CONTENTS.

The Unconscious and Mr. Eliot: A Study in Expressionism	_ /
The unconscious and the modern novel	12
Naturalism-Expressionism, and the principle of enantiodromia	17
Symbolism and Expressionism	22
The dispossessed artists of the twentieth century	25
The telescoping of images and multiplied associations of	
montage techniques	30
The selection, elimination and concentration of montage techniques	35
The symbol-creating montage by analogy	38
Montage by synchronism: 'polyhistoric' elimination of time and space	41
'The Waste Land'	43
The archetypes and the collective unconscious: the myth	47
An archetype of the collective unconscious: the Bear	54
Synthetic Criticism versus Analytical Criticism	58
The unconscious and 'meditative verse'	64
Eliot's impersonal theory of art	68
Eliot's idea of tradition	74
The consciousness of the past	78
The relativity of art	82
The unconscious and poetic creation	85
The higher dream world of art and religion	90
Poetic tradition and the collective unconscious	95
Archetypes and symbols in Eliot's poetry	97
The symbol in analytical psychology	101
Symbol, self and individuation	106
Eliot's concept of the symbol	109
Poetic twilight drama	114
The ritual features of poetic drama	118
The plays of T. S. Eliot	123
Appendix: The conjunction of opposites in T. S. Eliot's criticism	131
The Hermaphrodite of the fused opposites	132
Bradley and the path of wisdom	136
Humanism versus Christianity	141
Heresy versus orthodoxy	144
Christian religion versus European culture	145
Regionalism versus nationalism	148
The spiritual versus the temporal	150
Britain versus Europe	. 151
Art versus religion, society and philosophy	152
Form versus matter	. 154
Religious drama versus secular drama	. 155
Bibliography	. 156
Index	. 157