

## Transmutation of Emotion in T. S. Eliot's Work

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### Introduction

T. S. Eliot's work can be described as a process of amalgamating and ordering various human experiences into a new whole. As an explorer of the soul, Eliot begins with emotions and reshapes them into a new pattern. This essay is an attempt to trace the process of transmuting emotions in Eliot's works and to examine the significance of his poetics of re-creating human passion.

Section I treats representative poems which serve as a prelude to his theory of transmutation. Section II focuses mainly on *Ash-Wednesday* and "Marina" as embodying the possibilities of the restoration of emotion. Lastly, section III discusses the indispensability as well as the limits of transmutation in Eliot's works.

### I

Eliot's early poems depict the inability and rejection of love, both human and divine. That is to say, potential passion is not actualized in life. The discrepancy between "the quantity of love"<sup>(1)</sup> implied in the epigraph to *Prufrock and Other Observations* (1917) and the objective tone of the title, conveys the psychological state of Eliot's early verse. The "inevitable inadequacy of actual living to the passionate capacity"<sup>(2)</sup> constitutes the preoccupation of Eliot. Personifying the above-mentioned discrepancy, Prufrock descends to the mental anguish of confused emotions. Disconnection of the past and the present, coming from the sense of remorse and triviality, only leads to indecision for the future. Neither his memories nor his words can liberate his confused self: "It is impossible to say just what I mean!" (1.104)

There are instances in Eliot's early poetry in which past memories are almost evoked. "The smell of hyacinths across the garden" (II. 1.41), by which the self-possessed young man in "Portrait of a Lady" is disturbed, seems to produce within himself a certain unknown impulse or passion which cannot be solved rationally. Yet, though the lady hints at the stimulation of "buried life" (II. 1.13), and though "lilacs are in bloom" (II. 1.1), her twisting one of the lilac stalks in her fingers suggests a stifled sensibility which is far from the actualization of passion. Moreover, the young man behaves as if nothing had happened, eluding "emotional capture."<sup>(3)</sup>

The speaker in "La Figlia Che Piange" also evades emotional capture, but furthermore, he tries to mitigate the parting scene through re-creation. The poet directs the girl "with a pained surprise" (1.4) to fling the flowers to the ground and turn "With a fugitive resentment in your eyes" (1.6). The parting clearly means pain, surprise, and regret for the girl. At the beginning of the second section, the poet, or the narrator, brings in the lover as if to avoid attaching himself too closely to the girl: "So I would have had him leave." (1.8) And yet, "I" and "him," or the narrator and the lover, gradually become one:

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. (II.13-16)

The poet's preoccupation with the girl is too strong for him to keep a safe distance. A "simple and faithless" way to part is by no means easy to find, and her figure insistently haunts him. At this stage of his poetic career, Eliot cannot discard such a passionate scene as

a thing of the past, nor can he find ways to form the past into a new whole.

The haunting problem of passionate feeling which the poet, on the one hand, likes to leave as is, and on the other hand, prefers to take into account, is culminated in *The Waste Land* (*WL*) (1922). "April is the cruellest month" (l.1) because it stirs memory and desire, brings the memory of past love to mind, and emphasizes the present sterility of passion. Of all the fragments, the episode in the hyacinth garden seems to highlight the failure of committing oneself to human love: ". . . I could not / Speak, and my eyes failed, I was neither / Living nor dead, and I knew nothing." (ll.38 - 40) The protagonist is not only out of touch with the experiences in the garden, but also fails to see its meaning. As in "Gerontion," the meaning is made clear, if possible, "in memory only, reconsidered passion" (l.41).

