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THE UNIVERSITY OF ALBERTA

ECCLESIASTES AND THE EXPATRIATES

by

ELAINE FRANCES YOUNG

A THESIS

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For my parents.

ABSTRACT

This thesis examines the importance of the moral and spiritual messages of the book of Ecclesiates to certain examples of twentieth century writing, including: The Waste Land, The Great Gatsby and The Sun Also Rises. The discussion begins with an examination of the historical importance of expatriation as a literary movement: the reasons why Eliot, Fitzgerald and Hemingway chose to become expatriates, and the ways in which The Waste Land, The Great Gatsby and The Sun Also Rises express the theme of the vanity of life, which is the central theme of the book of Ecclesiastes. The thesis then briefly examines the historical background of Ecclesiastes and the preacher's contention that all human activity is futile in a world where values, knowledge, wealth and pleasure are cancelled by death. Eliot attributes what he regards as the spiritual destruction of contemporary civilization to the failure of religious belief. The preacher, Qoheleth, stresses the importance of belief, but claims that regardless of one's faith, communication with God is impossible. The sterile society which Eliot delineates in The Waste Land is in many ways analogous to the futility of human existence which Qoheleth portrays in the book of Ecclesiastes.

In The Great Gatsby, Fitzgerald is concerned like Qoheleth, with showing the vanity of human wishes. In the absence of spiritual values, the characters in the novel lead shallow, hedonistic lives, which are not unlike those of the inhabitants of The Waste Land. Qoheleth argues that those who pursue material or secular goals will

eventually be forced to pay the price of happiness, and this is the price which Gatsby is forced to pay after devoting his life to the quest for material success, in order to acquire his dream object, Daisy. Nick, the narrator of the novel, admires Gatsby's capacity for dreaming and his optimistic belief in the "orgiastic future" (sic). Nevertheless, Nick cannot share Gatsby's youthful idealism, and after spending a summer in New York he returns to the Middle West, having adopted an attitude of resignation, not unlike that of Qoheleth, who has experienced worldly vanities, but maintains that if life is futile, one should at least attempt to make it otherwise. In The Sun Also Rises, Jake Barnes's cynicism and disillusionment are even closer to that of Qoheleth. Jake is aware of the infinitude of the earth compared to the brevity and vacuity of human existence, and the earth is the "hero" of both The Sun Also Rises and the book of Ecclesiastes. The movement of the sun in Hemingway's novel parallels the restless, circuitous movement of the expatriates, who drift aimlessly from place to place, only to discover that all is indeed "vanity."

There are few historical parallels between the 1920's and the early Hellenistic age when "the preacher" wrote the book of Ecclesiastes. Nevertheless, the post-war decade was one of profound change, which led to an accompanying sense of doubt and uncertainty, which is perhaps why the themes and attitudes found in the book of Ecclesiastes seemed more appropriate to Eliot, Fitzgerald and Hemingway, than the faith of the New Testament.

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CHAPTER I

INTRODUCTION

Critics have noted the influence of the book of Ecclesiastes upon numerous and diverse writers, including: Donne, Addison, Johnson, Swift and Hemingway.[1] Browning's poem: "The Bishop Orders His Tomb at Saint Praxed's Church," suggests itself as yet a further source for those wishing to explore the impact of perhaps "the strangest book in the Old Testament"[2] upon western thought, as do certain examples of American writing in the years following the First World War. Several critics, including: Carlos Baker, Morton L. Ross, Mark Spilka and Philip Young have drawn their reader's attention to one of the epigraphs to Hemingway's novel, The Sun Also Rises, which is a quotation from Ecclesiastes, and have noted its significance in terms of the novel's theme, structure and characters. The novel deserves further consideration. In addition, it is worth noting some of the similarities between the themes and attitudes found in Ecclesiastes and Eliot's poem, The Waste Land and Fitzgerald's novel: The Great Gatsby. Fitzgerald considered the book of Ecclesiastes to be "one of the top pieces of writing in the world,"[3] and the theme of The Great Gatsby, like that of Ecclesiastes, is the vanity of human wishes. Eliot paraphrases a line from Ecclesiastes in The Waste Land: "And the dead tree gives no shelter, the cricket no relief."[4] Death for the inhabitants of The Waste Land is a pointless end to a meaningless existence. Similarly, in Ecclesiastes death is the oblivion which terminates a life of

"vanity" in which communication with God had not been possible.

But before examining the preacher's thesis that "all _is_ vanity and vexation of spirit,"[5] and determining more precisely _how_ his moral vision affects these three works, it is worth pausing for a moment to ask a series of questions: why did these three twentieth century American writers choose to become expatriates? How do these three works express the movement of expatriation? Is their dissatisfaction with life integral to this movement? Why were Eliot, Fitzgerald and Hemingway attracted to the book of Ecclesiastes? Who wrote the book of Ecclesiastes, and how does the author support his thesis?

First of all, let us proceed to briefly examine the historical significance of American expatriation. Eliot, Fitzgerald and Hemingway are typical in their different ways of a much larger movement of expatriation. Expatriation in American literature became well established in the nineteenth century and notable writers including: Irving, Hawthorne, Cooper, James, Edith Wharton and Stephen Crane all spent long periods in Europe. Gertrude Stein, Pound and Eliot were forerunners of twentieth century American expatriation, and were followed by a large part of the so-called "lost generation" of the 1920's. Hemingway, Fitzgerald, Dos Passos, William Carlos Williams and Katherine Anne Porter all resided for some time in Paris: a city which had become something of a literary colony. And expatriation, by the 1920's had become so well established as to constitute a tradition in American letters. Obviously, some writers chose to live abroad for purely personal or private reasons.

Nevertheless, a number of writers regarded exile or expatriation as a necessary literary apprenticeship, while others moved to Europe to escape from attitudes in America which they regarded as stiflingly philistine, provincial and anti-intellectual. Writers who had little confidence in their own country looked towards other cultures where they expected to find "civilization" compared to America's lack of it, and "freedom" compared to America's limitations. Many expatriate writers protested against the "moral failure" of America, and they became dismayed by America's spiritual poverty in an age of material wealth. Blackmur argues that culture was divorced from politics and economics, and during a phase of political and economic nationalism writers were anti-nationalistic. Expatriation was more than a physical phenomenon; it was a spiritual attempt to express the severing of ties among cultural, political and economic life. The expatriate as a class, was, as Blackmur points out ". . . the extreme or hysterical symptom of general disorder; he was held in contempt by the businessman, ignored by the statesman or politician, and regarded with hatred or envy by the artistic or scholarly man who had to stay at home."[6]

Puritanism was often blamed for the dislocation between culture and politics. The Puritan was blamed, as Hoffman argues: ". . . first for having overrated morality and suppressed art; then (in his historic role as pioneer) for having exalted ambition and suppressed a normal life; and finally (as a modern businessman), for having made both morality and art servants of financial success."[7] Bergsten, too, refers to "a harsh calvinist heritage," which nineteenth century expatriate writers of the American Renaissance had rejected, and

which he argues, increased their self-consciousness and feelings of loneliness and alienation. "They thus felt themselves alienated from their less sensitive compatriots, and consequently turned to the Old World, the home of their ancestors. <u>There</u> they could lose their loneliness and individualism in a deeper tradition, and make up for the feeling of remoteness by developing their sense of the past."[8] But what critics have identified as Puritanism, "moral failure" and a search for a more purposeful tradition were not the only reasons for exile. Gertrude Stein pointed to the necessity of having two countries. Stein, like Joyce, felt that one could regard one's native country more objectively from a distance. She regarded herself very much as an American and proclaimed that: "America is my country and Paris is my home town."[9] She felt that she could experiment more successfully with her native language as a result of living in France. In addition, she championed the cause of many formerly unknown artists who were living in Paris. Her salon at 27 rue de Fleurus became something of a meeting place for writers and artists, and many literary expatriates sought an introduction to Stein: including Fitzgerald and Hemingway. Paris was a city of writers, artists and composers. The expatriates believed that France, unlike America, was a country where one could be respected as an artist, and where a writer would be encouraged to develop his talents. Many young writers, who had already flirted with Europe by enlisting in service overseas during the war returned to Paris where they hoped to conduct their literary apprenticeships.

The reasons the American expatriates gave for living in Europe

were various. Hoffman quotes some of the replies given by various expatriates in response to a question proffered in the May 1928 issue of <u>transition</u>:

> because an artist needs a place away from home (Gertrude Stein); because in America there are "no facilities for the enjoyment of leisure" (Hilaire Hiler); because in Europe there is less interference with one's private life (McAlmon); because in America "each citizen functions with pride against the individual" (Kay Boyle).[10]

But whatever justifications these writers gave, the fact remains that a number of Americans went to live in Europe because the exchange rate was favourable and they thought that they would be able to live cheaply. In the 1920's, the financial exchange rate, and the desire to exchange the spiritual values of one country for another, were perhaps two of the most important reasons for American expatriation. As Malcolm Cowley says: "The exiles of 1921 came to Europe seeking one thing and found another. They came to recover the good life and the tradition of art, to free themselves from organized stupidity, to win their deserved place in the hierarchy of the intellect. Having come in search of values, they found valuta."[11] The reasons for expatriation were as diverse as the writers themselves. However, themes of rootlessness, alienation and disillusionment are among the most prevalent of those expressed by the more notable expatriate writers, who did indeed find valuta, although they failed to exchange the values they had disdained in America for a more favourable code of ethics

in Europe. The war had exacerbated previously felt tensions and shattered the illusions which many had held.

The 1920's was a decade of adjustment. It was a decade of economic prosperity for some; but it was also a decade in which values and a belief in a sense of tradition had been broken. Eliot, Fitzgerald and Hemingway, particularly, felt that some sense of moral revision was required. But their expatriation was not so much a political as a literary rebellion. They were concerned with an analysis of the disintegration and breakdown of contemporary society, but they failed to put forward any convincing answers as to how this dilemma could be resolved. Richard Greenleaf's acid summation of the expatriate writers is not unjust:

> Cynicism and extended binges are required chiefly by those whose economic interests conflict with their professed morality. The masses of men, though they may withdraw their faith from institutions, do not collectively proclaim that they believe in nothing. That pleasure is reserved for the privileged classes.[12]

Similarly, Sidney Finklestein contends that the expatriates of the so-called "jazz-age" belonged to the middle-class strata who benefited from the period of post-war economic prosperity. Indeed, Eliot, Fitzgerald and Hemingway do draw their reader's attention to the "conspicuous consumption" and "diversions provided by a garish entertainment industry,"[13] but they prefer to indulge in cynicism or a tacit acceptance of the failures of their particular milieu, rather than attempting to resolve the dilemmas which they recognized; neither did they express much concern for the majority of people who were not in a position to benefit materially from the economic boom.

Eliot, in particular, prefers alienation from the modern world, and in The Waste Land he expresses his disdain for humanity and contemporary civilization.

After graduating from Harvard, Eliot continued his studies in Paris, Germany and England. In September, 1914 he moved to Oxford where he studied the philosopher F.H. Bradley. He remained in England, and eventually became a British citizen in 1927. However, he had expected to find strength in European institutions, but was dismayed by their inadequacies. In France, he studied and was influenced by the French symbolist poets, and eventually joined his mentor, Pound, in a successful "crusade" for modern poetry. Nevertheless, although Pound and Eliot were critical of America: ". . . a half savage country out of date,"[14] they found much to lament in Europe.

William Carlos Williams criticized Eliot for turning ". . . his back on the possibility of reviving my world. And being an accomplished craftsman, better skilled in some ways than I could ever hope to be, I had to watch him carry my world off with him, the fool, to the enemy."[15] Eliot did turn his back on the possibility of reviving [Williams'] world" -- America, in exchange for the intellectual and spiritual stability which he had hoped to find in Europe, but he was confronted with, instead, a feeling of dislocation. Expatriation, for Eliot, was, as Blackmur suggests, an attempt to redress the imbalance between order and anarchy. And Blackmur is correct when he points out that Eliot's saints, seers and artists are all outsiders. The intellectual expatriation which Eliot sought was exile or alienation from modern democracy, freedom and liberty.[16]

Eliot was attracted to the work of Charles Maurras who believed that democracy leads to chaos: the destruction of family, religion and tradition. Maurras stressed the necessity for known and accepted rules and the abolition of the electoral system which he felt led to anarchy and the destruction of authority. As an advocate of Maurras, Eliot blamed democracy for what he felt was the fragmentation of modern Europe. He held the belief that true liberty stems from a recognition of authority. However, what Eliot discovered in Europe was a civilization which he perceived to be indifferent to religion and autocracy. He believed that "secularism" and an inability to recognize the importance of the past had led to Europe's self-destruction.[17]

In The Waste Land, Eliot describes "secularism" or the failure of religious belief, in terms of unsatisfactory relationships between men and women.[18] The absence of belief means that the ability to love is no longer possible. The inhabitants of The Waste Land attempt to compensate for the void in their lives by participating in sordid sexual rituals. And secularism and concupiscence are directly responsible for the moral sterility and fragmentation of modern civilization. The very land itself becomes infertile because men are indifferent to religious doctrines. Without faith in Christ there can be no hope for the regeneration of the land, neither can its inhabitants entertain the hope of an after-life. Death is merely a natural end to a pointless life. Eliot finds consolation in the past when life was more meaningful, because there were necessary and established rules by which to live. But in the present age, the loss

of religion and the refusal to practice ascetism means that men are no longer capable of distinguishing between good and evil.

