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"MANDATE OF EROS"

Love in Eliot's "Prufrock," Pound's Mauberley, and British Integral Psychology

ABSTRACT: T. S. Eliot's "The Love Song of J. Alfred Prufrock" and Ezra Pound's *Hugh Selwyn Mauberley* constitute studies in the paradoxically arresting and motivating power of erotic love and its relation to impotent and creative verse. While love paralyzes Eliot's Prufrock, Pound uses the voice of Mauberley to both illustrate and overcome the paradoxical nature of love in order to give birth to a fertile poetics after his earlier frustrated attempts. Though the voices of Prufrock and Mauberley share similarities, I argue that we ought not conflate Eliot's and Pound's poetics. Instead, a clear difference arises between the two when considering the British integral school of psychology that influenced Eliot's and Pound's early work during their years in England. Applying the work of one of the members of this school, William Brown, to Eliot's and Pound's poetry reveals that "Prufrock" instantiates a poetics of pathological passionate love, whereas *Mauberley* achieves a poetry of what Brown calls the "divine" affection of love over and against the passionate love prevalent in modernity.

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Eliot's "The Love Song of J. Alfred Prufrock" and Pound's *Hugh Selwyn Mauberley* constitute studies in the paradoxically arresting and motivating power of erotic love and its relation to impotent and creative verse. While love paralyzes Eliot's Prufrock, Pound uses the voice of Mauberley to both illustrate and overcome the paradoxical nature of love in order to give birth to a fertile poetics after his earlier frustrated attempts. Though the voices of Prufrock and Mauberley share similarities, I argue that we ought not conflate Eliot's and Pound's poetics. Instead, a clear difference arises between the two when considering the British integral school of psychology that influenced Eliot's and Pound's early work during their years in England. While I do not suggest that Eliot and Pound consciously incorporated the ideas of the British integral school into "Prufrock" and *Mauberley*, applying the work of William Brown (1912) to Eliot's and Pound's poetry reveals an important difference in their poetics. I argue that according to Brown's theory of love, "Prufrock" instantiates a poetics of pathological passionate love, whereas

Mauberley achieves a poetry of the "divine" affection of love over and against the passionate love prevalent in modernity (103).

Despite Eliot's own contention that "Prufrock" "would never have been called *Love Song* but for a title of Kipling's," the words color the entire poem if taken seriously (1959; qtd. in commentary to *Poems of T. S. Eliot: Vol. 1* 374). By contrast, Pound's *Mauberley* undoubtedly emphasizes love in its various ancient, Christian, and modern forms. While critics have unfailingly discussed the voices of Prufrock and *Mauberley* in relation to the problem of solipsism, no one has yet adequately treated the subject of love in the two poems. Critics generally agree that mask in nineteenth and twentieth century poetry responds to solipsism, but their characterizations of mask differ. While Michael Hamburger (1969) traces the source of Eliot's mask to a dismissal of Paul Valéry's French Symbolism and its desire to manufacture egoistic art for art's sake (61-80), Carol Christ (1984) connects Pound and Eliot's concepts of *persona* and *voice* respectively to Robert Browning's Victorian rejection of Romantic egoism (32-51). As for solipsism, J. C. C. Mays (1994, 111), Peter Nicholls (2007, 53), Carol Christ (20), and Michael Hamburger (61) employ the term without offering a precise definition of it. In addition, while Mays argues that Eliot's "Prufrock" presents a definitively solipsistic voice (111), Christ and Nicholls argue the opposite, namely, that the voice overcomes the "tendency to solipsism" (20; 53). Though critics since Hugh Kenner's (1959) *The Invisible Poet* have spilled much ink over the idea of mask in Eliot and Pound, I will offer an alternative understanding of the device with regard to modern psychology and erotic love.¹

