Williamson attempts rather to state what a poem is about than what it means. He prescribes that one read Eliot with a submission to incantation; in this way the significance of the poem would be realized, and the seeming gaps in development would be bridged. But the actual reasoning behind his commentary lies in his belief that Eliot's indirect-

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15 In this study, it is demonstrated that it is the portrayal itself which constitutes the control. See page 60 of chapter II.


17 Ibid., 25.

18 Ibid., 16.
tion, reticence, irony, symbolic association, and catachresis should be discussed. Williamson's method assists a reader to attain a comprehension of the poetry, but his method effects a diminution of each poem's vividness.

Both Moorman and Matthiessen, writing during approximately the same period, consider Eliot to be writing as a mythmaker. According to Moorman, Eliot identified symbol and object so completely that the poems may proceed either in symbolic or denotative terms. Mooreman claims that Eliot wrote in a manner beyond the usual practice of handling myth: he selected a key word, a name or place, to suggest the whole situation. Underlying the whole mass of work are the aspects of the sacramental point of view: the fusion of man and nature, and of symbol and object. Continuing to analyze Eliot's use of myth, Moorman states that Eliot's poems are works of ironic identifications, as fertile myth-lifes are contrasted with his own civilization. By means of "aesthetic distance," Eliotportrays contemporary dilemmas in relation to universal truths.


20 Ibid., 141. 21 Ibid., 130.

22 Ibid., 153-154, passim.
Matthiessen differs from Moorman in that he sees Eliot's poetry to be distinctly structured. He believes that Eliot, faced with the consciousness of modern comprehensive knowledge, created his compressed "The Waste Land" on the scaffold of myth. And to shape and order "the immense panorama of futility and anarchy that is contemporary history," Eliot used myth. 23 By introducing the reminiscences of so many other poets into the texture of his poem Eliot is said to have equated the essence of seemingly different experiences. And to effect this, the poet embodied the different planes of experience in the pattern of the life and death rhythm of the story of Christianity, and the myths of The Golden Bough and From Ritual to Romance. 24

Also, to lend the strength of the comprehensiveness of time, Eliot, according to Matthiessen, by releasing magical possibilities by the use of words, and by the means of rhythm through the power of incantation, has brought to mind primitive and forgotten feelings. This is stated to be especially true of Ash Wednesday.

According to Matthiessen, Eliot was a writer of dramatic poetry, and was able to suggest a fusion between feeling and thought by the com-

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24 Ibid., 35-37, passim.
pressive and allusive method of his dramatic monologues. He created a sense of the immediate present, that is, of the full quality of a moment as it is actually felt to consist, by portraying human action and human attitude. To portray this, Eliot confined his description of his characters to a perceived significant detail or characteristic gesture. He intermingled description and event in the manner in which they actually were associated in a person's impressions. By doing this, Eliot created a kind of dramatic symbolism. Matthiessen believes that Eliot's endeavors at this dramatic and symbolic depiction are well defined in Remy de Gourmont's characterization of symbolism in his Book of Masks:

There is a tendency to take only the characteristic detail out of life, to pay attention only to the act by which man distinguishes himself from another man, and to desire only to realize essentials, results.

This concept of the dramatic symbol and the personal impression does not at all contradict a thesis that emblems be used to portray and to comprehend Eliot's poems. It actually contributes to the notion, because, by the use of an emblem, a totality of association of detail takes

25 "American Poetry," p. 34.


27 As quoted by Matthiessen, ibid.
place, in a more comprehensive manner, within a person's impressions.

Matthiessen would seem to underscore the virtue of using an emblem to portray and interpret Eliot's poems with his opinion that the poet has a responsibility to center on something specific and distinct.\textsuperscript{28} And his idea that there is dubious value in a poet's attempt at suggestiveness if there is no solid core of meaning,\textsuperscript{29} coincides with the philosophy of the value in the definitive quality of an emblem.

Elizabeth Drew and Ethel Cornwell also appraise Eliot as a mythmaker. Miss Drew sees Eliot using the myth-method to lead the way back to ultimate mysteries, to show the inner and outer worlds in configurations, and to see the totality of experience in imaginative shapes. She quotes Jung as giving the reason for the value of this myth-making:

\begin{quote}
The moment when the mythological situation appears, it is always characterized by a peculiar emotional intensity; it is as though chords in us were touched that had never resounded before, or as though forces were unloosed, the existence of which we had never dreamed.\textsuperscript{30}
\end{quote}

By the myth, or "pattern of relationships," Eliot is able to hold "man

\begin{footnotes}
\item[28]Ibid., 64.
\item[29]Ibid. Matthiessen demonstrates the truth of this by quoting from Marvell's "The Nymph and the Fawn," and Morris's "The Nymph's Song to Hylas."
\item[30]As quoted by Elizabeth Drew from Contributions to Analytical Psychology, p. 247.
\end{footnotes}
and men together in a universe where . . . the image of fractured atoms whirled in senseless circuit conquers all."\(^{31}\) Ethel Cornwell, too, sees the disordered world as needing the order of myth as used by Eliot.\(^{32}\)

This analysis by both of these writers would be enhanced if, with their commentary, Miss Drew and Miss Cornwell gave some statement as to the manner in which the myth-control could be made memorable.

\(^{31}\)Ibid., 202.


Richard Chase, writing as early as 1949, also sees Eliot as using myth as the technique essential in a modern world, which is wandering at large in a chaos without Christian dogma, to excite a sense of reality:

Myth is an aesthetic device for bringing the imaginary but powerful world of preternatural forces into a manageable collaboration with the objective facts of life in such a way as to excite a sense of reality amenable to both the unconscious passions and the conscious mind. "Reality" does not mean objective fact, but . . . magical fact, the fact of aesthetic experience. . . . Myth is the repository of repressed wishes and . . . part of the magic power of myth stems from its ability to furnish "recognition scenes" in which we have the thrilling experience of coming face to face with a disinherit ed part of ourselves. Richard Chase, Quest for Myth (Baton Rouge: Louisiana State University, 1949), p. 109.

Another early critic of Eliot, Frank Wilson, interprets the poetry as based on musical motifs. He claims that "The Waste Land" can be understood if seen as music:


George Williamson is critical of anyone analyzing the poems as "music of ideas." He says, "If ideas have music, they do not become
Another study of Eliot's method is that of D. E. S. Maxwell. He represents Eliot as a poet who selects and combines traditional symbols then expects these symbols to be recognized and understood. Eliot is said to accept and use the traditional objective symbolism as Pope used classical mythology: as a system providing a convenient type of symbolism to elucidate meaning and to aid communication. As an example, Maxwell suggests that the end of "The Burial of the Dead" consists of a blending of references to several traditions, with the purpose of illuminating what has gone on before; that the lines concerning the dog both recall the atmosphere of Webster's Dirge and re-enforce the impression of Eliot's death-like city. According to Maxwell, the result of Eliot's poetry merely through the accident of words. And to speak thus is only to evade the problem of order or form in the poems." Williamson, A Reader's Guide, p. 78-79. Williamson prefers analysis according to the objective correlative, or the thing perceived.

Frank Wilson sees "the method of the whole" to be juxtaposition. He writes that Eliot has certain central themes which are expanded from poem to poem, in which two, or more, of these themes are presented in sharp contrast. These themes are actually seen to be part of a symphonic structure which shapes the drama of the poems. Even Tiresias is explained as having a "symphony of ideas" as a mind; "Da, datta, damyata" represent drums, and the nightingale's sound is "not very good music." F. Wilson, Six Essays, p. 29.


substitution of tradition for classical mythology is that tradition intensifies the feeling and content of a poem, but yet confines the suggestiveness to the poem's purpose. This control is said to lend conciseness.  

Maxwell's study succeeds in identifying Eliot's art of directiveness and focuses on the value of an emblematic portrayal of the poems.

An extremely different interpretation is that of A. S. P. Woodhouse. He portrays Eliot as a pilgrim in a progress through his poems. He thinks of Eliot as one of the modern poets that seeks escape via poetry from forthright commitment to any true religion. He sees Eliot, not as a Bunyan or a Newman, who found the true release from a "a burden cast aside forever," but as a poet who attained an ethical and humanistic resolution. By a critical approach, Woodhouse evaluates Eliot as a product of "religion in our own day," because the poet portrays Christ, not as a true Redeemer, but as an Adonis figure, whose "Resurrection

35 Ibid., 40-41. Actually the conciseness derives from Eliot's seeing in completeness the concepts which he expresses. The emblematic view fixes the impression within artistic bounds.


is traceable to a primitive seasonal myth or a fertility ritual.  

Herbert Howarth interprets the poems through the personal contacts Eliot had, and through the experiences of the historic times in which he lived. "The Waste Land" is listed as part of the askesis tradition, exhibited as Eliot's interpretation of Stravinsky's *Le Sacre du Printemps*—the unchanging predicament of man. With "The Waste Land" Eliot is said to have metamorphosed the despairing sounds and sights of the world into the rich and strange. Eliot did not accept the remedy of Weston or Frazer, according to Howarth, but chose instead renunciation as the cure.  

Eliot is here compared and contrasted with other writers to show what he does and what he does not do. "The Waste Land" is juxtaposed to Ramon Fernandez's work, and is said to be in askesis somewhat like Lawrence Durrell's *The Black Book* and Graham Greene's *The Heart of the Matter*. "The Waste Land" is also portrayed as being an innovatory work, inspired by Joyce's *Ulysses*. Howarth's study is an attempt to place Eliot in a certain genre, but does not take note of his artistic structuring of the poems.

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Whereas both Nuhn and Unger portray Eliot's work as one of images, Nuhn claims that the poems are composed of layers of images that detective acts must interpret, and Unger extends the comment to include interpretation of the effect that these images cause. The latter undertakes the task of exhibiting the manner in which details of Eliot's work fit into a larger pattern, i.e., the manner in which certain images, themes, and concepts prevail in Eliot's work. Some images occur frequently enough to be thematic, such as the "stairs" image. This particular image is said to reveal awareness on the part of the characters. Music, too, is analyzed as being an image of awareness, especially in "Conversation Galente," "Prufrock," "Portrait of a Lady," and "Ash Wednesday." The images of smell also are used to signify awareness: the smells of hyacinths, the smell of vegetation in "Journey of the Magi," the scent of pine in "Marina," the lost-sea smell of "Ash Wednesday," and the shared smell of lovers in "To My Wife"—all signify stages of human awareness. Unger attempts to reveal that the image of smell gradually became part of a larger pattern. The imagery of smell

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composed a theme. Thus, according to Unger, theme is the dominant element of the works.

David Morris, Eric Thompson and T. H. Thompson consider Eliot's work to be created through the technique of a metaphysician. Morris claims that the poet creates a metaphysical type of poetry by expressing abstract spiritual experiences through concrete images of allegory, and using imagery as an "impersonal something" on which to hang private emotions. 43 Eric Thompson maintains that Eliot takes the position of a metaphysical poet when he sees the irony in the human failure to satisfy the craving for a transcendent reality that man never does recognize, even though it does exist. 44 And T. H. Thompson states that Eliot adopts the metaphysical mind to write with a nineteenth century pen. 45 Of these three, David Morris most nearly approximates an emblematic interpretation of Eliot's poetry.

Grover Smith, like Morris, stresses Eliot's use of an image, and considers the image to be a perception, or a perceived thing, so


that subject and object merge. A perceiver absorbs these things into his consciousness so that he has an aggregate of memories, and he is affected by these. 46

C. M. Bowra, Wallace Fowlie, and Cleanth Brooks have other theories concerning Eliot's poetry. For Bowra, Eliot's achievement was the creation of a special art by which actual life is compared with the world of great literature and found wanting. To achieve this, Eliot used principles and themes which persist through the many scenes. 47 According to Wallace Fowlie, T. S. Eliot's art is one of using the sensible world to evoke a memory, and of associating memory with the spirit and intellect, excluding sentimentality. This inclusion of memory adds the meaning of history to the work, indispensable for lasting poetry. And in Eliot's portrayals of the experience of one time, which is all time, he transmutes personal anguish in an impersonal work. 48

Cleanth Brooks asserts that it is with indirection that Eliot translates the ineffable into words. He believed that there is no "direct

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transmission of the vision" possible: the poet is forced to be indirect. Concepts like God's glory are shown through creatures of the world. As an example of this technique, Brooks points out that in "The Waste Land" Eliot takes an item from one context and shifts it to another to allow it to assume a new and powerful meaning.

Edmund Wilson's approach to Eliot's work is a consideration of the poems as exhibiting the essential sickness or strength of the human soul. And for this reason men will reflect on Eliot's words with the greatest interest and "remember them the longest." Wilson claims that Eliot's poetry has imposed a concept of poetry as a rare aesthetic essence with no relation to any practical human uses.

Amalgamating T. S. Eliot's artistry and the present world's predicament, F. R. Leavis sees Eliot's poetry as a technical achieve-

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50 Ibid., 96-97.


53 Ibid., 119. Stephen Spender and Time Magazine give other theories. Time portrays Eliot as photographing human ruins and touching "a hidden spring in the century's frightened, shut soul" to reveal the truth about the world. Time Magazine, LV, No. 10 (March 6, 1950), 23-24. Stephen Spender's theory of Eliot's writing is that it was done
ment freely expressing modern sensibility, ways of feeling, and modes of experience. He views Eliot's poems as having a disjointedness which is related to the disunity of life in this modern age, and a disharmony reflecting the disharmony in natural environment. In summarizing both "The Waste Land" and "Ash Wednesday," he points out Eliot's effort to focus on inclusive human consciousness, which indicates the timelessness and limitless relationships these works have. The characteristics which Leavis labels concentration, directness, and audacity are qualities in Eliot's poetry which seem to indicate the necessity for a creation of something like an emblem to express the concepts and to interpret them.

Also portraying T. S. Eliot as emphasizing the illogical chaos of things in this world, G. Wilson Knight says that the poet "jostles" the centuries and uses time-honored literary quotations which "flame exotically in their grim contexts":

So often in Mr. Eliot's work a scarecrow is set to droop its


55 Ibid., 81 and 87.  
55b Ibid., 68.
The world's history is bright with romantic splendour. Heroes of myth stride colossal and divine across the ancestry of our race, and Christianity is the culmination of a necessary and universal instinct. It would be rash to call such stories false. They keep alive our romantic faith, when romance is, at first sight, hard to discover in the present. Yet it must be there, too, if anywhere. 56

Knight views Eliot's method as the traditional re-working of vast stores of mythology, which do not actually express the real philosophy of Eliot. But instead, the poems assume the form of "pure poetry," or "pure art," which, in Eliot's case, Knight believes is completely severed from Eliot the man. 57

Frank Kermode also declares Eliot a poet who used traditional material and transformed it. Kermode pursues the point further to say that, in doing this, Eliot made a new language, and with greatness, intuitionally recognized and expressed the truth of "the foul rag-and-bone shop and disorder." 58 Asking a pertinent question, Kermode considers the problem of concretion: "What concretion, in poetry, takes the place that refutable abstraction occupies in philosophy and other merely intellectual disciplines?" 59 Kermode also answers this question by pointing

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59 Ibid., 49.
out Verlaine's successful "physical presences," and Yeats's statement that words must be "as full of mysterious life as the body of a flower or of a woman." To pursue the answer to the end, Kermode makes the claim that it is the emblem of a thing that becomes the thing itself, as the Eucharist. Because this change takes place, there is an inter-penetration of sense and intellect, so that emblematic poetry may be understood to be the attempt "to understand with the senses and to feel with the intellect." 61

Many keys such as those listed above have been used to make an attempt to decipher T. S. Eliot's poetry. And each key discloses something. An interpreter like Smidt comes close to presenting Eliot as an emblem writer. Smidt commends Eliot, in Macleish's words, for making his language and rhythms a part of our lives and experience so that there are streets, houses, windows, people, cities in our past which recall only his poems. He claims an intimate correspondence between matter and manner in Eliot's poetry, and the art of an ordered vision. 62 Ordered vision, and Eliot's attempt to find an organization

60 Ibid., 53.


in complex experiences can best be explained as emblematic writing.

In order that one be able to recognize the wholeness of many of Eliot's notions, it is imperative to see their solid core of meaning in emblems. It is with emblem portrayals that Eliot places his concepts within the reach of other men. It is with emblematic writing that Eliot finds an expression for the inarticulate, which he has explored, and has returned with to report to his fellow citizens.

The following study of T. S. Eliot's poems will reveal the poet's work as emblematic in its suggestion of the world of invisible reality and esoteric meaning, and will demonstrate that Eliot's poems are emblematic in their concern with an imagined picture, or an art object; that they are emblematic in their verbal implication of a corroborating design or portrayal; and that they are emblematic in selecting some-

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63 Ibid., 129.

64 T. S. Eliot considers the poet's reporting of truths to ordinary men to be the poet's obligation. "A Talk on Dante," Kenyon Review, XIV (1952), p. 188.

65 Jean Hagstrum in this way explains the emblematic poetry of the seventeenth century, stating that by either the title or the words of the text, an image is brought to mind, which then becomes the emblem of the poem, or the visual embodiment of its abstract meaning. Hagstrum, The Sister Arts, p. 98. See Plate XIV for the demonstration described in the following pages concerning "Death by Water" of "The Waste Land." Cf. with Alciatus's emblem "In Occasionem," Plate III and the emblem poem in Appendix I.
thing specific to portray an idea. This study seeks to show that Eliot's shaping of portrayals results in a revelation of ideas that do not become apparent by ordinary explanations.

For example, to achieve a full revelation of "Death by Water," one selects the specific visual elements of the poem which Eliot must have had depicted on his mind's canvas when he composed the classically finished ten lines. First, the figure of observant Tiresias is present as the component which serves as the connective for all the parts of "The Waste Land." Then Phlebas is delineated centered in the whirlpool (line 318), a skeleton with bones picked clean. The ship, representing the "profit and loss" (line 314), sails on the horizon; life, in the form of gulls, now unheard by Phlebas, flies over the water. In the center of a floating wheel the "handsome and tall"... "Gentile or Jew" stands considering Phlebas. The actual rendering, line by line, of an emblem for this poem lends the power to capture the initiating stimulus for complete comprehension and vivid remembrance. This understanding and recall would be missed if the poem was interpreted within George Williamson's theory that the poem describes the way to become free of passion. The poem becomes revelation rather than description, when an emblem is created. Here is seen embodied the actual promise of hope, an almost hidden theme of "The Waste Land," when both Phlebas and the turner of the wheel are seen juxtaposed, one
in the "still center" of after-time (the whirlpool), and the other in in-time (the wheel).

However, there are limits to the capacity of an emblem to portray concepts. One cannot, for example, portray the potential meanings or the personality of Eliot's sleeping fog. Any attempt at a comprehension of "The Love Song of J. Alfred Prufrock" cannot ignore the wealth of suggestiveness in the latent strength and the inert life asleep in the soft curve of the fog. For the notion of the existence of power asleep may be the all-inclusive concept for the poem. In this indifferent mass may lie the supernatural assistance which would rouse Prufrock and stimulate him with forcefulness. But the extra-human powers are indifferent to Prufrock and allow him to slip back into the inertia of a sub-human mind.

An emblem has bounds to its faculty for rendering every concept within some poems. But a perception of the meaning of the work, 66 Williamson interprets the fog as a reflection of Prufrock's mental state and desire of inactivity; and an evening with the aspect of somnolence. He also suggests that the fog's settling down prompts the notion that there will be time for activity. Williamson, A Reader's Guide, p. 60. A meaningful insight into the meaning of the fog is given by Arthur Waterman: this beautiful image is the first allusion to the other world that Prufrock has sporadic insights to, but can never reach. This world... contrasts directly to the streets of insidious intent. "The Love Song of J. Alfred Prufrock, 15-22," The Explicator Cyclopedi ed. Charles G. Walcutt and J. Edwin Whitesell (Chicago: Quadrangle Books, 1966), p. 114.
prodded by the memory of details, completes the understanding of a portrayal which has limitations imposed by possibility. This is true also of music. A note, or a series of notes cannot portray a thrilling and total concept for one who is unversed in the idea of the words, or the total symphonic picture that enhances an artist's idea of his music.

This limitation within the possibility of expression was true of the emblems of Alciatus as well as those of Eliot. Ugly Minotaur pictured on a banner cannot portray the fury and vengeance of Poseidon, or the pathos of Pasiphae's fascination with the bull. It cannot portray the consequent ugly shame, nor the attempt to hide this shame in the labyrinth, nor the many journeys of the fated youths to the center of the maze. But to one who is cognizant of the details, the picture on the banner recalls the significant suffering which is reported minutely by Ovid:

A Minos duly paid his vows to Jove,  
A hundred bulls, on landing, and in the palace  
Hung up the spoils of war, but in his household  
Shame had grown big, and the hybrid monster-offspring  
Revealed his queen's adultery, and Minos  
Contrived to hide this specimen in a maze,  
A labyrinth built by Daedalus, an artist  
Famous in building, who could set in stone  
Confusion and conflict, and deceive the eye  
With devious aisles and passages. As Maeander  
Plays in the Phrygian fields, a doubtful river,  
Flowing and looping back and sends its waters  
Either to source or sea, so Daedalus

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67 See Emblem XII in Appendix I, and Plate XXXI.
Made those innumerable windings wander,
And hardly found his own way out again,
Through the deceptive twistings of that prison.
Here Minos shut the Minotaur, and fed him
Twice, each nine years, on tribute claimed from Athens,
Blood of that city’s youth. 68

The emblem is fit and suitable. An emblem proportionate to the meaning of poems such as "The Love Song of J. Alfred Prufrock" and the other poems of that group may be constructed, as was done for Alciatus’s Emblem XII.

With the poems of 1917, the "Prufrock group," Eliot presents to the reader’s mind a series of vivifications which are indelible. He introduces a visible experience with each poem. The concepts probably have been broached before, but not as portrayed apprehensions. Eric Thompson interprets these poems as presenting the theme of metaphysical blindness in a world of light. 69 But in this present study of T. S. Eliot it will be shown as more likely that a man’s ineffectiveness, a death-wish, the pursuit of life in the face of despair, the kindness of infinity —all are concepts which Eliot sees as existences to be accosted as experiences.

69 Eric Thompson, T. S. Eliot, p. 15.
70 These are among the concepts portrayed by the poems discussed in this chapter.
There are many and varied statements on the Prufrock poem. For example, David Morris presents the view that this poem is one of metaphysical speculation, and he suggests that Eliot is, as well, a painter-thinker.  For Helen Gardner this poem is the work of a metrical virtuoso. And for F. W. Locke, "The Love Song of J. Alfred Prufrock" is a work of irony pitted against the title of the poem, because there is no love. It is also rendered as a tale of personal embarrassment for a sophisticated young man, and as a copy of Laforgue's and Corbiere's ironic-conversation tradition. George Williamson contemplates the poem as creating a mock-heroic effect achieved by the accumulation of detail; as a conflict described in particulars, with the two personalities of Prufrock at odds. Williamson also regards the poem as developing the theme of frustration in a dramatic poem which projects the subject of the poem into an object, with the poet's feelings free of involvement.

74 F. R. Leavis, New Bearings in English Poetry, p. 72.
75 E. Wilson, Axel's Castle, p. 96.
The "Love Song of J. Alfred Prufrock" is for Kristian Smidt the account of an interlocutor who personifies an experience common to most men. To him, the poem represents a doubling of personality—a creature of the imagination, and Eliot himself. 77

One example of a detailed and idealistic explication of the poem is that given by William J. Stuckey:

In a general way the structure of "Prufrock" seems to parallel the structure of the Divine Comedy: (1) Virgil leads Dante into Hell; the "I" of Prufrock leads the "you" into a sinister section of the city. (2) Dante climbs the stairs of purgatory; Prufrock mounts the stairs to the drawing room. (3) Dante arrives at the river Lethe and is greeted by Beatrice. He swims the river and is embraced by the nymphs. Prufrock (imaginatively) walks on the beach and hears the mermaids singing each to each. He lingers in the caverns of the sea wreathed by sea girls. . . .

"Prufrock" then is not merely the revelation of a neurotic character nor a picture of sterile upper middle-class life. It is a dramatization of the vital difference between Dante's world and Prufrock's and an implicit criticism of the latter. 78

All of these interpretations extract some significance from the poem. But none of them sees the concept. To do this, the over-all meaning of "The Love Song" must be extracted from the poem. The truth concerning Prufrock's end state is then penned into an emblem picture.

This is the only way that Eliot's embodiment of the notion concerning

77 Kristian Smidt, Poetry and Belief, pp. 85-86.

Prufrock’s condition may be realized to its fullest extent. It is by seeing Prufrock as he is that an understanding of Eliot’s idea is reached. The effect of the concept is caused by the portrayal.

The severe order imposed by Eliot’s art upon "The Love Song of J. Alfred Prufrock" shapes the vividly emblematic poem. The feeling of serenity and reconciliation, a response which is evoked by true art, is communicated to the audience at the end of the Prufrock poem. At the poem’s close, Prufrock is overwhelmed by his inability to express himself. His submersion in incapability is so complete that it seems as though a primordial ocean has engulfed him. His will, life, and associations are inundated (lines 129-131). He does not seem to want to acknowledge the fact that there was once a command, "Let the waters under the heaven be gathered together unto one place and let the dry land appear." He has reverted to the formlessness and void of Genesis’s beginning.

Certainly a whole series of depictions could be figured forth to represent an interpretation of this poem as a progression in the quandary of an unaggressive male: women socially milling around (lines 13-14,

79 See Eliot’s comment concerning this, On Poetry and Poets, p. 94.
80 Gen. 1:9.
a thin, high-collared foolish looking man (lines 40-45), a wriggling body on a pin (lines 57-58); a pipe-smoking man leaning out of a window (line 72); a social tea (lines 79, 88-89); a most graphic portrayal of Death as a "Footman" holding a coat (line 85); Lazarus partially swathed in grave-clothes (lines 94-95); a beautiful, shawled woman lying on a pillow (line 108)—all of these would in detail express Prufrock's variegated thoughts, some to which he clings and some from which he withdraws. They are like debris on the surface of the sea which a man scans before he drowns. No one of them would reveal the splendid emblem-significance that may be delineated out of the total impression which is made by Prufrock's one hundred thirty-one lines.

It is after injecting this series of picturesque scenes into the mind of the reader that Eliot, in the last eight lines, combines all the implications of the whole list of pictures into a fusion that divulges the concept concerning the end state of ineffective mankind. This state is one of engulfment by the waiting universe. Man, represented by Prufrock, is absorbed into the elements of the universe because he has been too indolent to take his place in man's world.

Because of the cumulative effect of the variety of pictures, it is clear that Eliot did not mean to stress a list of individual photographic views that one usually visualizes when Prufrock is named. These views compose Eliot's multiple attempt to say what he claims is impossible
to say. In fact, he claims that there should be even more items on the incomplete list. Each of these many depictions is merely a part of the complicated network of reference in "The Love Song of J. Alfred Prufrock" that the poet weaves to prepare the audience for the final impact of the end-picture. And the visual-realization of this network will compel the reader's intellect to create the final coherence and the connectives essential to one complete emblem. The fusion of the aggregate impressions results in the timeless rendering of a mountainous wave-swell of circumstances, which covers and buries Prufrock-man.

The mermaid, depicted as victorious, is an essential part of the emblem, representing two things: the mysterious act of the luring backward of man to a void-of-thought state, and the existence of the other-than-ineffective world to which it is impossible for Prufrock to pass. Incompassionately she combs the hair of the wave which will

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81 See line 104.

82 Line 103: "And this, and so much more?—"

83 Ian S. Dunn chooses to interpret the name of Prufrock as meaning "proof-rock," or touchstone. This would represent Prufrock as a "model citizen of the disrupted world in which he circulates—a criterion . . . against which all men must measure themselves." "Eliot's The Love Song of J. Alfred Prufrock," The Explicator, Vol. XXII, No. 1 (September, 1963), Item I.

84 By the use of the mermaid, Eliot demonstrates his theory on elevating imagery to the first intensity to make it represent something much more than itself. "Baudelaire," Selected Essays (London: Faber and Faber, 1932), p. 374.
cover Prufrock; and the wave-swell will recede and leave no mark of the bathetic man's ever having been there.  

This evolving emblem is forecast and supported by these words of the epigraph to the poem: "none ever did return alive from this depth."  

It is also a poetic prophecy of the later admonition in "The Waste Land" to avoid death by water (line 55). The feared condition voiced in the later poem actually takes place in the Prufrock poem.

This particular emblem poem is not only a fulfillment of Eliot's requirement for being relevant to the human condition by rendering "the noises that human beings currently make in their daily needs of

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85 The final unimpassioned and arresting lines,  
I have heard the mermaids singing, each to each,  
I do not think that they will sing to me.  
I have seen them riding seaward on the waves  
Combing the white hair of the waves blown back  
When the wind blows the water white and black  
We have lingered in the chambers of the sea  
By sea-girls wreathed with seaweed red and brown  
Till human voices wake us, and we drown.  
do not seem to mean, as Grover Smith describes, that Prufrock "waked and drowned in his subjective world," (Smith, T. S. Eliot's Poetry and Plays, p. 20) but rather that the voices were human that caused the drowning: it was the humanity surrounding him which was too demanding.

86 Cf. line 42 of "The Waste Land": Oed' und leer das Meer.  
The moody portrayal of the epigraph to "The Love Song of J. Alfred Prufrock" and that poem's final resolution is essentially identical to that of "The Waste Land." The inability to speak, of line 39 of the latter poem, and the desolation and silence of the sea are like the overwhelming of Prufrock.
communications,"87 but it is also an artistic poiesis. To achieve the condition of completion and artistic reconciliation, the poet shifted from the appeal to the ear to an appeal to the eye. The piece fully realized is an emblem, 88 with the tightness resulting from the unity of feeling rising out of the fusion of Prufrock's many mental fabrications. Eliot, during the act of creation, turned his attention to the several modern vignettes, to observe them color the emotions and "to play with them," so that at the propitious moment, the crowning notion could be broached as a beautiful object being brought to light. 89

The first impression engendered by "The Love Song of J. Alfred Prufrock" may be that the poem is merely "light and sardonic,"90 but when the poem is analyzed by way of Eliot's structure of the emblem, one can see a thought-provoking artifact arise as the lines of the poem

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87 T. S. Eliot, "Introduction," Djuna Barnes, p. viii. Prufrock's attempts to communicate underscore the cruel irony of the submerging wave and the insensitive mermaid. Compounding the irony is the fact that Prufrock has sought escapes into the sawdust, oyster shell, fog, the stair-descent, the high collar, the silent seas, the tight-fisted ball, the mob scene; and now without trying, his escape is complete by drowning.

88 See Plate VII.

89 "Donne in Our Time," p. 12.

NONE EVER DID RETURN ALIVE FROM THIS DEPTH
establish two worlds. One is the world of the cheap hotels, tea cups and taut nerves; the other is the timeless world of the rolling sea, developing a sensation like that caused by the urn of "La Figlia Che Piange." It is out of the ideal world of timelessness that the emblem arises to instigate a notion in the mind which has been deprived of true balance by the multitudinous distractions of temporal concerns. Because of these distractions man's mind is engulfed by the darkness of time. "The Love Song of J. Alfred Prufrock" is the portrayal of that which man has become because he is saddled with, and restricted by, confining notions which cling to his back like a giant crustacean. The clawed creature of primordial elements has overwhelmed the mind of the man, diminishing his stature in the process, so that his life has been measurable in spoons (line 51), his body shrivelled upon a pin.

91 Northrop Frye pursues the idea of Prufrock's disappearance into the sea to the time of the apocalypse, where the sea too will disappear, taking Prufrock with it. Northrop Frye, T. S. Eliot (Edinburgh: Oliver and Boyd, 1963), p. 58.

92 Eliot, by generalizing the concept in this poem, constructs an emblem which is more pertinent for everyone. Grover Smith describes Prufrock's inability as caused by his loving cultivated illusory notions which paralyzed his will. Smith, T. S. Eliot's Poetry and Plays, p. 17.

93 In contrast to the above interpretation of Prufrock as a hopeless creature of primordial depths, Smith interprets the poem as saying that Prufrock wishes to reach out to others as if with claws. Ibid., 18.

94 Cf. lines 57-58 and 120-121.
(line 57), and he is completely translucent (line 105), and all of his fears are vividly exposed.\textsuperscript{95} The true irony of this poem, which is not understood until the emblem is realized, is that Prufrock the man never was emergent:\textsuperscript{96} at no point could one realistically expect Prufrock to be a virile man. The encumbrances to this man's life were the chimeras of his peculiar type of personality.\textsuperscript{97}

Because Prufrock reflects an experience for which there are no words, and Eliot is displaying a fresh understanding of the suffering a mortal undergoes, the reflection must be done with a depiction. With "The Love Song of J. Alfred Prufrock," Eliot fulfilled his own demand for genuineness. He has something to say which is somewhat different

\textsuperscript{95} They are exposed as vividly as the projection of a pattern of nerves upon a screen (line 105). In contrast to the insignificance of the character of Prufrock, pictured by this interpretation, Grover Smith stresses the refinement of Prufrock's experience because of his lack of success.

\textsuperscript{96} After a very detailed clarification of the imagery of the Prufrock poem, Williamson concludes that the work is Eliot's psychological observation of the inner conflict of two possible selves of a man: the passionate self and his timid self. Williamson, \textit{A Reader's Guide}, p. 66.

\textsuperscript{97} A realization of this interpretation of Prufrock deepens the pessimistic tone of Grover Smith's statement that, "Prufrock sets forth Eliot's standard poetic theme: the idealist's quest for the union with the vision forever elusive in this world." Smith, \textit{T. S. Eliot's Poetry and Plays}, p. 6. Frank Wilson's interpretation would do away with Prufrock completely, because in that reading, Prufrock is conceived as being a place, as Dublin is for Joyce. F. Wilson, \textit{Six Essays}, p. 14. But it would appear that too much of a personality is given to this creature to relegate it to place.
from what anyone has said before. And he has seemed to have found the different way of saying it which expresses the difference in what he is saying—the way of an emblematic poem.

Again Eliot uses the elevation of imagery to make it represent something much more than itself, in "The Portrait of a Lady," a dramatic monologue which deals with the psychological impasse of a sensitive person from whom life has been withheld. The epigraph here is again a directive:

Thou hast committed—
Fornication: but that was in another country,
And besides, the wench is dead.

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99 Williamson's analysis presents "The Love Song of J. Alfred Prufrock" as listing the intricate psychological reactions of a submerged personality such as Prufrock, whereas the emblematic portrayal depicts the end state of Prufrock and the truth about his existence in such a way that the comprehension of the man's hopeless status is instigated. Williamson, A Reader's Guide, pp. 67 and 69.

100 Smith, T. S. Eliot's Poetry and Plays, p. 10.

101 Quoted from The Jew of Malta, Collected Poems, p. 18. It is interesting to note that George Williamson regards this statement as the prophecy of a possibility instead of a fact. Cf. Williamson, A Reader's Guide, p. 71. The epigraph is the point of evidence which condemns the man so that his motives behind his comments are suspect. It is this which causes the man to sound callous.

Jane Worthington comments that the inevitable contrast between Barabas and the man of the "Portrait" caused by the epigraph, forces one to see the obvious irony in the two extremes of character and makes possible a clearer perception of the whole poem. "The Epigraphs to the Poetry of T. S. Eliot," American Literature, XXI (March, 1949), 3.
The "other country" can well mean, in the case of the man in Eliot's poem, life, in contrast to this death-in-life. And the stark and bald afterthought, "the wench is dead," is a terrifying belittlement of the state of things. This brief, objective comment obliterates any present relationship between the man and the woman, the other country and this, between past and present, between life and death. It creates a doubt in the reader as to how to feel and what to think (line 119). But the smoke and fog (line 1) isolate the setting of the poem to promote the necessary "willing suspension of disbelief" in the reader. In fact, the fog isolates completely this man who is speaking. When the details of Eliot's picture are drawn line-for-line in an emblematic production, it may be seen that the man is completely preoccupied with himself, and is alone. 102 This poem is not, as Northrop Frye would have it, a series of interviews surrounded with the atmosphere of blighted ro-

102 Eric Thompson, following here his metaphysical concept of Eliot's poetry, explains the "Portrait of a Lady" by saying that Eliot has created a social entity in this poem: that the focus is not on merely the man or the lady, but on something between. This entity is actually a villain which transforms the characters into victims. Thompson believes that the first twenty-five lines belie any human association, and that Eliot is "up to strange things." The strange things are the "puffing out" of the man's existence and his metamorphosis into the animals, named in the poem, by the Circe-like woman. She is said to come to a successful form of live being at the point where the music is mentioned, and at this point the unreality of their two lives is acknowledged, and their unreal lives become real. See Eric Thompson, T. S. Eliot, pp. 12-14.
It is a portrayal of the wish for death. Elizabeth Drew's comment that the outward scene of Eliot's poems never exists for its own sake, but that a world of emotional realities is being created, is revealingly true of this poem. According to Miss Drew, the music of "Portrait of a Lady" is the food of death. This idea is consistent with the total meaning of this poem. The outward scene exists so that the imagination might sense the quality of a civilization rather than an environment. This civilization alters a man so that the very air he breathes deadens his conscience along with his desire to live. The people and their surroundings represent their states of mind, their attitudes, and their human conditions. During the progress of the poem, the ugly shapes which are cast upon the wall, actually by the light of the candles, which have the opposite intention of dispelling gloom, depict the state of mind of the

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103 Northrop Frye, T. S. Eliot, p. 54. George Williamson represents "Portrait of a Lady" as a struggle between the man and woman. The struggle intensifies and abates according to what she does and then his response to her. Much emphasis is given to the speeches. The continuing theme is escape. Her death is seen as the consummation of the situation of the epigraph, rather than an accomplished fact. And the imagery used in the poem is said to be the method of giving Eliot's feelings a form. Williamson, A Reader's Guide, pp. 72-74, passim.