Life without faith in The Waste Land is analogous to death, and the personae of the poem have difficulty in distinguishing the difference between the two conditions. The grail knight is the only persona capable of undertaking a quest in order to discover the meaning of life. However, he fails to recognize the hooded figure who may be Christ, and significantly, his quest takes place after the gods of civilization are dead. It is possible that the quester might be able to achieve inner sanctity, but there is no indication that civilization can or will be revived. Because the commands of the thunder have all been violated, the poet refuses to offer a final statement of belief. Eliot delineates the sameness between different ages: past events are often repeated in the present. But what is missing in the present is the ability to understand what the past represents. An understanding of the past is integral to living in the present and planning for the future. Nevertheless, no one has learned from the errors of the past, and the quester stands alone in attempting to recover lost spiritual beliefs.

The hackneyed phrase the "lost generation" is applicable to most of the inhabitants of Eliot's poem. The first epigraph to Hemingway's novel, The Sun Also Rises, "you are all a lost generation," is a remark supposedly made by Gertrude Stein. Critics have subsequently used the phrase "lost generation" to describe the expatriate writers of the 1920's, and to denote the sense of alienation and waste -- characteristic of much of their writing. This phrase can be aptly

applied to the inhabitants of The Waste Land, because they have "lost" touch with previous traditions and values. Eliot implies that the spiritual isolation of the post-war generation is more deeply felt than that of previous generations. And Finklestein correctly points out that: "Eliot, loathing his contemporary world, finds solace in past literature, the experience of which is more real to him than living experience. In The Waste Land the recalled memories of these fragments of past poetry, with their humanism intimated even when parodied, intensify the desolation of the images reflecting his alienation."[19]

The theme of spiritual isolation which Eliot describes in The Waste Land and the accompanying sense of rootlessness, futility and despair, are also explored at length in The Great Gatsbyand The Sun Also Rises. Gatsby suffers the strain of being an outsider and a sense of alienation in a milieu lacking spiritual sensitivity. At one point in the novel, Wilson says: "God sees everything."[20] But the problem Fitzgerald poses is that God refuses to reveal himself to man in a gaudy, vulgar world where the very excess of materialism has led to its moral decomposition.

Fitzgerald's expatriation, unlike Eliot's, was to learn "How to Live on Practically Nothing a Year," in Europe, and only in part to receive creative and intellectual stimulus.[21] After living vicariously in Great Neck, Long Island, Fitzgerald and his wife Zelda moved to Europe, where they lived, intermittently, throughout the 1920's. Fitzgerald had hoped to escape: "from extravagance and clamor and from all the wild extremes among which we had to dwell for five hectic years, from the tradesman who had laid for us and the

couple who kept house for us and knew us too well. We were going to find the Old World to find a new rhythm for our lives, with a true conviction that we had left our old selves behind forever -- and with a capital of just over $7000."[22]

However, what Fitzgerald discovered in Europe was valuta. Neither Fitzgerald nor his wife were able to leave "[their] old selves behind forever" and their lives in Europe were merely an extension of the gaudy spending sprees that they had embarked upon in America. They drifted from place to place in Europe, and their lives were as transient as they had been in America. Between 1920 and 1934, Fitzgerald spent a total of six and a half years in Europe. And although he was well-acquainted with the experimental expatriate writers he never really became assimilated into their milieu. He had already established his reputation as a successful writer before he left America, and he remained very much an American writer.

Fitzgerald mentioned his original idea for his third novel, The Great Gatsby, in a letter to Maxwell Perkins, dated April 1922, while he was staying at The Yacht Club at White Bear Lake, Minnesota. In October, 1922, the Fitzgeralds moved to Great Neck, which provided Fitzgerald with a "new angle" for his novel. Although he obviously altered and revised his novel considerably before its publication in April, 1925, the setting and subject matter are American, rather than European.[23] Fitzgerald's European experiences furnished the subject-matter of his fourth novel: Tender is the Night. However, the transience, the exuberant but shallow parties, Gatsby's attempts to revitalize a mythic past, and the sense of dislocation in

contemporaneity, are all indicative of the common themes which interested expatriate writers.

One of the major concerns of The Great Gatsby, like that of The Waste Land, The Sun Also Rises and the book of Ecclesiastes, is to outline the vanity of human wishes. Religious beliefs are obsolete; spiritual values have collapsed, and most of the characters in the novel lead shallow, hedonistic lives. The Valley of Ashes functions in the novel as effectively as the sterile landscape of The Waste Land . . . it is an inorganic place where nothing grows and everything disintegrates. The Valley of Ashes is a bitter indictment of what man has made of the "fresh, green breast of the new world." [GG, p. 14]

Unlike Eliot, Fitzgerald does not cherish illusions of a former, more glorious age than the present. He associates Gatsby's dream directly with the early dreams of the Dutch sailors. But Gatsby's dream like the great American dream was corrupted in its infancy. The Puritan exaltation of financial success: the myths of "rags to riches" and "farm boy to president" are directly responsible for the American nightmare. The corruption of the past has determined the chaos of the present. Daisy asks pathetically: "What'll we do with ourselves this afternoon . . . and the day after that, and the next thirty years?" [GG, p. 78] Her helplessness echoes that of the neurotic woman in The Waste Land who complains: "What shall we do tomorrow?/ What shall we ever do?" [WL, pp. 113-14] The question is rhetorical and symptomatic of their milieu. Nevertheless, Eliot implies we should but do not learn from the circularity of history -- past mistakes are often repeated in the present, and at least in the past

people held religious convictions. Fitzgerald, however, blames history for the present, and suggests that if we cannot learn from the errors of the past, we should perhaps try to begin again, or at least if life appears to be pointless we might attempt to make it otherwise.

Gatsby, like the grail knight, undertakes a quest. Although Gatsby's quest for the American dream of self-fulfilment is thwarted and foiled from the beginning, Gatsby firmly believes that he can repeat the past, and he acquires certain mythic qualities in his attempts to control time. However, Gatsby is tragically destroyed by his own illusions. The more pragmatic Nick Carraway admires but cannot share Gatsby's enormous capacity for hope. Nick cannot undertake a grail quest in the Eastern United States, where religion no longer makes sense, where people are alienated from and indifferent to others, and where fidelity has no purpose. He does not leave the East to rediscover an earthly or psychological paradise in the Middle West with its "bored, sprawling towns beyond the Ohio." [GG, p. 118] His decision to return to the Middle West is based upon his desire to return to the values and virtues of simplicity, family commitments and a sense of order.

Hemingway's expatriates in The Sun Also Rises share a similar sense of dissipation, moral impotence and futility to that of the inhabitants of The Waste Land and to Fitzgerald's misplaced Mid-Westerners. However, Hemingway does not suggest that "all is vanity," or that his is a lost generation, but rather that the

expatriates who waste their time in the bars of Montparnasse and lead undisciplined and amoral lives, constitute only part of the post-war generation. Certainly, as Roger Asselineau points out:

> Jake Barnes . . . est revenu de la guerre intact en apparence, mais en fait impuissant sexuellment à la suite d'une mysterieuse blessure dans l'aine. Il n'a pas été émasculé, mais partiellement amputé, il ne peut plus assouvir ses désirs. Il est donc voué a la stérilité dans le monde stérile de l'après-guerre, dans cette terre "gaste," cette "Wasteland" que T.S. Eliot avait évoquée quelques années plus tot sur le mode lyrique (1922). Il est le répresentant de "cette génération perdue que la guerre a détriute ou physiquement ou moralement. Pour lui, la vie n'a plus de sens, "tout n'est que vanitié, selon l'expression de L'Ecclesiaste" a que le titre même du livre est empûnté . . .[24]

Jake's physical impotency, like that of the Fisher King and the androgynous Tiresias, is meant to represent the spiritual impotency of his milieu. Nevertheless, it is important to draw the distinction between a small group of expatriates and Western civilization generally. Similarly, Hemingway refers to the bohemians who dissipated their time in Paris, in his autobiographical novel, A Moveable Feast. But he makes the distinction clear between the expatriates who wrote and those who did not.[25] It was an important part of Hemingway's discipline as a young writer in Paris to avoid the distractions of the cafés and bars of Montparnasse, which were frequented by many would-be writers and wastrels.

Hemingway moved to France to develop his craft as a writer. As a journalist, he prided himself upon his style: which was brief, simple and clear. He became intimate with Sherwood Anderson, whose style he initially admired, yet eventually parodied. Anderson promised Hemingway the necessary letters of introduction to Gertrude

Stein. Stein had influenced Anderson considerably, as she was to subsequently influence Hemingway. Already intoxicated with Europe after his experiences in Italy during the war Hemingway needed little persuasion to travel to Paris where he hoped to continue his literary education, and where he did, indeed, work diligently.

Similarly, in The Sun Also Rises, Hemingway draws a clear distinction between Romero, the young bullfighter, who is dedicated to his craft and shows "grace under pressure," and the aimless expatriates who could destroy him. What Jake admires is not so much bullfighting itself, but the craft of the bullfighter. He approves of the way in which Romero stays close to the bull, and his purity of line through the maximum period of danger. The pressures exerted upon Romero are pressures from outside. Nevertheless, Romero manages to maintain his dignity, largely as a result of Brett's decision not to be ". . . one of these bitches that ruins children."[26] This is one of the few commendable decisions that the otherwise indecisive Brett makes. Near the conclusion of the novel she says: "You know it makes one feel rather good deciding not to be a bitch . . . It's sort of what we have instead of God." [SAR, p. 245] Naturally, Brett feels that her altruistic action is a positive step forward, because in the absence of God or any ethical system of guidance, she finds it difficult to know exactly how she should behave, or conversely: she normally finds it easier to conduct herself according to a predictable pattern of behaviour followed by the expatriates of Montparnasse.

The problem which Jake, Brett, Cohn, Campbell and their coterie face is that they do not know precisely how to live their lives.

In the aftermath of the war, they are overcome by a sense of ennui, listlessness and fatigue. Jake and Bill manage to savour the pleasures of the simple life in their brief fishing interlude in Burguete, but the problem in the novel is that nothing of value or purpose is ever sustained. Romero's code of heroic valour is one way to live, but it is not a code which is applicable to the expatriates. Jake is able to see how life could or should be lived: he admires the Spaniards who participate in, and genuinely experience the religious festival of San Fermin, and he realizes that his fellow journalists, Woolsey and Krum, represent more refreshing standards of "normality."

But Jake, like Tiresias, "knows rather than sees."[27] He knows life could be lived more satisfactorily, but he cannot see how to implement his knowledge. Jake is as impotent as the Fisher King; his milieu is morally sterile, but no one in the novel is capable of undertaking a grail quest or setting their lands in order. Religion, literature, sex, marriage and children have no real value for the expatriates, who cannot live according to simple values and virtues. The earth, as Hemingway said, "is the abiding hero of the book,"[28] but the expatriates of Montparnasse cannot live according to its rhythms. A sense of vanity and the evasion of responsibility pervades The Sun Also Rises.

The Sun Also Rises, like The Waste Land and The Great Gatsby, is concerned with a decade of false prosperity in which the levels and surfaces of life are little more than "A Game of Chess." In all three works we encounter futile elegance, extravagance and escapism.

London, New York and Paris are all shown to be spiritually dead cities in the aftermath of the First World War, because in the 1920's a new generation grew up to find ". . . all Gods dead, all wars fought, all faiths in man shaken. . . ."[29] The themes of exhaustion, decline, hedonism and the loss of spiritual belief are common to The Waste Land, The Sun Also Rises, and The Great Gatsby. Eliot based the structure of his poem upon Jesse Weston's Ritual to Romance, and he used myth as an ordering device in The Waste Land, to denote the parallels between antiquity and contemporaniety, and to shape and organize the twentieth century world where cultural fertility no longer seemed possible. Fitzgerald and Hemingway use the same structural principle in their works and to a similar effect.