Before turning to "Prufrock" and *Mauberley*, I ought first to establish the historical connection between Brown, Eliot, and Pound by mentioning Pound's reference to "the newer psychologists" in "A Few Don'ts," published in the March 1913 issue of *Poetry*. The essay begins with an explanation of what Pound means by *image*: "An 'Image' is that which presents an intellectual and emotional complex in an instant of time. I use the term 'complex' rather in the technical sense employed by the newer psychologists, such as Hart [...]" (1935a, 4). I argue that Pound became familiar with these "newer psychologists," including Bernard Hart, through his involvement with George R. S. Mead's Quest Society after venturing to London in 1908. This group produced a publication called *The Quest* that ran from 1909-31, along with "some half-a-dozen public lectures a term at Kensington Town Hall" (Mead 1926, 292-299). As Leon Surette (1994) mentions, in 1912 the twenty-seven-year-old Ezra Pound gave one of these lectures after contributing an essay titled "Psychology and the Troubadours" to the journal (131-32). In addition, Patriciae Rae (1997) points out that in *Quest* 2, two editions before the one that published "Psychology and the Troubadours," an

¹ I will refer to Prufrock and *Mauberley* as *voices*, rather than as *masks* or *personae*, in order to clearly distinguish them from *characters*.

anonymous reviewer wrote on Bernard Hart's theory of the complex found in *Subconscious Phenomena* (259-60). Published in 1910, *Subconscious Phenomena* served as a "symposium" dedicated to "thresh[ing] out the difference of views" regarding the meaning of the word "subconscious," a controversial issue about which there was at the time "no consensus of opinion, either among psychologists who deal with the normal, or among the medical psychologists who deal with the abnormal" (9). In addition to Hart's essay, *Subconscious Phenomena* also includes the work of Hugo Münsterberg, Théodule Ribot, Joseph Jastrow, Pierre Janet, and Morton Prince.²

Subconscious Phenomena, therefore, helps us identify these "newer psychologists." In the collection, an alliance clearly emerges between Janet, Prince, and Hart. William McDougall's 1926 *An Outline of Abnormal Psychology* calls this alliance, of which he is a member, "the school of integral psychology," a school constituted largely of physicians from Britain and America, including William Brown (24).³ Prince led the group in America and William H. R. Rivers in Britain (24). Alongside Brown and Arthur Brock,⁴ Rivers treated patients for war neuroses during World War I at Moss Side and Craiglockhart military hospitals (Jones 2010, 372). Rivers's friend Henry Head (Tom and Vivienne Eliot's London neurologist) included Rivers and Brown amongst the "brilliant band of workers" that made the Moss Side Military Hospital "the centre for the study of abnormal psychology" (qtd. in Jones 372; Head 1923, 977).⁵ In its final months leading up to March 1919, Brown served as commanding officer of Craiglockhart where

² See below for Münsterberg's and Janet's connections to Eliot.

³ See also H. V. Dicks' *Fifty Years of the Tavistock Clinic*, p. 23; Alastair Lockhart's "The 'Para-Freudians'" in *Psychoanalysis, Culture and Society*, pp. 3-5; and Tracey Loughran's *Shell-Shock and Medical Culture in First World War Britain*, p. 133. Loughran's 2016 monograph fails to cite Dicks' 1970 work or Lockhart's 2012 work, as if she were the first to notice McDougall's *An Outline of Abnormal Psychology*. She also overlooks McDougall's "special name" for the group, referring to it simply as the "Psychological School" rather than as McDougall's proposed "school of integral psychology" (McDougall 1926, 24; Loughran 2016, 133).

⁴ Though McDougall does not mention Brock, he also does not claim to offer a definitive list of who to include in the "school of integral psychology." The names he does offer in addition to Prince and Rivers are the following: "Drs. William Brown, Millais Culpin, R. S. Gibson, J. A. Hadfield, Bernard Hart, Crichton Miller, T. W. Mitchell, E. Prideaux, Hugh Wingfield, Henry Yellowlees, and (in Australia) Dr. J. W. Springthorpe; in America, Drs. Milton Harrington, William Healy, Ed H. Reede, and T. Williams [...]" (43). He also notes "Prof. Adolph Meyer together with those psychiatrists who stand nearest to him" (43). As for those on the fringes of the group, McDougall mentions "Drs. H. Baynes, Beatrice Hinkle, Constance Long, and Maurice Nicol" (43).