In the *WL*, notably, human relationship is something too deceitful and puzzling for man to figure out its pattern. Thus, the stirring of memory and desire, or the "exhumation,"<sup>(6)</sup> leads to the cry of fear, and the painful heart cannot be consoled. The scattered pieces cannot find their places within the whole pattern: "I can connect / Nothing with nothing." (ll.301 - 302)

The voices of the Thunder may be a key to control and to give a shape to the "immense panorama of futility,"<sup>(6)</sup> but the response to the third Thunder, "Damyata" (l.418), further emphasizes the lack of contact and the sense of loss. The scene of "near romantic encounter"<sup>(6)</sup> recalls the calm sea and the boat responding gaily, and yet the phrase, "your heart would have responded / Gaily" (ll.420 - 421), can be read as the poet's confession of having left his beloved. According to Moody, the poet "has been changing his mortal passion into an ascetic purgatory"<sup>(7)</sup> by practicing self-control. However, if one remains self-controlled, the other's heart is left "unfulfilled, wishing to respond and vainly waiting."<sup>(6)</sup>

To use Eliot's words, the *WL* represents "the breaking down of strong habitual barriers"<sup>(8)</sup> to exhumate the material which has "obviously been incubating within the poet" (*UPUC* 137). Eliot describes the moment in which poetry is produced as

"a sudden relief from an intolerable burden" (*UPUC* 138) of anxiety and fear. At least he has shored the fragments, but at this point of the *WL*, the poet cannot attach meanings to the recollections aroused by the sensations of April.<sup>(10)</sup> The process of exhumation may bring relief to the poet, but the deserted girl keeps haunting him.

## II

In November 1922, Eliot wrote to Richard Aldington that the *WL* is a thing of the past and that he is "feeling toward a new form and style" (*L* 596). Eliot's referring to *Vita Nuova* (*VN*) as a "record of the method utilizing, transforming instead of discarding, the emotions of adolescence"<sup>(11)</sup> suggests his new form and style. Elsewhere, after making the introductory remark that "what every poet starts from is his own emotions," Eliot praises Dante's "brave attempts to fabricate something permanent and holy out of his personal animal feelings" (*SE* 137). Needless to say, this fabrication of a new pattern becomes Eliot's matter of concern at this time.

*The Hollow Men* (*HM*) (1925) is an attempt at such a transmutation. "Eyes I dare not meet in dreams" (l.1) of the second section stems from "Eyes that last I saw in tears" (*CPP* 133), a former version of *HM*. In that poem, the "golden vision reappears" (l.4) in death's dream kingdom, and "I see the eyes but not the tears" (l.5). The eyes full of tears, already seen in "La Figlia Che Piange," are too disturbing for the stuffed men to confront. For the hollow men who cannot see with "direct eyes" (l. 1.14), how the eyes reappear is the central concern, related to the theme of transmutation which has been occupying the poet.

In *HM*, the image of "Eyes I dare not meet in dreams" is related to the eyes of Beatrice during her life on earth, by which Dante is shamed and reproved, and, as is generally known, possibly to the Conradian eyes of Kurtz's fiancée. Whatever implications they may have, they are the "eyes of judgment" which make us "feel our insufficiency, our hollowness."<sup>(12)</sup> In "death's dream kingdom" (II. l.2), man does not have to meet the pain coming from actual experience. On the contrary, what man fears most is "that final

meeting / In the twilight kingdom" (ll. 11.19-20), the actual encounter with joy and pain.

In section IV, the eyes are sightless, unless they "reappear / As the perpetual star / Multifoliate rose" (ll. 11-13). According to Gardner, what remains is the hope that the eyes will reappear as "the star that does not fade, the unwithering rose of many petals, in which both our joy and pain are gathered."<sup>(13)</sup> This reappearance of the eyes as the unwithering rose is what Eliot calls "the contrast between higher and lower carnal love, the transition from Beatrice living to Beatrice dead, rising to the Cult of the Virgin" (*SE* 275). However, it is the "hope only / Of empty men" (ll. 15-16), and the reappearance of the eyes cannot be fully expected.

