

"ASH WEDNESDAY":
A CONSIDERATION OF ELIOT'S
EXPERIENCE IN POETRY

A Thesis
Submitted to the Faculty
Of Saint Meinrad College of Liberal Arts
In Partial Fulfillment of the Requirements
For the Degree of Bachelor of Arts

Robert A. Cushing
May, 1972
Saint Meinrad College
Saint Meinrad, Indiana

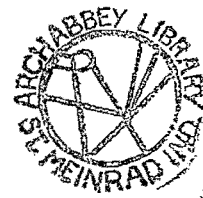


Table of Contents

| | Page |
|--|------|
| CHAPTER ONE: "IN MY BEGINNING IS MY END" | 3 |
| CHAPTER TWO: BACKGROUND | 7 |
| ASH WEDNESDAY by T. S. ELIOT | 19 |
| CHAPTER THREE: AN APPROACH TO CONTENT | 25 |
| CHAPTER FOUR: AN APPROACH TO FORM AND EMOTIONAL UNITY | 40 |
| CONCLUSION: "IN MY END IS MY BEGINNING" | 53 |
| FOOTNOTES | 54 |
| BIBLIOGRAPHY | 62 |

CHAPTER ONE

"IN MY BEGINNING IS MY END"

No other critic and poet in the twentieth century has caused more controversy and left a more lasting effect on poetry and criticism than Thomas Stearnes Eliot. In studying the work of such a systematic and thorough writer, this student found himself adrift in deep water when limitations were not acknowledged and when an all-out confrontation was not made on one concrete starting point. So, "Ash Wednesday" is the point of concern in this study.

Surely the content and form of "Ash Wednesday" are valuable enough to make any clerical contender for serendipity jump for joy. The scriptural, liturgical, and classical references provide hours of fun in references that have become unfashionable from disuse. The form of the poem is somewhat revolutionary in terms of the traditional rules for the poetry game. Eliot, whose early days with the imagists developed his talent for working with the basic structures of words themselves, worked flawlessly with the fusion of rhythm and imagery to express an experience in this poem. The fact that Eliot modelled a rather emotive and affective theory of poetry has upset many of the settled minds of the established rhyme-and-time poets, as this study will show. But for the further purposes of this study such a combination of form and content are invaluable.

The further purposes of this study mean to dwell on the

religious development of T.S. Eliot as understood from encounter some of his poems. Because his theory of artistic expression worked primarily through the experience of feeling and emotion, the turnings of his personality can be seen readily enough in his poems. In his early essay, Tradition and the Individual Talent, Eliot talked about the balance that must be maintained within the artist, between the man who suffers and the mind that creates.¹ The necessary and honest detachment here is what Eliot called depersonalization in the artistic experience. The dynamic that existed for Eliot between his experience and the poem was an intensive one. He worked to create an impression and to impress a pattern in order to reveal one which had already been invisibly present. He maintained that authentic art could only be the expression of the artist's true personality and, more specifically, Eliot states that

... a dramatic poet cannot create characters of the greatest intensity of life unless his personages, in their reciprocal actions and behavior in their story, are somehow dramatizing, but in no obvious form, an action or struggle for harmony in the soul of the poet.²

This study hopes to gain some inspiration from the soul of the poet of "Ash Wednesday" and his experience and progress in a time of religious conversion. In 1928 Eliot was received into the Anglican Church. The long struggle that had brought him to this point can be seen in his poetry. Eliot's own suffering at this time was indicated by his admission of a "prejudice that poetry not only must be found through suffering but can find its material only in suffering."³ Are not the pat-

terns, then, of his poetry and personal growth to be studied all the more since they reinforce each other so? The Ariel Poems and "Ash Wednesday" demonstrated that he understood the importance of awakening and commitment to the spiritual life.

"Ash Wednesday" is concerned with a spiritual discipline, a turning from the world in penitence and humility, a denial of ambition in order to find something "other" in which to hope. But the questions arise: is the religious verse valid poetry? Does Eliot's religious poetry do what he claimed it must do? Does "Ash Wednesday" roll in an emotional puddle or was Eliot so intellectually muscle-bound that his poetry can mean little to the student of poetry today? More specifically, does the poem truly show a movement from irony to humility in his work? Does the poem convince the reader that this is his single emotion of turning? Did Eliot succeed in communicating his one emotion while abandoning common verse forms, meters, and rhyme schemes?

The method of this thesis hopes to tackle these questions en route of a consideration of the text and some background information. Chapter Three was written first with little critical help, and it attempts to give an adequate explication of the poem through an approach to content. The approach to content follows the mainstream of meaning in the poem while dwelling on the themes and the mood arrived at through multiple allusions and images. Chapter Four is an approach to form and considers Eliot's success in structure by applying his own

criticisms. The method by which Eliot secured the effect of his single emotion is analyzed. Before this chapter was written, the author of this paper read a considerable amount of Eliot's poetry, his criticism, and others' criticism of his work. F.O. Matthiessen, F.R. Leavis, and Allen Tate proved to be more than enlightening in bringing Eliot into focus. Naturally, nothing helps more than reading more of the man himself, particularly "The Waste Land". More reading was also done from book reviews and selected critiques before the second chapter came to its present form. Its intent is to supply a focus from a critical point of view and a perspective from a chronological overview, all the while supplying pertinent background information. Many conclusions were drawn, none of considerable import, but many of subjective value, particularly in Chapter Four. The lesson of "Ash Wednesday" is a valuable one, literally and personally.

CHAPTER TWO

BACKGROUND

Like any good, single poem, Eliot's work "is a whole; and ... you must in the end come to understand every part in order to understand any part."¹ Although it is the intent of this study to consider Eliot's probable spiritual development in an analysis of "Ash Wednesday," a thorough consideration of all Eliot's works lies beyond the scope of this paper and the ken of its author. It should prove sufficient for this purpose to acknowledge a lack of scope and, still working with our inadequacies, provide a minimal review of Eliot's major works prior to "Ash Wednesday". "Ash Wednesday" was surely part of a "whole" in terms of Eliot's spiritual development, and the sum total of his poetic works and plays do form an amazingly clear and coherent whole. One cannot study a particular poem in Eliot without finding an integral relatedness and organic wholeness with the rest of his work. There are common themes and images throughout that show the growth of a soul: the personal and the general, man's place in nature and history, time and eternity, the human condition and the story of salvation, sterility-fecundity, and death and birth. Due to the nature of Eliot's artistic theory, his experience and his poetic pattern form an intimately unified whole. His life's opus or "oeuvre" has been commented on by one critic, B. Rajan.

Eliot's poetry as an oeuvre is thus given a unique end, as it were, double honesty, but its sense of pattern won out of experience and by the manner in which the nature of the pattern entails a further commitment to experience through which the pattern is once again validated.²

But, as was stated, the total scope involved in a study of his life's work is beyond the intent of this paper. This chapter shall pursue the background and conditions from which "Ash Wednesday" arose and the general effects his conversion - as seen in his poetry - had on the world of criticism. To attain some understanding of the climate from which "Ash Wednesday" sprung, it is best to enter the world-experience of "Prufrock", "The Waste Land", and the turnings of Eliot's poetry in the Twenties.

From a Puritan and midwestern background, Eliot moved into Harvard's College and graduate school with many scholarships and honors. His philosophy doctoral dissertation was done on F.H. Bradley's concept of cyclic time, or kyklos. Laforgue and the early symbolists influenced him a great deal, and the roots of his very clear and precise images he owes to T.E. Hulme.³ After studying on the continent until the war, Eliot remained at Oxford for some time, searching for a purely humanistic solution to the existential problem. At age 29, in 1917, he finally gave this up as hopeless and, still very inspired by Laforgue, he wrote "The Love Song of J. Alfred Prufrock", followed by "Gerontion" in 1920 and in 1922 "The Waste Land," his most famous work.

"Prufrock" showed modern man paralyzed and imprisoned in his own subjective space where people are merely other objects. "Gerontion" and "The Waste Land" continued with dominant themes of fragmentation, isolation, and an inability to reach others or God. The realism and symbolism of "The Waste Land" reflect the irony Eliot saw in the vain idealism and

sterile futility of modern life. The theme of "The Waste Land" follows the death-and-resurrection pattern, but with the assertion that the sterile emptiness of the age was willing to settle for death instead of accepting a challenge to renewed life. The poem states that the way to salvation is open if man will but heed it; yet, the concluding lines imply that modern society is still marooned in the waste land.

Unfortunately Eliot's work was frequently misunderstood. Popular critics read into it their own romantic despair. T.S. Eliot had added irony to irony when he applied modern scientific values to the ideals of the past. Young intellectuals mistook the contrasting symbols of irony for the basis of a philosophical dilemma and for a time hailed Eliot as a great "modernist" spokesman, much to Eliot's dismay.⁴

Similarly, in 1925, "The Hollow Men" depicted the world filled with stuffed, empty men with paralyzed wills, and ending "Not with a bang but a whimper".⁵ Escaping into dreams, delusions, distractions, fugitives from reality, the hollow men were an eloquent analysis of the vacuousness of subjective idealism. Eliot's irony again glimpsed a way out:

For thine is
Life is
For thine is the ⁶

"The Hollow Men" was a cry to awaken and a call to commitment, to experience living in the world as it is. Eliot's rejection of idealism culminated in "Ash Wednesday" where an act of true humility and self-sacrifice was necessitated in order to realistically accept and confront the conditions of the world. One by one Eliot gave up his hopes of collective idealism, and in "Ash Wednesday" the speaker turns to prayer in utter humility and deprivation for a different hope, in God alone. This turning in resignation to God's will is the major turning of Eliot's life, with which this inquiry is concerned.