The concern of these three writers, then, is to reveal a morally defunct society, where there is nothing of lasting value or purpose. Hedonism, failed relationships and material wealth receive precedence over religious principles and the more simple but serious virtues of moderation, reserve, the value of labour and a concern for others. It is for these reasons that Eliot, Fitzgerald and Hemingway turned to the book of Ecclesiastes. Their concern, like Qoheleth's -- to use the author's enigmatic title -- is to show the vanity of human wishes.[30]

Qoheleth's mood is one of resignation and scepticism. The book of Ecclesiastes opens with the sentence: "Vanity of vanities, saith the Preacher, vanity of vanities; all is vanity . . ." [Eccl. 1-2] and Qoheleth proceeds to analyze various experiences which have caused him to reach this conclusion. He does not develop his argument

according to a logical point by point analysis; his homily is stated through a loose collection of aphorisms and proverbs. And the lack of formal structure in Ecclesiastes, as Frank E. Eakin Jr. argues, is a distinguishing trait of the period in which Qoheleth was writing.[31] Similarly, Robert Gordis contends that Qoheleth's use of proverbial quotations as part of the text upon which he provides his own personal point of view, is also a general characteristic of Hebrew Wisdom.[32] In addition, Scott puts forward the view that the philosophical tone of Ecclesiastes -- the reflection and debate, the search for answers to the meaning of life, the purpose of suffering and death and the final negation of life, is typical of Wisdom Literature.[33] Qoheleth's view that God is unknowable is unique in the biblical canon (he goes even further than the book of Job where God does at last speak through the whirlwind) although his philosophic approach to methods of argument have earlier antecedents.[34] Extensive remains of Wisdom Literature have been found in the Near East: in Sumer, Babylon, Mesopotamia and Egypt.

Hebrew Wisdom Literature, then, was the culmination of a much larger tradition which was similar in style and subject matter. The book of Ecclesiastes is a counterpart to the Babylonian _The Pessimistic Dialogue of a Master and His Slave_, and emphasizes, according to Gordis, ". . . the uselessness of all human activity, by describing the changing moods and impulses of the master, ending in the decision to die. Not only does this theme recall the "catalogue of seasons" in Ecc. 3:1-9, but subjects treated, such as the ultimate oblivion which overtakes earlier and later generations

and the limitations of man's knowledge are reminiscent of Hebrew Wisdom in general and of Ecclesiastes in particular."[35] Numerous other examples of Wisdom Literature could be cited for comparative purposes, but what it is perhaps most important to remember is that the subject matter of Ecclesiastes is universal in its application, although perhaps most appropriate and widespread in the 1920's, than at any other time.

Themes of vanity, hedonism, avarice, ennui, desolation and ossification are not unique to any particular culture or genre. Nevertheless, Qoheleth'streatment of these themes is original and unprecedented in Hebrew Wisdom Literature. Moreover, it is not merely coincidental that Eliot, Fitzgerald and Hemingway chose to explore similar themes in their respective works. They were, admittedly, familiar with one another's writings; however, their experiences in the post-war decade were largely responsible for the situation they sought to describe.

Nevertheless,the evidence we have appears to suggest that Qoheleth was writing in Palestine at a time of economic, political and social stability, in a society whose chief economic interests were agriculture and commerce.[36] Qoheleth's reason for despair is the result of his awareness of man's limitations and the brevity of his existence. He elaborates at length upon the futility of all human activity in a world where nothing new happens, where there is nothing tangible or permanent; and where life and values are cancelled by death. Man's life seems to be no better than that of an animal: "For that which befalleth the sons of men befalleth beasts: even

one thing befalleth them: as the one dieth, so dieth the other; yea, they have all one breath; so that man hath no preeminence above a beast: for all is vanity." [Eccl iii.19]

Even the pursuit of knowledge is ineffectual. Knowledge is limited by man's own finite existence, and the wise man eventually dies the same inevitable death as the fool or sinner. There is neither divine retribution nor a system of reward. The wise often suffer while the wicked prosper. Qoheleth dilates upon man's attempts to find satisfaction in life through his various quests for wisdom, wealth and pleasure. Qoheleth assumes the guise of Solomon for the first two chapters of Ecclesiastes, which lends weight to his thesis, since Solomon was reputed to be the wisest and wealthiest man is Israelite history.[37] Moreover, if Solomon eventually reached the conclusion that wisdom, wealth and pleasure are merely excrescences, what hope can there be for others?

The meaning of life is known only imperfectly to man, and although Qoheleth confirms the existence of God, he denies the possibility of divine intervention. Qoheleth's God is infinite and controls and manipulates man; however, He is uncommunicative and refuses to reveal Himself to man. Qoheleth, therefore, advocates that man should live in fear of an irrational and enigmatic deity. Because man's joy or sorrow is dependent upon the decision of a remote and capricious God, it becomes important for him to appreciate whatever transient happiness he may be granted. The brevity and insignificance of life is particularly important to Qoheleth, who has experienced the delights of youth, but now awaits,

in old age, the finality of death. Life is merely a modicum of time, and compared to the infinitude of the earth it is almost negligible. The changing seasons appear to be predetermined, and everything man witnesses and experiences seems to have been preconceived. However, why God reacts according to a preordained plan, remains an abstruse mystery to Qoheleth.

It would hardly be pejorative to describe Qoheleth as a sceptic and an agnostic. Eliot, Fitzgerald and Hemingway were, as I have already mentioned, familiar with the book of Ecclesiastes. Given the themes of The Waste Land, The Great Gatsby and The Sun Also Rises, it is perhaps not surprising that these works should reflect the scepticism and despair of Qoheleth, rather than the faith and optimism of the four gospels. God refuses to reveal Himself in The Waste Land, The Great Gatsby and The Sun Also Rises, although this is because man has become indifferent to religion, whereas in Ecclesiastes, man cannot know God, even through faith. Death is an end in itself in all four works, because there is no hope of resurrection. Nevertheless, it is important for man to at least try to give his life some meaning.

For Eliot, the past is more significant than the present, but the past is responsible for the present in a way that man cannot alter -- in The Waste Land, and in The Great Gatsby, The Sun Also Rises and of course in Ecclesiastes. In Ecclesiastes man is incapable of directing his life, and, similarly, we find Eliot, Fitzgerald and Hemingway portraying a chaotic and anarchic society which fails to provide the necessary rules by which to live.

However, we see that it is possible for man to achieve a sense of individual peace, albeit individual and short-lived. God makes the decision as to whether or not man achieves ephemeral happiness in Ecclesiastes, but the important thing is to at least recognize and appreciate the joy of each passing moment. Although the earth may abide forever, the theme of "vanity of vexation of spirit" predominates not only in the book of Ecclesiastes, but also in The Waste Land, The Great Gatsby and The Sun Also Rises.

I propose, then, in this thesis to examine certain thematic parallels and similarities among the book of Ecclesiastes, The Waste Land, The Great Gatsby and The Sun Also Rises. I shall draw the reader's attention to the allusions which Eliot, Fitzgerald and Hemingway make to the book of Ecclesiastes; although, my major concern will be to emphasize the theme of vanity in these four works. The sub-themes of religion, death, time, love, marriage and secularism help to illustrate the major theme of vanity -- as do the metaphoric similarities of the landscape, sea-change, weather phenomenon, the quest, the use of ritual and the failure of prophecy. I shall examine these concerns in some detail in this thesis, by devoting separate chapters to Ecclesiastes and The Waste Land: Ecclesiastes and The Great Gatsby, and finally, Ecclesiastes and The Sun Also Rises. A chronological examination of these three twentieth century works suggests itself as the most logical sequence to follow, because Eliot, Fitzgerald and Hemingway were familiar with one another's work.

Fitzgerald and Hemingway were respectively indebted to Eliot for the mythical structures of The Great Gatsby and The Sun Also Rises.

Similarly, Fitzgerald and Hemingway, like Eliot, portray the modern city as sterile, inorganic, chaotic and spiritually dead. Although my focus in this thesis will be upon certain borrowings from Ecclesiastes in The Waste Land, The Great Gatsby and The Sun Also Rises, I shall also draw the reader's attention to the allusions which Fitzgerald and Hemingway make to The Waste Land, and in addition, I shall point out the similarities between The Great Gatsby and The Sun Also Rises, as they seem pertinent. Bearing this structure in mind, we can now turn, first of all, to The Waste Land: to examine the thematic and metaphoric similarities between Eliot's poem and the book of Ecclesiastes.

CHAPTER TWO

ECCLESIASTES AND THE WASTE LAND

T.S. Eliot drew upon numerous sources when he wrote The Waste Land, including the book of Ecclesiastes. However, my purpose in this chapter is not to discuss Ecclesiastes as one of the principle sources of The Waste Land; it is, instead, to suggest some of the similarities between the moral and spiritual messages of each work. Eliot's major concern in The Waste Land is to show the failure of religious belief in modern society. In the absence of religious convictions the very landscape which Eliot delineates has become a sterile wasteland. The fertility of the land as Frederick J. Hoffman points out: "has been directly associated many times with both religious and sexual rites; in the legends of the Fisher King, the King and his land suffer analogous wounds, which make fertility impossible."[1]

Indifference to religious belief means that the ability to love in The Waste Land is no longer possible. The absence of love, in both the religious and secular sense of the word, leads the inhabitants of The Waste Land to replace the spiritual void in their lives with meaningless sexual rituals. The lack of religious faith and the lust which has replaced it are responsible for the corruption and ultimately the collapse of modern civilization in The Waste Land. The vacuous society which Eliot describes is analogous in many ways to the desolate existence of mankind, portrayed by the preacher Qoheleth. Eliot seems to suggest that modern man has lost his sense of religious

belief because he has lost his sense of religious fear. Eliot implies, like Qoheleth, that fear is an essential aspect of belief.

Nevertheless, for Eliot, it is impossible to have a sense of religious fear or belief without faith in the certainty of an after-life. The images of sacrificial death and resurrection indicate that because the people of The Waste Land have become oblivious to the messages of the prophets in the Old Testament and the teachings of Christ in the New Testament, there can be no possibility of rebirth and fecundity in modern society. Qoheleth, by implication, denies the claims of the prophets that God will reveal Himself to man through the Messiah, or indeed that man will come to know God after death. Similarly, in The Waste Land, life is finite because the doctrine of the New Testament is no longer applicable for modern man. Death, for both writers is the natural end to an often meaningless existence.

Because man is indifferent to religion in The Waste Land he lives with a sense of death-in-life, whereas for Qoheleth, man's life is futile, regardless of his faith and fidelity to God, because communication with God is impossible. Qoheleth regards man's existence as a mere fragment of the vast continuum of time. But man is incapable of defining his life in any significant way, because he can neither understand the past nor predict the future which has been decreed by a remote and inaccessible God. Eliot, however, suggests that life in the past was more purposeful than it is in the present, because people believed in the most fundamental images of religion. But the loss of religion in the modern age is

necessarily accompanied by the inability to distinguish between good and evil. Consequently, the people of The Waste Land are lost in a chaotic and anarchic society which fails to provide the necessary rules by which to live. Qoheleth implies that all men are lost and incapable of directing their lives, and this is something which he has learned in the "wisdom" of his old age. The protagonist, however, in "What the Thunder Said" undertakes the quest for some kind of spiritual meaning in life. Nevertheless, his journey takes place after the gods of civilization are dead, which determines that although there is a possibility that he may be able to experience a sense of inner peace -- civilization itself has collapsed.

Eliot's description of the fragmented civilization in "What the Thunder Said" is similar in certain respects to Qoheleth's allegory of the dying house in Chapter twelve of the book of Ecclesiastes. However, the dying house represents the death of Everyman in the course of time, rather than the end of civilization. But in The Waste Land, the collapse of London signifies the spiritual death of civilization itself. The commands of the Thunder, or the voice of God, have all been violated because no one has learned to give, sympathize and control. There is a possibility that the quester may be able to put the fragments of his life to partial use; nevertheless, Eliot does not offer a final statement of belief in the poem, because there is no suggestion that the quester -- or the Fisher King -- will be able to rebuild the shattered civilization.

Conversely, Qoheleth can perhaps be regarded as a disillusioned quester. He experimented with life at one time, seeking various

earthly pleasures only to find that it was all to no avail. Because man does not understand his own existence he cannot possibly discover any higher truths. However, Qoheleth implies that it is possible for man to achieve a sense of inner peace, simply by living and enjoying the fruits of his labour. Man can only live in terms of his own finite existence, according to Qoheleth, which does not differ from that of previous civilizations, and it is implied that future generations will be much the same. Eliot shows the circularity of history, in The Waste Land, since past events are often repeated in the present. However, what is missing in the modern age is the ability to understand what the past represents.