For Eliot, human love, as well as agony, can no longer be explained without the existence of God. As he remarks, "the love of man and woman (or for that matter of man and man) is only explained and made reasonable by the higher love, or else is simply the coupling of animals" (*SE* 274). *HM* embodies a faint indication of making human love reasonable, for prayer exists, though fragmentary. Eliot's concern with the relationship between higher and lower love is also seen in the epigraph to *Sweeney Agonistes*, taken from *The Ascent of Mount Carmel* (l.iv).<sup>(14)</sup> For Eliot, merely to kill one's human affections will get one nowhere, but ordinary human affections are incapable of leading men to the love of God. Thus he observes that "the love of God is capable of informing, intensifying and elevating our human affections."<sup>(15)</sup>

What Eliot is aiming towards, accordingly, is a New Life symbolized by the resuscitation of Beatrice. This process of attaining a New Life, through "the recognition of the reality of Sin" (*SE* 427), is repeatedly depicted in *Ash-Wednesday* (*AW*) (1930). On August 9, 1930, Eliot wrote to William Force Stead, an ex-diplomat who had taken holy orders:

Between the usual subjects of poetry and "devotional" verse there is a very important field still very unexplored by modern poets — the experience of a man in search of God, and trying to explain himself his intenser human feelings in terms of the divine goal.<sup>(16)</sup>

Such is the background of *AW*. Yet, though *Ash Wednesday* is the beginning of a time of penitence, the work begins with a note of vacillation, ambivalence, and tension, delineating a man pulled in both ways at the time of awakening into a new higher order.

Section I, originally entitled "Perch io non spero," introduces the very ambivalence with the word "turn." In Cavalcanti's poem, from which the title is taken, Guido, "languishing in exile and despairing of return, bids the ballata take word of his sorrow and illness to his Lady in Tuscany."<sup>(17)</sup> Whereas Cavalcanti's turn is directed to fleshly love, Eliot's turn also implies that of turning to the Lord. As Pascal faces "unflinchingly the demon of doubt which is inseparable from the spirit of belief" (*SE* 411), the speaker faces the possibilities of turning both ways, to the earthly and to the heavenly.

Underlying section II is Beatrice's saluting Dante with virtue in *VN*, the courtesy of which signifies blessedness. The speaker is "dissembled" (l.11), but the unscrewing and disassembling are needed for cleansing, purification, and recovery. As the speaker needs to forget earthly desires and to leave them behind in order to achieve faith, so oblivion, or forgetfulness, of passion is a key notion related to atonement. Renunciation and oblivion will lead to "the Garden / Where all loves end" (ll. 33-34):

Terminate torment  
Of love unsatisfied  
The greater torment  
Of love satisfied. (ll. 35-38)

What is implied is the culmination of love in the Garden of joy, yet it does not present a straightforward resolution of the torment accompanying human love.

With Dante's purgatorial stairs and St. John's mystical ladder as background, the speaker in section III is turning and seeing below a figure "Struggling with the devil of the stairs who wears / The deceitful face of hope and of despair" (ll. 5-6). In other words, he is looking at his past. What follows is the pull of the spirit, or of the senses: "At the first turning of the

third stair / Was a slotted window bellied like the fig's fruit." (ll.12 - 13) These lines as well as the "broadbacked figure drest in blue and green" (l.15) suggest sensuous temptations. The familiar romantic image of "Blown hair is sweet, brown hair over the mouth blown, / Lilac and brown hair" (ll.17 - 18) brings back the memory of which the speaker has been trying to be oblivious, and the music of romantic moment is "distraction" (l.19) for the speaker. Yet, it might not be a mere distraction, because the memory of lilac and brown hair is something which must be faced and something which the speaker, or the poet, cannot stay away from. Man cannot easily disown his past. Moreover, as the speaker tries to undergo purgation, he is able to see his past in a different light. As Bush points out, by facing his past and trying to restore his past, "the tormented years stretching back to Eliot's childhood return with benevolent aspect."<sup>(18)</sup>

After the hints of restoration of the past, section IV presents the vision of a Lady manifested in dream, the Lady who seems to float upward "from his [the speaker's] own shaping desire into an ideal embodiment."<sup>(19)</sup> She is, so to say, a fusion of human and divine. Behind the figure of Lady might be the figure of Beatrice reappearing before Dante as a divine beauty, or of Matilda whom Dante encounters in the Earthly Paradise. All in all, it is a recognition of the figure "Who walked between the violet and the violet" (l.1). Besides being the liturgical color of penitence and intercession, the violet is associated with one of Eliot's early intense impressions:

Many little things, long forgotten, recur. The occasion on which my nurse [Annie Dunne] took me with her to the little Catholic church. . . , when she went to make her devotions; the *spring violets* and the rather mangy buffalo which I photographed in Forest Park.<sup>(20)</sup>

Restoring of past memories is no longer an unpleasant mixing and stirring of memory and desire, but an aggressive restoration of happy innocence. Although the process may embody torment, this recognition is achieved because with Eliot, the souls in purgatory willingly suffer by consciously accepting the torment.