⁵ As Lyndall Gordon (1998) and L. S. Jacyna (2016) note, Henry Head composed poetry himself and treated several member of the English literati, including Tom and Vivienne Eliot, Virginia Woolf, Henry James, and E. M. Forster (200-201; 62-63, 232-242).

Brock and Rivers famously treated poets Wilfred Owen and Siegfried Sassoon (Webb 2006, 342-46).⁶ McDougall called this group "the integral school" because it integrated many theories from across the continent rather than subscribing to a single one, including primarily the work of Pierre Janet and Sigmund Freud, but also that of Carl Jung and Alfred Adler (24).

As for Eliot, after graduating with his bachelor's degree in 1909, he moved to France where he was a visiting student in philosophy at the Sorbonne in Paris, just across the street from the Collège de France, the academic home of Janet,⁷ the psychologist whom Eliot continued to reference "in graduate essays and book reviews" upon his return to Harvard to conduct graduate studies (Marx 2011, 25-29; Brooker 2011, 335).⁸ As Robert Crawford (2015) observes, Janet had delivered a lecture on hysteria at Harvard in 1906, and Eliot borrowed his terms *dissociation* and *aboulie* to describe both his poetry and his own psychological condition (148). As Christopher Ricks and Jim McCue note in their commentary to *The Poems of T. S. Eliot: Volume 1*, as a graduate student in philosophy in the 1912-13 academic year, Eliot took Münsterberg's "Seminary in Psychology" (2015, 1085).⁹ Later as an editor for Faber and Faber and *The Criterion*, Eliot remained preoccupied with psychology. In 1925 Wyndham Lewis authored a review of Rivers' *Medicine, Magic and Religion*, and Herbert Read wrote a review of McDougall's *An Outline of Abnormal Psychology* in 1926 that quotes from the very section that discusses the integral school of psychology (128-30).¹⁰ The next year¹¹ poet Robert Graves (1927) reviewed Rivers's *Psychology and Ethnology*, succeeded yet again by Martin C. D'Arcy's review of McDougall's *Modern Materialism and Emergent Evolution* in 1929. The magazine published no fewer than eight reviews of Freud's works – one in 1929 by Eliot himself on *The Future of an Illusion*. Without a doubt, then, both Eliot and Pound

⁶ Thus, despite the fact that Rivers was the professor of Brown's professor, namely, William McDougall (Slobodin 1997, 21-24; Richards 2011, 80-82), not to mention seventeen years his senior, Rivers was Brown's subordinate at Craiglockhart.

⁷ Pound, therefore, knew of Pierre Janet in 1910 through *Subconscious Phenomena*, while Eliot had actually heard him lecture at the Collège de France 1909.

⁸ Also see Grover Smith's (1998) "T. S. Eliot and the Fragmented Selves: From 'Suppressed Complex' to 'Sweeney Agonistes'" and Murray McArthur's (2010) "Symptom and Sign: Janet, Freud, Eliot, and the Literary Mandate of Laughter."

⁹ Pound would have known Münsterberg's work from his essay in *Subconscious Phenomena*.

¹⁰ In 1926 the magazine was called *The New Criterion* under the new ownership of Faber and Gwyer Publishing (See Donald Gallup's *T. S. Eliot: A Bibliography*, p. 14). It was this book that coined the phrase "the British integral school of psychology" (see above).

