

Collected Poems
1909-1962

by
T. S. Eliot

1963

London
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By T. S. Eliot

verse

COLLECTED POEMS, 1909-1962
POEMS WRITTEN IN EARLY YOUTH
FOUR QUARTETS
THE CULTIVATION OF CHRISTMAS TREES

selected verse

SELECTED POEMS
THE WASTE LAND

children's verse

OLD POSSUM'S BOOK OF PRACTICAL CATS

plays

COLLECTED PLAYS
MURDER IN THE CATHEDRAL
THE FAMILY REUNION
THE COCKTAIL PARTY
THE CONFIDENTIAL CLERK
THE ELDER STATESMAN

literary criticism

SELECTED ESSAYS
THE USE OF POETRY AND THE
USE OF CRITICISM
TO CRITICIZE THE CRITIC
ON POETRY AND POETS
INTRODUCING JAMES JOYCE
ELIZABETHAN DRAMATISTS
DANTE
MILTON: Two Essays

social criticism

THE IDEA OF A CHRISTIAN SOCIETY
NOTES TOWARDS THE DEFINITION OF CULTURE

philosophy

KNOWLEDGE AND EXPERIENCE
in the philosophy of F. H. Bradley

film script

THE FILM OF MURDER IN THE CATHEDRAL

translation

ANABASIS a poem by St.-John Perse

Sweeney Agonistes

Fragments of an Aristophanic Melodrama

Melodrama v. Komödie u.
Tragödie

anpassen : Mythos (in Liedern
436)

Orestes: You don't see them, you don't—but I see them:
they are hunting me down, I must move on.

Choephoroi.

Hence the soul cannot be possessed of the divine union,
until it has divested itself of the love of created beings.

St. John of the Cross.

Fragment of a Prologue

DUSTY. DORIS.

DUSTY: How about Pereira?

DORIS: What about Pereira?

I don't care.

DUSTY: You don't care!

Who pays the rent?

DORIS: Yes he pays the rent

DUSTY: Well some men don't and some men do

Some men don't and you know who

DORIS: You can have Pereira

DUSTY: What about Pereira?

DORIS: He's no gentleman, Pereira:

You can't trust him

DUSTY: Well that's true.

He's no gentleman if you can't trust him

And if you can't trust him

Then you never know what he's going to do.

DORIS: No it wouldn't do to be too nice to Pereira.

DUSTY: Now Sam's a gentleman through and through.

DORIS: I like Sam

DUSTY: I like Sam

Yes and Sam's a nice boy too.

He's a funny fellow

DORIS: He is a funny fellow

He's like a fellow once I knew.

He could make you laugh.

DUSTY: Sam can make you laugh:

Sam's all right

DORIS: But Pereira won't do.

We can't have Pereira

with first an

DUSTY: Well what you going to do?

TELEPHONE: Ting a ling ling
Ting a ling ling

DUSTY: That's Pereira

DORIS: Yes that's Pereira

DUSTY: Well what you going to do?

TELEPHONE: Ting a ling ling
Ting a ling ling

DUSTY: That's Pereira

DORIS: Well can't you stop that horrible noise?
Pick up the receiver

DUSTY: What'll I say?

DORIS: Say what you like: say I'm ill,
Say I broke my leg on the stairs
Say we've had a fire

DUSTY: Hello Hello are you there?

Yes this is Miss Dorrance's flat—
Oh Mr. Pereira is that you? how do you do!
Oh I'm *so* sorry. I *am* so sorry
But Doris came home with a terrible chill
No, just a chill
Oh I *think* it's only a chill
Yes indeed I hope so too—
Well I *hope* we shan't have to call a doctor
Doris just hates having a doctor
She says will you ring up on Monday
She hopes to be all right on Monday
I say do you mind if I ring off now
She's got her feet in mustard and water
I said I'm giving her mustard and water
All right, Monday you'll phone through.

think

He (Doris)
the all's with feet so when
got it all's feet when

experiment

the title of and you'll see

Yes I'll tell her. Good bye. Gooood bye.
I'm sure, that's very kind of you.

Ah-h-h

DORIS: Now I'm going to cut the cards for to-night.

Oh guess what the first is

DUSTY: First is. What is?

DORIS: The King of Clubs

DUSTY: That's Pereira

DORIS: It might be Sweeney

DUSTY: It's Pereira

DORIS: It might just as well be Sweeney

DUSTY: Well anyway it's very queer.

DORIS: Here's the four of diamonds, what's that mean?

DUSTY: (reading) 'A small sum of money, or a present
Of wearing apparel, or a party'.

That's queer too.

DORIS: Here's the three. What's that mean?

DUSTY: 'News of an absent friend'.—Pereira!