This restoring of years "through a bright cloud of tears" (l.17), and restoring "with a new verse the ancient rhyme" (l.18), is in parallel with Eliot's concern for the redeeming of time. Mentioning his anxiety towards the formation of non-Christian mentality, Eliot states the need of "redeeming the time: so that the Faith may be preserved alive through the dark ages before us" (SE 387). Thus, "Redeem / The unread vision in the higher dream" (ll.19-20) and "Redeem the time, redeem the dream / The token of the word unheard, unspoken" (ll.26 - 27). Eliot explicates how in Dante's time, seeing visions was a more significant kind of dreaming, whereas we have nothing but dreams and take it for granted that "our dreams spring from below" (SE 243). The effort for transmutation in *AW* is to redeem the unread vision in the higher dream in a world capable only of the low dream.

Seen as such, the path which Eliot tries to follow in *AW* is identical to Dante's skillful expression of "the recrudescence of an ancient passion in a new emotion, in a new situation, which comprehends, enlarges, and gives a meaning to it" (SE 262). This reading of Dante's encounter with Beatrice in *Purgatorio* XXX as the "recrudescence" of past emotion in a new form is exactly what Eliot yearns to attain in his work. With this process, he is able to connect the past with the present, and moreover, he has an opportunity to reshape negative passions such as lament and remorse into positive ones.

Persistent till the end of *AW* is the sense of wavering, or the conflict between choosing and opposing, because, for modern man, used to a non-Christian mentality, recrudescence is not as easily achieved as by Dante. "Although I do not hope to turn again" (VI. l.1) to earthly desires, and "though I do not wish to wish these things" (l.7), the attraction towards the earthly and the sense of loss remain: "the lost heart stiffens and rejoices / In the lost lilac and the lost sea voice." (ll.11 - 12) The intensity of the work, in a way, comes from the very co-existence of "what the poet wishes to wish, and what he does not wish to wish, but still wishes."<sup>(21)</sup> The instability of the Lady figure implies the mind of a man who finds the world inexplicable by any non-religious theory and yet who

undergoes a tremendous conflict in trying to give meaning to his past emotions.

"Marina" (1930) takes a step forward in embodying "what *AW* only hints at,"<sup>(22)</sup> and depicts the actual recognition of a long-lost daughter. Pericles, as well as Hercules, dramatizes the recognition of one's past, of one's sins. Yet, whereas Hercules awakens to the death of his children, Pericles finds his daughter, Marina, alive. Pericles's awakening is that from confusion and despair to a new life of beauty and significance. *AW*, which was published a few months before "Marina," recalls the lost sea voices and the lost sea smell, yet here, sea imagery with Eliot's familiar American background gains its full strength, not as something "I do not wish to wish" (*AW* VI. 1.7) but as a place of illumination. The hope of *HM* that the eyes reappear, and the manifestation of the Lady in dream in *AW* are realized and actualized as the "images return" (1.4).

However, Marina is not merely a human child. The poem, "Marina," embraces an ultrahuman tone, because with the recognition of his daughter, sins "become unsubstantial" (1.14) by "this grace dissolved in place" (1.16). In other words, Marina is Grace, "flesh clothing a divine emanation."<sup>(23)</sup> This so-called doubleness of human and divine in Marina seems to be what William Empson is pointing at when he praises "the balance maintained between otherworldliness and humanism"<sup>(24)</sup> as the strength of Eliot's symbolism in "Marina." By accepting human limitations, the poet resuscitates human emotion and elevates personal feelings to the realm of permanence.

