

Index

- aboulie*, 165, 171, 211
 Abrams, M. H., 2
 Ackroyd, Peter, 79
 Adams, Henry, 89, 107
 Adler, Alfred, 166
 aesthetics, 15, 102, 104–5, 111, 122, 138
 aether, 106, 109
 afterlife, 34, 211
 agriculture, metaphors of, 10
 Aiken, Conrad, 38, 127, 169
 Albright, Daniel, 14, 59, 98, 109, 125
 Aldington, Richard, 99, 165
 allusion
 limits of, 10
 as meaning, 40
 as musical pattern, 57, 80
 as the uncanny, 195
 ‘The Altar of the Dead’ (James), 195–6
Anabasis (St.-John Perse), 91
 ‘Andrew Marvell’ (Eliot), 224–5
 animals, metaphors of, 125–6
 ‘Animula’ (Eliot), 56, 191
Anthony and Cleopatra (Shakespeare), 81, 178
 anthropology, 9, 23, 122, 124–5, 169
 anti-semitism, 126–7
The Anxiety of Influence (Bloom), 214
apophrades (return of the dead), 214, 221
aposiopesis, 191
 archaeology, metaphors of, 25
 archetypes, 172
 Arnold, Matthew, 101, 164, 211–12
 art
 and science, 98, 111–12
 theories of, 3
The Art of Poetry (Valéry), 123
Ash-Wednesday (Eliot)
 inward turn, 173
 sea as metaphor, 65, 74–7
 stillness, 66
 twilight, 142, 147–8
 vision, 130, 142
 assonance, 77
 astronomy, 14, 90, 93, 96–7, 110
 astrophysics, 14, 95, 106
Athenaeum, 97
 atomic vortex, 14
 atoms
 dance of atoms in brain, 111
 empty atoms, 109
 fractured atoms, 107–8, 113
 music, 98
 nuclear theory, 98
 porosity, 108, 115
 and stars, 96, 110–11
 auditory imagination, 14, 70, 179, 188–9
 Auerbach, Erich, 3
 Baudelaire, Charles, 130, 176, 225–6
 Bay-Petersen, Ole, 92
 Beckett, Samuel, 8, 165
 Beddoes, Thomas Lovell, 162
 Beer, Gillian, 14, 58, 94, 97, 112
 bees, metaphors of, 78–80
 Belgion, Montgomery, 101–2, 141
 Bell, Ian F. A., 92
 Bell, Michael, 3
 ‘Ben Jonson’ (Eliot), 106–7
 Bergson, Henri, 12
 Berkeley, Bishop George, 130–1
Bertran and Bini (Kipling), 64
 biological metaphors, 12, 15
 Blanton, C. D., 197–206
Blaue Blume (Novalis), 142
 blood
 ‘Burnt Norton’, 178
 ‘East Coker’, 216–17
 The Family Reunion, 208
 ‘Marina’, 194
 nekuia (insanguination of the dead), 208–9,
 213, 215–17, 221
 Pericles, 71
 Pound, 213, 215, 221

248

blood (cont.)
 The Waste Land, 189
 Bloom, Harold, 214, 220
 blue, 38, 139, 142
 body
 death, 79, 166–7, 190, 192
 identity, 167
 psychology, 140
 sacrament, 216
 time and space, 78
 visions of light, 141
 bones, 36, 38–40, 76, 148, 166, 177
 Bradley, F. H., 52, 112–13
 Braithwaite, R. B., 100
 Brocken Spectre, phenomenon of, 132
 Brooker, Jewel Spears, 112
 Brown, Sarah Annes, 35
 Browning, Robert, 213
 Brücke, Ernst Wilhelm von, 133
 ‘Burbank with a Baedeker: Bleistein with a Cigar’
 (Eliot), 58, 126, 129
 ‘The Buried Life’ (Arnold), 211
 ‘The Burnt Dancer’ (Eliot), 90, 110, 167
 ‘Burnt Norton’ (Eliot)
 astronomical metaphors, 60, 96
 consciousness, 146
 creative illness, 178
 doubles and ghosts, 197
 Eliot and Shakespeare, 40
 fragmentary method of composition, 6
 hidden music, 81
 light and darkness, 138, 141, 150–3
 past and present, 128
 patterns, 55–6, 60
 poetic creation, 10–11
 stillness and silence, 64–6, 90, 172
 vision as metaphor, 133–4
 voices and language, 78
 water as metaphor, 24
 Bush, Ronald, 167, 198–9, 219
 Butler, Samuel, 94

 cactus, metaphors of, 192–3
 Campbell, Thomas, 28
The Cantos (Pound), 127, 213–15, 218–19
 Cartesian rationalism, 124
 Cascade Gardens, Louisiana Purchase
 Exposition, 89
 Celtic Twilight, 143
 cerebral cortex, 176
 Chabaneau, Camille, 213
 chemical metaphors, 11–12
 childhood imagination, 6
 Chilton, Neil, 42
 ‘Choruses from *The Rock*’ (Eliot)

Index

Eliot and Whitehead, 105
 light, 76, 129, 144–5, 151
 sea, 26, 72, 76–7, 79
 silence and stillness, 65
 stone, 71
Christian Mysticism (Inge), 95
 Christianity, 109
 clairvoyance, 154, 196
 Clark Lectures (Eliot), 42, 72, 80, 99
 classicisation, 60
The Cloud (Shelley), 103
The Cocktail Party (Eliot), 44, 127, 200–1
 cognition, 4, 123–4, 171
 Coleridge, Samuel Taylor
 ‘Constancy to an Ideal Object’, 131
 creative illness, 177
 ‘Dejection: An Ode’, 225
 ‘The Eolian Harp’, 65, 227
 Kubla Khan, 43
 on *Othello*, 107
 poetic creation, 224–8
 power of the Muse, 162
 Rime of the Ancient Mariner, 61
 sea as metaphor, 65
 Shakespeare scholarship, 28
 swarm as metaphor, 79
 vision as metaphor, 131–2
 colour
 categorisation, 122
 theories, 15, 129–30, 139–42
 vision, 131, 142
Colour and Meaning (Gage), 122
 concentration, 174
The Concept of Nature (Whitehead), 99
The Confidential Clerk (Eliot), 201
 Conrad, Joseph, 43, 64, 145–6, 186
 consciousness, 3–4, 58–9, 140, 163, 171, 176
 ‘Constancy to an Ideal Object’ (Coleridge), 131
 Cook, Eleanor, 41
 Corcoran, Neil
 on ‘Coriolan’, 191
 Eliot and Shakespeare, 24, 31–2, 36
 Eliot conversion, 76
 on ‘Little Gidding’, 196
 on ‘Marina’, 34, 74
 Shakespeare and the Modern Poet, 12
 ‘Coriolan’ (Eliot), 191
Coriolanus (Shakespeare), 44–5, 60, 178
 cosmology, 31, 52, 93, 105–6, 153
 Crawford, Robert, 9, 12, 15, 75, 125, 166, 187
 creative illness, 16, 177–8
 creativity, 58–9, 178. *See also* poetic creation
The Criterion (magazine), 42–3, 91, 93–5, 97,
 100, 111
Critic as Scientist (Bell), 92