It had taken nearly a decade for Eliot to bring his whole person to the realization that he must "sit still". In

"Ash Wednesday", the Prufrockian prison is broken and the self comes together in self forgetfulness. There is a dying to self which gets beyond the prison walls of egoism. The answer to The Waste Land is coming forth from:

He who was living is now dead
We who were living are now dying
With a little patience.⁷

In "Ash Wednesday" Eliot has yielded to the necessity of purgation and self-abregation in turning only to God. This was surely the most severe disciplining of his sensibility he had ever attempted, and the painful effort it cost him can only be surmized from his poetic works.

In 1927 the second of the six poems that compose "Ash Wednesday" was published. In the symbolic death of the "old man", Eliot has chosen the way of suffering. Eliot's year of conversion can reasonably be placed here - especially in light of another poem written at this same time, "Journey of the Magi".

... were we led all that way for
Birth or Death? ...
... this Birth was
Hard and bitter agony for us, like Death, our death.
We returned to our places, these kingdoms,
But no longer at ease here, in the old dispensation,
With as alien people clutching their gods.
I should be glad of another death.⁸

In this same year Eliot became a naturalized British subject and an Anglo-Catholic. The following year he was confirmed in the Anglo-Catholic Church. The following year he was confirmed in the Anglo-Catholic Church and in his introduction to his latest book, For Launcelot Andrewes, he addressed himself as

a "classicist in literature, royalist in politics, and an Anglo-Catholic in religion."⁹ He published two poems that year, "A Song for Simeon" and the first poem of "Ash Wednesday", which turned from any further worldly hope and prayed for divine assistance. In 1929, he published "Animula" and Part III of "Ash Wednesday", and finally in 1930 he published the whole of "Ash Wednesday", a "slim volume" of six poems.

At this time he wrote "Marina" and compiled it with the other three poems written during this period of transition to be published later as the Ariel Poems. The Ariel Poems concentrated the notion of rebirth in variations on the theme of Christ's birth. All four of them embody different aspects of the experience of rebirth, of the discovery of a new focus. In "Ash Wednesday" this new focus is concretely experienced as a single emotion of turning from the world to God, passing through a purifying death of self to a rebirth and life in Christ. In this way the Ariel Poems are intimately related with "Ash Wednesday" as the awakening transition between the call to the spiritual life in "The Hollow Men" and the active purgation in the turning. "Marina" is a tender poem of a lost young woman who is found by her father. The hushed wonder in the recovery of her and of love create a mood of regeneration which bring the poet to a moment of grace, dedication and new hope.

This form, this face, this life
Living to live in a world of time beyond me; let me

Resign my life for this life, my speech for that unspoken,
 The awakened, lips parted, the hope, the new ships.¹⁰

This beautiful dream of mysticism soon matured into genuine asceticism with the speaker in "Ash Wednesday".

In "Ash Wednesday" T.S. Eliot found a discipline in meditation, and in this searching of experience he found a technique for giving "sincerity" a meaning. His self-renunciation and stilling of desires led him into the dark cloud of the purifying presence of his God. The sacred moment of religious experience recounted in "Ash Wednesday" were given over to an age and a society that believed religion to be a kind of defeatism and that placed all its hope for man in finding the right secular order.

The reception of "Ash Wednesday" was not very pleasing, but any doubt about the depths of his religious conversion were dispelled in 1934 by his prose work, After Strange Gods: A Primer of Modern Heresy. He attacked the "modern spirit" directly from the standpoint of ancient Christian doctrine and tradition. The result was that Eliot became an apostate even to his best admirers. Although it backed him, the Church remained distant because he was such a controversial figure and because some of his Prufrockian poetry still rubbed sore. He was nick-named "the lost leader" as even his earlier supporters left him and resented his conversion. The popular news-media¹¹ had called him a "vulgar, cheap, snob" for his earlier work and now, frequently mis-reading his poetry, the public seems to

have maintained a bad opinion of him. After 1939 the majority of the public could not care enough to quarrel with his work - it required too much effort. Eliot's somewhat revolutionary lyrical style and his background or "mind of literature"¹² were simply too much for most of his readers. Always thorough, serious, and systematic, in "Analysis and Comparison" he wrote:

Analysis and comparison, methodically, with sensitive-ness, intelligence, curiosity, intensity of passion and infinite knowledge: all these are necessary to the great critic. Comparison the periodic public does not want much of; it does not like to be made to feel that it ought to have read much more than it has read before it can follow the critic's thought; analysis it is afraid of.¹³

So Eliot was not the poet for the casual hour at home, but required study and a well-read background which was always threatening to some. Meanwhile, critics in the larger literary circles continued in hot debate over Eliot.

One major issue that drew sides on the debate was the whole question of religious poetry. Concerning the particular poem in question F.O. Matthiessen refers to Allen Tate as having had "... the only intelligent review of 'Ash Wednesday' that I found in any of the well known periodicals."¹⁴ Allen Tate's reasoning was as follows:

The reasoning that is being brought to bear upon Mr. Eliot's recent verse is as follows: Anglo-Catholicism would not at all satisfy me; therefore, his poetry declines under its influence. Moreover, the poetry is not 'contemporary'; it doesn't solve any labor problems; it is special, personal; and it can do us no good. Now the poetry is special and personal in quality, which is one of its merits, but what the critics are really saying is this - that Eliot's case-history is not special at all, that it is a general scheme of possible conduct that will not do for them.¹⁵

Tate goes on to say that poetry demands a certain "moral sense", the ability to detach personal needs from the experience set forth in the poem. If this is lacking, the reader will go about deducing little more than the poet's "case" while ignoring the quality of the poem. Similarly, poetry is often examined "critically" for practical results. When the desired "useful" or functional knowledge is not forthcoming, is the project then to be abandoned? Obviously, the common characteristics of introspection, irony, humility, and reverence in "Ash Wednesday" are not listed "results." Thus, it has been in the qualitative sense of his poetry that Eliot's "Ash Wednesday" was grossly misunderstood.

Another basic flaw among some critics¹⁶ in their reception of Eliot's poetry was a failure to take in the inter-related whole of its meaning and to understand the nature of his irony. The sterile emptiness of "The Waste Land" shows not what Eliot was thinking man is but what for a moment he had thought man to be. The importance of this as a key to the intention of "Ash Wednesday" lies in the identity of man from irony in "The Hollow Men" to humility in the penitential poem. Humility can only be inferred generally from one's invisible moral character. Irony can be seen visibly in a particular objective instance of humility. Irony has the quality of being an objective stimulus that enables one to see the folly of human endeavor for its own sake. The true self-respect that this insight brings is humility. The last important turning

from irony to humility can be seen in the opening stanza of "Ash Wednesday". For a split second the reader sees Eliot as he objectively thought he was. The tone that is established - that of Eliot's humility toward his own merit - determines how the reader can relate to the remainder of the poem. Many critics, however, overlooked Eliot's initial irony in the poem and saw little more than another "case history".

Francis Birrell reviewed "Ash Wednesday" in Nation magazine in 1930.

In 'Ash Wednesday' - the ironic intent has completely vanished from the poems of Mr. Eliot, and with it perhaps the superficial qualities that made him appeal to the younger generation The six short poems that make up 'Ash Wednesday' are an elaborate study in pure form, and to my mind contain many passages of great loveliness. The main difficulty I have in facing this remarkable poem is that I do not understand what it is all about.¹⁷

Edmund Wilson commented that although he disliked Eliot speaking as an "aged eagle" and although "Ash Wednesday" was "less brilliant and intense than Eliot at his very best", he did like it. It had "that peculiar honesty in exhibiting the essential sickness or strength of the human soul" and it "still gives him a place among those upon whose words we reflect with most interest and whose tones we remember longest."¹⁸

In the New Republic, E.L. Walton reviewed the poem:

It is not the poem of a religious teacher, but of an intellectual man who would wish to renounce any intellectual conception of life and finds the task very difficult.¹⁹

F. R. Leavis, who was Eliot's pioneer supporter in the British academic world, stated that "Ash Wednesday" was a

magnificent acting out in verse movement and word play of "both the agonized effort to seize the unseizable, and the elusive equivocations of the thing grasped."²⁰ On the other hand, Max Eastman described it as "an oily puddle of emotional noises."²¹ So what appeared to some critics as simply bad poetry in Eliot, from another viewpoint became all the more virtuous and fell into place.

Donald Davie²² asked the reader of Eliot's poem if he should not "waive the claim of beautiful" for such when its "engagingness" could not be seen as functional. Dr. B. Rajan would not and "is not prepared"²³ to do so, and neither would Robert Graves, a popular poet.²⁴ Hambert Wolfe was perfectly blunt about it:

Eliot is a poet who cannot write poetry. He has a great mind, but spiritually and intellectually, he is muscle-bound.²⁵

The literary establishment's dislike for Eliot even as late as 1935 could be summed up in this.

However, since 1940 negative opinions of Eliot's work have been staunchly disputed by such voices as Richard Aldington, F.R. Cummings, and F.O. Matthiessen. These writers demonstrated the unity and wholeness of Eliot's work.²⁶ They showed how key terms from his criticism - tradition, objective correlative, auditory imagination, levels of meaning, fusion of thought and feeling - could be applied to poetry and how his favorite texts of criticism were directly reflected by his poetry.