The inhabitants of The Waste Land do not know how to live in the present, because they have no understanding of the past, and are incapable of planning for the future. Eliot does indicate the sameness between earlier ages and London of the 1920's, as well as the contrasts. But what is important is that no one has learned from the errors made in the past. Since no one except the quester asks what the past means, or attempts to recover lost spiritual beliefs, all that remains is "vanity and vexation of spirit" in an exhausted civilization.

The Waste Land, like Pound's Hugh Selwyn Mauberley, is a "criticism of life,"[2] and it is, as Šmidt points out, ". . . a criticism of life from a Christian and Hindu and Buddist point of view, but without the faith of any of these religions."[3] The corruption of civilization, for Eliot, is due to the decay of religion. Divorced from religious convictions, man no longer has

external standards or sanctions to guide him. Eliot does not suggest that religious belief for previous civilizations was simply a matter of acceptance, because even the apostles had their moments of doubt [WL, 359-365]. However, doubt, as Eliot acknowledges in "A Note on Poetry and Belief," is not removed from belief:

> A sense of desolation is not a separation from belief, in fact, doubt, uncertainty, futility, etc., would seem to me to prove anything except that agreeable partition; for doubt and uncertainty are merely a variety of belief.[4]

The paradoxical problem which Eliot poses in The Waste Land is that men no longer doubt, because they no longer believe. Eliot recognizes Qoheleth's dictum that "all things come alike to all" [Eccl. ix.2], since the fate of the believer, or the wise man, is often the same as that of the sinner or the fool. St. Augustine dedicated himself to a life of ascetism, and yet he witnessed the fall of the Roman Empire, just as the quester witnesses the destruction of London, which he realizes is the fate of all cities in the course of time. However, what is important is that St. Augustine was able to practice ascetism, whereas the quester admits to the ". . . awful daring of a moment's surrender/ Which an age of precedence can never retract" [WL., 403-404]. Presumably, the surrender which the quester makes is a sexual surrender, not the kind of giving proposed by the Thunder. However, we no longer live in "an age of prudence," because we are unable to recognize God's existence. Man cannot practice the ascetism proposed by St. Augustine and Buddha, because lust is not recognized as something worth fighting to control. Lust and meaningless sexual rituals,

have, instead, replaced religious belief. Eliot maintains in The Idea of a Christian Society, that:

> We need to know how to see the world as the Christian fathers saw it; and the purpose of reascending to origins is that we should be able to return, with greater spiritual knowledge, to our situation. We need to recover the sense of religious fear, so that it may be overcome by religious hope.[5]

The problem in The Waste Land is that man has lost his sense of religious fear, and consequently fears life itself, because he has denied himself the possibility of spiritual knowledge of redemption. The protagonist in "The Burial of the Dead" offers to ". . . show you fear in a handful of dust." [WL, 30] The protagonist recognizes, like Qoheleth, that "all are of dust, and all turn to dust again" [Eccl. iii.20]. Qoheleth's advice to mankind to "Remember now thy creator in the days of thy youth," reaffirms the message which we learn in Genesis: "And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul." [Gen. ii.7] We should remember God who formed man "of the dust of the ground" while we are living, and before ". . . all turn to dust again," [Eccl. iii.20], because just as God has the power to give and take away life, so he has the power to give life meaning: according to the sage who added the appendage of the book of Ecclesiastes: "Let us hear the conclusion of the whole matter: fear God, and keep his commandments: For God shall bring every work into judgement, with every secret being, whether it be good, or whether it be evil" [Eccl. xii:13-14].

It is obvious that the editor who added the conclusion to Ecclesiastes admired Qoheleth, and agreed with his observations. The editor's appendage is, on the one hand, a summation of Qoheleth's thesis: "vanity of vanities saith the preacher all is vanity" [Eccl. xii.8], and on the other hand, a modification of Qoheleth's views. The editor, like Qoheleth, advises man to fear God: to keep his commandments and to show deference towards Him. But the editor's message is both more simplistic and affirmative than Qoheleth's. The editor's approach towards the question of faith is one of complete orthodoxy, whereas Qoheleth constantly provides counter-arguments of a more heterodox nature, which often negate the more orthodox statements he makes. Qoheleth warns man to fear God, on a number of occasions [Eccl. iii:14, v:7, vii:18, viii:12 and viii:13], since God is omnipotent but simultaneously unknowable. Because Qoheleth's agnostic doctrine may be unpalatable to some readers, the editor presumably added the two concluding verses to affirm that fear is integral to faith. The editor's conclusion suggests that faith and fidelity are the most important things in a man's life. Qoheleth, conversely, confirms the importance of faith, but does not suggest that man will benefit from his faith.

The problem for the people who inhabit the modern wasteland is their failure to recognize that life without faith is death. Modern man has become a "handful of dust," because he fears life itself, rather than his creator. Cleanth Brooks points out: ". . . the contrast [in The Waste Land] is between two kinds of life and two kinds of death, life without meaning is death; sacrifice, even the

sacrificial death, may be life giving, an awakening to life."[6] Nevertheless, the inhabitants of The Waste Land are unable to understand the meaning of sacrificial death, and consequently, the possibility of rebirth or resurrection.

Eliot, like Jesse Weston, indicates the similarity between the Christian belief of communion with Christ through resurrection to an older tradition of fertility cults, which also suggest the idea of sacrificial death and rebirth.[7] Eliot introduces the theme of resurrection in the first section of the poem, "The Burial of the Dead." April, usually the month of Easter, ". . . is the cruellest month," because it disturbs the speaker of the poem and his milieu from their condition of ennui. April has obvious traditional associations as a season of joy and rebirth. We are reminded of the literary tradition in "The Burial of the Dead" which has lost its significance in The Waste Land, because its inhabitants no longer celebrate Chaucer's "Shoures soote," but instead think of winter which "kept [them] warm, covering/ Earth in forgetful snow." Spring, "mixing memory with desire," reminds them of both the past and the future, without suggesting the possibility of spiritual rebirth [WL, 1-6].

The "memory" of the past reminds the people of The Waste Land of the time when they were living, while the uses of the word "desire" precludes the various sordid sexual encounters in the poem. The inhabitants of The Waste Land are morally impotent, and lust or loveless sex fails to provide their lives with any significance. It is interesting to note that Eliot alludes to xii:5 of the book of

Ecclesiastes in his notes to The Waste Land: "the grasshopper shall be a burden, and desire shall fail." Qoheleth, however, is not attempting to convince us of the values of ascetism; he is, instead, suggesting that "desire" is usually associated with youth, and since youth is but a modicum of man's life on earth, desire shall eventually fail as he approaches old age or death. Death, the final and universal negation of all "desires" and values, denotes the insignificance of man's life on earth. Eliot draws upon chapter twelve, verses one-eight of Ecclesiastes in "The Burial of the Dead." Brooks describes Eliot's second allusion to Ecclesiastes as "the nightmare vision of section V of the poem."[8]

The "heap of broken images" in "The Burial of the Dead" is similar to Qoheleth's description of the broken house in his allegory of death and old age in Chapter twelve. Death, for Qoheleth, is not the end of a life in which knowledge of and communication with God had been possible; it is rather the oblivion which terminates life, and the possibility of temporary emotional satisfaction. Eliot suggests that even temporary emotional satisfaction is impossible in The Waste Land, because modern man, unlike Qoheleth, no longer has faith in God. The reference to Ezekiel, in "The Burial of the Dead": ". . . Son of Man, You cannot say, or guess, for you know only/ A heap of broken images," suggests that because modern or secular man is indifferent to spiritual values he cannot say: "What are the roots that clutch, what branches grow/ Out of this stony rubbish?" There is no place in The Waste Land for a modern Ezekiel, because the people are no longer a "rebellious nation;" they are simply

detached from God [WL, 19-22].[9]

Qoheleth rejects the claims of Moses and the prophets -- including Ezekiel -- that God, through his son, Jesus Christ, will be revealed to man; whereas Eliot, through the use of various resurrection symbols in The Waste Land affirms the message of the prophets. The problem for the speaker in "The Burial of the Dead," however, is that he is unable to respond to the hyacinth girl who suggests the possibility of resurrection. Similarly, the symbols in Madame Sosostris's "wicked pack of cards" indicate that life may be discovered through death itself. However, Madame Sosostris can only read the symbols printed on the tarot cards; she cannot interpret them, and she is not permitted to see the Hanged Man. Eliot writes in his notes:

> I am not familiar with the exact constitution of the Tarot pack of cards, from which I have obviously departed to suit my convenience. The Hanged Man, a member of the traditional pack, fits my purpose in two ways: because he is associated in my mind with the Hanged God of Frazer, and because I associate him with the hooded figure in the passage of the disciples to Emmaus in Part V. The Phoenician Sailor and the merchant appear later; also the "crowds of people." [N, p. 46]

Madame Sosostris, whose shady clairvoyant practice represents the degeneracy of prophecy in the modern age, is unable to see the Hanged Man because he represents Christ. Qoheleth, however, denies the possibility of prophecy in any age. God remains a capricious deity who has predetermined that the world should be the way it is, but His reasons are known only to Himself. Man's efforts to transcend his mortal existence in an attempt to communicate with God are futile, because God is not about to reveal Himself to man, or,

by implication, suggest any direction for the future. Qoheleth could, paradoxically, be described as a prophet of doom, since he regards man's life as finite, unchanging and purposeless: "The thing that hath been, is that which shall be; and that which is done is that which shall be done: and; there is no new thing under the sun [Eccl i:9]. Eliot, however, juxtaposes symbols of fertility from the past, which at one time indicated the possibility for a significant future, with the tawdry sterility of the present age.

Eliot tells us that "the one-eyed merchant melts into the Phoenician Sailor, and the latter is not wholly distinct from Ferdinand, Prince of Naples" [N, 218]. According to Jesse Weston, the Phoenicians used to throw an effigy of a fertility god into the sea each year to indicate the end of summer.[10] Because Mr. Eugenides, the unshaven, one-eyed merchant offers the protagonist what appears to be a sexual invitation in "demotic French," melts into the Phoenician Sailor, it is inferred that ancient fertility cults no longer have a place in the modern setting. Ferdinand, Prince of Naples, appears four times in The Waste Land. The song, which the protagonist in "A Game of Chess" remembers-- "Those pearls that were his eyes," reminds him of a time when life was meaningful. The song, as Cleanth Brooks informs us:

> . . . was sung by Ariel in luring Ferdinand, Prince of Naples, on the way to meet Miranda, and thus to find love and brought this love to effect the regeneration and deliverance of all the people on the island. Ferdinand, hearing the song, says: "The ditty does not remember my drowned father. This is no mortal business, nor no sound that the earth owes . . ."[11]

The sea change, however, which is an important transformational motif in The Tempest, has little significance in the modern wasteland. Qoheleth refers to the sea only to suggest that although "All rivers run into the sea; the sea is not full: . . . unto the place from whence the rivers come, whither they return again." The sea, for Qoheleth is part of a continuum -- neither a transformational nor a life-giving force. The River Thames, like all rivers, returns to the sea, but it is not described in The Waste Land as part of a continuum, but as a source of death or death-in-life. Eliot's references to The Tempest, and to the wedding hymn of Spenser's "Prothalamion," recall an earlier age when the river was regarded as a source of life. But in the modern wasteland the river has become polluted, with all its connotations of the stagnation of modern life, as opposed to its continuity.

The protagonist of "The Fire Sermon" ironically identifies himself with Ferdinand, Prince of Naples, but in London, in the 1920's, dead men cannot be transformed into living coral. The protagonist contemplates, instead, the hideous finality of death:

> White bodies naked on the low damp ground
> And bones cast in a little low garret,
> Rattled by the rat's foot only, year to year.
> [WL, 193-195]

The myth of Philomela is treated in a similar way. Philomela, who was transformed into a nightingale, sings with her inviolable voice, "jug, jug to dirty [or modern] ears." Likewise, the corpse which Stetson plants, [WL, 103] suggests the antithesis of transformation. Stetson, who appears to represent the modern Everyman in The Waste Land ("mon semblable - mon frère!"), has possibly

buried his memories of the war, in the same way that people used to bury images of dead gods [WL, 76]. However, in the tame world of Stetson, the friendly dogs that have replaced Middleton's wolves hardly create a suitable milieu for a rising god. Stetson obviously does not want the corpse to sprout, because like everyone else in The Waste Land, he is indifferent to the central symbols of religion.

