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THE ONOMASTIC COMPONENT
OF T. S. ELIOT'S "THE WASTE LAND"

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I wish I could remember the exact time when I first read T. S. Eliot's The Waste Land. When it was published in 1922, I was graduating from high school at the age of sixteen. I may have encountered it in the immediately succeeding years, in college, as I was a member of several little societies that held "poetry readings" of new verse that was coming out. On the prairies of Iowa we attempted to keep up with the literary world. Probably I would not have appreciated it, because of its being too enigmatic. That was my Carl Sandburg period, and I was deeply immersed in the regionalist movement.

I do remember that by the 1930s, The Waste Land had become an object of passionate devotion for me. Its down-beat spirit seemed appropriate to the depression years. By that time I had spent three years in England as a student at Oxford and lived on to my upper twenties, and its aggressively British spirit appealed to me.

Because of my frequent trips to do research at the British Museum, I felt very much at home in London, and the London names gave me a thrill.

Even though I had written my earliest paper in the field of literary onomastics in 1928, on the place names of Iowa that were derived from literary sources, published in a regional historical journal, I was very naive about the use of proper names in literary works. It was not until recent years that I came to realize that T. S. Eliot's use of names was a complex matter that offered many problems for study. Much as I liked The Waste Land in the 1930s, I had no idea that its onomastic component had such subtlety.

We realize this more fully since 1971, when Eliot's widow, Valerie Eliot, published a facsimile and transcript of the original draft of the poem, with the annotations of Ezra Pound. This material was thought to be lost over the decades, and the remarkable finding of it has proved to be a bonanza for scholars of Eliot. I shall draw upon it in trying to elucidate the onomastic component.

Some critics had questioned whether The Waste Land should be called "a poem," or "a set of poems." The work certainly has a unity of spirit about it, but a

rather tortured analysis is required to make a reasonable scenario for it. The biographer Bernard Bergonzi believes that the most crucial line in the whole poem is:
 "These fragments I have shored against my ruins."¹

We now know, from the surviving original drafts, that in its beginnings The Waste Land actually was made up of disparate poems that were pieced together. Ezra Pound did some drastic streamlining, and Eliot had hoped to incorporate more sections than he was able to do.

Students of literary onomastics have come to realize that authors draw upon various onomastic worlds in their writing. My veneration for T. S. Eliot's The Waste Land has been such that I am moved to consider the nature of his onomastic world. He is best known for his use of London names; and yet during his early years in America, he drew upon American names too.

One of the best examples is his poem entitled "The Boston Evening Transcript." That is a proper name of a very specific kind -- one that meant much to Bostonians of its time. This is the poem:

The readers of the Boston Evening Transcript
 Sway in the wind like a field of ripe corn.

When evening quickens faintly in the street,
 Wakening the appetites of life in some
 And to others bringing the Boston Evening Transcript,
 I mount the steps and ring the bell, turning

Wearily, as one would turn to nod good-bye to La
 Rochefoucauld,
 If the street were time and he at the end of the
 street,
 And I say, "Cousin Harriet, here is the Boston Evening Transcript."²

The critic George Williamson in 1953 pointed out how this reflects Eliot's attitude toward America. Said Williamson: "Such poems of 1915 as 'The Boston Evening Transcript,' 'Aunt Helen,' and 'Cousin Nancy' show how Boston affronted his sensibilities; they are caricatures of the genteel tradition. The stultifying world of 'The Boston Evening Transcript,' though it may sway in the winds of doctrine like its living opposite, is not so much ripe as dead."³

Later in his life Eliot maintained that he had not turned his back on America. He returned to St. Louis in order to give an address at Washington University, which his grandfather had helped to found, and on June 9, 1953, he stated: "I am very well satisfied with having been born in St. Louis: in fact I think I was fortunate to have been born here, rather than in Boston, or New York, or London."⁴ Then again, in an interview for the Paris Review in 1959, he even acknowledged that his poetry was more American than English. As he said: "... in its sources, in its emotional springs, it comes from America."⁵ In the next year, 1960, he contributed

an essay to Daedalus, "The Influence of Landscape upon the Poet," in which he said: "My urban imagery was that of St. Louis, upon which that of Paris and London have been superimposed."⁶

In his early poems, before the 1920s, Eliot did depict urban settings, but they were not restricted to any one specific city (apart from the Boston Evening Transcript poem, which I have quoted), but the critic Nancy Hargrove points out: "... not until The Waste Land does Eliot firmly ground a work in such a clearly identifiable metropolis as London."⁷ It is the concrete naming that makes this identification possible.