For some time Eliot's name was the cue for a critic to take a stand. Even though most of the literary issues with which he was connected were controversial, Eliot remained surprisingly undefensive and in his unassuming, quiet manner he continued his work. He had appeared rather suddenly on the literary scene as one of the last truly "universal" men of letters. Still, by 1959 a generalization was suggested in that

...opinion concerning the most influential man of letters of the twentieth century has not freed itself from a cloud of unknowing. He is the Invisible Poet in an age of systematized literary scrutiny, much of it directed at him.²⁷

From "Ash Wednesday" onwards, Eliot's basic problem had to do with writing to a society which was in fact no longer Christian. By the time Four Quartets were published in 1943, he had a wide public relating in a modern idiom the basics of the Christian faith and its experience. But because a pagan society had labeled this "defiantly Christian", his late plays were more subtle. In The Cocktail Party (1950), The Confidential Clerk (1954), and The Elder Statesman (1959) he was more "unconsciously Christian", and his Christian ideas were expressed only casually and indirectly, if at all.

For the later critics, "Ash Wednesday" held no particular importance, for it was hardly as outstanding as "The Waste Land" or even "The Hollow Men". But to the student of T.S. Eliot development, "Ash Wednesday" is of critical importance. As was said before, one must come to understand every part in the whole to understand any particular part. In the

same light the converse of that statement is true; one must understand a particular part to come to understand the whole.

"Ash Wednesday" was a threshold and a turning point for a great man.

I

Because I do not hope to turn again
 Because I do not hope
 Because I do not hope to turn
 Desiring this man's gift and that man's scope
 I no longer strive to strive towards such things
 (Why should the aged eagle stretch its wings?)
 Why should I mourn
 The vanished power of the usual reign?

Because I do not hope to know again
 The infirm glory of the positive hour
 Because I do not think
 Because I know I shall not know
 The one veritable transitory power
 Because I cannot drink
 There, where trees flower, and springs flow, for there is
 nothing again

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
 I rejoice that things are as they are and
 I renounce the blessed face
 And renounce the voice
 Because I cannot hope to turn again
 Consequently I rejoice, having to construct something
 Upon which to rejoice

And pray to God to have mercy upon us
 And I pray that I may forget
 These matters that with myself I too much discuss
 Too much explain
 Because I do not hope to turn again
 Let these words answer
 For what is done, not to be done again
 May the judgement not be too heavy upon us

Because these wings are no longer wings to fly
 But merely vans to beat the air
 The air which is now thoroughly small and dry
 Smaller and dryer than the will
 Teach us to care and not to care
 Teach us to sit still

Pray for us sinners now and at the hour of our death
 Pray for us now and at the hour of our death.

II

Lady, three white leopards sat under a juniper-tree
 In the cool of the day, having fed to satiety
 On my legs my heart my liver and that which had been
 contained

In the hollow round of my skull. And God said
 Shall these bones live? shall these
 Bones live? And that which had been contained
 In the bones (which were already dry) said chirping:
 Because of the goodness of this Lady
 And because of her loveliness, and because
 She honours the Virgin in meditation,
 We shine with brightness. And I who am here dissembled
 Proffer my deeds to oblivion, and my love
 To the posterity of the desert and the fruit of the fount.
 It is this which recovers
 My guts the strings of my eyes and the indigestible portions
 Which the leopards reject. The Lady is withdrawn
 In a white gown, to contemplation, in a white gown.
 Let the whiteness of bones atone to forgetfulness.
 There is no life in them. As I am forgotten
 And would be forgotten, so I would forget
 Thus devoted, concentrated in purpose. And God said
 Prophecy to the wind, to the wind only for only
 The wind will listen. And the bones sang chirping
 With the burden of the grasshopper, saying

Lady of silences
 Calm and distressed
 Torn and most whole
 Rose of memory
 Rose of forgetfulness
 Exhausted and life-giving
 Worried reposeful
 The single Rose
 Is now the Garden
 Where all loves end
 Terminate torment
 Of love unsatisfied
 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.

Under a juniper-tree the bones sang, scattered and shining
 We are glad to be scattered, we did little good to each other
 Under a tree in the cool of the day, with the blessing of
 sand,

Forgetting themselves and each other, united
 In the quiet of the desert. This is the land which ye
 Shall divide by lot. And neither division nor unity
 Matters. This is the land. We have our inheritance.

III

At the first turning of the second stair
 I turned and saw below
 The same shape twisted on the banister
 Under the vapour in the fetid air
 Struggling with the devil of the stairs who wears
 The deceitful face of hopes and of despair.

At the second turning of the second stair
 I left them twisting, turning below;
 There were no more faces and the stair was dark,
 Damp, jagged, like an old man's mouth drivelling, beyond
 repair,
 Or the toothed gullet of an aged shark.

At the first turning of third stair
 Was a slotted window bellied like the fig's fruit
 And beyond the hawthorn blossom and a pasture scene
 The broadbacked figure drest in blue and green
 Enchanted the maytime with an antique flute.
 Blown hair is sweet, brown hair over the mouth blown,
 Lilac and brown hair;
 Distraction, music of the flute, stops and steps of the mind
 over the third stair.
 Fading, fading; strength beyond hope and despair
 Climbing the third stair.

Lord, I am not worthy
 Lord, I am not worthy

 but speak the word only

IV

Who walked between the violet and the violet
 Who walked between
 The various ranks of varied green
 Going in white and blue, in Mary's colour,
 Talking of trivial things
 In ignorance and in knowledge of eternal dolour
 Who moved among the others as they walked,
 Who then made strong the fountains and made fresh the
 springs

Made cool the dry rock and made firm the sand
 In blue of larkspur, blue of Mary's colour,
 Sovegna vos

Here are the years that walk between, bearing
 Away the fiddles and the flutes, restoring
 One who moves in the time between sleep and walking,
 wearing

White light folded, sheathed about her, folded.
 The new years walk, restoring
 Through a bright cloud of tears, the years, restoring
 With a new verse the ancient rhyme. Redeem
 The time. Redeem
 The unread vision in the higher dream
 While jewelled unicorns draw by the gilded hearse.

The silent sister veiled in white and blue
 Between the yews, behind the garden god,
 Whose flute is breathless, bent her head and signed but
 spoke no word

But the fountain sprang up and the bird sang down
 Redeem the time, redeem the dream
 The token of the word unheard, unspoken

Till the wind shake a thousand whispers from the yew

And after this our exile

V

If the lost word is lost, if the spent word is spent
 If the unheard, unspoken
 Word is unspoken, unheard;
 Still is the unspoken word, the Word unheard,
 The Word without a word, the Word within
 The world and for the world;
 And the light shone in darkness and
 Against the Word the unstilled world still whirled
 About the centre of the silent Word.

O my people, what have I done unto thee.

Where shall the word be found, where will the word
 Resound? Not here, there is not enough silence
 Not on the sea or on the islands, not
 On the mainland, in the desert or the rain land,
 For those who walk in darkness
 Both in the day time and in the night time
 The right time and the right place are not here
 No place of grace for those who avoid the face
 No time to rejoice for those who walk among noise and
 deny the voice

Will the veiled sister pray for
 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? Will the veiled sister pray
 For children at the gate
 Who will not go away and cannot pray:
 Pray for those who chose and oppose

O my people, what have I done unto thee.

Will the veiled sister between the slender
 Yew trees pray for those who offend her
 And are terrified and cannot surrender
 And affirm before the world and deny between the rocks
 In the last desert between the last blue rocks
 The desert in the garden the garden in the desert
 Of drouth, spitting from the mouth the withered apple-seed.

O my people.

VI

Although I do not hope to turn again
 Although I do not hope
 Although I do not hope to turn

Wavering between the profit and the loss
 In this brief transit where the dreams cross
 The dreamcrossed twilight between birth and dying
 (Bless me father) though I do not wish to wish these things
 From the wide window towards the granite shore
 The white sails still fly seaward, seaward flying
 Unbroken wings

And the lost heart stiffens and rejoices
 In the lost lilac and the lost sea voices
 And the weak spirit quickens to rebel
 For the bent golden-rod and the lost sea smell
 Quickens to recover
 The cry of quail and the whirling plover
 And the blind eye creates
 The empty forms between the ivory gates
 And smell renews the salt savour of the sandy earth

This is the time of tension between dying and birth
 The place of solitude where three dreams cross
 Between blue rocks
 But when the voices shaken from the yew-tree drift away
 Let the other yew be shaken and reply.
 Blessed sister, holy mother, spirit of the fountain, spirit of
 the garden,
 Suffer us not to mock ourselves with falsehood
 Teach us to care and not to care
 Teach us to sit still
 Even among these rocks,
 Our peace in His will
 And even among these rocks
 Sister, mother
 And spirit of the river, spirit of the sea,
 Suffer me not to be separated

 And let my cry come unto Thee.

CHAPTER THREE

EXPLICATION OF THE TEXT,
AN APPROACH TO CONTENT

As the title suggests, the central theme of turning away from the world to God is associated with the Lenten liturgical cycle. This "inward" theme draws its greatest inspiration from the closing cantos of the Purgatoria which deal with the earthly paradise and Dante's spiral ascent. The poem echoes to the mysticism of the "dark night of the soul" from St. John of the Cross and draws heavily on Dante's text and his scriptural sources, namely the Psalms, Ezekiel, and the Book of Revelation. The many scriptural references and those referring to liturgical texts suggest the atmosphere of various rituals within the Catholic tradition. In the ritual for Ash-Wednesday, the priest dips his thumb into ashes, marks the sign of the cross on the forehead of those who draw near him, and says: "Remember, man, that you are dust, and into dust you shall return."¹ This is reminiscent of the exile from the Garden of Eden² and shows the basic turning theme of the poem.