- criticism (literary)
 exegesis, 133
 as ghostly possession, 228
 source-hunting, 7
 Victorian psycho-biography, 27–31
 Cuda, Anthony, 188
 Cuthbert, Alan, 201
- dance, metaphors of, 110–11
 ‘Dans le Restaurant’ (Eliot), 39
 Dante
 Eliot’s comparison with Shakespeare, 30–2,
 52–3
 Inferno, 61, 130
 light as metaphor, 139, 145, 151, 154
 Paradiso, 154
 Pound’s *Cantos*, 213
 Purgatorio, 63, 139, 143, 178, 213
 ‘Dante’ (Eliot), 30, 53, 130, 154
 dark angel, 6–10, 187
 dark embryo, 15–16, 161–2, 166, 174, 187–9
 dark psychic material, 122–3, 163
 darkness, 15, 52, 76, 90, 114, 149–50, 153–4
 Darwin, Charles, 15, 27, 33, 90, 124–5, 142
 Darwin, Robert Waring, 129–30
 Darwinism, 94, 124–6
 De Quincey, Thomas, 132
 death
 Ash-Wednesday, 148
 Bloom, 214
 Conrad, 186
 Eliot, 40–1, 75, 148, 220–1
 Hamlet, 211
 hollowness, 192, 194
 James, 196
 ‘Little Gidding’, 220–1
 poetic creation, 163–4
 Porter on Jung, 212
 Pound’s *Cantos*, 214–15
 Tennyson, 185–6
 The Waste Land, 40
 ‘Whispers of Immortality’, 40
 ‘The Death of Saint Narcissus’ (Eliot), 128
dédoublement, 161
 degeneration, 125–6
 ‘Dejection: An Ode’ (Coleridge), 225
 demon, 10, 54, 149
The Demon of the Absolute (More), 110
 depth psychology, 16, 166, 169, 171, 176, 179,
 192
 depth, metaphors of
 Eliot, 9, 39, 43, 54, 61, 92, 111, 163, 189,
 227–8
 Pound, 214
 sea as metaphor, 26, 58
 Shakespeare, 28–9, 61, 63, 72, 76
 Tennyson, 185
 Descartes, René, 124
Descent of Man (Darwin), 27
 desert, metaphors of, 192–3
 destructive element, 43
 ‘The Development of Shakespeare’s Verse’
 (Eliot lectures), 32, 56, 81–2
The Dial, 42
 Dickinson, Emily, 195
Dido and Æneas (Purcell), 63
Dioptrics (Descartes), 124
 ‘Dirge’ (Eliot), 36, 76, 126–7
 dissociation, 166, 173, 176
 dissolution, 40, 60, 75, 99, 108, 110–12, 114,
 127–8, 193–4
 ‘Dissolving Views’ (Sullivan), 98
 Divus, Andreas, 213
 Dobrée, Bonamy, 11, 95
 ‘Doctor Graesler’ (Schnitzler), 169
 Donne, John, 12, 42, 53, 92, 128, 175, 185
Der Doppelgänger (Schubert), 185
 doppelgängers. *See also* doubles; duality
 The Cocktail Party, 200–1
 doubled self, 16, 161, 194–5
 Eliot and James, 196
 embryo, 165
 gender, 201
 in literature, 185
 ‘Little Gidding’, 196
 Milton Academy Address, 199
 optical images, 129
 shadow metaphor, 150
 ‘To Walter de la Mare’, 202
 ‘Doris’s Dream Songs’ (Eliot), 192
 doubles. *See also* doppelgängers; duality
 The Cocktail Party, 200–1
 The Confidential Clerk, 201
 dark doubles, 186, 195
 doubled self, 161, 185–6, 194–5
 The Elder Statesman, 202
 gender, 201
 ‘Little Gidding’, 202
 Miller, 16, 165
 Milton Academy Address, 199–200
 Warner, 16
Doubles (Miller), 16, 165
 Dowden, Edward, 13, 24, 28–31, 41, 94
 Dowson, Ernest, 187
 drama, 201
 dreams, 75, 169
 ‘The Dry Salvages’ (Eliot)
 death, 217–18
 evolution and transformation, 128–9
 inward turn, 173