104 Elizabeth Drew, T. S. Eliot, pp. 54-55, passim.

105 Ibid.
young man. He both suffers a dehumanization, and also assumes the privilege of analyzing his situation. He had reluctantly climbed an imaginary staircase to life's situation which forced him to seek an escape. Without the interpretation infused by the creation of a visible emblem, and the accompanying epigraph, this poem would seem to be the ordinary rendition of a faded woman's attempt to find satisfaction for her own life and for that of her young suitor, and her attempt to bring him back, month after month. Or it would be seen, as it is by Edmund Wilson, as a tea party accompanied by much flattery from which the man seeks to flee. But the emblem picture discloses the essential significance of the poem to be the portrayal of an inescapable


107 "I mount the stairs and turn the handle of the door
And feel as if I had mounted on my hands and knees."
Collected Poems, p. 21, lines 86-87.

108 Williamson analyzes this poem as being a presentation of the psychological reactions of a man and a woman portrayed by Elizabethan speech-as-verse poetry. The conflict of feelings is seen as imagery woven into changing moods and significance. By musical metaphors the man is described as changing from a state of superior feelings, to uncertainty, to tenseness, then to decision. The man's hope is in escape of various kinds. Williamson, A Reader's Guide, pp. 70 and 74. In this same vein A. Alvarez interprets the "Portrait" as one of Eliot's interpretations of "meditated experiences." A. Alvarez, Stewards of Excellence (New York: Charles Scribner's Sons, 1958), p. 26.

109 Edmund Wilson, Axel's Castle, p. 103.
Interpreting and depicting the rationale of the man in a portrayal, carries Grover Smith's solution one step farther. It completes Smith's intimation that this has been a psychological rape. This takes place in the malicious contemplations of nightmare relationships (line 28).

The woman, with a significance raised above the ordinary, depicts the man's thought. Her seeming statements and presence form, as it were, an emblem-within-an-emblem in this poem. She represents the mental segment of the portrayal; he portrays the totality of his experience, desire, thought, and being. Eliot here seems to be probing the possibility of using a woman to portray the man's mind—its perturbations and resolutions.

The woman represents the man's present jaded existence—

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110 Intuitive responses to the deep feelings revealed in "Portrait of a Lady" would cause one to disagree with Herbert Howarth's judgment that this poem is merely giving criticism and self-criticism in a satire on Boston society. Howarth, Notes on Some Figures, p. 123. But at a later point in his book Howarth seems to give some recognition to the serious tone of this poem by stating that it is a comedy with tragic and religious implications, anticipating The Cocktail Party. Ibid., 149.


112 Cf. Selected Essays, p. 345. Eliot here discusses the use of woman as symbol.

113 In contrast to the opinion expressed in this essay, Babette Deutsch places the emphasis on the woman's actual presence: it is she who is sitting serving tea to friends, and notably to a young man saying his farewell. Poetry in Our Time (New York: Columbia University
empty chatter and the boredom of teas (lines 8-13 and 51); a desperate clutching for friends (line 28); recurrent, empty news-headlines (lines 73-76); and the satiety of guilt for moral debts (lines 69-70). These phases of his vacuous life equate with the hideous monsters projected upon the wall. The woman is a "portrait" only, not a living being. The candles (or the social involvements of living), instead of bringing light and meaning, project darkness and distortion.

Eliot's repeated references to death trappings support this depiction of the concept: the rings of light indicating the four corners of Juliet's sarcophagus (lines 5 and 6); a needed resurrection of a soul from a body (lines 10-11); cornets, now cracked, are accompanied by the death-knell of a monotone of drums (lines 32-34); monuments to the dead (line 37); the twisted lilac stalk portraying the facing of life and beauty (lines 43 and 46); the buried life (line 53); a reminder of a

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114 Because of the mood of the entire poem, as well as all the funereal emphases, and Eliot's practice of using Biblical references, the poet, in his inclusion of flowers, may have in mind the Biblical significance of flowers—their transitoriness and soon fading. The book of Job pictures man as this flower: "He cometh forth like a flower, and is cut down; / he fleeth also as a shadow, and continueth not." Job 14:2. Also, the Book of Psalms portrays man's life as a flower: "As for man, his days are as grass: as a flower of the field, so he flourisheth. / For the wind passeth over it, and it is gone; and the place thereof shall know it no more. Psalms 103:15-16. Isaiah speaks of men and beauty as flesh, which is as grass and flowers: "All flesh is grass, and all the goodliness thereof is as the flower of the field: / The grass withereth, the flower fadeth." Isaiah 40:6.
"gulf"\textsuperscript{115} which only imagination can bridge (line 60); sympathy for the life about to end (line 66-67); the \textit{successful} dying fall of the music (line 122);\textsuperscript{116} and the "talking of dying" (line 123). The verdict that death has the advantage (line 121) indicates the wish for it.

The offhand manner of the creation of a scene in the second line,\textsuperscript{117} and the assignation to mere fancy in, "We have been, let us say,\textsuperscript{118} indicate that the lines to follow will portray imaginary ideas, not physical actualities. In fact, the total idea of the poem may be classified as one of the "velleities"\textsuperscript{119} enveloped in the man's musings. As the customary recital of over-worked thoughts gains momentum in his brain, the man reacts by experiencing the sensation of a tom-tom.\textsuperscript{120} This tedious sensation impels his mind to recall or consider different happenings. For this reason he recalls the months, April, August, and October.\textsuperscript{121} The thought of April brings the reminder of sweet fragrance


\textsuperscript{116}Success does not seem to be the quality of the music, nor the result of the woman's effort, as is implied by George Williamson in \textit{A Reader's Guide to T. S. Eliot}, p. 73. It applies to the dying fall of the music.

\textsuperscript{117}"You have the scene arrange itself—as it will seem to do—"

\textsuperscript{118}Line 8.

\textsuperscript{119}Cf. line 15.

\textsuperscript{120}Cf. line 32.

\textsuperscript{121}Williamson sets the action as taking place during an entire year. \textit{A Reader's Guide}, p. 71.
(lilacs) and the romance of a Parisian sunset, and the melancholy reminder of death. August evokes irritability toward irksome repetitions of undesired experiences. October recalls the fresh, cool thoughts of deliverance from the monotony of summer. As this takes place the man's feelings gain energy as an enlivened candle-flame, then gutter also as a flame (lines 94-101).

Eliot captures the meaninglessness of these recollected experiences in the cry of the parrot and the chatter of the ape (line 112). A consideration of the epigraph assists here. The man of "The Portrait," even as Barabas does, seeks to avoid the real issue in the long recital of attempts to avoid the truth. The weight of guilt is merely set aside. The actual portrayal is of the man sitting at his desk somberly considering the right to end such a mode of being. Instead of interpreting this poem by a rehearsal of spoken words, the meaning of the poem should be realized through the words that create the revealing portrayal. The candles with the rings of light, and a tomb-like table, must be depicted to set the stage for the enveloping feeling of death. (To add to

122 This is an artistic concentration. Eliot uses the candles to cast the shadows of the objects which torture the man's mind. They portray his state of mind, and the way his life looks to him, at the same time as the sounds they make mock him.

the sensation created by this, Eliot mentions resurrecting Chopin's soul.) Then the speaker of the depiction mentions that he does not love this life (line 22): the activity in lines thirty-four to forty is created by the misery of the tom-tom beat in his brain.

The twisting of the lilac of Part II is part of the depiction of dying, or of life flowing away (line 47), which portrays the beauty of death. The necessary summation of the concept of passing time—April, August, October—is rendered by a calendar stone in the emblem, and the flaring of the candle light, which portrays a woman's face, gives the man's last flare of self-preoccupation before the final talk of the successful dying fall of music (lines 123 and 124). By this, the death-wish is made.

"Portrait of a Lady" takes on tightness of a well-formed work of art when viewed as the unified emblematic poem that it is. The epigraph upholds the above rendition: fornication signifies the falsity of this mockery of life. By naming it—fornication—the man differen-

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124 See Plate VIII.

125 Leavis rates "Portrait of a Lady" as the most remarkable thing in the Prufrock section. He especially commends the control with which Eliot writes of the man taking on the various shapes. (And this is tangibly revealed in the emblem created by "Portrait of a Lady.") Leavis notes Eliot's formality of verse medium which makes possible the concentration, directness, and psychological notation which are forbidden to a novelist. F. R. Leavis, New Bearings, p. 68.
BUT THAT WAS IN ANOTHER COUNTRY.

AND BESIDES, THE WENCH IS DEAD.
iates himself from the animal world which seems to surround him. But this causes his life to appear more ironically depressing, because it partakes of animalistic qualities. This poem demonstrates Eliot's verdict that the meaning of a poem is frequently of secondary importance. "It may be there simply to satisfy one habit of the reader, to keep his mind diverted and quiet while the poem does its work upon him." 126 The embodying emblem has seemed to rise out of an opaque depth of a complex of feeling. 127 The depiction seems to rise of itself. Creating an emblem out of the poem gives the whole work a depth of meaning which is lacking without the visual portrayal. During the recital of the poem the death-wish has been taking shape and emerges as a powerful entity in its own right. "Now that we talk of dying" has the final stressed measure of this melodic poem. And as if to complete the final theme of music (line 122), Eliot leaves a lingering tune for the memory, the cool insistent question that follows, "And should I have the right to smile?" This last question gives this poem the objective tone of a true emblem.

In the composition of "Preludes" there is something peculiar and unusual, as far as the early poems of T. S. Eliot are concerned.

126 The Use of Poetry, p. 151.
127 See Plate VIII.
There is a religious tenderness somewhat like that in "Ash Wednesday."
The feeling predominant is the being "moved" by the fancies that curl
around the images of the sordid world (lines 48-49). The notion (line
50), begotten by the consideration of the burnt-out days, withered
leaves, broken blinds, and furnished rooms, has such a live, moving
influence, that it takes on a form, a shape. It is the shape of an infini-
tely suffering thing (line 51). This shape takes on the form of a woman,
as indicated at the end. The speaker is emotionally disturbed by real-
izing this, although the insensitive observer may respond with laughter
(line 52). Actually, the rude laughter causes the embodiment to be
more distinct by contrast.

The emblem forces an interpretation that around the sordid
images of the bleak world\textsuperscript{128} there is a presence with a significance
beyond that of the bleak items of bare existence.\textsuperscript{129} If this were not

\textsuperscript{128}Kristian Smidt projects the "Preludes," "Morning at the Win-
dow," and "Rhapsody on a Windy Night" as various aspects of a typical
street. Smidt, Poetry and Belief, p. 131. If this were strictly true, one
would have to note that there is a difference in the state of things, and
the philosophic tone of each. For example, there is in the "Preludes,"
the undying concept that life is worth continuing and expressing, re-
vealed in the very treatment of the old wood lying on the street. In
"Rhapsody on a Windy Night," there is the concept of the sympathy in
the portrayal of the longer, lunar outlook; in "Morning at the Window,"
a completely pessimistic philosophy is expressed.

\textsuperscript{129}Eric Thompson intimates this idea in his comment that every
motif in the first two preludes points to the nothingness of human begin-
nings, and in the second two to the omnipresence of a reality infinitely
gentle and infinitely suffering. E. Thompson, T. S. Eliot, p. 15.
so, "the presence" would not bother to collect firewood (line 54). With the reality of some presence, the poem has drawn within one's apprehension something which otherwise would be only vaguely contemplated.

The remarkable notion broached by this four-part poem is that, regardless of the evident "burnt-out ends" of existence, an eagerness and hope for what is to come is the essence of this world. The invariable thing constantly present is consciousness, or the faculty of recognizing moral worth, so that with each new day, life is actually impatient (line 47) to resume its activity, regardless of the circumstances. More particularly, the concept here seems to be that this consciousness actually represents the poet's power to create something out of fancies that curl around the images. This notion is embedded in the emblem-picture that has been evolving during the progress of the poem in the form of a gentle, suffering shape of a woman (lines 50-54). The woman is stooping, as it were, to gather fuel. The act of the woman imparts the significance of "Preludes." There is a doubleness of texture in this emblematic poem: the desire for life and the expression of

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130 See lines 44-47: 
Assured of certain certainties,
The conscience of a blackened street
Impatient to assume the world.

131 It is likely that the word "conscience" here has this connotation, since the eyes are "assured of certainties."
that desire.

The fact that there is not only a continuing force of strong desire to live, but also to react, is the real meaning of this poem. Without the picture which Eliot created out of the repeated coming of morning (line 14), the tension of the soul (line 39) that cannot be trampled, the impatient conscience (lines 46-47), the fancies curled around images (line 48-49), an erroneous interpretation of this poem would without doubt be made. The most likely and easiest interpretation would concentrate on the descriptive details of a sordid city-life, and on the meaninglessness of life. But Eliot is speaking of the undying spirit behind this life. And the concept must be projected to take on the significance that an ordinary man may see only the sordid fragments, which have nothing to do with each other. But in the poet's mind, a new whole is formed, that of the sensitive, suffering poetic expression.

132 Grover Smith interprets the listing of the disagreeable images to mean the meaninglessness of the universe. He says also that the purpose of the woman's actions in gathering firewood is to evoke pity. Smith, T. S. Eliot's Poetry and Plays, p. 23.

Both George Williamson and F. R. Leavis seem to give a more or less superficial consideration of "Preludes." The former names the poem a prelude to diurnal rounds, seen by way of "emotional selection," Williamson, A Reader's Guide, p. 79. Leavis states that the poem is a development of the imagery of urban disillusion. Leavis, New Bearings, p. 68.

133 Homage to John Dryden, p. 30.
to which Eliot gives the shape of an ancient woman. The woman is gathering fuel as the poet would gather words. Here the ideal of a poet creating a work of art out of a mean existence takes on the aspect of the portrayal.

There is a mysterious intangibility about this spirit of life and spirit of expression. It seems that the very facts of life which would stifle it, paradoxically display its presence by their very ugliness. And they assert its absoluteness by seeming to say that it could not exist in the grim world. But Eliot portrays the beauty of the power by giving it the grace of a patient woman gathering the fuel which would feed both her own survival, the spirit of life, and the spirit of poetry, and that of the ignoble life of the world (lines 53 and 54). Contrary to Grover Smith's theory that the woman and the street point up the meaninglessness of the universe, the idea of the paucity of joy in the grimy life of "Preludes" is interpenetrated with the depiction of continuing life and expression. The ancient (and thereby always existent, and relative to today's needs as well) woman, stooping low, embodies and is surrounded by Eliot's "fancies that are curled around the images." Through this picture, one receives a concrete realization of the poet's

idea. The picture imposes an artistic order upon Eliot's concept; there is a unity of feeling from the fusion of the elements within the confines of an emblem. Here Eliot compels the reader to be more conscious of life and poetry in their many phases, by creating a pictorial form to beget a fresh understanding of the too familiar.

A clear, embodying emblem develops also out of the complexity of "Rhapsody on a Windy Night." Kristian Smidt actually initiates an idea of an emblematic structure here by analyzing this work as glimpses of a concrete night scene submerged in memories. Because of the presence of the "wind" of the night and the disturbing drum-beat, "Rhapsody," may be interpreted according to formal definition as being an emotional utterance of part of the epic of life. The power of the great light of the night takes on universal significance. The "lunar synthesis" denotes the state of seeing and knowing, with a universal, timeless viewpoint. The diffused rays from the moon exposed that

135 See Plate IX.
137 Smidt, Poetry and Belief, p. 127.
138 See Webster's several definitions of "rhapsody": a portion of an epic poem; a medley; an ecstatic utterance.
139 Grover Smith believes that the moon performs a hypnosis upon the street. Smith, T. S. Eliot's Poetry and Plays, p. 24.
which was beyond time. Its long rays measured the intransient phases of life. In contrast, the synesthetic quality of the poem constantly blends lesser lights and time, until the two signify the same thing—the definitive hours of the clock and the sharply defined light of the lamps portray the short-sightedness of temporal time.

In the first twelve lines of this poem, Eliot defines the difference between the comprehension brought by universal sight and that of earthly short-sightedness;

Twelve o'clock.
Along the reaches of the street
Held in a lunar synthesis,
Whispering lunar incantations
Dissolve the floors of memory
And all its clear relations,
Its divisions and precisions.
Every street lamp that I pass
Beats like a fatalistic drum,
And through the spaces of the dark
Midnight shakes the memory
As a madman shakes a dead geranium.  

140 Cf. especially lines 69-70 where the lamp declares the time, and lines 3-7, where the light of the moon actually dissolves time by abolishing memory and its "precisions."

141 These first twelve lines of "Rhapsody on a Windy Night" make up the first division of the poem. Collected Poems, p. 26. This poem is relegated by F. O. Matthiessen to a place of a "loosely flowing experiment," Matthiessen, The Achievement of T. S. Eliot, p. 134. Interestingly, the image of a madman shaking his fists is part of Alciatus's Emblem XXV on Bacchus; the drums also are present in this emblem. This may reveal an earlier source for Eliot's idea than Grover Smith's assignment, which is to Oscar Wilde. Smith, T. S. Eliot's Poetry and Plays, p. 24. It may mean that Wilde's and Laforgue's, or
Lunar light dims the sharp, demarcative lines cast by the small lights of the street (lines 4-7). All of the divisions and lines brought by the street lamp are made unimportant by the synthesizing long rays from the universal light. In the long process of infinity's effacement of memories, the "divisions and precisions" (line 7), brought by vivid remembrance are dimmed into insignificance. Mysterious "incantations" (line 4), implicating sorcery, or enchantment, assist in creating the impression that harsh, divisional, restricting lines can be eradicated so that an infinite, in contrast to a finite, view of life may be had.

Time, stated as "twelve o'clock," "half-past one," "half-past two" (lines 1, 13, and 33), is part of the cruel world of memories which shocks man into remembering the dismal pasts of life, by forcing him to recall events of specific times. And each street-lamp compels man to view the ugliness within its focus: the ruined girl (lines 16-22),\(^{142}\) the twisted things of life (lines 23-32),\(^{143}\) the cat in the gutter (lines

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\(^{142}\)The lines 18-22 more compellingly focus on the misery of the girl because of the rhymed words, "grin" and "pin," which enclose the one picture within the distinct framework of the rhyme. The torn dress has its counterpart in the lines of the face, also within the scope of these five lines. This enclosure accents the cruelty of life's stigma upon the girl, creating a more definite portrayal.

\(^{143}\)Here, indeed, is a vignette of contrast, more effective because it is within the exacted remembrance. It traces the distinction between the beauty and timelessness of nature's skeletons and the ruin-
the child, with the head of nothing, grasping the scurrying play-
thing (lines 33-40). One concept which would add to the dismal situa-
tion is that of Grover Smith, who contends that these depressing images
constitute the man's soul. The states of irrationality, decay, and in-
animation, composing the themes of this poem, affect the man like a
musical composition which repeatedly replays its themes. And at the
end the man is alone with all of his misery, after entering his room.

The lamp with its myopic viewpoint orders: "Regard that woman"
(line 16); "Remark the cat" (line 35); "Mount the stairs" (line 75); "Pre-
pare for life" (line 77). After the last order, the poet comments that
this is "the last twist of the knife." That is, if life consists of remem-
brances of the woman, and the cat, and the stairs, it is a cruel
experience.

In significant contrast to these imperative reminders of the en-
cumbrances of life, the moon, with its infinite viewpoint, "has lost her

Elizabeth Drew names the crowd of twisted things (line 24), and the broken spring, "emblems of moral disintegration." *Drew, T. S. Eliot*, pp. 54-55.

The implications of this vivid depiction by the cruel exhibition made by the street lamp are devastating in their pessimistic revelation of the nothingness behind the grasplings for worthlessness—for rancidity (line 37), filth (line 39), emptiness (line 42), and uselessness (line 43-45).

Smith comments that the collage of mental impressions mingle as fluid perceptions. By a "breaking down" in memory, a synthesis of all the images takes place. *Ibid.*, 24.
memory" (line 55), and "dissolves the floor of memory" (line 5). The
dimness brought by the extensive muted light of the lunar orb dissipates
the sharpness of malicious memories. But stimulating a double syn-
esthetic experience, the lamplight creates the phonism of drum-beat of
memory, which in turn incites a photism of a red geranium being shaken
by a madman. This complex participation in memory is composed of
the "crowd of twisted things" (line 24), which the moon would attempt
to obliterate with its merciful, muted light. The definitiveness of
time and the distinct contours of light evoke the memories that the moon
dims. Even time, the lamp, requests that one regard the moon—the
grass smoother (line 54)—but, at the end, the understanding of infinity
is relinquished and the knife of memory usurps the mind of man.

During the progress of this vivid poem an emblem has evolved,
one of contrasting kinds of light. Even by this short poem, Eliot's
requisite of art has been fulfilled. It has given a perception of order.

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146 Instead of a softening influence of an encompassing view
representing the moon, Smith sees the moon as "infirm." Smith,

147 In a contradiction to this, Kristian Smidt would have it that
Eliot in this poem finds no comfort in nature. Smidt, Poetry and Belief,
p. 142. But with the consideration of the moon as part of the universe
of nature, it would seem that solace is given by the moon's softening
influence.

148 See Plate X.

149 On Poetry and Poets, p. 93.
Rhapsody on a Windy Night

PLATE X
not only the order brought to the poem by the distinct emblem, but the
order in the universe, brought by the all-encompassing view of infinity.
Eliot is a visionary poet, expressing his notions through his eyes. He
sees the disturbed conscience at midnight as a shaking, dead geran­ium; he sees the kindness of infinity as a smoothing of the grass.
By means of a portrayal, the notions are made poignant and compre­hensible. The contrast between finitude and infinitude are then mani­fest. Without a portrayal the images do seem unconnected, as Frank
Wilson points out, and like "dry swells."\textsuperscript{151}

After several readings of the next poem, one's mind is forced
to recollect that signs for substance and concept, prism-like, have the
power to cast notions onto the mind's eye in an accurate order.

\begin{quote}
They are rattling breakfast plates in basement kitchens,
And along the trampled edges of the street
I am aware of the damp souls of housemaids
Sprouting despondently at area gates.
The brown waves of fog toss up to me
Twisted faces from the bottom of the street,
And tear from a passer-by with muddy skirts
An aimless smile that hovers in the air
And vanishes along the level of the roofs.\textsuperscript{152}
\end{quote}

\textsuperscript{150} According to Smidt, memory which is fallible, dissolves up­
on scrutiny, and is scattered like the geranium petals. This reflects
on the self-hood of man, which is "no more integrated than anything

\textsuperscript{151} Frank Wilson, \textit{Six Essays}, p. 11.

\textsuperscript{152} Collected Poems, p. 29.
Although Williamson does briefly comment that this poem shows two sorts of metaphor—conceptual and perceptual metaphor—this poem must have a more detailed study. "Morning at the Window" has a fragility which precludes ordinary treatment. The poet is dealing with something which is difficult in its ineffability. Contrary to the usual portrayal of the coming of morning, the striking emblem depicts a Dantesque quasi Hades. The hope for the day—the smile—has slipped away along the roof-edges before anyone can realize the possibility of its existence.

In an attempt to discover the meaning of this poem, Smidt explains it as Eliot's attempt to render external objects as subjective impressions and subjective impressions as objective. The smile disappearing into the air is thus the observer's lingering impression of that smile. This mingling of self with environment, according to Smidt, was possible in Eliot's early work because he then had no perceiving organ in his belief. The result of this was a revelation of the dissolution of individualities. This concept would correspond with the idea projected by an emblem portraying defeated expectancy.

154 See top of Plate XI.
155 Smidt, Poetry and Belief, p. 128.
A study of the portrayal compels one to realize that the significance here is that it is the manifestation of human happiness that has eluded the watcher. The ethereal quality of virtue is unsubstantial and has vanished. But all of the Hogarthian sounds and sights of life remain, and continue—the tedious sound of dishes, both the sight and sound of the trampled gutter, the sight of incorrigible bodies hanging over ignoble gateways, and the specter of the sodden skirts of the street—these make up the debris left by the night. In consequence, the faces which react to the dark fog are twisted ones. Their expressions disappear into the same fog that makes the souls inert.

Life, expected to evolve out of the brownness, is stamped out, in the form of skirts, muddied by involvements of the street, that brush by and leave twisted faces of disappointed expectancy. Any probability of life or joy is as separated from actual possibility as the roof top is from the trampled roadside. With extreme tightness, this emblematic poem depicts something which man experiences, and comprehends the tragedy of, but has no words for. 157

Next, using the brevity of a maxim, T. S. Eliot expresses a

156 Poetry, 1916, uses the word "hang," not "sprout" in line 4. The word sprout would add to the gloom if a colorless cellar-type growth was contemplated.

truth, which gives the effect of a shock, in a stark emblem-poem:

The readers of the Boston Evening Transcript \(^{158}\)
Sway in the wind like a field of ripe corn.

When evening quickens faintly in the street,
Wakening the appetites of life in some
And to others bringing the Boston Evening Transcript,
I mount the steps and ring the bell, turning
Wearily, as one would turn to nod good-bye to
La Rochefoucauld,
If the street were time and he at the end of the street,
And I say, 'Cousin Harriet, here is the Boston Evening Transcript.' \(^{159}\)

While shaping the picture of the public, which Williamson claims is more dead than ripe, \(^{160}\) as swayed by the dictates of the newspaper, except for the individuals who experience the quickening power of the life of evening relationships, the poet, with the artistry of maxim \(^{161}\)


\(^{159}\) Collected Poems, p. 30.

\(^{160}\) Williamson, A Reader's Guide, p. 79.

\(^{161}\) In this poem Eliot, with great art, demonstrates the characteristics of a maxime within the poem as the speaker dramatically, with aplomb, "wearily" says farewell, with exaggerated seriousness, to La Rochefoucauld, then with an airiness delivers the paper (lines 7-9). Cf. the account of La Rochefoucauld's use of the maxime—the manner in which he would write the essence of his thought in one or more paragraphs and then condense it to the point of ultimate brevity, and by the absence of explanation make his work seem scornful. In his hands (the truth) is always clear, sometimes not as the truth but as that exaggeration that can surprise us into a new aspect of the truth. Will Grayburn Moore, "Francois La Rochefoucauld," Encyclopaedia Britannica, ed. Harry S. Ashmore (Chicago: William Benton, XIII (1961), 727-728.
brevity and mocking objectivity, reveals the fact that cousin Harriet is one of the dry corn stalks. She too is swayed by the winds of the Boston Evening Transcript. The ripeness of the corn has made it dry and weak. The green life that would inhabit the young shoot is gone.

The staid minds of New England have existed too long without the enervating surge of youth's inspiration. This emblem poem is an exemplary one for use as an emblematic adornment for a comment on the lack of vigor in society's power of thinking, at the same time that it, by

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This short poem is a demonstration of the type of writing done by the very writer mentioned in line 7, La Rochefoucauld. Cf. the tone and pointedness of his maxims and this poem of Eliot's. See Maxims and Moral Reflections of La Roucheffoucault (London: Selfridge and Co., 1910).

162 See Plate XI.

163 Years after the composition of this poem, Eliot expresses at length, in The Criterion, his sentiments on the same subject:

What the reader allows his paper to do for him is to select what is important and to suppress what is unimportant, to divert his mind with shallow discussions of serious topics, to destroy his wits with murders and weddings and curates' confessions and to reduce him to a condition in which he is less capable of voting with any discrimination at the smallest municipal election, than if he could neither read nor write. To amuse people is to have power over them; and power is power, even if its possessors have not the slightest notion what they are doing with it. T. S. Eliot, "A Commentary," The Criterion, IX, No. 35 (January, 1930). And again:

A paper which aims at a large circulation must appeal to readers below the level of intelligence which can be 'influenced' at all. That an editor, or a single proprietor, should wish to influence the opinions of his readers is natural and proper: that a paper, supposedly conveying political news and political opinion, should
its single observed impression, is able to disclose something acutely revelatory of the people described. 164

"Aunt Helen" too is a depiction by emblem-brevity and objectivity. To depreciate the portrayed event, Helen's death, the great silence of St. John's account of the opening of the seventh seal 165 is juxtaposed to the brief silence limited to Aunt Helen's insignificant end of the street:

Now when she died there was silence in heaven
And silence at her end of the street.
The shutters were drawn and the undertaker wiped his feet—
He was aware that this sort of thing had occurred before. 166

Then, the poet scrupulously indicates that Helen's only possession which would divulge any truths, the parrot, also died, leaving the "mourners" to live according to their own dictates.

be run primarily for the sake of paying dividends to shareholders is barbarous. The French Press ... is at least run primarily for the sake of influencing opinion, and not for profit—and is, in this aspect, more civilized. ... It seems doubtful whether a daily or Sunday newspaper, even if it merely takes the place of a paper of political opinion, is wholly without influence upon the political behaviour of its readers. It helps, surely, to affirm them as a complacent, prejudiced and unthinking mass, suggestible to headlines and photographs, ready to be inflamed to enthusiasm or soothed to passivity, perhaps more easily bamboozled than any previous generation upon earth. Their minds cannot be influenced if they have none: but their behaviour can be directed. T. S. Eliot, "A Commentary," The Criterion, XVII, No. 69 (July, 1938).

164 Matthiessen, Achievement of T. S. Eliot, p. 69.
165 Rev. 8:1.
166 Collected Poems, p. 31.
The dogs were handsomely provided for,
But shortly afterwards the parrot died too.
The Dresden clock continued ticking on the mantelpiece,
And the footman sat upon the dining-table
Holding the second housemaid on his knees—
Who had always been so careful while her mistress lived. 167

Now at the time of her death, the shutters are drawn on the responses of her domestics. No great change has taken place: "this sort of thing had occurred before." 168 The most logical emblem with which to portray this comment on "Aunt Helen" is one that would emphasize the mockery expressed by Eliot's comparison of the silence surrounding this shuttered place, which had housed Helen's narrow opinions, and the awesome silence in heaven. Silence in heaven is a quality which speaks of majesty and reverence for this majesty. But this silence at the end of Helen's street is a mocking nothing. The two creatures claimed by death—Aunt Helen and the parrot, who could divulge something of Helen's life—are the two creatures who had directed the life of this place. The only thing left that is Helen's is her closed house. The undertaker's wiping of his feet actually expresses the attitude of the world as well. He and the world are unconcerned over such an event

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167 Ibid.
168 See Plate XII, "Silence at Her End of the Street." Herbert Howarth comments on both "Aunt Helen" and "Boston Evening Transcript" that with these poems Eliot was looking back and destructively ridiculing Boston's authoritative ethos. Howarth, Notes on Some Figures, p. 123.
SILENCE AT HER END OF THE STREET

GUARDIANS OF THE FAITH
because it is insignificant. The object that shows Helen's own vacuity is the shell of a house left empty.

These short poems—"The Boston Evening Transcript," "Aunt Helen," "Cousin Nancy," "Hysteria," "Conversation Galante,"—seem to be merely ironic and sardonic perceptions of characters observed by T. S. Eliot. But each one impresses the mind with clear emblem pictures that are repeatedly recalled upon remembrance of the names involved. The portent of each poem seems more significant when the emblem itself stands clear. Thus, "Cousin Nancy" assumes a more serious tone when its portrayal is considered than at its first reading.

"Cousin Nancy" communicates the concept that modernity is unworthy and ineffectual if it has no meaning: "And her aunts were not quite sure how they felt about it,/But they knew that it was modern." 169

The American People's culture, preserved behind glass, embodied in the staunch opinions of "Matthew and Waldo," 170 would be a continuing

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170 In this poem Ralph Waldo Emerson and Matthew Arnold probably represent "the religion that provides the frame-work for a culture" concerning which Eliot writes in Notes Towards the Definition of Culture (London: Faber and Faber, 1948), p. 34. In his concern for the preservation of culture and ideas, Eliot centers his plea on preserving the
power even though "Cousin Nancy" attempted to break the hills of New England. That the tradition of the aunts is "glazen," according to George Williamson meaning something unchangeable, is the point to be stressed, especially since the last line of the poem is taken from "Lucifer in Starlight." The notion of "guardians" on the shelf reiterate the words of T. S. Eliot in another work where he maintains, "We can at least try to

valuable things of the past: "we are abandoning the study of those things by which the essentials of our culture are transmitted; destroying our ancient edifices to make ready the ground upon which the barbarian nomads of the future will encamp in their mechanised caravans." Ibid., 108.

Williamson, A Reader's Guide, p. 80. The emblem picture must accentuate the profiles of the philosophers because of the hint Eliot gives in the final line of "Cousin Nancy" of the prick of Satan's scars when he encountered the fixed rank on rank of stars, "the brain of heaven." Satan recognized the unalterable law represented by the established orbits of the stars. Just so, Nancy finds the opinions of Matthew and Waldo unchanged. George Meredith's sonnet illuminates Eliot's intent:

On a starred night Prince Lucifer uprose.
Tired of his dark dominion, swung the fiend
Above the rolling ball, in cloud part screened,
Where sinners hugged their specter of repose.
Poor prey to his hot fit of pride were those.
And now upon his western wing he leaned,
Now his huge bulk o'er Afric's sands careened,
Now the black planet shadowed Arctic snows.
Soaring through wider zones that pricked his scars
With memory of the old revolt from Awe,
He reached a middle height, and at the stars.
Which are the brain of heaven, he looked, and sank.
Around the ancient track marched, rank on rank,
The army of unalterable law.

save something of those goods of which we are the common trustees." 172

The emblem here must carry the thrust brought by the profiles of wisdom in contrast to the whip-lash affected by the modern young rider. 173

In the next poem, Eliot's emotional equivalent in a complex and dimensioned emblem-portraiture of Mr. Apollinax's social and mental posture is a monstrosity. It partakes of the ugliness of a foetus, and the crassness of the phallic-marked scare-crow god, Priapus, 174 imposed upon a centaur 175 whose head is covered with sea-weed. And in its ugly way it laughs. 176 This head does not appear boldly for an honest encounter, it shows itself leeringly and half-hidden. The lewdness of his spoken thoughts, reverberating through the sounds of teacups, must be depicted as Priapus peering out of the bushes, and his ideas

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172 Notes Towards the Definition of Culture, p. 124.

173 See Plate XII, "Guardians of the Faith."

174 A god of fertility of gardens and herds. He was said to be the son of Aphrodite and Dionysus or some other god. In his statues, often placed in gardens or at the doors of houses, he was represented as a grotesque deformed creature with a phallic symbol. Virgil makes him rather a humble deity little more than a venerable scarecrow. It was customary to inscribe short humorous poems or epigrams on his statues. The Oxford Companion to Classical Literature, p. 345.

175 The ancestry of the centaur possibly intimates the nebulous quality of its intellect. Zeus duped Ixion into begetting centaurs by Nephele. See The Oxford Companion to Classical Literature, p. 96.

176 See lines 7 and 8, p. 33.
emblematized by the phallic symbol.

The epigraph significantly indicates the satiric mood as the one imbibing these lines, since later in the poem, laughter is heard like that enjoyed by Lucian, the Greek sceptic, whom Eliot quotes here:  

What a novelty. O Hercules, what a wonder!
Man is a crafty creature of many wiles.

The portrayal underlined by this epigraph is that of a centaur. The art of synesthesia is involved in this poem also, lending an emphasis to the complex nature of the centaur. It is the poet's sense of hearing that has informed him that he is concerned with an unusual creature: "I heard the beat of centaur's hoofs over the hard turf/ As his dry and passion-


178 The line is from Lucian's "Zeuxis or Antiochus." Eliot had found this quotation in Charles Whibley's Studies in Frankness. Cited by Jane Worthington, "Epigraphs," p. 3. In Zeuxis or Antiochus Lucian delivered a gentle, yet telling, reproof to the art critics of his day. He recorded the praise that people awarded him, and thus, with apparent fortuity, revealed the shallowness of their understanding. His own experience reminded him of a story about Zeuxis and the admirable contempt which Zeuxis had shown to the people who dealt him foolish compliments on his picture of the centaurs. Zeuxis, like Lucian, was praised for the novelty of his work, whereas his technique, his imagination and his harmony of colors went unobserved. Ibid., 45.

179 Translated by Elizabeth Drew, T. S. Eliot, p. 45. The question comes to mind as to whether or not Eliot is doubly mocking man-in-society by using an epitaph which echoes with Shakespeare's, "What a piece of work is a man! How noble in reason!" Hamlet II, ii, 305-6. See Plate XIII.
OH HERCULES, WHAT A WONDER!

PLATE XIII
ate talk devoured the afternoon." \textsuperscript{180} When he sees it, it has an ugly, little-formed, non-intellectual head \textsuperscript{181}—like a laughing foetus, gaping at women. \textsuperscript{182}

The emphasis on the phallic symbol, by way of Priapus, forces a conclusion that Eliot was here depicting an imitation of passion, which is not passion at all, but an empty sensation. This type of passion directs the part-man, part-horse, to respond, devoid of genuineness, in his leering way. The poet portrays a creature whose seat of passions is completely separated from the human element; it is embodied in a horse. Only the head of man is left to gaze vacuously.