This same critic goes on to say:

... in The Waste Land the metropolis is London with concrete streets, buildings, and suburbs which actually exist. A greater sense of reality as well as a greater sense of terror thus infuses the poem. To see an actual, perhaps familiar, location dissolve into a desert of boredom and terror before one's eyes has far more impact than if the setting were unspecified and general, and I think that this is one of the major reasons for the shock generated by the poem when it appeared in 1922."⁸

Eliot's naming of names helps to create this "greater sense of reality," and thus the onomastic component heightens the effect of the poem.

But the mere "naming of names" can be done in a simplistic way that is quite contrary to Eliot's practice.

I regard the reaction of Sir John Betjeman as almost ludicrous, for that good-hearted man interprets Eliot's use of names simply as the result of his love for London. In an essay in 1958 Betjeman wrote:

... I have the impression that Eliot is not only a town poet, but above all a London poet. ... Love of place may not be essential to the full enjoyment of his poetry, yet it is a noticeable part of it, especially love of London. It is part of his character, too. A friend of mine recalls his saying "Speaking precisely as an air-raid warden of South Kensington --".

Betjeman continued:

A love for London starts with a feeling for the City which is the heart of London and its oldest part. No poet has described the smells and noises of the City of London so well as Eliot since the days of Langland and "the London Lyckpenny." I imagine Eliot getting out of the District Railway at Monument Station and seeing the crowds walking over London Bridge and joining them as he moves towards the Bank to where St Mary Woolnoth kept the hours. And in the lunch hour I see him walking down to look at the Thames at London Bridge and catching that smell of fish by Billingsgate.

Presumably the lines that Betjeman was drawing upon are such as these:

O City city, I can sometimes hear
 Beside a public bar in Lower Thames Street,
 The pleasant whining of a mandoline
 And a clatter and a chatter from within
 Where fishermen lounge at noon: where the walls
 Of Magnus Martyr hold
 Inexplicable splendour of Ionian white and gold. 10

Betjeman closed his essay with these words: "Whether it is the public transport of London ... or in what he loves best, the churches of our own beloved Church of England, it is London which inspires him, the London where he has lived for the last forty years." ¹¹ Betjeman no doubt has a valid point here. After all, Eliot did live in London after 1914, became a British citizen in 1927, and lived on in England by choice till his death in 1965. His father partially disinherited him because of his choosing to live in England. At least there is ambivalence, for Eliot may well have felt London names tugging at his heart.

Though Sir John Betjeman was made poet laureate in 1972, perhaps for his sweet, sunny disposition, we may find more in Eliot's poetry than he did. In fact, the complexity of Eliot's use of names is a tremendous challenge to the onomastician. Basically he did draw on his experience, so that one can trace his life in London as a bank clerk at Lloyd's Bank and the routine that he probably followed. But in addition to that there is a time-depth, a continual reference to names of former times. He calls to our attention: "Falling towers / Jerusalem Athens Alexandria / Vienna London / Unreal." Elsewhere: "To Carthage then I came." For the Thames he calls to

mind: "Elizabeth and Leicester / Beating oars."

Thus he was calling upon both a present-day onomastic world and another one of ancient times. In reviewing Joyce's Ulysses, Eliot noted that Joyce was "manipulating a continuous parallel between contemporaneity and antiquity," using it as "a way of controlling, of ordering, of giving a shape and significance to contemporary experience."¹³

Another element making for complexity is that Eliot drew upon the mythic background of the Fisher King myth and the Grail legend. He explained this in a set of notes that he added when the poem was published in book form in 1922. The introductory note read as follows:

Not only the title, but the plan and a good deal of the incidental symbolism of the poem were suggested by Miss Jessie L. Weston's book on the Grail legend: From Ritual to Romance (Macmillan). Indeed, so deeply am I indebted, Miss Weston's book will elucidate the difficulties of the poem much better than my notes can do; and I recommend it (apart from the great interest of the book itself) to any who think such elucidation of the poem worth the trouble. To another work of anthropology I am indebted in general, one which has influenced our generation profoundly; I mean The Golden Bough. ... Anyone who is acquainted with these works will immediately recognise in the poem certain references to vegetation ceremonies.

