

Extrait du Rhuthmos

<http://rhuthmos.eu/spip.php?article1098>

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 - Nouvel article
- Galerie poétique

-

Date de mise en ligne : mardi 11 février 2014



Rhuthmos

[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 : Â« And the dead tree gives no shelter, the cricket no relief Â» cf *Ecclesiastes*

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

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 Â« These are pearls that were his eyes Â» quotation from *The Tempest*.

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

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.

04:54 Â« Hypocrite lecteur ! - mon semblable, - mon frère ! Â» : Baudelaire, Préface aux *Fleurs du Mal*.

05:05 Â« The Chair she sat in, like a burnished throne Â» : quotation from *Anthony and Cleopatra*.

06:00 cf Aeneid : Â« dependent lychni laquearibus aureis / incensi, et noctem flammis funalia vincunt Â»

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

12:25 « O ces voix d'enfants chantant dans la coupole » Verlaine, *Parsifal*.

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 : « At pater omnipotens [...] pro lumine adempto / Scire futura dedit poenamque levavit honore »

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. « the wheel be broken at the cistern »)

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

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

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

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*.

« 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. »

T.S. Eliot, *The Music of Poetry* (1942)