The complementary themes of turning and of exile are both associated with the patient endurance of the opening lines

Because I do not hope to turn again
Because I do not hope
Because I do not hope to turn³

This example is indicative of how Eliot couples the two themes throughout the poem, starting in despair of the world and God,

Eliot's development of them in the desert and the garden finds its source again in Dante.⁴

In developing the turning theme, Eliot first states why he does not hope to turn again to God or to the world; losing all ambition, he abandons the struggle. He renounces the personal glory⁵ of wordly endeavors, and consoles himself with a question: why should he regret the usual loss of power? This "aged eagle"⁶ knows too well the egocentric agony of his past. He despairs of the certainty "of the positive hour", the one real though transitory power, because he can no longer come to its source. Unable to help himself, his failure to touch the well-springs of life develops into the spiritual meaning of the Garden.

The poet's lack of hope will remain as long as he is within the human limitations of time and place. He accepts the transitoriness of his kind as the only certainty and he is resigned to renounce any hope. The irony of his regression to bitter cynicism in "rejoicing" in this is that he will make or invent an illusory construction which will only lead him astray again. But, at the same time, he prays for mercy and that he might forget these matters which he has been discussing,⁷ for even simple sincerity is deceptive when over-rationalized. This admission will have to suffice for him, for he would give up the struggle - "May the judgement not be too heavy."

The situation has now gone far beyond the protagonist's ability to deal with it. The wings or mental powers of the

eagle, aged from many experiences, are now merely fans to beat the air. Although he is unable to fly, the problem is more in his powers and the present atmosphere than in his will. So he prays, "Teach as to care and not to care", the basic formula of renunciation, that is, caring for a more mystical detachment and not caring for the desires of this world. "Teach us to sit still" asks for patience in simply waiting for death. This is confirmed by the following prayer, taken from the Hail Mary;⁸ thus death, the reminder of Ash-Wednesday, is the transition to Part II. Because his life-energy sources have dried up, he is without hope and can turn neither to God nor the world. In the midst of this dark night,⁹ he follows up the liturgical introduction he has just begun by addressing the "Lady" about his present dissolution in faint hope of constructing out of death something in which to rejoice.

The first lines of Part II define the mode of religious contemplation which characterizes much of this poem. Three types of alluded imagery spell out the death theme here: the lady or venerable saint who intercedes for the poet, the three white leopards¹⁰ or images of destruction which represent the peace of dissolution and purgation and the ground "under a juniper-tree"¹¹ or the poet's place of hopeless surrender which yields to self-abnegation by means of scriptural imagery.

The whiteness of the leopards implies a purifying release, the beasts having fed on the organs to which the desires of the flesh are related. Through the purging of spiritual

death to sin, death's emptiness "In the hollow round of my skull hears the "voice of Part I. This vision resembles that of the prophet Ezekiel, "shall these bones live?"¹² But the answer to this question comes from the bones themselves, cleansed and newly inspired by the Lady who "honours the Virgin in meditation". In this cleansing by white agents for a white cause, the self "here dissembled" surrenders his pride and offers his love to the posterity of the lord that he knows, the desert.¹³ This act "recovers" his unconsumed parts, those rejected by the agents of death. The bones, now white like the Lady, imitate her devotion and "alone to forgetfulness." The whiteness of the bones is free from any stain of human desire or self-consciousness about themselves; "There is no life in them." The senses are cleansed through a process of deep concentration, that is, joined by moments of utter oblivion, for which the poet merely prayed in Part I. This self-abnegation marks an advance over his previous state, in which he suffered frustration.

Only in the receptive void of this pure nothingness can the poet hear the voice of God answering the fate of his bones. The words of Ezechiel¹⁴ suggest an ironic twist with the answer that "there is no life" in the bones: "prophecy to the wind" for only it will listen. This is another turning point in the poet's surrender and self-abnegation, for the wind is the very breath within him. The bones prophecy, sing-

ing a litany which expresses the burden¹⁵ of their unfulfilled longings.

What results from this is a soft chant of paradoxes, progressing as a celebration song, reaching a new milestone on the way to perfection. The Virgin Mother, the Lady of paradoxes, is addressed now as the Garden which reconciles all the paradoxes of human love. Just as Dante found out,¹⁶ "The Single Rose," dedicated to the Virgin, personifying devotion, "Is now the garden where all loves end," and so is invoked to give thanks to the Virgin "For the Garden Where all love ends." The significant progression here begins with the Lady who, as "the single Rose" and ultimate flower of earthly goods, interprets the earthly paradise to man as the first incarnation of love in the poem. By her love she incarnates the love of the Virgin and so purifies the speaker's love and leads him to the fountain of life in the Garden where, still dying to insatiable human loves, he could not drink.

The bones now "are glad to be scattered" and divided, whereas in Part I the speaker's division and weakness had tormented him. A sacred moment has been reached in which the first tones of an irrevocable peace are echoed. In death "neither division nor unity matters," even though the desert will be divided by the bones. Broken from the living whole, the dry, scattered bones have stopped all self-contention, and there is a sacred wholeness in being broken: "This is the land. We have our inheritance."¹⁷

The land is whole, uniting all the broken, and it shall remain so. If this portion of land is the Garden, the poet's bones certainly do not understand it as the long awaited home. Yet, he has begun to pass beyond despair, for a potentiality beyond his own peace has emerged in the death of his members. So death is no longer seen as a threat to the self and its passions but as a release from them.

Part III departs from the vision of the desert and the garden to quite another specter, comparable to Dante in the Purgatorio.¹⁸ As Eliot works his way through his own purgatory, Dante entered with Virgil into the Mount of Purgatory through "a gate, and three steps beneath to go to it, of divers colours."¹⁹ In the concept of ascending the ladder, the purgatorial progress of the soul is seen as the mode of realizing higher love, learning how to lead a true spiritual life, and thus climbing the spiritual ladder.

"At the first turning of the second stair," the protagonist has already surmounted one stage in his ascent, the first stair of Part II. The sinister shapes below him he knows too well as the false hopes and fears of his own as well as his fellows' past. These conquered doubts have been left behind in order to face the darkness ahead. He plunges through the trials of despair, "dark, damp, jagged," a mystical darkness which cleanses him of any sinfulness. He is guided by a faint shimmer of light and hope from "a slotted window" on the third stair. However, it is "bellied" with his sensual sins of the past

"like the fig's fruit," appealing to his senses with images of youth and springtime. The "brown hair" is reminiscent of his Prufrockian days²⁰ with its sexual implication and the deceptive "pasture scene" like the Garden. The "distractions" on the third step are enticing, not repulsive as in the image of despair. But he leaves the figure of Pan and the alluring Earthly Garden scene behind, for these appeals are remote, not as immediate as they once were, and he must have "strength beyond hope and despair" in order to climb the third stair.

As all these "stops and steps of the mind" fade away, he realizes how necessary it is to have spiritual strength, and he can now confess that he is unworthy to proceed.²¹ The humbled prayer of supplication re-echoes a hope in a healing yet to come. From a possible hope in death the poet has come to some conquest of human hope and despair, to a strength beyond both. Now "to care and not to care" means something more, for the Lord of his salvation has been addressed in an emerging humble faith.

Part IV begins with a purposeful ambiguity, an address to the Lady in white gradually melting into the Mother of the Garden. The petition which follows the salutation asks her to "be mindful," "Sovegna vos." The poet has associated her with the liturgical color of the church, as she walks "between the violet and the violet," the twilight birth and death of painful days in the garden of the living, "the various ranks of varied green." Clothed "in white and blue, in Mary's colour," she is also linked with Mary in her purity and heaven-colored dress.

Thus she partakes both of human suffering, "Talking of trivial things In ignorance" as a sister of man and of "Knowledge of eternal dolour" as the Holy Mother. She "made strong the fountain and made fresh the springs" of which the speaker could not drink in Part I. She seems to have alleviated the desert condition with the kind of rest in the hope she inspires.

This is a time of living and a time of waiting. "Here are the years that walk between" the speaker's violet hours of suffering, "bearing away the fiddles and the flutes" of early sensuality seen in Part III. The passage of the years restores the dream of the Garden of the Virgin seen in Part II, the white rose of devotion. Clothed in illuminating white light, she brings the poet to the "new years" of spiritual rejuvenation which he reached "through a bright cloud of tears." His dark cloud²² is now brightened by the restored light of the "veiled sister" to whom he appealed to "redeem The time." The significance of "restoring With a new verse the ancient rhyme" is that his years of suffering can be seen with fresh meaning and long-awaited understanding. The ancient rhyme of love has a new verse rhyming "redeem" with "dream." The new theme is to redeem "the unread vision in the higher dream," while its constant parade of death passes by. His explanation for the paradoxical funeral of the word has been suggested by George Williamson.

The Lady has been associated with white leopards and the 'Word of no speech'; now 'jewelled unicorns', belonging to the legend of the Virgin, add mystery to the funeral of the Word. This vision is an image like the pageantry that Eliot calls the 'high dream' in Dante;

here the hearse contains²³ the supreme token of love,
of the word now unread.

The idea of the word unread and unrealized is a direct foreshadowing of the next section, as shall be seen.