Other than the temple of God [Eccl. v:1-7], there are no symbols of religious ritual or cultic worship in Ecclesiastes. Qoheleth counsels us to treat God's house with deference, and he expresses contempt for those who practice thoughtless cultic worship, because God "hath no pleasure in fools" [Eccl. v.4]. For Eliot, cultic worship is not so much an act of thoughtlessness; rather it ceases to exist, because the inhabitants of the Waste Land have been disinherited of their religious tradition. The loss of belief is integral to the knowledge of good and evil. In his essay on "Baudelaire," Eliot says: "So far as we are human, what we do must be either evil or good: so far as we do evil or good, we are human; and it is better, in a paradoxical way to do evil than to do nothing: at least, we exist."[12] Because the inhabitants of The Waste Land have lost their knowledge of good and evil they "do nothing," and live in a state of life in death, without knowing whether they are alive or not [WL, 127]. Traversi suggests:

> Perhaps the poet may seem to imply ours is the first generation which finds death neither tragic nor repellent, neither to be accepted as a necessary aspect of the life which is its contrary, nor rejected in pursuit of the will to live, but like the life which it concludes -- simply pointless.[13]

For Qoheleth, too, death is the futile end to an often meaningless existence, since he accepts that: "*All things* come alike to all: *there is* one event to the righteous and to the good and to the clean, and to the unclean; to him that sacrificeth not: *as is* the good, so *is* the sinner; *and* he that sweareth, as *he* that feareth an oath" [Eccl. ix:2]. Qoheleth finds no satisfactory meaning in life, and he concludes the book of Ecclesiastes by restating his initial aphorism that: "all *is* vanity." Nevertheless, he does receive some assurance from his passive trust in the goodness and wisdom of God. Man cannot understand God's actions, but because he has sufficient faith to believe that God manipulates the universe, then the only position available to him is only of reverential awe. Qoheleth makes the enigmatic statement that God *does* give joy to those who please him: "For God giveth to a man that *is* good in his sight wisdom, and knowledge, and joy: but to the sinner he giveth travail, to gather and to heap up, that he may give to *him that is* good before God. This *is* also vanity and vexation of spirit."

However, the tragedy for man is that he does not know how to please God, unless the answer is to "fear God." The fear which Qoheleth proposes man should have of God is actual fear of an irrational deity who is responsible for his meaningless existence. This "fear" of God inevitably subsides into an attitude of resignation, because regardless of one's character and actions, death eventually comes to every man. Qoheleth would seem, therefore, to imply that we are all lost generations, only we learn our position late in life. Eliot's position is perhaps more naive than Qoheleth's, since he does

suggest that "ours is the first generation which finds death neither tragic nor repellent."[14]

The inhabitants of The Waste Land cannot place their fear and trust in a remote or inaccessible deity, because Christ, the Son of God, ". . . who was living is now dead," and consequently man has lost his knowledge of good and evil [WL, 328]. The death of Christ, in fact, means the death of civilization. We are figuratively dying, because by becoming oblivious to God's existence, we cannot know Him, since we have terminated religion. The quester's journey takes place after the death of religion, and Madame Sosostris's failure to find the Hanged Man has already foreshadowed the paucity of resurrection. The arid, sterile landscape which the quester encounters at the Chapel Perilous is similar to Qoheleth's description of the dying house in Chapter twelve of Ecclesiastes.

Qoheleth's allegorical description of the broken images of the dying house may be compared to the images of a broken civilization in "What the Thunder Said." The dying house is a metaphor for the perishable nature of the human body. The human frame is like an intricate object d'art, but as fragile as the pitcher broken "at the fountain." It finally becomes as useless as the "wheel broken at the cistern." The lamp is extinguished when the cord of life is loosened and its bowl falls and is broken. In the same way, water loses its life-giving potential if it can no longer be carried because the pitcher is broken, and the wheel operating the cistern lies broken at its source. "Or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel

broken at the cistern" [Eccl. xii:3]. Similarly, in The Waste Land, the towers which have turned ". . . upside down in air . . ./ Tolling reminiscent bells, that kept the hours/ And voices singing out of empty cisterns and exhausted wells" -- signify a broken civilization, fragmented, cut off from its source of life, leaving only the haunting voices singing out of empty wells [WL, 382-384].

Qoheleth's darkened house, however, signifies the twilight of old age, which is the condition of all men who live long enough to be encumbered by the deterioration of their faculties, before confronting death. Death, for Qoheleth is not the end of civilization, it is simply the inevitable fate which awaits all men. But the empty chapel in the violet hour, represents for the protagonist of "What the Thunder Said" the twilight of civilization in the absence of all belief. The emptiness of the chapel, as Nora Walker points out: ". . . is the most significant feature . . . for it constitutes the essence of the quest."[15] The protagonist recognizes like the speaker of "The Fire Sermon" that death has become an end in itself in modern civilization, because: "Dry bones can harm no one." Although, conversely, there is no suggestion that death can help one in the nullibeity of God.

The torrid, dry, desert landscape in "What the Thunder Said" is similar in certain respects to the earlier section of the poem, "The Burial of the Dead." Eliot acknowledges in his notes to The Waste Land the source for line twenty-three of the poem: "And the dead tree gives no shelter, the cricket no relief," is Ecclesiastes xii:5. Similarly, it appears that lines 353-4 of "What the Thunder Said," are

derived from the same source: "Not the cicada/ And the dry grass singing." The protagonist yearns for life-giving water, but is confronted, instead, with the movement of the destructive grasshopper who confirms the sense of aridity in The Waste Land.

The tree and the grasshopper are used in both works as images of decay, but to different ends. Qoheleth tells us that in old age, "the almond tree shall flourish and the grasshopper shall be a burden" [Eccl. xii:5]. The almond tree, as Derek Kidner suggests, is a metaphor for the white hair of old age. The tree has ". . . exchanged the dark colours of winter for its head of pale blossom."[16] Whether or not Eliot was aware of this juxtaposition between life and death, suggested by the blossom of the tree (presumably in Spring), it is impossible to say; although the parallel between Eliot's dead tree in April and Qoheleth's almond tree is an interesting one. "The grasshopper shall be a burden" in Ecclesiastes presumably because its slow, difficult movements suggest the antithesis of life and remind Qoheleth of his approaching death. Kidner says that ". . . the unnaturalness of the old man's slow, stiff walk, a parody of the suppleness of spring and of youth, is brought out by the incongruous sight of a grasshopper, an embodiment of lightness and agility, slowed down to a laborious crawl by damage or by cold."[17] The emphasis in chapter twelve of Ecclesiastes, however, is on decay, rather than ruin, because Qoheleth accepts that man and indeed anything that man makes, is, by definition, perishable. There will, however, always be subsequent civilizations, and their lives, presumably, will be as futile as those of any preceding generation.

Eliot, as I mentioned earlier, feels that the collapse of London has followed the decline of Jerusalem, Athens, Alexandria and Vienna: the eventual and inevitable fate of all great cities. But the collapse of London suggests the gradual winding down of civilization, because it takes place after the gods of past civilizations are dead, and consequently all hope has been lost. The picture Eliot paints of the collapsed civilization is fragmentary and surrealistic: "A woman drew her long black hair out tight/ And fiddled whisper music on those strings" [WL, 377-378]. Brooks contends that this woman is one of the ". . . daughters of musick brought low" in Ecclesiastes [xii:4].[18]

The "daughters of musick" would appear to be either courtesans or musicians whose entertainment gradually decelerates as the sound of the grinders decreases to a diminuendo, and the images of death multiply. The woman in "What the Thunder Said," who plays "whisper music" on the strings of her "long black hair [pulled] out tight," appears as a more macabre image than Qoheleth's "daughters of musick." The faint, eerie, indiscernible melody which the woman plays is accompanied by an orchestra of ". . . bats with baby faces in the violet light/ whistled, and beat their wings/ And crawled, head downward down a blackened wall" [WL, pp. 379-381].

The awkward, circuitous movement of the "hooded hordes" in "What the Thunder Said," clarifies that because the "crowds of people" have failed to recognize the spiritual essence of life, they have lost their sense of direction. Similarly, in Ecclesiastes, men labour ceaselessly to please God without knowing Him, and so are denied the knowledge of how to please Him. The protagonist in "What the Thunder

Said" fails to recognize the hooded figure who appears to us to be Christ, and there is no indication that He will reveal Himself as He did to His disciples at Emmaus. However, after his experience in the chapel, the protagonist, or quester, attempts to come to terms with the finality of death. But he is immediately forced to re-examine his contention that "dry bones can harm no one," when he listens to the cock crowing on a roof tree, which signals an important transition in the poem:

> Only a cock stood on the roof tree
> Co co rico co co rico
> In a flash of lightning. Then a damp gust
> Bringing rain [WL, 391-394].

The cock's crow is accompanied by the sudden release of water, which brings with it the hope of sexual potency, rebirth and the restoration of life to the sterile land. The lightning, the wind and the rain, followed by the sound of the thunder are the first positive elements in the poem. Although what the Thunder says is not quite as important as the speaker/quester's response to its commands. The quester realizes that the commands of the Thunder have all been violated to some extent, and since no one has given or sympathized, there can be no control.

The grail quest is central to the poem because the commands of the Thunder remain meaningless until the quester asks their meaning. However, the Thunder (or the voice of God) speaks in the past tense, which would suggest that the way forward for the contemporary waste landers is an objective look at the past. The Thunder had spoken in the past, but the protagonist, or no one else for that matter, had not

heeded its directive. The quester, who has lived through the Thunder's commands, repeats its judgement to himself, in the present, for himself. As Frederick J. Hoffman points out:

> In each case the advice given is qualified by a statement of its violation: Give ("the awful daring of a moment's surrender"): but we have seen that that daring was not present and that surrender did not occur in "an age of prudence"; this has not been an age of heroic, selfless acts. Sympathize: but each man exists in his own prison; "Thinking of the key each confirms a prison." Control: but the image of the boat responding "Gaily, to the hand expert with sail on oar" is finally qualified by the verb "would . . . . your heart have responded Gaily, when invited, beating obedient/ To controlling hands."[19]

At last, when the arid plain is behind him, the quester is able to ask himself the question: "Shall I at least be able to set my lands in order?" [WL, 425] Eliot refuses to answer the question or to offer a final statement of belief in The Waste Land. But since the arid plain is behind the quester then there is the possibility that if he sets his lands in order, and attempts to unify the fragments of his life, he may be able to achieve an inner peace which "passeth all understanding" -- "shantih shantih shantih" [WL, 433]. Qoheleth, however, does not believe that man can achieve inner peace by interweaving the separate components of his amorphous life. He tells us in Chapter two that at one time he had been something of a quester, himself, when he assumes the guise of King Solomon, and describes the search for the joys one obtains from earthly pleasures. However, what he discovered was the paradox of hedonism: namely, that by undertaking the quest for personal satisfaction, the less one finds.

Qoheleth does not pursue a quest for higher truth or understanding, because he accepts ". . . no man can find out the work that God maketh from the beginning to the end. I know that there is no good in them, but for a man to rejoice, and to do good in his life" [Eccl. iii:11-12]. Man is unable to achieve inner peace as a result of his relationship with God, since God refuses to reveal Himself to man, although it is possible for a man to achieve a certain peace of mind as a result of his labour, and his knowledge that he has at least tried to please God. Man's insignificance and inability to sustain a purposeful existence is partially connected to his concept of time. Just as man is unable to rely upon God or other religious or philosophical systems to guide him, so he cannot depend upon past history to provide him with some sense of direction for the future.