- 'The Dry Salvages' (Eliot) (cont.)
 light and darkness, 146–8, 150
 lightning, 82–3
 river, 24–5
 sea, 14, 38, 41, 58, 60, 62–3, 77–8, 217–20
 and Shakespeare, 39, 41, 56, 61
 voyage, 191
 duality, 161, 165, 186, 193, *See also*
 doppelgänger; doubles
 Durrell, Lawrence, 92
 dusk, 139, 142–4, 149, 198, 203, *See also*
 twilight
- 'East Coker' (Eliot)
 creative illness, 177
 doubled self, 196
 forest sages, 174
Four Quartets cycle, 6
 light and darkness, 15, 114, 150–1, 153–4
nekuia (insanguination of the dead), 215–17
 sea, 59, 66, 81–2
 and Shakespeare, 39–40
 vacant interstellar spaces, 70, 90
- Ebury, Katherine, 93
 Eddington, Arthur
 atoms in brain, 111–12
The Expanding Universe, 102, 106
 mentalism, 111–13
The Nature of the Physical World, 91, 98,
 101–2
New Pathways in Science, 101
 new physics, 91–2, 97
 relativity, 106
 science and theology, 101
 scientific and literary discourses, 97–8
 space and time, 108–9
Space, Time and Gravitation, 91, 97–8
 stars and atoms, 96, 110
Stars and Atoms, 96, 110–11
 vision and sight, 114–15, 123, 130
- Edel, Leon, 169
 'Eeldrop and Appleplex' (Eliot), 125
 ego, 168, 175
 Einstein, Albert, 89–92, 97–8, 102, 106
Einstein's Wake (Whitworth), 14, 93
The Elder Statesman (Eliot), 195, 202
 Eliot, George, 94
 Eliot, T. S. *See also under individual works*
 on Adams, 107
 astronomical metaphors, 96–7
 auditory imagination, 14, 70, 179, 188–9
 Bergsonism, 12
 chemical metaphors, 11
 Christian conversion, 109
 Clark Lectures, 42, 72, 80, 99
 colour vision, 142–3
 creative illness, 176–9
 criticism, 6–9, 15–16, 23, 27–31, 133, 228
 Dante, 52, 139
 dark embryo, 161–2, 166, 186–9
 dark psychic material, 122–3
 Darwinian evolutionism, 124–6
 depth psychology, 166–8, 194
 desert metaphors, 192–202
 Donne, 52–3, 128
 doubled self, 15–16, 195–202
 and Dowden, 41
 Eddington, 111–12
 eyes and vision, 123–4, 127, 130
 fragmentary method of composition, 3, 6–7,
 224
 Frazer, 23, 122
 functions of metaphor, 4–5
 germ of poem, 162–4
 ghost metaphors, 79–80, 190–2, 219–20
 on *Hamlet*, 210
 imaginative dynamics, 8
 impersonality, 174
 inward turn, 173
 and James, 41–2, 175, 195–7
 Jonson, 106–7
 Knight, 41
 light as metaphor, 15, 89, 92, 122, 138, 154–5
 'Light Invisible', 15, 151–2
 literary paradigms, 226–7
 mentalism and perception, 114–15
 metaphoric practice, 5–6, 8
 metic (resident alien), 197
 mind and consciousness, 3
 musical patterns, 70
 new physics, 90, 92–3, 95
 Norton Lectures, 15–16, 43, 101, 178–9, 225
 past lives of language, 23
 patterns, 13–14, 23–4, 52, 54–7
 poetic creation, 8–9, 92, 225–9
 poetic personality, 44
 power of the Muse, 162
 primitive humanity, synecdoche for, 209–10
 psychological therapy, 165–6, 170–1, 173
 psychology, 169–71
 recurrent metaphors of creation, 9–10
 river as metaphor, 25
 Romanticism, 10–11, 138, 224–5
 science and theology, 101–2
 scientific and literary discourses, 97–8
 sea as metaphor, 26, 37–9, 41, 59–60, 63,
 72–9, 81, 83, 189
 sea-voices, 58
 Shakespeare classicisation, 60–1
 Shakespeare Lectures, 32, 56, 81–2

Index

251

- Shakespeare scholarship, 29–31
 Shakespeare, influence of, 27, 31–8
 Shakespearean language, 12, 43–4, 227
 silence and stillness, 64–6
 soundscapes, 14
 space as metaphor, 14–15, 90–2, 96–7,
 107–11
 splitting and reunification, 173–6
 stone as metaphor, 71
 on *The Tempest*, 13–14, 23–4, 34–7, 44–5, 54
 on Twain, 25
 twilight, 142, 148–50, 152
 on Valéry, 8–9
 Vaughan, 145
 vision as metaphor, 133–4, 141–2, 147
 Whitehead, 98–106
 Wundt, 140
 Eliot, Vivienne, 187
Eliot's Dark Angel (Schuchard), 16
 Ellis, Steve, 60
 embryo, 164–5, 186–8
 emotions, 106, 114, 228
 Empson, William, 92, 95–6
The Enemy (Lewis), 100
 energetic causation, 133, 168
 entropy, 95–6
 'The Eolian Harp' (Coleridge), 65, 227
Essay towards a New Theory of Vision (Berkeley),
 130
 Euclid, 106
 Everdell, William, 89, 92
 evolution, 15, 28, 94, 124, 128–9
The Expanding Universe (Eddington), 102, 106
 'Experiment in Criticism' (Eliot), 97
The Expression of the Emotions in Man and
 Animals (Darwin), 33
 Expressivism, 172–3, 176
 eyes
 Berkeley, 130–1
 colour vision, 139–40
 Darwin Snr., 129–30
 'Dirge', 128
 'Eeldrop and Appleplex', 125
 The Hollow Men, 96
 light, 115, 139, 141
 peripheral vision and poetic influence, 92
 physiology of sight, 134
 primitive humanity, synecdoche for, 126, 128
 Purkinje, 139–40
 scientific discovery, 15, 129–31
 sightlessness, 192, 216
 visual perception, 123–4
The Family Reunion (Eliot)
 doubleness, 198–9
 ghosts, 141, 162, 191, 195, 208, 212
 light, 140–1, 164
 Spring rebirth, 73, 188
Fantastic Metamorphoses (Warner), 16
 'La Figlia Che Piange' (Eliot), 167, 210
The Figure in the Carpet (James), 53, 172
 'The Fire Sermon' (Eliot), 35, 76
The First Moderns (Everdell), 92
 Flaubert, Gustave, 224, 226
 Fleay, Frederick, 27
Four Quartets (Eliot)
 doubles, 194
 Eliot and Shakespeare, 37, 39–41, 55, 81
 ghosts, 219
 light, 138, 146, 150
 mentalism, 14
 poetic creation, 6, 9
 polyvocality, 78
 sea, 59
 Fowler, Alistair, 3
 fractured atoms, 107–8, 113
 fragments, 6–7, 53, 113–14, 224
Frankenstein (Shelley), 188
 Franklin, George, 200–1
 Frazer, James, 23, 94, 112–13, 122, 150, 215
 French Symbolists, 142–3
 Freud, Sigmund, 122, 164, 166–8, 171, 178
 'The Friends of the Friends' (James), 195–6
 'The Frontiers of Criticism' (Eliot), 7
 Furnivall, Frederick, 27
 Futurism, 98
 Gage, John, 122, 139
 Garber, Marjorie, 195
 Gardner, Helen, 128
 gastronomic metaphors, 11–12
 genius, 2
 geometry, 106–7, 115, 130
 germ of poem, 162–4
 'Gerontion' (Eliot), 107–9, 113, 130, 186, 190,
 193
gestalt, 30–1, 64
 ghosts
 doubles, 195
 The Elder Statesman, 202
 Eliot Milton Academy Address, 199
 The Family Reunion, 195
 Four Quartets, 219
 Hamlet, 210–11
 The Hollow Men, 190, 192
 James, 195–6
 'Little Gidding', 79–80, 195, 202, 211, 220–1
 'Marina', 194
 nekuia (insanguination of the dead), 209
 Pound, 210