This emblem dimensionally portrays \textsuperscript{183} more than one level.

\textsuperscript{180} Line 16, "Mr. Apollinax," \textit{Collected Poems}, p. 33.

\textsuperscript{181} Grover Smith writes that Eliot had probably seen a phallic-shaped marble of Ezra Pound (\textit{T. S. Eliot's Poetry and Plays}, p. 33.), but the satirical proclivity of the poem, and the generality and universality involved by the accent on nature and myth, and the social comment—all seem to imply that Eliot had a more general reference in mind than merely to that bust. This is an extremely complex work when the many possible references are considered.

\textsuperscript{182} It is involved with sexual thoughts; this concept is strongly implicit in the phallic symbol associated with Priapus.

\textsuperscript{183} Grover Smith claims that "Mr. Apollinax" depicts Bertrand Russell, whose special logic course Eliot attended at Harvard in 1914. \textit{T. S. Eliot's Poetry and Plays}, p. 32. But the intimations brought by way of the myths seem to indicate that Eliot had a wider reference in mind. When the emblem-picture is considered, the significance is more clear.
It seeks to picture one sobering concept simultaneously with a more obvious idea. The two concepts are part of Eliot's total portrayal of ugliness in the present world. The former seems to be a fitting interpretation of Eliot's idea that the expression of the mind of modern man often reveals itself to be ignorant of our most fundamental beliefs. It is detached from any capacity of being affected by true emotions. And further, Eliot seems to be portraying his own statement concerning literature as man's expression:

It is corrupted by Secularism, so that it is simply unaware of, simply cannot understand the meaning of, the primacy of the supernatural over the natural life.

And when a person, inexperienced in knowing and contemplating thoughts, is carried away with ideas which it cannot understand, . . . what happens is a kind of inundation, of invasion of the undeveloped personality, the empty (swept and garnished) room, by the stronger personality of the poet.

Hence this head of Apollinax is completely separated from human personality, and because of its being overwhelmed by ideas with which it

185 Grover Smith's interpretation is that "Mr. Apollinax" is a juxtaposition of flesh and sentiment. Smith, T. S. Eliot's Poetry and Plays, p. 33.
186 Ibid., 108. 187 Ibid., 102.
cannot cope, it mocks human responses by feigning a profound laugh-
ter.\textsuperscript{188} The effect of this deep laughter was so realistic that the
speaker searched for a sign of seaweed\textsuperscript{189} in Apollinax's hair, but in-
stead heard hoof-sounds. These sounds unmistakably identify the
creature. It is not human and so not concerned with ideas.\textsuperscript{190}

The second, and more obvious portrayal is that of a complete-
ly social man who has been drowned in the silent sea\textsuperscript{191} of non-intel-
lectual, sensual existence. Adding to the coarseness of Mr. Apollinax,
and causing him to stand apart in his most brutal form are the super-
ficial Mrs. Phlaccus and the Cheetahs, who have not understood him
at all. And the mementos of remembrance that they have left behind
are in a ridiculously complete contrast to Apollinax's. Theirs are a
lemon and a macaroon. With this depiction, T. S. Eliot has completely
externalized the emotion experienced when he associated with a low
type of mentality. Every reader experiences the same emotion of

\textsuperscript{188}Line 15. \hspace{1cm} \textsuperscript{189}Line 8.

\textsuperscript{190}Babette Deutsch sees "Aunt Helen," "Cousin Nancy," and
"Mr. Apollinax" as incisive etchings which recall Pound's sharp nota-
tions on emblems of a decaying culture. Deutsch, \textit{Poetry in Our Time},
p. 153.

\textsuperscript{191}Cf. line 11. Laughter born out of such great silence in-
tensifies the ugliness of the portrayal.
revulsion when the emblem is made clear. The emblem portrays a
leering, laughing, centaur. 192

The last two pieces of the Prufrock group 193 share a mood of
modernity; "Hysteria," a prose emblem, is a piece of objective sur-
realism. The chaos seen by the man-speaker is actually the impres-
sion imprinted on his own mind by the real situation of the case. He is
the one who is trembling and whose vision is distorted. Even he is
cognizant of the fact that he was being ensnared:

As she laughed I was aware of becoming involved in her
laughter and being a part of it. . . . I was drawn in by short
gasps, inhaled at each momentary recovery, lost finally in
the dark caverns of her throat, bruised by the ripple of unseen
muscles. 194

When these lines are seen as an interpretation of the portrayal of his

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192 See Plate XIII. This emblem of Eliot's is particularly
similar to one of Alciatus's. The centaur-like creature is also used
by the earlier poet in Emblem XII: it is a half-man, half-ox. It is used
to portray the impossibility of concealing the loathsome sin of Pas-
phae. The same emotion of revulsion is evoked by both portrayals. In
each case, passion is involved—in the early portrayal it is the sinful
passion of a human being for an animal; in Eliot's poem, it is the empty
imitation of passion, a lustful leer. Also, the "many wiles" in the
epigraph to "Mr. Apollinax" parallels the labyrinth in which Alciatus's
creature had been hidden by Daedalus. And the shrubbery in each poem
is remarkably relevant.

193 Other than "La Figlia Che Piange," which is treated in
Chapter II.

194 Collected Poems, p. 34.
nightmare experience—he was forcibly drawn into his condition—a comprehension of the event is established. The emblem reveals exactly what has happened: the man is enmeshed and the remnants are non-salvageable. The checkered tablecloth, when actually depicted in an emblem, is seen as being extremely significant in the ensnaring of this other Prufrock. It is an integral part of the man's entrapment. And the "unseen muscles" will prevent him from collecting the remnants.

"Conversation Galante" is actually an emblem used "to body forth our own vacuity" (line 10). It is the everlasting dialogue between the male and the female, each with the skill of clever repartee. The woman's every remark either confutes, or causes the man to confute his statements. Music is not understood to signify anything; it exists to disguise unfilled interstices: "music which we seize to body forth our own vacuity." And at the end her denial that they are serious refutes the idea that this conversation could be anything in earnest. This poem takes on the form of an objective epigram which would be related to some trifling device.

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195 See Plate XIV. 196 See quotation above.
197 Collected Poems, p. 35.
198 See Plate XIV.
HYSTERIA

CONVERSATION
GALANTE
OUR VACUITY

PLATE XIV
Each of these short poems has the vitality to compel one to see
an idea more clearly because of the emblem portrayal involved. And
each one is a created visible impression. The poet has selected and
presented external facts which unconditionally terminate in sensory
experience.\(^{199}\) in order to present concepts in an apprehensible manner.

The mood in the poems of the *Prufrock* group and Alciatus's
emblem poems, and the treatment of the subjects, are similar. Men's
weaknesses are indicated artistically, and in most of both writer's
poems there is a surface lightness with a deeper sense of significance
intimated. Both writers used combinations of mythical characters
with contemporary characters, with animals, or with nature. Each
poet used the art of portraying part-beast and part-man to reveal
some of man's inhumanities. Eliot, in "The Love Song of J. Alfred
Prufrock," depicted the mermaids as victorious over Crustacea-man;
in "Portrait of a Lady," he portrayed the man-ape; in "Apollinax,"\(^{200}\)
the vacuous centaur. Alciatus, too, portrayed man's errors and ad-
monitions in his half-man, half-ox, in "Plans Must Not Be Divulged"
(Emblem XII); in the Scylla-monster of "Impudence" (Emblem LXVIII);
in the snake-man, in "Human Wisdom is Foolishness with God" (Emblem


\(^{200}\)Alciatus's emblem poem "Rather to Polish the Mind, Not the External Appearance" (Emblem CLXXXVII), identifies closely with Eliot's "Apollinax" in meaning and in mood.
There are other similarities in the writing of these two emblem writers. Alciatus depicts talking without judgment by a crow in Emblem XIX; Eliot speaks of life without judgment through the ape, parrot, and bear, in "Portrait of a Lady." Eliot portrays the concept of the desire to do away with old ideas in Eliot's "Cousin Nancy," and Alciatus in "Self-love" (Emblem XLIX).

"La Figlia Che Piange," and Alciatus's "Pride" (Emblem LXVII), and "On the Portrait of Hope" (Emblem XLIV) seem to be in the same genre of emblem poetry—that of describing a woman in a picture, and attempting to determine the significance of her pose. And the concept of the entrapping of the "innocent" party is portrayed by Eliot artistically through the surrealist emblem itself when the checked table cloth of "Hysteria" becomes a net. By Alciatus this same concept is displayed by the use of the bird-net and the enticer duck, "Deceit Against One's Own" (Emblem L); and the fisherman who, in disguise, like a harlot, lures the fish into the net in "Against the Lovers of Harlots" (Emblem LXXV).

Every poem of Alciatus is not consistently of a type throughout, nor complete, as Eliot's are. A reader is puzzled by such an emblem poem as XXIV, in which an olive tree is addressed in the first three
lines. Then suddenly in the fourth line, the idea is one of abstemious maidens fleeing from Bacchus. But often the fragments of ideas in some poems may be connected by the reader, as is the case in Eliot's "The Waste Land." There are also parallels between the figures in Alciatus's emblems and figures in "The Waste Land." Tiresias is somewhat like Janus of Emblem XVIII, who "already understands the completed things and the coming things"; the sibyl, of the epigraph, hanging in the cage is like the Bacchic bird, in its imprisonment and in its vocation as a guard of some kind, 201 in Emblem LXXVIII. The Dolphin of Emblem CXLIII may bring some significance to the surface in Eliot's "A Game of Chess." Although the emblem poems discussed in this present chapter are artistically and intelligibly complete, the emblem quality of "The Waste Land" is a more consumate effectuation, and has an inherent richness lent by the visions that dominate it.

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201 The wag-tail in the four-spoked cage was to serve as a philactery against Colchian arts. And W. F. Jackson Knight writes that there is on the Cumaean entrance gate, a pictured warning against wrongful love. W. F. Jackson Knight, Cumaean Gates (Oxford: Basil Blackwell, 1936), p. 173.
IV

THE EMBLEMATIC "THE WASTE LAND"

What has been demonstrated concerning the poems of the Pru-frock group is also true of "The Waste Land." There is an unusually close relationship between Eliot's poems and visual portrayals.\(^1\) In fact, the poems are better understood when "seen," displaying the fact that Eliot has made the knowledge of literature "an element in vision, an essential part of the process of seeing anything and everything."\(^2\)

The visual quality of "The Waste Land" gives it the intensity of an experience, when the visual attributes have particular meanings. And the portrayal resultant from the poem's being "seen" has an artistic swiftness about it as the perceiver is moved by the many parts of the

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\(^1\) It is inevitable that one think of Eliot and his work as associated with pictorial forms. The artist for *Time* magazine, when assigned to portray Eliot on the cover of an issue of the magazine, did not fashion a picture of Eliot alone, but encircled the head with emblem-like pictures of a hand holding a Botonée cross; a cocktail glass with a green vine hanging from the hand holding the glass; a snake; and mountains. *Time*, LV, No. 10 (March 6, 1950), cover.

depiction, all at one time. A study of the complete range of "The Waste Land," at one time summarily labeled "a Theosophical tract," appears to be absolutely impossible. And to some readers, any view of the poem repels. But a serious attempt to view this work as a work of art, and the various parts, by way of emblems which are shaped out of those elements which seem particularly relevant, and those elements which are possible to portray, will be rewarded by an over-all view of what Eliot actually revealed by this poem. Babette Deutsch translates "The Waste Land" as resembling "a room lined with mirrors reflecting not only the glory that was Greece and the grandeur that was Rome, the middle ages and the renaissance, but the gracelessness, the squalor of modern Paris and London." But the portrayals are of a more permanent texture than that. With "The Waste Land," Eliot demonstrates what he claimed to be true of the works of Lancelot Andrewes: that while the phrases spoken are still with the listener, a concrete presence is forced upon him, while at the same time each phrase is sus-


5 Deutsch, Poetry in Our Time, p. 159.
"The Waste Land" is not merely a dreamlike piece of work of irrational vividness, but a conglomerate of many vivid portrayals which, when viewed as a whole, will give a clear statement of hopeful expectations. Some of the portrayals would be incongruous separately, but when grouped together, each contributes to the concept which is actually the agent that holds them together, and, attains a "compression approaching simultaneity" which enhances the richness of the work. Each depiction has been saturated by the influence of the others, so that the complete whole partakes of the temper and significance of the parts. The whole is important to the life of the parts, because the parts mean nothing out of context. But when each segment is created

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8 Williamson maintains that the waiter of "Dans le Restaurant" is behind "The Waste Land," that the experience of the waiter becomes relevant to a whole land, and that this notion fell in with the larger scheme of Jessie Weston's book, From Ritual to Romance. Williamson, A Reader's Guide, p. 115.

9 Leavis, New Bearings, p. 90.

10 Eliot stresses the importance of a work's being complete in the blending of its parts, and says that "even the finest line draws its life from its context." The Use of Poetry and the Use of Criticism (London: Faber and Faber, 1933), p. 146.
as part of a whole work, and is brought together into a series of portraits, the completed work is seen as a propitiation to the senses and the intelligence. This poem gives dramatic credence to Eliot's statement that the experience of ordinary men is chaotic, irregular and fragmentary, but in the mechanism of a poet's sensibility, it is devoured to be altered and formed into a new whole. 11

There are some interpreters of "The Waste Land" who do not believe that a new whole actually was created. Some, like Malcolm Cowley, feel that the poem is something patched together to a disadvantage, and that it is a lesser piece of work than his earlier poems:

(When he wrote about damp souls of housemaids, etc.) he was endowing our life with distinction by means of distinguished metaphors. "The Waste Land" marked a real change. He not only abused a quotation to present it, but robbed it of vitality. It was as if he were saying . . . that our age cannot even find words of

11"The Metaphysical Poets," Homage to John Dryden, p. 30. Dobrée observes that the "binding together of Eliot's "The Waste Land" is achieved by certain groups of references strung through the poem—the dryness, the legend of Philomel, and the unreality of a great cities. Dobrée, The Lamp and the Lute, p. 123. These are elements which can to some extent be revealed in the emblems. A later opinion, that of Edmund Wilson, considers "The Waste Land" an example of a structure made of a breakdown of forms which reflects the present state of civilizazation. Its anthropological background causes the unity of life essential to the poem. Its expression of awareness, its transcendence of the individual is an obvious part of its art. "The Waste Land" is "an effort to focus an inclusive human consciousness." Edmund Wilson, Axel's Castle, pp. 78-80, passim. This comment of Wilson's closely follows the interpretation of G. R. Hamilton, who believes that Eliot was obsessed by the corruption of the modern world: that the poet expressed the age of futility, falling apart, by breaking up the coherence of form. G. Rostrevor Hamilton, The Tell-Tale Article (New York: Oxford
its own in which to lament its barrenness, that it is forever condemned to borrow and patch together the songs of dead poets.  

Some critics, like Stephen Spender, comprehensively summarize Eliot's achievement as one which comprises the totality of man's ideas:

Eliot has tried to indicate, beneath the very ephemeral and violent movements of our own civilization, the gradual and magical contours of man's earliest religious beliefs. The effect he sets out to achieve is illustrated by Freud's remark in Civilization and Its Discontents that the growth of the individual mind resembles the growth of Rome, supposing that modern Rome, as it is to-day, were coexistent with the buildings of Rome at every period in her history; and that beneath the modern architecture was found the architecture of every earlier period, in a perfect state of preservation.

Out of the unusual combination of quotations and original lines, a certain power of distillation occurs. This is the reason for the influence and the appeal of this poem. The visionary notions are embodied in the emblems which form as the ideas take shape. In order to arrive at the completed emblems, the whole succession of incidents must be observed. These incidents are seen by Helen Gardner as a

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series of visions, without plot or hero: "the protagonist, or poet, is not a person. Sometimes he is a silent listener, sometimes a voice that asks questions, but gives no answers or only cryptic ones."  

But the scenes are not as ethereal as the word "visions" intimates. There seems to be a captured solidity about them.

J. Hillis Miller gives an explanation of this solidity by interpreting "The Waste Land" as recurring patterns of life:

In "The Waste Land" not modern life but all history is organized by the myth of the Grail quest. The implied assumption is that human life falls into certain ideal patterns, patterns which are constantly re-enacting themselves in new forms and new contexts. People are always reliving dramas which exist outside history and structure it in recurring shapes. The words of the greatest poets have often a network of tentacular roots reaching down to the deepest terrors and desires. Having reached such depths, the poet can re-enter time and see apparently miscellaneous events and persons organizing themselves according to an ideal design.  

With a part of the network of other poets's roots, T. S. Eliot creates a pattern which can be displayed as emblem pictures.

By a display of the meanings of "The Waste Land" in emblems, Eliot's desire of speaking in naked "bare bones" can be fulfilled.

When Eliot learned that D. H. Lawrence had remarked that everything must go but the "bare, rocky directness," he explained his

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15 The Art of T. S. Eliot, p. 89.
17 Quoted by Philip R. Headings, T. S. Eliot (New York:
own concept of writing poetry:

This speaks to me of that at which I have long aimed, in writing poetry, with nothing poetic about it, poetry standing naked in its bare bones, or poetry so transparent that we should not see the poetry, but that which we are meant to see through the poetry, poetry so transparent that in reading it we are intent on what the poem points at.\(^\text{18}\)

Eliot's poetry in "bare bones" is actually the poetry a poet writes "from the roof-top of vision" after he has "carelessly kicked away the ladder, so that other men may join him only with difficulty."\(^\text{19}\) The gain from using this method is that for the reader there is an immediate realization of the essence of meaning. The value of attempting to sketch the significance of "The Waste Land" in emblems consists of that same attempt, in a more stark manner, to seek the essence of the poem.

The essence of the poem is revealed by portrayals that seem to be pictorial remembrances which have sunk into the depths of Eliot's feeling, and having been transformed there, rise to take definite form by way of the poem. Eliot writes of Coleridge's "Kubla Khan," that its imagery, whatever its origin, sank to the depth's of Coleridge's feeling to be saturated and transformed there—"Those are the pearls


\(^{\text{19}}\) G. Wilson Knight, T. S. Eliot, p. 370.
that were his eyes”—and were brought up into daylight again. He seems to be speaking out of personal experience, and gives vivid support to his theory by demonstrating this concept. Eliot illustrates this technique by using a line from Ariel’s song to explain what Coleridge did, duplicating Shakespeare’s more expert use of the art of saturating and transforming imagery. Eliot continues in his explanation to say that the imagery, after it lay in the depths of Shakespeare’s memory, would rise "like Anadyomene from the sea." This seems to be what has happened to the images stored in Eliot’s memory before they take shape in "The Waste Land." He uses the very same line from The Tempest that he used in the explanations of Coleridge’s and Shakespeare’s art, to color the happenings in his own poem (line 48).

A full study of "The Waste Land" begins with the epigraph:

Yes, I myself saw with my own eyes Sibyl of Cumae hanging in a cage, and when the children cried at her: Sybil what do you want? she used to reply, "I want to die."

The sad request of the Sibyl of Cumae initiates a feeling of despair which serves as the introduction to "The Waste Land." In her comment on the relation of the epigraph to the poem, Jane Worthington gives the source of the epigraph concerning the sibyl:

At the famous dinner party described near the beginning of Petronius’s Satyricon, the host asks in his brash, ignorant way

\[\text{20 The Use of Poetry and the Use of Criticism, p. 146.}\]
SIBYL OF CUMAE

PLATE XV
for a story out of Homer. He would be entertained with a tale such as he read when he was a boy—something about Hercules. Mention of fabulous people reminds him that he himself once saw a remarkable person: he boasts that he saw Cumaean Sybil.

The societies of the Satyricon and "The Waste Land" are similarly characterized by vulgarity, lust, and greed. In such societies knowledge of good and evil is lost, and the words of the gods are no longer understood. Seers and prophets speak a gibberish. They waste away, and finally, are regarded as fit only to be hung in cages, and jibed at by boys. 21

Sibyl's desire embraces the attitude of all those who fear the coming of April, or renewal of life, in Part I. She typifies "the time-worn soul's desire to escape from the "wheel of things." 22 Her portrayal in the cage must be of one in a dejected position; the emblem resultant should be used as a talisman, 23 as Alciatus's wag-tail within the wheel, 24 to prevent waste land conditions. Here it serves as a signpost 25 pointing toward the conditions the reader will meet in "The Waste Land."

"The Waste Land," considered by Grover Smith to be a sum-
mary of the Grail legend, 26 is a type of creation that gives evidence of
Eliot's being able to form expressions which reveal his intellect as be-
ing "at the tips of the senses." 27 And as with a painter or sculptor,
Eliot's sensations and thoughts become portrayals. Smith interprets
the work as looking backward—memories that dramatize the effort to
appease the gnawings of fleshly life. 28 But it is rather a pictorial
delineation of conditions 29 previous to the existence of a vital life.
Artistically, it may be considered as the "contemplation of the horrid
or sordid by the artist as the necessary aspect of the impulse toward
the pursuit of the beauty" 30 of "Ash Wednesday." It composes a com-
plete "chain of events" which is the formula for the deep emotion in-

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26 Smith, T. S. Eliot's Poetry and Plays, p. 70.

27 This is a phrase of Eliot's, used, in his essay on Massinger,
The Sacred Wood, p. 117.


29 The idea of the suffering caused by radical desiccation was
partially derived from Eliot's interest in the Upanishads. In the Upan-
ishads all living matter was stated to be part of the primeval waters:
This earth, the air, the heavens, the mountains, gods and men,
domestic animals and birds, vegetables and trees, wild creatures
down to worms, flies and ants, are nothing but this water under
solid conditions. . . . Brahman speaks to the soul that knows
itself to be identical with him: "The primeval waters in truth
are my universe, and it is thine." Paul Deussen, The Philosophy
Then lack of water would cause suffering in such a universe.

involved in a person's attempt to overcome sensual hindrances en route to spiritual and intellectual peace. 31 The emotion disclosed has within it a deep feeling of personal anguish because of the need for evidences of spiritual faith. 32 "The Waste Land" portrays the affliction 33 of a mind during the time of frustration and emptiness, 34 before a state of

31 This is the exact opposite of Wallace Fowlie's interpretation which states that the theme of "The Waste Land" is that men having lost the notion of good and evil, cease living. Fowlie, "Baudelaire and Eliot," p. 309. But this viewpoint excludes hope; it would be too late for change. Yerbury's interpretation is closer to the idea of progress to a new state. He states that, "The moment of the poem seems to hold inherent within it a struggle toward the lilacs of spring, a kind of resurrection." Yerbury, "Of a City," p. 68. Edmund Wilson also portrayed Eliot's idea as a progress through the wasted land. He sees Eliot as "on his way somewhere, when many of his contemporaries... have been fixed in their hedonism or despair." Wilson continues, "The poet of "The Waste Land" was too serious to continue with the same complacency as some of his contemporaries inhabiting that godforsaken desert." Edmund Wilson, Axel's Castle, p. 125. Thus Wilson sees Eliot as one not satisfied to leave humanity in the waste land condition. C. M. Bowra is satisfied to interpret "The Waste Land" as a series of scenes which are primarily concerned with barrenness and frustration. C. M. Bowra, "T. S. Eliot, The Waste Land," The Creative Experiment (London: Macmillan and Co. 1949), p. 165.


33 In 1939, Eliot wrote in "Last Words": (The world) will perhaps need more severe affliction than anything we have yet experienced, before life can be renewed." Criterion, XVIII, No. 7 (January, 1939), 274. I. A. Richards regards this type of portrayal to be a statement of the plight of the whole generation. He believes that through the energies set free in a realization of this plight, there will be a return of the saving passion. I. A. Richards, Principles of Literary Criticism (New York: Harcourt, Brace and Company, 1934), p. 295.

34 An interpretation which seems to reflect this same idea is
tranquillity and renewal like that of "Ash Wednesday," pervades that mind. It may even be said to portray divine judgment on mankind which is at the last resolved in the crucifixion. Or, it may be considered as a ritual of episodes on the way to a denouement, or that of Edmund Wilson who sees "The Waste Land" as a symbol of sterility, especially that of a Puritan temperament. See Edmund Wilson, *Axel's Castle*, pp. 105-114, passim.

35 The tranquillity signified here is that brought into section II, "united/ In the quiet of the desert"; and later (section VI), "peace in His Will," *Collected Poems*, pp. 98 and 105.


37 Paul Elmer More sees Eliot's stance in "The Waste Land" to be one of "rejoicing in disillusion," rather than a sobering comment on the way out of the dilemma. More, "The Cleft Eliot," p. 235. Zabel, writing in the same era as More, comments: Eliot had never succeeded in cutting the roots of native puritanism which bound him to the soil of Christianity. His nostalgia for the heroic and sanctified glories of the past, when man's role in the universe was less equivocal and his destiny mystically shrouded by the doctrine of redemption, had finally led him not to suicide but to the affirmations of faith. His early poems implicitly forecast a conversion as imminent as the death-bed avowals of those fin-de-siecle apostates who ended by espousing the creeds whereof they had made at worst a travesty. Morton D. Zabel, "T. S. Eliot in Mid-Career," *Poetry*, XXXVI (1930), 332.

38 See Florence Jones's elaboration on this interpretation in "T. S. Eliot Among the Prophets," *American Literature*, XXXVIII, No. 3 (Nov. 1966), 286.

39 F. R. Leavis maintains that it would be "shallow" to judge "The Waste Land" as a "dead end," because of the implications alone in
even a private allegory of a quest for security. This is true in the same way that Isaiah may be said to portray stations, or the rituals performed, en route to the Gospels, or to the Crucifixion. "Shantih," the last word of "The Waste Land," is more truly of the texture of "Ash Wednesday" than of "The Waste Land." But certain notions in "The Waste Land" seem purposely preserved, as it were, in cryptogram so that they will not be "destined to obloquy, to be followed by perpetual oblivion," but will be resolved in the later poem.

Notions, to avoid meaninglessness, must express themselves

T. S. Eliot's composing it. He states concerning it: "So complete and vigorous statement of the Waste Land could hardly forecast an exhausted, hopeless sojourn there." Leavis, New Bearings, p. 95. Also concurring with the idea that "The Waste Land" portrays a progress, Philo Buck includes along with his more comprehensive myth interpretation, the notion that "The Waste Land" tells of purgatory:

The Waste Land is a promise and anticipation of purgatory—with its discipline and cleansing, which will ultimately bring healing and fruitfulness to a desert world. This promise, to Eliot, is fulfilled in the creed and liturgy of the church. Philo M. Buck, Directions In Contemporary Literature (New York: Oxford University Press, 1942), p. 282.


Kermode's opinion is that "The Waste Land" is art which leads one to a point where something else must take over. Kermode, "A Babylonish Dialect," p. 239.

This is Eliot's comment concerning his essays on Dryden. See Homage to John Dryden, p. 9.
through bodies of some kind. And in this way new beings come into existence. This fact of creation is proved by "The Waste Land." Pictures created by the words of this poem are actually well-known enough to be fashioned into "devices" to be worn on one's clothing.

The sharp pictorial vividness of "The Waste Land" compels a certain comprehension through the eye which is non-explainable by words. This inadequacy of mere word-use is succinctly expressed by Eliot in "Fragment of an Agon," when, in the frustration of the limits of narration, Sweeney says, "Well here again that don't apply / But I gotta use words when I talk to you." The poet overcomes this barrier

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43 Concerning ideas in relationship with bodies Ferner Nuhn writes: "Intellect... is perfected by receiving the forms of all bodies; since it is perfected by understanding, and understanding by having in itself the forms of things understood. Ferner Nuhn, "Orpheus in Hell," p. 129. These words of Nuhn define the advantage of writing in emblems.

44 Concerning this tangibility of objects and persons described, Alciatus wrote:

I have composed a book of epigrams which I have entitled Emblemata, for in the individual epigrams I describe something which tastefully signifies something out of history or out of the natural world, from which painters, goldsmiths, and those who cast metals are able to design what we call as the anchor of Aldus, the dove of Frobinius and the elephant of Calvus. Quoted by Sr. M. Simon Nolde in "Whitney's A Choice of Emblems," p. 28.

Eliot's poetic personalities and objects are equally real.

45 "That" refers to the vacuous question as to the significance of "Cheer him up."

46 Collected Poems, p. 135.
in "The Waste Land" by creating intricate but bold portrayals.

Since Eliot states that Tiresias is the most important person-age\(^47\) in the poem, uniting the work, and that which Tiresias sees is the substance of the work, Tiresias must be integral to each of five portrayals.\(^48\) Thus, Tiresias participates in the action of the poem that propels the movement from the beginning to the end of the work. But his dual person does not seem to contribute to any ability to act.\(^50\) This may be because none of the people are aware of him.

\(^47\) Note that Eliot stated that Tiresias is the most important personage, not concept, so that in each portrayal there is a concept which is the ascendent factor in the emblem. F. O. Matthiessen's opinion is that the notes, for the most part, are an artificial device like Spenser's annotations by "E. K." Matthiessen, The Achievement of T. S. Eliot, p. 50. But perhaps they may be read as a partial directive.

\(^48\) Each section of "The Waste Land" is to be depicted as a separate emblem.

\(^49\) It is difficult to agree with Frank Wilson's opinion that Eliot presents his characters with contempt. Tiresias is not presented this way nor Phlebas, nor Elizabeth and Leicester nor persons in other poems.

\(^50\) C. Grover Smith:
The sibyl's misfortune in the epigraph . . . symbolizes the motif of the waste land. The feminine power which should enable the protagonist to complete his quest for initiation cannot do so, and Tiresias himself, whom success would benefit, remains blind and impotent. The failure, however, is owing to him so that the sibyl and the people in the poem itself are victims of his weakness.
He also seems to serve as the human link between the submerged being of "The Love Song of J. Alfred Prufrock" and the emerged person among the rocks of "Ash Wednesday." In "The Waste Land," Tiresias is in a state of partial submergence in the preoccupation with roots (lines 4 and 19), a covering of forgetful snow (line 6), drowning (line 26), and the deep perception into silence itself, consummately described "Oed' und leer das Meer."51 Within him may lie a representation of "the still point" if one views him as the prophet who is capable of seeing things "from God's point of view." And he serves as the collective personality which is the rationale for the quotations and allusions throughout the poem.52

Within this character, Tiresias,53 lies the embodiment of the mental suffering undergone because of his comprehension of the sensuousness of all the arresting stops in the journey through "The Waste

51 "Desolate and empty the sea." In this single line quoted from Tristan and Isolde, the whole disconsolate mood of the drama of what Tiresias is to see, is established.

52 Miller, Poets of Reality, p. 175.

53 When seen in the emblem portrayal, Tiresias seems to mirror the watcher of Isaiah 21:8-9:
I stand continually upon the watchtower in the daytime, and I am set in my ward whole nights: Babylon is fallen, is fallen; and all the graven images of her gods he hath broken into the ground.
Land," on the way to the destination of spiritual understanding portrayed in "Ash Wednesday." And Tiresias's continuous presence lends a depth and profundity to the content of each part, because he represents centuries of time, so that everything he sees is weighed against the past, and his cumulative knowledge of the past. He actually seems to brood over the events of "The Waste Land." From his vantage point, Tiresias is able to see life's portrayals around him.

54 "The Waste Land" may be said to be a poetic expression of Eliot's later more clear pronouncement concerning "the desolation of secularism." He believed that it involved a "loss of vitality, through lack of replenishment from spiritual sources." A Commentary," The Criterion, XV, No. 61 (July 1936), 668. Edmund Wilson writes of the immediate effect of this poem (an effect which seems to be the exact opposite of true understanding):

In London, as in New York, and in the universities both here and in England, they for a time took to inhabiting exclusively barren beaches, cactus-grown deserts, and dusty attics over-run with rats—the only properties they allowed themselves to work with were a few fragments of old shattered glass or a sparse sprinkling of broken bones. The dry breath of "The Waste Land" now blighted the most amiable country landscapes; and the sound of jazz, which had formerly seemed jolly, now inspired only horror and despair. Edmund Wilson, Axel's Castle, p. 114.

55 Grover Smith believes that the ultimate triumph in the action of the poem is the result of Tiresias's humility. Smith, T. S. Eliot's Poetry and Plays, p. 98.

56 There is in this poem, according to Nathan Scott, the eternal presence of all time, and the fact that time has a quality of unredeemability by human contrivance. This is the unformulated presupposition of "The Waste Land," a presupposition that has its authentic roots in the Christian view of human destiny. Nathan A. Scott Jr., Rehearsals of Discomposure (New York: King's Crown Press, 1958), p. 208.
One of the characters who is integral to Tiresias is Mme. Sosostris. Her involvement with playing cards concerns Tiresias, the all-seeing observer. These cards appear to be of a complex nature. And although Eliot maintained that he was not familiar with the exact constitution of the Tarot pack of cards, his identification of several cards is so much a part of his web of reference in "The Wasteland," that some notice must be made of the Tarot pack in the emblem for Part I. Enigma XIV of the pack signifies the seasons, the

57 Leavis assumes that the function of this section concerning the pack of cards is to evoke "cosmopolitan high life, and the charlatanism that battens upon it." Leavis, New Bearings, p. 82.

58 See note for line 46, Collected Poems, p. 80.

59 J. E. Cirlot explains that the complete pack of cards is made up of twenty-two major enigmas, with images that together comprise a synthesis; and fifty-six minor images. Cirlot presents Oswald Wirth's idea that the Cabala must have been known to the authors of the Tarot, because they fixed the number of major enigmas at twenty-two, which is the same as the number of letters in the Hebrew alphabet, everyone of them pregnant with symbolism. Cirlot continues by quoting Eliphas Levi:

The Tarot is a monumental and singular work, simple and strong as the architecture of the pyramids; it is a book which is the sum of all the sciences whose infinite permutations are capable of solving all problems; it is perhaps the greatest masterpiece of the human mind.

Cirlot also states that the intention in the use of the Tarot cards is to create, by means of the images, an order more comprehensive even than that comprising the twelve divisions of the Zodiac, and to design a wheel which would embody all the archtypal potentialities of the existence and evolution of mankind. Cirlot, A Dictionary, pp. 310-312, passim.

60 See Plate XVI.
Oed' und leer das Meer

THE BURIAL OF THE DEAD
flux and flow of life. 61 This echoes the emphasis on the seasons of the first eighteen lines of "The Waste Land." Vegetation and generative virtues, ideas recurrent in the poem, are portrayed by enigma XX; the Wheel of Fortune, the Hanged Man, the Tower Struck by Lightning, the Archpriestess 62 (perhaps represented by Madame Sosostris-Bel ladonna), are other enigmas of Tarot. Consideration of this array of mysterious cards reveals that the influence of these references inte-

61 The seasons figure prominently in the first part of the poem where they actually seem used to initiate the movements of the action of the poem. The seasons function meaningfully in Frazer's account of early generations of mankind:

In course of time the slow advance of knowledge . . . convinced the more thoughtful portion of mankind that the alterations of summer and winter, of spring and autumn were not merely results of their own magical rites, but that some deeper cause, some mightier power, was at work behind the shifting scenes of nature. . . . The peoples of Egypt and Western Asia represented the yearly decay and revival of life, especially of vegetable life, which they personified as a god who annually died and rose again from the dead.

(In the myth of Adonis) every year Tammuz was believed to die, passing away from the cheerful earth to the gloomy subterranean world, and (Because she, his mistress, followed him, there was no love on earth while she was absent.) every year his divine mistress journeyed in quest of him "to the land from which there is no returning, to the house of darkness, where dust lies in door and bolt." During her absence, the passion of love ceased to operate: all life was threatened with extinction. Allatu (eventually allowed) Ishtar to be sprinkled with the Water of Life and to depart in company probably with her lover Tammuz, that the two might return together to the upper world, and that with their return all nature might revive. Sir James George Frazer, The Golden Bough (New York: the Macmillan Company, 1927), pp. 324-326, passim.

62 Ibid., 311-312.
grates the lines and concepts of Part I of "The Waste Land." It gives the hand of cards a more important position than is usually assigned to it. 63

There are many unifying powers in "The Waste Land": 64 the note of fear—"I will show you fear in a handful of dust"; the implications of the Tarot pack; the Grail legend; the plan and symbolism from Jessie Weston's From Ritual to Romance; the influence of Frazer's The Golden Bough; 65 the endless references and quotations from literature; 66 the water imagery with which times and places are merged with references to rivers, seas, and seaways; 67 but one of the

63 Frank Wilson suggests that the pack of cards serves to introduce characters. F. Wilson, Six Essays, p. 25. Mme. Sosostris, that twentieth-century Sibyl of Cumae, appears, as the epigraph has forecast, to introduce the characters to suggest their universality and game-card insignificance, and to confirm our suspicions that they are being presented through the eyes of someone at least clairvoyant.

64 Leavis interprets the apparent break-up of forms as representing the troubles of the present age. He believes that Eliot portrays an over-consciousness of the state of things, but says that the unity of the poem is due to the "inclusiveness of consciousness" as that found in music.

65 At the basis of Eliot's interest in these myths and religions may lie as a reason Gombrich's theory that such interests are part of a picture of an unbroken chain of esoteric tradition. Gombrich, "Icones Symbolicae," p. 169.

66 These many quotations lend a cohesiveness, rather than a fragmentariness, because the concepts blend to take on the same tone.

