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Prufrock and Other Observations

by T. S. Eliot

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Prufrock and Other Observations

by

T. S. Eliot

To Jean Verdenal 1889-1915

Certain of these poems appeared first in "Poetry" and "Others"

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The Love Song of J. Alfred Prufrock

S'io credesse che mia risposta fosse  
A persona che mai tornasse al mondo,  
Questa fiamma staria senza piu scosse.  
Ma perciocche giammai di questo fondo  
Non torno vivo alcun, s'i'odo il vero,  
Senza tema d'infamia ti rispondo.

Let us go then, you and I,  
When the evening is spread out against the sky  
Like a patient etherized upon a table;

Let us go, through certain half-deserted streets,  
The muttering retreats  
Of restless nights in one-night cheap hotels  
And sawdust restaurants with oyster-shells:  
Streets that follow like a tedious argument  
Of insidious intent  
To lead you to an overwhelming question ...  
Oh, do not ask, "What is it?"  
Let us go and make our visit.

In the room the women come and go  
Talking of Michelangelo.

The yellow fog that rubs its back upon the window-panes,  
The yellow smoke that rubs its muzzle on the window-panes,  
Licked its tongue into the corners of the evening,  
Lingered upon the pools that stand in drains,  
Let fall upon its back the soot that falls from chimneys,  
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.

And indeed there will be time  
For the yellow smoke that slides along the street,  
Rubbing its back upon the window-panes;  
There will be time, there will be time  
To prepare a face to meet the faces that you meet;  
There will be time to murder and create,  
And time for all the works and days of hands  
That lift and drop a question on your plate;  
Time for you and time for me,  
And time yet for a hundred indecisions,  
And for a hundred visions and revisions,  
Before the taking of a toast and tea.

In the room the women come and go  
Talking of Michelangelo.

And indeed there will be time  
To wonder, "Do I dare?" and, "Do I dare?"  
Time to turn back and descend the stair,  
With a bald spot in the middle of my hair--  
(They will say: "How his hair is growing thin!")  
My morning coat, my collar mounting firmly to the chin,  
My necktie rich and modest, but asserted by a simple pin--  
(They will say: "But how his arms and legs are thin!")  
Do I dare  
Disturb the universe?  
In a minute there is time  
For decisions and revisions which a minute will reverse.

For I have known them all already, known them all:  
Have known the evenings, mornings, afternoons,

I have measured out my life with coffee spoons;  
I know the voices dying with a dying fall  
Beneath the music from a farther room.

So how should I presume?

And I have known the eyes already, known them all--  
The eyes that fix you in a formulated phrase,  
And when I am formulated, sprawling on a pin,  
When I am pinned and wriggling on the wall,  
Then how should I begin  
To spit out all the butt-ends of my days and ways?  
And how should I presume?

And I have known the arms already, known them all--  
Arms that are braceleted and white and bare  
(But in the lamplight, downed with light brown hair!)  
Is it perfume from a dress  
That makes me so digress?  
Arms that lie along a table, or wrap about a shawl.  
And should I then presume?  
And how should I begin?

\* \* \* \*

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? ...

I should have been a pair of ragged claws  
Scuttling across the floors of silent seas.

\* \* \* \*

And the afternoon, the evening, sleeps so peacefully!  
Smoothed by long fingers,  
Asleep ... tired ... or it malingers,  
Stretched on the floor, here beside you and me.  
Should I, after tea and cakes and ices,  
Have the strength to force the moment to its crisis?  
But though I have wept and fasted, wept and prayed,  
Though I have seen my head (grown slightly bald) brought in upon a platter,  
I am no prophet--and here is no great matter;  
I have seen the moment of my greatness flicker,  
And I have seen the eternal Footman hold my coat, and snicker,  
And in short, I was afraid.

And would it have been worth it, after all,  
After the cups, the marmalade, the tea,  
Among the porcelain, among some talk of you and me,  
Would it have been worth while,  
To have bitten off the matter with a smile,  
To have squeezed the universe into a ball  
To roll it toward some overwhelming question,  
To say: "I am Lazarus, come from the dead,



Come back to tell you all, I shall tell you all"--  
If one, settling a pillow by her head,  
Should say: "That is not what I meant at all;  
That is not it, at all."