### III

Eliot's works after "Marina" are nothing else but the redeeming and capturing of momentary vision in which the pattern beyond ordinary plane is made clear. As in "Burnt Norton" (1936), the presentation of the moment is closely related to the past, because by retracing his steps into the rose-garden, into the world of childhood, the poet recognizes the pool "filled with water out of sunlight" (I. 1.37). At the "still point of the turning world" (II. 1.16) where Love enters time, the recrudescence of the old is achieved, and "both a

new world / And the old made explicit" (II. 11.29-30). Yet, such a moment does not last for a long time because "human kind / Cannot bear very much reality" (I. 11.44-45).

Harry, in *The Family Reunion*, drafted in 1937 and produced in 1939, also retraces his steps. Agatha, his aunt, thinks that it will be painful for Harry to come back to Wishwood after eight years of absence. She says, it will be "painful, because everything is irrevocable, / Because the past is irremediable" (p.288, 1.i). For Harry, who is suffering from the feeling that he has murdered or abandoned his wife, and from the eyes staring at him, "all past is present, all degeneration / Is unredeemable" (p.294, 1.i). In his mind, what has happened in the past, or what he thinks has happened in the past, cannot be extinguished. Time is not redeemable in a positive sense.

Yet, once he realizes that "it may be all one life, with no escape" (p.306, 1.ii), and faces the past incidents of his family, including his parents' unhappiness, the moment of illumination begins with recollection of the rose-garden experience by Harry and Agatha. With the past confronted and made present, Harry enters a hidden plane of reality and follows a way of purgation and expiation, but this is certainly not a human way of finding a solution.

Finding Harry's solution too self-righteous and fearing lack of humility, Eliot stresses in "East Coker" (1940) the importance of constantly acknowledging the new pattern:

The knowledge imposes a pattern, and falsifies,  
For the pattern is new in every moment  
And every moment is a new and shocking  
Valuation of all we have been. (II. 11.34-37)

Every moment is a shocking awakening to the need for renewal and rebirth. As men grow older, the pattern becomes more complicated, and therefore, "there is only the trying" (V. 1.18) with humility to "recover what has been lost / And found and lost again and again" (V. 11.15-16). For old men, the way through "the dark cold and the empty desolation" (V. 1.36) is the only possible way.

Eliot states that the experience of a child "might

lie dormant in his mind for twenty years, and re-appear transformed in some verse - context charged with great imaginative pressure" (*UPUC* 70). The scenes of St. Louis, the Mississippi, and New England are transformed and interwoven into "The Dry Salvages" (1941), containing an abiding agony as well as happiness. As retracing one's steps is indispensable, so man should not think "the past is finished" (III. 1.21). Being ordinary, "Men's curiosity searches past and future / And clings to that dimension" (V. ll.16-17). Yet, this is not the end of a journey. Furthermore, by catching even a glimpse of "the point of intersection of the timeless / With time" (V. ll.18-19), "the past and future / Are conquered" (ll.35-36).

This sense of timelessness originates in Eliot's synchronic historical sense involving "a perception, not only of the pastness of the past, but of its presence" (*SE* 14). The presentness of the past, or the "representation" of the past, which is of indisputable importance to Eliot, gives him a clue to the emergence of new form and life. Needless to say, the difficulty of conquering the past is one of the essential topics of *Four Quartets*.

In telescoping and representing the past, which encompasses happiness, agony, and various kinds of emotions, Eliot's central concern is whether the past is remediable or not. It goes without saying that what has happened in the past cannot be altered. However, within Eliot's system, it is possible to restore the experience in a different form. "Little Gidding" (1942) describes the very process of transfiguration through discipline and prayer: "The faces and places. . . become renewed, transfigured, in another pattern." (III. ll.15-16) Our exploration takes us to the beginning and lets us "know the place for the first time" (V. l.29).

This notion of the past changed into another pattern originates, again, in one of his early essays. Discussing tradition, Eliot pays attention to the conformity between the old and the new, and explains that an ideal order formed by existing works is "modified by the introduction of the new (the really new) work of art among them" (*SE* 15). The concept that the existing order is flexible and pliable enables Eliot to alter the past by the present and to make the

old emotions reappear in a different form.