67 Leonard Unger, T. S. Eliot: Moments and Patterns (Minne-
strongest unifying dynamisms is that of the self-evident influence of Isaiah. The repeated mention of roots, initiating the visual quality of Part I, reverberates Isaiah’s "root out of dry ground," to give the thrust of hope that will serve to move the progression of the concepts of this poem to those of "Ash Wednesday." The root of Isaiah is the Christ who "bare the sin of many," to release man from the weight

apolis: University of Minnesota Press, 1966), p. 110. With respect to the power of the water imagery, Unger indicates that Conrad’s Heart of Darkness elucidates Eliot’s use of water to mean that the continuing presence of these water-ways through history is like Conrad’s statement, "The mind of man is capable of anything--because everything is in it, all the past as well as all the future." The Thames, the water at Mylae, and the waters of Leman are said to accomplish the same type of inclusiveness. 

Florence Jones notes that the three lines of imagery running through Jeremiah, and uniting it, also run through "The Waste Land": the wasteland, the vine, and the marriage bed (F. Jones, "T. S. Eliot," p. 287).

"Dull roots," line 4; and "roots that clutch," line 19 of "The Waste Land." There is a possibility that the use of "roots" may have been fostered partially by the Laments for Tammuz in which a willow’s roots were torn up. See Frazer, The Golden Bough, p. 326. There is also a Lament for Tammuz mentioned in Ezekiel 8:14.

A recognition of Eliot’s intent as seen by his penetrating portrayal eliminates the more superficial interpretation that sees Eliot’s purpose as that of giving examples of futility, and of the impermanence of sensual love. (Frank Wilson suggests this latter interpretation. Six Essays, p. 25).

The Christian interpretation of this traditional myth is the highest
of his guilt, and to make the word "Shantih" possible. "Root" and "Shan-
tih" are thus both part of a strong element which binds the poem to-gether: "Shantih" is the result and consequence of the "root." The
clutching of the roots presage life, and the branches grow even in
the dry and stony ground.

The picture of desolation and of carcasses painted by Eliot, and
the tone of desertion, is portrayed by Isaiah as a lot of people who have
forsaken the Hebrew God and have turned to idolatry:

one: the sacrificed king is Christ, as God Incarnate, and the bar-
ren land which has to be reclaimed to fertility is the human heart,
full of selfishness and lust, choked with the tares of sin. Fraser,
The Modern Writer, p. 209.

73 Frank Wilson analyzes "the roots that clutch" as a mere
bridge passage which signifies meaningless actions. F. Wilson, Six
Essays, p. 25. But this notion seems contrary to the recognition of
the vital significance in the root's striving to live. The meaning here
carries the same theme as the "infinitely suffering thing" of "Preludes." See p. 111 of this essay.

74 Lines 19-20.

75 To interpret "The Waste Land," Florence Jones quotes a great
number of passages from Jeremiah, Ezekial, and Isaiah. Her interpre-
tation is almost a paraphrase of "The Waste Land." She places Eliot in
the tradition of New Testament writers who rework the material of old
prophecies until they have built an elaborate structure of quotation and
allusion. Of certain value are those quotations from Jeremiah and Eze-
kial which do, as "The Waste Land" does, depict the people without
water; the "dismayed" land without water; the harlot, who in Jeremiah
portrays Israel, an unfaithful bride to Jehovah; the valley of bones; and
the diviners who were an "abomination." F. Jones, "T. S. Eliot,"
pp. 282-292, passim.
And Judah being desolate shall sit upon the ground.  

Because they have cast away the law of the Lord,  
Therefore is the anger of the Lord kindled against his people . . . the hills did tremble and their carcasses were torn in the midst of the streets.  

Then said I, Lord, how long? And he answered, Until, cities be wasted without inhabitant, and the houses without man, and the land be utterly desolate.  

Behold the day of the Lord cometh to lay the land desolate.  

For the waters of Nimrim shall be desolate: for the hay is withered away, the grass faileth, there is no green thing.  

Behold, the Lord maketh the earth empty, and maketh it waste, and turneth it upside down . . . the land shall be utterly emptied and utterly spoiled: for the Lord hath spoken this word.  

The speech shall whisper out of the dust.  

Although the pictures of corpses, the dead moving and changing shape, the disrespectful treatment of the dead, skin without

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76 Isaiah 3:26.  
77 Ibid., 5:24-25.  
78 Ibid., 6:11.  
80 Ibid., 15:6.  
81 Ibid., 24:1.  
82 Ibid., 29:4.  
83 Eliot acknowledges his being indebted in general to The Golden Bough. In this work, Frazer states: "The fear of the human dead . . . (I believe) on the whole to have been probably the most powerful force in the making of human religion." The Golden Bough, p. vii.
158

bones, and the bones themselves, seem horrible concepts in "The Waste Land," these elements are common material in the books of both Isaiah and Ezekiel:

Hell stirreth up the dead for thee. 85

Thou art cast out of thy grave like an abominable branch; as a carcass trodden under feet. 86

Their carcasses were torn in the midst of the streets. 87

The hand of the Lord was upon me, and carried me out in the spirit of the Lord, and set me down in the midst of the valley which was full of bones.

And he said unto me, Son of man can these bones live?

And I answered, O Lord God, thou knowest.

Again he said unto me, Prophesy upon these bones, and say unto them, O ye dry bones, hear the word of the Lord.

So I prophesied as I was commanded: and as I prophesied, there was a noise, and behold a shaking, and the bones came together, bone to his bone.

And when I beheld, lo, the sinews and the flesh came upon them, and the skin covered them above: but there was no breath in them.

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84 Since Eliot acknowledges the influence of The Golden Bough, the concept of the separated parts of the body may to some extent have found its source in that volume. Frazer tells the story of the broken body of Osiris, scattered over the land. The god Ra sent down Anubis to piece the body together; and Isis fanned the cold clay with her wings. In this story, Egyptians saw the promise of their own resurrection. Ibid. , p. 366.

85 Isaiah 14:9. 86 Ibid., 14:19.

87 Ibid., 5:25.
So I prophesied as he commanded me, and the breath came into them, and they lived, and stood up upon their feet. Then he said unto me, Son of man, these bones are the whole house of Israel: behold, they say, Our bones are dried, and our hope is lost: we are cut off for our parts.

I will open your graves and cause you to come up out of your graves.  

The pervading Isaiah-like tenor of "The Waste Land" compels a comparison of Eliot's, "I will show you fear in a handful of dust," with lines from Isaiah. The five lines previous to Eliot's promise indicate a withdrawal from the sun into the shadow:

There is shadow under this red rock,
(Come in under the shadow of this red rock),
And I will show you something different from either

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88 Ezekial 37:1-12, passim.
89 Line 29. Ruth Wallerstein and Babette Deutsch add profundity and interest to the possible weight of meaning in the word "dust" as used by Eliot. Wallerstein notes:
The vision of the desert and of the handful of dust had been down through the Christian ages no mere metaphor, and no mere scientific assertion, either, of man's origin, but had been recognized as one of the basic analogies in that divine science in which the impress and the shadow, the vestigia of the cosmic order were set visibly on the face of created things. Ruth Wallerstein, Studies in Seventeenth-Century Poetic (Madison: The University of Wisconsin Press, 1965), p. 51. Miss Deutsch concentrates on the present domination of dust in the human condition:
The dust is not that to which we are consigned by the burial service, but that which surrounds the sparrows in the gutters, settles on the furniture in dingy rooms, is blown about by the draft under the lodginghouse door and fills the desert of the spirit. His interest fastens with peculiar horror on those with a fatal incapacity for life. Deutsch, Poetry in Our Time, p. 167.
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you.
(lines 25-29)

Isaiah too associates withdrawal, fear, dust, the shadow and, as Eliot
does, gives an intimation of relief:

Enter into the rock, and hide thee in the dust, for fear
of the Lord.  

And there shall be a tabernacle for a shadow in the day-
time from the heat, and for a place of refuge, and for a covert
from storm and from rain.

Hearken unto me: . . . look unto the rock whence ye are
hewn.

Because of the inherent invitation and promise of respite one may un-
derstand that the Shantih at the end of "The Waste Land" intimates a
trustworthy promise of a better state of things. And because many
ideas that are interspersed in Isaiah are also inserted into "The Waste
Land," a clearer portrayal of the latter poem in understandable em-

90 These last two lines portray the extent of a man's human life:
the brave shadow of youth in the morning striding behind to bolster him,
but in the evening the weaker shadow of age rising to remind him of
the limits. These limitations are the exterior indications of the man's
life. The fear which Eliot prophecies that he will reveal is the true in-
nner state of the man.

91 Isaiah 2:10.

92 This tabernacle-rock initiates a concept of the church hewn
out of this work. See Plate XVI.

93 Isaiah 4:6.  

94 Ibid., 51:1.
blems is possible. Both works include a fortune-teller, idolatry, a 
wait for the daughters, fishing, a hope for healing for the land, and 
peace. Isaiah claims that soothsayers are like Philistines, "full of 
idols," and they worship "the work of their own hands." 95 This con-
cept throws an interesting light upon the mockery of true worship per-
formed by the woman's ritual at the dressing table 96 of Part II, "A 
Game of Chess," and upon the connection between parts I and II of "The 
Waste Land." Belladonna of the Tarot pack comes into "A Game of 
Chess," as the woman performing the ritual of self-worship. 97 She 
sits high on a throne as does the Lord of Isaiah: 98 incense-like aromas 
ascend in the flames of the candles (lines 86-92), the seven-branched 
candlestick 99 furnishes the light; cupids mock Isaiah's seraphim that 
cover their faces with their wings, 100 in the lines:

... a golden Cupidon peeped out  
(Another hid his eyes behind his wing). 101

95 Ibid., 2:6.  
97 Another intimation of idolatry is in the repetition of the idea 
of a "fresh wind," which in Part I was to have brought a ship (line 31), 
but as if in mockery, it brought nothing, foretelling the emptiness of 
the worship of Part II; in Part II the "fresh wind" merely joined the 
idolatrous candle flames to throw smoke onto the ornate ceiling (lines 
90-92).  
98 Isaiah 6:1.  
100 Isaiah 6:2.  
101 Lines 80-81.
Another echo of Isaiah is in the lament of the Rhine maidens in Part III (lines 277-278), in which one can hear the significance of, "Look away from me; I will weep bitterly, labour not to comfort me, because of the spoiling of the daughter of my people." \(^{102}\)

The words "burning, burning, burning, burning" (line 308), which follow the line quoted from Augustine's famous confession (line 307), and the final word "burning," with which the section ends, seem to portray a phenomenon like to that in Isaiah:

- For wickedness burneth as the fire . . . and the people shall be as the fuel of the fire. \(^{103}\)
- He shall kindle a burning like the burning of a fire. \(^{104}\)
- Behold, the name of the Lord cometh from far, burning with his anger. \(^{105}\)

Although the lament and the burning predict a somber ending, there are encouraging signs in contrast. A repetition of "O Lord thou pluckest me out" intimates that there is this possibility of being plucked out of the waste land of illicit loves to "a new life of properly ordered

\(^{102}\) Isaiah 22:4.
\(^{103}\) Ibid., 9:18-19.
\(^{104}\) Ibid., 10:16.
\(^{105}\) Ibid., 30:27.
love. The fishing portrayal at the end of the poem, brings the concept of eventual deliverance around full-circle. The dolphin, very evident in the emblem picture of the idolatrous scene of Belladonna, is seen at that time in a "sad light" (line 96). But its carved presence speaks as an amulet: there will be salvation. And the attempt at fishing, or at continuing life, in the final lines of the poem makes implicit the significant benediction of "Shantih shantih shantih." Isaiah's parallel to this is both "perfect peace," and the duo-remedy when the Lord speaks out of the metaphors of the sixty-sixth chapter: "Behold, I will extend peace to her like a river." Here is both peace and relief for the parched land. The water compels one to recall the rocks of sanctuary which "Ash Wednesday" portrays consummately.

Isaiah also depicts the rocks dramatically providing relief:

He caused the waters to flow out of the rock for them; he clave the rock also, and the waters gushed out.

And there was promise that the desolate land would be healed:

106 Headings, T. S. Eliot, p. 64.
107 There are some interpreters, such as Frank Wilson, who cannot consider this poem as holding forth any hope. Wilson instead claims that "The Waste Land" is a summing up in a most significant form, of Eliot's attitude toward the world he rejects.
108 Isaiah 26:3.
109 Verse 12.
In the wilderness shall waters break out, and streams in the desert. And the parched ground shall become a pool and the thirsty land springs of water.\textsuperscript{111}

A study of "The Waste Land" from the vantage point of Nathan Scott shows that, in "The Waste Land," the truths of Christian wisdom, out of which rise authentic hopes, are projected in a new language. Scott interprets the poem as being a restatement of a traditional system of belief. Scott maintains,

\ldots though the motif of resurrection makes its appearance in terms of symbols drawn from ancient fertility rites and though, in the final section of the poem, the benediction is pronounced by the Thunder in Sanskrit, the Christian inspiration is, nevertheless, from first to last, the basic and presiding element. The logic which we encounter is thus a logic of the Christian imagination rather than a logic of Christian concepts.\textsuperscript{112}

It is with the isolationism of the modern man, and the ethical neutrality of the social order that the poet is concerned. Eliot, with the deep understanding of humane pity, has portrayed this human situation along with a word of hope. The hoped-for triumphant experience for any of the people of the wasted land is the "vision of 'the third who walks always beside you' who is Christ."\textsuperscript{113} The characteristic visual portrayals of Eliot's writing will reveal that there is a possible solution

\textsuperscript{111}Ibid., 35:6-7.
\textsuperscript{112}Scott, Rehearsals of Discomposure, p. 220.
\textsuperscript{113}Ibid., 225.
to man's situation in the wasted land.

When "The Waste Land" is seen as a quinary emblem series, instead of a mere description of the human condition in the world, a truer interpretation of the poem can be achieved. The land of waste is not so much a place of desolation, as a vivid word of invitation to a way out of the waste land. 114 Man himself must see this and pursue it. 115 From the very first section of the poem there is a remedy pledged for the desert predicament. Expectancy is hidden in the scrutinizing question as to the movement of the roots (lines 3-4, 19); and branches grow (line 19). A voice speaks to say that one knows only the sun beating on the broken images (lines 21-22), but (and this connotation is clearly in the expression, "Only/There is shadow") 116

114 When writing for The Criterion, Eliot expressed his idea as to the intentions behind writing poetry. One was that the public should be sensitive and educated; the other, important here in its relationship to what Eliot did in "The Waste Land," is that people should be made happier, and be given the best life of which they are capable. The Criterion, XVII, No. 66 (October, 1937). A statement such as this would make it inevitable that there should be an indication of a way out of a desperate human condition.

115 Neville Braybrooke gives the interpretation that "Ecumenical" is the word that sums up the spirit of "The Waste Land," pertinent especially because of "the new winds of religious change blowing through the world." Braybrooke, T. S. Eliot, p. 20. This comment of 1967 would make a prophet of T. S. Eliot.

116 Lines 24-25.
there is shelter, for which man is searching, under the red rocks. 117

The church, Saint Mary Woolnoth Church, toward which the crowds are moving, may be seen as evolving out of this protective Rock. 118

Also, a freshening wind portrayed by the quotation from Tristan and Isolde, 119 and the wind blowing under the door (lines 118-119), which is not understood by the idolatrous woman of "A Game of Chess," portend a change from the sterile dryness. The preoccupation with the river (the Thames of lines 183-184, 266-287), the flash of lightning and the gust of rain (lines 393-394), the gathering of black clouds (line 396), and the gay response of the boat and sail (lines 418-419) augur the healing which is awaited for this land. 120

To arrive at the true emblematic pattern of "The Waste Land,"

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117. The rocks of "Ash Wednesday" seem here to be forecast. Cf. the rocks of "Ash Wednesday," section V, lines 32-33, where the spiritual effort in the desert ends in the victory of the garden (line 34); and VI, lines 29 and 31, where peace is the final benediction.

118 See Plate XVI.

119 Frisch weht der Wind
Der Heimat zu (lines 31-32).

120 A summary of these tokens of hope seems to reiterate, in slightly different portrayals, the climactic promise of Isaiah 55:1, 12, 13:

Ho, every one that thirsteth, come ye to the waters.

... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ...
For ye shall ... be led forth with peace ...
Instead of the thorn shall come up the fir tree, and instead of the brier shall come up the myrtle tree.
one must stand with Tiresias, and allow these ideas to flood the mind at the same time as vivid portrayals are seen. A blending of thoughts, references, tone, and certain repeated words takes place in the mind of Tiresias. To Tiresias, the pictures of "The Waste Land" do not compose an amalgam of complexity, but a telescoping of events through a long period of time.\(^{121}\) Since he represents the thoughts of all women and all men, he can weigh the many depictions with objectivity, but he does this with a propensity to seeing "too well."\(^ {122}\) This latter ability actually accounts for the vividness, and the ugliness, of the portrayals.

Because Eliot believed that a poem created something complete-

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\(^{121}\) Tiresias has the experience of centuries against which to weigh the events that take place in "The Waste Land." According to Greek myth, Tiresias was a Theban who was transformed for a time into a woman for separating a pair of snakes. When he umpired a disagreement between Jove and Juno, and favored Jove, Juno caused him to become blind. Jove, to soften the judgment gave Tiresias the power to know the future. And according to Ovid, he gave "irreproachable answer," but was not believed. See Metamorphoses, III, 316-351; 510-526. In the Odyssey, Odysseus is sent to Hades to consult Tiresias as to the manner of his returning home. Tiresias is the subject of a dramatic monologue by Tennyson in which he recounts the story of his blinding by Athene:

Henceforth be blind, for thou hast seen too much,
And speak the truth that no man may believe.


\(^{122}\) Ovid, Metamorphoses, III, 510ff.
ly new, "which cannot be explained by literary or other influences," Tiresias must be accepted as a personality in his own right; and the portrayals which come before him as facts of existence as seen from his world. Perhaps the most important part of the portrayal in "The Burial of the Dead," is the picture of the roots (lines 4 and 19), attempting to grasp the earth in order to fulfill their purpose. From the root rises a hope which is to be fulfilled in "Shantih," the resolution of the whole work. And a sudden stop (lines 25-26) in the process of questioning and challenging remarks (lines 19-24), points significantly at the rock under which there is to be refreshment.


124 The first word of the poem, "April," is related to the word roots, in that April is the initiating force for the stirring of the root. And after the insertion of a list of memories, which actually have no part in the progression of the poem's development, the speaker again is concerned with the roots.

125 "Shantih" does not mean "peace" to all Eliot critics. F. Wilson takes its meaning from its sound to signify the dropping of rain. F. Wilson, Six Essays, p. 29. To F. R. Leavis, the word is an ineffective one because of the way Eliot translates it: "translation of the content of this word can impart only a feeble ghost of that content." Leavis, New Bearings, p. 89. To G. W. Foster also, "Shantih is a weak ending. She says that the poem ends with the tension unresolved. Genevieve W. Foster, "The Archetypal Imagery of T. S. Eliot," Modern Language Association Publications, LX (1945), 575.

126 There are many interpretations of the significance of this rock: a shelter from the heat of the sun, the church, the cross, Christ himself, religion, etc. See The Explicator Cyclopedia I, pp. 118-120.
Tiresias, the roots, and the rock-tabernacle, made up of the church and the rock, \(^{127}\) form the framing triad for the first emblem of the poem. \(^{128}\) These three objects are also vital to the poem as a whole. Other things which impress Tiresias are sights which enhance by contrast the measure of the roots and rock. The deep emptiness of the

But the importance of the rock to the total work is its significance of hope and healing. Perhaps all of the critics and interpreters are partially right. With respect to exact interpretations of a poem, Eliot wrote in particular concerning Keats's writings: "they need not have been fully understood by the man who uttered them; no process of reasoning enters into them; and they require to be interpreted by those who have the wit and patience to do so." The Criterion, XV, No. 61 (July, 1936), 708. So Eliot may have promised the rock of promise without finical attention to an exact or final meaning. Or the poet may here have sub­consciously recalled the treasured view of the red granite of Massachu­setts. See Time, LV, p. 23. Eliot seems to have vividly seen his memories:

I had always been a New Englander in the Southwest and a Southwesterner in New England. In New England I missed the long dark river, the ailanthus trees, the flaming cardinal birds ... of Missouri; in Missouri I missed the fir trees, the hay and goldenrod, the songsparrrows, the red granite and the blue sea of Massachusetts.

\(^{127}\) The idea of the church as part of the rock is taken from Isaiah 4:6: "And there shall be a tabernacle for a shadow in the daytime from the heat, and for a place of refuge." In "The Waste Land" the crowds flowed to St. Mary Woolnoth church, and were also invited to find shelter under the rock.

\(^{128}\) See Plate XVI. Frank Wilson lists as his tri-parte musical subject of Part I:

- the journey to Emmaus,
- the approach to the Chapel Perilous,
- the present decay of eastern Europe.

Six Essays, p. 28. These are included in the emblem, but if only these three concepts were portrayed, the elements of hope would be eliminated: the rock, and the roots. Also omitted would be the ideas
sea\textsuperscript{129} characterizes the outcome of the experiences of the garden: the garden (lines 35-39) had represented a rare moment, the most meaningful moment of a lifetime, when the eternal broke into the temporal, when there was a true understanding of reality. But here the emptiness of the sea suggests the failure of man to realize and preserve that moment, and declares his estrangement from the garden.\textsuperscript{130}

The intricacies of the Tarot pack point to the worldly attempts of man to determine meanings in life.

One of Tiresias’s questions concerning his bewilderment is addressed to the throngs\textsuperscript{131} crossing the London bridge. His question concerns recovery of life:

\begin{quote}
\textit{Oed' und leer das Meer.}\textsuperscript{129}
\end{quote}

\textsuperscript{130}Scott, \textit{Rehearsals of Discomposure}, pp. 211-212. Scott recommends the reading of Paul Tillich’s \textit{The Protestant Era} for a better understanding of Eliot’s concept of the relation between time and eternity.

\textsuperscript{131}Eliot, in this picture of the many people of the city, clearly expresses the concern for their mob characteristics of which he wrote in \textit{The Criterion}:

\begin{quote}
I am oppressed, not so much by the theory which reacts violently against ‘atomistic individualism’... as by the ‘collectivism’ which I see already in existence about me, and which makes a London crowd the sheep-like suggestible entity that it is. \textit{The Criterion}, XV, No. 60 (April, 1936), 461-462. Another reason for Eliot’s portrayal of men in the throngs and hordes may be McGreevy’s idea that the characters are less important than the truths they exemplify. They are bound to each other by the Thames and what they do.
\end{quote}

Stetson!
You who were with me in the ships at Mylae!
That corpse you planted last year in your garden.  
Has it begun to sprout? Will it bloom this year?

While this question adds to the terror of the wasted land because of the concept of the corpse changing underground, the concept of new life is also there. The terror created by the thought of the corpse changing is part of the cruelty of April (line 1). April is cruel because human beings do not want to be disengaged from their death into a new life. They fear a conscious life.  

Being dead is easier. And thus, also, one would prevent the dog from digging so as to avoid the possibility of a salvation from the apathy represented by burial in this wasted land.

One encompassing answer, and one ignored by Eliot's commentators, to the enigma generated by the conditions of the wasted land, is couched in the dolphin of Part II, "The Game of Chess," which

132 Lines 69-72.
134 Scott, Rehearsals of Discomposure, p. 208.
135 Scott develops the idea that the Dog and his digging may represent Thompson's "Hound of Heaven" and "love's uplifted stroke." Ibid., 217. A totally different opinion of the movement of the dead is given in Isaiah 14:9 where it is hell itself which moves the dead: "Hell from beneath is moved for thee to meet thee at thy coming; it stirreth up the dead for thee."
surmounts the relics for the idolatrous self-worship of the bored neurotic woman. The dolphin, carved in stone, asserts the promise of deliverance in the second emblem of "The Waste Land" series. In this way, the dolphin is the counteracter (as one chess man is to an opposing chess man) to the pervading idea of the futility portrayed by stumps of time, contributed by the "Jug Jug" (line 103) of the mutilated nightingale, and the stump-of-time existence led by Lil and Albert, and, by virtue of her vacuity, the life of the woman on the "burnished throne" (line 77). The dolphin is the prophetic sign that the curse of this kind of existence will be expelled. Only when portrayed by an em-

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136 All of the vials, the colored glass, the synthetic perfumes and artificial vines are seen as things which deny nature by Hugh Kenner, The Invisible Poet (New York: McDowell, Oblensky, 1959), p. 153.

137 The dolphin is an allegory of salvation. With this significance for Christianity and its associations with pagan religion, it is one of the complex figurations of "The Waste Land." Cf. Cirlot, A Dictionary, pp. 80-81.

138 See Plate XVII.

139 Albert has had the freedom of existence taken from him by his assignment to military service. Lil's personal defense is continually interrupted by the continual reminder, "Hurry up, please, it's time." (lines 141, 152, 165, 168-9). These people may be said to represent Eliot's idea of secularists who believe only in values realizable in time on earth (italics are mine) . . . while anti-secularists . . . believe in values realized only out of time. See The Criterion, XVI, No. 62 (October, 1936), 68.

140 Fear of this emptiness of life is voiced in her desperate questions as to what to do, today and tomorrow (lines 131-133).
A GAME OF CHESS
blem depiction does the dolphin assert his significance. 141

In Part III, "The Fire Sermon," the first fourteen lyric lines
are permeated with the tone and beauty of reference brought by the
repetition of the line from Spenser's "Prothalamion": Sweet Thames,
run softly, till I end my song. The beauty of the "silver streaming
Themmes," flowers of every kind, all the felicity associated with a
ture "Brydale day," 142 is recalled to contrast with both the situation

141 In his poem concerning the responsibility, salvation, and
sustaining power of kings toward their subjects, Alciatus uses the dol­
phin. This speaks in metaphor the same notion displayed by Eliot's
dolphin in "A Game of Chess." See Emblem CXLIII and Plates III and
XVII.

142 Edmund Spenser, "Prothalamion," The Golden Hind, ed. Roy
Lamson and Hallett Smith (New York: W. W. Norton and Company, 1956),
p. 355. These lines of the Prothalamion will serve to project the beauty
evoked by that wedding song:

Along the shoare of silver streaming Themmes,
Whose rutty Bancke, the which his River hemmes,
Was paynted all with variable flowers,
And all the meades adornd with daintie gemmes,
Fit to decke maydens bowres,
And crowne their Paramours,
Against the Brydale day, which is not long:
Sweete Themmes runne softly, till I end my Song.

Let endlesse Peace your steadfast hearts accord,
And blessed Plentie wait upon your bord,
And let your bed with pleasures chast abound,
That fruitfull issue may to you afford,
Which may your foes confound,
And make your joyes redound,
Upon your Brydale day, which is not long:
Sweete Themmes run softlie, till I end my Song.

Ibid., lines 11-19; 101-108, pp. 355-356.
in the wasted land, and the words of remorse from Psalm 137:1: "By the waters of Leman I sat down and wept." In the juxtaposition of the lines from these two songs, the whole gamut of suffering and remorse portrayed in Part III is rendered. "The Prothalamion" transmits the possibility of the fulfillment of desire and declares the situation as it might have been; the song from Leman, in which the bliss of Zion is remembered, sings of that which has been lost. Just as these songs furnish the undercurrent of deep emotion for these fourteen lyric lines, the knowledge of the oneness of experiences furnishes the theme of "The Fire Sermon."

The nymphs (line 179), the City directors (line 180), the typist

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143 See Psalm 137:1.

144 This juxtaposition, or transition, is one of the many in "The Waste Land." For Eliot, transitions from one quotation to another, or one subject to another, were not necessarily spelled out, but existed in the mind. He wrote:

Critics sometimes comment upon the sudden transitions and juxtapositions of modern poetry: . . . Whether the transition is cogent or not, is merely a question of whether the mind is serre or delie, whether the whole personality is involved; . . . it is the unity of a personality which gives an indissoluble unity to his variety of subject. "Charles Whibley: A Memoir," The English Association, No. 80 (December, 1931), 9.

Transitions which must be made in the mind are more present to the one creating the transition than would be possible if the transition were completely supplied: the reader must take part in the creation.
the "young man carbuncular" (line 231), the Thames-and-Rhine-daughters (lines 266-278;\textsuperscript{146} lines 292-306), Elizabeth and Leicester (lines 279-289), and even St. Augustine\textsuperscript{147} (line 306)—all are one in experience, and in the terrible knowledge of the inadequacy of such experience. This experience magnifies the impression of man's estrangement from fellow men and from the world.\textsuperscript{148} To express the inner knowledge of this, Eliot chants the wail, "Wealal leia" (lines 277-278). In the portrayal of Tiresias it is evident that he discerns

\begin{itemize}
  \item Interpretation is made easier by Northrop Frye's comment on the typist. He points out that one must see in the incident of the seduction of the typist, "who let her body be used like a public urinal because she is bored and tired," the full horror of the denial of humanity. \textit{Frye, T. S. Eliot}, p. 52. The sordidness of this type of sexual love is categorized by J. Hillis Miller as part of "unredeemed matter." \textit{Miller Poets of Reality}, p. 184. The cure for the "unredeemed" was signaled by the dolphin in Part II. According to Richard Ellmann this revolting part of the world was the only part of this physical world that actually became real to Eliot. \textit{Richard Ellmann, "Eliot's Conversion," Tri-Quarterly, No. 4, p. 77.}

\textsuperscript{146}See note on line 266, \textit{Collected Poems}, p. 83. Cleanth Brooks calls attention to the river-daughters's songs as indicating that it is violation that has brought a curse on gods and men. \textit{Brooks, "The Waste Land: An Analysis,"" p. 6.}

\textsuperscript{147}Augustine wrote in \textit{The Confessions}, III: To Carthage I came, where there sang all around me in my ears a cauldron of unholy loves... my soul was sickly and full of sores. \textit{Augustine, The Confessions, III, Vol. XVIII of Great Books of the Western World}, ed. Robert Maynard Hutchins (54 vols.; Chicago: Encyclopaedia Britannica, 1952), 13.

\textsuperscript{148}Leonard Unger points out that a major theme of the whole body of Eliot's work is the failure of communication, and the individual's isolation and estrangement from other people. \textit{T. S. Eliot: Moments and Patterns}, pp. 11-14, passim.
the prevalence and futility of such experience as he sees the young carbuncular man climb the stairs; and Tiresias also remembers having seen Leicester with Elizabeth. 149 The seeming beauty of the idyllic situation of the latter promises no happy denouement either, because the stanza ends with the wail of the river-daughters:

Elizabeth and Leicester
Beating oars
The stern was formed
A gilded shell
Red and gold
The brisk swell
Rippled both shores
Southwest wind
Carried down stream
The peal of bells
White towers

Weialala leia
Wallala leialala. 150

There is in this section also a promise of deliverance, 151 but

149 The thwarted hopes of Elizabeth and Leicester assume a profound type of suffering when seen in the light of the emblem "The Fire Sermon," Plate XVIII. It portrays such frustration as being shared by everyone.

150 Collected Poems, p. 75.

because of the sordid, but eidetic, experiences, the characters of the poem do not notice that there is a wind crossing the land. \footnote{152} And for the reader also, this sign of hope is "unheard" (line 3) because of the emblematic sharp vividness of the typist's visitor, the "man carbuncular" (line 231), and Elizabeth's shell-boat (line 281).

There is also a significant reminder of something better in life than these dissatisfying relationships\footnote{153} in the statuesque beauty of Christopher Wren's Magnus Martyr church. \footnote{154} Not only does it speak

\footnote{152} Lines 2 and 3. According to Philo Buck, the poet is not included in the mass of people concerned in the waste land, or "the damned," as he expresses it, "because the poet knows the meaning of this cosmic disorder, and can feel the pain of its meaninglessness and how completely it is at variance with the divine order. This seems to be the significance of the "Fire Sermon."" Buck, Directions in Contemporary Literature, p. 277.

\footnote{153} The lack of fulfillment in each case may be due to the tepidity of each of the persons involved. According to Eliot, "The majority of mankind is lazy-minded . . . absorbed in vanities, and tepid in emotion, and is therefore incapable of either much doubt or much faith." "The Pensees of Pascal," p. 151

\footnote{154} See Plate XVI and XVIII and the Saturday Review (March 11, 1967), 59, for drawings and photographs of Magnus Martyr Church and Saint Mary Woolnoth Church. Eliot reveals, in "Lancelot Andrewes," the measure he takes of these churches:

The English Church has no literary monument equal to that of Dante, no intellectual monument equal to that of St. Thomas, no devotional monument equal to that of St. John of the Cross, no building so beautiful as the Cathedral of Modena. . . . But there are those for whom the City churches are as precious as any of the four hundred odd churches in Rome which are in no danger of demolition, and for whom St. Paul's, in comparison with St. Peter's, is not lacking in decency, and the English devotional
by its beauty, but also with its bells (lines 288-289). But the shell-boat is so vivid with its sensuous appeal that the voice of the church is not heard, and the lingering and persistent fear of the "burning" is the last note of this section. This note is stressed because at this point Augustine's confession of temptation rather than his victory is recalled (line 307). And there seems to be a moral here, according to Cleanth Brooks, that there must be an asceticism—something to check the drive of desire. The wisdom of both East and West come together here to say this. 155

In sober dissimilitude, by following immediately the complex emblem picture of Elizabeth, and the carbuncular youth, the stark clarity and beauty of the next of "The Waste Land" emblems—Death by Water—intensifies both its own vividness and that of "The Fire Sermon." The emblem for "Death by Water" is not complicated or enigmatic. But it is profound. The words, "O you who turn the wheel and look to windward," identify the personage in Eliot's poem with the

verse of the seventeenth century . . . finer than that of any other country or communion at the time. "Lancelot Andrewes," pp. 13-14.

McGreevy's interpretation that the broken images represent the weakened churches of to-day denies Eliot's high estimation of the city churches (McGreevy, Thomas Stearns Eliot, p. 42). Eliot's naming of two of these churches in particular, reveals his interest in them.

man on the wheel in Alciatus's Emblemata.  156 This identification is important to the interpretation of this section. According to the Dictionary of Symbols,

The wheel is a symbolic synthesis of the activity of cosmic forces and the passage of time.  .  .  . The allusion is in the last resort, to the splitting up of the world order into two essentially different factors: rotary movement and immobility—or the perimeter of the wheel and its still centre, an image of the Aristotelian 'unmoved mover' .  .  .  . The rim of the wheel is divided into sectors illustrating phases in the passage of time. The sage is he who has attained the central point of the wheel and remains bound to the "Unvarying Mean", and indissoluble union with the Origin.  .  .  . He who has reached the highest degree of emptiness, will be secure in repose.  157

This symbolism explains the significance of the man on the wheel's position. The man looking windward is posed in the still center of the wheel, the ideal position. Phlebas also is at a still center.  158 A perimeter of movement, and a still center of no movement, is descriptive of the whirlpool which holds Phlebas.  159 The whirlpool, or Phlebas's

156 See Emblem CXXI and Plate III.

157 Cirlot, A Dictionary. Cirlot says that this idea of the center as unmoved mover, becomes an obsessive theme in mythic thinking. The concept of the connection of the wheel and such emblematic flowers as the rose enters into the discussion of Ash Wednesday, Part II.

158 See Plate XIX.

159 Northrop Frye adds beauty to Phlebas's condition by explaining that the effect of Phlebas's being picked by the current in the sea was that which Keats called the sea's task of pure ablution. Frye, T. S. Eliot, p. 62.
wheel, has no sectors which mark off time: he is beyond time. But this clear emblematic poem reveals that both the man on the wheel and Phlebas have found Eliot's well-known "still point." This indicates one more piece of evidence that there is hope for those in this Waste Land.

Although the portrayal of the bone-picked skeleton is essential, it is the whirlpool element that is pivotal to both Part IV itself and the whole of "The Waste Land." A concentrated study of the whirlpool portrayal evokes the belief that Phlebas's position in the whirlpool is an actual event which has taken place because the poet has traveled into a preternatural region "in search of a solution to the problems

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160 Ethel F. Cornwell's discussion of the significance of Eliot's "still point," amplifies the meaning of the term for this particular emblem:

Mr. Eliot's attempts to find an answer to, and an escape from, the modern Waste Land resulted in his "still point" concept. . . . "The still point" becomes . . . the spiritual center where all opposites are reconciled, the complete vision perceived, complete reality experienced, and complete being attained. . . . Ultimate final union with the still point is equivalent to union with God. When conventional religious beliefs have been threatened, conventional concepts of Deity invalidated or destroyed, the writer who is religiously inclined will seek an abstract ideal or center which can serve as a re-definition of, or a spiritual substitute for, a conventional God. Cornwell, The "Still Point," pp. 4-6, passim. Miss Cornwell's further explanation that the "still point" involves complete vision, a center outside of oneself from which emanates all movement and meaning, an emphasis upon the timeless moment, describes the situation with exactness in "Death by Water." "Ash Wednesday" will also portray a consummate emblem of the still point.
portrayed in the first three parts of the poem."  

At the time that Phlebas is portrayed, his sacrifice has already been made. There is no account given of what has been required of him. But there is an indication that he has forgotten "the cry of gulls" (line 313), and the "profit and loss" (line 314). Both age and youth are equally gone (line 6); his corporeity and his ratio essendi of humanity have been plucked from him. The surrender to which he has succumbed is a prefiguring of the state evocated by Datta (line 400), Dayadhvam (line 411), and Damyata (line 418) of "What the Thunder said."