¹¹ The magazine was called *The Monthly Criterion* from May 1927 through March 1928 (Gallup 1969, 14).

gradually became more and more familiar with the integral school after arriving in England.¹²

Published in *The Strand*¹³ in 1912, Brown's essay "Is Love a Disease?" challenges the common idea that erotic love is an emotion and characterizes it as a mental illness (98-99).¹⁴ Instead of describing erotic love as a "simple form of consciousness" like the emotions of "fear or anger," Brown views it as an idea-emotion complex (98-99). To support his claim, Brown observes how we can remain in love while feeling a variety of passing emotions, including "joy and tender emotion in [the beloved's] presence, sorrow in her absence, anxiety when adversity threatens her," etc. (99). He therefore defines love as "a complex system of emotional *dispositions* centred about the idea of the loved one" (99). Clearly, Brown's understanding of the complex accords with Hart's and Pound's as described in "A Few Don'ts." For each, the complex includes some emotion bound to an idea, in this case, the idea of the beloved.

Brown further outlines the six stages of passionate love. The first three stages are "admiration, the attraction of [physical and psychical] pleasure, and hope." Brown labels the fourth stage "crystallization" because of the lover's tendency to highlight the beloved's virtues and overlook his/her imperfections. Regarding crystallization, Brown declares that "It is the emotional nature of the lover which discovers these perfections." In other words, our emotions obstruct our reason's ability to deliberate dispassionately about the object of love. Emotion is not able to outpace reason indefinitely, however, and after the initial stage of crystallization the fifth stage arises, namely, the "painful state" of doubt "when reason raises its head and threatens to intervene." If this war between emotion and reason subsides, then a sixth stage of final crystallization sets in when the lover finally "submits to his fate, and the whole tide of his life sets towards this one goal." Only in this final state is a love achieved wherein "[t]he passion is completely established" (100).

¹² In *The Philosophy of T.S. Eliot: From Skepticism to a Surrealist Poetic 1909-1927*, chapter 3, "The Unconscious," William Skaff (1986) confirms that Bergson, Bradley, James, and Janet influenced Eliot. Also, see Matthew Gold's (2000) "The Expert Hand and the Obedient Heart," p. 52.

¹³ References to the popular magazine in his letters attest that Pound was familiar with *The Strand*. A 1917 letter to Wyndham Lewis mentions that year's September issue (1985, 99), and a 1937 letter sent from Rapallo to Michael Roberts wistfully remembers his years in London as "*Strand Magazine* romance to young foreigner" (1950, 296-97). In 1929 for *The Criterion* Eliot reviewed *The Complete Sherlock Holmes Short Stories*, many of which originally appeared in *The Strand*.

¹⁴ This article had significant influence. George M. Johnson (2006) argues in *Dynamic Psychology in Modernist British Fiction* that Brown's "Is Love a Disease" might have been the first popular work in Britain to reference Freud (83-84). Johnson also suggests, but does not develop, the idea that Brown's article may have shaped Woolf's "Kew Gardens."

Should these six stages (admiration, attraction, hope, initial crystallization, doubt, and final crystallization) progress correspondently between two people, then their subconscious selves become aligned (101). For Brown the subconscious quality of passionate love is proof that it is disease since it necessarily acts as a suppressed complex initiating neuroses (101). That the disease is so universal may account for its general disregard, but it is no less a disease for being a popular one (101). Given the subconscious quality of love, Brown observes a "period of 'incubation,' during which the individual does not know what is the matter with him" precisely because his behavior is governed by his subconscious (101). Janetian *abulia* soon sets in, indicated by Brown's phrase "feebleness of will-power" (101). As a remedy, Brown recommends the cathartic cure or "the method of '*psycho-analysis*' invented by Professor Freud of Vienna" (102-103). Psychoanalysis recalls an emotionally traumatic memory "into full consciousness, and so enables the reason and the will to be directed upon it and render it innocuous" (103). Of course, Brown recognizes that not all love is pathological. He, therefore, differentiates between love as a hysterical *passion* and love as a "divine" *affection* that "should be cherished and not suppressed" (103). The nourishment of a healthy psyche, therefore, relies as much on the cultivation of the affection of love as it does on the evasion of the passion of love, the former of which restores and the latter of which distorts the proper disposition of reason, will, and emotion. In what follows, I will seek to apply this distinction to Eliot's and Pound's poetry.