In the same manner that Dante saw Beatrice and drew inspiration from her as his "Lady", so Eliot identifies the "silent sister" by her silence and colors. She is standing "between the yews" of the human condition and grief, "behind the garden god" who was glimpsed in Part III and whose flute is now breathless. She quietly bows and crosses herself "in knowledge of eternal dolour" and thus witnesses to the meaning and presence of the Word. Although she spoke no words in this, the sources of eternal life are again made strong by her influence; and the bird, instead of the flute, sings "redeem the dream," which is the sign of the word unheard -- "unspoken Till the wind shake a thousand whispers from the yew" of human suffering. More than the clacking of the bones in Ezekiel, these whispers mean human response and, in further allusion to the scriptural text,²⁴ the wind now suggests the restoring breath of life. But first the silence must be broken by the yew²⁵ which is now breathless like the flute.

Because the protagonist has humbled himself and begged for redemption, his "silent sister" has become very aware of his suffering. The yew seems to have particular association with the Body -- the Church -- of Christ and it would seem that as a symbol of eternal sorrow it includes both the human and the divine, man and Christ, the Son of God. The groanings of

religious awareness and supplication for redemption of the world are re-echoed in the poet's plea to the Virgin for her intercession. His words stop short, an unusually unfinished fragment, almost fearful, hesitating to be completed. The impending revelation should have followed from the Salve Regina: "show unto us the blessed fruit of thy womb, Jesus."²⁶ The prayer is a passionate appeal to mercy for those who are exiled in the wilderness of the world, "weeping and wailing in this valley of tears."²⁷ Thus the poet passes from the conquest of hope and despair through groaning faith to a vision of regeneration, which is waiting, yearning anxiously for the fruit of Mary.

The first lines of Part V continue to describe "the unheard, unspoken Word . . . within the world." Now the fruit of the Virgin is still unrealized, but the conclusion arrived at in this section affirms the presence both of the Word as the manifestation of God and of the word as the revelation of God. The world's experience of the word of God depends on man but not so with his manifestation as the Word, since the Word Made Flesh is without a word both are still "within The world and for the world." The Word is for the world, but "the unstilled world" is still fighting against "the silent Word" which symbolically occupies its center. "Unstilled" is both a contrast to "silent" and a parallel to "whirled." The Word was manifested when "the light shone in the darkness" and the world still whirled both against and about the Word as the center of

a suggested wheel image.

The whirling world of rational sense is unable to grasp the mystery of the "still point."²⁸ Here the contrasting Prologue of John's Gospel develops the idea of someone "to bear witness to the light"²⁹ in order that it might be received, but in the poem the words of the prophet Micah³⁰ only continue to express the for and against theme: "O my people, what have I done unto thee."³¹ Even though a light has shone in the darkness, the Word goes unheard, unseen, unheeded, "For those who walk in darkness . . . avoid the face" and "those who walk among noise deny the voice."³² The speaker's position in Part I is easily recalled here.

The anguish of the speaker builds up as he petitions "the veiled sister" three times to pray for those in darkness, "For children at the gate," "for those who offend her." Their condition comes more sharply into focus. At first, they were torn "on the horn" of agony and restlessness; "they are attracted by two opposing directions, and so are torn between the seasons, times, hours, words, and powers of the worldly and the divine."³³ They are helpless and "cannot pray." They "are terrified and cannot surrender." And so, they affirm in public what they deny amid the pains of their private lives and feel resigned to their fate until the end of their days, when the rocks are still of Mary's color. The human conflict of "the desert in the garden the garden in the desert" comes to a climax in "spitting from the mouth the withered apple-seed."³⁴

This is an ultimate effort to renounce the last remnant of their knowledge of good and evil, in the face of their total helplessness in themselves.

For the third time the poet slowly, powerfully, agonizingly echoes the words of Micah: "O my people." The heart of man, split as it is, cannot utter a cry; it is near the "still point"³⁵ and far beyond bitterness. Again Eliot artfully leaves the allusion unfinished and without the end of the silent petition, "Answer me!"³⁶ By confessing his sinfulness, by admitting the dire need for grace, the speaker has confirmed the presence of the Word. The Word is here, though the world is against it, and man is both for and against it. Man's will has proved too weak to realize faith. In Part V the extreme difficulty of turning to God has continued the theme of renunciation and hopes only in some pure gift of the Word through the intercession of Our Lady.

Part VI is another, more experienced integration of the encompassing situation thus far. Worldly desires and the flesh grow anew on every man and so the poet faces the same struggles again. However, this time there is a different relation in his turning as the poet turns to his initial theme. The significance of passing now from "because" to "although" in the first few lines of the first and last poems is to show that the poet's will is now more conducive to grace. Although his many surrenderings do not purge away his lack of hope, the relation of his will to the world has changed. Even though he does not hope,

does not wish, to turn to the world, the appeal of the world returns to him; thus he confesses his turning in the world, "(Bless me father)." ³⁷

"Wavering between the profit and the loss In this brief transit where the dreams cross," ³⁸ dreams of the past cross the poet's mind and the "twilight" of the spiritual world confront him in the struggle of spirit with flesh. The "slotted window" of the third part of the poem is wide open now as the conflict broadens to entail the whole of humanity and to reveal the beauty of the world: "Unbroken wings" contrast with the "vans" of Part I, the "lost heart" rejoices again in lost delights, the "weak spirit quickens to rebel" for the lust in all the senses, and the "blind eye" again envisions its illusions. He seemed to find nothing of value before in Part I, and now all the temptations of the flesh are renewed.

Now is the time between death to the world and birth to God:

the time of tension between dying and birth
The place of solitude where three dreams cross
Between blue rocks. ³⁹

While struggling against the "blue rocks" that symbolize the quieting of physical cravings, the three dreams (the silent sister, the Virgin, the Word) remind the poet that he is still in the purgatory of suffering where "the voices shaken from the yew-tree drift away." Through his experiences, symbolized in the sorrow-bearing tree, in Parts IV and V, he has learned that death and its afterperiod mean a certain process of purification.

Presently reconsidering his fate, he can hopefully "Let the other yew be shaken and reply" on behalf of his deliverance and rebirth. The resulting prayer reviews the themes of the poem.

The repeated progression of images again point out the way he has been travelling to God. He invokes both the sanctified sister and the holy mother to "suffer us not to mock ourselves with falsehood," and to teach us the lessons of renunciation requested in Part I. He petitions "not to be separated" from the source of true rebirth and life, "the spirit of the fountain, spirit of the garden, . . . And spirit of the river, spirit of the sea," for he admits that in whatever sorrow he lives, "Our peace in His will" shall remain; this was the great lesson of Dante⁴⁰ in learning "to sit still." After asking not to be separated from the river and the sea, the sources of true life, he addresses his petition directly to God: "And let my cry come unto Thee."⁴¹ This cry of anguish and self-torture brings to mind the setting of the whole poem within the Passion of Christ and his Crucifixion.

This stage of Eliot's spiritual journey is now complete: before he could turn neither to the world nor to God, now although he can turn to the world he desires to turn to God. But the tension, the critical conflict, remains ever the same in his human condition, for, although he does "not wish to wish" for worldly things, he does so. Yet, his will is not to be separated from God. The repeated experience of turning his will, strengthens his choice and faith in God's will. The change of

will in Parts I and VI is a strong contrast and is the significant development of the poem. Indeed, the poem tells of desperation, self-forgetfulness, moral recovery and conversion, resurrected faith, the need of grace, and renewal of the will toward both God and the world. Part VI should not be a paradox, rather a manifestation of the fundamental weakness of the despair of Part I. Although prolonged and painful, even seemingly retarding, the basic desert experience, drought or dark night experience, is an essential stage in the process of the believing Christian. The experience of despair and disillusionment in the exile theme and the complementary turning experience through renunciation now yield a new vision and faith, based on greater moral insight and a renewed sense of direction.

CHAPTER FOUR

EXPLICATION OF THE TEXT,
AN APPROACH TO FORM AND EMOTIONAL UNITY

On the way to confession Stephen walked
on and on through illit streets, fearing
to stand still for a moment lest it might
seem that he held back from what
awaited him, fearing to arrive at that
towards which he still turned with
longing.

James Joyce

In trying to approach Eliot's poetry from an objective viewpoint, the whole question of true religious poetry must first be considered. In a few sentences from After Strange Gods Eliot put his finger on the usual weakness of religious poetry.

Why, I would ask, is most religious verse so bad; and why does so little religious verse reach the highest level of poetry? Largely, I think, because of a pious insincerity. The capacity for writing poetry is rare; the capacity for religious emotion of the first intensity is rare; and it is to be expected that the existence of both capacities in the same individual should be rarer still. People who write devotional verse are usually writing as they want to feel, rather than as they do feel.²

It is the opinion of this study too that Eliot in fact wrote as he felt and not as he would have liked to feel. Leonard Unger suggests that "We may assume that a devotional poem written by Eliot will constitute a record of the poet's religious experience."³ However, reading a poet's religious verse to search out the biography of the man is to deny the value of the poem and the intent of the poet. As was mentioned in Chapter II, only if the reader can leave behind his solitary hopes in a personal

confession from the poet can the six parts of "Ash Wednesday" be seen together as the focus of a single religious emotion.

Eliot's skill in maintaining the detachment of the man who creates from the man who suffers is the crucial question: does he do it? Allen Tate says that he does and would go so far as to answer that the highly effective technical performance developing the religious emotion of "Ash Wednesday" is possibly the only way valid for any religious poetry today.⁴ In his analysis Tate's conclusion is that only by the marriage of flexible rhythm and fitted imagery can the poet create the necessary effects of the emotion in all its significant levels of meaning. This statement is at the core of this consideration of the poem from the viewpoint of precise form and its implications.

