

MACMILLAN MASTER GUIDES

GENERAL EDITOR: JAMES GIBSON

- JANE AUSTEN *Emma* Norman Page
 Sense and Sensibility Judy Simons
 Persuasion Judy Simons
 Pride and Prejudice Raymond Wilson
 Mansfield Park Richard Wirdnam
- SAMUEL BECKETT *Waiting for Godot* Jennifer Birkett
- WILLIAM BLAKE *Songs of Innocence and Songs of Experience*
 Alan Tomlinson
- ROBERT BOLT *A Man for All Seasons* Leonard Smith
- CHARLOTTE BRONTË *Jane Eyre* Robert Miles
- EMILY BRONTË *Wuthering Heights* Hilda D. Spear
- JOHN BUNYAN *The Pilgrim's Progress* Beatrice Batson
- GEOFFREY CHAUCER *The Miller's Tale* Michael Alexander
 The Pardoner's Tale Geoffrey Lester
 The Wife of Bath's Tale Nicholas Marsh
 The Knight's Tale Anne Samson
 The Prologue to the Canterbury Tales
 Nigel Thomas and Richard Swan
- JOSEPH CONRAD *The Secret Agent* Andrew Mayne
- CHARLES DICKENS *Bleak House* Dennis Butts
 Great Expectations Dennis Butts
 Hard Times Norman Page
- GEORGE ELIOT *Middlemarch* Graham Handley
 Silas Marner Graham Handley
 The Mill on the Floss Helen Wheeler
- T. S. ELIOT *Murder in the Cathedral* Paul Lapworth
 Selected Poems Andrew Swarbrick
- HENRY FIELDING *Joseph Andrews* Trevor Johnson
- E. M. FORSTER *A Passage to India* Hilda D. Spear
 Howards End Ian Milligan
- WILLIAM GOLDING *The Spire* Rosemary Sumner
 Lord of the Flies Raymond Wilson
- OLIVER GOLDSMITH *She Stoops to Conquer* Paul Ranger
- THOMAS HARDY *The Mayor of Casterbridge* Ray Evans
 Tess of the d'Urbervilles James Gibson
 Far from the Madding Crowd
 Colin Temblett-Wood
- BEN JONSON *Volpone* Michael Stout
- JOHN KEATS *Selected Poems* John Garrett
- RUDYARD KIPLING *Kim* Leonée Ormond
- PHILIP LARKIN *The Whitsun Weddings* and *The Less Deceived*
 Andrew Swarbrick

MACMILLAN MASTER GUIDES

- D.H. LAWRENCE *Sons and Lovers* R. P. Draper
- HARPER LEE *To Kill a Mockingbird* Jean Armstrong
- Laurie Lee *Cider with Rosie* Brian Tarbitt
- GERARD MANLEY HOPKINS *Selected Poems* R. J. C. Watt
- CHRISTOPHER MARLOWE *Doctor Faustus* David A. Male
- THE METAPHYSICAL POETS Joan van Emden
- THOMAS MIDDLETON and WILLIAM ROWLEY *The Changeling* Tony Bromham
- ARTHUR MILLER *The Crucible* Leonard Smith
Death of a Salesman Peter Spalding
- GEORGE ORWELL *Animal Farm* Jean Armstrong
- WILLIAM SHAKESPEARE *Richard II* Charles Barber
Othello Tony Bromham
Hamlet Jean Brooks
King Lear Francis Casey
Henry V Peter Davison
The Winter's Tale Diana Devlin
Julius Caesar David Elloway
Macbeth David Elloway
The Merchant of Venice A. M. Kinghorn
Measure for Measure Mark Lilly
Henry IV Part I Helen Morris
Romeo and Juliet Helen Morris
A Midsummer Night's Dream
Kenneth Pickering
The Tempest Kenneth Pickering
Coriolanus Gordon Williams
Antony and Cleopatra Martin Wine
Twelfth Night R. P. Draper
- GEORGE BERNARD SHAW *St Joan* Leonée Ormond
- RICHARD SHERIDAN *The School for Scandal* Paul Ranger
The Rivals Jeremy Rowe
- ALFRED TENNYSON *In Memoriam* Richard Gill
- EDWARD THOMAS *Selected Poems* Gerald Roberts
- ANTHONY TROLLOPE *Barchester Towers* K. M. Newton
- JOHN WEBSTER *The White Devil* and *The Duchess of Malfi*
David A. Male
- VIRGINIA WOOLF *To the Lighthouse* John Mepham
Mrs Dalloway Julian Pattison
- WILLIAM WORDSWORTH *The Prelude Books I and II* Helen Wheeler

MACMILLAN MASTER GUIDES

SELECTED POEMS

OF T. S. ELIOT

ANDREW SWARBRICK

M
MACMILLAN

© Andrew Swarbrick 1988

All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.