The unmistakable portrayal in "Death by Water" of "the still point" is not perceived until an emblem is made of Phlebas centered in the whirlpool, and also the man on the wheel. This "still point" existent in Part IV challenges Louis Martz's recent statement that "the still point" is the dominant symbol of Eliot's poetry since "The Waste Land." Not only is its presence clearly evident at the center of

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162 This probably represents the cessation of his responses to nature.
163 Age and youth as entities of man's existence are introduced by Eliot in Part I, lines 28 and 29. The "fear," a component of dust-man's being (line 30) has been washed away from Phlebas, now that he is in "the still center."
Phlebas's whirlpool, and at the center of the wheel of the one looking windward, but "the still point" is also present within Tiresias when he is interpreted to represent a prophet. And if "the still point" is within Tiresias it penetrates the whole poem. J. Hillis Miller points out that a prophet is not so much a man who can foresee the future as one who sees things from God's point of view: that central point to which every time, place, and person is equally present. And from that still center the hand of God radiates out to organize the whirling world. It is because of this organizing hand that a recurrence of mythical patterns takes place throughout the history of man's thought, and in the poetry man writes.

The transition from the portrayal of "Death by Water" to that of "What the Thunder Said" seems to be difficult because the "still point" in which Phlebas rests seems to have been the answer for the problems broached in the early parts of the poem. And now, the words of the Thunder are demanding and powerful. The Thunder is demanding because it must quell the "Murmuring of maternal lamentation," which is actually "the vision of the dissolution of human order." The final word of the latter picture will be synonymous with the earlier one.

165 Miller, Poets of Reality, p. 174.  
166 Ibid., 177.  
first eight lines of "What the Thunder Said" is a demonstration of the construction of the whole of Part V. The violence, activity, and complexity of the early lines of the whole of Part V take on a tone of consentience at the end, just as the strong feeling of the first six lines of the first section of Part VI,

> After the torchlight red on sweaty faces  
> After the frosty silence in the gardens  
> After the agony in stony places  
> The shouting and the crying  
> Prison and palace, and reverberation  
> Of thunder of spring over distant mountains  

abates into the quiet of the seventh and eighth lines:

> He who was living is now dead  
> We who were living are now dying.  

Integral to the composite emblem for Part V are the mountains (especially because it is from the mountains that thunder is heard, lines 341-342), the two figures with the third beside them, and the maternal lamentation of line 367.

168 Lines 322-327 in Collected Poems, p. 76.


170 The mountain of Calvary is implied by the "torchlight red on sweaty faces," and all the descriptive intimations of the first seven lines, and the maternal lamentation of line 367.

hooded hordes $^{172}$ swarming over the plains. $^{173}$ The hordes may be said to portray the countless people affected by the wasted land's condition and involved in the promise that there will be a way out of the situation. $^{174}$ The fact that the hordes are hooded may be satisfactorily explained by G. Rostrevor Hamilton's observation that Eliot sees man in the mass rather than as an individual character; and to the poet man's individual greatness is obscure. $^{175}$

$^{172}$ The "hordes" are important because they are representative of the mankind that is very much aware of the waste land of existence. Cf. Piers the Plowman:

Thanne gan I mete a merveillous swevene,
That I was in a wildernesse, wiste I nevere where,
Ac as I beheld in to the est, on eigh to the sonne,
I saigh a tour on a toft, trighely i-makid;
A depe dale benethe, a dungeon there inne,
With depe dikes and derke, and dredful of sight.
A fair feld ful of folk fand I there betwene,
Of alle manner of men, the mene and the riche,
Worching and wandringe, as the world askith.

Ed. Thomas A. Knott and David C. Fowler (Baltimore: The Johns Hopkins Press, 1952), p. 67. Eliot's hordes swarming in cracked earth are reminiscent of the "folk . . . wandringe (between) depe dikes" of the vision of the Middle Ages, but somehow Eliot's hordes, because of their hoods, seem mysteriously excluded from any knowledge which would be essential to their ability to escape from the waste land.

$^{173}$ See Plate XX.

$^{174}$ According to Miss Jones's interpretation it is the hordes which caused the destruction of the city. This significance is taken from Ezekial's writing concerning Tyre's destruction, and Jeremiah's warnings concerning the "nation from the north." F. Jones, "T. S. Eliot," pp. 295-297.

$^{175}$ Hamilton, The Tell-Tale Article, p. 90.
WHAT THE THUNDER SAID
Important too is the deserted chapel with the swinging door. It serves as the quintessential to portray the collapse of modern civilization (represented also by towers and bridges) and what that civilization has done to man. Eliot describes this failure:

... upside down in air were towers
Tolling reminiscent bells, that kept the hours
And voices singing out of empty cisterns and exhausted wells.

Because this chapel is deserted, A. S. P. Woodhouse sees the resolution of the poem to be an ethical and humanistic one, rather than one which resides in the risen Redeemer. Woodhouse, The Poet and His Faith, p. 264.

In bold terms Eliot comments, in 1935, on civilization's effect upon man and the inevitability of the civilized man's inflicting his way of life upon new-found tribes. This comment illuminates Eliot's concept of this problem.

If we are so helpless in the hands of our civilization that we admit our inability to present it from ruining Papuans, what hope have we of saving ourselves. And until we set in order our own crazy economic and financial systems, to say nothing of our philosophy of life, can we be sure that our helping hands to the barbarian and the savage will be any more desirable than the embrace of the leper. The Criterion, XV, No. 58 (October, 1935).

Forming a nexus with the deserted chapel are these bells now upside down. The intimation is here that right theologies and philosophies need to be reestablished. Eliot wrote concerning his sentiments about this:

I have felt obscurely the last eight years or so ... the grave dangers to this country which might result from the lack of any vital political philosophy, either explicit or implicit. For myself, a right political philosophy came more and more to imply a right theology—and right economics to depend upon right ethics—framework of a literary review.
London Bridge is falling down falling down falling down

To complement the nightmare picture of the failure of civilization, Eliot portrays bats crawling up-side-down on the towers. These help to form the completed background which Eliot calls "this decayed hole" (line 385). On the roof of the chapel is the cock which signals the rain, the healing of the land.

The healing will take place when the people know the pass-

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179 Lines 382-384; 426. Collected Poems, p. 87-89. One provocative hint, or sidelight, as to part of Eliot's meaning in the setting in order of lands, and the state of bridges falling, was his belief that England needed a return to the land, concerning which he wrote in 1938:

What is fundamentally wrong is the urbanization of mind. To have the right frame of mind it is not enough that we should read Wordsworth, tramp the countryside with a book of British Birds and a cake of chocolate in a rocksack, or even own a country estate: it is necessary that the greater part of the population, of all classes . . . should be settled in the country and dependent upon it.

180 Miss Jones's notion that these bats are actually the imagery of the slaughtered infants as predicted by Jeremiah seems an exaggeration of Eliot's intent. F. Jones, "T. S. Eliot," p. 296.

181 The cock stands as the memorial to the surrender of Peter just previous to the Crucifixion. Matthew 26:69-75 gives this account:

Now Peter sat without in the palace: and a damsel came unto him saying, Thou also wast with Jesus of Galilee.

But he denied before them all, saying, I know not what thou sayest.

And when he was gone out into the porch, another maid saw him, and said unto them that were there, This fellow was also with Jesus of Nazareth.

And again he denied with an oath, I do not know the man.

And after a while came unto him they that stood by, and
words which will take them out of the desert condition, their meaning as well as the way to practice the commands—\textit{Datta}, \textit{Dayadhvam}, and \textit{Damyata}, the words of the thunder. These words dictate the

\begin{quote}
said to Peter, Surely thou also wast one of them; for thy speech betrayeth thee.

Then began he to curse and to swear, saying, I know not the man. And immediately the cock crew.

And Peter remembered the word of Jesus, which said unto him, Before the cock crow, thou shalt deny me thrice. And he went out, and wept bitterly.

(Cf. Mark 14:66-72; John 18:25-27). By this event Peter understood the absolute necessity of setting aside all self-idolatrous attitudes, and that the Son of Man’s prediction was infinitely correct.

In Pagan religions, hearing from the cock symbolically signifies a healing:

The cock, when sacrificed to Priapus (a god of fertility), was supposed to cure the sick. In the Middle Ages it became a highly important Christian image, nearly always appearing on cathedral towers and domes, and was regarded as an allegory of vigilance and resurrection. Vigilance in this context must be taken in the sense of 'tending towards eternity and taking care to grant first place to the things of the spirit, to be wakeful and to greet the sun--Christ--even before it rises in the East.' J. E. Cirlot, \textit{A Dictionary}, p. 49. See Plate XXI.

\begin{footnote}
\textit{Willie T. Weathers explicates these three words to be the pass-words to three gates, saying that in the desert the people learn only the first one. It is left for the characters of The Cocktail Party to learn the rest. Willie T. Weathers, ''The Waste Land,''' Explicator, p. 120. According to G. Smith these directives are alternatives for the person who cannot take the direct and usual way to beatitude. A more unusual view is that of Frank Wilson, who says that these words "smack too much of the drum." F. Wilson, Six Essays, p. 29. An earlier view is that of F. L. Lucas, who writes that these words express Eliot's belief in catchwords of renunciation for salvation. Lucas, ''The Waste Land,'' p. 116.}
\end{footnote}
An older document than the *Rationale* of Durandus is *The Mystical Mirror of the Church*, by Hugo de Sancto Victor. From this I draw the following interpretation of Figs. 134 and 136: “The cock representeth preachers.

For the cock in the deep watches of the night divideth the hours thereof with his song; he arouseth the sleepers; he fore-telleth the approach of day, but first he stirreth up himself to crow by the striking of his wings. Behold ye these things mystically, for not one is there without meaning. The sleepers be the children of this world lying in sins. The cock is the company of preachers which do preach sharply, do stir up the sleepers to cast away the works of darkness, crying “Woe to the sleepers! Awake thou that sleepest!”

The Cock As Emblem

Plate XXI
At the end, all-men-all-women-all-time-Tiresias sits with his back toward the land. His buttress against fear and possible thwarting events will be the repertory of ideas from many writers, and concepts begotten by the inspiration and impressions from certain meaningful religions that he has been able to amass. 186 And composing this


186 "These fragments I have shored against my ruins." C. M. Bowra's comment on "The Waste Land" seems peculiarly pertinent to this line:

Not only does "The Waste Land" suggest that great literature provides standards by which behaviour can be judged, but through its use of words from Buddha, and St. Augustine and the Upanishads it claims validity for something like a religious outlook. "T. S. Eliot, "The Waste Land," p. 186.

"These fragments" (line 430) are interpreted by Florence Jones as referring to the people who will live to inherit the kingdom (Jones, "T. S. Eliot," p. 299). This unusual interpretation overlooks the many quotations, and intimations of concepts given throughout "The Waste Land," which the speaker would desire to preserve as props for a reason to hope, in the human condition in which he finds himself. Her viewpoint seems especially questionable in light of her introductory remarks of her essay where she analyses "The Waste Land" as a series of "fragments," as the book of Jeremiah is a collection of oracles (Ibid., 287). It is perhaps the many promissory fragments which Miss Jones herself lists that are those "shored against the ruins," and the fragments which need reconstructing to annul the fear of Time and Death (Ibid., 286).

T. S. Eliot, in this line concerning the shoring against ruins, succinctly has stated what he more comprehensively stated in The Criterion:

But the beauty of England is not primarily that of the more remote hills and moors which men have not yet found it worth their while to disfigure, but is to be found in the ordinary countryside which is largely the work of generations of humanizing labour. And if this cannot be preserved, and preserved alive, it is of small good that the land should be dotted with little museums of scenery. . . . They are not worth preserving because they are
assemblage are the poem's fragments added to fragments, all mingled together and flowing into each other. The sources for these are life itself, the past and the present, as well as writings of other men. These broken pieces have been assembled into a heap which is the poem itself. ¹⁸⁷ The fragments of quotations will serve as touchstones so that Tiresias will be able to exorcise despair. ¹⁸⁸

'interesting'. They are worth preserving because they give a conscious reminder of the traditions of a people; and by Traditions I do not mean its vainglories, its conceit of itself in its past; but the fact that its future growth is determined in certain directions, if any, by its having grown in that way through the past: by the things which are a cause of regret and shame, as well as those which may be a cause for pride. And they are still more worth preserving because of their unconscious effect upon those who live among them. . . . Old buildings are dead in so far as we put them to a different use than that for which they were intended. If Christianity disappeared, it would be more sensible to destroy all the churches in England than to preserve them as monuments. But an age and a society which is sure of itself . . . will neither destroy too much nor preserve too much. Excessive and purposeful destruction implies that we deny our natural dependence upon the past, upon the bad as well as the good in it; and excessive preservation implies our lack of confidence in ourselves. You must have humility and you must have conviction. Humility and conviction should express our attention toward the past and toward the future. But for humility people are apt to put defeatism, and for conviction cockiness. The Criterion, XIV, No. 54 (October, 1934), 88.

¹⁸⁷ See Leonard Unger, T. S. Eliot (Minneapolis: University of Minnesota Press, 1964), p. 25, for a further discussion concerning the fragments, which at the close of the poem permit the poet's voice to fail him, while the poem dies away. Unger believes that Eliot has succeeded in expressing that he has despaired of articulating his meaning.

Like a frieze the completed "The Waste Land" serves as a background for the fisherman 189 emblem of "What the Thunder Said."

This final emblem seems to have been lifted out of the history of emblems. Richard Brathwaite (1588-1673), a poet and reader of emblems, wrote, "Fishing may be called the Emblem of this world, where miserable man, like the deluded fish, is ever nibbling at the bait of vanitie." 190

But Eliot's fisherman, an antithesis in meaning to this idea, sits surrounded with precious fragments preserved, 191 which like the Dead Sea Scrolls, throw significant light upon the knowledge which a man

189 Northrop Frye states that this fisherman corresponds to Adam, or human nature, that cannot redeem itself. Frye, T. S. Eliot, p. 71.

190 Quoted by Elbert Thompson, Literary Bypaths of the Renaissance (New Haven: Yale University Press, 1924), p. 66.

191 These are some of those things "imagined, felt, dreamed, and planned," that are "weighed" and "condensed . . . to gain in power" and then given as a nutrient to the world:

(There is) a totally new and modern concept of the poet. He is no longer the disheveled madman who writes a whole poem in the course of one feverish night; he is a cool scientist, almost an algebraist, in the service of a subtle dreamer. He will take care not to hurl on to paper everything whispered to him in fortunate moments by the Muse of Free Association. On the contrary, everything he has imagined, felt, dreamed, and planned will be passed through a sieve, weighed, filtered, subjected to form, and condensed as much as possible so as to gain in power: a sonnet, for example, will be a true quintessence, a nutrient, a concentrated and distilled juice, reduced to fourteen lines, carefully composed with a view to a final and overwhelming effect. "Introduction," Art of Poetry, p. xviii.
may have of this world, and perhaps of the next. 192 He has learned from his own experience and from the reading of other's knowledge that a life of attachment to the senses had to die before a rebirth was possible. He has confronted the happenings of the lives around him and has now transcended their knowledge. 193 And the line from The Spanish Tragedy, "Why then Ile fit you," carries the promise to any reader that these fragments may also suit his needs.

Although the poem may not even say exactly what the poet intended, if it has a meaning in its own right, this is what Eliot desired. 194 Even the intensity which is sensed as rising out of the imagery, may not be from a recognizable source, but may be evoked out of what is

192 Clive Bell, a personal friend of Eliot, wrote concerning the poet's interest in both realms:

I have known him these forty years, and at one time we met often. He is become a planetary figure, much sought and hardly to be found, occupied incessantly with affairs of this world and the next. Old Friends (New York: Harcourt, Brace and Co., (1957), p. 10. That Eliot had a deep interest in more than the temporal world is obvious in such writing as "Ash Wednesday," and such statements as this:

... In our time, both temporal and eternal problems press themselves upon the intellectual mind with an insistence which they did not seem to have in the reign of King Edward VII. The Criterion, X, No. 41 (July, 1931), 716.


194 Art of Poetry, p. xvii.
a mystery even to the writer, evolving not only out of his reading but out of the experiences of his whole sensitive life. The portrayals given by the words are entities of emotion and feeling rather than well-defined ideas. They take the form of "arbitrarily chosen . . . snapshots . . ., souvenirs of passionate moments." The continuity of appeal that "The Waste Land" manifests is certainly due to the pattern that Eliot has created out of "human misery and bondage which is universal." Much of "The Waste Land's" appeal and complexity is due to its dramatic quality; the direct address of many lines is arresting in its manner. But what is more important is "the shock of feeling" which arises from exposure to this poem when the reader realizes that it has been "a serious experience," which has been

195 The Use of Poetry and the Use of Criticism, p. 148.

196 Ibid.

197 This phrase, peculiarly true of Eliot's work, was used by him concerning Djuna Barnes's Nightwood. See The Criterion, XVI, No. 64 (April, 1937), 563.

198 This quality was the element that Eliot believed was intrinsic to the highest and fullest forms of poetry. See The Criterion, XV, No. 61 (July, 1936), 709.

199 This is a sensation that Eliot believed should come from the fact that a poem is part of a reader's experience, which is "fused with a multitude of other experiences in the formation of the person that the reader is developing into." "Art of Poetry," p. xxii.
seen as well as heard.

Obscurities in "The Waste Land" are probably due to any one of, or all of, the reasons given by Eliot himself: because he found it impossible to express himself in any but an obscure way; because of the novelty of his manner of writing; or because the reader has been told that the poem is difficult; or because something is omitted which the reader is accustomed to find. But if the reader approaches the poem in a genuine state of sensitivity, the emblematic portrayals may be viewed, and possible meanings may be considered, in order to draw some conclusions as to Eliot's intentions.

With "The Waste Land" T. S. Eliot demonstrates several of his ideas concerning poetry: poetry effects revolutions in sensibility; it helps to break up conventional modes of perception; it may make one aware of deeper feelings to which we rarely penetrate, to compel us to avoid evading ourselves.

By the use of the allusions, or of "ordering of myths," Eliot

200 The true poetic beauty and significance of "The Waste Land" does not seem to reside in the many parts, but in the completed pattern of all those parts. Each integrant seems to influence the others so that a very rich picture is the result.

201 The Use of Poetry and the Use of Criticism, pp. 150-151.

202 Ibid., 155.
has concentrated the "all-but-infinite sphere in the finite space of a poem." 203 The use of emblems to interpret what Eliot has done assists in the process of organizing the many ideas. The emblems enclose these "flames begotten of flame" 204 to create memorable artifacts. The completed emblems may be considered somewhat like the puzzles in which a lion or a rabbit emerges from nowhere when numbered dots are connected in sequence. 205

Seeing these poems as fixed emblems forestalls a decision such as Frank Wilson's:

Eliot is trying to persuade us that he has summed up his world when he is really 'in the dark'. He is hitting about him rather indiscriminately in these poems, trusting more or less to his instinct, and when he pretends to be doing more, is falsifying his vision. 206

Instead, Eliot, like Alciatus, by his art-work succeeds in illuminating

203 Miller, Poets of Reality, p. 177.

204 This is the descriptive phrase Donald Pearce uses to define Eliot's using words which recall whole notions of former writers. "Flames Begotten of Flame," The Sewanee Review, LXXIV, No. 3 (July-September, 1966), 668.

205 This metaphor was applied by J. Hillis Miller to the experience of a reader's divining the meaning out of Eliot's fragments. Miller, Poets of Reality, p. 145.

206 F. Wilson, Six Essays, p. 14n.
the past, and by his very allusions clarifies the great works of the past. There is similarity in Alciatus's and Eliot's writing with visual portrayals in mind, but there is a difference in the matter of organization and theme. In his emblems, Alciatus used the Greek myths to bring preternatural notions into collaboration with objective facts of life; Eliot uses his own fabricated myths, words out of the history of Christianity, of Buddhism, of fertility cults to display the human situation, and to direct the way to something different. Alciatus had no pattern for his series of emblems. Each one seems to have been some idea he had in mind at the moment: the grouping of the emblems, somewhat according to subject, was done when the emblems were printed. But Eliot, in "The Waste Land" emblems, portrays a progression, and the underlying intimation of hope unifies the parts. There is hope in the roots, rock and church of Part I; the promise hidden in the dolphin in Part II; the intimation that there is something better in religious life, portrayed by Magnus Martyr church in Part III; the peace of the still center in "Death by Water"; the gaily responding boat, and the fragments which will solace and inspire, in Part V. And unifying all of these emblems there is "the still point" embedded in Tireseas's

eternal point of view.

By the visual portrayals of "The Waste Land," Eliot constructed an emblem-complex of the multiple facets of his waste-land notions. It is by the incitement of emblematic lines that he shaped directives for intricate thoughts that would find completion in "Ash Wednesday." "The Waste Land" is not a long poem, when the number of ideas which are stimulated is considered. Actually the coalescence of its many parts closely circumscribes the work to form a disciplined vehicle. When the poem is viewed in retrospect, it takes shape as five works of composite emblematic art, introduced by the sibyl-emblem. Eliot, like Spenser, seems to have engraved emblems 208 at the same time that he wrote words.

V

SPIRITUAL REALITIES AND ALTERING EMBLEMATIC FORMS

AS REFLECTED BY "ASH WEDNESDAY"

Eliot's emblem poems of the Prufrock group do not follow a set pattern of theme or of design. Those of "The Waste Land" and "Ash Wednesday" do. Certainly, both "La Figlia Che Piange" and "Appollinax" have a Classical impress and a Classical frame of reference, and thus are somewhat in a pattern. "The Portrait of a Woman" seems to be a blend of both Classical and Modern emblems. The sarcophagus-table, etched with the calendar stone, and the candles, embrace a medieval and Shakesperian tone. These elements coalesce with the more modern gentleman at the desk. But the other emblems of this group are composed out of Eliot's contemporary world. Only three of these may be considered static emblems: "The 'Boston Evening Transcript,'" "Aunt Helen," and "Cousin Nancy." These compare in quiescence with Alciatus's Emblem III, "Never Procrastinating"; Emblem XV, "By Vigilance and Keeping Guard"; Emblem XXII, "We Must Protect Virgins"; and Emblem XXIII, "Prudence Is Increased By Wine."
Eliot's other emblems of the Prufrock group portray action and possible change in the conditions portrayed, or intimate enough of the past and for the future, so that there is significant vitality etched into the emblem itself. These are similar to Alciatus's Emblem IV, "On Rejoicing in God"; Emblem VIII, "Where the Gods Call, Go There"; Emblem XII, "Plans Must Not Be Divulged"; Emblem XIV, "By Counsel and Courage the Chimera Is Overcome"; Emblem XVII, "What of Excess Have I Admitted?"

For the most part, the background or setting for the frontal figure is not of consequence in Alciatus's poems. The figure itself declares the concept (except for some, like emblems VIII, XVI, XXVIII, XXXIV). This is true of Eliot's "Aunt Helen," "Morning at the Window," "Cousin Nancy," and "Apollinax." For the others, the setting and background carry animating significance, e. g., "La Figlia Che Piange,"¹ "The Love Song of J. Alfred Prufrock," "The Portrait," "Preludes," "Rhapsody on a Windy Night," and even the brief emblem poem, "Hyste-ria," which reveals its concept by the entrapping checkered cloth. But each emblem is an element in itself, with no progression of idea from poem to poem.

Within the five major emblem poems of "The Waste Land,"

¹See chapter II of this essay, pages 57-59 , for a discussion of the importance of each item of the setting.
Eliot stresses diverse objects of each portrayal. And a pattern is established within the five major emblems; a progression of concept is realized. Each one is imprinted with the uniting chief figure; an object which prophecies hope; and the settings taken from man's present world, and the world he has inherited, which signify a meaning for man's life or death. The elements within each emblem are fused by the blending of myths. And from emblem to emblem there is a progression of ideas from fear of death and life, from the emptiness of human affinities, to a prophecy of peace (in "Death by Water"), a command for submission (in "What the Thunder Said"), and a declaration of existing touchstones.

"Ash Wednesday" is composed of emblems that comprehend the quintessence of Eliot's portrayal of a spiritual autobiography and a possible amazing relationship between man and deity. In order to clarify the resultant poem, Nathan Scott explains that it is a demand that man's solitude be accepted as an askésis by which a further union and a deeper communion between God and man may be attained. To

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2 Frank Wilson places the poem on a completely different and less spiritual plane:

The vision of the poem is a child's vision. The poet's eye hesitates over just those objects which would delight a child, white shining bones whose sinister associations are not even perceived, a woman going in white and blue, in Mary's color, a jewelled unicorn drawing by a gilded hearse. F. Wilson, *Six Essays*, p. 37.

attempt to do this with words forces the heavy responsibility for com-
munication upon language. But the emblem portrayals do effect this.
Most interpreters and explicators of "Ash Wednesday" base their inter-
pretations on Dante's *Vita Nuova* and *Commedia*, the ritual of the Church,
or St. John's *Dark Night of the Soul*, or all of these. 4 This essay at-

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4 Notable among these interpreters are, Neville Braybrooke,
who stresses the parallel with Dante, and Philo Buck, who summarizes
the poem concisely in this way:

"Ash Wednesday" is modeled on an old medieval chant appro-
priate to the festival, the Miserere or the litany. It suggests a
choir and ministering priests and a kneeling congregation chant-
ing in unison, and in the background can be heard the bells sum-
moning a deaf and erring world to the offices of faith. All that
is new is the imagery and the press of associations that raise the
liturgy above the level of the mass of worshippers and confine the
sacrament to only the intellectually qualified and elect—the
aristocracy of the excellently endowed. Buck, *Directions In Con-
temporary Literature*, p. 283. Sister Cleophas sees the poem in the
light of the Church. Elizabeth Drew parallels Dante's work with "Ash
Wednesday," and also Ezekial and Kings. Northrop Frye considers
the poem to be the conception of a shrivelled individual spiritual life.
Helen Gardner views "Ash Wednesday as an aspiration to a state which
can only be suggested by phrases from prayers, and by a mingling of
personal symbolism with prophetic vision. E. E. D. Jones interprets
the poem through the liturgy of the church. Leavis reads the poem as
a parallel to Dante's works, as having a liturgical stress, and as an
expression of belief. He adds a perceptive comment that with "Ash
Wednesday" the poetical problem was a spiritual problem, a problem
in the attainment of a difficult sincerity. D. E. S. Maxwell views "Ash
Wednesday" as echoing Eliot's early life in America as well as his
religious experience. Matthiessen prefers to interpret the poem as a
personal expression of Eliot's experience, especially as related to the
Mass. Mario Praz uses Dante's works to explain "Ash Wednesday.
Grover Smith, for the most part, bases his interpretation on the
Scriptures, on *Dark Night of the Soul*, and the *Purgatorio*. Leonard
Unger, in *Moments and Patterns*, stresses *Dark Night of the Soul* and
*Purgatorio*. George Williamson uses all of these as well as the Scrip-
tempts to comprehend "Ash Wednesday" as a more personal expression of T. S. Eliot, an emblem writer directed by his faith and the Scriptures. With this poem, Eliot takes his place with "the emblematists (who) crowded around the altar of truth,"\(^5\) to attempt to deal with the answer to the human need of being united with the divine. In dealing with this demanding question of portraying the communication between humanity and divinity, the early emblem writer Alciatus portrayed the eagle, created by Jove, lifting Ganymede to the heavens. Eliot creates the emblematic portrayals of "Ash Wednesday" to depict that which is expected of man in order that this feat might be accomplished. Christian imagery is predominant in contrast to "The Waste Land's" blending of the imagery of several myths, literature, and the sordid and morbid imagery taken from contemporary life. "Ash Wednesday" is one of Eliot's responses to the Tarot pack's reading of life's meanings.

In an attempt to clear "Ash Wednesday" of some obscurities, this present study will show major portrayals that reveal Eliot's probable intent. In order to portray the ritualistic tendency of "Ash Wednesday," a more formalistic rendering of emblems than was possible with "The Waste Land" will be made. The emblems of "Ash Wednesday" are tures. See the Bibliography for the titles of these writers' works.

\(^5\) A phrase used by Clements in *Picta Poesis*, p. 100.
classical in their balanced form in contrast to the realistic art form of those of "The Waste Land." These emblems facilitate a "holding in the mind" at one time of the essential notions of "Ash Wednesday" in the same way that Eliot preferred to enjoy great music:

I find that I enjoy, and understand, a piece of music better for knowing it well, simply because I have at any moment during its performance a memory of that part that has preceded and a memory of the part that is still to come. Ideally, I should like to be able to hold the whole of a great symphony in my mind at once.  

In somewhat the same way an emblem holds together the various parts of a poem, recalling from one's memory the significance of each part.

The two dynamic elements of Part I are the questions concerning the eagle in line 6, "Why should the aged eagle stretch its wings?" and the rejoicing and renouncing of lines 20 and 21. The other lines of these stanzas are rationalizations and clarifications of conditions. An interesting, and, it seems, a justifiable experiment to perform with the eagle of "Ash Wednesday" would be to portray it as turning and rising. This portrayal is based upon the resolute act of rejoicing after the speaker perceives reality:

Because I know that time is always time
And place is always and only place
And what is actual is actual only for one time
And only for one place (lines 16-20)

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It is "because" he now has attained knowledge that he is glad that things are as they are. Because of this, he can now act. As R. P. Blackmur suggests, this act is an act of strength. The act of renunciation demands a turning from something. And without this act the rest of "Ash Wednesday" could not take place. After the prayer that "the judgment not be too heavy," the speaker narrates in metaphorical terms what has happened to him, and what he saw and heard.

The concept of the eagle raising its wings demands the consideration of a sublime act. Granted, the idea of flight is broached by a question. But the rejoicing, the renunciation, and the construction of that upon which to rejoice, are based upon the premise that the possibility of flight is there. The rejoicing and renunciation exact resolution and a determined performance. The repeated early reference to turning, and that of Part VI seem to be Eliot's revelation that he is searching for not only a form in which to write, but for a form

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9 Grover Smith seems to overlook this strength of decision and states that the protagonist is unable to turn. Smith, T. S. Eliot's Poetry and Plays, p. 136.
which he can use to portray the depth of concept in "Ash Wednesday,"
Eliot is demonstrating the search for an art form for the "form of life,"
concerning which, in respect to Baudelaire, he wrote:

One might even hazard the conjecture that the care for
perfection of form, among some of the romantic poets of the
nineteenth century, was an effort to support, or to conceal
from view, an inner disorder. Now the true claim of Baudelaire
as an artist is not that he found a superficial form, but
that he was searching for a form of life. 10

When the two vital actions are portrayed in an emblem, it is not
only their significance that is made more clear. Their function is seen
as a suitable proem to the other parts of Ash Wednesday, and may be
the reason for Eliot's selection of this part, known as "Perch' io non
spero," 11 to introduce the "Ash Wednesday" series. A striking simi-
arity between an artistically logical emblem of Part I and Alciatus's
Emblem IV, "On Rejoicing in God," can be realized. 12 The eagle then
may be seen as a spirit, whose animating power will be given by the
eternal God, just as Ganymede's eagle was conferred by Jove to carry
the soul through all of its gyrations and reversals to a final peace. If


12 See Plates VI and XXII.
I REJOICE HAVING TO CONSTRUCT

THE SINGLE ROSE, WHERE ALL LOVE ENDS
the eagle alone is considered, without the rest of the poem, there is
good reason to accept as an interpretation Dante's analogy of the eagle,
a bird that could look at the sun without being blinded;\textsuperscript{13} as a phoenix
which will be reborn; as a poet's insurance against the pride of humility;\textsuperscript{14} as "the failure of poetic vigour . . . and a reluctance to embark
on the exacting process of spiritual rebirth";\textsuperscript{15} as an empty attitude
in the moment of soliloquy;\textsuperscript{16} or, even as an old emblem of soaring
thoughts.\textsuperscript{17} But the most relevant notion concerning the eagle, because
of the connotations of the title "Ash Wednesday," the desire for "peace
in His will," the Virgin, and the repeated prayers throughout the poem,
is that given in Audsley's Handbook of Christian Symbolism:

\begin{itemize}
  \item \textsuperscript{13} Headings interprets this eagle as representing the poet who can look at the truth more steadily than most of his fellows. \textit{T. S. Eliot}, p. 74.
  \item \textsuperscript{14} Leavis, \textit{New Bearings}, p. 100.
  \item \textsuperscript{16} Matthiessen, \textit{The Achievement of T. S. Eliot}, p. 121.
  \item \textsuperscript{17} See Plate XXIII. Harold Bayley quotes Dionysius to give a basis for this interpretation of the eagle as used in the Renaissance:
    \begin{quote}
      The representation of the Eagle denotes the kingly and soaring, and swift in flight and quickness in search of the nourishment which makes strong, and wariness, and agility, and cleverness; and the unimpeded, straight and unflinching gaze towards the bounteous and brilliant splendour of the Divine rays of the Sun, with the robust extension of the visual powers.
    \end{quote}
\end{itemize}
"The representation of the Eagle," says Dionysius, "denotes the kingly, and soaring, and swift in flight, and quickness in search of the nourishment which makes strong, and wariness, and agility, and cleverness; and the unimpeded, straight, and unflinching gaze towards the bounteous and brilliant splendour of the Divine rays of the Sun, with the robust extension of the visual powers" (The Heavenly Hierarchy, sect. viii.).

From Harold Bayley's A New Light on the Renaissance

Plate XXIII.
The only emblem of the Ascension of our Lord with which we are acquainted is the Eagle, usually depicted in the act of flying upwards. . . . The winged eagle is taken from the Vision of Ezekial or Revelation. . . . The creature in the form of an Eagle was given to St. John, because, as the Eagle soars on its powerful wings high toward heaven, he soared in the spirit upwards to the heaven of heavens to contemplate the Divine nature of Christ and to bring back to earth revelations of sublime and awful mysteries. 18

Audsley pictures an emblem of an eagle in a circle, and he describes one enamelled on a chalice in the church of St. Maurice, Hildesheim. 19

The following words from the poem corroborate the implication of aspiration portrayed by the eagle:

I rejoice (Part I, line 20); I rejoice, having to construct something (Part I, line 24); Teach us to care (Part I, 1. 38); This is the land. We have now our inheritance (Part II, 1. 54); I left them twisting, turning below (Part III, 1. 8); strength beyond hope and despair (Part III, 1. 20); Lord I am not worthy but speak the word only (Part III, 1. 23); who then made strong the fountains and made fresh the springs / Made cool the dry rock. . . . Here are the years . . . restoring / One who moves in the time (Part IV, lines 8-14, passim); the fountain sprang up (Part IV, line 25); the white sails still fly seaward, seaward flying / Unbroken wings / And the lost heart stiffens and rejoices . . . the bent goldenrod and the lost sea smell/ Quickens to recover (Part VI, lines 1-15, passim).

The focal point in the emblem will be a gyrating eagle. This is the worthy emblem interpretation of Part I, since the following

19 Ibid., 108, Plate VIII, and 105.
parts of "Ash Wednesday" "soar in spirit" and "contemplate the Divine nature" in order to bring back revelations of ... mysteries.  

This emblem creates a very evident parallel to Alciatus's "Rejoicing in God." A parallel is justified because Part I is not, as George Williamson states, "the nadir of despair," because there is a deliberate choice of renunciation in order to rebuild something for rejoicing.  

But from the first line, this poem is an account of the birth of a creative act, out of which a gyre will rise to be the sustaining force that brings the living soul to the final peace, the terminus-concept of "Ash Wednesday."

In gyrating, the eagle of this emblem does several things. He undergoes the processes of self-exploration and self-examination, which a human being would experience when preparing for Ash Wednesday, the day of penitence. He turns ambiguously from both evil and good: he turns from desiring other men's gifts (line 4), and from do-

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20 Ibid., 99.


22 This rejoicing is seen by Unger as being constructed upon the resignation to inescapable misery, and for this reason is humiliating. "Ash Wednesday," T. S. Eliot: A Selected Critique, p. 355.

23 "Because I do not hope to turn again" is said by J. H. Miller to establish the controlling metaphor of ascent up the staircase of spiritual perfection. Miller, Poets of Reality, p. 182.
ing what was not to be done again (line 32); but he also turns from the blessed face. This face may represent a physical presence of a beloved woman, suggested by Eliot's interest in Dante's imagery, or spiritual consolation, 24 the Lady who honored the Virgin, or the Virgin herself. Or it may portray personal faith and inspired belief. This last would create a universality of reference. The portrayal of the turning from this face seems to be Eliot's way of revealing the cost of beatitude, and the "discipline of redemption whereby the soul attains its highest blessedness." 25 And, again, he turns from that which is neither good nor bad in itself, the splendors of nature (line 15), for the reason that he has found nothing there. 26 This ambiquity should be considered as fundamental 27 to human experience if the pivotal turning is to have universality.

When he turns from the blessed face, he seems to have re-


25 Scott, Rehearsals of Discomposure, p. 227.

26 This interpretation that there is nothing for him here seems more reasonable in the light of his turning from it, than Maccoby's notion that Eliot is using Heraclitus's idea that "You cannot step into the same river twice." H. Z. Maccoby, "Two Notes on Ash Wednesday," Notes and Queries, XIII (November, 1966), 414. A more logical interpretation is that the protagonist experiences the privation of all desire and complete detachment from the world, which is Nathan Scott's interpretation of Dark Night of the Soul. Scott, Rehearsals of Discomposure, p. 228.

nounced all former relationships to construct something substantial. The turning and the renunciation are portrayed in the emblem by the eagle in motion away and upward from the blessed face, and away from the representations of the natural world, a flight similar to that of Ganymede. The animating spirit, like an eagle, is moving upward. This interpretation is supported by lines 26 and 27 in the revelation that he still retains his relationship to God.  