- ghosts (cont.)
 The Waste Land, 36
 Wilamowitz-Moellendorff, 209
 Gide, André, 225–6
 Giraud, Albert, 143
 Goethe, J. W. von, 122, 139–42, 185
 Gold, Matthew K., 172, 174
 The Golden Bough (Frazer), 94, 112, 150, 169
 Gordon, Lyndall, 42, 190
 Götterdämmerung (Wagner), 94
 grace, 76
 Grady, Hugh, 32
 Grammars of Creation (Steiner), 1–2
 hallucinations, 130, 176
 Halpern, Richard, 30
 Hamlet (Shakespeare), 36, 43, 54, 63, 168, 178, 210–11
 ‘Hamlet and His Problems’ (Eliot), 32–3, 44
 Handbook of Physiological Optics (Helmholtz), 124
 The Happy Prince (Wilde), 40
 Harding, Jason, 36, 102, 146
 Hardy, Thomas, 94
 Harris, Amanda, 138, 173
 Hawthorne (James), 42
 Hayward, John, 41
 Heaney, Seamus, 6
 Heart of Darkness (Conrad), 145–6
 Hecht, Selig, 141
 Heine, Heinrich, 185
 Hell, 147
 Helmholtz, Hermann von, 93–4, 123–4, 133, 140
 Henry IV (Shakespeare), 78
 l’heure bleue, 148
 hidden music, 56, 81, 219
 hidden self, 211–12
 Hill, John Spencer, 225
 ‘Histrion’ (Pound), 210
 Hofstadter, Douglas R., 5
 Hogg, James, 132, 150
 Holder, Alan, 42
 The Hollow Men (Eliot), 93, 96, 148, 190–202, 212, 216
 hollowness, 16, 161, 194
 homeostasis, 171
 Homer, 208–10, 213, 217–19
 Hopkins, Gerard Manley, 132–3
 Huckleberry Finn (Twain), 25
 Hügel, Baron von, 90–1
 Hughes, Ted, 6
 Hulme, T. E., 59, 110
 Hutton, James, 93
 Huxley, Julian, 170
 Huxley, Thomas, 94
 Huygens, Christian, 124
 ‘Hymn of the Nativity’ (Milton), 151
 idealism, 14, 105, 111–12, 123
 illumination, 91, 94, 96, 114, 152
 imagination
 auditory, 14, 70, 179, 188–9
 childhood, 6
 dynamics of, 7–8, 10, 41, 108, 168, 171, 188
 literary, 2, 7, 10–11, 24, 28, 83, 131
 mythic, 14
 Romantic, 132, 224
 vision, 123–5, 129, 131
 imitation, 1
 immersion, 14, 24, 35, 43–4, 52, 189
 In Memoriam (Tennyson), 185
 Inferno (Dante), 61, 130
 Inge, Dean William Ralph, 95, 98, 109
 inheritance, literary, 5, 35, 83, 219
 The Interpretation of Dreams (Freud), 178
 interstellar spaces, 6–10, 70, 90, 108, 153, 216
 introspection, 111, 161, 173
 invisible light, 15, 151–2
 Jain, Manju, 176
 James, Henry
 ‘The Altar of the Dead’, 195–6
 clairvoyance, 154
 doubled self, 196–7
 and Eliot, 9, 41–2, 53–5, 107, 154
 The Figure in the Carpet, 53, 172
 ‘The Friends of the Friends’, 195–6
 ghosts as metaphors, 195–6
 hidden music, 56
 ‘The Jolly Corner’, 197–9
 poetic creation, 11, 27
 sea as metaphor, 27
 on Shakespeare, 13, 24–5, 33, 41–3, 60, 63, 175
 The Turn of the Screw, 196
 James, William, 166, 170
 Jameson, Storm, 228
 Janet, Pierre, 166, 168
 Jarrell, Randall, 226
 Jeans, Sir James, 91, 100–2, 113
 Jefferies, Richard, 94
 Jewishness, 126
 ‘John Marston’ (Eliot), 56
 Johnson, Julie M., 92
 Johnson, Lionel, 143, 187
 Johnson, Mark, 4
 Johnson, Samuel, 25
 ‘The Jolly Corner’ (James), 197–9
 Jonson, Ben, 106–7, 189

Index

253

- 'Journey of the Magi' (Eliot), 163
 Joyce, James, 8, 130, 169, 199
 Jung, C. G.
 archetypes, 172
 creative illness, 172, 178–9
 depth psychology, 166, 168–70
 nekuia (insanguination of the dead), 212
 Porter, 193–4
 psychic energy, 133, 168
 psychological therapy, 171
- katabasis* (descent into underworld), 213, 215
 Keats, John, 11–12, 175, 224, 227
 Kenner, Hugh, 6–8, 16, 215–16, 218–19
 Kermode, Frank, 14, 33, 35–6, 60, 72–3
King Lear (Shakespeare), 37, 71, 178
 Kintsch, Walter, 4
 Kipling, Rudyard, 64
 Kirk, Russell, 91
 knowledge, 59, 91, 93, 100, 105, 110–11, 123, 141, 209, 215
Kubla Khan (Coleridge), 43
 Kuhn, Thomas, 55
- Laforgue, Jules, 161, 225–6
 Lakoff, George, 4–5
Landscapes (Eliot), 73, 80–1
 Lang, Andrew, 209
 Langfeld, Herbert Sidney, 140
 language
 functions of metaphor, 3–6
 history and development, 9–10, 23
 polyvocality, 78
 Shakespeare's, 14, 32, 40, 42–3, 78
 Lawrence, D. H., 95
 Lee, Sidney, 42
 Lefebvre, Henriette, 138
 Leibniz, G. W., 52
Letter I (Empson), 95
 Levenson, Michael, 3
 Lévy-Brühl, Lucien, 122, 192–3
 Lewis, Wyndham, 100
 light
 conceptions of, 122
 Conrad, 145–6
 creative illness, 178–9
 Eddington, 91
 fading and dying stars, 96
 Four Quartets, 138
 'Light Invisible', 15, 151–2
 literary criticism, 133
 luminescence, 91, 138, 143
 peripheral vision and poetic influence, 92
 poetic creation, 10, 227
 role in colour vision, 131, 138–9, 141
 solar death, 94–5
 space, 14
 speed of light, 90
 spiritual constant, 154–5
 sunlight, 56–7
 twilight, 123, 144, 147–50, 152
 Vaughan, 145
 vision, 15, 124, 129
 white light, 65
 World's Fair, 89–90
 lightning, 82–3
 literary criticism
 exegesis, 133
 as ghostly possession, 228
 source-hunting, 7
 Victorian psycho-biography, 27–31
 'Little Gidding' (Eliot)
 astronomical metaphors, 96–7
 doubles, 195–6, 202
 ghosts, 77–9, 195, 211, 220–1
 light, 148–50, 152, 154, 197–8
 poetic creation, 11, 40
 sea, 59–60, 76–9
 voices and language, 77–8
Little Review, 42
 Lobachevsky, Nikolai, 106
 Lobb, Edward, 198
London Calling (Jameson), 228
 Longenbach, James, 224
 Loosmore, W. Charles, 172
Lord Jim (Conrad), 43
 'The Love Song of J. Alfred Prufrock' (Eliot), 39, 44, 58, 65, 73–4, 128, 190, 211
Love's Labour's Lost (Shakespeare), 39
Loving Faster than Light (Price), 92
 Lowes, John Livingston, 7–8
 Lyell, Charles, 27, 93
- Macbeth* (Shakespeare), 37
 Macfarlane, Robert, 2–3, 94
 MacMurray, John, 101
 Maddrey, Joseph, 9
The Making of T. S. Eliot (Maddrey), 9
 Mallarmé, Stéphane, 143
 Malone, Edmond, 28
 Manganaro, Marc, 192
 'Marina' (Eliot), 25, 34, 74–9, 110–11, 146–7, 163, 173, 194–202
 maritime metaphors, 10–11, 26, 37, 41
 Marvell, Andrew, 224, 226
 materialism, 1, 99, 101, 103, 123
The Mathematical Theory of Relativity (Eddington), 97
 matter, 80, 90, 96, 98, 101, 107, 109–11, 113, 115, 122–3, 163, 169