Only God is capable of fully perceiving the past, which becomes part of infinitude. Man's knowledge is vacuous since the past is part of the present, and the present is part of the future: "That which hath been is now; and that which is to be hath already been . . ." [Eccl. iii:15]. Man can only understand time in terms of his own finite existence, which, Qoheleth suggests, is much the same as that of previous civilizations, and will be repeated by future generations. Similarly, Eliot's continual juxtaposition of the past and present, in The Waste Land, gives the reader a sense of everything happening at once. In his essay on "Tradition and the Individual Talent," Eliot notes that:

> The historical sense compels a man to unite not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional.[20]

The past and the present coexist in The Waste Land through different symbols and images in the poem. London in the 1920's merges with Elizabethan London, St. Augustine's Carthage and the disciples' Emmaus. London becomes a composite of all cities -- ancient and modern. Although there is "a sense of the timeless as well as of the temporal together," the reader is left with the paradoxical impression that tradition has failed for the inhabitants of The Waste Land. Timelessness exists, but because the characters are trapped in temporality they are oblivious to tradition. If there were some understanding of the multiplicity of cultures in The Waste Land, then there could be an understanding of the potential unity of life. However, what Eliot seems to imply, like Spengler, is that culture has passed its peak and therefore we are left with an amorphous society.[21] Eliot suggests that: ". . . the difference between the present and the past is that the conscious present is an awareness of the past in a way and to an extent which the past awareness of itself cannot show."[22]

The quester is partially aware of this, and differs in this respect to Qoheleth. Until an attempt is made to understand and rectify the mistakes we have made in the past, and until we listen to

the voice of the Thunder, or of God, which compelled us formerly, then culture will simply collapse into a state of anarchy and chaos. The quester's question is one of the few examples of the future tense in the poem. The past offers little direction for the future, because nobody asks what it means. It is not until the quester arrives at the Chapel Perilous that the fragments of the past are put to some use. The future is implied in the following lines from "The Burial of the Dead":

> And I will show you something different from either
> Your shadow at morning striding behind you
> Or your shadow at evening rising to meet you;
> I will show you fear in a handful of dust.
> [WL, 27-30]

The two shadows, as Bergsten points out: ". . . may perhaps be interpreted as the successive alternation of day and night, as youth and old age, as the future and the past, interrupted by the fearful moment of light and silence.[23] However, the inhabitants of The Waste Land, unlike Qoheleth, do not appreciate the difference between day and night, and youth and old age. Qoheleth does at least suggest that we can appreciate each passing moment, and attempt to make the most of our youth: "While the sun, or the light, or the moon, or the stars, be not darkened, nor the doubts return after the rain" [Eccl. xii:2].

However, in The Waste Land, people do not know how to live, either in the present or the future, because they no longer have an understanding of the failures and achievements of past civilizations. The neurotic woman in "A Game of Chess," asks the question: "What shall I do now? . . ./ What shall we do tomorrow?/ What shall we

ever do? [WL, 131-4]. There is no answer to the question, except to play a game of chess (with its insidious overtones of sexual play). The narrator of "A Game of Chess," tells us "other withered stumps of time/ Were told upon the walls" [WL, 104-105]. Time has "withered," because no one looks to the past to ask what it means and to acquire some direction in the present and for the future.

Eliot frequently delineates the differences and similarities between various wastelands, past and present: sometimes to show an ironic contrast between the splendours of earlier ages, compared to the cheapness of the modern age, and at other times to indicate, as Qoheleth does, the sameness between different ages. Stetson, as previously mentioned, is Everyman in the modern age, but he was also one who fought at Mylae. Tiresias, who unites the juxtaposition of the past and present, sees the recurrence of previous events, but just as he refused to reveal his prophecy at Thebes, until it was too late, so in the contemporary wasteland he "sees the substance of the poem" but he neither participates in The Waste Land nor offers its inhabitants any direction for the future [N, 218].

The two sexes are united in Tiresias, and as an hermaphrodite -- his role as the narrator of the squalid sexual encounter between the clerk and the typist, is particularly apt. The mechanical indifference with which the clerk and the typist conduct their relationship, epitomizes the tone of all the relationships between men and women in the poem. Even the description of Elizabeth and Leicester fails to signify a time when relationships were more meaningful. Their barge, "a gilded shell," indicates that their

relationship, too, is gilded. Elizabeth's failure to marry Leicester, or anybody else for that matter, meant that she was a sterile queen.

Lust or loveless sex represents the spiritual sterility of The Waste Land. Religion has become defunct in a milieu where the past, present and future are meaningless. "The Fire Sermon" is brought to its conclusion by references to the ascetics, Buddha and St. Augustine. The "fire" is conceived in terms of the burning power of lust as well as the refining power of purgation and sacrifice. However, the brevity of the conclusion, as Harlan James points out: "given the proximity and intensity of the depictions of lust which have preceded it, seems to suggest that the chances that any inhabitant of The Waste Land will choose ascetism as a means of regeneration are remote indeed."[24] Similarly, the short poem, "Death by Water," does not conclude with the hope of resurrection; Eliot tells the reader to: "Consider Phlebas, who was once as handsome and tall as you" [WL, 320]. The fate of Phlebas is the fate of Everyman -- simply a pointless conclusion to an equally vacuous life.

In conclusion, The Waste Land like the book of Ecclesiastes, describes a civilization devoid of ethical guidance. But the inhabitants of The Waste Land are themselves responsible for the condition of chaos which ensues, as a result of their indifference to God. However, in the book of Ecclesiastes, man is left to struggle in a society lacking any system of order -- in the absence of God, who refuses to reveal Himself. Nevertheless, man in Ecclesiastes is capable through his labour and fear of God of giving his life some

partial meaning, just as the quester who remembers the commands of the Thunder, after the collapse of civilization, has some sense of inner assurance. In each work, we encounter a seemingly "Godless world," where man is insignificant and lacks any meaningful sense of direction. Although in the world of Ecclesiastes, where God refuses to direct man, man's fate is more arbitrary. Religion, philosophy and a sense of history are available to the inhabitants of The Waste Land, but because (with the exception of the quester) they are oblivious to systems which could give their lives some semblance of meaning, their lives are even more empty and futile than those of the men in Ecclesiastes who are forced to define their lives in the absence of any plausible directive.

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CHAPTER III

ECCLESIASTES AND THE GREAT GATSBY

My purpose in this chapter is to examine some of the themes in the book of Ecclesiastes and in Fitzgerald's novel, The Great Gatsby. Fitzgerald is concerned, like the preacher Qoheleth, to show the vanity of human wishes. In the absence of religious belief the restless, displaced Westerners lead shallow, hedonistic lives in the city of New York, which like Eliot's London and Hemingway's Paris is a place where spiritual values have collapsed. The valley of ashes, which lies physically between the ostentatious environments of Long Island and New York city, is, like Eliot's wasteland, a reminder [illegible] a morally defunct society. Fitzgerald, like Qoheleth, regards time as a vast continuum. The past, present and future are all bound inextricably together. But the past is responsible for the present and the future, and, obviously, history cannot be rearranged.

Gatsby assumes certain god-like qualities in his efforts to alter the course of time, and to repeat the past. However, his problems are similar to those which man faces in Ecclesiastes insofar as he is trapped by the progression of time. Gatsby cannot comprehend the complexity of time and the changes which have taken place in his absence, and like Icarus, he ". . . soars against that tyranny of time which imprisons us all, only to be tragically destroyed by his own invention."[1] The quality which Nick admires most in Gatsby is his youthful capacity for dreaming, which, despite his corruption,

elevates him above the other characters in the novel. Nick is aware of the futility of Gatsby's dream, but respects him, nonetheless, because it is increasingly difficult to dream or retain any hope for the future in the affluent, amoral, post-war milieu of the nineteen twenties.

Nick, like Qoheleth -- who in certain respects is a failed quester -- is incapable of undertaking a grail quest, because he lives in the present and cannot nurture any illusions with regard to the future. However, unlike Qoheleth, Nick can respect youthful aspirations, even though he is aware of their illusory nature. Eventually, Nick realizes that the American dream of self-fulfilment has become a nightmare in the twentieth century, but like Qoheleth, he recognizes that if life at its worst appears to be hopeless, one should at least attempt to make it otherwise. Qoheleth expounds upon the fatuity of human life, but advocates that man should follow a simple moral code by placing his trust in God, and appreciating whatever benefits God grants him. He cautions men who restlessly dissipate their time or pursue material goals, since the price they will be forced to pay is the price of happiness. This is the price which Gatsby is compelled to pay for the relentless pursuit of his dream, and his dream object, Daisy.

Daisy epitomizes wealth and carelessness to the reader, and is clearly something of a _femme fatale_. Nick, as the moral spokesman and narrator of the novel does not make the facile suggestion that Daisy represents women in general, since her husband Tom behaves in an equally puerile and irresponsible manner. Qoheleth, however, in

the tradition of the sages, conveys an attitude of disdain towards women, whom he obviously regards as the successors of Eve and Lileth. However, Qoheleth does emphasize the importance of marital fidelity, something which is no longer possible in The Great Gatsby. In the absence of God, the characters in the novel drift aimlessly, lacking moral standards, direction and control. No one is able to heed the advice which Qoheleth offers to his readers: to appreciate whatever transient hanpiness may be possible; instead, he or she dissipate their lives in confusion, and indifference toward any code of ethical behaviour. Like the inhabitants of The Waste Land, no one knows what they will do either today or tomorrow. Fitzgerald's concept of time in The Great Gatsby is not unlike Qoheleth's in Ecclesiastes. Each writer stresses the importance of seasonal change, and the necessity for man to appreciate and make the most of the present, since he is incapable of predicting the future. But whereas man in Ecclesiastes should at least be responsible for his own actions, in the absence of direction from God -- most of the characters in The Great Gatsby are unable to direct their lives in any significant way, in a spiritual wasteland where religion no longer makes sense. However, the sceptical preacher, Qoheleth, maintains that even if men lead responsible lives and dedicate themselves to "Wisdom" there is no guarantee that their virtue will be rewarded.

Nick, like Jake Barnes, is a father-confessor figure, and in certain respects he shares Qoheleth's attitude of resignation. After a summer in the East Nick realizes that he is incapable of adapting

to the garish world in which he finds himself. He moves to the Mid-West, with an attitude of relinquishment, not unlike that of Qoheleth, who has also experienced and been subjected to worldly vanities. Nick is aware of the futility of life, but he eventually realizes that all a man can do is to value the familial concern and commitment which are available to him in the Mid-West.

In drawing the figure of Dr. T.J. Eckleburg, Fitzgerald may well have thought of Qoheleth, as the vexed preacher who assails man with a bitter invective: "I have seen all the works that are done under the sun; and behold, all is vanity and vexation of spirit" [Eccl. 1.14]. It may seem far-fetched to suggest that the name Eckleburg is derived from Ecclesiastes, although the events that take place in the valley of ashes support such a conjecture. And certainly, Fitzgerald is well acquainted with the book of Ecclesiastes.[2] Fitzgerald's main concern in The Great Gatsby is to underline the vanity of human wishes -- which of course, is the theme of the book of Ecclesiastes.

It is vain for Myrtle to believe that the rich Tom Buchanan will rescue her from her shabby social background. Similarly, it is vain for her husband to believe that he can regain his wife's love by leaving the valley of ashes for the West. Tom's wish to keep both a wife and a mistress is foiled by a subtle peripetaia of fate when Myrtle rushes into the road to escape from her husband's anger and is instantly killed by Daisy. The valley of ashes becomes literally a "valley of death": a place where "all are of dust, and all turn to dust again" [Eccl. iii.20] The valley of ashes

permeates the moral disorder of the book. It is a place where nothing grows and everything disintegrates. Callaghan contends:

> The name given to the valley of ashes suggests that the medium of creation is used up and burned out. Worse than that it has become a ghoulish creation. Organic becomes inorganic, and living things become dust.[3]

Although the valley of ashes recalls the biblical "valley of the shadow of death," it simultaneously denies any hope of help through God. Dr. T.J. Eckleburg, like Tiresias in The Waste Land, is blind. This information is indirectly conveyed through the occulist who put up the billboard and ". . . then sank down himself into eternal blindness, or forgot them and moved away" [GG, p. 15]. The implication may well be that God has shut his eyes to a vulgar world of commercialism, where all that is left is the sterility and futility of a modern wasteland. Fitzgerald wrote in The Crack-Up: ". . . I have the feeling that someone, I'm not sure who, is sound asleep -- someone who could have helped me to keep my shop open. It wasn't Lenin, and it wasn't God."[4] This representation of God asleep or even blind throws some revealing light on Fitzgerald's conception of God.

Because blind Eckleburg presides over the valley of ashes it is implied that he is responsible for the cause and effects of the events which pass there, and, therefore, must acquiesce in whatever happens. Wilson is the only one who is aware of this. Although Fitzgerald shows God as passive and withdrawn, he simultaneously affirms, like Qoheleth, that God is omniscient and omnipotent. The blank, ambivalent eyes, like the eyes of Tiresias, know rather than

see. Whether Eckleburg is merely an observer, like Tiresias, is a point upon which Fitzgerald leaves the reader in doubt. However, through Wilson, it is implied that he sees the substance of the wasteland he presides over.

The valley of ashes is a biting comment on what man has made of the green breast of the new world. The green light at the end of Daisy's dock becomes a symbol for the visionary quality of Gatsby's transcendent dream. However, the future must inevitably become part of the past, with the passage of time. The possibility of achieving the "orgiastic future" [sic] recedes each year, since the "fresh green breast of the new world" has already become "stagnant in the heat" [GG, p. 121]. Ironically, Gatsby's dream of Daisy, associated as it is with the "orgiastic future" [sic] is also inextricably tied up with the past, and Gatsby feels that he must recapture his mythic past before his future can be realized.