And would it have been worth it, after all,  
Would it have been worth while,  
After the sunsets and the dooryards and the sprinkled streets,  
After the novels, after the teacups, after the skirts that trail along the  
floor--

And this, and so much more?--  
It is impossible to say just what I mean!  
But as if a magic lantern threw the nerves in patterns on a screen:  
Would it have been worth while  
If one, settling a pillow or throwing off a shawl,  
And turning toward the window, should say:  
"That is not it at all,  
That is not what I meant, at all."

\* \* \* \*

No! I am not Prince Hamlet, nor was meant to be;  
Am an attendant lord, one that will do  
To swell a progress, start a scene or two,  
Advise the prince; no doubt, an easy tool,  
Deferential, glad to be of use,  
Politic, cautious, and meticulous;  
Full of high sentence, but a bit obtuse;  
At times, indeed, almost ridiculous--  
Almost, at times, the Fool.

I grow old ... I grow old ...  
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?  
I shall wear white flannel trousers, and walk upon the beach.  
I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves  
Combing the white hair of the waves blown back  
When the wind blows the water white and black.  
We have lingered in the chambers of the sea  
By sea-girls wreathed with seaweed red and brown  
Till human voices wake us, and we drown.

Portrait of a Lady

Thou hast committed--  
Fornication: but that was in another country,

And besides, the wench is dead.

The Jew Of Malta

I

Among the smoke and fog of a December afternoon  
You have the scene arrange itself--as it will seem to do--  
With "I have saved this afternoon for you";  
And four wax candles in the darkened room,  
Four rings of light upon the ceiling overhead,  
An atmosphere of Juliet's tomb  
Prepared for all the things to be said, or left unsaid.  
We have been, let us say, to hear the latest Pole  
Transmit the Preludes, through his hair and finger tips.  
"So intimate, this Chopin, that I think his soul  
Should be resurrected only among friends  
Some two or three, who will not touch the bloom  
That is rubbed and questioned in the concert room."  
--And so the conversation slips  
Among velleities and carefully caught regrets  
Through attenuated tones of violins  
Mingled with remote cornets  
And begins.

"You do not know how much they mean to me, my friends,  
And how, how rare and strange it is, to find  
In a life composed so much, so much of odds and ends,  
(For indeed I do not love it ... you knew? you are not blind!  
How keen you are!)  
To find a friend who has these qualities,  
Who has, and gives  
Those qualities upon which friendship lives.  
How much it means that I say this to you--  
Without these friendships--life, what cauchemar!"  
Among the windings of the violins  
And the ariettes  
Of cracked cornets  
Inside my brain a dull tom-tom begins  
Absurdly hammering a prelude of its own,  
Capricious monotone  
That is at least one definite "false note."  
--Let us take the air, in a tobacco trance,  
Admire the monuments  
Discuss the late events,  
Correct our watches by the public clocks.  
Then sit for half an hour and drink our bocks.

II

Now that lilacs are in bloom  
She has a bowl of lilacs in her room

And twists one in her fingers while she talks.  
"Ah, my friend, you do not know, you do not know  
What life is, you who hold it in your hands";  
(Slowly twisting the lilac stalks)  
"You let it flow from you, you let it flow,  
And youth is cruel, and has no remorse  
And smiles at situations which it cannot see."  
I smile, of course,  
And go on drinking tea.  
"Yet with these April sunsets, that somehow recall  
My buried life, and Paris in the Spring  
feel immeasurably at peace, and find the world  
To be wonderful and youthful, after all."

The voice returns like the insistent out-of-tune  
Of a broken violin on an August afternoon:  
"I am always sure that you understand  
My feelings, always sure that you feel,  
Sure that across the gulf you reach your hand.

You are invulnerable, you have no Achilles heel.  
You will go on, and when you have prevailed  
You can say: at this point many a one has failed.