Eliot employs a purposeful ambiguity in his poetry. It is seen in the regular yet halting rhythm of the poem and its constant uncertainty of movement which could either lead to more regularity or fall into abrupt improvisation. The imagery itself is surprisingly commonplace, "secular" imagery; it gives a particular situation, yet the emotion coming forth is not identified with any particular experience. This follows Eliot's own poetic principle in his critical works,⁵ that is his concept of imagery. Images that are "consciously concrete" correspond closely to something actually seen and remembered; and yet, these same images can also stand for something larger and are not dependent on one's private experience to be understood,

thus, "unconsciously general." Eliot always suggests more than he states directly. The use of imagery fits the broken rhythm in "Ash Wednesday" as he calmly takes the reader from a known, general emotion and its smooth rhythm in a direction which is unknown to the reader without noticeable surprise.

As the poem begins, the reader hears a voice speaking as a spokesman for all Christians at the beginning of Lent. This voice is more than just one man's voice and the reader feels drawn to enter into it. The effects of the dramatic monologue are not simply bound up in the character of the speaker, but the unifying effect of the speaker's voice and manner keeps them working in unison, yet they are detached when they do merge with the speaker. The early sequence about the poet's ironic depreciation of his worldly powers presents the poet objectively as he momentarily thinks he is. This self-parody (the aged eagle) is contrasted sharply by his prayer for mercy. In the midst of his over-introspection, the poet humbly asks for simple sincerity and help. This transition is crucial in an understanding of Eliot; he has gone from the bitter irony of "The Waste Land" and "The Hollow Men" to the threshold of humility, the confession of the need for a help entirely outside himself. The contrasting thoughts of Part I, the ambiguity of willing two different things simultaneously, clearly shows where the poet is, and not where he should be. This is Eliot's "first turning" on the first stair and it completes the first part's statement of the turning theme.

Proceeding as a meditation, the emotion is still general, the diction almost prosaic, the imagery not very poetical--even dull. The irregular and labored rhythm changes in the second part with the new imagery. There are two kinds of imagery alternating in correspondance with the sudden and constant changes in rhythm: the traditional religious symbols, and the visual and tactile imagery which is common to most poetry. This movement from abstract symbols to concrete images and sensations always implies something more and drives at the very heart of the meaning of symbol. F. O. Matthiessen is very much in agreement with Eliot on this point:

The successful symbol possesses its peculiar concentrated vitality through communicating the sense of standing for something larger than itself. Only by its embodiment of the indefinite in the definite, the impalpable in the concrete, can the symbol create the illusion that it is giving expression to the very mystery of life.⁶

An example of this is the strange feeling about the three leopards. The leopards' deed is terrifying; yet they are seen with a fascination for their beauty. Matthiessen suggests that this sets the tone for the conclusion of Part II with the idea that "Terror has been transcended in a vision of death itself as the promised land."⁷

The agents of death and dissolution no longer seem terrifying but merge into a holy turning through death to life.

Again, through the nature of his imagery and the movement of his verse he succeeds in setting the tone he requires to refine the emotion. By establishing the area of meaning that is to be developed, the poet permits even a reader on whom most

of the literary and scriptural references (such as the Garden tradition) would be lost to get the "feel" of the poem. The feeling of the rhythm goes far below the levels of conscious thought and can communicate much before it is understood. Such is the musical effect of the grasshopper's chanting pairs of paradoxes, the same tune over and over. This simple musical device has heavy connotations for Eliot that reach back to "the Waste Land"⁸ and speak of the inexorable and insatiable desires of the human condition. Eliot's sharp feeling for the music of the words and for their rich and different connotations allow for many levels of meaning but always an emotional unity.

The third part of the poem presents the poet's struggle in another vision. The "consciously concrete" images used adhere to the very structure of the three major sequences and are simultaneously exact and suggestive in the portrayal of these three spiritual stages. Eliot puts his own theory to practice in that he expresses his emotion by means of "complete concrete objectification"⁹ and attains a definiteness of statement and an indefiniteness of suggestion by working his imagery so into the visible structure. "The same shape twisted" below is a frightful image of this sort which permits the reader to invade the poet's awareness, and, when coupled with the irregular rhythms, the reader experiences a feeling of the difficult climbing movement--the effect Eliot intends. At the turning of the third stair, the musical image of the

flute presents an emotional and intellectual complex at the same time--a distraction of the flesh. This too fades away in the light of the single emotion, now turning to the vision of the Lady in the Garden in Part IV with the absence of music--"the fiddles and the flutes" are borne away.

Eliot's repeated use of liturgical references indicate a great deal about his preoccupations. The particular use of liturgical cadences within and at the conclusion of each section unifies the whole poem and allows the reader the option of recognizing and entering into the consciousness of a developed meditation or prayer. The Church's liturgical colors indicate a great deal about the predisposition of the one who prays. The "violet and the violet" reflect the twilight borders of life, birth and death, Advent, and Lent, when suffering man must make his turning to death to be born again. The fullness of life is seen in "varied green" when the Virgin walks in the Garden, "going in white and blue," granting man the inspiration of heavenly bliss and purity. The "Lady" theme dominates most of the poem, drawing the faint hope of God's mercy and the hope of salvation in the spiritual life close to the earthly pairs of man. She brings "the higher dream" down to "trivial things" and, as the Lady--images mesh--from the beautiful friend to the Virgin to the Garden and the Eternal Rose itself--the sign of God's love becomes more and more enfleshed. The "Lady" of "Ash Wednesday", as the idealized beautiful woman awakens the poet to a new life.

The "silent sister" purifies his earthly desires for a deeper spiritual love. Thus, it is she who can "redeem the time", for the female contains both the distraction of the "broadbacked figure dressed in blue and green" and the intercession of "the veiled sister." At this intersection of spiritual and corporal planes, when dreams cross in the violet hours of the living, the Word is made flesh. For the poet it is through this kind of liturgical imagery, particularly through the vision and example of the Virgin Mother of God, that his purification and turning make sense and accept the dream of the Word Incarnate as his hope. The light cadences and easy imagery which conclude Part IV are the calm before the storm of Part V where the turning will of the poet is confronted most intensely by the Word.

Sound and diction deserve particular attention in this part of the poem as it builds to the climax. Using the powerful implications of "the Word", still only a Christian abstraction, the poet creates the effect of immediate experience by means of broken and distracted rhythm carrying strong auditory images. The swirling and turbid for-and-against theme is felt by the reader as the words roll off his tongue: "Against the Word the unstilled world still whirled About the center of the silent Word." The tension of helpless waiting in darkness continues the for-and-against theme of turning as the rhythm suggests the movement of the poet's mind back and forth from doubt to acceptance. The quiet

clearness felt in his former moments of vision contrast strongly with the poet's labored cadences which retain him to the agony of his debate with himself. Eliot is using every possible technique to encircle the meaning of the emotion, coming into sharper focus with every orbit. His method of encircling, expanding, contracting around and about his point of emotion unconsciously draws the reader into his developing wheel image, closer and closer to the center, so that in the process the reader comes closer to the real meaning of turning to the Word.

Alliteration and internal rhyme continue in the second sequence, soften at first, slowed by the prophet's echoing refrain, tinged with pathos. Consonance and assonance develop the turning for and against in staccato-like parallels, building and building in the third sequence with a crescendo-questioning effect. The final volley of questions end as before hesitating on the edge of an image, the words of the Word shadowing a tortured background: "O my people." Again Eliot shapes the reader's experience of the poem by causing him to read it with a freedom that is not precisely aware of the particular subject being talked about; the refrain's tormented voice could be the prophet, the poet, Christ, and the "people" could be the Jews, the suffering members of Christ's Body, the Church, or Christ Himself in agony. This juxtaposition of an image from the Passion of Christ and of the agonizing specter of man yearning to be purged of his own yearnings brings

turning in the tension between birth and death, death and birth. The ambiguity of turning on the same images from lust to love is necessary to utilize and refine the memory and is part of this stage of spiritual growth, the active purgation and tempering of the senses. The resulting tension is the necessary tone of the speaker's emotion.

That the speaker is caught in "the time of tension between dying and birth" does not mean that the poem's effect is weakened because it is inconclusive. The whole point of the one emotion is its inconclusiveness, its faithfulness to spiritual growth. No one passes through a purgative state simply to have it end at a given moment and never appear again. The tension must always be there to find meaning in suffering and, thus, to live fully within the human condition, accepting the seemingly perpetual plane of human suffering because one accepts the depths and the more of it in the light of faith. Eliot's idea of some constant level of active purgation is evident in most of his poetry. It is seen in his notion of time, the cyclical pattern of man coming again and again to the same place. This is evident in the six sections of "Ash Wednesday" as the speaker begins anew each time to move forward. Eliot does not simply go from an admission of sin in a gradual movement of terrible struggle to achieve complete humility and self-abnegation. The idea of this curious cyclical pattern again bringing him to the beginning was expressed very clearly in The Elder Statesman:

You've only just begun.
 I mean, this only brings you to the point
 At which you MUST begin.¹⁰

For "most of us"¹¹ life is a recurring cycle of spiritual awakening and active purgation, which allows men to redeem the personal past and, for Eliot at least, to rediscover the Incarnation which redeems all of history.¹² The symbolic death of the senses and rebirth in the spirit has its center point of tension in the Incarnation. The last prayer of the poem brings together many of the earlier symbols in a focus on the meaning of this self-abnegation and renunciation; Audrey Cahil assents to Eliot's implication:

...behind the power of human love, behind the loving intercession of the Virgin and all the saints, and behind the beauty and vitality of natural things is God himself, and that it is He who can keep His followers true in spite of their faithlessness, and He who can teach the detachment and submission that can make 'the time of tension' tolerable, and 'the place of solitude', 'even among the rocks', a place of blessing and growth.¹³

The wholeness of a man who has suffered is greater than the sum of the individual experiences together. In the same way the last prayer has brought the speaker closer to the center of his own being and closer to the still point on which all reality turns and where the will of God is one.