In light of Brown's article Prufrock emerges as a voice obsessed with romantic ideals rather than with flawed reality. Indeed, Prufrock manifests the final stages of Brown's six stages of passionate love: initial crystallization, doubt, and final crystallization. Eliot depicts Prufrock as attempting to reconcile his ideal image of the world with his intruding doubts. Just as Brown describes how reason interrupts the first stage of crystallization, a stage brought about by an excess of emotion, so too does Prufrock's "overwhelming question" intrude upon emotive images of "the evening [...] spread out against the sky," "half-deserted streets," and "restless nights in one-night cheap hotels" (1-10). As if to stave off such doubt, Prufrock recommends, "Oh, do not ask, 'What is it?'" (11). Instead, he lingers in a fabricated world free of defects. Even the smoke of the city becomes a cat that "rubs its back upon the window-panes, [...] / that rubs its muzzle on the window-panes" (15-16). Prufrock's poetic mind has rendered an image of comfort from the harshness of modernity and has made a companion of what would otherwise undermine his romanticism, namely, a feline friend who "Slipped by the terrace, made a sudden leap, / And seeing that it was a soft October night, / Curled once about the house, and fell asleep" (20-22).

Yet, entering the fifth stage, doubt continues to plague Prufrock, since rational argument will always threaten to disrupt the comfort of an emotional state that does not reflect reality. Trying to convince himself, the voice repeats, "There will be time, there

will be time / To prepare a face to meet the faces that you meet" (26-27). As if to enhance Brown's idea that love disposes the lover to construct illusions about the beloved, Prufrock's emotional reveries shelter him from the pressures of time and the obligations of life. However, the reader senses that Prufrock's insistence that there will be "Time for you and time for me, / And time yet for a hundred indecisions, / And for a hundred visions and revisions" lacks credibility (31-33). As a mere poetic voice, Prufrock may abide in a place temporally unrestricted, but the reader knows that such a flighty carelessness with regard to time is ridiculous for those of us with real bodies and souls. In other words, Prufrock's obsession with maintaining the ideal only serves to highlight his status as a mere voice, lacking the substance of his author or his listeners. Though he invites us along, imploring us to "Let us go then, you and I," his persistence in stubbornly ignoring reason is itself evidence that his readers do not share his leisurely reveries (1).

Prufrock's doubts escalate into a series of worries at the height of which he questions his hold on reality, much as Brown's lover must eventually question his perception of the beloved after his/her flaws disrupt the initial stage of crystallization. He wonders, "Do I dare / disturb the universe?," knowing that his doubts are beginning to erode his idealizations (45-46). Despite his reassuring promise of having all the time in the world, he even conjectures that "In a minute there is time / For decisions and revisions which a minute will reverse" (47-48). He begins to realize all that he does not know, and in light of the overwhelming doubt about what he thought was true about the relationship between himself and the world, he asks the subtlest but most "overwhelming question" of the poem: "So how should I presume?" (54). Indeed, Brown's theory suggests that the lover's presumption devolves into frenzied passion. Without a vision of the beloved tempered by reason, the lover presumes to possess knowledge concerning the attributes of the lover, a knowledge that he has not gained through careful, methodical study.

The section that follows illustrates the poetic potential of this ironic self-awareness, a consciousness that has emerged paradoxically out of a Prufrock's doubts about his own autonomy. Before embarking on his own poetic composition, he asks, "And should I then presume [...] / And how should I begin?" (68-69). He first tentatively composes these striking lines depicting a cityscape marred by urban isolation: "Shall I say, I have gone at dusk through narrow streets / And watched the smoke that rises from the pipes / Of lonely men in shirt-sleeves, leaning out of windows? [...]" (70-72). As if to start his poem over, he then abruptly changes the setting from cityscape to seascape, declaring, "I should have been a pair of ragged claws / Scuttling across the floors of silent seas" (73-74). Although the environment has changed, the feeling of isolation remains, the "silent seas" reflecting the "lonely men in shirt-sleeves" of the previous lines. In addition, the "pair of ragged claws" hints at Prufrock's tenuous status as a voice lacking substance and soul. Prufrock's world is determined by his own precarious non-existence, and his attempts at poetry mimic the isolation and incompleteness of his being as a mere voice. The poem

suggests, then, that poetry flows from self-awareness, that it indicates and stimulates consciousness.