In the fourth stanza there is a new stress on the word "wings." Following E. E. D. Jones's suggestion, and juxtaposing his notion to the emblem, the wings that "are no longer wings to fly" are, in a sense, suggestive of melancholy. And if so, the melancholic emotion is the result of the decision to renounce. The wings are no longer those of his own making, but those of a divine creation as in the myth of Ganymede. According to Miss Drew these notes of renunciation of Part I change in Part II into spontaneity of vision, joyous, grotesque and

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28 These two lines, as well as the interpretation given contradict lines 16-19,  
Because I know that time is always time  
And place is always place  
And what is actual only for one time  
And only for one place  
as interpreted by Leavis to have the effect of a complete renunciation of supernatural assurance. Leavis, New Bearings, p. 101.

beautiful symbols. 30

The turning theme of the initial lines of Part I, by which Eliot seems to explore the possibilities of forms for his ideas, may have been inspired by the history of man's turning from the Garden of Eden, 31 and man's search for another Garden. This turning from the first Garden also initiates the sense of awe in Part II concerning which Leavis directs attention in relation to the phrase, "In the cool of the day." 32 A sense of awe deepens the significance of the Rose of this Garden, the Lady of Silences, and interprets the leopards with the right perspective. 33 This later Garden, in Part II, is "The single Rose." The garden of "Ash Wednesday" contrasts with the setting of garden experiences in earlier poems, where a garden seemed to signify a lost childhood experience or, a sensuous experience, to signify the goal of religious devotion (lines 28, 29, 32). The poem enlarges the concept of the Rose:


31 In his interpretation, George Williamson points out that the priest's words in the Ash Wednesday sacramental, "Remember, man, that thou art dust," serve as a reminder of man's exile from God, and his need to turn from the world to God. Williamson, A Reader's Guide, p. 168.

32 It was "in the cool of the day" that God met with Adam and Eve in the garden. Genesis 3:8.

33 Leavis, New Bearings, p. 103.
The single Rose
Is now the Garden
Where all loves end
Terminate torment
Of love unsatisfied
The greater torment
Of love satisfied
End of the endless
Journey to no end
Conclusion of all that
Is inconclusible
Speech without word and
Word of no speech
Grace to the Mother
For the Garden
Where all love ends.

This rose, then, is the epicenter for the concepts and the emblem of Part II; it contains the notion of a center which the eagle of Part I has not yet found, but instead is encircling. And it also embodies the concept of the Peace in His Will of Part VI, because it terminates torment and is the seat of the end of love. The rose is "Ash Wednesday's" emblem for the still center which the poet portrayed in the whirlpool and wheel of "The Waste Land." It is the desired end for which the protagonist struggles on the stairs. 34 In it is the diametrically different concept from the "withered apple seed" (Part V, line 35). It contains the Truth of the Word (Part V, 8 and 9) which was sent to compensate

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34 Northrop Frye simplifies and summarizes "Ash Wednesday" to be a presentation of a desert, a garden, and a stairway between them. Frye, T. S. Eliot, p. 72.
for man's choice of evil. 35

There are several ideologies and notions which stress the significance of the Rose as the garden and still point. There is an Eastern idea that Deity lived in the heart of a celestial rose. 36 Another concept of it was, that in essence, it was a symbol of the completion of consummate perfection, and thus was given these qualities: the mystic center, the heart; the paradise of Dante; the beloved. 37 Adding to these interpretations are George Williamson's notion that proffers the Rose as the ultimate flower and interpreter of the earthly paradise; and E. E. D. Jones's theory that the Rose may indicate Rosa Mystica, especially since in Paradiso she is that rose in which the Word Divine made itself flesh. If Eliot is seen to echo Dante in his description of the single snow-white rose, then this single rose of Eliot's would be interpreted to mean the Church. But Rose of Sharon is the title given to Christ Himself. 38 If this reading is accepted, the rose 39 would embody Eliot's attempt to portray the still point, the goal of this

35 Genesis 2:1-6. Man's choice is here described.
36 Bayley, A New Light, p. 140. 37 Cirlot, A Dictionary, p. 263.
39 In contrast to Eliot's use of flowers as symbols, reminiscences or as having mystic meaning, Alciatus includes them for their mythic or superstitious significance, as the Pennyroyal in Emblem XVI and the purple foxglove in Emblem XXVI.
struggle—union with God.

When accepted in a unified entirety, the song concerning the Rose-Garden describes the desired end to torment and dissatisfaction. "Garden" (line 33) should be connected with the words "where all loves end." This is an important statement: in the garden all loves conjoin. The statement is repeated in lines 46-47. Further, the garden terminates both love unsatisfied and love satisfied (lines 35-39). "It is the conclusion of all that/Is inconclusible" (lines 41-43). The poem's stress and phrasing seems to leave no question about the fact that there is ultimate satisfaction. In fact, the garden's meaning is so uniquely complete that "The single Rose" is used to embody it.

For these reasons, the Rose is the central element of the emblem for Part II. In a formal classic pattern, the Lady flanks one side of the rose; the leopard, the bones, and the juniper tree flank the other. In order to achieve an understanding of "Ash Wednesday," it is not necessary to translate the leopards into instruments of evil—the

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40 Unger seems to believe the contrary, that part of the song's message is that there is never ultimate satisfaction. Moments and Patterns, p. 55.

41 In Cirlot's explanation of the leopard as a symbol, the animal is described as a symbol of ferocity and valor, as having the powerful aspects of the lion. Unger suggests that the leopards are used to represent the idea that yearnings for God become so great in a soul that the bones seem to dry from the thirst. Ibid., 51.
world, the flesh, and the devil—nor into Dante’s filthy pleasures of
the world. These are changed leopards which Jeremiah implied
were impossible: "Can the Ethiopian change his skin, the leopard
his spots? It is of interest to note that Alciatus selected the first
part of this question for his emblem, "Impossible." The early poet
executed Jeremiah’s idea, but Eliot, to fill out the picture that the high
dream is possible, opposed it to portray leopards without spots.

Rather than a concentration upon a meaning for the leopards,
another focus should be the more consequential concept arising out of
these lines. It is that the bones, emptied of all evidences of life, per-
haps to be thought of as dead to the affairs of the flesh, were re-
garded by God as being worthy of consideration, to the point of a re-
peated question as to whether these bones should live again. The
phrase of lines 4 and 21, "And God said," is the most awesome phrase

42 Smith proffers these three interpretations as possible facets
of the ambiguity of "Ash Wednesday," Part II. Smith, T. S. Eliot's
Poetry and Plays, p. 144.

43 Jeremiah 13:23.

44 Elizabeth Drew places the leopards in the tradition of the
devouring myths in which the hero is swallowed and emerges regen-
erated. But she admits that these are beneficent ones. Drew, T. S.
Eliot, p. 136.

of this section, because the phrase is repeated, in the same position in the line, and because it unmistakably and distinctly quotes the introductions to the authoritative commands of Genesis 1:3, 6, 9, 11, 14, 20, 24, 26, and 29.

Even though the leopards are not to be considered a source of deep speculation, the leopards must be included in this emblem because it is they that served as the agents which left these bones in

46 Helen Gardner recommends that the leopards be allowed to remain as a potent and mysterious image, since she believes them not to be susceptible of allegorical interpretation. Gardner, The Art of T. S. Eliot, pp. 115-116.

47 This idea may lie at the base of Maccoby's theory that the leopards represent the body of Christ. Maccoby, "Two Notes on Ash Wednesday," p. 415. Dorothy Sayers's view contradicts a view that any good comes out of the leopards's actions. She believes the animals to be externalized sins, which block all progress. Quoted by Headings, T. S. Eliot, p. 81. Northrop Frye interprets the bone and leopard elements as representing the narrator's dissatisfaction with the chagrin of ordinary experience. This person wants to kill the ego, reduce it to scattered bones on the desert, and pulverize it on Ash Wednesday into the dust from which it came. Frye, T. S. Eliot, p. 75. Or, stated in another way, this is an allegorical device to describe "the rejection of material concerns." Zabel, "T. S. Eliot in Mid-Career," p. 335.
such a state of whiteness \(^48\) (These "purified" bones are in complete contrast to the corpses of "The Waste Land.") that they were noticed by God, and were able to reflect the whiteness of the Lady. And for these two reasons the bones were equal to singing the song concerning the Rose-Garden. Their song reveals the answer to all disquietude, and declares that their division is not important. In fact, the "blessing" of the sand is in their forgetting themselves (lines 18-20) to follow God's command to prophesy to the wind that there is a Garden where all love ends. In order to forget themselves they must lose that ex-

\(^48\) This more tempered interpretation is in agreement with Leavis, who believes that the leopards are part of Eliot's disciplined dreaming which he tries to attain in the dream-crossed twilight of "Ash Wednesday." He states that the leopards "go with the formal quality of the verse." *New Bearings*, p. 104. L. Unger makes the interesting comment that in his reading about "animals" in an encyclopedia, he read this about the leopard:

> In South Africa a man who has killed a leopard remains in his hut three days; he practices continence and is fed to satiety.

Because of this, Unger suggests that this particular animal and the phrase "fed to satiety" may have been an unconscious selection. *Moments and Patterns*, p. 531.

A further comment of Unger's concerning the parts that the leopards ate (the heart and liver) seems to press interpretation to an extreme. He believes that because cannibals eat these parts to attain the strength and soul of their owner, there may be a mutually reminiscent factor about this practice and Christian Communion. Also paralleling the Communion, according to Unger, is Grimm's tale about the eating of the boy, and Marlinchen's burial of the bones under the juniper tree. *Ibid.*, 53, and 50-51.
cessive individualism which is Pride. All their desires have been fulfilled. They say, "We have our inheritance." 

The juniper tree, in the emblem portrayed to balance the Lady, stands as a sanctuary for both the leopards and the bones—both before and after the song. This notion of sanctuary, which seems so distinct in the poem, may have derived from the picture of the ministering angel arriving to touch Elijah as he slept under a juniper tree, especially since other elements of "Ash Wednesday," are derived from the Scriptures.

In this formally balanced emblem of the Rose, the Lady seems to be a portrayal of an intercessor who caused God's attention to be drawn to the bones:

Because of the goodness of this Lady  
And because of her loveliness, and because  
She honours the Virgin in meditation,  
We shine with brightness. (Lines 8-11)

The many interpreters would portray the Lady to mean a diversity of

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49 See Philo Buck, Directions in Contemporary Literature, p. 283.

50 E. E. D. Jones points out that grace is at work in this section so that everything is easy, in contrast to the struggles of the individual in Part I. Jones, "Ash Wednesday," p. 44.

51 See Plate XXII.

52 See I Kings 19:4-6.
things: sex impulses which have been sublimated into religious devotion, another form of renunciation by which what is naturally crude becomes refined, or one who, as a type of the Virgin, may bring the grace of salvation to her suitor, or both Virgin and Mother, uniting perfect innocence and supreme experience; or a transcendent figure such as the Virgin herself, or the Church. She may represent several figures at the same time, as different interpreters would have it, but she may also be a fusion of a childhood fancy, as of a Beatrice figure, with a figure which in the poet's maturity became the ideals of religion; or she may be a fusion of Eliot's Murillo image from Locust Street and a Beatrice-like figure who symbolizes

53 Unger, Moments and Patterns, p. 54.
54 Maccoby, "Two Notes on Ash Wednesday," p. 415.
55 Unger, Moments and Patterns, p. 49.
57 Jones, "Ash Wednesday," p. 46.
58 Leavis quotes Santayana's description of Dante's fusing his childhood's concept of a girl's existence and being, with his later concept of an ideal form, which would represent religion to his mature imagination. New Bearings, p. 106.
the Church for him. Whatever these notions may add to a total comprehension, the words of the poem itself direct the creation of the emblem: the Lady possesses loveliness, she honors the Virgin by her meditation, and by her own whiteness causes the bones to shine. Because of these virtues, God notices the bones.

A balanced Classical emblem of Part III of Ash Wednesday portrays the inner struggle of an individual in juxtaposition to an apparent tranquil existence of an alluring illusory life. On one side is the stairway, the seat of the struggle with the devil, who personifies deceit and despair. The devil seems to be a conjured haunting presence to whom is given partly very vivid, and partly elusive traits; and because of this seems to be one with whom it is treacherous to cope. On the other side is the blossoming tree near which a flutist plays a melody concerning the beauty of sensuous things: "Blown hair

60 Unger believes that this turning stair represents the conception of the motion of souls turning as they move up the winding mount which leads to heaven the state of blessedness and divine love, as is described in the Purgatorio. Moments and Patterns, p. 45.
is sweet, brown hair over the mouth blown, / Lilac and brown hair."

The activity in this poem contrasts noticeably with the two earlier emblems of "Ash Wednesday." Here "a spiritual history" is being enacted with the result that real advance and attainment are achieved.

An explicit emblem may be created out of the trenchant account which is projected by the poem. Having already met with his opponent, the protagonist in his climb upward is able to look back on his past experience of near despair. The complete picture as given in the second stanza is an externalized inner struggle and emotion. Recalling the encounter as a struggle with evil, the poet sees it as a twisting, turning conflict upon a staircase, which in its terror for him, appears as a loathsome mouth. But even as he perceives this,

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62 Rather than this interpretation of the words as a song, Northrop Frye believes a figure is actually dancing. Frye, T. S. Eliot, p. 76. This would add beauty, vitality, and even more contrast to this emblem. But the idea does not seem to be clearly indicated.

63 Leavis, New Bearings, p. 104.

64 The struggle of Part II seems to be an embodiment for the concept of struggle throughout "Ash Wednesday." This idea would stand in agreement with Unger's statement that spiritual discipline provides the underlying scheme of "Ash Wednesday." T. S. Eliot, p. 38.

65 A more intensive appreciation of the picture may be experienced in the light of Miss Drew's comment, which intimates a continuing darkness: "More horrible still are the images the narrow darkness turns into." Drew, T. S. Eliot, p. 139. The concept of the mouth is
he persists in his ascension. A cursory look out the window reveals to him a deception concerning life: it is an enchanting experience. This interpretation of the garden scene must be accepted as the legitimate one because Eliot writes that it is a "distraction" (line 19). It serves actually as a last criterion for the protagonist's ascent, and a subtle reminder of man's lost Garden of Eden. The flutist intensifies the false impression that life is not necessarily a struggle. His broad back and characterization as a flutist echo Tennyson's "broad limbed gods" and the one "who sat upon the rocks and fluted." Thus the flutist is mysteriously associated with other gods of temptation, and even the one on the stair.

Although the flute has caused an interruption in the climb (line 19), an overpowering strength lifts the climber to the summit, where he speaks the essential words of penance, "Lord, I am not worthy but illuminated by Helen Gardner's comment that the twisting and turning of shape and devil in the fetid air is a realization of the stale taste that the debauch of internal debate brings. Gardner, The Art of T. S. Eliot, p. 118. This revolting notion of the mouth is the speaker's subconscious relentless awareness of the withered seed.


67 Psalm 40:2 describes this experience: "He brought me up also out of an horrible pit, out of the miry clay, and set my feet upon a rock, and established my goings." The "new song" of verse 3 of this Psalm is portrayed by the bird in Part IV of "Ash Wednesday," after the struggle was over.
speak the word only." This utterance carries the jubilation of victory because it distinctly echoes the source of these words, Matthew 8, which narrates Christ’s response that He had not yet found such faith as he found in the man who first spoke those words. Faith, then, is the strength of the narrator of "Ash Wednesday" III.

In contrast to Eliot’s detailed, emotional portrayal of a struggle, four lines portray Alciatus’s concept of a conflict with "deceivers":

To overcome the Chimera Bellerophon, a strong horseman,
Was able to prostrate the monsters:
Thus lifted upon Pegasean feathers, you seek the heavenlies;
By the understanding of the mind you subdue arrogant monsters.

The Roman poet mythicized man’s inner struggle to create an exemplary lesson; Eliot externalized the conflict into a dramatic physical encounter to give it realistic relevance, and enhanced the portrayal with the temptation of the garden.

It is self-evident that there is genuine value in portraying such a poem as this in emblem form as Eliot portrays it. The terror of a

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68 Emblem XIV, "By Counsel and Courage the Chimera Is Overcome, That Is, Strong Deceptors." This is my translation of,

Bellerophon ut fortiseques superare Chimaeram
Et Lucy potuit sternere monstra soili;
Sic tu pegaseis vectus peris aethera pennis,
Consilioque animi monstra superba domas.
spiritual struggle is given its full intensity when seen in contrast to the garden where no conflict exists. Exhibiting the elements of the portrayal, aligned in their relationship to each other, averts drawing a conclusion that this is a "confused and confusing picture." The portrayal is distinct, and the end-concept perspicuous.

Part III of "Ash Wednesday" may be considered as an allegory of a man's life that has a quality of possible extension which would signify an allegory of mankind. Mankind struggles with hope and despair. Eliot's portrayal of this struggle may be accepted as a challenge if seen in the light of Amos Wilder's estimate of Eliot's poetry:

Christians, if they are imaginatively aware, should recognize the wrestling with evil that is going on in the deeper culture of our time, and achieve some identification with it. Christian poets like Eliot and Auden are doing it. Christian novelists like Bernanos and Graham Greene are doing it in their medium. A Christian painter like Rouault does it in his. In all such ways bridges are being built between the Christian faith and the secular mind: the gospel is in confrontation with the world at profound levels.

69 Miss Drew points out that this is a reminder of Eliot's picture of Pascal facing unflinchingly the demon of doubt, which is inseparable from the spirit of belief. Drew, T. S. Eliot, p. 139.

70 Buck, Directions, p. 283.

71 See Plate XXIV.

72 Buck, Directions, p. 283.

STRENGTH BEYOND HOPE AND DESPAIR

REDEEM THE TIME, REDEEM THE DREAM...
Part IV, which D. E. S. Maxwell names "the pure vision of an enchanting silence," 74 composes an emblem of formal symmetry. A repeated use of the word "between" serves to place objects on one side and then the other: "Who walked between"; "the years that walk between"; "One who moves in time between sleep and waking"; "Between the yews." The symmetry is integral not only in the completed form of the emblem, but also in the very opposition of the concepts. There is the one who walked between the violets, between the yews, made the fountain strong, and the springs fresh. In contrast to this notion of energizing life, is the notion carried into the portrayal by the hearse, part of a procession which probably includes the procession of years (line 12). A depiction of the procession composed of the hearse, the unicorn and the years, encourages the making of a comparison between Eliot's depiction and the picture "The Chariot of Chastity." 75 The figures in procession in the latter easily inspire an idea of the constant passing of time; the chariot appears to be a hearse; and unicorns draw the chariot. Almost compulsory is the conclusion that Eliot must have seen a painting like this. And when he


75 See Plate XXV. Praz believes this procession corresponds to Dante's triumphal chariot. "T. S. Eliot and Dante," p. 314.
-THE CHARIOT OF CHASTITY

Plate XXV
needed a procession, the representation came to his mind.

The unicorn need not be translated into an exact significance. 76 It may be, as Leavis surmises, part of Eliot's world of the "high dream," concerning which the poet wrote in "Dante," in regard to the pageantry of the Paradiso. 77 But because of Eliot's notions concerning concrete objectification, a mention of a possible purpose for the unicorn must be considered. One source of information is the Lore of the Unicorns, in which the concepts portrayed by unicorns in religious emblems were said to be Purity and Strength. 78 This portrayal was often accompanied by one of the Virgin holding a dove. 79 An enhancing feature of the unicorn is its double mystery. On one hand, there is no indisputable proof that one ever existed. On the other hand, both

76 See Plate XXVI for early conceptions of unicorns, used as watermarks.

77 New Bearings, p. 103.

78 If this was the universally accepted significance of this unusual creature, the intent of deceit would be stressed in a work like Durer's "The Abduction of Proserpine." See Panofsky, Meaning in the Visual Arts, Plate XXXVII. Basil Valentine, the alchemist, tells us in "The Triumphal Chariot of Antimony," that the Unicorn was so intensely pure, that it repelled things noxious. He recommends the experiment of forming a circle with a strip of Unicorn's flesh, and placing therein, say, a spider. He assures us the spider will be unable to escape from its pure environment. In Reusner's Emblems (1581) the unicorn is made the ensign for the motto "Faith undefiled victorious." Bayley, A New Light, p. 15.

79 Odell Shepard, Lore of the Unicorns, p. 15.
It may be stated roughly that every design found in watermarks was used in common by many different papermakers in localities thousands of miles apart, and (subject to variations and recombinations of the same elements) for many hundreds of years.

Figs. 4, 5, and 6.—15th century.

Figs. 4, 5 and 6 are Unicorns.* This animal was essentially, I think, the emblem of the Cathari, the pure ones. It was the symbol of Purity and Strength.

* Tracings of (unicorn) watermarks are taken from Les Filigranes Dictionnaire Historique des Marques du Papier, by C. M. Briquet, Paris 1907, vol. viii. Mr. Harold Bayley thinks that watermarks were used as the secret symbols by the Albigensian paper-makers and that the unicorn was their emblem of purity. Shephard, op. cit., p. 303.
Eastern and Western cultures have many tales concerning this unique creature.  

It may have been out of man's common knowledge of references to the unicorn that Eliot selected the creature for this emblem poem. In the King James version of the Bible there are seven clear references to the unicorn; Pliny describes it as an animal that cannot be taken alive"; the Physiologus, the Christian Bestiary, describes it; Spenser, Chapman, Shakespeare and Bacon—all refer to it. But it was more likely selected for its mystery relative to the pure  

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80 If Eliot was influenced by any interest common to some Englishman at the time when The Lord of the Unicorn was published (in 1930, the same year in which "Ash Wednesday was published), this emblem would seem to embody somewhat of a warning or perhaps a satiric note. Odell Shepard writes disparagingly of those who must have existential historic proof of everything:  

Three centuries from now, if we continue to make the question of fact decisive where it should have least weight, the legend of Christ may be as outworn as that of the beast that was once His appropriate symbol. For the decline of the unicorn began with the affirmation that the animal must exist in nature, and just so, as Matthew Arnold saw with painful clearness, religion is declining because it has based its claim upon fact, or supposed fact, which is now crumbling. If Eliot had had something of this opinion in mind, it would give a reason for his portrayal of the hearse with the unicorn, and the procession of years, passing across the garden picture.  

81 Pliny, Historia Naturalis, viii, 33.  
82 Shepard, The Lore, p. 47.  
83 Ibid., 87-88. The same writer which is said by Miss Drew to have inspired Eliot's first "turning" lines of "Ash Wednesday," also wrote of the unicorn in his sonnet to Guido Orlandi:
maiden, or for the characteristics assigned to it whereby it was likened to Christ:

Its one horn is said to signify the unity of Christ and the Father; its fierceness and defiance of the hunter are to remind us that neither Principalities nor Powers nor Thrones were able to control the Messiah against His will; its small stature is a symbol of Christ's humility and its likeness to a kid of His association with sinful men. The virgin is held to represent the Virgin Mary and the huntsman is the Holy Spirit acting through the Angel Gabriel. Taken as a whole, then, the story of the unicorn's capture typifies the Incarnation of Christ. Thus we see the unicorn caught up into the fervours and ecstasies of Christian symbolism.

The unicorn and I are one
He also pauses in amaze
Before some maiden's magic gaze,
And, while he wonders, is undone.

Quoted by Shepard from "Poesies du roi de Navarre," Tome ii, p. 70. Ibid., 84.

84 G. Fergusson narrates the legend of the maiden and the unicorn in the following words:
The unicorn, according to myth, was a small animal, similar in size to a kid, but surprisingly fierce and swift, with a very sharp, single horn in the center of its forehead. Supposedly no hunter could capture the animal by force, but it could be taken by means of a trick. The hunter was required to lead a virgin to the spot frequented by the unicorn and to leave her alone there. The unicorn sensing the purity of the maiden would run to her, lay its head in her lap, and fall asleep. Thus its capture would be effected. For obvious reason the unicorn was early accepted as the symbol of purity in general and of feminine chastity in particular. The legend was interpreted by Christian writers as an allegory of the Annunciation and the Incarnation of Christ, born of a Virgin. See Plate XXVII.


The Maiden and the Unicorn

Plate XXVII
The unicorn, then has mystery enough to express Eliot's "high dream" and power enough to portray a forceful element for the emblem. Because of the presence of the Lady in "Mary's colour," and the weight of many serious interpretations of the unicorn and the procession, the whole procession of years, hearse, and unicorn can hardly be consigned to ostentation or temporal pomp. This last interpretation is that of Grover Smith. However, the psychological interpretation of this procession, given by W. F. Jackson Knight, both makes this portrayal more acceptable, lends another facet to its possible significance, and links this emblem with the emblem for Part VI, which also includes a portrayal of "peace":

Psychologically, there is still a residual longing in the mind for a return to prenatal peace; and the ancient association of that peace with caves of the earth miraculously survives. . . . So it is not too strange that great poets, in search of heaven before the time, write again and again a song of triumph out

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86 In contrast to Eliot's equivocal use of the unicorn, Alciatus, in his emblems, gives specific meanings to the animals. He depicts a lion at the Cecropian arch and with no evasion of definition says, "Thus it was pleasing to demonstrate the fierce spirit of the female warrior" (Emblem XIII). His "ever-watchful dragon" from Ovid, signified a custodian of the temple, the groves, and unmarried girls (Emblem XXII); the harnessed lions of Emblem XXIX signified ferocious high mindedness which had to be subdued; a fettered bull portrayed obedience (Emblem XXXIV).

87 See Plate XXIV.

This exposition both enhances and justifies the procession's existence in the garden.

The bordering yews, which may have a meaning of mortality and mourning, or may symbolize eternal sorrow, 91 form the frame for this formal garden in which the gracious inclination of the Lady is completely fitting. And her sign supplies the impetus for the progression toward hope—in the reaction of the fountain and the bird.

In this same garden, the garden god, a reminder of the flutist in Part III, seems to be under the influence of the "silent sister." The cessation of his song seems to have an authentic significance for the whole poem, especially when read in the light of V. Freimarks' interpretation:

It is perfectly clear that whatever the garden god stands for has lost its power to the new and life-giving figure. But I

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90 The Lady's being placed between the yews is seen by Unger to indicate that she gathers up within herself "Times past and time future," in short, all reality. *Moments and Patterns*, p. 61.

believe that this detail is richer than it may appear at first, for it suggests the many literary allusions to the cessation of oracles at the Incarnation. The most familiar of these is undoubtedly that in Milton's "On the Morning of Christ's Nativity":

> The oracles are dumb.
> No voice or hideous hum
> Runs through the
> arched roof in words
deceiving.

Another of many which might be pointed out is that in the "Apotheosis" of Prudentius, where the lines (149-150)

> stulta superstitione tacuit,
> vox festa quievit
quae male conspicuae
> celebrat imaginis aurum

occur in close conjunction with a passage on the Word (lines 155-156), the subject also of a part of section V. of "Ash-Wednesday." The evocation of a belief treated imaginatively by one of the earliest Christian poets and frequently alluded to in the literature of the middle ages is peculiarly appropriate in "Ash-Wednesday," whose theme is, in a sense, the cessation of false oracles.\footnote{V. Freimarck, "Ash Wednesday, III-V," The Explicator Cyclopedia I, p. 94. Prudentius's lines translated read: Superstition is silent, The voice put to rest Which filled the ears With a wicked image.}

When the gods, or oracles, are silenced, the bird can be heard and the redeeming of time begun.

The "sister" is both a more idealized Lady than that of Parts I and II, and a more complete person. She walks, talks, and influences the springs, rocks, sand and fountain. And it is by her inspira-
tion that the bird will sing until the wind shakes the whispers from the yew. Her gesture is understood by Helen Gardner to be like that of Our Lady of the Annunciation, who gave assent to the message of the angel and bore for mankind the Eternal Word.  

This interpretation would stress the importance of the springing fountain, and the bird who sang, "Redeem the time." This concept of the redemption of time looks forward to the coming of the Word. The repetition of the phrase, "Redeem the time," prophesies the truth that it can be done.

All of the elements of Part IV seem to enhance the idea that here something recondite is portrayed—the one who made the fountain strong, the yews with a multi-significance, the unicorn-drawn hearse, a responding fountain and bird. The fountain and the bird add to the impression that this portrayal is esoteric. Fountain and bird respond, but there is no indication of what type they were, nor what they signified. In Alciatus's "By Vigilance and Keeping Guard," the Roman poet places a fountain among holy towers to recall vigilant minds to praise God (Emblem XV). The significance which is very clear in the early poem,

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93 Gardner, The Art of T. S. Eliot, p. 120.

94 Alciatus places a fountain in a courtyard in the midst of holy towers. He writes that this portrayal may recall the vigilant mind to God.
may be the same in the later one. With the bird too Eliot seems to mean something beautiful, which responds, and serves as a voice, but he is not as explicit as Alciatus who, in speaking of the crow, states that "it says what is to be" (Emblem XLIV). It is from Eliot's refrain, "Redeem the time," that a promise of realised attainment must be derived.

The "shaking" by the wind continues to inspire the sensation of awe especially in the light of Matthew 11:7: "What went ye out into the wilderness to see? A reed shaken in the wind?" The wind itself, empowered to shake the thousand "whispers," may represent the wind of I Kings 19:11, which "rent the mountain," because the same feeling of resolution resides in the end of the poem, "And after this," as in the passage in I Kings when, after telling of the wind's passing by, the writer says, "And after the fire, a still small voice."

The wind shaking the whispers out of the yew signifies more than life. It signifies spiritual life. The premise for this interpretation is that Eliot may have recalled the words in John 3:8, because of their beauty, their suitability at this point, their profundity, and

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because of his having been imbued with the Scriptures:

The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth: so is every one that is born of the Spirit.

Renewal has come through the moving of the wind, and like a still small voice. The use of the wind to bring out the whispers looks backward to Part II in the notion there concerning the many bones. In Ezekiel 37:9, God speaks to the "breath" to come from the four winds and breathe upon the bones that they may live. The "thou-
sand whispers" of Part IV are the breaths of the many bones.

An emblem of Part IV cannot indicate each mysterious in-
tonation of the lines of the poem. But this stylized emblem does re-
veal the elements of the poem which initiated not only the original ideas, but also initiate a responsive comprehension which is stirred by the memory of the meanings of these objects.

Part V of "Ash Wednesday" creates an emblem which had its genesis in John I. It repeats one of the most dramatic emblems of the Scriptures—Christ as a shaft of light, piercing darkness. Line 7 of Eliot's poem is taken from John 1:5: "And the light shineth in darkness; and the darkness comprehended it not." This light signifies the same person as the Word of John 1:1, and the Word of Eliot's poem.

In the emblem, the light must take a prominent place, because it is this shaft of light which will reveal the climax of Part V, the
spitting out of the seed. This concept stands in complete contradiction to Elizabeth Drew's notion that groups all of the symbols of Part IV into chaotic disorder, and causes the light to become darkness. 96 But after one of the few punctuation marks which Eliot uses to effect a pause, he says, "And the light shone in darkness." This so evidently quotes John 1:5 that it cannot be understood that the light became darkness. When a selection of elements for the emblem for Part V is made, the list must include the light, since it is equal to the Word. And the Word is still at "the centre." This should prevent chaos. In spite of her view that there is confusion here, Miss Drew does admit that the Lady is there to intercede and is a calming influence. 97

Another viewpoint from which to study this section is that of F. O. Matthiessen, who would see these lines as a part of "the fresh understanding of the possibilities of life", 98 which the protagonist has attained since Part I. Some of the understanding acquired has come out of the tumult of emotion experienced (in Part V) before the seed can be spit from the mouth. This seed may represent to man his last link

96 Drew, T. S. Eliot, pp. 143-144.
97 Ibid., 145.
with, or token of, the original Garden. And the awareness of the great dissimilitude between light and darkness will be the determinant of the act. Because the Word is present the light is existent. They are synonymous.

Eliot plays on "Word," or Logos, the most rarified of all Christian abstractions, in lines 1-12 of Part V, and again in line 23, to establish the truth that the Word was really in the whirling World, and in time called forth a confession in the form of the "withered apple seed." Christ, or the Word, and the apple seed have a definite relationship, since Christ the second Adam was sent to divulge the ugliness of the hoarded seed.

The seed, an emblem of Adam's disobedience, according to Job 31:35 was hidden within the breast of man. As long as the voice of the Word is denied (Part V, line 19) by man, there is not

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100 D. E. S. Maxwell is of the opinion that the introductory lines of "Ash Wednesday" serve to relate the ethereal vision of Part III to the world of reality. Maxwell, The Poetry of T. S. Eliot, p. 144.

101 I Corinthians 15:45: The first man Adam was made a living soul; the last Adam was made a quickening spirit.

102 "If I covered my transgressions as Adam, by hiding mine iniquity in my bosom."
time or place for rejoicing (line 19). Man seems to be torn by the prospect of decision and so waits in darkness:

Those who walk in darkness, who chose thee and oppose thee,
Those who are torn on the horn between season and season,
time and time, between
Hour and hour, word and word, power and power, those
who wait
In darkness?

His spiritual struggle is depicted as an oscillation between "affirming" and "denying." The conflict is explained by George Williamson as man's torture upon the rack of the antitheses of the world's exiling man from the Word though the World turns upon the Word. 103 During the struggle there is a confused vision of a desert in a garden, and a garden in a desert (lines 32 and 34). 104 But the last vision is that of the garden in the desert, a reminder of the loss that he has suffered. It is also a reminder of the garden of Christ's passion. 105 This knowledge forces man to rid himself of the seed.

The act of emptying the mouth not only suggests the pattern of

104 Frye, T. S. Eliot, p. 73.
105 Sister Cleophas sees in the desert-garden picture a reference to the decisive choice that must be made by the soul in the modern world: either accepting a state of complete spiritual sterility or bowing to a faith that demands submission of reason. This dilemma reaches the climax—"affirming before the world and denying between the rocks." The coalescence of innocence and hardened attachment to sin is pictured in the image "The desert in the garden and the garden in the desert." Cleophas, "Ash Wednesday," p. 337.
confession and contrition preparatory to "Ash Wednesday's" communicant's taking in his mouth the sacred Elements, but also portrays vividly man's act of ridding himself of his tenacious grip on evil.

"O my people," the refrain of Part V, represents the convicting word against man. It is taken from God's "controversy with his people" in Micah 6:1-4, which discloses man's evil response to God's deliverance. This reproof compels man to purge himself of the offensive seed. In her comparison of Eliot with Dante, Sister Cleophas

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106 Headings, T. S. Eliot, p. 90. Leavis considers the desert-garden experience to be an equivocation that causes this poem to end in despair. New Bearings, p. 106-107. It is difficult to understand this as a point of despair when the evil seed is done away with. Clifford Davidson relates "Ash Wednesday" to modern man's predicament, with his discussion on despair. His conclusion seems germane here in relationship to Leavis's opinion. He sees three despairs evident in the poem: the despair which involves remorse of conscience without any progression in the direction of penitence; the despair which is part of a scheme through which the speaker is forced to recognize his condition as the first step toward regeneration; and modern despair which principally involves doubt. This doubt may lead to an abstract repentance, which may lead to a time when the speaker receives strength which is "beyond hope and despair." This eventually will lead to his acceptance of hope to rise to faith, symbolized by the "Unbroken wings" of the sails flying "seaward." Davidson sees man in the end possessing knowledge that teaches him the goal toward which he must aspire, but he does not make clear how man received that sense. His conclusion is:

Thus we have seen that Eliot's "Ash Wednesday" draws upon the two traditional kinds of despair as well as upon modern despair. In Part I, the speaker believes he is suffering from the despair which is ultimately opposed to hope and is thus "the murderer of the soul"; however, he discovers that his despair is only a stage on the way toward his union with God. Traditional despair is also united with modern concern about the existence of God, hence making the poem relevant to the predicament of modern man. Clifford
notes that it is only through God's love illustrated in the Passion, which is Dante's "wall of fire," that man can be baptized and thus spit out the withered apple seed. Although the seed seems most clearly to signify man's disobedience, or evil, it may also carry the connotation of "that last vestige of their knowledge of good and evil, which is too agonizing." But agonizing as it is, the seed "which was once sweet and is now tasteless, hard and dry," must be renounced. And beyond this act "there is simply the Patience of God." So for this emblem the shaft of light, the darkness, and the seed take the pre-eminence. The Lady is again present in the garden and is integral to the portrayal because the very rocks participate in her color, much as the bones did in Part II. And when the seed is spewed from the mouth, a communion with the Word may again be established.

When Emblem V of "Ash Wednesday" is portrayed according to T. S. Eliot's stress on the "Word," on the light shining in darkness,

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110 See Plate XXVIII.
111 1 Corinthians 15:22. "For as in Adam all die, even so in Christ shall all be made alive."
THE LIGHT SHONE IN DARKNESS:
The Withered Apple Seed.

