

## Contents

List of illustrations	page ix
Note on references	x
Introduction	I
1 Text, pre-text, post-text	2
2 Poetical quanta	7
3 Poem-waves	15
Chapter One Yeats's waves	31
1 Yeats's figures as reflections in water	31
2 Yeats and the avant-garde	49
The rhetoric of apocalypse (Amergin and Edith Sitwell)	49
The school of velocity (W.J. Turner and Dorothy Wellesley)	54
Victorian backgrounds (Pater)	62
Confronting randomness in art (Woolf, Pound, Eliot)	65
Confronting modern philosophy (T. Sturge Moore, Whitehead, and Russell)	72
3 The theme of homunculus: Yeats and Wyndham Lewis	83
Modernist science fiction (Goethe, Wells, Lawrence)	83
Cubist literature	90
4 Yeats and the sublime	102
Chapter Two Pound's particles	111
1 Minima (elementary particles of modernist poetry)	111
2 Symbol (Yeats's precursor to Pound's image)	115
3 The decay of symbols	121
4 Things in themselves (Pound's anti-allegorism)	127
5 Image (Kandinsky, Brancusi, Tchelitchev)	134
6 Units of rhythm (Antheil)	147
7 Ideogram	160
8 Vortex	162
9 The decay of vortices	180
10 The null set ( <i>Hugh Selwyn Mauberley</i> )	186

Chapter Three	Eliot's waves	218
1	Monadological metaphors in Eliot's early work	218
2	Narratives tied in knots	241
	The disintegrating narrator: self-decomposition	243
	Confusions between actor and acted-upon	255
	Literalizations of the Eucharist	267
	Pre-poetry	279
3	Christ-particles in Eliot's late work (relief from the waves)	282
	Bibliography	288
	Index	295