An explanation based on this approach has been standard in departments of English, and is best dealt with in George Williamson's book of 1953. Even he says that this

anthropological approach merely supplies a congruent framework.

It should not be taken over-seriously, because Eliot's notes had something of a "tongue-in-cheek" quality. Miss Weston's book was not published until 1921, well after many parts of The Waste Land, perhaps most of it, had been written. A recent critic, Robert A. Day, has said: "Eliot's notes are now so well known to have been written partly as a learned spoof... that scholars' earlier devotion to them has been replaced by indifference."¹⁴ Sometimes we have to discount what an author says about his own work.

In particular, I most certainly do not accept Eliot's disclaimer of a serious purpose in The Waste Land. The late Professor Theodore Spencer is the authority for quoting the following statement by Eliot: "Various critics have done me the honour to interpret the poem in terms of criticism of the contemporary world, have considered it, indeed, as an important bit of social criticism. To me it was only a relief of a personal and wholly insignificant grouse against life; it is just a piece of rhythmical grumbling." Valerie Eliot put this, rather surprisingly, in a prominent place at the beginning of her edition of the original drafts. Eliot may well have been embarrassed by parts of the poem after

his conversion to Anglo-Catholicism in 1926, but the integrity of spirit in The Waste Land is undeniable, even by its author.

Another characteristic that makes for complexity in Eliot's onomastic usage is the fluidity of the names. Proper names, as we all know, are supposed to stay stable, but when they are used as fluidly as Eliot tells us, they become a difficult onomastic problem. His characters meld into one another, in spite of their having different names. Assuming that we can trust his notes, we must consider what he says about Tiresias:

Tiresias, although a mere spectator and not indeed a "character," is yet the most important personage in the poem, uniting all the rest. Just as the one-eyed merchant, seller of currents, melts into the Phoenician Sailor, and the latter is not wholly distinct from Ferdinand Prince of Naples, so all the women are one woman, and the two sexes meet in Tiresias. ¹⁵

Let us now turn to some onomastic considerations as we go through the poem itself.

Its strong beginning, with its paradoxical characterization of April, has by now become an established saying in the English language:

April is the cruelest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.

It came as a surprise and shock, therefore, in 1971, when the original drafts of The Waste Land were at last published, to learn that Eliot had at first intended to begin with another passage of 54 lines of quite a different character. This portrayed, in fact, an American scene -- a sordid night out in Boston, in a saloon, in a brothel, and with high jinks in the street.

The onomastic interest of this newly released part lies in its use of personal names, which give a colloquial intimacy to the scene. The name of the saloon is "Tom's place," which has been called an arch reference to Eliot's own name. This is the way it goes:

First we had a couple of feelers down at Tom's place,
 There was old Tom, boiled to the eyes, blind,
 (Don't you remember that time after a dance,
 Top hats and all, we and Silk Hat Harry,
 And old Tom took us behind, brought out a bottle of
 fizz,
 With old Jane, Tom's wife; and we got Joe to sing
 "I'm proud of all the Irish blood that's in me,
 "There's not a man can say a word agin me").

This song of Joe's, as Valerie Eliot points out, was from the musical play Fifty Miles from Boston (1907) by George M. Cohan, the American composer and comic actor:

... Proud of all the Irish that's in me
 Divil a man can say a word agin me ...

But Eliot crossed this out and in the margin substituted

another:

Meet me in the shadow of the watermelon Vine
Eva Iva Uva Emmaline.

This one, with its absurd word play, was adapted from two popular songs: "Meet me Pretty Lindy by the Watermelon Vine" (from By the Watermelon Vine, words and music by Thomas S. Allen, 1904), and "Meet me in the shade of the old apple tree, Ee-vah, I-vah, Oh-vah, Ev-a-line!" (from My Evaline, by Mae Anwerda Sloane, 1901). Eliot crossed this one out too, and settled upon:

Tease, Squeeze lovin & wooin
Say Kid what're y' doin'

This was from The Cubanola Glide (words by Vincent Bryan, music by Harry von Tilzer, 1909):

... Tease, squeeze, lovin' and wooin'
Oh babe, what are you doin'? ...