The dream crossed twilight between birth and dying.
Our peace in His will.
and takes note of the climactic stress on the spewed withered apple seed, a significance is distilled: man has held on to the ill-gotten knowledge of good and evil (the fruit of the Garden) until he now impatiently relieves himself of it. This knowledge has withered and become important in man's harboring of it while man neither saw nor heard the new Word of salvation. The ultimate form of artistic conciseness is exercised in this succinct emblem. It reveals that the light which had been refused eventually caused man both to rid himself of the seed and to see it to be what it was.

With the last poem of "Ash Wednesday," Eliot becomes more visionary. Here the poet reveals that, although he believes in using concrete objects to portray emotions and ideas, there are visions which can never be communicated by speaking of things which man has seen. This is the level of thought which Northrop Frye describes as

\[ \ldots \text{a world where experiences of peculiar intensity are linked by memory and impose a pattern of greater significance and sadness on ordinary life.}^{112} \]

One view of Eliot's expressions in Part VI concerning the "dream-crossing" may be that he is merely using a periphrasis to express the passage of time, the mingling of many beings, and a comprehension of a lifetime. The incremental repetition does heighten the

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\[ ^{112} \text{Frye, T. S. Eliot, p. 77.} \]
notion of tension (line 20) when the descriptive phrase, "Where the dreams cross" (line 5), is augmented to "the dream crossed twilight," and later to "three dreams cross" (line 21). But then, on the other hand, there are reveries, fancies, sleeping and waking visions in which man attempts to reach beyond those actualities, or even symbols, that have, in the past and in the present, met his eye. This bold venture of expression of a visionary crossing of dreams\textsuperscript{113} (lines 5 and 6) goes a step beyond Comenius's estimation that man admits into his understanding only what has been present before in the senses,\textsuperscript{114} to achieve what Martin Jarrett-Kerr credits the whole of "Ash Wednesday" with accomplishing: the disclaimer of the possibility of human achievement. Men have dreams. But what type of dream does Eliot mean? Of what? And a crossing of these ethereal concepts in an ethereal twilight leaves an impression of nothing which appeals to the senses. No codification of notions with images takes place.\textsuperscript{115}

\textsuperscript{113}Helen Gardner names that place "a place of solitude crossed by dreams—the dreams of innocent human happiness, of human love, and of sanctity." Gardner, The Art of T. S. Eliot, p. 121.

\textsuperscript{114}Quoted by Rosemary Freeman, English Emblem Books, p. 89.

There is a possibility that what Eliot is here attempting is confessed as beyond his powers, a sign of hubris, in the following line (line 7), "(Bless me father) though I do not wish to wish these things." It is as though he is not positive where he is—it is twilight between birth and dying. The poet, to some extent, reiterates Paul's mystification at not knowing whether "he was in the body or out of the body" when he thought he was caught up to the third heaven. 116 Helen Gardner's estimate of Eliot's type of writing in "Ash Wednesday" seems particularly germane here:

The symbols and images he employs have the arbitrariness of the individual's inner world, and have hardly emerged into the self-explanatory world of art. The speaker is not wholly willing to share his secret, perhaps because it is still in part a secret from himself. 117

This emblem demonstrates significantly the change in Eliot's type of emblems from those in the Prufrock group to those of "Ash Wednesday." An early poem of Eliot's may have portrayed a "crossing" in a manner similar to Alciatus's "Where the Gods Call, Go There," in which Alciatus presents Mercury at the junction directing the traveler, and the poet says, "We are all at the crossroads, and in this crossing of life, and deceived/If God himself

116 II Cor. 12:1-4.
does not show the way." 118 But with his ephemeral twilight, Eliot is venturing into a realm which creates a perplexing task for re-creation.

The twilight realm of Part VI demands that a search be made for some understanding of Eliot's portrayal of life's beginnings and life's transits. Since the crossings of "Ash Wednesday VI" take place "between dying and birth," the emblem displays a concept of birth and death which includes the notion of "crossings." In speaking of "the brief transit where dreams cross" and "the twilight between birth and dying," Eliot evokes the ancient classical concept of the beginning of the trek of life, the center of all things, or the center of the earth. This place, said by Pausanius 119 to be the omphalos, was at Delphi, marked by an ovoid sacred stone. 120 It was one of the many symbols of the cosmic center where intercommunication between the three worlds of man, of the dead, and of the gods was effected, 121 and it thus may be selected to portray Eliot's place of three dream's crossing (line 21).

118 See Plate XXX.

119 Pausanius was the author of Hellados Periegesis, a guide book for tourists of Greece in the second century, A. D. Harvey, The Oxford Companion, p. 308.

120 See Cirlot, A Dictionary, p. 232.

121 Ibid.
An intellectual nexus with emblem I of "Ash Wednesday" is created by this interpretation, in relation to the eagle. In ancient times it was believed that it was at the place of this sacred stone that Zeus's two eagles, sent from the opposite extremities, had met to mark the earth's center. With emblem VI of "Ash Wednesday," the still center of the beginnings of all things, the place of solitude (line 21), is depicted. It is as though Eliot used an ancient symbol to portray the twilight beginning and transits of life, at the same time that his notion of the eagle in search of a subject for rejoicing comes to rest in "peace in His will."

With the depiction of the ovoid stone and its intimation of the intercommunication (or crossings) the emblem consonantly portrays Eliot's notion of,

In this brief transit where the dreams cross
The dreamcrossed twilight between birth and dying
(lines 5 and 6)

and

This is the time of tension between dying and birth
The place of solitude where three dreams cross.
(lines 20 and 21).

With line 8, Eliot, like Antaeus, returns to make contact with the earth by claiming to look out of a window through which he can see

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actuality. The boat emblem, concerning which he writes in the next line, may have had its inception out of the fusion of memory, the impact of the experience of solitary thought, and an emblem (perhaps even from the paper on which he was writing). A few lines from Harold Bayley’s essay concerning paper-marks and the esoteric experiences of mystics clarify this supposition. "The experience of mystics" defines the state in which Eliot seems to have found himself. And the papermark may be thought to identify the prod which reminded him of his humanity.

Papermarks and printers' ornaments are thus intellectual heirlooms that not only crystallise many beautiful ideas but are historical documents throwing unexpected sidelights on the obscurity of the Middle Ages. . . . Of all who have sailed the seas of life, no men have experienced a range of vicissitude more wide than has fallen to the lot of some among the mystics. Theirs have been the dazzling height, the lowest depths also have been theirs. Their solitary vessels have been swept into the frozen North where the ice of great despair has closed about them like the ribs of death, and through a long soul's winter they have lain hidden in cold and darkness as some belated swallow in the cleft of a rock."123

123 Bayley, A New Light, pp. 4 and 148. The sketch is a copy of a papermark from the 15th and 16th centuries.
The sails as of a mystic's journey, the granite shore, the wings, are integral to this final emblem of "Ash Wednesday." These are significant because they, as well as the river (line 33) direct the lost spirit (lines 11 and 13) to the sea (line 33), and exert an exalting influence which raises the spirits. The sails and wings are emblematic of those things to which the poet may cling. They embody the same notion of exaltation as that embodied in Alciatus's "The Goblet of Nestor." Here the carvings on the handles of the goblet signify that a clever man clings to the stars (Emblem CII).

The sense of time and flow is evoked by the portrayal of the river and the sea. A sense of universal relevance is established by the movement from the specific boundaries of the river to the boundlessness of the sea. And the possibility of a progression away

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124 Alciatus portrays the high minded poetry of Pindar as "The falcon on high dividing the thin air" (Emblem CXXXIX).

125 This use of the river in "Ash Wednesday" Part VI equals that of Psalm 46:4, "There is a river, the streams whereof shall make glad." Both represent a source of inward strength and are pictured as streams of quiet content. This is the river which is lacking in "The Waste Land." For commentary concerning this concept of the river in Psalm 46 see F. Davidson, The New Bible Commentary (Grand Rapids: Wm. B. Eerdmans Publishing Company, 1953), pp. 444-445.
from conflict (as portrayed in Part III), and from the bewilderment of ordinary life (the brief transit and twilight), is prophesied. Representing God's will, the sea is the terminus ad quem of the soul traveling through the scenes of "Ash Wednesday." This is as clearly indicated by the poem's final culminating progression,

Our peace in His will
And even among these rocks
Sister, mother
And spirit of the river, spirit of the sea (lines 30-33)

as by Piccarda's words in the Paradiso:

Nay, it is the essence of this blessed existence to hold itself within the divine will, whereby our wills themselves are made one. So that as we are, from seat to seat throughout this realm, to all the realm is pleasing, as to the King who inwills us with His will; and His will is our peace; it is that sea whereunto everything is moving which It creates and which nature makes. 127

The final embrace of man's will by the divine Will is the resolution of "Ash Wednesday." It echoes Augustine's concept that man's soul finds no rest until it rests in God, compelling the speaker to pray for this union and communion: 128

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126 Unger prefers to consider the shapelessness of the sea. In this respect the ocean would then represent history as other than sequence and development. Unger, "Eliot's Rose," p. 687.


128 Unger points out that these final lines (actually from
Suffer me not to be separated  
And let my cry come unto Thee.  
(lines 34-35)

The implication that this union is possible resides in the title, "Ash Wednesday." Or, the title may carry something stronger than an implication: Sister Cleophas claims that lurking in the title is an energizing force for unification. 129

"Ash Wednesday" may be considered to be a series of emblems which will reveal the painful purification of the inner self after religious conversion and its attempt to re-integrate itself through submission. 130 The emblems compose Eliot's historical account of a soul compelled to respond to an instinct for immortality. "Ash Wednesday" is Eliot's concept of the effectual instinct of which an unusual Darwinian philosopher wrote. George Romanes, Darwin's most brilliant disciple, was compelled by the results of his research to acknowledge that within man there is a strong instinct toward the Catholic ritual, Devotions of the Forty Hours, and "O Lord, hear my prayer") convey the familiar and related themes of isolation (which is also fragmentation) and spiritual communion. Unger, T. S. Eliot, p. 28. See Plate XXVII.

129 Cleophas, "Ash Wednesday," p. 331. The sister extends her notion to include the over-all obvious interpretation that the last section signifies penance and the Holy Eucharist, "Our surest spiritual aids." Ibid., p. 338.

130 G. S. Fraser, The Modern Writer, p. 268.
eternal. H. V. Routh offers an account of this scientific discovery:

We all have an instinct for immortality. This suggestion was propounded by George Romanes, Darwin's most brilliant disciple. Toward middle life, he became more and more impressed by the evidence of the human will to live, and thanks to his scientific experience, he was able to assert that Nature never implants and develops an instinct which has no object in the conditions of environment. All instincts have a target. So there must be some reason and justification for this leaning toward immortality.131

In "Ash Wednesday" Eliot writes of the outcome of the desires of these "instincts." He states poetically what he names in The Sacred Wood the desire for "the absorption into the divine."132

The elements of the third stanza of Part VI are not only of a symbolical nature but are also of the type that rise out of the reminiscence of childhood joys that remind the speaker that there was a time when his soul seemed nearer to eternal things. The concept predominant here is like that in Wordsworth's "Ode: Intimations of Immortality":

Our birth is but a sleep and a forgetting;
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting,
And cometh from afar:
Not in entire forgetfulness,
And not in utter nakedness,


132 The Sacred Wood, p. 170.
But trailing clouds of glory do we come
From God, who is our home: 133

The golden-rod, the quail, and the plover, typical of America's landscape, take shape out of the recollection of his youth. 134 In the first place, the sight of the gregarious and migrant quail and plover enlivens the whole picture so that it takes on a tone of hope, encouraged by the activity of nature. The speaker who has experienced painful struggle and depression, senses a renewal of hope at the sight of the continuing activity around him. Also, these unsophisticated objects of nature here become part of the poet's vision of life that illustrates Eliot's statement:

The aim of the poet is to state a vision, and no vision of life can be complete which does not include the articulate formulation of life which human minds make. 135

The "lost heart," then, most likely refers to his state of relinquishing his early communion with immortality. This would include the idea of succumbing to temptation and rebellion. 136 His


134 See Time LV, p. 23.

135 The Sacred Wood, p. 170.

recollection of those things which were meaningful to him at that time quickens his realization that this state must be possible again. Thus the twilight of line 6 represents his existence between relationships with immortality.

Yew trees again frame the emblem. The Lady, whose full personality is here summarized—Blessed sister, holy mother, spirit of the fountain, spirit of the garden—is also repeated. The yew tree, which had housed the thousand whispers, is now silent (line 23). The other tree is now to speak. It is as though, having heard the human voices, the speaker waits for a divine message. Both human and divine presences reside in the yews since this tree is the generic symbol of the eternal sorrow which embraces both man and Christ. A completed emblem, then, of Part VI consists of the sacred omphalos-stone, representing the beginning of life and the center of the earth. It consists of the yews framing the wings and sail, which give direction toward the sea-terminus. It consists of the sights and sounds of nature that assure the protagonist that the union with the eternal is feasible. And it includes the Lady, who has been consistently integral in Parts I, II, IV, V. Also constituent are the river and the sea, the sea which is

137 Webster, New International Dictionary.
the end of "the quest, or the search for a solution." ¹³⁸ And the river-sea configuration creates a poetic portrayal of the relationship between the personal and the universal, as this "private meditation is transformed into the ageless prayers of the Church." ¹³⁹ The series of emblems for "Ash Wednesday" are the avatars of Eliot's whole concept of penance as projected by the poem.


VI

CONCLUSION

To the complete portrayal of Eliot's visual display of ideas, the emblems of this study compose a detailed introduction. For discriminating readers Eliot's three series of poems—the Prufrock group, "The Waste Land," and "Ash Wednesday"—indeed compose a collection of works of art. Those who wish to view the whole realm of Eliot's world, the comprehensiveness of which has made him a literary figure of the world, should study his poems as art, even as emblems. This is the logical way to contemplate his work, because he believed that poetry was "a means of communicating those direct feelings peculiar to art, which range from amusement to ecstasy."¹ Eliot continues this judgment of poetry by saying,

The first impression (poetry) should make is to the feelings of art, and the first questions it should excite are questions of art. And since it is as a work of art that a poem should be first discussed, the critic of contemporary verse should be competent to discuss it as a work of art.²

² Ibid.
This present study of Eliot’s work has taken Eliot’s opinion seriously, and has created tangible emblems out of three groups of his poems. Any attempt at a written demonstration of a creation of emblems for all of Eliot’s poems would result in the composition of several tomes. 3

This study has not been merely another attempt to interpret three groups of T. S. Eliot’s poems, but rather a revelation of the organizing structure of these poems; the continuing remembrance of the poems; and Eliot’s intent in the meaning of these poems—all to be had through an emblematic interpretation. Very evident is the purpose, change, and development in Eliot’s shaping of the emblem poems. The striving for an unusual, laconic portrayal of personal opinions in the early poems of the Prufrock group in an uninvolved style, became in "The Waste Land" an endeavor to portray in a consistent form the complexities of man’s predicament and a possible avenue of escape. Eliot’s technique, which in "The Waste Land" congruently expressed ideas in a sequence, changed later on. In "Ash Wednesday" his technique was one of formalistic portrayal of more esoteric, and certainly more spiritual, concepts.

3 A distinctly engrossing emblem is composed by "Journey of the Magi," especially stressing the significance of the vine leaves over the lintel to the new dispensation, in contrast to the blood of the sacrifice to the Old Testament. And significant portrayals emerge, as well, from "A Song for Simeon," "Animula," "Marina," and "The Cultivation of Christmas trees."
There is no paucity of commentaries on Eliot's poems, and this study does not for a moment lay claim to giving the final word on the meanings of the Prufrock poems, "The Waste Land," or "Ash Wednesday." But it does claim a more complete comprehension of these works in the light of the Alciatus emblem tradition. Granted, there are differences in the type of emblem each of the two poets composed, and in the fact that Alciatus's emblems were consistently of the same type, in contrast to Eliot's changing emblems. Alciatus, even though initially writing "naked" emblems as Eliot did, described each portrayal as briefly as possible, permitting the mention of a mythical character to evoke the whole impression. Eliot, while seeing the portrayal distinctly, so colored and varied it with profound intimations that a reader is compelled to respond with changing thoughts, or meditations. In contrast to Alciatus's attempt to make precise and perspicuous a certain notion or truth, Eliot made use of remote references with a wide range of possible penetrating insights. Significances also are indicated by the progression of ideas through the "Ash Wednesday" series of emblems. The portrayals change in design before one's eyes like kaleidoscopic views, in a way such as that described by Mario Praz as Eliot's technique of using images:

... letting himself be impressed by a few clear visual images,
... he arranged (these) in his own mind just as in a kaleido-
scope the same coloured glasses can give a no less harmonious (though different) design than the previous one.\(^4\)

But in the work of both poets, the emblems are "thought stimulators,"\(^5\) and create an "at-one-ment"\(^6\) of ideas. Even Eliot's many quotations within the poems as well as in the epigraphs are integral to the emblems and achieve what Praz calls an "emblematical pregnancy."\(^7\)

Both Alciatus and Eliot succeed in "laying grounds for all wisdom."\(^8\) Andrea Alciatus's grounds consist mainly in moral, practical, and social lessons taken from mythology, pithy sayings, lives of famous men, and nature. T. S. Eliot also selects his bases from much the same sources, but adds those from world religions, especially Christianity, and many from observations of the twentieth-century world. The impact of the ideas of both poets has vitality because the portrayals become actualities which can rouse concepts repeatedly. Through the sensation of sight one gains an understanding of these concepts. And, in this way, man must turn to Aquinas's "phantasms

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\(^6\) Ibid.
\(^7\) Praz, "T. S. Eliot and Dante," p. 526.
\(^8\) Comenius, as quoted by Freeman, English Emblem Books, p. 89.
of bodies" to understand "incorporeal things." These "bodies" are the emblems that give substance to a man's thoughts to render them visible.

Eliot's poems fulfill the criteria of emblems as defined by Horapollo, Alciatus, the Jesuits, and Francis Bacon, respectively: they create an enigmatic sign, with meanings in layers; as "things" they indicate: they encourage meditation (in particular, those of "Ash Wednesday"); they reduce intellectual conceptions to sensible images. Another compelling characteristic of Eliot's emblems is that they are very evidently puissant in their quality of stimulating a perception of correspondences between ideas.

Now, the conclusion must be said to be that Eliot's emblems, as created by the Prufrock group, "The Waste Land," and "Ash Wednesday," fulfill the definition as given by this study:

An emblem is visual similitude with a hidden meaning which makes visualizable an idea, a personified abstraction, a thing, or happening. It might stimulate meditation, or, in any case, thought, and aid the memory. With immediacy it places the preternatural within the grasp of a man's perception, and often forms the correspondences between so-called fragmentary portrayals by stimulating the imagination.

Simultaneous with the creation of his emblems is T. S. Eliot's cap-

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9 Aquinas, Summa Theologica, p. 450.

10 Page 16.
turing of the height of emotion, thought, and spiritual insight, or ex-
perience, within the framework of poetic art. His art, especially in
"Ash Wednesday," fulfills his own requisite. It "imposes a credible
order upon reality (and unreality) to bring us to a condition of seren-
ity, stillness and reconciliation." 11

Appendix I

This Appendix consists of verbatim translations of ninety-two of Andrea Alciatus's emblem poems. These poems are included here to give a broader portrayal of Alciatus's work than was feasible in the dissertation proper. In order that accurate translations of the poems be made, several editions of the poems had to be collated because of the illegibility of parts of some of the poems in some editions. But for the most part the poems were taken from a copy which is undated and does not indicate the place of publication, although it follows the order in the Antwerp edition of 1574.¹

The first of the following poems were selected merely by consecutive order. Then, later, additional poems were added to the study because of their mythic quality. Some of the emblem pictures are here duplicated for their demonstrative and illustrative power. The Index follows the poems.

¹For a listing of the various editions see the Bibliography. The editions used for these translations are there designated.
I

On the Insignia of the Leaders of Milan

The infant leaping out from the jaws of the curling snake
is a noble branch from your family tree.
We saw that King Pellaeus\(^2\) wore such medals
and with these celebrated his race.
While he teaches that his origin is by Ammon,\(^3\) his mother is mimicked
by the image of the divine snake, and the issue of his seed.
He goes out from the mouth. Thus they say certain snakes bring forth;
Or perhaps it is because Pallas sprang from the head of Jove?

II

Milan\(^4\)

The ram gives a sign to the Bituriges, the little sow to the Hedui:
The origin of my country is due to these people,

\(^2\) That is, Alexander.

\(^3\) Jupiter.

\(^4\) See Pliny Historia Naturalis, III, 17, 21, \textsection 124. Further references to this source will be identified as Pliny.
Which land they call Milan, sacred to the maiden,
For the old Gallic language means this.
Minerva was worshipped where now with altered name it is Tecla,
Before the house of the virgin mother.
Now a black sow, a double-formed animal, is a sign for it:
On one side with sharp hairs, on the other side smooth wool.

III

Never Procrastinating

Alice (sic) upholds the badge of the people of Alciati,
With the hoofs he bears the motto, "Putting off nothing."
It is well-known that Alexander thus answered one who asked him
How he had accomplished so many things in so short a time.
He said, by never being willing to postpone, which also Alice portrays:
One would be in doubt whether it was more brave or more swift.

IV

On Rejoicing in God

Behold how the famous painter has made the Trojan son of Jove
To be carried through the highest stars on a bird.
"In Deo laetandum," Emblem IV in *Librum Emblematum*, op. cit.

Plate XXIX
Who would believe that Jove was touched with love for a boy?\(^5\)
Tell whence the old Maenian\(^6\) invented these things.
He is believed enraptured, present to Jove most high,
For whom the plan, mind, and joys of God are foremost.

\[V\]

**Human Wisdom Is Foolishness with God**

What shall I say? Whither pray, shall I call by name this strange double form,
Since it is not man, nor is it a dragon.
But it is a man without feet, a snake without the upper part.
The man gives feet to the snake and the snake belches forth a man.
And it is not the end of man nor the beginning of a wild animal.
Thus at one time Cecrops\(^7\) ruled in learned Athens,
And thus mother earth brought forth giants.
This species indicates a cunning person,
But one without religion, and caring only for earthly things.

\[^5\text{See Homer, The Iliad XX, 234-5. Cf. Ovid, Metamorphoses X, 155 ff. Further references to this source will be identified as Ovid.}\]

\[^6\text{Homer.}\]

\[^7\text{The most ancient king of Attica, and founder of the Citadel of Athens.}\]
VI

False Religion

The beautiful harlot sitting on a royal chair
Wears a robe distinguished by purple honor:
She drinks to all the liquids from a full cup,
And the drunken crowd lies indolent, reclining.
Thus they indicate Babylon, who seizes hold of these foolish peoples
With her seductive form and her false religion.

VII

Not to You but to Religion

A dull ass was carrying the effigy of Isis
Having the revered mysteries on (his) bent back;
Then whoever met the goddess, adored reverently
And expressed holy entreaties on bent knees.
But the ass believed only that honor was shown to him
And swelled with pride, completely puffed up;
Until, curbing him with whips, the horseboy said:
You are not god, you ass, but you carry god.
Where the Gods Call, Go There

At the crossroad is a mountain of stones: a disfigured effigy of a god
Projects over it, wrought up to the breast.
It is the hill of Mercury, accordingly, traveller,
Hang up your garlands to the god who may show you the right way.
We are all at the crossroads, and in this crossing of life and deceived
If God himself does not show the way.

IX

The Symbol of Faith

Let Honor stand painted veiled with a purple garment
And let naked Truth join hands with her.
Chaste Love be in the center, around whose temples a rose goes,
Venus more beautiful than Cupid.
These figures constitute faith, which reverence for honor cherishes,
Which love nourishes, which truth brings forth.

8 The presider over roads, and conductor of departed souls to the Lower World.
To Maximilian, Leader of Milan

Oh, leader, accept this cithar which is fashioned in the form of a boat, And which the Latin Muse laid claim to as her own.
May our gift please you, at this time
In which you prepare to enter new leagues with your allies.
It is difficult except for a learned man to stretch out so many strings; And if one string will not be well-stretched,  
Or if broken (which is easy), the charm of each shell is lost,  
And that excelling song will be inept.
Thus the Italian leader unites in leagues.
There is nothing which you need fear if love stands by you.
But if anyone deserts, as we for the most part see,
All agreement is broken into nothing.

XI

Silence

When he is silent, the senseless man differs nothing from the wise man.
His tongue and voice are the indication of his foolishness.
Therefore let him close (his) lips, and let him, with the finger, indicate silence
And change himself into the Egyptian Harpocrates.  

9 The Egyptian god of silence.
XII

Plans Must Not Be Divulged

A Roman phalanx carries into battles the painted monster,
In the blind threshold and obscure gloom,
Which Daedalus\textsuperscript{10} enclosed in the hiding places of Minos,
And the magnificent banners glisten with half-man, and half-ox:
And they warn us that we must conceal the secret plans of our leaders.
The artifice which becomes known harms the author.

XIII

One Must Not Yield Even Under Investigation

The lion which you see pictured in the Cepropian arch.\textsuperscript{11}
Was a friend of Harmodius\textsuperscript{12} (or do you a stranger not know?).
Thus it was pleasing to demonstrate the fierce spirit of the female warrior
In the manner of a wild beast, or because she bore such a name.

\textsuperscript{10} Builder of labyrinth to hide Minos's secret. Ariadne revealed the plan. Cf. Ovid, VIII, 150ff; Pliny, VII, 56, 57; Virgil, The Aeneid VI, 14ff.

\textsuperscript{11} In Athens, citadel built by Cecrops.

\textsuperscript{12} A famous Athenian murderer of Hipparchus.
"Non vulganda consilio,"

Emblem XII in Librum Emblematum, op. cit.

Plate XXXI
Because she was confused by beliefs, she did not betray any man by her own sign.

Iphicrates\textsuperscript{13} rendered her speechless.

\textbf{XIV}

By Counsel and Courage the Chimera\textsuperscript{14} Is Overcome, That Is, Strong Deceptors

To overcome the Chimera Bellerophon,\textsuperscript{15} a strong horseman, Was able to prostrate the monsters:

Thus lifted upon Pegasean feathers, you seek the heavenlies;

By the understanding of the mind you subdue arrogant monsters.

\textbf{XV}

By Vigilance and Keeping Guard

Observe that the crowing cock may give signs of the approaching dawn, And may recall handmaids to new tasks of the hand:

\textsuperscript{13}An Athenian general.

\textsuperscript{14}A fabulous monster which vomited fire; in front a lion, in the hinder part a dragon, and in the middle a goat. Cf. Vergil, Aeneid, V, 119; VI, 289.

\textsuperscript{15}Son of Glauce and grandson of Sisyphus; he was sent by Proteus, at the calumnius instigation of his wife Stheneboea, with a letter to Iobates, in which the latter was requested to put him to death; he received from him the commission to slay the Chimera, which he executed, riding upon the flying Pegasus. Lewis and Short. Further references to this source will be identified as \textit{LD}.
"Consilio et virtute Chimaeram
superari, hoc est, fortiores et deceptores,"
Emblem XIV in Librum Emblematum, op. cit.

Plate XXXII
A courtyard of the fountain is portrayed among the sacred holy towers,
It may recall the vigilant mind to the gods.

There is a lion: indeed because the guardian sleeps with open eyes,
Therefore he is placed before the doors of the temples.

XVI

Live with Sobriety And Do Not Believe Rashly

These will be the sinews and the members of the human mind:
Not to be credulous, and not to be non-reasonable (Epicharmus\textsuperscript{16} says).

See the hand with an eye is believing of that \textit{which} it sees;
Behold the herb Pennyroyal\textsuperscript{17} of time-hallowed sobriety:

\begin{flushright}
\textsuperscript{16}Epicharmus. The first Greek comic writer of whom we have any account, and lived in the sixth and fifth centuries B.C. He was a Syracusan either by birth or emigration (Theocritus, Epig. 17). He opened a novel and less objectionable source of amusement by composing a set of burlesque dramas upon the usual tragic subjects. They succeeded, and the turn thus given to comedy long continued. Demetrius Phalereus says that Epicharmus excelled in the choice and collocation of epithets. \ldots Plato terms him the king of comic writers. The plays of Epicharmus abounded in apophthegms. Harper's Dictionary of Classical Literature and Antiquities, \textit{op. cit}. Other references to this source will be identified as HDCL.
\end{flushright}

\textsuperscript{17}A cure-all for faintness, heatstroke, pain, nausea, etc. See Pliny XX, LIV, pp. 89-90. Pennyroyal was also used as a chaplet. See Martial, \textit{Epigrams II}, Book XII, xxxii, p. 343. Cicero uses \textit{pulegio} as an antidote to "rue": \textit{ad cuius rutam pulegio mihi tui sermonis utendem est}. (Literally: to whose rue I must apply the pennyroyal of your conversation; or, I shall have to avail myself of the sweetness of your conversation to assuage the bitterness of his.) Cicero, \textit{The Letters to His Friends}. W. Glynn Williams, transl. (London: Wm Heinemann, 1929), XVI, 23, 2.
By displaying this, Heraclitus\textsuperscript{18} calmed the harsh mob
Weighed down by swelling rebellion.

XVII

What of Excess Have I Admitted?
What Have I Omitted That Should Be Done?

The most celebrated Samian author\textsuperscript{19} of the Italic way of life
Himself hid his philosophy in a brief poem:
What are you doing by which you have been excessive?
What do you omit that ought to be done?

Urging each man to render this account to himself,
This he is said to have learned from a column of flying cranes
Who carry in their feet a stone which they have grasped,
Lest they depart from the right way, and lest the evil winds
plunder them as they pass through.

The life of men must be directed by this reckoning.

\textsuperscript{18} A Greek philosopher of Ephesus who lived about B. C. 535-475, during the time of the first Persian domination over his native city.

\textsuperscript{19} Pythagoras—"mouthpiece of Delphi." A celebrated Greek philosopher, a native of Samos, born about 580 B. C. His followers were chiefly of the noble and wealthy classes who formed exclusive clubs of the Pythagorean Order. Their whole discipline is represented as tending to produce a lofty serenity and self-possession. Running through the system of his philosophy is the idea that order is the regulating principle of the whole universe. The ethics of the Pythagoreans consisted in ascetic practice, and maxims for the restraint of the passions, and the
Foreknowing

Janus, with two faces, 20 who already understands the completed things and the coming things,

You see the grimaces on every side, just as before you:

Why do they fashion you with so many eyes, so many features?

Or why does it show you to have been a man casting a look around at the door?

Prudent Rather Than Glib

The owl insignia stands before Cecropian 21 Athens.

The owl of sane counsel among birds,

Is deservedly consecrated to spear-bearing Minerva by submissive judgments

In the place which the babbling crow previously surrendered.

cultivation of the power of endurance. HDCL.


21 "Cecropian" because Cecrops was the legendary ancestor or first king of the Athenians. Cf. emblem V.
XX
One Must Hasten

They order all to make haste quickly, and to delay,
Lest there be too great a headlong rush, or too long a delay,
Let the arrow entwined with the remora reveal this to you;
This latter is slow, and the liberated darts fly from the hand.

XXI
To One Who Has Been Caught

For a long time wherever you flee I pursued you:
And now finally you are here caught in our nets.
Besides, by no means will you be able to elude our strength.
In the leaf of the oak we tied the slippery eel.

XXII
We Must Protect Virgins

This is the true image of unmarried Athene:
This is the dragon\textsuperscript{22} who stands before the feet of his mistress.
Why was this animal a companion of the divine?

\textsuperscript{22} Cf. the everwatchful dragon of Ovid, VII, 149ff.
To this one was given the custody of things.
Thus he tends the sacred temple and the groves.
There is need by the everwatchful to guard unmarried girls with care
Wherever love stretches out its snares.

XXIII

Prudence Is Increased by Wine

Father Bacchus and Pallas both hold these shrines jointly,
Both the true offspring of Jove.
This, the thigh, that the head released; to this one
He owed the uses of the olive, but that one first found wine.
They are joined deservedly; but if one, abstemious, hates wines
He will realize no help of the goddess.

XXIV

Because of Wine They Keep Away from Prudence

Why do you vex me, oh tree?
I am the tree of Pallas.

23 Bacchus is said to have been born from the thigh of Zeus;
Pallas Athene was supposed to have sprung from the head of Zeus.

24 Inventress of the cultivation of the olive, on which account the
olive-tree was sacred to her. Cf. Ovid, VI, 74-7; VI, 100-102.
Carry away from here these clusters:

A maiden flees Bacchus.

XXV

On the Statue of Bacchus

Father Bacchus, who knew you by mortal sight

And who formed your members with a clever hand?

Praxiteles, who saw me snatching Gnossida,

But he had painted me at the right time, as I was.

Why are you a youth and why does a beard flourish with a tender down,

When you are able to surpass old man Nestor?

If at some time you learn to use sparingly my gifts

You will always be young and of a strong heart.

Your hands do not lack drums nor your head horns

Whom do such emblems (emblems) (signs) (signs) befit except those who are demented?

This I teach, that misuse of any gift of ours takes on horns

And a madman shakes his flabby fists.

What means that fiery color of the limbs?

---

25 One of the most famous of Greek skulptors, born at Athens c. 390 B.C. Paul Harvey, The Oxford Companion To Classical Literature (Oxford: at the Clarendon Press, 1962), p. 345. Further references to this source will be identified as OCCL.
May it be an ill omen perhaps that you yourself burn at men's hearths?

When Semeles, my parent, drew me from the womb
By means of a fire breathing thunderbolt,
She immersed me, covered with dust, in the waters.
Hence he is wise, he who dilutes us well with flowing waters:
The one who does not, burns his liver with glowing fire.
But now tell me how do you wish to be mixed:
And by what law he, sound, is able to seize you safe.
He adds a fourth part of water, who desires to take a goblet of Falernian wine,
He delights that the cup be taken in this manner.
You may stand firm on the measures: for he who tends to proceed further
Quick, but soon drunk, thence maddens.
This is a very hard thing, there are throats in suspense,
Sweetly you flow; alas no suitable times happen easily.

XXVI

Grass

The fathers awarded a grass-crown to Fabius

26 The "Cunctator," or "Delayer," was appointed dictator after the Roman defeat at Lake Trasimene, 217 B.C. By his policy of following and harassing Hannibal's force while refusing an engagement earned the surname of "Cunctator." OCCL, p. 173.
When by delay he had shattered the Carthaginians and Hannibal,

The lark forms a nest for herself of bending grass,

They commonly say, thus she cherishes her young.

It is sacred to Saturn and Mars; and when he had eaten this,

Glaucus Polybidis\textsuperscript{27} is said to have become a god.

This purple foxglove has such great strength,

And protection and safety are rightly claimed by these folds.

\textbf{XXVII}

\textit{We Must Not Injure Anyone by Word Nor by Deed}

It is understood, Nemesis\textsuperscript{28} watches over the footprints of men,

And she holds the cubit measure and the hard bridle in her hand.

So that you may not do anything badly, nor speak perverse words:

And she decrees that among all things there be a limit.

\textsuperscript{27} In Greek mythology, a god of the sea, originally a Boeotian fisherman who became immortal through eating a marvelous herb. Cf. Ovid, \textit{XxIII}, 905ff.

\textsuperscript{28} The goddess of justice, who punishes human pride and arrogance.
At Last, At Last, Justice Prevails

The shield of Achilles was stained with Hector's blood,
Which the unfair counsel of the Greeks gave to Ulysses.
Neptune, being more just, snatched it thrown by shipwreck into the sea,
So that it was able to go to its master.
For the wave carried it to the tomb of Ajax, on the shore,
Which blessed it, and it addressed the tomb with such words:
You, oh son of Telamon have conquered more worthy in arms;
It is right that passions give way to justice.

Even the Most Ferocious Can Be Tamed

After Cicero had been slain, after the bitter destruction
Of his country had destroyed Roman eloquence,
The victor mounted a chariot, and harnessed the lions,
And compelled their necks to submit to a hard yoke.
Eager Antonius wished with this round about way
To show that his high minded leaders had yielded to his arms.
The Favor Must Be Returned

The remarkable stork on her lofty nest
With devotion tends the unclothed young, pleasing pledges.
And, as often as the old mother needs this help,
She expects such mutual services be given back to her;
And a dutiful offspring does not disappoint the hope,
But bears on its shoulders the exhausted bodies of the parents,
And presents sustenance with the mouth. 29

XXXI

Self-Restraint

A pitcher stands on one part of the marble column on the sepulchral mound,
On the other there is to be seen a basin.
This emblem admonishes the law when spoken to be without pollution,
And to have performed (it) with pure hands.

29 Storks return to the same nest. They nourish their parents’ old age in their turn. Pliny, X, 32, 63.
The Good Have Nothing to Fear from the Wealthy

Marius\textsuperscript{30} is joined to me by a contiguous wall, likewise near,
Subbardus, well-known names of our market place;
The rich build well, and bustle about, \textit{alas},
Even to block our windows on the other side everywhere.
Wretched me, whom the twin harpies\textsuperscript{31} plunder like Phineas,\textsuperscript{32}
In order that they might drive them out of their own abode.
Our integrity, and our spirit, seeker of that which is honorable,
Will be driven out except Zetes and Calais\textsuperscript{33} be on their side.

XXXIII
The Sign of Strenth
A Solioquy

What motive moves you Saturnian\textsuperscript{34} bird

\textsuperscript{30} Marius is the name of a Roman gens. Marius and Subbardus are apparently used here to signify two affluent families.