- Matthews, Steven, 57
 Maupassant, Guy de, 185
 Mauron, Charles, 102, 115
 Maxwell, James Clerk, 89, 152
 McDonald, Russ, 34
 mechanistic causation, 133, 168
 memory, 37–8, 41, 80, 176
 mentalism, 14, 111–13
 metalepsis, 62
 metamorphosis, 34–5, 37, 39, 43–4, 75, 80
 metaphor
 as conduit for language, 3–6
 context and resonance, 5
 creation and invention, 1, 8–9
 Eliot and Shakespeare, 13, 24, 60
 etymology of, 3
 functions of, 3–5
Metaphors We Live By (Lakoff and Johnson), 4
 metaphysical poetry, 145
 'The Metaphysical Poets' (Eliot), 175
 metaphysics, 12, 99, 101, 111
 metre, 92
A Midsummer Night's Dream (Shakespeare), 37, 78, 81, 115, 144
 Miller, Karl, 16, 165, 186
 Milton, John, 70, 151, 163
 Milton Academy, 199–200
 'Milton I' (Eliot), 70
 mimesis, 1–2
 mind
 awareness, 131
 creative potential, 3
 Frazer, 23
 ghosts, 190
 and matter, 110, 131
 mentalism, 14, 111–13
 and metaphor, 4
 of poet, 6, 8, 174–7, 186–8
 and orbit, 110–11
 psychology, 140, 166–7, 169, 171–2
 unconscious, 79, 172, 186
 universal mind, 101, 113
 vision, 129, 141
 waves, 59
 Minkowski, Hermann, 97, 109
The Mirror and the Lamp (Abrams), 2
 mirrors, 130
 modernism, 2–3, 14, 30, 58, 60, 92–3, 109, 143, 165
Modernism and Cosmology (Ebury), 93
 Monroe, Harold, 187–8
 Monroe, Harriet, 130
 Moody, David, 189
 moonlight, 143
 Moore, Marianne, 65, 80
 More, Paul Elmer, 109–10
 Morley, Frank, 97
 Morrell, Ottoline, 99, 170
 Morris, William, 94
 Mower, Edgar Ansel, 197
 'Mr. Apollinax' (Eliot), 38–9
 'Mr. Eliot's Sunday Morning Service' (Eliot), 125
Mundus Mare (Donne), 128
 Münsterberg, Hugo, 140
Murder in the Cathedral (Eliot), 6, 39, 55, 127
 Murry, John Middleton, 60, 97
 Muse, 162, 226
 music
 creative illness, 178
 Eliot and Shakespeare, 14, 24, 45, 55–8, 61–2, 71–2
 hidden music, 56, 81, 219
 music of poetry, 45, 57, 66
 musical atom, 98
 musical pattern of sound, 57, 66, 70
 Pound on, 98
 Romeo and Juliet, 82
 sea as metaphor, 71–2
 sea-voices, 58, 62
 Shakespeare scholarship, 31
 Shakespearean language, 78
 Shakespearean songs, 80
 submarine, 13, 24, 35, 38–9, 56–7, 73, 77
 'The Music of Poetry' (Eliot), 15, 45, 80, 162
The Mysterious Universe (Jeans), 91, 102
 mysticism, 28, 145, 154, 208
Mysticism (Underhill), 154
 natural selection, 124
 nature, 55, 104
The Nature of the Physical World (Eddington), 91, 98, 101–2
 negative capability, 165, 175, 187, 227
nekuia (insanguination of the dead), 209, 212–20
 nerves, 129, 132, 134, 146, 190
 neurasthenia, 170, 172, 174, 178
 neuroses, 170, 174, 224
New Approaches to Ezra Pound (Kenner), 16
 'The New Götterdämmerung' (Inge), 95
 'New Hampshire' (Eliot), 81
New Pathways in Science (Eddington), 101
 new physics, 89–98, 106, 112, 131
The New Poetic (Stead), 16, 187
 Newton, Isaac, 90, 139
 Nicolson, Adam, 219
 Nietzsche, Friedrich, 148
 non-Euclidean geometry, 106, 115, 130
 Norton Lectures (Eliot), 15–16, 43, 101, 178–9, 225

