

T.S. Eliot. The Waste Land. A facsimile and transcript of the original drafts including the annotations of Ezra Pound. Edited by Valerie Eliot. 1971, Faber and Faber. \$ 10.50 approx.

The publication of such works as this must have a certain fascination for the bibliophile, especially considering that the manuscript had apparently been lost since the death of Julia Anderson, who had inherited the papers of her brother, John Quinn. Quinn had been one of Eliot's benefactors, and in return Eliot mailed him the M/S in October 1922. The papers were sold to the Berg Collection of the New York Public Library in 1958, but no announcement of the sale was made until ten years later, on 25th. October, 1968.

The value of the manuscript and subsequent drafts is not so much their value as rare items; their value is in the light they cast on Eliot's craft and mind, and also for the insight they give to the invaluable assistance given by Ezra Pound. The original drafts show not only a lack of polish, a condition Eliot himself could correct, but also a lack of maturity, which appears to have been compensated for by Pound's criticism.

Pound's criticism appears to have been harsh, yet constructive. For example consider these lines from The Fire Sermon. 11.249-252:

She turns and looks a moment in the glass,
Hardly aware of her departed lover;
Across her brain one half-formed thought (may) pass
"Well now that's done, and I am glad it's over."

Pound's comment on the 'may' in the third line is:

make up yr. mind you Tiresias if you know know dam
well or else you dont.

The printed version reads:

She turns and looks a moment in the glass,
Hardly aware of her departed lover;
Her brain allows one half-formed thought to pass:
'Well now that's done, and I'm glad it's over.'

The sheer effort of reading the entire manuscript with an eye to the detail illustrated must have approached the effort of producing the draft itself, especially considering that the manuscript is at least three times the length of the printed work.

The production of this publication is a fitting tribute to both Eliot and Pound, Faber producing another example of their fine work. Each page of manuscript has been reproduced by what appears to be the holograph technique, and fully presented in printed form on the opposite page, using different coloured ink and type set to distinguish Pound's comments from Eliot's and Eliot's first wife's. This, with Valerie Eliot's useful insight into Eliot's early years in England, presented in the Introduction,

make this work a useful aid to even the semi-serious student of Eliot.

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