However, the past which Gatsby attempts to retrieve is a mythic past. Moreover, Gatsby, who aspires to become the "Son of God," must reject his real past if he is to realize this condition. He recreates his origins and assumes a mythic past, as the " -- son of some wealthy people in the Middle West -- all dead now" [GG, p. 42]. Gatsby's vague and dubious origins cause speculation among most of the characters in the novel, who presume it to have been one of shadowy misconduct. Gatsby shares an illusory past and certain visionary qualities in common with other god-like figures. And like other deities, Gatsby fully believes that he can control time:[5]

> "Can't repeat the past?" he cried incredulously.
> "Why of course you can!"
> He looked around him wildly, as if the past were lurking here in the shadow of his house, just out of reach of his hand.
> "I'm going to fix everything just the way it was before," he said, nodding determinedly.
> [GG, p. 73]

In Eccl. iii.15, Qoheleth informs us: "That which hath been is now; and that which is to be hath already been; and God requireth that which is past." As Scott says, ". . . the literal translation: "God seeks what has been [or] has to be pursued" is clear enough. However, what it means is not; Gordis offers the translation: "God always seeks to repeat the past."[6] This translation suggests not so much that a particular moment in time is repeated, but rather that time is a continuum, because "one generation passeth away and another generation cometh; but the earth abideth for ever" [Eccl. i.4]. Time's infinitude is known only to God. Man can have no conception of what time means, and he can catch only a glimpse of its magnitude. As a self-appointed "Son of God," Gatsby believes that he can actually "fix everything the way it was before." Fitzgerald leaves the reader in no doubt as to the enormity of Gatsby's vast illusion, and clearly indicates, like Qoheleth, that man's comprehension of time is limited, and in Gatsby's case, distorted.

The defunct clock on the mantlepiece suggests that time has virtually stood still for Gatsby during the five years that have transpired since his last meeting with Daisy, and his gesture of catching the falling clock signifies his attempt to control time. Gatsby is, after all, only a living expression of his property, and

just as its "thin beard of raw ivy" fails to give it a glaze of antiquity, its owner, like the eccentric brewer who had built the house, cannot create a past which never existed.[7]

Gatsby had formed his mythic past as an adolescent. Like Rudolph Miller, the young hero of "Absolution," Gatsby is the son of unsuccessful parents living in the Mid West. The adolescent James Gatz creates his alter ego Jay Gatsby, in a similar sense to Rudolph Miller, who takes refuge in his alter ego of Blatchford Sarnemington.[8] However, the thirty-two year old Gatsby makes the mistake of actually realizing the "platonic conception" of his youthful dreams. Nick tells us that when Gatsby was a boy: "A universe of ineffable gaudiness spun itself out in his brain while the clock ticked on the washstand and the moon soaked with wet light his tangled clothes upon the floor" [GG, p. 65]. Moonlight, with all its romantic implications, forms the background for Gatsby's sacred vigil. The visionary aspect of moonlight occurs in the boyhood dreams of Amory, but even more significant is its effect upon the formative dreams of the young James Gatz, when "the most grotesque and fantastic conceits haunted him in his bed at night" [GG, p. 65].[9]

The clock ticking on the washstand suggests that although time is passing, the future holds infinite possibilities for James Gatz. "For a while these reveries provided an outlet for his imagination; they were a satisfactory hint of the unreality of reality, a promise that the rock of the world was founded securely on a fairy's wing" [GG, p. 65]. Significantly, Daisy's maiden name was Fay, and by yielding to the promises of his imagination, Gatsby

ensures that he will have to pay ". . .a high price for living too long with a single dream." As a failed quester, Qoheleth cannot believe in man's capacity for dreaming since "one event happeneth to them all" [Eccl ii.14]. In the endless circle of human experience each event happens according to the appropriate time and season, and all a man can do is to live in awe of God, and appreciate the transient happiness which he may be fortunate enough to experience. Qoheleth tells us to "Remember now thy Creator in the days of thy youth," but he refuses to celebrate the obvious joys and expectations which accompany youthful dreams [Eccl. xii.1].

Nick's admiration for Gatsby stems from his recognition of Gatsby's ability to dream in a "Godless" modern world where the youthful capacity for hope diminishes each year. The bleak setting of the valley of ashes becomes important to the novel in terms of structure, because it means that the inhabitants of Long Island can never travel to or from New York city without crossing this arid landscape. This setting where God appears to be remote and detached is perhaps in some respects akin to the futile, agnostic world which Qoheleth delineates, whereas Gatsby's belief in the future, echoes, in a somewhat misapplied sense, the optimism of the Gospels. Gatsby's idealism and devotion to his dream are in a rather profane manner, similar to the religious devotion Christ applies to his teaching. Hughes suggests that there is an almost blasphemous parallel between Gatsby and Christ.[10]

Gatsby ". . . was a son of God -- a phrase which, if it means anything, means just that -- and he must be about His father's

business, the service of a vast, vulgar and meretricious beauty" [GG, p. 65]. In Luke ii.49, Christ is found by his parents in the temple, after having been lost for three days. Christ asks his parents the question: "Wist ye not that I must be about my Father's business." The parallel is, as Hughes points out, a loose one, although Gatsby, like Christ, is eventually betrayed and destroyed. The phrase "Son of God" is of course, misappropriated, because in a world where God is "asleep" and oblivious to mankind, Gatsby cannot expect to receive help from Him. During the course of the novel Gatsby becomes the "son" of Dan Cody, and later the "son" of Meyer Wolfshiem, and finally, at his pathetic burial, "a poor-son-of-a-bitch" [GG, p. 117].

As the "son" of Dan Cody, Gatsby receives his first taste of wealth and oppulence; as the "son" of Meyer Wolfshiem, he sustains this lifestyle. However, after Gatsby's betrayal by Ella Kaye (whose surname significantly rhymes with Daisy's maiden name Fay, the second woman to betray him), Gatsby is deprived of his rightful inheritance. He meets Daisy during the war and his uniform gives him sufficient anonymity to take her under "false pretenses." Her beautiful house contained more than Gatsby had ever dreamed of. "There was a ripe mystery about it, a hint of bedrooms upstairs more beautiful and cool than other bedrooms" [GG, p. 99]. This "ripeness" becomes overripe in New York city, manifesting itself in the form of Nemesis, when the ". . . vague contour of Jay Gatsby . . . "breaks" . . . like glass against Tom's hard malice" [GG, p. 98].

Daisy, whose ". . . porch was bright with the bought luxury of star-shine," moves in a "twilight universe" where ". . . saxophones wailed the hopeless comment of the "Beale Street Blues," after she is separated from Gatsby by the same temporary force which brought them together [GG, p. 101]. The "Beale Street Blues" in Daisy's Louisville home "wail" the ironic prophecy that "bus'ness never closes till somebody gets killed."[11] James Gatz's only hope of realizing his alter ego, Jay Gatsby, and obtaining his dream object, Daisy, is to become a protégé or son of Wolfshiem.[12] He thereby places himself amidst the type of corruption reminiscent of Beale Street, where gamblers and bootleggers met during Prohibition to buy whiskey at fifteen cents a bottle.[13]

However, Nick, despite his conservative morality, admires Gatsby, who has not allowed his underground criminal activities to corrupt his dream. Nick may well be deceived, but he identifies himself with the memory of Gatsby the dreamer, rather than the "Gatsby, who represented everything for which [he had] an unaffected scorn" [GG, p. 1]. Gatsby's romantic dream of the future and his fidelity to the green light represents the most important facility for Nick. Gatsby's youthful and commensurate capacity for wonder is more important than Daisy, the human, and therefore "perishable" incarnation of his dream:

> It is youth's felicity as well as its insufficiency that it can never live in the present, but must be measuring up to the day its own radiantly imagined future -- flowers and gold, girls and stars, they are only pre-figurations and prophecies of that incomparable, unattainable young dream.[14]

It is Gatsby's potential for dreaming and his belief in the "orgiastic future" [sic] which elevate him to a mythical status, and allows him, in Nick's eyes, to transcend all the other characters in the novel. Gatsby's "heightened sensitivity to the promises of life" and his "romantic readiness" are qualities which all the other characters in the novel lack [GG, p. 1]. John Berryman points out:

> Nick knows for instance that Gatsby's chance for Daisy is long past, in his witness to Gatsby's fantastic vigil, but there is only love or envy for what Fitzgerald valued was the beauty and intensity of attachment . . . which his imagination required should be inaccessible. For the wholly inaccessible he admitted two modes, the never existent and the already past.[15]

Gatsby, himself, is partially aware that his "chance for Daisy is long past." He is also aware of the "colossal vitality" of his illusion. He knows that his dream has transcended the dream object itself, and that any fulfilment of the dream will destroy its puissance, because he recognizes "that when he kissed this girl, and forever wed his unutterable visions to her perishable breath, his mind would never romp again like the mind of God" [GG, p. 74]. However, it is Gatsby's commitment to "the never existent and the already past," which redeems him. By allowing his visions to attain grail-like proportions, Gatsby cannot reject his mythic past -- he must pursue his quest:

> He had intended, probably, to take what he could and go -- but now found that he had committed himself to the following of a grail. He knew that Daisy was extraordinary, but he didn't realize just how extraordinary a "nice" girl could be. She vanished into her rich, full life, leaving Gastby -- nothing. He felt married to her, that was all.
> [GG, p. 99]

Gatsby, by allowing his visions to become as sacred as a grail, commits himself to following something as dangerous and illusory as Tennyson's knights. The quest for the grail becomes a quest for something which goes beyond everything, whereas the object of the quest is "nothing." Nevertheless, it is the quest itself which is important, and its romantic possibilities which sustain Gatsby. Gatsby's tragedy, however, is that he is trapped by the linear sequence of time. He allows his mind to leap like the "mind of God" in his attempts to control time. He acts as though time were unimportant and malleable. He does not believe in the existence of Daisy's child until he is actually confronted with Pammy's presence, and by ignoring the past, Gatsby feels that it can be effaced or rearranged; however, in order to do this, Gatsby has to obliterate Tom. His dream is already on the point of breaking, when he commands Daisy to tell Tom that she never loved him. Gatsby's intransigent demand foreshadows his rejection, as well as Tom's exposure of his criminal activities.

However, even after his rejection and exposure, Gatsby's dead dream fights on "trying to touch what was no longer tangible, struggling unhappily, undespairingly -- toward that lost voice across the room" [GG, p. 90]. Fitzgerald wrote in The Crack-Up that ". . . the test of a first-rate intelligence is the ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function. One should, for example, be able to see that things are hopeless and yet be determined to make them otherwise."[16] Gatsby is determined until the end to follow his dream, and as Nick

points out, "He did not know that it was already behind him, somewhere back in that vast obscurity beyond the city, where the dark fields of the republic roared on under the night" [*GG*, p. 121].

Gatsby's quest for an intangible grail is similar in certain respects to the quester's journey in *The Waste Land*. However, unlike the quester, Gatsby is unable to ask the question: "Shall I at least set my lands in order?" Gatsby's quest does take place, like the quester's in a collapsing, sterile landscape. But Gatsby does not search or ask for the meaning of life; he commits himself instead to following a futile dream. Gatsby's dream necessitates that in order to acquire Daisy, the object of his quest, his dream must be "material without being real." Qoheleth assumes the guise of Solomon in Chapter two, and describes in detail, the process of building a palace of earthly delights, only to discover that the dream of satisfaction through wealth is "vanity."

The narrator in Chapter two of Ecclesiastes, acquires, as Gatsby was to later acquire: houses, trees, pools of water, servants and entertainers: translated in the King James version of the Bible as "men singers and women singers, and the delights of the sons of men, as musical instruments, and that of sorts" [Eccl. ii.8]. David Kidner notes in *A Time to Mourn and A Time to Dance* that the word "šiddâ," translated as "musical instruments" in the King James version of the Bible, appears as "concubines," in the English Revised version.[17] He provides convincing evidence to suggest that "concubines" is most likely the correct translation. If this is the case, then we are clearly meant to regard women as objects of "folly"

and "vanity," in the light of what Qoheleth proceeds to say on the subject of hedonism. Qoheleth's fruitless search for a faithful woman reminds one of the Fall. Eve's eating of the fruit leads to the loss of immortality and brings suffering upon the human race:

> Unto the woman he said, I will multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children; and thy desire shall be to thy husband, and he shall rule over thee [Gen. iii:16].