DORIS: The Queen of Hearts!—Mrs. Porter!

DUSTY: Or it might be you

DORIS: Or it might be you

We're all hearts. You can't be sure.

It just depends on what comes next.

You've got to think when you read the cards,

it's not a thing that anyone can do.

DUSTY: Yes I know you've a touch with the cards

What comes next?

DORIS: What comes next. It's the six.

DUSTY: 'A quarrel. An estrangement. Separation of
friends'.

DORIS: Here's the two of spades.

[125]

The Old, but kind hearted ...
with his ...

(Whistle outside of the window.)

DUSTY: The two of spades!
THAT'S THE COFFIN!!

DORIS: THAT'S THE COFFIN?
Oh good heavens what'll I do?
Just before a party too!

DUSTY: Well it needn't be yours, it may mean a friend.

DORIS: No it's mine. I'm sure it's mine.
I dreamt of weddings all last night.
Yes it's mine. I know it's mine.
Oh good heavens what'll I do.
Well I'm not going to draw any more,
You cut for luck. You cut for luck.
It might break the spell. You cut for luck.

DUSTY: The Knave of Spades.

DORIS: That'll be Snow

DUSTY: Or it might be Swarts

DORIS: Or it might be Snow

DUSTY: It's a funny thing how I draw court cards—

DORIS: There's a lot in the way you pick them up

DUSTY: There's an awful lot in the way you feel

DORIS: Sometimes they'll tell you nothing at all

DUSTY: You've got to know what you want to ask them

DORIS: You've got to know what you want to know

DUSTY: It's no use asking them too much

DORIS: It's no use asking more than once

DUSTY: Sometimes they're no use at all.

DORIS: I'd like to know about that coffin.

DUSTY: Well I never! What did I tell you?
Wasn't I saying I always draw court cards?
The Knave of Hearts!

(Whistle outside of the window.)

Handwritten note: 1/23/20

Handwritten note: 1/23/20

Handwritten note: Swarts

Handwritten note: 1/23/20

Handwritten note: 1/23/20

* Handwritten asterisk

Handwritten notes at bottom left: 1/23/20 vs. 1/23/20

Handwritten notes at bottom right: 1/23/20

Well I never

What a coincidence! Cards are queer!

(Whistle again.)

DORIS: Is that Sam?

DUSTY: Of course it's Sam!

DORIS: Of course, the Knave of Hearts is Sam!

DUSTY (leaning out of the window): Hello Sam!

WAUCHOPE: Hello dear

How many's up there?

DUSTY: Nobody's up here

How many's down there?

WAUCHOPE: Four of us here.

Wait till I put the car round the corner

We'll be right up

DUSTY: All right, come up.

DUSTY (to DORIS): Cards are queer. Will you believe

DORIS: I'd like to know about that coffin.

KNOCK KNOCK KNOCK

KNOCK KNOCK KNOCK

KNOCK

KNOCK

KNOCK

DORIS. DUSTY. WAUCHOPE. HORSFALL. KLIPSTEIN.

KRUMPACKER.

WAUCHOPE: Hello Doris! Hello Dusty! How do you do!

How come? how come? will you permit me—

I think you girls both know Captain Horsfall—

We want you to meet two friends of ours,

American gentlemen here on business.

Meet Mr. Klipstein. Meet Mr. Krumpacker.

[127]

Handwritten notes:
A. Knave of Hearts
Will's return to Sam

Handwritten notes:
7 trump cards

Handwritten notes:
knave of hearts
belonging to

Handwritten note:
Will in business

Handwritten note:
relating

Handwritten note:
felicitate

Handwritten note:
a paper to 'Doris'

Handwritten notes:
was not done
maybe in the...

KLIPSTEIN: How do you do

KRUMPACKER: How do you do

KLIPSTEIN: I'm very pleased to make your acquaintance

KRUMPACKER: Extremely pleased to become acquainted

KLIPSTEIN: Sam—I should say Loot Sam Wauchope

KRUMPACKER: Of the Canadian Expeditionary Force—

KLIPSTEIN: The Loot has told us a lot about you.

KRUMPACKER: We were all in the war together

Klip and me and the Cap and Sam.

KLIPSTEIN: Yes we did our bit, as you folks say,
I'll tell the world we got the Hun on the run

KRUMPACKER: What about that poker game eh what
Sam?

What about that poker game in Bordeaux?

Yes Miss Dorrance you get Sam

To tell about that poker game in Bordeaux.

DUSTY: Do you know London well, Mr. Krumpacker?

KLIPSTEIN: No we never been here before

KRUMPACKER: We hit this town last night for the first
time

KLIPSTEIN: And I certainly hope it won't be the last
time.