For Prufrock, however, the artistic produce of consciousness does not last. He quickly abandons his poetry, arguing that he is "no prophet" and "not Prince Hamlet" (83, 111). His brief flash of poetic insight having gone out, Prufrock has "seen the moment of [his] greatness flicker" and "the eternal Footman hold [his] coat, and snicker, / And in short, [he] was afraid" (84-85). He retreats from poetry – and from consciousness – out of fear, the emotion provoked when his poetry enables him to realize his isolation. Emotion too is a hallmark of consciousness and renders consciousness both a blessing and a curse. While consciousness enables us to make sense of ourselves in relation to the world so that we can constructively engage with our environment and with other people, the curse of consciousness – and by extension the poetry that is the product of consciousness – is an awareness of death that accompanies an awareness of the self. Brown's penultimate stage of love, the stage of doubt, thus intensifies the feeling of isolation that intrudes upon the fantasies of the lover into the emotion of fear of mortality. By placing the lover in relation to another and thereby rendering him immanently self-aware, the passion of love isolates him from the world. An awareness of mortality quickly follows, because death is itself an isolation from life. Self-awareness is isolation and isolation death. Subsequently, the very poetry meant to heal a fractured consciousness could cause us to prefer Prufrockian revelry – i.e., insanity – to the sanity of a mind with an ever-present fear of death.

Prufrock weighs these two options in the next section, wondering "Would it have been worth while, / [...] / To have squeezed the universe into a ball / To roll it towards some overwhelming question, [...]" (87-93). If we refuse to live out of a fear of death, then our subsequent isolation is itself our demise. On the other hand, if we do live, then we will suffer under the weight of knowing that we will die. In the same way, if we refuse to love another passionately, then we will avoid the pains of love but also ensure an end to life by denying procreation. On the other hand, if we do love another passionately, then we must forfeit the integrity of our consciousness to achieve a union, a forfeiture that is itself a death of our individual personality. We cannot be ourselves and be in love. We also cannot be ourselves and not be in love.

At the height of Prufrock's stage of doubt, then, his being disintegrates as he enters Brown's final stage of crystalization. He complains, "I grow old [...] I grow old [...] / I shall wear the bottoms of my trousers rolled," as if he no longer cares what others think of him (120-121). He even resolves not to fret over his baldness, instead declaring, "I shall wear white flannel trousers, and walk upon the beach. / I have heard the mermaids singing, each to each" "Prufrock" (123-124). His reveries thus return as he enters Brown's final stage of crystallization. As if to further substantiate Brown's observation concerning this stage, Prufrock exchanges "the women [that] come and go / Talking of

Michelangelo" with "mermaids singing, each to each" (13-14, 35-6, 124). Prufrock finds himself in a relationship with objects of love that are inventions of his imagination. His doubts do not retreat without a fight, however, as he wonders, "I do not think that [the mermaids] will sing to me," realizing that his fantasies, because they are his own imaginings, may not reciprocate his love for them (125). Ultimately, however, like Brown's lover in his final stage, Prufrock has intentionally replaced the real with the ideal despite his better judgment.

If Eliot's "The Love Song of J. Alfred Prufrock" depicts the passion of love, then Pound's *Hugh Selwyn Mauberley* complements Eliot's poem by asserting the artistic power of affectionate love. In order to "make it new," as he says in the *Cantos*, Pound must grapple with what passes for modern art, namely, shoddy reproductions that have cheapened love (1993, 53/265). If art emanates from love and in turn informs our understanding of love, then the art of the "medallion" criticized in *Mauberley* (1990, 202), that is, of mass-produced objects, reflects and influences the modern sensibility toward love as an easily-obtained, easily-discarded thing, a mere possession "Decreed in the market place" (187). Tired of rehearsing the same vulgar love in the same vulgar art, *Mauberley* attempts to breathe life into modern decadence, to achieve a true act of creation, to raise art from the dead. If Prufrock is "Lazarus, come from the dead" (94) then Pound is the savior whose own voice of *Mauberley* "strove to resuscitate the dead art / Of poetry" (185).

