

Eeldrop and Appleplex

T.S. Eliot

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***** START OF THE PROJECT GUTENBERG EBOOK, EELDROP AND APPLEPLEX *****

Eeldrop and Appleplex

T.S. Eliot

Eeldrop and Appleplex rented two small rooms in a disreputable part of town. Here they sometimes came at nightfall, here they sometimes slept, and after they had slept, they cooked oatmeal and departed in the morning for destinations unknown to each other. They sometimes slept, more often they talked, or looked out of the window.

They had chosen the rooms and the neighborhood with great care. There are evil neighborhoods of noise and evil neighborhoods of silence, and Eeldrop and Appleplex preferred the latter, as being the more evil. It was a shady street, its windows were heavily curtained; and over it hung the cloud of a respectability which has something to conceal. Yet it had the advantage of more riotous neighborhoods near by, and Eeldrop and Appleplex commanded from their windows the entrance of a police station across the way. This alone possessed an irresistible appeal in their eyes. From time to time the silence of the street was broken; whenever a malefactor was apprehended, a wave of excitement curled into the street and broke upon the doors of the police station. Then the inhabitants of the street would linger in dressing-gowns, upon their doorsteps: then alien visitors would linger in the street, in caps; long after the centre of misery had been engulfed in his cell. Then Eeldrop and Appleplex would break off their discourse, and rush out to mingle with the mob. Each pursued his own line of enquiry. Appleplex, who had the gift of an extraordinary address with the lower classes of both sexes, questioned the onlookers, and usually extracted full and inconsistent histories: Eeldrop preserved a more passive demeanor, listened to the conversation of the people among themselves, registered in his mind their oaths, their redundancy of phrase, their various manners of spitting, and the cries of the victim from the hall of justice within. When the crowd dispersed, Eeldrop and Appleplex returned to their rooms: Appleplex entered the results of his inquiries into large notebooks, filed according to the nature of the case, from A (adultery) to Y (yeggmen). Eeldrop smoked reflectively. It may be added that Eeldrop was a sceptic, with a taste for mysticism, and Appleplex a materialist with a leaning toward scepticism; that Eeldrop was learned in theology, and that Appleplex studied the physical and biological sciences.

There was a common motive which led Eeldrop and Appleplex thus to separate themselves from time to time, from the fields of their daily employments and their ordinarily social activities. Both were endeavoring to escape not the commonplace, respectable or even the domestic, but the too well pigeonholed, too taken-for-granted, too highly systematized areas, and,--in the language of those whom they sought to avoid--they wished "to apprehend the human soul in its concrete individuality."

"Why," said Eeldrop, "was that fat Spaniard, who sat at the table with us this evening, and listened to our conversation with occasional curiosity, why was he himself for a moment an object of interest to us? He wore his napkin tucked into his chin, he made unpleasant noises while eating, and while not eating, his way of crumbling bread between fat fingers made me extremely nervous: he wore a waistcoat *cafe au lait*, and black boots with brown tops. He was oppressively gross and vulgar; he belonged to a type, he could easily be classified in any

town of provincial Spain. Yet under the circumstances--when we had been discussing marriage, and he suddenly leaned forward and exclaimed: 'I was married once myself'--we were able to detach him from his classification and regard him for a moment as an unique being, a soul, however insignificant, with a history of its own, once for all. It is these moments which we prize, and which alone are revealing. For any vital truth is incapable of being applied to another case: the essential is unique. Perhaps that is why it is so neglected: because it is useless. What we learned about that Spaniard is incapable of being applied to any other Spaniard, or even recalled in words. With the decline of orthodox theology and its admirable theory of the soul, the unique importance of events has vanished. A man is only important as he is classed. Hence there is no tragedy, or no appreciation of tragedy, which is the same thing. We had been talking of young Bistwick, who three months ago married his mother's housemaid and now is aware of the fact. Who appreciates the truth of the matter? Not the relatives, for they are only moved by affection, by regard for Bistwick's interests, and chiefly by their collective feeling of family disgrace. Not the generous minded and thoughtful outsider, who regards it merely as evidence for the necessity of divorce law reform. Bistwick is classed among the unhappily married. But what Bistwick feels when he wakes up in the morning, which is the great important fact, no detached outsider conceives. The awful importance of the ruin of a life is overlooked. Men are only allowed to be happy or miserable in classes. In Gopsum Street a man murders his mistress. The important fact is that for the man the act is eternal, and that for the brief space he has to live, he is already dead. He is already in a different world from ours. He has crossed the frontier. The important fact is that something is done which can not be undone--a possibility which none of us realize until we face it ourselves. For the man's neighbors the important fact is what the man killed her with? And at precisely what time? And who found the body? For the 'enlightened public' the case is merely evidence for the Drink question, or Unemployment, or some other category of things to be reformed. But the mediaeval world, insisting on the eternity of punishment, expressed something nearer the truth."