But what have I, but what have I, my friend,  
To give you, what can you receive from me?  
Only the friendship and the sympathy  
Of one about to reach her journey's end.

I shall sit here, serving tea to friends...."

I take my hat: how can I make a cowardly amends  
For what she has said to me?  
You will see me any morning in the park  
Reading the comics and the sporting page.  
Particularly I remark  
An English countess goes upon the stage.  
A Greek was murdered at a Polish dance,  
Another bank defaulter has confessed.  
I keep my countenance,  
I remain self-possessed  
Except when a street piano, mechanical and tired  
Reiterates some worn-out common song  
With the smell of hyacinths across the garden  
Recalling things that other people have desired.  
Are these ideas right or wrong?

III

The October night comes down; returning as before  
Except for a slight sensation of being ill at ease  
I mount the stairs and turn the handle of the door

And feel as if I had mounted on my hands and knees.

"And so you are going abroad; and when do you return?  
But that's a useless question.  
You hardly know when you are coming back,  
You will find so much to learn."  
My smile falls heavily among the bric-a-brac.

"Perhaps you can write to me."  
My self-possession flares up for a second;  
This is as I had reckoned.  
"I have been wondering frequently of late  
(But our beginnings never know our ends!)  
Why we have not developed into friends."  
I feel like one who smiles, and turning shall remark  
Suddenly, his expression in a glass.  
My self-possession gutters; we are really in the dark.

"For everybody said so, all our friends,  
They all were sure our feelings would relate  
So closely! I myself can hardly understand.  
We must leave it now to fate.  
You will write, at any rate.  
Perhaps it is not too late  
shall sit here, serving tea to friends."

And I must borrow every changing  
find expression ... dance, dance  
Like a dancing bear,  
Cry like a parrot, chatter like an ape.  
Let us take the air, in a tobacco trance--

Well! and what if she should die some afternoon,  
Afternoon grey and smoky, evening yellow and rose;  
Should die and leave me sitting pen in hand  
With the smoke coming down above the housetops;  
Doubtful, for quite a while  
Not knowing what to feel or if I understand  
Or whether wise or foolish, tardy or too soon ...  
Would she not have the advantage, after all?  
This music is successful with a "dying fall"  
Now that we talk of dying--  
And should I have the right to smile?

Preludes

I

The winter evening settles down  
With smell of steaks in passageways.

Six o clock.  
The burnt-out ends of smoky days.  
And now a gusty shower wraps  
The grimy scraps  
Of withered leaves about your feet  
And newspapers from vacant lots;  
The showers beat  
On broken blinds and chimney-pots,  
And at the corner of the street  
A lonely cab-horse steams and stamps.  
And then the lighting of the lamps.

## II

The morning comes to consciousness  
Of faint stale smells of beer  
>From the sawdust-trampled street  
With all its muddy feet that press  
To early coffee-stands.  
With the other masquerades  
That time resumes,  
One thinks of all the hands  
That are raising dingy shades  
In a thousand furnished rooms.

## III

You tossed a blanket from the bed,  
You lay upon your back, and waited;  
You dozed, and watched the night revealing  
The thousand sordid images  
Of which your soul was constituted;  
They flickered against the ceiling.  
And when all the world came back  
And the light crept up between the shutters,  
And you heard the sparrows in the gutters,  
You had such a vision of the street  
As the street hardly understands;  
Sitting along the bed's edge, where  
You curled the papers from your hair,  
Or clasped the yellow soles of feet  
In the palms of both soiled hands.

## IV

His soul stretched tight across the skies  
That fade behind a city block,  
Or trampled by insistent feet  
At four and five and six o'clock  
And short square fingers stuffing pipes,

And evening newspapers, and eyes  
Assured of certain certainties,  
The conscience of a blackened street  
Impatient to assume the world.  
I am moved by fancies that are curled  
Around these images, and cling:  
The notion of some infinitely gentle  
Infinitely suffering thing.  
Wipe your hand across your mouth, and laugh;  
The worlds revolve like ancient women  
Gathering fuel in vacant lots.