Index

255

- ‘A Note on War Poetry’ (Eliot), 228
 Novalis, 142
 nuclear physics, 113
 Nuttall, A. D., 168, 210–11
- oceanscape, 41, 65
The Odyssey (Homer), 208–10, 213
 ‘Oh little voices of the throats of men’ (Eliot), 190
 ‘On Being Ill’ (Woolf), 94, 177
 ‘On Poetry’ (Eliot), 226–7
 ‘On Reading Einstein’ (Mauron), 115
On Sitting Down to Read King Lear Once Again (Keats), 12
Open Fields (Beer), 14, 94
 ophthalmoscope, 124
 optical illusions, 132, 134
 optics, 122
 organic metaphors, 226
The Origin of Species (Darwin), 94, 124
Original Copy (Macfarlane), 2
 originality, 2
Othello (Shakespeare), 107, 127, 178
 Owen, Wilfred, 199
- Paradise Lost* (Milton), 163
Paradiso (Dante), 154
 Parry, Milman, 219
 particle metaphors, 109–10
 past and present, 194, 196, 219
 Pasternak, Boris, 3
 patterns
 Eliot and Shakespeare, 13–14, 24, 52–7
 Four Quartets, 39–40
 James, 52
 literary meaning, 54, 172
 music of poetry, 45
 musical pattern of sound, 57, 66, 70
 pattern in the carpet, 53, 56
 Shakespeare scholarship, 30–1
 transformation, 59–60
 pearls, 35–6, 38, 40, 43, 53, 76, 127, 164, 226
 ‘The Pensées of Pascal’ (Eliot), 176–7
 perception, 114, 131–2, 140–1
Pericles (Shakespeare), 34, 37, 71, 74–5, 144, 163
Personae (Pound), 166
 personality, 174–6, 185–6
 phantasmagoria, 130
 philosophy, 95, 99, 104, 141
 physics
 ‘Gerontion’, 107–9
 heat and light, 89
 light and space, 14, 90, 111
 new physics, 89–97, 112–13
 recurrent metaphors of creation, 9
 relativity, 106
 scientific and literary discourses, 98
 vision and sight, 123, 131
Pierrot lunaire (Giraud), 143
 Piette, Adam, 171
Pisan Cantos (Pound), 79
 plagiarism, 2
 poetic creation
 artistic personality, 174
 Bergson, 12
 Coleridge, 227
 creation and invention, 1–3
 creative illness, 178
 dark embryo, 187
 Eliot and language of the past, 12
 Eliot and Shakespeare, 24, 33, 36–7, 40, 52–3, 55–6, 66, 227
 Eliot on contemporary poetry, 210
 energetic/mechanistic causation, 133, 168
 fragmentary method of composition, 6–7
 genius and creation, 2
 germ of poem, 161–4
 internal alchemy, 8–9
 light and space, 90, 92, 114, 149
 literary paradigms, 226–7
 living mystery, 170
 meanings, 12, 54
 metaphoric practice, 5, 8
 past lives of language, 23
 poetic vision, 133, 141
 Promethean eagle, 225–6
 recombinant theories, 3
 recurrent metaphors of creation, 9–10
 resonance to historical moment, 16
 river as metaphor, 25
 Romantic language, 10–11
 scientific and literary discourses, 97–8
 sea as metaphor, 25–7, 58–9, 76, 79
 Shakespearean language, 43–4
 Shelley and Wordsworth, 103–5
 ‘The Poetic Drama’ (Eliot), 33
 ‘Poetry and Propaganda’ (Eliot), 103
The Poetry of Thought (Steiner), 4
 Poincaré, Henri, 89, 102, 107
 polyvocality, 3, 14–15, 74, 78–9
 porosity, 108–9, 115, 163
 Porter, Alan, 193–4, 212
 ‘Portrait of a Lady’ (Eliot), 210, 212
 postmodernism, 3
 Pound, Ezra
 The Cantos, 127, 213–15, 218–19
 ‘The Dry Salvages’, 217–18
 and Eliot, 219
 ‘Histron’, 210
 ‘Little Gidding’, 220–1

- Pound, Ezra (cont.)
nekia (insanguination of the dead), 213–14
 new physics, 92, 97
 originality, 2
 past lives of language, 16, 23
Personae, 166
Pisan Cantos, 79
 poetic creation, 3, 8
 scientific and literary discourses, 98
 sea as metaphor, 70
 pre-history, 209
 'Preludes' (Eliot), 190, 210
 Price, Katy, 92, 107
 Prickett, Stephen, 132
 primitive humanity, synecdoche for, 129, 169, 209
 primitivism, 169
 primordial soup, 123, 165, 189, 192
The Principle of Relativity (Whitehead), 99
Principles of Geology (Lyell), 93
Principles of Physiological Psychology (Wundt), 140
The Private Memoirs and Confessions of a Justified Sinner (Hogg), 132
 process philosophy, 99
 Proctor, Richard, 94
 Promethean eagle image, 225–6
Le Prométhée mal enchaîné (Gide), 225
Prometheus Unbound (Shelley), 103, 200
 psychic energy, 133
 psycho-analysis, 165, 167–9, 212
 psychodynamics, 133
Psychological Types (Jung), 178
 psychology, 9, 16, 94, 122–4, 140, 166, 169–73
 Punter, David, 5
Purgatorio (Dante), 63, 139, 143, 178, 213
 Purkinje, Jan Evangelista, 139–41
- Quantum Poetics* (Albright), 14
 quantum theory, 90, 106
- Racine, Jean, 176
 rainbow, 131
 Rainey, Lawrence, 143
 rationalism, 124
 Read, Herbert, 42, 97, 100, 195–6
 rebirth, 212
 recombinant theories, 3
 'Reflections on Contemporary Poetry' (Eliot), 27
 'Reflections on *Vers Libre*' (Eliot), 59, 196
 relativity, 89–93, 97–9, 106
 religion, 93, 100–2, 122, 169, 228
Religion in the Making (Whitehead), 99–100
 religious physics, 100, 104, 106
 resonance, 5, 16, 83
 resurrection, 161, 212
- The Return* (Pound), 221
 'Rhapsody on a Windy Night' (Eliot), 41
 rhythm
 auditory imagination, 70, 179, 188, 218
 dancing, 111
 of the dead, 16, 217–18
 history of language, 12
 incantation, 144
 and metaphor, 9
 music, 55, 81, 219
 of river, 24–5
 of sea, 35, 40, 58, 75, 219
 Shakespeare, 57, 60, 66, 81
 stillness, 66
Richard III (Shakespeare), 21, 75
 Richards, I. A., 43
 Richter, Jean Paul, 194
 Ricks, Christopher, 36, 40, 55, 64, 149, 178, 188, 191
Rime of the Ancient Mariner (Coleridge), 61
 river, metaphors of, 24–5
The Road to Xanadu (Lowes), 7
 Robert, Étienne-Gaspard, 130
 Robertson, J. M., 102–3
 Romanticism
 Berkeley, 131
 Eliot on, 138
 light and colour, 10, 139–40, 142
 poetic creation, 1, 224–6
 Romantic Inspiration, 224–5
 Shakespeare, 60
 Shelley and Wordsworth, 103
Romeo and Juliet (Shakespeare), 82
 Royce, Josiah, 140
The Rubáiyát of Omar Khayyám (FitzGerald), 138
 Ruskin, John, 94
 Russell, Bertrand, 38, 99
 Russell, George, 143
 Rutherford, Ernest, 108
- Sacks, Oliver, 171
 saturation, 11, 37–8, 43, 71, 163, 187
 'A Sceptical Patrician' (Eliot), 107
 scepticism, 107
 Schaffer, Simon, 91
 Schnitzler, Arthur, 169
 Schuchard, Ronald, 16, 42, 187
 science
 and art, 98, 111–12
 Eliot on, 100–1
 and literature, 28, 99, 103–4
 new physics, 89–97
 revisionism, 54–5
 scientific and literary discourses, 97–8
 scientific metaphors, 11