The poem goes on: "Then we had dinner in good form, and a couple of Bengal lights." Mrs. Eliot notes that in "Connorton's Tobacco Brand Directory of the United States for 1899, Bengal Lights are listed as both cigarettes and cheroots." The evening's pleasures continue:

When we got into the show, up in Row A,
I tried to put my foot in the drum, and didn't the
girl squeal,

She never did take to me, a nice guy -- but rough;
 The next thing we were out in the street, Oh was it
 cold!
 When will you be good? Blew in to the Opera Exchange,
 Sopped up some gin, sat in to the cork game.

The "Opera Exchange" is a particular place in Boston.
 Again Mrs. Eliot says: "When Eliot was an undergraduate
 at Harvard, he attended melodrama at the Grand Opera House
 in Washington Street, Boston, and after a performance he
 would visit the Opera Exchange (as he recalled it in later
 life, although that name cannot be traced in records of
 the period) for a drink."

Then comes the brothel scene, but no information is
 forthcoming about the Myrtle who is mentioned:

I turned up an hour later down at Myrtle's place.
 What d'y' mean, she says, at two o'clock in the morning,
 I'm not in business here for guys like you;
 We've only had a raid last week, I've been warned twice.
 I've kept a decent house for twenty years, she says
 There's three gents from the Buckingham Club upstairs
 now,
 I'm going to retire and live on a farm, she says,
 There's no money in it now, what with the damage done,
 And the reputation the place gets, off of a few bar-
 flies,
 I've kept a clean house for twenty years, she says,
 And the gents from the Buckingham Club know they're
 safe here.

Further on in the evening:

Then we went to the German Club,
 Us and Mr. Donovan and his friend Joe Leahy,
 Found it shut.

But Eliot was not satisfied with the name Joe Leahy, crossed it out, and substituted Heinie Krutzsch. Then he crossed out Heinie (was it too much of a German cliché?) and wrote Gus. This choice of "Gus Krutzsch" is very curious, because Eliot himself used it as a pen name when he published a lyric pseudonymously in a "little magazine" edited by Wyndham Lewis, in April, 1921.

The evening ends as follows:

I want to get home, said the cabman,
 We all go the same way home, said Mr. Donovan,
 Cheer up, Trixie and Stella; and put his foot through
 the window.

The next I know the old cab was hauled up on the avenue,
 And the cabman and little Ben Levin the tailor,
 The one who read George Meredith,
 Were running a hundred yards on a bet,
 And Mr. Donovan holding the watch.
 So I got out to see the sunrise, and walked home.

These commonplace names give an immediacy to the portrayal -- Mr. Donovan, Gus Krutzsch, Trixie and Stella, "little Ben Levin."

The discarded beginning has such a sordidness that many people will be glad that Eliot cancelled it. (Apparently this was Eliot's decision, not Pound's.) Structurally it is fitting, as it provides a narrative of a psychological journey from wanton depravity through to the shantih at the end (the peace that passeth understanding).

Thus we are back at "April is the cruelest month."

The next passage has considerable onomastic interest:

Summer surprised us, coming over the Starnbergersee
With a shower of rain.

Oddly enough, the lake mentioned in the original draft was not Starnbergersee, but Koenigsee. Is one preferable to the other? It has been suggested that the Koenigsee is far off in the southeast corner of Germany, near Berchtesgaden, while the Starnbergersee is near Munich.

We stopped in the colonnade,
And went on in the sunlight, into the Hofgarten,
And drank coffee, and talked for an hour.

The Hofgarten clearly refers to Munich.

And when we were children, staying at the arch-duke's,
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie, hold on tight. And down we went.
In the mountains, there you feel free.
I read, much of the night, and go south in the winter.

The reference to Marie is to an actual person. This was Countess Marie Larish, whom Eliot met in Munich. Her book, My Past, published in 1913, has details that he drew upon, in thus portraying a rootless traveler who leads a trivial life. Valerie Eliot gives us this information:

"... his description of the sledding, for example, was taken verbatim from a conversation he had with this niece and confidante of the Austrian Empress Elizabeth." 17

Soon comes the episode of the "hyacinth girl":

"You gave me hyacinths first a year ago;
 "They called me the hyacinth girl."
 -- Yet when we came back, late, from the hyacinth
 garden,
 Your arms full, and your hair wet, I could not
 Speak, and my eyes failed, I was neither
 Living nor dead, and I knew nothing,
 Looking into the heart of light, the silence.