#### Rhapsody on a Windy Night

Twelve o'clock.  
Along the reaches of the street  
Held in a lunar synthesis,  
Whispering lunar incantations  
Dissolve the floors of the memory  
And all its clear relations,  
Its divisions and precisions,  
Every street lamp that I pass  
Beats like a fatalistic drum,  
And through the spaces of the dark  
Midnight shakes the memory  
As a madman shakes a dead geranium.

Half-past one,  
The street lamp sputtered,  
The street lamp muttered,  
The street lamp said,  
"Regard that woman  
Who hesitates toward you in the light of the door  
Which opens on her like a grin.  
You see the border of her dress  
Is torn and stained with sand,  
And you see the corner of her eye  
Twists like a crooked pin."

The memory throws up high and dry  
A crowd of twisted things;  
A twisted branch upon the beach  
Eaten smooth, and polished  
As if the world gave up  
The secret of its skeleton,  
Stiff and white.  
A broken spring in a factory yard,  
Rust that clings to the form that the strength has left  
Hard and curled and ready to snap.

Half-past two,

The street lamp said,  
"Remark the cat which flattens itself in the gutter,  
Slips out its tongue  
And devours a morsel of rancid butter."  
So the hand of a child, automatic  
Slipped out and pocketed a toy that was running along the quay.  
I could see nothing behind that child's eye.  
I have seen eyes in the street  
Trying to peer through lighted shutters,  
And a crab one afternoon in a pool,  
An old crab with barnacles on his back,  
Gripped the end of a stick which I held him.

Half-past three,  
The lamp sputtered,  
The lamp muttered in the dark.

The lamp hummed:  
"Regard the moon,  
La lune ne garde aucune rancune,  
She winks a feeble eye,  
She smiles into corners.  
She smooths the hair of the grass.  
The moon has lost her memory.  
A washed-out smallpox cracks her face,  
Her hand twists a paper rose,  
That smells of dust and old Cologne,  
She is alone  
With all the old nocturnal smells  
That cross and cross across her brain.  
The reminiscence comes  
Of sunless dry geraniums  
And dust in crevices,  
Smells of chestnuts in the streets,  
And female smells in shuttered rooms,  
And cigarettes in corridors  
And cocktail smells in bars."

The lamp said,  
"Four o'clock,  
Here is the number on the door.  
Memory!  
You have the key,  
The little lamp spreads a ring on the stair,  
Mount.  
The bed is open; the tooth-brush hangs on the wall  
Put your shoes at the door, sleep, prepare for life."

The last twist of the knife.

Morning at the Window

They are rattling breakfast plates in basement kitchens,  
And along the trampled edges of the street  
I am aware of the damp souls of housemaids  
Sprouting despondently at area gates.

The brown waves of fog toss up to me  
Twisted faces from the bottom of the street,  
And tear from a passer-by with muddy skirts  
An aimless smile that hovers in the air  
And vanishes along the level of the roofs.

#### The Boston Evening Transcript

The readers of the Boston Evening Transcript  
Sway in the blind like a field of ripe corn.  
When evening quickens faintly in the street,  
Wakening the appetites of life in some  
And to others bringing the Boston Evening Transcript,  
I mount the steps and ring the bell, turning  
Wearily, as one would turn to nod good-bye to Rochefoucauld  
If the street were time and he at the end of the street,  
And I say, "Cousin Harriet, here is the Boston Evening Transcript."

#### Aunt Helen

Miss Helen Slingsby was my maiden aunt,  
And lived in a small house near a fashionable square  
Cared for by servants to the number of four.  
Now when she died there was silence in heaven  
And silence at her end of the street.  
The shutters were drawn and the undertaker wiped his feet--  
He was aware that this sort of thing had occurred before.  
The dogs were handsomely provided for,  
But shortly afterwards the parrot died too.  
The Dresden clock continued ticking on the mantelpiece,  
And the footman sat upon the dining-table  
Holding the second housemaid on his knees--  
Who had always been so careful while her mistress lived.

