

is any sign of the revival of christianity. Obviously enough, through, the use of symbols, myths and allusions, the poet objectifies his emotions.

The hyacinth girl picture is similarly one of wasted potential, the first of the portrayals of a barren experience of love. Here, the waste is caused by the man's inability to express his feelings since living in a wasteland, he is no more alive than Marie.

... I could not speak and my eyes  
failed, I was neither living nor dead.

The episode is enveloped by two quotations from Wagner's opera of tragic love, Tristan and Isolde. Here, the first is the song of the homeward-bound sailor, the second presents an image of the desolation in the man's vision into 'the heart of light'.

'The Game of chess' presents another view of degenerate love. The description at the start of the woman's surroundings - she is the queen of the chess set - also parodies the passion of another queen, Cleopatra. Decay is suggested in the archaic diction of the opening scene that describes the list of unnatural items: 'fruited vines' are 'wrought', the cupid's 'golden' light comes from candelabra, 'sevenbranched' as in a church but used for no religious purpose. The dolphin is 'carved' swimming in a 'sad light' and 'the sylvan scene' is only a painting, one of several 'withered stamps of time',



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telling a story of denial and violation that cannot be explained because the bird can only sing Jug Jug: The waste landers are not aware of the mystic significance of Philomela's song and so her song falls flat on their dirty ears. The meaninglessness of this social world and purposelessness of Section II's Journey —

"I shall rush out as I am, and walk the street with my hair down, so, what shall we do tomorrow" is emphasised by a preoccupation with burial, 'where the deadmen lost their bones'. Their sexual union is only an escape from boredom into momentary pleasure, avoiding procreation. In the contrast to Cleopatra's, this is a world of sterility.

The Journey and love presented in section III are equally fruitless. Spenser's river has become a 'dull canal' and the nymphs friends are 'the loitering heirs of city directors' who have departed and 'left no addresses' to avoid the responsibilities of pregnancy. The lines, "But at my back from time to time I hear the sound of horns and motors.." allude to Day's 'Parliament of Bees', where the 'noise of horns and hunting' bring Actaeon to Diana and love is a diverting pastime. Those allusions remind us that love is now either a kind of death or treated as a plaything to divert the mind from substantial matters.

In "The Waste Land" Eliot has linked the promiscuity of the past and the permissiveness