There is onomastic interest in that "Hyacinth garden" is sometimes capitalized, making it a proper name. George Williamson says, in his commentary: "The capitalized Hyacinth suggests the vegetation god and a victim of love." 18

But it was not capitalized, we now find, in the original manuscripts, nor even in its first appearance in the Criterion and the Dial. It became capitalized when it was published in book form by Boni and Liveright in 1922. Then when it was reprinted in his Collected Poems in 1963, certainly under Eliot's supervision, it was again reduced to lower case.

Next comes the episode about the phony seeress, Madame Sosostriis.

Madame Sosostriis, famous clairvoyante,
 Had a bad cold, nevertheless
 Is known to be the wisest woman in Europe,
 With a wicked pack of cards.

I had never realized the implication of the description "had a bad cold" until I read the lecture on Pound and Eliot given by Marshall McLuhan at the University of Idaho in 1978.¹⁹ He pointed out that this was a World War I slang term for venereal disease. Why Eliot should think that this detail has relevance, I am not sure.

The name Sosostriis has considerable onomastic interest in showing how Eliot found his names. It was taken, he acknowledged, from Aldous Huxley's novel, Crome Yellow, published in 1921. There one of the characters, a Mr. Scogan, dresses up as a gypsy woman at a charity fair and proclaims himself as "Sesostriis, the Sorceress of Ecbatana."²⁰ But the name also sounds Egyptian, and truly enough, there was a Pharaoh Sesostriis of the Twelfth dynasty, whose history is given by Herodotus. Did Eliot want us to hear both sources?

One of the critics believes that Madame Sosostriis is a lampoon of Bertrand Russell, and goes so far as to say, "Eliot's friends would have recognized Bertrand Russell."²¹ I find this hard to believe.

Section I ends with a nightmare scene of the

crowds flowing over London Bridge:

Unreal City,
 Under the brown fog of a winter dawn,
 A crowd flowed over London Bridge, so many,
 I had not thought death had undone so many.
 Sighs, short and infrequent, were exhaled,
 And each man fixed his eyes before his feet,
 Flowed up the hill and down King William Street,
 To where Saint Mary Woolnoth kept the hours 22
 With a dead sound on the final stroke of nine.

The critic Nancy Hargrove calls this "a terrifying vision of the Inferno of modern life revealed through a London landscape." 23

Then the protagonist meets an old friend:

There I saw one I knew, and stopped him, crying:
 "Stetson!
 "You who were with me in the ships at Mylae!"

In all the critical literature, I have not found anyone who attempts to explain the name Stetson. Why did Eliot choose this particular surname? It sounds to me aggressively American. Does it involve the well-known cowboy hat? The data on Stetson in M. M. Mathews's Dictionary of Americanisms are as follows:

Stetson, n. The trade-mark name of a hat devised by John B. Stetson (1830-1906) about 1865. In full Stetson hat. Cf. Palo Alto hat.
 1902 Out West June 623 We'll rig him out complete ... Chaps, and a Stetson and a gun. c.1908 F. M. Canton Frontier Trails 16 He got a forty-five-caliber bullet through the brim of his Stetson hat. 1950. 24

The startling juxtaposition of the American name with Mylae, that of a battle in the first Punic War, 260 B. C., adds a fillip to the passage.

Even though Eliot used London's financial district to project a nightmare atmosphere, he considered using other parts more pleasantly. The name Hampstead called up for him the same middle class smugness that he had found in the Bostonians who read the Evening Transcript. The following passage was found among the original drafts and finally printed by 1971:

The inhabitants of Hampstead have silk hats
 On Sunday afternoon go out to tea
 On Saturday have tennis on the lawn, and tea
 On Monday to the city, and then tea.
 They know what they are to feel and what to think,
 They know it with the morning printer's ink
 They have another Sunday when the last is gone
 They know what to think and what to feel
 The inhabitants of Hampstead are bound forever on the
 wheel. ...
 In Hampstead there is nothing new
 And in the evening, through lace curtains, the
 aspidestra grieves. 25

A searching of the text line by line would reveal further details, but I hope I have already shown that literary onomastics has much to offer in increasing our understanding of a complex work of literature. George Williamson was pointing the way when he said in 1953: "If Eliot's proper names do not acquire meaning from

history or literature or etymology, they are used for their generic or social suggestion." ²⁶