When the poem has been finally completed, the reader has the full feeling of an individual spirit wavering in its desire to lose itself in the will of God, yet continually distracted by the world of desire and loss. The desire for union voiced in the final prayer is the haunting fusion of the very near and

human reality of doubt with redeeming faith. Because of Eliot's uncompromising sensitivity and persistence in finding the exact patterns for his expression, he has successfully communicated to the reader the various shades and nuances which make up the living character of the experience of one particular emotion.

How much of "Ash Wednesday" was written from personal experience and how much was addressed particularly to Eliot's contemporary world-scene is a purely speculative question. However, if Eliot is to be consistent with his principles of poetry and his own criticisms, which he has followed so well within this poem, it is easily concluded that the man had an extremely intense and deep spiritual life. Eliot's development has continually been paralleled by some writers with the Via Negativa or apophatic tradition of Christian mysticism as found in The Cloud of Unknowing and Saint John of the Cross. The stages of his spiritual growth as indicated by the whole of his works do correspond, interestingly enough, to Saint John's method in the Ascent of Mount Carmel.¹⁴ Obviously, the man himself had grown somewhere beyond his landmarks on the first lap of his spiritual journey. He had grown out of his ironic hopelessness in "The Waste Land" and his "Ash Wednesday" spoke to a society who had lost not only the humility to admit sin but even the belief in sin. Surely much of Eliot's intent was to affirm the necessity of the spiritual life in breaking out of the sterility of the contemporary scene's endless cycle of nausea and meaninglessness. The remainder of his works

developed on the cyclical nature of the spiritual life, of man, and of history as themes around his concept of the still point. His Four Quartets neatly encapsuled the whole of Eliot's Christian experience, and the plays which came afterward put into practice the conclusions of his previous works. T.S. Eliot must have been a sad and holy man, for he called himself a man "with a special determination of purpose,"¹⁵ a passion and burning desire for the Word, but in a world where the Word has too often been lost.

CONCLUSION

" IN MY END IS MY BEGINNING "

...And what you thought you came for
Is only a shell, a husk of meaning
From which the purpose breaks only when it is fulfilled
If at all. Either you had nopurpose
Or the purpose is beyond the end you figured
And is altered in fulfillment...

- T.S.Eliot, "Little Gidding"

The writer of this paper has very little to conclude about T.S.Eliot, for T.S.E. has only begun to influence the development of this student. The rare opportunity of a real poetic experience was presented in reading Four Quartets. With such stimulation, a personal theory of education -- float, read, and dig in to what you like -- redeemed the time, and much personal curiosity was satisfied with Dante, Christian mysticism, and St. John of the Cross. The riches of many traditions were enjoyed as one enjoys finding the "old" ever new and revealing. By investigating a few of these, such as the "Rose", "Garden", or "stairs" images, special insights into the poem and into many life experiences were gained. The quotation above refers to the shallow motivations with which this work was begun and to the many lessons that have been learned along the way, both spiritually and academically. Being selective and leaving certain many -- doors closed was perhaps the hardest lesson, but it blended well with the lesson of the poem.

Footnotes

Chapter One

1. T.S.Eliot, "Tradition and the Individual Talent"
The Sacred Wood (London: 1950).

2. Eliot, Selected Essays (New York: 1947),
pp. 172-173.

3. Ibid., p. 223.

Chapter Two

1. Eliot, Selected Essays, p. 219.

2. B. Rajan, "The Overwhelming Question", T.S.Eliot:
The Man and His Work, ed. Allen Tate (New York: 1966), p.368.

3. M.H.Abrams, gen.ed., The Norton Anthology of
English Literature (2d ed.; New York: 1968), p. 2570.

4. W.B.Fleischmann, Encyclopedia of World Literature
(New York: 1967), p. 324.

5. Eliot, Collected Poems 1909 - 1962 (New York:
1963), p. 82.

6. Ibid.

7. Ibid., p.66.

8. Ibid., p.100.

9. Fleischmann, p. 324.

10. Eliot, Collected Poems, p. 106.

11. Burton Rascoe, "Shreds and Tatters", Newsweek,
XIII (April 3, 1939), 40.

12. See Note 1.

13. An essay by Eliot as quoted in Hugh Kenner,
T.S.Eliot (Englewood Cliffs, N.J.: 1962), p.3.

14. F.O. Matthiessen, The Achievement of T.S.Eliot (London: 1958), p.108.

15. Allen Tate, "On Ash-Wednesday", T.S.Eliot: A Selected Critique, ed. Leonard Unger (New York: 1966) p.290.

16. The popular critics with the news-media have demonstrated this unperceptiveness, as did Birrell, Walton, Davie, and others — see below.

17. Francis Birrell, "In Ash Wednesday", Nation CXXXI (August 6, 1930), 155; as quoted from The Book Review Digest, ed. Marion A. Knight, Mertice M. James, and Ruth N. Lechlitner (NewYork:1931), p. 319.

18. Edmund Wilson, "T.S.Eliot", Nation and Athenaeum XLVII (May 31, 1930), 292; as quoted from The Book Review Digest, p. 320.

19. E.L.Walton, "Ash Wednesday," New Republic LXIV (August 20, 1930), 24; as quoted from The Book Review Digest, p. 319.

20. The poets and critics mentioned below are quoted and discussed by Donald Davie, "T.S.Eliot: The End of an Era", T.S.Eliot, ed. Hugh Kenner (Englewood Cliffs, N.J.: 1962), p. 201.

21. Ibid., p. 201.

22. Ibid., p. 201.

23. Ibid., p. 201.

24. Ibid., p. 201.

25. Stephen Spender, "Remembering Eliot," in Allen Tate, T.S. Eliot: The Man and His Work (New York: 1964), p. 46.

26. Leonard Unger, T.S. Eliot: A Selected Critique, p. xii.

27. Hugh Kenner, ed., T.S. Eliot, p. 2.

Chapter Three

1. Francis Proctor, A New History Of the Book of Common Prayer (London: 1932), p. 642.
2. Genesis 3:14 (Revised Standard Version).
3. T.S. Eliot, "Ash Wednesday," Collected Poems, p. 85.
4. Dante's greatest friend, Guido Cavalcanti, was exiled from Florence in 1300 to Sarzana. Here, the exile wrote the ballad "Perch 'Io Non Spero":
 "because I do not hope to turn again,
 Balletetta, to Tuscany."
 As cited in Fayek M. Ishak, The Mystical Philosophy of T.S. Eliot (New Haven, Conn.: 1970), p. 190.
5. Eliot borrows a line from Shakespeare's Sonnet 29, line 7: "Desiring this man's art and that man's scope."
6. If this is a reference to Psalm 103:5 or Isaiah 40:31, Eliot is ironically referring to the renewed, eagle-like strength of those who serve God.
7. Still in reference to the "aged eagle," F.R. Leaves says: "But in a reading of the whole sequence the ironical function of this self-dramatization becomes obvious. It is an insurance against the pride of humility; a self-admonition against the subtle treasons, the refinements, of egotism that beset the quest of sincerity in these regions." F.R. Leaves, New Bearings in English Poetry (Ann Arbor, Mich.: 1964), pp. 119-120.
8. "Pray for us sinners now and at the hour of our death" are the last words from one of the oldest Marian prayers, the Ave Maria.
9. Ishak, p. 88.
10. This reference to the Inferno, Canto I, is probably personifying the world, the flesh, and the devil. The Divine Comedy of Dante Alighieri, trans. Carlyle-Wicksteed (New York: 1950).
11. 1 Kings 19:4. When Elijah had been threatened with death by Jezebel, he sat down under a juniper or broom tree and prayed that he might die.

12. The background to the passage cited is found in Ezekiel 37: 1-5. These bones are exiles who have no more hope in living than in putting flesh on a skeleton and calling it life.

13. Besides the more obvious meaning of death and purgation, the desert could also connote a place of renewal of a covenant or a place of mystical love-making. The mystical desert themes are developed in Song of Songs.

14. Ezekiel 37:9.

Then he said to me, 'Prophecy to the wind,
prophecy, son of man, and say to the wind,
Thus says the Lord God: Come from the four winds,
O spirit, and breathe upon these slain,
that they may live.'

15. "Burden" also means "refrain", the lines at the end of stanzas in a song. The grasshoppers and crickets chirp the same little tune out repeatedly. The burden of man's insatiable longings is the other meaning of the word and indeed both apply here as in the original scriptural source, Ecclesiastes 12:5: "and the grasshoppers shall be a burden and desire shall fail; because man goes to his long home."

16. "The single Rose" here may allude to the Garden of Paradise which he found at the end of his journey; it is reminiscent of the Divine Rose (the Virgin), the Heavenly Rose (the Angels and Saints), and the Eternal Rose (God's divine love) in the Paradiso. Ishak, p. 89.