DORIS: You like London, Mr. Klipstein?

KRUMPACKER: Do we like London? do we like London!

Do we like London!! Eh what Klip?

KLIPSTEIN: Say, Miss—er—uh—London's swell.

We like London fine.

KRUMPACKER: Perfectly slick.

DUSTY: Why don't you come and live here then?

KLIPSTEIN: Well, no, Miss—er—you haven't quite got it
(I'm afraid I didn't quite catch your name—

But I'm very pleased to meet you all the same)—
London's a little too gay for us
Yes I'll say a little too gay.

KRUMPACKER: Yes London's a little too gay for us
Don't think I mean anything *coarse*—
But I'm afraid we couldn't stand the pace. (L.S.)
What about it Klip?

KLIPSTEIN: You said it, Krum.
London's a slick place, London's a swell place,
London's a fine place to come on a visit—

KRUMPACKER: Specially when you got a real live Britisher
A guy like Sam to show you around.
Sam of course is at *home* in London,
And he's promised to show us around.

now (L.S.)
arrived

London's a fine place
to come on a visit

to show you around

London's a fine place
to come on a visit
to show you around

Fragment of an Agon

SWEENEY. WAUCHOPE. HORSFALL. KLIPSTEIN.
KRUMPACKER. SWARTS. SNOW. DORIS. DUSTY.

SWEENEY: I'll carry you off
To a cannibal isle.

DORIS: You'll be the cannibal!

SWEENEY: You'll be the missionary!
You'll be my little seven stone missionary!
I'll gobble you up. I'll be the cannibal.

DORIS: You'll carry me off? To a cannibal isle?

SWEENEY: I'll be the cannibal.

DORIS: I'll be the missionary.
I'll convert you!

SWEENEY: I'll convert you!
Into a stew.

A nice little, white little, missionary stew.

DORIS: You wouldn't eat me!

SWEENEY: Yes I'd eat you!

In a nice little, white little, soft little, tender
little,

Juicy little, right little, missionary stew.

You see this egg

You see this egg

Well that's life on a crocodile isle.

There's no telephones

There's no gramophones

There's no motor cars

No two-seaters, no six-seaters,

No Citroën, no Rolls-Royce.

Nothing to eat but the fruit as it grows.

oblique road:

crust

hula in evening

March with dancing

five gold ingots

the road

Prime guest. breakfast

Nothing to see but the palmtrees one way
And the sea the other way,
Nothing to hear but the sound of the surf.
Nothing at all but three things

DORIS: What things?

SWEENEY: Birth, and copulation and death.

That's all, that's all, that's all, that's all,
Birth, and copulation, and death.

DORIS: I'd be bored.

SWEENEY: You'd be bored.

Birth, and copulation, and death.

DORIS: I'd be bored.

SWEENEY: You'd be bored.

Birth, and copulation, and death.

That's all the facts when you come to brass tacks;

Birth, and copulation, and death.

I've been born, and once is enough.

You don't remember, but I remember,

Once is enough.

SONG BY WAUCHOPE AND HORSFALL

SWARTS AS TAMBO. SNOW AS BONES

Under the bamboo

Bamboo bamboo

Under the bamboo tree

Two live as one

One live as two

Two live as three

Under the bam

Under the boo
Under the bamboo tree.

Where the breadfruit fall
And the penguin call
And the sound is the sound of the sea
Under the bam
Under the boo
Under the bamboo tree



in d. Faigant-amin

Where the Gauguin maids
In the banyan shades
Wear palmleaf drapery
Under the bam
Under the boo
Under the bamboo tree.



Tell me in what part of the wood
Do you want to flirt with me?
Under the breadfruit, banyan, palmleaf
Or under the bamboo tree?
Any old tree will do for me
Any old wood is just as good
Any old isle is just my style
Any fresh egg
Any fresh egg
And the sound of the coral sea.

to discuss

in a part of the world where the day is like night in the island, the man says

DORIS: I don't like eggs; I never liked eggs;
And I don't like life on your crocodile isle.

SONG BY KLIPSTEIN AND KRUMPACKER

SNOW AND SWARTS AS BEFORE

My little island girl
My little island girl
I'm going to stay with you
And we won't worry what to do
We won't have to catch any trains
And we won't go home when it rains
We'll gather hibiscus flowers
For it won't be minutes but hours
For it won't be hours but years

— des Fibisch (m.)

And the morning
And the evening
And noontide
And night
diminuendo { *Morning*
Evening
Noontime
Night

DORIS: That's not life, that's no life
Why I'd just as soon be dead.

SWEENEY: That's what life is. Just is

DORIS: What is?

What's that life is?

SWEENEY: Life is death.