It may safely be said that Eliot models his aspiration for re-creation after Dante's *VN*. Bergin describes *VN* as the record of conversion in which "the past nevertheless is not rejected but absorbed and made to accommodate itself to the new order,"<sup>(25)</sup> and names this "strategic readjustment"<sup>(26)</sup> as characteristic of Dante's mentality. Eliot's reading of *VN* as a description of what Dante's meeting with Beatrice meant on his "mature reflection upon it" (*SE* 274) is indicative of similar readjustment, for the mature reflection upon youthful experience embodies the possibility of accommodating the past to the present.

The above-mentioned framework of "strategic readjustment" and of finding meaning in final causes fulfills its function for Dante. However, it is problematic as to whether this Dantean framework solved all the problems of human emotions for Eliot, and furthermore, whether higher love untangled the troubles of human love for Eliot.

From Eliot's point of view, Yeats is a poet who succeeds in the preservation of youthful emotions, for "emotions of youth have been preserved to receive their full and due expression in retrospect"<sup>(27)</sup> in Yeats's poetry. By being a poet of impersonality, that is, by expressing a general truth out of intense and personal experience, Yeats integrates the feelings of youth into the feelings of age. Eliot, likewise, aims at impersonality by separating "the man who suffers and the mind which creates" (*SE* 18) and by digesting and transmuting the passions.

In a sense, *AW* and "Marina" are cases in which the process of transmutation of emotions is crystallized. However, as mentioned above, the problems of human love are not yet cleared up nor settled at this stage of Eliot's career. It is highly suggestive that only after his second marriage was Eliot able to emphasize, in *The Elder Statesman* (1958), the importance of human love. Eliot at seventy, describes the paradox of a Christian to be both otherworldly and deeply responsible for this world: "One must preserve a capacity for enjoying the things of this world such as love and affection."<sup>(28)</sup> Human love is no longer negated, but is powerful enough to connect man's way to God.

To read Eliot's work simply as a retreat to religion seems to be off the point. Martin Scofield, for example, refutes the critics who regard Eliot as simply retreating "from the complexity of human love into a somewhat attenuated and disembodied idea of religious love."<sup>(29)</sup> It is true that higher love does not explain all the intricacies of human love. Yet, it should rather be noted that, without applying the framework of higher love, Eliot could not exhumate nor reshape his past emotions. The fact that Eliot felt it necessary to fabricate his emotions into something holy and permanent is the key to deciphering Eliot's work.

### Conclusion

With the publication of Eliot's letters and biographical materials, the readers of Eliot's poetry are able to come in touch with his raw materials before they are transmuted into his work. Once published, they should be taken into account when reading his work; for example, readers can no longer ignore the existence of Emily Hale and Mary Trevelyan behind his work, not to mention Vivienne and Valerie.<sup>(30)</sup> And yet, paradoxically, the more we know about the fragments of Eliot's life, the more we come to know why Eliot had to and wanted to separate the creator from the sufferer. As Eliot himself remarks, "only those who have personality and emotions know what it means to want to escape from these things" (*SE* 21).

Transmutation of emotions is the crux of Eliot's work because it stems from his preoccupation with human passion and personality. In addition, it presents the struggle towards the intersection of higher and lower love, and furthermore, questions whether divine love can attach meanings to human love.

All in all, Eliot's poetic journey is the perpetual struggle to explore the ways with which to tackle human emotions:

One of the unhappy necessities of human existence is that we have to 'find things out for ourselves'. If it were not so, the statement of Dante would, at least for poets, have done once for all. (*SE* 428)

For Eliot, the occupation of the poet is to explore beyond the frontiers of ordinary consciousness, to rediscover the lost emotions, and to conquer the absolutely new. When the words are arranged in the right way, the artist experiences "a moment of exhaustion, of appeasement, of absolution" (*OPP* 98) in which the passions are re-created into work of art.