17. Paraphrased in an altered form, Eliot continues to use the words of scripture; Ezekiel 45:1.

18. The Purgatorio, Canto IX, lines 76-77.

19. Ibid. "The three steps are interpreted allegorically as sincerity, contrition, and love, and analogically as contrition, confession, and expiation by the blood of Christ." Helen Gardner, The Art of T.S. Eliot (London: 1949), p. 119.

20. Eliot's early development is captured well in his well-known poem of 1917, "The Love Song of J. Alfred Prufrock." Eliot, Collected Poems, pp. 3-7.

21. In the Anglo-Catholic tradition, the words from Matthew 8:8 have been altered and are spoken as part of the liturgical text by the priest and people before communion.

"LORD I AM NOT WORTHY that you should
come under my roof

BUT SPEAK THE WORD ONLY and my soul
shall be healed."

Ordinary of the Mass (London: 1958), p. 37. As cited from Ishak, p. 192.

22. The dark cloud referred to is his dim period of helpless unknowing. Much of Eliot's inspiration for this seems to have been drawn from Meister Eckhart, John of the Cross, and The Cloud of Unknowing. See Ishak, pp. 41-43.

23. "This image may have been suggested by some example of medieval symbolism in which Christ as a unicorn is drawing the ark of the covenant." As cited from George Williamson, A Reader's Guide to T.S. Eliot (New York: 1966), p. 178. See his footnote 1.

24. Ezekiel 37:9.

25. The yew is an evergreen tree and is particularly symbolic of all the lamentable suffering and grief of growing human life.

26. These words were taken from Hail Holy Queen, formerly the last prayer at Mass.

"Turn then, O thou our Advocate, thy dear eyes of
mercy towards us, and after this our exile, show
unto us the blessed fruit of thy womb, Jesus."

C.C. Martindale (trans.), The Office of Compline, Prayer IV (London: 1954), pp. 30-31. As cited from Ishak, p. 193.

27. Ibid.

28. This for Eliot is the incarnate love of God, the Word. "Ash Wednesday" here shows the first spiritual groundwork for his "still point" idea, later development to full measure in Four Quartets.

29. John 1:5-7.

"The light shines in the darkness,
and the darkness has not overcome it.

There was a man sent from God

whose name was John. He came

for testimony, to bear witness to the light,
that all might believe through him.

30. Micah 6:3; see Note 36.

31. Eliot, p. 92. These words come from The Reproaches, the liturgical text which was usually sung on Good Friday. Ronald Knox (trans.), Holy Week Manual (London: 1956), p. 128. As cited in Ishak, p. 193.

32. The first line here is another example of Eliot's knack for incompleteness to build effect. The words borrowed from Isaiah 9:2 begin "They who walk in darkness" and then continue "have seen a great light"; the beautiful prophesy of the Messiah's coming follows, Isaiah 9:1-7.

33. Leonard Unger, "Ash Wednesday," T.S. Eliot: A Selected Critique (New York: 1966), p. 369.

34. Considering the religious nature of the poem it would seem that the apple-seed, an allusion to the forbidden fruit of Eden, symbolizes the roots of human knowing and mundane desires which are being purged and cast off.

35. Eliot is closer to actually giving up his own desires; he is learning to "sit still" and let the existence of the Word make his nothingness whole.

36. Micah 6:3.

"O my people, what have I done to you?
In what have I wearied you?
Answer me!"

37. "Bless me father, for I have sinned" is the beginning of the customary form used in the confession of sins to the priest.

38. Eliot, p. 94. "The profit and the loss" of life's dealings is a frequent image for Eliot. Worldly concerns are referred to similarly in Part I and repeatedly in other poems; e.g. line 314 of "The Waste Land", p. 65.

39. The violet twilight between death and birth is a common image in Eliot; it is a time in the tomb (Holy Saturday) where at best Eliot now sees himself.

40. As cited from Ishak, pp. 93 and 194; in the Paradiso, Piccada Donati answered Dante's question, "do you desire a more lofty place?"

Brother, the quality of love stilleth our will,
and maketh us long only for what we have,
and giveth us no other thirst. Did we desire
to be more aloft, our longings were discordant
from his will and here assorteth us. ...
his will is our peace; it is that sea to which
all moves that it createth and that nature maketh.

41. The quote is from the Old Testament and is also used in several liturgical texts, e.g. "Devotion of the Forty Hours." This prayer of one afflicted and weak, calling on Yahweh to save him, is from the Book of Psalms 102: 1-2.

Hear my prayer, O Lord;
let my cry come to thee!
Do not hide thy face from me
in the day of my distress!
Incline thy ear to me;
answer me speedily in the day when I call!

Chapter Four

1. James Joyce, Portrait of an Artist as a Young Man (New York: 1970), p. 140.

2. Eliot, After Strange Gods (New York: 1934).
Cited from: F.O. Matthiessen, pp. 120-121.

3. Unger, T.S. Eliot: A Selected Critique, p. 349.

4. Allen Tate, "On Ash-Wednesday," T.S. Eliot: A Selected Critique, ed. Unger, p. 294.

5. Eliot, On Poetry and Poets (New York: 1957).

6. Matthiessen, p. 117.

7. Ibid. p. 118.

8. The grasshopper is referred as the "cicada" with the same connotation in "The Waste Land", line 354.

9. Matthiessen, p. 65.

10. Eliot, Complete Poems and Plays, "The Elder Statesman," Act III.

11. Eliot, Collected Poems, "The Dry Salvages," p.198.
12. Refer to "The Dry Salvages," Part V.
13. Audrey F. Cahil, T.S. Eliot and the Human Predicament (Mystic, Conn.: 1967), p. 124.
14. Robert J Andreach, Studies in Structure (New York: 1964), p.81.
15. Sir Herbert Read, "T.S.E. - A Memoir," T.S.Eliot: the Man and His Work, ed. Allen Tate, p. 36.

Bibliography

- Abrams, M.H., ed. The Norton Anthology of English Literature. 2d ed. New York: W.W.Norton & Co., Inc., 1968.
- Andreach, Robert J. Studies in Structure. New York: Fordham University Press, 1964.
- Braybrooke, Nevill. T. S. Eliot. New York: Hallmark Lithographers, Inc., 1958.
- Cahil, Audrey F. T.S. Eliot and the Human Predicament. Mystic, Conn.: University of Natal Press, 1967.
- Cattain, Georges. T.S. Eliot. New York: Funk & Wagnalls, 1968.
- Cornwell, Ethel F. The Still Point. New Brunswick, N.J.: Rutgers University Press, 1962.
- Cummings, E.E. A Miscellany Revised. New York: October House Inc., 1967.
- Dante Alighieri. The Divine Comedy. New York: Random House, Inc., 1950.
- Eliot, Thomas Stearnes. The Use of Poetry and the Use of Criticism. Cambridge, Mass.: Harvard University Press, 1933.
- Eliot. After Strange Gods; A Primer of Modern Heresy. New York: Harcourt, Brace, Inc., 1934.
- _____. Selected Essays. New York: Harcourt, Brace, Inc., 1947.
- _____. The Sacred Wood. London: Methuen & Co., Ltd., 1950.
- _____. On Poetry and Poets. New York: Farrar, Straus, and Cudahy, 1957.
- _____. Collected Poems 1909 - 1962. New York: Harcourt, Brace, & World, Inc., 1963.
- Fleischmann, U.B. ed. Encyclopedia of World Literature. New York: Frederick Ungar Publishing Co., 1967.

- Gardner, Helen. The Art of T.S. Eliot. London: The Cresset Press, 1949.
- Ishak, Fayek M. The Mystical Philosophy of T.S. Eliot. New Haven, Conn.: College & University Press, 1970.
- Johnston, William. The Still Point. New York: Harper & Row, 1971.
- Jones, Genesis. Approach to Purpose. New York: Barnes & Noble, Inc., 1964.
- Joyce, Jones. Portrait of an Artist as a Young Man. New York: The Viking Press, 1970.
- Kenner, Hugh, ed. T.S. Eliot. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1962.
- Knight, James, and Lechbitner, eds. The Book Review Digest. New York: H.W. Wilson Co., 1931; pp. 314-320.
- Leavis, F.R. New Bearings in English Poetry. Ann Arbor, Michigan: University Press, 1964.
- Matthiessen, F.O. The Achievement of T.S. Eliot. London: Oxford University Press, 1958.
- Miller, J. Hills. Poets of Reality. Cambridge, Mass.: The Belknap Press, 1966.
- Pound, Ezra. The Literary Essays of Ezra Pound. New York: New Directions, 1954.
- Procter, Francis. A New History of the Book of Common Prayer. London: MacMillan & Co., Ltd., 1932.
- Rascoe, Burton. "Shreds and Tatters," Newsweek, XIII (April 3, 1939),
- Tate, Allen, ed. T.S. Eliot: the Man and His Work. New York: Dell Publishers Co., 1964.
- The Bible (Revised Standard Version).
- Unger, Leonard, ed. T.S. Eliot: A Selected Critique. New York: Russell & Russell, 1966.
- _____. T.S. Eliot, Moments and Patterns. Minneapolis: University of Minnesota Press, 1966.
- Wilder, Amos N. The Spiritual Aspects of the New Poetry. New York: Hallmark Lithographers, Inc., 1968.

Williamson, George. A Reader's Guide to T.S. Eliot. New York:
Noonday Press, 1966.