In order to perform this miracle, Pound must first commune with "dead art," and so he begins his work with three poems reflecting upon the shortcomings of modernity and modern poetry. The first of these, "E. P. Ode Pour L'Election De Son Sepulchre" considers the voice of *Mauberley* as an example of what not to do as an artist (185). The second questions how living art could result from dead modernity given that art is supposed to reflect the spirit of its age (186). The third section then traces how the downfall of poetry through the ages corresponds to the degradation of love (186-7). "E. P. Ode Pour L'Election De Son Sepulchre" condemns *Mauberley* for trying "to maintain 'the sublime' / In the old sense," despite being "out of key with his time" (185). Pound suggests that however proficient and admirable the poetry of previous ages may have been, aesthetic taste is at least somewhat historically determined, and so what reflects the climate of one age is inappropriate for another. For example, Victorian verse composed in the twentieth century, no matter how ingenious, could only be considered artful if taken ironically, but not if read straightforwardly. As Pound (1935b) asserts in "The Serious Artist," the form and the content of a poem must harmonize or else "you have either an intentional burlesque or you have rotten art" (51). Prufrock's rhyming lines, for example, would look like a poor attempt at a formal composition to anyone with older sensibilities about art, but read ironically they constitute original verse.

In Pound's view, then, because he rejects his time and "half savage country," Mauberley also rejects art. He is "Bent resolutely" on the impossible task of "wringing lilies from the acorn," or of expecting the same kind of old art to grow from a different seed of time (185). Like Prufrock, he abides in a world of illusion, though his is not the Romantic, but the Homeric world (185).¹⁵ Like Prufrock among the mermaids, he would rather dwell in the world of myth than reality, attentively "Observ[ing] the elegance of Circe's hair" (185). The final quatrain suggests that any artist so "Unaffected by 'the march of events'" will be forgotten, and any art "out of key" with the general tune of progress will present "No adjunct to the Muses' diadem," that is, will not constitute a contribution to the canon of fine art (185). Regardless of whether the *son* of "Son Sepulchre" in the title indicates Pound or the fictitious Mauberley, his death is an annihilation.¹⁶ He has accomplished the very thing he hoped to avoid. Every artist seeks immortality through lasting art, for only the achievement of immortality constitutes a true creative act. But in order to attain immortality, in Pound's view, the artist must "make it new" by creating true literature, that is, "news that stays news" (1934, 29). If a work of art is considered old for its time, then it can never be news to begin with. In other words, art will remain relevant only if it is relevant upon inception, for it will always maintain that element of excitement that characterized it for its first audience. But Homeric or Victorian verse written now would be a mere curiosity. It would be like something new made to look old, like a portrait stamped countless times upon the face of a coin, or, to use Pound's word, like a "medallion" (1990, 202).

To apply Brown's analysis of love to Pound's understanding of art, the difference between the passion of love and the affection of love is the difference between the medallion and the true masterpiece. Whereas in both cases the former is a mere copy of the finer thing, the latter constitutes a true procreative act, a true *poiesis*. Just as Brown argues that passionate love is a psychical disease, so does Pound argue that Mauberlian poetry is a corruption of art. And if passion is disease and if the final end of disease is death, then by extension Mauberlian poetry must be a kind of "dead art" (185). Likewise, if affection is a life-giving, reproductive force, then by extension that Poundian poetry which seeks to "make it new" must be the poetry of life, of true love. "E. P. Ode Pour L'Election De Son Sepulchre," therefore, constitutes Pound's deliberate selection of the living poetry of affectionate love over the dead poetry of passionate love, albeit embedded ironically in a dismal ode.