I knew a man once did a girl in

DORIS: Oh Mr. Sweeney, please don't talk,

I cut the cards before you came

And I drew the coffin

SWARTS: You drew the coffin?

DORIS: I drew the COFFIN very last card.
I don't care for such conversation
A woman runs a terrible risk.

SNOW: Let Mr. Sweeney continue his story.
I assure you, Sir, we are very interested.

SWEENEY: I knew a man once did a girl in
Any man might do a girl in
Any man has to, needs to, wants to *erhalten das die*
Once in a lifetime, do a girl in. *igen Abblung?*
Well he kept her there in a bath
With a gallon of lysol in a bath

SWARTS: These fellows always get pinched in the end.

SNOW: Excuse me, they don't all get pinched in the end.
What about them bones on Epsom Heath?
I seen that in the papers
You seen it in the papers
They don't all get pinched in the end.

DORIS: A woman runs a terrible risk.

SNOW: Let Mr. Sweeney continue his story.

SWEENEY: This one didn't get pinched in the end.

the rest of the But that's another story too. *bei mir*
This went on for a couple of months *(das Rhymer)*
Nobody came
And nobody went
But he took in the milk and he paid the rent.

SWARTS: What did he do?

All that time, what did he do?

SWEENEY: What did he do! what did he do?

That don't apply. *immer noch*
Talk to live men about what they do.
He used to come and see me sometimes

I'd give him a drink and cheer him up.

DORIS: Cheer him up?

DUSTY: Cheer him up?

SWEENEY: Well here again that don't apply

^ But I've gotta use words when I talk to you. *have all the words in the*

But here's what I was going to say. *was going to say*

He didn't know if he was alive

and the girl was dead *was dead*

He didn't know if the girl was alive

and he was dead *was dead*

He didn't know if they both were alive

or both were dead *was dead*

If he was alive then the milkman wasn't

and the rent-collector wasn't

And if they were alive then he was dead.

There wasn't any joint *wasn't any joint*

There wasn't any joint

For when you're alone

When you're alone like he was alone

You're either or neither *was either or neither*

I tell you again if don't apply *don't apply*

Death or life or life or death *was death or life or life or death*

Death is life and life is death

I gotta use words when I talk to you

But if you understand or if you don't *don't understand*

That's nothing to me and nothing to you *nothing to me and nothing to you*

We all gotta do what we gotta do

We're gona sit here and drink this booze

We're gona sit here and have a tune

We're gona stay and we're gona go

And somebody's gotta pay the rent

[135] *(... the passage ...)*

... the passage ...

17/7

DORIS:

I know who

SWEENEY: But that's nothing to me and nothing to you.

FULL CHORUS: WAUCHOPE, HORSEFALL, KLIPSTEIN,

KRUMPACKER

When you're alone in the middle of the night and
you wake in a sweat and a hell of a fright

When you're alone in the middle of the bed and
you wake like someone hit you in the head

You've had a dream of a nightmare dream and
you've got the hoo-ha's coming to you.

Hoo hoo hoo

You dreamt you waked up at seven o'clock and it's
foggy and it's damp and it's dawn and it's dark

And you wait for a knock and the turning of a lock
for you know the hangman's waiting for you.

And perhaps you're alive

And perhaps you're dead

Hoo ha ha

Hoo ha ha

Hoo

Hoo

Hoo

KNOCK KNOCK KNOCK

KNOCK KNOCK KNOCK

KNOCK

KNOCK

KNOCK

Handwritten notes:
When you're alone
in the middle of the bed

Handwritten note: h. hoo-ha's + dead

WS 1968/69

HS: T.S.Eliot, Ausgewählte Dramen

Referat: Sweeney Agonistes: Entstehung, Versform, Sprache, Handlung, Stoff...

Referent: Johann-Georg Raben (6.Sem.)

Verf. hat von der Möglichkeit, seine Arbeit neu zu fassen und dabei Kritik und Erfahrungen der Seminarsitzungen zu verarbeiten, in sinnvoller Weise und erfolgreich Gebrauch gemacht.

Die Neufassung ist nach Aussage und Form durchaus zufriedenstellend; die Thesen werden diskursiv und nachvollziehbar entwickelt, und im ganzen Referat ist eine durchgehende Linie erkennbar.

Bei den Feststellungen zur Form von SA werden erfreulicherweise Beobachtungen zur Funktion mit eingeschlossen. Trotz gewisser Überanstrengung wird auch das allegorische Schema des Stückes nun konsequent und rational entwickelt.

Voll befriedigend. *JH*

Münster, 15.2.69.



Beurteilung einer schriftlichen Haupt-
Seminar-Arbeit von J.-G. Raben durch
den Seminarleiter, Dozent Dr. Schulte
Herbrüggen