Extrait du Rhuthmos

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T. S. Eliot - The Waste Land -
Dit par T. S. Eliot

- Recherches
  - Le rythme dans les sciences et les arts contemporains
    - Poétique et Études littéraires - GALERIE
      - Galerie poétique
The Waste Land, read by T.S. Eliot (whole poem, by f606170869

The Burial of the Dead: 00:00

A Game of Chess: 04:58

The Fire Sermon: 10:21

Death By Water: 18:19

What The Thunder Said: 19:00

Written in 1921-1922.

Notes:

01:30: ‘And the dead tree gives no shelter, the cricket no relief’ cf Ecclesiastes

01:40: ‘Only / There is shadow Under this red rock’ refers to Parzival: ‘And this stone all men call the Graal [...] / As children the Graal doth call them, / Neath its shadow they wax and grow’.

02:00: Tristan und Isolde, I, 5-8

02:40: Words that announce to Tristan that Isolde's boat is nowhere to be seen.

03:00: ‘These are pearls that were his eyes’ quotation from The Tempest.

03:48: In the following passage, references to Baudelaire (‘Fourmillante cité, cité pleine de rêves / Où le spectre en plein jour raccroche le passant’) and to Dante's Inferno (‘si lunga tratta / di gente, ch'io non avrei mai creduto / che morte tanta n'avesse disfatta’)

04:29: Mylae, 260 B.C: Naval victory of the Romans over the Carthaginians, during the first Punic War, which largely resulted from their commercial rivalry; cf. 1914-1918.


05:05: ‘The Chair she sat in, like a burnished throne’ : quotation from Anthony and Cleopatra.

06:00: cf Aeneid: ‘dependent lychni laquearibus aureis / incensi, et noctem flammis funalia vincunt’

06:28: Ovid, Metamorphoses, VI, Philomel. The whole passage recalls Milton's Paradise Lost, IV, 140
08:00 Rag = ragtime. Cf. Jazz in the post-war years.

10:12 Ophelia's last words to the dames of the Court, after Hamlet has accused her of being a prostitute.

10:42 Quotation from Spencer's *Prothalamion*

11:45 Cf. The Fisher King, or Wounded King, in the Arthurian Legends. His imaginary castle is always near a river or the sea.

12:21 « they wash their feet » like the Fisher King before his restauration


13:00 Cannon Street Hotel : where businessmen met.

13:20 In Greek mythology, Tiresias was a blind prophet of Apollo in Thebes. He was transformed into a woman for 7 years. Both sexes, and all the individuals, are merged in Tiresias. Cf. Ovid : Â« At pater omnipotens [...] pro lumine adempto / Scire futura dedit poenamque levavit honore Â»

14:33 Bradford prospered thanks to the war

15:58 « This music crept by me upon the water » quotation from *The Tempest*.

18:05 « To Carthage then I came » Quotation from Saint Augustine's *Confessions*.

18:08 Recalls both Saint Augustine and the *Fire Sermon* of the Buddha.

18:26 In fertility rites, Phlebas was drowned.

21:52 « A woman drew her long black hair out tight » Cf. *Ecclesiastes* : one of the daughters of music. The following lines also recall *Ecclesiastes* (cf. Â« the wheel be broken at the cistern Â»)

22:47 The cock dispels the malevolent spirits (see *The Tempest* or *Hamlet*).

23:17 « Datta, dayadhvam, damyata » (Â« Give, commiserate, govern Â») from a fable about the meaning of thunder.

24:46 Chorus of a traditional nursery rhyme Â« London Bridge is broken down / Dance over my lady lee Â»

24:50 Quotation from Dante's *Purgatorio*, followed by a quotation from Gérard de Nerval's *El Desdichado*

25:15 « Hieronymo's mad againe » quotation from Kyd's Spanish Tragedy Shantih is the ritual end of an *Upanishad*. 

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“The use of recurrent themes is as natural to poetry as to music. There are possibilities for verse which bear some analogy to the development of a theme by different groups of instruments ['different voices,' we might say] ; there are possibilities of transitions in a poem comparable to the different movements of a symphony or a quartet ; there are possibilities of contrapuntal arrangement of subject-matter.”