Critics of Eliot are coming more and more to recognize the role of places in his poetry. Dame Helen Gardner, whose classic book, The Art of T. S. Eliot, came out in 1959, stated in an essay nine years later: "... if I were to rewrite my book on The Art of T. S. Eliot I should give much more space than I did to Eliot as a poet of places." ²⁷

A turning point in Eliotian criticism occurred when Robert A. Day published in PMLA in 1965 his insightful study, "The 'City Man' in The Waste Land: the Geography of Reminiscence." In it he pointed out:

The London references are not merely incidental, nor accidental; "what Tiresias sees" is in part the actual City of London just after the first World War; and the polarities of The Waste Land arise perhaps as much from the poet's recent experiences as they do from the Grail quest or the Tarot pack. These experiences must of course not be overemphasized; but in interpreting The Waste Land, as with any other poem of great complexity, it is useful to remember Pascal's warning that it is as unwise to take things too spiritually as it is to take them too literally. ²⁸

The good work was continued by Nancy Hargrove in 1978 in her book, Landscape as Symbol in the Poetry of T. S. Eliot, full of revealing detail and thought-provoking suggestions. ²⁹ And yet those who talk merely

about "landscape" or "geography" are missing a solid element that gives landscape its concreteness. We must continue to emphasize that particular names -- the onomastic component -- must not be forgotten. An awareness of onomastic considerations enhances the richness of all poetry, particularly that of T. S. Eliot.

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NOTES

- 1 Bernard Bergonzi, T. S. Eliot (2nd ed.; London: Macmillan, 1978), p. 193.
- 2 T. S. Eliot, Collected Poems, 1909-1962 (N. Y.: Harcourt, Brace & World, 1963), p. 20.
- 3 George Williamson, A Reader's Guide to T. S. Eliot (N. Y.: Noonday Press, 1957), p. 79.
- 4 Address on "American Literature and the American Language," given at Washington University, printed in To Criticize the Critic and Other Writings (N. Y.: Farrar Straus & Giroux, 1965), p. 45.
- 5 Paris Review, No. 21 (Spring-Summer, 1959), p. 70, in an interview with Donald Hall.
- 6 "The Influence of Landscape upon the Poet," in Daedalus, Vol. 89 (Spring, 1960), 422.
- 7 Nancy Duvall Hargrove, Landscape As Symbol in the Poetry of T. S. Eliot (Jackson, Miss.: University of Mississippi Press, 1978), p. 37.
- 8 Ibid., p. 61.

9

John Betjeman, "T. S. Eliot the Londoner," in T. S. Eliot, A Symposium for his Seventieth Birthday (N. Y.: Farrar, Straus & Cudahy, 1958), pp. 192-93.

10

Collected Poems (1963), p. 63 (lines 259-65).

11

Betjeman, p. 195.

12

Lines 374-77, line 307, lines 279-80.

13

Quoted by David Ward, T. S. Eliot Between Two Worlds (London: Routledge & Kegan Paul, 1973), p. 95.

14

Robert A. Day, "The 'City Man' in The Waste Land: the Geography of Reminiscence," in PMFA, Vol. 80 (1965), p. 286, note 10.

15

Collected Poems, p. 72, about line 210.

16

T. S. Eliot, The Waste Land: Facsimile and Transcript, ed. Valerie Eliot (N. Y.: Harcourt Brace Jovanovich, 1971), p. 4.

17

Ibid., p. 126.

18

Williamson, p. 131.

19

Marshall McLuhan, "The Possum and the Midwife," Pound Lecture (n. p., 1978), p. 15.

20 Grover Smith, Jr., T. S. Eliot's Poetry and Plays (Chicago, Ill.: University of Chicago Press, 1956), p. 76.

21 Lyndall Gordon, Eliot's Early Years (N. Y.: Oxford University Press, 1977), p. 110.

22 Lines 60-69.

23 Hargrove, p. 66.

24 Mitford M. Mathews, A Dictionary of Americanisms (Chicago, Ill.: University of Chicago Press, 1951), II, 1649.

25 Facsimile and Transcript, p. 105. On the symbolical nature of the "aspedistra" (the usual spelling), see my Dictionary of Briticisms (in preparation).

26 Williamson, p. 58.

27 Helen Gardner, "The Landscape of Eliot's Poetry," in the Critical Quarterly, Vol. 10 (Winter, 1968), p. 330.

28 Robert A. Day, loc. cit. in footnote 14 above, p. 291.

29 See footnote 7 above.