\textsuperscript{31} Sent by the sun to steal or defile the food of Phineus, so that he almost died of hunger. \textit{OCCL.}

\textsuperscript{32} Phineus was tormented by the harpies because of his cruelty toward the sons of his first marriage. Zetes and Calais delivered him from the harpies in return for his instructions concerning the voyage of the Argonauts. \textit{HDCL.} Cf. Ovid, VII, 1-4.

\textsuperscript{33} Cf. \textit{ibid.}, VI, 712-721. \textsuperscript{34} Ancient name of Italy.
To sit with difficulty on the tomb of the great Aristomenes?  

I admonish this, so much I excel in strength among birds
As Aristomenes among the Nereids.  

Let the timid doves sit on the tomb of the timid;
We give the benevolent sign of the fearless eagle.

XXXIV

Endurance and Abstinence

Both bearing bad fortune must be endured by man,
And likewise often an excessively favorable fortune must be feared.
Endure, Epictetus used to say, and refrain,
It is proper to suffer many things, and to keep one's hands from unlawful things.

35 A Messenian, the hero of the second war with Sparta. A supposed favorite of the gods and was carried by an eagle and led by a fox when his city Ira had finally fallen into the hands of the Spartans.

36 Sea gods.

37 Epictetus (c. A.D. 60-140) of Hierapolis in Phrygia, an eminent Stoic philosopher. He was originally a slave, lame from early youth, owned at one time by Epaphroditus, the secretary of Nero. According to Aulus Gellius (Xvii, 19) Epictetus used to say that, in order to be free from wrong-doing and to live a peaceful life, a man should take to heart two words, endure and abstain. Thereby man could command independence of external circumstances. He shows a robust faith in the power of will to overcome the cares and sorrows of life. (Gellius lived in Rome in the second century A.D., after A.D. 143 was in Athens where he wrote Noctes Atticae, a collection of brief essays in Latin.) OCCL.
Thus the fettered bull bears on his right knee the command of the leader; Likewise, he curbs himself from the pregnant.

XXXV

To One Not Knowing How to Flatter

Do you desire to know why the shore of Thessaly Changes its masters so often and why it seeks to have so many leaders? It does not know how to flatter or how to force flattery upon anyone. The court has the custom of the leader it has, But just as a worthy horse shakes from his back Every groom who does not know how to restrain him. And yet it is not lawful for the master to rage: it is only revenge To order the animal to bear more by the hard spikes.

XXXVI

One Must Persist Against Oppression

The palm tree strains against a burden, and rises in an arch; Where the more it is pressed down, the more it raises the burden. It bears sweet-smelling acorns, sweet nuts, By which the first honor is held at table. Go, boy, and crawling through the branches, collect them: Who will be of resolute mind will carry off worthy rewards.
XXXVII

I Carry All My Things With Me

The poor Hun, and most wretched miserable neighbor of the Scythian Black Sea,

Pinched with perpetual cold in his livid members:

Who did not know the wealth of Ceres, nor the gift of Lyaeus, 38

But nevertheless always has costly coverings.

For mouse-colored hides fit him tightly everywhere;

The eyes alone are exposed, as to the rest, he is covered over.

Thus he by no means fears a thief, and thus he despises the winds and the rains.

Safe among men, and safe among the gods.

XXXVIII

Symbol of Harmony

The harmony of life of crows among themselves is astonishing,

And mutual faith stands inviolate among them.

Hence these birds bear the scepters,

Because surely all people with one accord stand, and leaders fall:

38 Deliverer from care, surname of Bacchus. See Ovid, IV, 11.
If you raise it from the midst, discord flies headlong,
And drags royal destinies with it.

XXXIX
Harmony

When Rome prepared leaders for civil war,
And when the battlefield fell in its strength:
It was the custom for the troops to come together on the same sides,
To give joined right hands as mutual tokens.
This was the form of agreement: concord has this sign,
That those whom love joins, the very hand also may join together.

XL
Unconquerable Harmony

There was harmony among the threefold brothers
And at the same time so great mutual piety and one love:
That they, called by one name, Geryon, 39
Unconquered by human strength, held great kingdoms.

39 A mythic king in Spain having three bodies. LD. In Greek mythology, son of Chrysaor. He was a three-headed or three-bodied monster, rich in cattle, who lived on an island in the stream Oceanus, in the far west, with his herdsman and his formidable dog Orthrus. OCCL.
XLI

One Is Nothing, Two Is Able (to do) More

The cunning hand of Zenales expressed this seal,
The one begotten by Laertes, and also together with him, the one born
of Tydeos.
The latter excels in strength, the former is strong in keenness of mind.
And yet the one does not lack the help of the other.
When the two come together, victory is certain.
Either the mind or the right hand alone leaves man destitute.

XLII

The Most Stable Things Cannot Be Destroyed

Although Father Ocean rouses all the waves,
And you a barbarous Turk drink all the Danube,
Yet you will not break through the boundary, Caesar,
While Charles gives warlike signs to the people.
Thus the sacred oaks stand with firm roots,
Although the winds violently shake the dry leaves.
XLIII

Hope Very Near

Our republic is harried by innumerable storms,
And only the hope of future safety is present:
Just as is a ship with the mid-sea around,
Which the winds seize; and now it gapes open from the salty waters.
Although, if the shining stars, the brothers \(^{40}\) of Helen, come,
Good hope restores lost spirits.

XLIV

On the Portrait of Hope

What goddess with so happy a countenance is gazing at the stars?
By whose brushes was the portrait reproduced?
The hands of Elpidius made me. I am called that good Hope
That furnishes ready help to the poor.
Why do you have a green cloak? Because all things flourish under my
leadership.
Why do you bear broken arrows of death in your hands?
Because it is fitting that the living hope, for I separate from the dead.
Why do you sit idle on the cover of the cask?

\(^{40}\) Castor and Pollux: their double light was conceived to be a
I alone remained at home when evils were flying everywhere,
As the revered Muse of old Ascra taught.
What bird is near you? A crow, most trustworthy bird of auguries;
It is well that though it cannot speak, it says what is to be.
Who (are your) companions? Good Events and impulsive Cupid?
Who goes before? The vain dreams of sleepless ones call (to me).
Who stands by joined to you? Nemesis, avenger of evil deeds,
In truth unless she permitted (it), you would have no hope.

XLV
For Better Days

As gifts of the maw in the new year a client offered me
The snouts of a bristle-bearing swine and he said, keep these.
When with his crooked mouth the gluttonous one destroys the grasses,
He always advances, nor ever at any time looks back.
Men have the same concern; that hope does not grant things that had slipped backwards,
And that which is distant also becomes better.

Hesiod.
XLVI

The Unlawful Must Not Be Hoped For

Hope and Nemesis are at the same time near our high altars,
Doubtless that you may not hope except for that which is permitted.

XLVII

Modesty

If the wife of the master defiles the house,
Porphyrio\(^42\) despairs and wastes away because of the grief.
Concealed in the secrets of nature is the cause:
Let this bird be an established sign of pure modesty.

XLVIII

On Victory Brought Forth by Deceit

Alas, wounded one, having ripped off my white hair,
I Virtue, bathe the tomb of Ajax\(^43\) with tears!

\(^{42}\) A species of water-fowl.

\(^{43}\) Ajax, son of Oileus, and captain of the Locrians at the siege of Troy, a man, according to Homer, 'far less' than Telamonian Ajax.

OCCL. Athene was excited against him because on the night of the capture of Troy he violated Cassandra in the temple of the goddess.

HDCL.
Doubtless until now this remained so that I might be overcome by a Greek judge.

And the treachery may stand with a more powerful cause.

**XLIX**

Against the Fraudulent

The small lizard, a crafty one, his body starred with black spots
Who inhabits shady places and grave holes,
Having been represented here, symbolizes envy and base treachery
Alas, known too well to the young jealous persons!
For whoever had his face covered by the ugly freckle
Let there be to him a lizard immersed, let him drink wine
Hence one avenged having been deceived by a wine skin
Whom the lover abandoned when the blossom of the beauty was lost.

**L**

Deceit Against One's Own

The fattened enticer duck, and blue of wings,
Accustomed to go and to return to her masters,

---

45 A curious article of export from Pakhoi, China, is dried lizards. They are used for making a medicine called 'lizard wine.' Daily News 15 September, 1894.
Discerning crowds of (her) same kind flying through the air,
Quacks, and betakes herself into the flock of them,
Until she leads the unwary ones under the stretched net.
The captives cry out, but she, aware, is silent.
The treacherous bird has befouled kindred's blood herself,
Being subservient to others, fatal to her own (kind).

LI
Abusiveness

They say there are engraved wasps
Coming from the marble tomb of Archilochus, 46
Sure image of evil language.

LII
Against the Harborers of Murderers

A Trojan band of robbers and thieves goes as a comrade to you
Through the city, a cohort girded with fearful swords.

46 A celebrated Greek poet, probably of the seventh century B.C.,
member of a distinguished family of Paros, but himself the son, it is
said, of a slave woman. Poverty drove him to migrate to Thasos, and
he was at one time a mercenary soldier. He fell in love with Neobule,
daughter of Lycambes, but her father forbade the marriage, and Archi­
lochus avenged himself with such biting satires that father and daughter,
according to tradition, hanged themselves. He is said to have perished
in a battle between Parians and Naxians. He is chiefly famous for his
iambic poetry, but he also wrote elegies and hymns and is said to be
the author of various metrical inventions. His iambic poems show a
great variety of talent, mockery, enthusiasm, melancholy, and a
mordant wit. Eustathius spoke of him as 'scorpion-tongued'. OCCL.
And so you consider yourself lavishly noble of mind
Because your head\textsuperscript{47} entices more evil ones.
Lo! Young Actaion,\textsuperscript{48} who afterward put on horns,
For prey surrendered himself to his own dogs.

LIII

Against Flatterers

The chameleon\textsuperscript{49} forever gapes, forever breathes a slight breath
With which he is filled:
And he changes his appearance and assumes various colors,
Excepting dazzling white, or red.
And thus the cringing flatterer is filled by popular favor,
And gaping, he devours all together:
And counterfeits only the black customs of the prince;
He is unaware of the white and undefiled.

\textsuperscript{47} Or pot, used figuratively in Ezch. 24:6.
\textsuperscript{48} Ovid, III, 173ff.
\textsuperscript{49} Cf. Ovid, XV, 410-413.
Others's Things Should Not Be Entrusted to Her
Who Once Got Rid of Her Own Goods

Colchis, how do you build a nest in your breast?
Alas, who do you unlearned of a bird so wickedly treat the young?
The dreadful most cruel parent Medea destroyed her children;
And do you hope that she will spare yours?

LV

Indiscretion

The charioteer, whom the horse of unbridled mouth bears, is dragged headlong,
And he holds the reins in vain.
You should by no means easily trust this one, whom in no way reason governs,
But is led at random by his own will.

50 Cf. Ovid, VII, 396ff.
LVIII

Against Those Who Dare Anything Above Their (own) Strength

While he sleeps, while he revives his body with sweet sleep refreshes
Under the spruce tree, and holds the cudgel and other arms,
A band of pygmies, not having learned their own strength,
Thinks it is able to overthrow Alcides in sleep.
When he was roused, just so overthrows the enemy,
(He being roused)
And drives them away enfolded in the skin of a fierce lion,
As though they were fleas.

LIX

The Impossible

Why do you wash the Ethiopian in vain? Oh stop:
No man is able to brighten the darkness of black night.

LX

Cuckoos

What cause is published?
Why do very small call rustic folk rustic cuckoos?
In the new spring the cuckoo, who is rightly called idle, sings,
At which time he has not finished his vines.

The wife bears eggs in the nests of another

As he betrays the marriage bed as an adulterer.

LXI

The Bat

Authors say they took its Socratic name From the flying Meneidis Chaerephoontus. 53

By such a feature as the black face, and the creeking small voice, With venom it could defile this man.

LXII

Another (on the bat)

That which flutters about very much in the evening, that which has half-blind light, Which although he bears wings, has the other things of a mouse, Is drawn to contrary things; at first he assigns evil names, Which are concealed, and fear judgment.

Thence this also applies to philosophers, who while they seek the heavens,

53 The order to which the bat belongs.
Are misty and see only the untrue.
At last, too, though in secret they accompany crafty men from all sides,
They win faith for themselves from neither direction.

LXII
Rage

The ancients called the tail of the lion Alceus,
By agitating it he stirs up great wrath.
When the yellow bile rises, and the wrath grows thick with black bile,
It rouses uncontrolable rage.

LXVII
Pride

Lo, a statue of a statue, a marble fashioned out of marble,
Wanton Niobe\textsuperscript{54} dared to compare herself to the gods.
Pride is a womanish crime, and proves itself in the hardness of the face,
And such feeling as is in a stone.

\textsuperscript{54}In Greek mythology, Niobe was the daughter of Tantalus and mother of seven sons and seven daughters. She boasted of her superiority to Leto, who had only two children. Apollo and Artemis then killed her sons and daughters with their arrows. Niobe wept for them until turned into a column of stone, from which her tears continued to flow. OCCL.
LXVIII

Impudence

Scylla was double-formed, a woman down to her waist,
Girded below by roaring whelps of monsters.
The monsters are reckoned to be avarice, boldness, plunder:
But Scylla has no shame on her face.

LXIX

Self-love

Because your beauty pleased too much, Narcissus,
It has been turned into a flower, and into a plant of noted wonder.
Self-love which (gives and has given to ruin many) learned men
(ruins and has ruined )
Is the decay and the death of native ability.
They who when they have rejected the method of the ancients, seek
new dogmas,
Have given nothing beyond their own phantasies.
(vague imaginings.)

You see Phaeton,\textsuperscript{51} the charioteer of his father's chariot,  
Who ventured to direct the fire-breathing horses of the sun;  
Who, miserable one, after he spread great fires over the lands,  
Fell from the car where he rashly had been seated.  
Thus most kings whom youthful ambition drives to the stars  
Are raised up by the wheels of fortune;  
After a great destruction of human kind and themselves,  
At length, they pay the penalties of all the crimes.  

The shield bears the painted face of a raging lion,  
And has an inscription written on the very edge:  
Herein is the terror of men, whose possessor is the son of Atreus:  
Great-souled Agamemnon\textsuperscript{52} bears such epithets.

\textsuperscript{51}Cf. Ovid, II, 46ff.  
\textsuperscript{52}Agamemnon, bearing in his blood the curse of the house of Atreus, here seems to represent the power of the sword and war. His bold tents back him up with the strength of battle. The city in the distance must suffer from his bold and daring hand. But he does not realize that he will also be the victim of a death-dealing hand, that of Aegisthus and Clytemnestra.
LXX

Chatter

Why do you shatter morning dreams for me garrulous Procne
And why do you sing with vociferous mouth?
Tereus, worthy hoopoe, who preferred to prune with a sword
Rather than tear out by the roots your unbridled tongue.

LXXV

Against the Lovers of Harlots

The fisherman was clothed with a covering of a shaggy she-goat,
So that he joined the two horns to his head;
Standing high on the shore he deceives the lover fish,
A sea-fish whom the ardor of the school drives into the nets.
The goat refers to the harlot: the fish is made like a lover
Who, wretched man, perishes being captured with lewd love.

LXXVI

Beware of Harlots

The power borne of Circe, \(^{56}\) begotten by the Sun, was so great

---

\(^{56}\) Ovid, *Metamorphoses* XIII, 967-8. Pliny writes of Circe as a sorceress, "enrolled as a divinity." \(\text{XXV, 2, 5, 10}\).
That she changed many men into new monsters.
A witness, Picus, \textsuperscript{57} tamer of the horse, also two-formed Scylla,
And the Ithacans, after they drank the wine, (turned into) swine.
With her illustrious name Circe stands for a harlot,
And whoever loves (her) loves also to lose reasoning power.

LXXVII

The Amulet of Venus

In the leaves of lettuce, Venus buried the lifeless Adonis, \textsuperscript{58}
Pierced in the groin by the savage tooth, \textsuperscript{59}
Hence, to such a degree did lettuce spring up in the fruitful field\textsuperscript{60}
As the provocative grass was, with much ado, able to rouse.
(As the lecherous caterpillar was, with much ado, able to arouse.)

\textsuperscript{57} Ovid, XIV, 313ff. Picus, son of Saturn, grandfather of Latinus, king of the aborigines, and a prophet; he was changed by Circe, whose love he had slighted, into a woodpecker. \textbf{LD}.

\textsuperscript{58} The name Adonis is probably the Semitic word Adon, lord, and the myth is symbolical of the course of vegetation. His death and survival were widely celebrated (in the East under the name of his Syrian equivalent, Thamuz). As a feature of his worship the image of Adonis was surrounded with beds of rapidly withering plants, 'Gardens of Adonis'. \textbf{OCCL}.

\textsuperscript{59} Cf. William Shakespeare, "Venus and Adonis," lines 1105ff.

\textsuperscript{60} Cf. William Shakespeare, First Part of Henry VI, I, vi. lines 6 and 7.
LXXXVIII

The Unassailable by the Darts of Cupid

Let not cruel love conquer you, nor any woman tear your mind with magic arts.

The bachhic bird, the wag tail, be ready prepared for you,
Which you will place, four-spoked in the orb of a circle,
That it may form a cross by its mouth and tail and twin wings.
It will be a philactery of every charm.
It is said by this token of love Pagasean Jason
Has not been able to be harmed by Colchian arts.

LXXXIV

Avarice

Alas, wretched Tantalus stands in the middle of the waves thirsting
And hungering, he is not able to possess the nearest fruit.
Oh, you miser, with the name changed, concerning whom it is said,
As if you did not have it, you do not enjoy what you have.
XCVIII

Skill Assisting Nature

Just as Fortune sits on a sphere so Hermes\textsuperscript{61} sits on a cube:
He excels with respect to his arts, she excels with her chances:
Against the violence of fortune art is done:
But when the fortune of art is bad, it often seeks help:
Therefore, eager youth learn the fine arts
Which have with them advantages of proven power.

XCIX

In Youth

Hail and flourish in youth together forever,
Both born of Jove, both youthful and beardless,
Whom Latona\textsuperscript{62} bore, and whom Semele\textsuperscript{63} bore,
May that which is eternal come to me by your power.
Drive off care with wine, and sickness with food
In order that bent old age may approach with a slow foot.

\textsuperscript{61}Invented the lyre, creating it out of a tortoise shell on the day he was born, for which Apollo granted him various divine powers. See OCCL.

\textsuperscript{62}Daughter of the Titan Coeus and Phoebe, and mother of Apollo and Diana, whom she brought forth on the island of Delos. Cf. Ovid, VI, 336ff.

\textsuperscript{63}Daughter of Cadmus, and mother of Bacchus by Jupiter. Cf. Ovid, III, 288ff.
The Goblet of Nestor

Take this goblet of Nestor with twin bases,
A work which lavishes a mass of heavy silver.

Four handles stand around, tendrils of gold:
And over each one a gold dove sits.

Aged Nestor alone was able to raise it.

What would the Muse of Homer wish (that) you teach for him?

The goblet itself is the sky: and its color silver,
The tendrils are the golden stars of the sky.

What he called doves represents the Pleiades,
(portrays)

The twin ends are the Great and Little Bear.

These things wise Nestor Knows by long experience:

The strong wage war: a clever man clings to the stars.

What Is Above Us, Is Nothing to Us

Suspended forever on a Caucasian rock

As a sacrifice, Prometheus's liver was torn by a claw of a sacred bird.

---

64 He plays an important part, as an aged statesman, in the Iliad. He is presented as a wise and indulgent prince. OCCL.
And he wished that he had not made man: and hating the potters
He curses the torch lighted by the stolen fire.
The breasts of the prudent who strive to know the movements of
heaven and of the gods,
Are consumed by manifold cares.

CIII

Against Astrologers

Oh, Icarus, you who were carried away through the upper air and
the atmosphere,
Until the melted wax dropped you headlong into the sea,
Now let the same wax, and the fervent fire (revive you,)  
   (raise you up anew,)
So that by your example you may teach (true doctrines.)  
   (sure philosophy.)
Let the astrologer beware to predict anything:
For the deceiver will fall headlong while he travels above the stars.

CXIX

Luck Overcoming Courage

After he was overcome by Caesar's soldiers
And saw Pharsalus floating in the blood of the citizens;
At the very time he was about to sheathe his sword in his moribund
breast,
Brutus brought forth these words with a bold mouth:

(voice)

Unfortunate courage, and prudent only with words,
Why in deeds do you follow chance as your mistress?

CXX

Let Them Not Put Poverty in the Way
of Highest Achievement

In the right hand he holds a stone, with the other hand he supports wings:

Just as the feather lifts me, so the heavy weight overwhelms me.

With cleverness I could fly through high citadels,
(With talent I could fly through the highest heaven,)
If hateful poverty were not depressing me.

CXXI

On Opportunity

This is the work of Lysippus, whose fatherland is Sicyon. Who are you?

A moment of captured time, subduing all things.

Why do you stand with wings? I am whirled constantly.

Why do you have your winged sandals on your feet? The light air
(seizes me far and wide.)
(turns me steadily.)

---

65 A famous and prolific sculptor, a contemporary of Alexander the Great. His statues were of bronze, and he was noted for his skill in rendering, in particular, the harmony of the male human body.

OCCL.
Tell me whence there is a sharp knife in your right hand?

This sharp sign shows that I am greater than any sword edge.

Why the lock of hair in front? So that, running to meet, I may be grasped.

But come now, tell why the back part of your head is without hair?

If once anyone allows me to go away on winged feet,

That I cannot (be taken) afterward by a grasped hair of the head.

For your sake, by such art a foreign craftsman has published:

brought to light:

The manifest picture holds (me) that I may admonish all.

(open).

CXXXIX

Disparity

As the falcon flying on high divides the thin air,

As the jackdaw, the goose, the duck feed on the ground,

So great Pindar⁶６ scales the summit to the vast upper regions,

So Bacchylides⁶７ has skill only to creep on the ground.

---

⁶６ Pindar, b.c. 522 B.C. A consummate master of the whole domain of lyric poetry. See Harper's Dictionary of Classical Literature for a detailed account.

⁶７ Bacchylides, b. 505 B.C. A Greek lyric poet who flourished in the middle of the fifth century B.C., a contemporary of Pindar. He attempted to rival the talents of his uncle, Simonides, but his poetry lacked sublimity and force. HDCL.
The Prince Caring for the Safety of Those Subjected to Him

As often as the Titan brothers throw the sea into confusion,
Then the cast anchor helps the poor sailors:
The Dolphin, loyal towards men, embraces it
So that it can be fastened more safely in the lowest depths.
How fitting it is that these signs make kings mindful
That they are to their own people what anchors are to the sailors.

CXLVI

The Wealth of the Tyrant, the Poverty of the Subjects

As the spleen is of the human body,
This, Caesar had said his treasury was to the state.
By an increase in spleen the rest of the limbs of the body waste away,
By an increase in the treasury it is complained the citizens are paupered.

---

68 In Greek mythology, children of the primeval couple Uranus and Ge. According to Hesiod they were twelve in number, six sons and six daughters. OCCL.
CXLVII

He Who Christ Does Not Take, Wealth Seizes

The closed hand of the miserly prince
Presses out the liquids which had formerly dampened the sponge.
He conveys on high thieves, then tortures them, so that he might
Turn into his own wealth that which was ill-gained.

CLXVIII

From Little Things There Is Also Danger

The scarab wages war and provokes the enemy to the limit;
And being inferior in strength, he overcomes by his wit.
For, not recognized, he secretly hides in the feathers of the eagle
In order to seek out the nest of the enemy above the highest stars.
And, piercing the eggs, he prevents the hope of offspring growing:
And, in this way being avenged for the inferiority brought upon him,
He goes away from there.

CLXIX

Exposed Weakness

The gilt-bream seizes the little sardines in the middle of the sea,
If they, frightened, do not flee and seek the top of the sea.
But there they are food for the gluttonous sea birds and coots.

Alas, weakness remains defenceless everywhere.

CLXX

Causing Dread Even After Death

Other things will grow silent, and the hide of the sheep will be still,

If drums made of the hide of a wolf should sound.

The skin of the sheep so trembles at this in that

Even though dead it cannot endure a lifeless enemy.

Just so, by the torn-off skin, turned into drums,

Zisca\(^69\) was able to conquer the Bohemian pontifices.

\(^69\) Zisca, general of the Hussites, became renowned in the contests in behalf of liberty of worship. He was a Bohemian knight of un-daunted courage, who from 1420-1424, when he died, led the war against his sovereign, the emperor Sigismund. This famous leader, though deprived of sight, discovered in every step he took, such an admirable mixture of prudence and intrepidity, that his name became a terror to his enemies. There was a tradition that on falling sick of the plague, his soldiers asked him where he wished to be buried, and he gave orders that his body should be consumed by ravenous birds and beasts, but that his skin should be used as the tympanam of a drum, so that the enemy even after his death might take to flight at the sound. Henry Green, *Emblematum*, pp. 40-41.
CLXXI

Just Punishments

While Cyclops is sitting in the mouth of a winding cave, 70
Among the young sheep, he sings these things to himself:
Feast on the grasses, I shall feed on the Greek companions,
And our entrails will carry a last loud noise.
Ulysses heard these things and deprived the Cyclops of his light.
Behold how the contriver himself pays the penalty.

CLXXXIII

The Emblem of the Poets

There are those who bear the shields proper to the race in the flock of Jove,
There are those who bear emblems, either the serpent, or the lion:
But let these latter ill-omened creatures flee from poets’s tablets,
And let the beautiful swan uphold the learned escutcheons.
He, sacred to Phoebus, 71 and foster-son of our line,
Once king, until now preserved old superscriptions.

70 Cf. Ovid, III, 305ff.
71 Phoebus came to be the god of song and poetry. The musical swan was under his special protection. HDCL.
CLXXXV

The Letter Kills, the Spirit Quickens

When Cadmus committed the dragon teeth to the ploughed field
And sowed the hard seeds on the Boeotian soil,
An armed troop of earth-born men sprang up
To cut one another to pieces with a hostile hand.
They escaped, to whom, when their arms were thrown down,
By the counsel of Pallas, peace was given and joined by the right hand.
Cadmus first delivered the alphabet and symbols to the masters,
And to them joined sweet concord.
Many difficulties, which are not destroyed except by Pallas's help
Trouble the pursuers of them.

CLXXXVII

Dispelling Ignorance

What is this monster? It is the sphinx. Why does it have
The fair countenance of a maiden, the feathers of a bird, the legs of a lion?

72 Cf. II Cor. 3:6.

73 Son of Agenor, husband of Harmonia, founder of Boeotian Thebes, and according to Pliny, VII, 56, 57, 192ff, the inventor of the alphabet.

74 Cf. Pliny XXXVI, 12, 17, 77ff.
Ignorance has given this configuration of things:
Indeed, the cause and origin of so much evil is three-fold.
There are those who are of easy temper, there are those whom
alluring pleasure makes rude,
There are those whom proud hearts make hard.
But those to whom it is known what the Delphic letter avails
Cut off the ill-boding throats of the headed monster.
For truly man himself likewise is the two-footed, three-footed, and
four-footed one,
And the highest laurels of a learned one is to know men.

CLXXXVIII

Rather to Polish the Mind, Not the External Appearance

A fox, having entered into the arbor of a Choragus, 75
Found a human head skillfully polished,
So fitly made that the breath alone was absent,
So that in other respects it had life.
When she took it up in her hand, she said,
Oh what a head it is! But it is brainless.

75 A wealthy Greek citizen responsible for the assembling, paying, and equipping the chorus of religious festivals and drama presentations. See OCCL.
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APPENDIX II

LIFE OF ANDREA ALCIATUS

Little is known of Andrea Alciatus by students in general. But his influence on writers, lawyers, students, and the public, especially in his day, warrants a brief mention of his life and achievements. Andrea Alciatus was an eminent lawyer of the sixteenth century, born in 1492 into a well-known family, established in 1321. The family shield seemed to be a prediction of Andrea's talent for emblem writing. The shield was of the nature of an emblem: it was a crown and an eagle standing on two towers of a castle with a motto attached which had also been that of Alexander the Great: Never Procrastinating.

When he was but twenty-two years of age he was awarded a Doctorate of Laws degree, after having studied Latin, Greek, and jurisprudence at Milan, Pavia, and Bologna. After a lectureship in Avignon, in 1521 he returned to Milan, where he composed a series of one hundred Emblems. These were circulated in manuscript form

1Unless otherwise indicated, the facts of this biography are taken from Henry Green, Andrea Alciati and His Book of Emblems, pp. 1-54, passim.
among his friends in 1522. But he was displeased with some of these and destroyed them. A friend of his, Conrad Peutinger, the scholar-statesman of Augsburg, influenced Steyner to print an edition of one hundred and four of Alciatus's emblems in 1531. Alciatus added to this number from time to time until in 1548 his emblems numbered two hundred and one. It was while he was teaching at the University of Bourges, at the invitation of Francis I, that he became acquainted with Christian Wechel, a celebrated printer. Wechel insisted that Alciatus publish a more worthy edition of his emblems than was the result of the Steyner-Augsburg printing of 1531.

Alciatus had the propensity for saying much in a few words and for displaying a breadth of knowledge. Scaliger wrote of his emblems that even while they were not deficient in strength, conveying sentiments that could be advantageously applied to civil life, they were beautiful, chaste, and elegant. And Aurelio Amulteo, who translated the emblems into Italian, and dedicated them to Emperor Leopold in 1680, said that Alciatus had collected the very marrow of the Greek and Latin writers, and set before the world a quintessence of learning.

Alciatus taught at the oldest university of Italy for five years and enjoyed such a great reputation that it was said that every student, to be truly educated, should have had him as a teacher. Henry Green quotes Alciatus's French biographer, Claude Mignault, as saying that
Alciatus "purified" jurisprudence, which had been "overgrown by the bramble thickets of confused opinions." He taught lawyers to write with directness and elegance. This gift of enhancing expression with clarity and exactitude is evident in his writing of emblems as well as in his writing the law.

Alciatus was of the Catholic faith, but it may be taken for granted that his influence was felt also in the Protestant world through the life of John Calvin. The Encyclopaedia Britannica describes Calvin's going to Bourges to continue his studies under the "brilliant Italian, Andrea Alciati." In their biography of John Calvin, Jean Moura and Paul Louvet give the following description of Alciatus:

This Alciati, born in Milan, and brought from Avignon to Bourges, was a large heavy man hungry for food and gold. His books had revived the study of law, and their author's name was celebrated in all the universities. Students flocked to his courses and were bitterly disappointed to find that this corpulent personage, so modern in his writings, lectured quite as tamely as his predecessors.

This comment seems to dim the fame of Alciatus, but the following anecdote reveals his cleverness in handling students. There had been an outbreak of clamor in his class, begun when medical students in the next room hoisted the body of a dead woman:

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(Alciatus) rebuked and appeased (the uproar) by narrating to his young men the anecdote of Ptolemy, king of Egypt, and his band of trained apes. Until their real nature was tried they behaved with utmost propriety; they imitated the manners of civilized creatures, and could join in the dance with utmost politeness and good manners. One day, to prove them, a quantity of nuts were thrown among them; they instantly forgot their training, and shrieked and fought and scrambled for the nuts in wild disorder. While Alciati was speaking the students acknowledged their fault by becoming silent. ⁴

Through Italy and Europe generally, Alciatus's influence grew. Just as he disentangled law and jurisprudence from mystery and jargon, and gave expression to their principles in the language of articulate-speaking men, so he lifted emblem art out of its grotesqueness and frequent absurdity. He formed emblems upon classical models to which his own mind had been trained. He avoided the old rambling looseness of style. ⁵

Most everyone read these emblem books. Robert Clements claims that there were more editions of Alciatus in the sixteenth century than there were of Rabelais. ⁶ The great number of editions of Alciatus's emblems substantiate this statement: in the eighty years from the first collection, there were one hundred and thirty editions.

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⁴ Green, Andrea Alciati, p. 299.
⁵ Ibid., 49.
⁶ Clements, Picta Poesis, p. 33.
In his funeral oration on Alciatus, Alexander Grimaldi made this pronouncement:

Poesy, full of enigmas, he so studied, drained and expressed, that within the first threshold of youth he completed emblems, epigrams, elegies, comedies, and different other poems; so pleasantly, so fitly and with such elegance they were put together that nothing could be done more cleverly. 7

Henry Green gives a detailed, descriptive bibliography of the editions of Alciatus's emblem books. He lists one hundred seventy-nine. Green also gives a table of copies of emblems collated in the libraries of Europe. At the back of his book, Green includes interesting documents associated with Alciatus, given to Green by Vittorio Piccaroli. There is also a table of mottoes and titles of Alciatus's emblems, showing the editions in which each is to be found, and by what number.

7 Green, Andrea Alciati, p. 26.

Contra vitam monasticum ad collegam olim suum...

Bernaedum Mattium epistola. Accedit sylloge epistolarum Giphanii, Vulcanii, Tychonis Braha... aliorumque vironum clarissimorum, quae variam doctrinam continent. Accedunt alia adhuc quaedam, ut et vetera aliquot testamenta, seculo XIII et initeo sequentis scripta. Primus omnia in lucem pro-
tulit... Antonius Mattheus. Lvgd. Botav. F. Haaring, 1695.

Andree Alciati... *De formula Romani Imperij libellus.* Accesserunt non dissimilis argumenti, Dantis Florentini De
monarchia libri tres. Radulphi Carnotensis De translatione
imperij libellus. Chronica M. Iordanis, Qualities Romanum
Imperium translatum sit ad Germanos. Omnia nunc primum
in lucem edita. Basileae, Per I. Oporinum (1559). Ed.
Hieronymus Fricker.

Declaracion magistral sobre las Emblemas de Andres Al-
ciato con todas las historias, antigredades, moralidad, y doc-
trina tocante a las buenas costumbres. Por Diego Lopez...
Najera, Impresso por J. de Mongaston, a costa del autor, 1615.

De magistratibus, civilibusque et militaribus Notitia dig-
nitatum. Basileae (apvd Hieronymum Frobenium et Nicolaum
Episcopium) 1552. Ed. Sigmund Gelen. Notitia utraque cum
orientis tum occidentis ultra Arcadii Honoriique Caesarum

1 The titles listed under Alciatus are those of Alciatus’s emblem
books available at Newberry library as of August 1967. Those marked
with an asterisk are those used in addition to my own copy for the trans-
lations. The type in several copies is illegible in spots so that a colla-
tion was necessary. In some editions the emblem pictures are more
clear and so were more illuminating.

2 My own copy, which is quite damaged.
tempora, ullustre uetustatis monumentum, imo thesaurus prorsum incomparabilis.


Duello de lo eccellentissimo, e clarissimo giurisconsulto M. Andrea Alciato fatto di latino italiano a commune utilita. In Venctia (Per Aluise de Tortis) 1545.

* Clarissimi viri D. Andreae Alciati emblematum libri duo. Lvgdvni, 1554.

D. And. Alciati Emblemata denvo ab ipso autore recognita, ac, quae desiderabantur, imaginibus locupletata. Accesserunt nova aliquot ab autore emblemata suis quoq; eiconibus insignita. Lvgdvni, 1564.


Emblemata v. c. Andreae Alciati Mediolanensis iurisconsulti; cum facili et compendiosa explicatione, qua obscura illustrantur, dubiaque omnia soluuntur, per Claudium Minoem Divionensem. Antverpiae, 1584.

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Andreae Alciati Emblematum fontes quatuor; namely, an account of the original collection made at Milan, 1522, and photo-lith facsimiles of the editions, Augsburg 1531, Paris 1532, and Venice 1546. Ed. by Henry Green, M. A., with a sketch of Alciat's life and bibliographical observations respecting to early reprints. Manchester, Published for the Holbein Society by A. Brothers; etc., etc., 1870.

* . . Andreae Alciati Emblematum flumen abundans; or Alciat's Emblems in their full stream. Being a photolith fac-simile reprint of the Lyons edition by Bonhomme, 1551; and of titles, etc., of similar editions, 1548-1551. Ed. by Henry Green, M. A. With an introduction and an alphabetical list of all the Latin mottoes. Manchester, Published for the Holbein Society by A. Brothers, 1871.

Les emblemes de Maistre Andre Alciat mis en rime francoyse (par Jean Lefevre) et puis nagueres reimprime avec curieus correction. Paris: en la maison de Chrestien Wechel, M. D. XL.


Diverse imprese accomodate a diverse moralita, con versi che i loro significati dichiarano insieme con molte al tre nella lingua italiano non piu tradotte. Lione, Appresso Gulielmo Rovillio, 1564.

Los emblemas de Alciato; tr. en rhimas espano1as (por Bernardino Daza) Añadidos de figuras y de nuevas emblemas
en la tercera parte de la obra ... Lyon, 1549. Printed by Guillaume Roville.


_____ . Il principe ... tratto du gli Emblēmi dell' Alciato, con ducento, e più auvertimenti politici, e morali, par Capaccio, Giulio Cesare. Venetia, B. Barezzi, 1620.


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APPROVAL SHEET

The dissertation submitted by Inez C. Petersen has been read and approved by members of the Department of English.

The final copies have been examined by the director of the dissertation and the signature which appears below verifies the fact that any necessary changes have been incorporated and that the dissertation is now given final approval with reference to content and form.

The dissertation is therefore accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

1/25/68

Date

Joseph Wafl
Signature of Adviser