#### Cousin Nancy

Miss Nancy Ellicot  
Strode across the hills and broke them  
Rode across the hills and broke them--  
The barren New England hills  
Riding to hounds



Over the cow-pasture.

Miss Nancy Ellicott smoked  
And danced all the modern dances;  
And her aunts were not quite sure how they felt about it,  
But they knew that it was modern.

Upon the glazen shelves kept watch  
Matthew and Waldo, guardians of the faith,  
The army of unalterable law."

Mr. Apollinax

When Mr. Apollinax visited the United States  
His laughter tinkled among the teacups.  
I thought of Fragilion, that shy figure among the birch-trees,  
And of Priapus in the shrubbery  
Gaping at the lady in the swing.  
In the palace of Mrs. Phlaccus, at Professor Channing-Cheetah's  
He laughed like an irresponsible foetus.  
His laughter was submarine and profound  
Like the old man of the seats  
Hidden under coral islands  
Where worried bodies of drowned men drift down in the green silence,  
Dropping from fingers of surf.  
I looked for the head of Mr. Apollinax rolling under a chair,  
Or grinning over a screen  
With seaweed in its hair.  
I heard the beat of centaurs' hoofs over the hard turf  
As his dry and passionate talk devoured the afternoon.  
"He is a charming man"--"But after all what did he mean?"--  
"He has pointed ears ... he must be unbalanced,"--  
"There was something he said that I might have challenged."  
Of dowager Mrs. Phlaccus, and Professor and Mrs. Cheetah  
I remember a slice of lemon and a bitten macaroon.

Hysteria

As she laughed I was aware of becoming involved in her laughter and  
being part of it, until her teeth were only accidental stars with a  
talent for squad-drill. I was drawn in by short gasps, inhaled at  
each momentary recovery, lost finally in the dark caverns of her  
throat, bruised by the ripple of unseen muscles. An elderly waiter  
with trembling hands was hurriedly spreading a pink and white checked  
cloth over the rusty green iron table, saying: "If the lady and  
gentleman wish to take their tea in the garden, if the lady and  
gentleman wish to take their tea in the garden ..." I decided that  
if the shaking of her breasts could be stopped, some of the fragments

of the afternoon might be collected, and I concentrated my attention with careful subtlety to this end.

#### Conversation Galante

I observe: "Our sentimental friend the moon  
Or possibly (fantastic, I confess)  
It may be Prester John's balloon  
Or an old battered lantern hung aloft  
To light poor travellers to their distress."  
She then: "How you digress!"

And I then: "Some one frames upon the keys  
That exquisite nocturne, with which we explain  
The night and moonshine; music which we seize  
To body forth our own vacuity."  
She then: "Does this refer to me?"  
"Oh no, it is I who am inane."

"You, madam, are the eternal humorist  
The eternal enemy of the absolute,  
Giving our vagrant moods the slightest twist  
With your air indifferent and imperious  
At a stroke our mad poetries to confute--"  
And--"Are we then so serious?"

#### La Figlia Che Piange

Stand on the highest pavement of the stair--  
Lean on a garden urn--  
Weave, weave the sunlight in your hair--  
Clasp your flowers to you with a pained surprise--  
Fling them to the ground and turn  
With a fugitive resentment in your eyes:  
But weave, weave the sunlight in your hair.

So I would have had him leave,  
So I would have had her stand and grieve,  
So he would have left  
As the soul leaves the body torn and bruised  
As the mind deserts the body it has used.  
I should find  
Some way incomparably light and deft,  
Some way we both should understand,  
Simple and faithless as a smile and shake of the hand.

She turned away, but with the autumn weather  
Compelled my imagination many days,  
Many days and many hours:

Her hair over her arms and her arms full of flowers.  
And I wonder how they should have been together!  
I should have lost a gesture and a pose.  
Sometimes these cogitations still amaze  
The troubled midnight and the noon's repose.

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sunlight in your hair--

Clasp your flowers to you with a pained surprise--

Fling them to the ground and turn

With a fugitive resentment in your eyes:

But weave, weave the sunlight in your hair.