No paragraph of this publication may be reproduced, copied or transmitted save with written permission or in accordance with the provisions of the Copyright, Designs and Patents Act 1988, or under the terms of any licence permitting limited copying issued by the Copyright Licensing Agency, 90 Tottenham Court Road, London W1P 9HE.

Any person who does any unauthorised act in relation to this publication may be liable to criminal prosecution and civil claims for damages.

First published 1988 by
THE MACMILLAN PRESS LTD
Houndmills, Basingstoke, Hampshire RG21 2XS
and London
Companies and representatives
throughout the world

ISBN 978-0-333-43702-5 ISBN 978-1-349-09359-5 (eBook)
DOI 10.1007/978-1-349-09359-5

A catalogue record for this book is available
from the British Library.

Reprinted 1993

CONTENTS

<i>General editor's preface</i>		vi
<i>Acknowledgements</i>		vii
1 T.S. Eliot: Life and background		1
2 Themes	2.1 Tradition, impersonality and decadence	7
	2.2 Death-in-life and life-in-death	9
	2.3 In search of the divine: love and time	12
3 The poems	3.1 'The Love Song of J. Alfred Prufrock'	17
	3.2 'Portrait of a Lady'	22
	3.3 'Preludes'	28
	3.4 'Rhapsody on a Windy Night'	32
	3.5 'Gerontion'	34
	3.6 'Sweeney Erect'	39
	3.7 'Whispers of Immortality'	41
	3.8 'Sweeney Among the Nightingales'	42
	3.9 <i>The Hollow Men</i>	45
	3.10 <i>Ash-Wednesday</i>	51
	3.11 'Journey of the Magi'	58
	3.12 'Burnt Norton'	60
4 Technical features	4.1 Symbolism and imagery	68
	4.2 Metre and rhyme	70
	4.3 Syntax: poetry as music	73
	4.4 The use of allusion	76
5 Specimen commentary		79
6 Critical debate		82
<i>Revision questions</i>		85
<i>Further reading</i>		86

GENERAL EDITOR'S PREFACE

The aim of the Macmillan Master Guides is to help you to appreciate the book you are studying by providing information about it and by suggesting ways of reading and thinking about it which will lead to a fuller understanding. The section on the writer's life and background has been designed to illustrate those aspects of the writer's life which have influenced the work, and to place it in its personal and literary context. The summaries and critical commentary are of special importance in that each brief summary of the action is followed by an examination of the significant critical points. The space which might have been given to repetitive explanatory notes has been devoted to a detailed analysis of the kind of passage which might confront you in an examination. Literary criticism is concerned with both the broader aspects of the work being studied and with its detail. The ideas which meet us in reading a great work of literature, and their relevance to us today, are an essential part of our study, and our Guides look at the thought of their subject in some detail. But just as essential is the craft with which the writer has constructed his work of art, and this may be considered under several technical headings – characterisation, language, style and stagecraft, for example.

The authors of these Guides are all teachers and writers of wide experience, and they have chosen to write about books they admire and know well in the belief that they can communicate their admiration to you. But you yourself must read and know intimately the book you are studying. No one can do that for you. You should see this book as a lamp-post. Use it to shed light, not to lean against. If you know your text and know what it is saying about life, and how it says it, then you will enjoy it, and there is no better way of passing an examination in literature.

JAMES GIBSON

ACKNOWLEDGEMENTS

The author and publishers wish to thank the following who have kindly given permission for the use of copyright material: Associated Book Publishers (UK) Ltd. for extracts from *The Sacred Wood* by T. S. Eliot, Methuen and Co; Faber and Faber Ltd. for extracts from *Selected Essays* and *The Use of Poetry and the Use of Criticism* by T. S. Eliot, and *Selected Poems* of T. S. Eliot.

Every effort has been made to trace all the copyright holders but if any have been inadvertently overlooked the publishers will be pleased to make the necessary arrangements at the first opportunity.

Cover illustration: *Thorn Tree* by Graham Sutherland. Photograph © The British Council and reproduced courtesy of the Bridgeman Art Library.

Like every other student since its first appearance, the author is generally indebted to B. C. Southam's *A Student's Guide to the Selected Poems of T. S. Eliot* (Faber & Faber, 1977); specific references are acknowledged in the text.

Author's note: poems which appear under individual headings in *The Complete Poems and Plays of T. S. Eliot* (Faber & Faber, 1969) have their titles italicised in this study; that is, *The Waste Land*, *The Hollow Men*, *Ash-Wednesday* and *Four Quartets*; other titles are rendered in quotation marks.

ANDREW SWARBRICK

**For Tom: 30 March 1987
and Jo: 27 July 1988**