In order to "make it new," Pound must find a way to express affectionate erotic love in modernity, and this task, I argue, is the general problem at stake in *Mauberley*. The

¹⁵ C.f. Ruthven's *A Guide to Ezra Pound's Personae*, p. 129.

¹⁶ As Espey (1955) points out in *Ezra Pound's Mauberley*, from the time of the first scholarship on *Mauberley* critics have devised differing and contradictory theories on who is speaking and when (13).

poem that most nearly completes this task is "Envoi" at the end of the first part, but even this three-part work is problematic (195). The date of 1919 highlights the paradox of the poem as a post-war modern verse composed in the antiquated language typical of most of *Personae*. Indeed, "Envoi" is strikingly "out of key with [its] time," and yet the triumph of the poem is that it endures despite its archaic diction. "Envoi" does not strike the reader as "dead art" but as living prosody precisely because it blends the old with the new in a form mimetic of its content, namely, affectionate love. For instance, the first line conveys an intimacy expressed in the modern diction of "Go, dumb-born book," but this diction soon gives way to the *thee's* and *thou's* of "Tell her that sang me once that song of Lawes: / Hadst thou but song / As thou hast subjects known" (195). In addition, the slant rhyme of *lie-longevity* at the end of the stanza tempts the reader to affect an archaic or strange accent in order to force the rhyme. However, the irregularity of the rhyme offsets its effects. Thus, given the poem's diction and rhyme, the reader expects to find a traditional verse form, an expectation undermined with modern influence.

These contradictory formal elements instantiate the irony of the first stanza as an apology demonstrating the poet's virtuosity. Commanding his book to ask his lady to excuse "Even my faults that heavy upon me lie," he promises to "build her glories their longevity" through the very "dumb-born" poetry he hopes will prove everlasting (195). The playfulness of addressing the book rather than the lady directly and the skill displayed in this apology lend freshness to the work despite its outmoded diction. This novelty synchronizes with the modern formal elements to render a new expression of apostrophe, a trope Pound adopts from Edmund Waller (Ruthven 1969, 140-141) and Catullus. In other words, through a harmony of form and content, Pound makes the old look new in "Envoi," the exact inverse of how Mauberlian art makes the new look old with the mass produced medallion.

In the second stanza of "Envoi," the speaker introduces a metaphor as poignant as it is ingenious. Calling the woman's songs "treasure in the air," the speaker "bid[s] them live / As roses might, in magic amber laid," (1990, 195). Pound employs catachresis (mixed metaphor) to liken the lady's songs first to "treasure" and then to "roses." Implicitly, then, the "magic amber" in which the roses lie is a metaphor for the poem itself that praises the lady's "graces." This rose encased in amber thus symbolizes the affinity between the woman's song and the man's verse and captures the unity of man and woman in a single image of Brownian affectionate love. Such love is truly procreative and artistic, resulting in lasting art and lasting love "braving time." Pound's image for affectionate love, therefore, is the feminine rose impregnating the masculine amber, thus enabling the speaker to partake in the act of reproduction by creating his own offspring, namely his poems.

As I have argued, Pound achieves this reconciliation of the old and new by developing a poetics of Brownian affectionate love, as opposed to Eliot's poetics of passionate love

exemplified in "Prufrock." Of course, as Brown describes it, the torture of passionate love results in suppressed emotions that in turn incite neuroses. As I have demonstrated, "Prufrock" very much instantiates this process in a voice that continually represses his reason's doubts about the objects of his passion and whose own neuroses instigate a fear of death. Pound's "Envoi" suggests, on the other hand, that because it partakes in lasting beauty, the poetry of affectionate love incites the life-giving affects of love. This application of psychology to poetry, therefore, has highlighted a distinction between the poetics of Eliot and Pound, a poetics so often conflated as simply "Modernist." Eliot's "Prufrock" instantiates an affliction unto death, whereas Pound's *Maunderley* creates something new – the living poetry of affectionate love.

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