"What you say," replied Appleplex, "commands my measured adherence. I should think, in the case of the Spaniard, and in the many other interesting cases which have come under our attention at the door of the police station, what we grasp in that moment of pure observation on which we pride ourselves, is not alien to the principle of classification, but deeper. We could, if we liked, make excellent comment upon the nature of provincial Spaniards, or of destitution (as misery is called by the philanthropists), or on homes for working girls. But such is not our intention. We aim at experience in the particular centres in which alone it is evil. We avoid classification. We do not deny it. But when a man is classified something is lost. The majority of mankind live on paper currency: they use terms which are merely good for so much reality, they never see actual coinage."

"I should go even further than that," said Eeldrop. "The majority not only have no language to express anything save generalized man; they are for the most part unaware of themselves as anything but generalized men. They are first of all government officials, or pillars of the church, or trade unionists, or poets, or unemployed; this cataloguing is not only satisfactory to other people for practical purposes, it is sufficient to themselves for their 'life of the spirit.' Many are not

quite real at any moment. When Wolstrip married, I am sure he said to himself: 'Now I am consummating the union of two of the best families in Philadelphia.'

"The question is," said Appleplex, "what is to be our philosophy. This must be settled at once. Mrs. Howexden recommends me to read Bergson. He writes very entertainingly on the structure of the eye of the frog."

"Not at all," interrupted his friend. "Our philosophy is quite irrelevant. The essential is, that our philosophy should spring from our point of view and not return upon itself to explain our point of view. A philosophy about intuition is somewhat less likely to be intuitive than any other. We must avoid having a platform."

"But at least," said Appleplex, "we are. . ."

"Individualists. No!! nor anti-intellectualists. These also are labels. The 'individualist' is a member of a mob as fully as any other man: and the mob of individualists is the most displeasing, because it has the least character. Nietzsche was a mob-man, just as Bergson is an intellectualist. We cannot escape the label, but let it be one which carries no distinction, and arouses no self-consciousness. Sufficient that we should find simple labels, and not further exploit them. I am, I confess to you, in private life, a bank-clerk. . . ."

"And should, according to your own view, have a wife, three children, and a vegetable garden in a suburb," said Appleplex.

"Such is precisely the case," returned Eeldrop, "but I had not thought it necessary to mention this biographical detail. As it is Saturday night, I shall return to my suburb. Tomorrow will be spent in that garden. . . ."

"I shall pay my call on Mrs. Howexden," murmured Appleplex.

II

The suburban evening was grey and yellow on Sunday; the gardens of the small houses to left and right were rank with ivy and tall grass and lilac bushes; the tropical South London verdure was dusty above and mouldy below; the tepid air swarmed with flies. Eeldrop, at the window, welcomed the smoky smell of lilac, the gramophones, the choir of the Baptist chapel, and the sight of three small girls playing cards on the steps of the police station.

"On such a night as this," said Eeldrop, "I often think of Scheherazade, and wonder what has become of her."

Appleplex rose without speaking and turned to the files which contained the documents for his "Survey of Contemporary Society." He removed the file marked London from between the files Barcelona and Boston where it had been misplaced, and turned over the papers rapidly. "The lady you mention," he rejoined at last, "whom I have listed not under S. but as

Edith, alias Scheherazade, has left but few evidences in my possession. Here is an old laundry account which she left for you to pay, a cheque drawn by her and marked 'R/D,' a letter from her mother in Honolulu (on ruled paper), a poem written on a restaurant bill--'To Atthis'--and a letter by herself, on Lady Equistep's best notepaper, containing some damaging but entertaining information about Lady Equistep. Then there are my own few observations on two sheets of foolscap."

"Edith," murmured Eeldrop, who had not been attending to this catalogue, "I wonder what has become of her. 'Not pleasure, but fulness of life. . . to burn ever with a hard gem-like flame,' those were her words. What curiosity and passion for experience! Perhaps that flame has burnt itself out by now."

"You ought to inform yourself better," said Appleplex severely, "Edith dines sometimes with Mrs. Howexden, who tells me that her passion for experience has taken her to a Russian pianist in Bayswater. She is also said to be present often at the Anarchist Tea Rooms, and can usually be found in the evening at the Cafe de l'Orangerie."

"Well," replied Eeldrop, "I confess that I prefer to wonder what has become of her. I do not like to think of her future. Scheherazade grown old! I see her grown very plump, full-bosomed, with blond hair, living in a small flat with a maid, walking in the Park with a Pekinese, motoring with a Jewish stock-broker. With a fierce appetite for food and drink, when all other appetite is gone, all other appetite gone except the insatiable increasing appetite of vanity; rolling on two wide legs, rolling in motorcars, rolling toward a diabetic end in a seaside watering place."