### Notes

- (1) T. S. Eliot, *The Complete Poems and Plays* (London: Faber, 1969) 11. Hereafter cited as *CPP*. (All references to Eliot's works are to this edition.)  
Eliot translates the lines in the epigraph from Dante, *Purgatorio* XXI, as "Now can you understand the quantity of love that warms me towards you, so that I forget our vanity, and treat the shadows like the solid things." *Selected Essays*, 3rd ed. (London: Faber, 1951) 255. Hereafter cited as *SE*.
- (2) Eliot, "Beyle and Balzac" (1919), qtd. in Ronald Bush, *T. S. Eliot: A Study in Character and Style* (New York: Oxford UP, 1984) 16.
- (3) Grover Smith, *T. S. Eliot's Poetry and Plays: A Study in Sources and Meaning*, 2nd ed. (Chicago: U of Chicago P, 1974) 13.
- (4) Cleo McNelly Kearns, *T. S. Eliot and Indic Traditions: A Study in Poetry and Belief* (Cambridge: Cambridge UP, 1987) 203.
- (5) Eliot, "Ulysses, Order and Myth" (1923), rpt. in *Selected Prose of T. S. Eliot*, ed. Frank Kermode, (London: Faber 1975) 177.
- (6) Robert L. Schwarz, *Broken Images: A Study of "The Waste Land"* (Lewisburg: Bucknell UP, 1988) 232.
- (7) A. D. Moody, *Thomas Stearns Eliot: Poet* (Cambridge: Cambridge UP, 1980) 103.
- (8) Moody 103.
- (9) Eliot, *The Use of Poetry and the Use of Criticism* (1933; Cambridge, MA: Harvard UP, 1986) 137. Hereafter cited as *UPUC*.
- (10) A very similar situation is depicted in a poem

entitled "Easter: Sensations of April," written in May 1910, printed in the limited edition of *The Letters of T. S. Eliot*, Volume I, ed. Valerie Eliot, (London: Faber, 1988). Hereafter cited as *L*.

- (11) Qtd. in Bush 84, from the Clark Lectures delivered at Cambridge University in 1926.
- (12) Helen Gardner, *The Art of T. S. Eliot* (1949; London: Faber, 1968) 109.
- (13) Gardner, *Art* 113.
- (14) "Hence the soul cannot be possessed of the divine union, until it has divested itself of the love of created beings. St. John of the Cross." *CPP* 115.
- (15) Eliot's comment on the epigraph to *Sweeney Agonistes*, qtd. in Bonamy Dobrée, "T. S. Eliot: A Personal Reminiscence," ed. Allen Tate, *T. S. Eliot: The Man and His Work* (New York: Delacorte P, 1966) 81.
- (16) Qtd. in Helen Gardner, *The Composition of "Four Quartets"* (London: Faber, 1978) 29.
- (17) G. Smith 140.
- (18) Bush 145.
- (19) G. Smith 150.
- (20) Eliot writing to Marquis Childs, qtd. in Bush 146.
- (21) Gardner, *Art* 104.
- (22) Gardner, *Art* 126.
- (23) G. Smith 132.
- (24) William Empson, "Eliot Distilled," *Argufying* (London: Hogarth, 1988) 356.
- (25) Thomas Goddard Bergin, *Dante's "Divine Comedy"* (Englewood Cliffs: Prentice - Hall, 1971) 12-13.
- (26) Bergin 13.
- (27) Eliot, *On Poetry and Poets* (London: Faber, 1957) 258-59. Hereafter cited as *OPP*.
- (28) Henry Hewes records Eliot's comment in "T. S. Eliot at Seventy" (Sep 1958), qtd. in Carol H. Smith, *T. S. Eliot's Dramatic Theory and Practice* (Princeton: Princeton UP, 1963) 215.
- (29) Martin Scofield, "'A Gesture and a Pose': T. S. Eliot's Images of Love," *Critical Quarterly* 18 (Autumn 1976): 5.
- (30) Cf. Lyndall Gordon, *Eliot's New Life* (New York: Farrar, 1988). This work depicts the

influences of Emily Hale and other women on Eliot's life and poetic career, and treats each woman as a specific allegorical emblem in Eliot's works.