Index

257

- and theology, 101–2
 Whitehead, 99–103
Science and the Modern World (Whitehead), 99–100, 103
Science and the Unseen World (Eddington), 102
 ‘The Scientific Movement and Literature’ (Dowden), 94
 sea creatures, 125–7
 sea, metaphors of
 Ash-Wednesday, 75–7
 ‘Choruses from *The Rock*’, 71, 76, 79
 The Cocktail Party, 127
 Conrad, 43–4
 ‘The Dry Salvages’, 14, 41, 77–8, 217–20
 Eliot and Pound, 70, 219
 Eliot and Shakespeare, 24, 37–9, 43, 63, 75–6, 83
 embryo image, 189
 Four Quartets, 40
 ghosts, 79–80
 ‘Little Gidding’, 76–9
 ‘Marina’, 74–6
 poetic creation, 10, 25–7
 soundscapes, 72–3
 stillness and silence, 64
 surge, 37, 71, 218
 The Tempest, 37, 72, 76, 227
 The Waste Land, 35–6, 62–3, 74, 76
 sea-change iconography
 ‘Dirge’, 30, 76, 126–7
 ‘The Dry Salvages’, 41
 Eliot and Donne, 128
 Eliot and Shakespeare, 13, 34, 40, 44
 The Tempest, 24, 35–7, 73, 76
 sea-plays, 24, 37
 sea-voices, 58, 62, 74, 77
 seaweed, 39, 57, 73–7, 80, 127
 self. *See also* doppelgängers; doubles; split self
 artistic personality, 175
 depth psychology, 168, 192
 Eliot and Shakespeare, 44, 54
 future selves, 220
 instability of, 203
 reconstruction of, 16
 surrender, 14
 shadow, metaphors of, 15–16, 114, 123, 132–3, 145–6, 178–9, 187, 192
Shakespeare and the Modern Poet (Corcoran), 12, 32
 ‘Shakespeare and the Stoicism of Seneca’ (Eliot), 32, 37, 52
 Shakespeare, William. *See also* *The Tempest*
 Anthony and Cleopatra, 81, 178
 clairvoyance, 154
 Coriolanus, 44–5, 60, 178
 criticism, 26, 29–32
 Dowden criticism, 28–9
 duality, 165
 Eliot and James, 25, 53, 63–4, 175
 Eliot and sea-plays, 37–9
 Eliot and submarine music, 56
 Eliot classicisation, 60–1
 Eliot lectures, 32, 56, 81–2
 Eliot on Dante, 52
 Eliot on Donne, 52–3
 Eliot on internal alchemy of poetic creation, 9
 Eliot on language, 12
 Eliot on patterns, 13–14, 23–4, 45, 52, 55–7
 Eliot on poetic personality, 44
 Eliot on *The Tempest*, 13–14, 23–4, 34–7, 41–2, 44–5, 54
 Eliot relationship to, 27, 31–8
 Four Quartets, 39–40
 Hamlet, 36, 43, 54, 63, 168, 178, 210–11
 Keats, 11–12
 King Lear, 37, 71, 178
 language, 12, 42–3, 60–1, 114
 A Midsummer Night’s Dream, 37, 78, 81, 115, 144
 musical patterns, 70–2
 Pericles, 34, 37, 71, 74–5, 144, 163
 poetic creation, 227
 psychological paradox, 168
 Richard III, 21, 75
 rough and fine juxtaposition, 78
 scholarship, 26, 29–32
 sea as metaphor, 37–9, 58, 71–2, 77, 83
 silence and stillness, 65–6
 songs, 80
 soundscapes, 14
 The Waste Land, 35–6
 The Winter’s Tale, 59–60, 71
 ‘Shakespeare’s Final Period’ (Strachey), 29–30
Shakespeare’s Language (Kermode), 14
 ‘Shakspeare’ (Dowden), 28
 Shelley, Mary, 188
 Shelley, Percy Bysshe, 103, 185, 200
 ships, metaphors of, 10–11, 26, 62–3, 173
 shudder, 33, 108–10, 113, 185
 sibilance, 77
 sight, 123–5, 129–32, 134, 216. *See also* vision
 silence, 14, 60, 64–6
 ‘Silence’ (Eliot), 55–64
 ‘Silence’ (Moore), 65
 siren-songs, 62
 Smith, Grover, 146, 167, 190
 solar death, 93–5
 ‘Song to the Ophorian’ (Eliot), 192
 songs, 62, 80
 Sorensen, Roy, 64–5, 78

- soul, 71, 190–2
 sound, 65, 70, 72–3, 78–9
 soundscapes, 14, 218
 space, metaphors of, 4, 14–15, 89–90, 92, 107–10
Space, Time and Gravitation (Eddington), 91, 97–8
 space-time, 92, 123
 spectres, 149–50, 185, 190–2, 195, 202, *See also*
 ghosts
Speculations (Hulme), 110
 Spender, Stephen, 193–4
 split self, 15–16, 173, 185
 St. Louis World's Fair, 89, 107
 St.-John Perse, 91
 stars
 and atoms, 96, 110–11
 cosmic dance, 90
 displacement of, 91, 109
 fading and dying, 96
 interstellar spaces, 10, 70, 90, 108, 153, 216
 luminosity of, 91
Stars and Atoms (Eddington), 96, 110–11
 Stead, C. K., 16, 174, 187
 Steiner, George, 1–4, 151
 Stevens, Anthony, 168
 Stevenson, Robert Louis, 76
 'Still ist die Nacht' (Heine), 185
 stillness, 63, 81
 stone, metaphors of, 71
 Strachey, Lytton, 29–30
 'Strange Meeting' (Owen), 199
 subconscious, 76, *See also* depth psychology;
 psycho-analysis; unconscious
 submarine
 currents, 13, 25–7
 language, 42
 light, 36, 189
 self, 16
 submarine music, 13, 24, 35, 37–9, 56–7,
 73, 77
 transformation, 26, 36, 41, 127–8
 'Suite Clownesque' (Eliot), 123
 Sullivan, J. W. N., 97–8
 sun, 14, 56–7, 93–6, 139, *See also* solar death
 'Suppressed Complex' (Eliot), 166–7
Suspiria de Profundis (De Quincey), 132
Sweeney Agonistes (Eliot), 39, 72–7, 174
 'Sweeney Erect' (Eliot), 125
 Symbolists, 142–3, 147
 Syme, Patrick, 142
 Symons, Arthur, 143
 synaesthesia, 57, 64