"Just now you saw that bright flame burning itself out," said Appleplex, "now you see it guttering thickly, which proves that your vision was founded on imagination, not on feeling. And the passion for experience--have you remained so impregnably Pre-Raphaelite as to believe in that? What real person, with the genuine resources of instinct, has ever believed in the passion for experience? The passion for experience is a criticism of the sincere, a creed only of the histrionic. The passionate person is passionate about this or that, perhaps about the least significant things, but not about experience. But Marius, des Esseintes, Edith. . ."

"But consider," said Eeldrop, attentive only to the facts of Edith's history, and perhaps missing the point of Appleplex's remarks, "her unusual career. The daughter of a piano tuner in Honolulu, she secured a scholarship at the University of California, where she graduated with Honors in Social Ethics. She then married a celebrated billiard professional in San Francisco, after an acquaintance of twelve hours, lived with him for two days, joined a musical comedy chorus, and was divorced in Nevada. She turned up several years later in Paris and was known to all the Americans and English at the Cafe du Dome as Mrs. Short. She reappeared in London as Mrs. Griffiths, published a small volume of verse, and was accepted in several circles known to us. And now, as I still insist, she has disappeared from society altogether."

"The memory of Scheherazade," said Appleplex, "is to me that of Bird's custard and prunes in a Bloomsbury boarding house. It is not my intention to represent Edith as merely disreputable. Neither is she a tragic figure. I want to know why she misses. I cannot altogether

analyse her 'into a combination of known elements' but I fail to touch anything definitely unanalysable.

"Is Edith, in spite of her romantic past, pursuing steadily some hidden purpose of her own? Are her migrations and eccentricities the sign of some unguessed consistency? I find in her a quantity of shrewd observation, an excellent fund of criticism, but I cannot connect them into any peculiar vision. Her sarcasm at the expense of her friends is delightful, but I doubt whether it is more than an attempt to mould herself from outside, by the impact of hostilities, to emphasise her isolation. Everyone says of her, 'How perfectly impenetrable!' I suspect that within there is only the confusion of a dusty garret."

"I test people," said Eeldrop, "by the way in which I imagine them as waking up in the morning. I am not drawing upon memory when I imagine Edith waking to a room strewn with clothes, papers, cosmetics, letters and a few books, the smell of Violettes de Parme and stale tobacco. The sunlight beating in through broken blinds, and broken blinds keeping out the sun until Edith can compel herself to attend to another day. Yet the vision does not give me much pain. I think of her as an artist without the slightest artistic power."

"The artistic temperament--" began Appleplex.

"No, not that." Eeldrop snatched away the opportunity. "I mean that what holds the artist together is the work which he does; separate him from his work and he either disintegrates or solidifies. There is no interest in the artist apart from his work. And there are, as you said, those people who provide material for the artist. Now Edith's poem 'To Atthis' proves beyond the shadow of a doubt that she is not an artist. On the other hand I have often thought of her, as I thought this evening, as presenting possibilities for poetic purposes. But the people who can be material for art must have in them something unconscious, something which they do not fully realise or understand. Edith, in spite of what is called her impenetrable mask, presents herself too well. I cannot use her; she uses herself too fully. Partly for the same reason I think, she fails to be an artist: she does not live at all upon instinct. The artist is part of him a drifter, at the mercy of impressions, and another part of him allows this to happen for the sake of making use of the unhappy creature. But in Edith the division is merely the rational, the cold and detached part of the artist, itself divided. Her material, her experience that is, is already a mental product, already digested by reason. Hence Edith (I only at this moment arrive at understanding) is really the most orderly person in existence, and the most rational. Nothing ever happens to her; everything that happens is her own doing."

"And hence also," continued Appleplex, catching up the thread, "Edith is the least detached of all persons, since to be detached is to be detached from one's self, to stand by and criticise coldly one's own passions and vicissitudes. But in Edith the critic is coaching the combatant."

"Edith is not unhappy."

"She is dissatisfied, perhaps."

"But again I say, she is not tragic: she is too rational. And in her career there is no progression, no decline or degeneration. Her

condition is once and for always. There is and will be no catastrophe.

"But I am tired. I still wonder what Edith and Mrs. Howexden have in common. This invites the consideration (you may not perceive the connection) of Sets and Society, a subject which we can pursue tomorrow night."

Appleplex looked a little embarrassed. "I am dining with Mrs. Howexden," he said. "But I will reflect upon the topic before I see you again."

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