T. S. Eliot and Early Modern Literature
 (Matthews), 57
 Taylor, Gary, 27

The Tempest (Shakespeare)
 Ariel, 24, 28, 34–8, 40, 44, 57–8, 62, 72, 75,
 78, 80, 175
 art and science, 112
 'The Dry Salvages', 39
 Eddington mentalism, 114
 Eliot and Shakespeare, 24, 29, 34–8, 40, 43,
 54, 61, 227
 James introduction, 33, 41–2, 60, 63
 memory and mind, 23
 polyvocality, 14
 quotation, 87
 sea as metaphor, 72–3, 76–7, 227
 Shakespeare scholarship, 13, 28
 songs, 78, 80
 synaesthesia, 57–8
 The Waste Land, 61
 Tennyson, Alfred Lord, 44, 61, 148, 185
 theology, 100–2
Theory of Colours (Goethe), 139
 Thomson, James, 94, 187
 Thomson, William, 93–4
 'Thoughts After Lambeth' (Eliot), 93, 101–17
 'The Three Voices of Poetry' (Eliot), 15, 79, 149,
 177, 201
 tidal motion, 25–6
 time
 Eddington, 108
 Einstein, 89
 past and present, 194, 196, 219
 space-time, 92, 123
Timon of Athens (Shakespeare), 29
 'Tintern Abbey' (Wordsworth), 131
 'To Criticize the Critic' (Eliot), 32
 'To Walter de la Mare' (Eliot), 144, 198, 202
 torrents, 24–5
 tradition, 24, 27, 35, 60, 83, 175, 226
 'Tradition and the Individual Talent' (Eliot), 11,
 25, 30, 58, 141, 174, 194
 transformation, 7, 43, 76, 80, 127
Traumnovelle (Schnitzler), 169
 Troland, Leonard, 90
 Trosman, Harry, 171
The Turn of the Screw (James), 196
 Twain, Mark, 25
 twilight, 15, 123, 139–40, 142–4, 146–50, 152,
 See also waning dusk
Twilight of the Gods (Wagner), 148
Twilight of the Idols (Nietzsche), 148
 Tylor, E. B., 209

Über die Erhaltung der Kraft (Helmholtz), 94
Ulysses (Joyce), 130
Ulysses (Tennyson), 61
 'Ulysses, Order and Myth' (Eliot), 169

Index

259

- uncanny, 1, 195, 197, 227
 unconscious
 artistic personality, 175
 depth psychology, 166, 168, 176
 Eliot, 164
 Jungian psychology, 193, 212
 Vittoz therapy, 171–2
 Underhill, Evelyn, 154
 underworld, 15–16, 179, 192, 213, 216
 universe, 89, 97, 102
 Ussher, Archbishop James, 93
- vacant interstellar spaces, 6–10, 70, 90, 153, 216
 Valéry, Paul, 8, 123, 224, 226
The Vanity of Human Wishes (Johnson), 25
The Varieties of Metaphysical Poetry (Eliot), 31
 Vaughan, Henry, 145
 Verdenal, Jean, 40
 vertices, 30, 185
 Victorian literary criticism, 27–30
 violet
 violet hour, 15, 124, 143–4, 147, 150, 152
 violet light, 139, 142, 147, 151–2
 Virgil, 40, 150, 204
 ‘Virginia’ (Eliot), 73, 80–1
 viscera, 33, 150, 164, 176, 208, 218
 vision
 Berkeley, 130–1
 clarity of, 154
 Coleridge, 131–2
 colour vision, 122, 139, 142
 Darwin Snr., 129–30
 Eliot’s conception, 15
 hollowness, 96
 interstellar, 114
 perception, 123–4
 peripheral, 92
 physiology of sight, 125, 129–31, 134, 141
 poetic creation, 92
 Purkinje, 139
 Shakespeare, 115
 sightlessness, 192, 216
 twilight vision, 142
 Vittoz, Dr. Roger, 16, 138, 161–76
 voices
 polyvocality, 3, 14–15, 74, 78–9
 sea-voices, 58, 62, 74, 77
Völkerpsychologie (Wundt), 140
 Vorticism, 98
- Wagner, Richard, 94–5, 98, 148
 waning dusk, 149, 198, 203
- Warner, Marina, 16, 78, 123, 150, 186, 195
 Warren, Charles, 56
 wasps, metaphors of, 79
The Waste Land (Eliot)
 auditory imagination, 188
 boats, 170, 173
 dark embryo, 189
 death, 39–40, 127
 desert, 188–93
 destructive element, 43
 as distorted mirror, 130
 doubles, 195
 ‘The Dry Salvages’, 39
 fragmentary method of composition, 6
 psycho-biographical analysis, 167
 sea, 62, 65, 74, 76
 spectres, 133, 150
 Spring rebirth, 189, 212
 The Tempest, 35–6, 61
 violet hour, 113, 143–4, 147
 Vittoz therapy, 165, 170, 173
 water, metaphors of, 216
 Watts, G. F., 94
 waves, 58–9, 72–3
The Waves (Woolf), 58
 Wells, H. G., 94
 ‘What the Thunder Said’ (Eliot), 147, 151
The Wheel of Fire (Wilson Knight), 31–2, 34, 53
 ‘Whispers of Immortality’ (Eliot), 12, 40, 166, 212
 white noise, 65
 Whitehead, Alfred North, 98–106, 145
 Whitworth, Michael H., 14, 90, 93, 97, 107
 Wilamowitz-Moellendorff, Ulrich von, 209–10, 213
 Wilde, Oscar, 40
 Wilson Knight, G., 13, 24, 30–2, 34, 41, 57
The Winter’s Tale (Shakespeare), 59–60, 71
 woodcuts, 26
 Woolf, Virginia, 58, 94–5, 109, 165, 173, 177, 210
 Wordsworth, William, 103–5, 131
 Wundt, Wilhelm, 123, 140
- Yeats, W. B., 143, 179, 187
 ‘Yeats’ (Eliot), 34, 44
Young Eliot (Crawford), 9
 Young, Edward, 225
- Zajonc, Arthur, 152
 Zwicky, Jan, 5, 37, 83