Qoheleth implies that as a "wise man" he has managed to make a successful escape from a woman, whom he dearly regards as a destructive femme fatale. However, the "sinner" or the "fool," lacking the wise man's insight, becomes an easy prey for such a woman:

> And I find more bitter than death the woman, whose bait is snare and nets, and her hands as bands; whose pleaseth God shall escape her, but the sinner shall be taken in by her. Behold this have I found, saith the preacher, courting one by one, to find out the account. Which yet my soul seeketh, but I found not; one man among a thousand have I found; but a woman among all those I have not found. [Eccl. vii:26-28]

Qoheleth takes up the "net" and "snare" simile again (ix:12), when he refers to man being "ensnared in a time," which suggests a type of "female chaos."[18] Qoheleth does, however, speak in praise of marital fidelity (ix:9), although he infers that because man is cursed with the presence of a woman, his only alternative is to endure her "in this life." Marital fidelity is impossible in the East, because of the paucity of a viable moral code by which to live. I do not wish to simplify the issue, because Fitzgerald is not suggesting that women, generally, are responsible for "ensnaring" men "in an evil time." People are unfaithful to one another in The Great Gatsby because meaningful relationships cannot exist in a shallow,

self-indulgent, materialistic society.

Although Daisy, who is reminiscent of Keats's "La Belle Dame Sans Merci," is partly akin to the type of <u>femme fatale</u> whom Qoheleth describes, she is very much a product of her class and society, and Gatsby is severely at fault for valuing her as a "precious object" upon which to project his dreams.[19] Daisy is indirectly responsible in her casual carelessness and child-like egotism for much of the chaos which pervades the novel, but she is hardly responsible for distracting Gatsby from the pursuit of wisdom or a more fundamental quest for understanding the complexities of life. Qoheleth possibly mistrusts women as a result of an early, unfortunate experience, although it is more probable that he is expressing a traditional attitude, prevalent among the sages, towards women who were thought to distract men from wisdom.[20] However, there are certain parallels between Fitzgerald's and Qoheleth's attitudes towards women and wealth. Women form an integral part of Qoheleth's paradise of earthly delights, and he indicates (vi.10-20) that the price which men must pay, whose goal in life is the possession of wealth, is the same price of happiness which must be paid by men who are captivated by women. As a "precious object," Daisy determines the material and destructive direction that Gatsby's dream must take, and after accumulating sufficient wealth to possess his "silver idol," Gatsby is forced to pay the price of his dream.

What Nick sees in the East is that the great American dream of self-fulfilment now seems untenable. The American continent itself was founded by the Dutch sailors on a system of mercantilism. Past

history has already taken away man's freedom, and no matter how hard the boats beat on "against the current" he will always be "born back ceaselessly into the past" [GG, p. 121]. Significantly, the novel ends not with Gatsby's death, but with Nick's judgement on the dichotomy between the East and West. The autumnal motifs in the novel after a summer harvest of death indicate that he has stayed too long in the East. He obviously sees certain limitations in the West, with its provincial conformity which drives him to "restlessness." However, after a summer in the East, he returns to the West since no better alternatives exist.

The West which Nick leaves is "a country of wide lawns and friendly trees" [GG, p. 2]. The emphasis on the word "country" implies that Nick has indeed left another country. The Carraway house where Nick grew up has been called for decades by the family's name. Paradoxically, in the new world of the West, there is some sense of heritage and tradition. Because there is some "remembrance of things former and past," it is still possible to plan ahead and to make the most of each passing moment in the West, whereas in the East:

> [Tom and Daisy] knew presently dinner would be over and a little later the evening too would be over and casually put away. It was sharply different from the West, where an evening was hurried from phase to phase toward its closes, in a continually disappointed anticipation or else in sheer nervous dread of the moment itself. [GG, p. 9]

The past, in the East, which was founded upon a system of mercantilism, has already predetermined what direction the future should take. Even the physical geography of East Egg and West Egg

signifies the direction of the American dream of success. It is possible that Fitzgerald may have read Sherwood Anderson's short story: "The Egg," in which a luckless chicken farmer exemplifies the grotesque American passion for rising from rags to riches. The father in the story who is a man intended by nature to be a cheerful, kindly, unambitious farmhand, is incapable of transforming himself either into a jolly innkeeper or a successful chicken farmer. In an age of American advertising, the father attempts to attract customers to his restaurant by entertaining them.

The father tries, unsuccessfully, to make an egg stand on its end, and later, he tries to squeeze an egg through a bottle. The story is a comment upon the pathos of the little man who no longer has a chance of achieving material success. The father reflects "That Christopher Columbus was a cheat . . . He talked of making an egg stand on its end, and then he went and broke the end of the egg."[21] Nick points out that East Egg and West Egg ". . . are not perfect ovals -- like the egg in the Columbus story, they are both crushed flat at the contact end -- but their physical resemblance must be a source of perpetual confusion to the gulls that fly overhead. To the wingless a more arresting phenomenon is their dissimilarity in every particular except their shape and size" [GG, p. 3].

It is important not to stretch the analogy too far, but the environment does, perhaps, signify that the road to success is the way paved by Columbus, a direction responsible for "perpetual confusion." Columbus is succeeded by James J. Hill, one of the

robber barons who "helped build up the country" [GG, p. 112].[22] Men like James J. Hill and Dan Cody inspire a God-like faith in Mr. Miller, Mr. Gatz and Gatsby himself. In the absence of religion or other philosophical systems of guidance, life in the East becomes chaotic and confused, and people from the lower eschelons look instead toward the empire builders to find some sense of worth and direction. But the rich, sophisticated heirs of Columbus and Hill dissipate their time, and attempt to fill the void in their lives with material luxuries and alcohol.

God is unknowable in Ecclesiastes and fails to provide any sense of direction. But at least through belief or actual fear, man can attempt to please God by attempting to work according to the appropriate season, and to "rejoice, and to do good in his life" [Eccl, iii:12]. Restless dissatisfaction deprives man from enjoying "the good of all his labour that he taketh under the sun all the days of his life" [Eccl. v:18]. However, in the East, people are unable to find satisfaction in an effort to please an aloof deity. There is a sense of waste and vacuity in both East Egg and West Egg, but there is also a dichotomy between each peninsular, just as there is a dichotomy between the East and West. The nouveau riche Gatsby of West Egg seeks to emulate the established rich of East Egg; whereas Daisy, who resides in East Egg fails to understand the awful simplicity of West Egg:

> She was appalled by West Egg, this unprecedented "place" that Broadway had begotten upon a Long Island fishing village -- appalled by its raw vigor that chafed under the old euphemisms and by the too obstrusive fate that headed its inhabitants

> along a short cut from nothing to nothing. She saw something awful in the very simplicity she failed to understand. [GG, p. 7]

What Daisy fails to understand is that for all its vulgarity, West Egg shares the same heritage as East Egg. Daisy is appalled by the "raw vigor" of West Egg, and by its "short-cut" to affluence. What she cannot comprehend, however, are the romantic possibilities which are completely absent from her own world. Ironically, the hopes and aspirations that the inhabitants of West Egg share, in seeking to emulate the established rich, are founded upon the same premise -- imitation -- which leads its inhabitants along a short-cut from "nothing to nothing." Similarly, in Ecclesiastes we are constantly reminded of the perishable nature of wealth, and the failure of material goals to bring spiritual satisfaction. "But those riches perish by evil travail: and he begetteth a son, and there is nothing in his hand" [Eccl. v:14].

And in The Great Gatsby, we find that the Buchanans' lifestyle and possessions reflect the vacuity of their lives. Tom and Daisy "spent a year in France for no particular reason, and then drifted here and there unrestfully wherever people played polo and were rich together" [GG, p. 4]. Their home, like Gatsby's "factual imitation of some Hotel de ville in Normandy," is an imitation of the Old World. Their "red-and-white Georgian colonial mansion" represents class, stolidity and tradition, whereas the "indiscernible barbed wire" which surrounds it indicates the limitations of its occupants. Tom and Daisy have grown up with wealth, and the sense of superiority it gives them places them outside the reach of genuine relationships

with other people. Callaghan points out:

> Tom's presidential namesake, James Buchanan owed his 1856 election to fourteen slave states, only five free and in his inaugural he called for an end to agitation against slavery and supported the policy of non-interference with slavery in the states and "popular sovereignty" in the territories.[23]

Tom's racist ideas establishing white supremacy, reflect the manners and prejudices of a modern plantation owner. In a hierarchical system, Tom, like Qoheleth's Solomon, regards the women in his life as chattels or possessions, and Daisy finally yields to him since his money is old money rather than suspect money. Tom's intellectual impotence is conveyed through his racism, when he recalls the name Stoddard as the author of The Rise of the Colored Empires. Hindus mentions that Stoddard is referred to again, later in the book (under his correct name of Goddard), because his work is in Gatsby's library.[24] Tom's rare attempts to make polite conversation are rendered futile since he can only bemoan the state of the world in terms of ignorance and confusion. He comments: "I read somewhere that the sun is getting hotter every year. It seems that pretty soon the earth's going to fall into the sun -- or wait a minute it's just the opposite . . ." [GG, p. 78].

Tom sees himself as "standing alone as the last barrier of civilization" and his "transition from libertine to prig was so complete" [GG, pp. 86-87]. He is really only interested in sport and sex; although, occasionally his petulant remarks are ironically perceptive. He says at one point: "civilization's going to pieces" [GG, p. 9]. Civilization really is going to pieces, although hardly

because of the reasons Tom suggests. Tom behaves like a rich, spoilt adolescent in his careless confusion, indulging in narcissistic sentimentality when he is faced with the threat of losing Daisy, who after all, is only one of his squirarchal possessions.

Tom's physical presence compels Nick around the room as much as Daisy's "thrilling voice." Tom's physical egotism drives him to obtain women through money, since he lacks the sensitivity to form relationships on a more spiritual level. His relationship with Myrtle Wilson is purely physical, and surprizes Nick less than the fact that he had been depressed by something he had read. Tom was unfaithful to Daisy early in their marriage, and the driving incident that he and his first mistress were involved in serves as a metaphor for careless conduct, besides anticipating the death of his second mistress. The car accident, which took place only two months after Tom and Daisy's wedding, meant that the baby was conceived at the same time that Tom was having an affair with another woman, thereby illustrating the superficiality of his relationship.

However, his attempts to keep both wife and mistress are thwarted on each occasion. The first, because of the overt publicity given to the car accident, and the second, because his mistress is instantly killed by his wife, while driving her lover's car. Because Tom wants Myrtle only for her physical presence, it is fitting that his affair with her should be conducted in the "sensuous . . . overripe" heat of New York. New York city becomes a microcosmic image for a modern version of Hell, where illicit relationships take place in the relentless heat. It is a place of lust, where even Nick

has a short-lived affair, and where his vanity, like Tom's, resembles that of the fornicating clerk in The Waste Land, and "requires no response/ And makes [only] a welcome of indifference" [WL, 241-242].

The New York apartment shows the same sense of waste as the valley of ashes, and reflects the vanity of human desires -- the theme of Ecclesiastes. In her "regal homecoming" Myrtle works hard to establish her authority over the other subjects in her apartment, already having gained a sense of superiority in Wilson's garage where she is the central pivot of the ash-grey existence. The social climbers whom Myrtle queens it over, stumble around in confusion amid the apartment which contains ". . . furniture entirely too large for it" [GG, p. 19]. Chester McKee's attempt to gain entree into the Long Island set is as ineffectual as Myrtle's. Myrtle's personality undergoes a change when she changes into an expensive garment in order to accentuate her feminity. Like the brewer who built Gatsby's ". . . factual imitation of some Hotel de Ville in Normandy," she tries unsuccessfully to reduce the minions around her to a state of peasantry. However, although her "artificial" "metallic" voice, like Daisy's is "full of money," her majestic aura seems pathetic, since she lacks the refinement and social graces of the rich she seeks to emulate.

Myrtle hopes to elevate her social position by directing her lascivious attention upon Tom, who she vainly believes will rescue her from her ash-grey existence with the "pale and ghostly" Wilson. Myrtle, like Gatsby, dreams of elevating her social position. However, Gatsby is successful in acquiring material wealth whereas Myrtle is

not, save for the vulgar finery and trinkets that Tom buys her. E.C. Bufkin compares the list that the young James Gatz makes to the list Myrtle compiles in the New York apartment.[25] However, what Bufkin fails to mention is that Myrtle's list is only a note of the futile possessions she intends to buy, whereas Gatsby's list is one of strict resolves, forming the whole basis for his future life as Trimalchio.[26]

Myrtle, like Gatsby, admires the veneer of civilization which the rich and sophisticated share. She recognizes that "you can't live forever" [GG, p. 24], and attempts to escape from the sense of life-in-death which she experiences in the valley of ashes. However, it is impossible to travel to or from East Egg to New York without traversing the valley of ashes. Myrtle's thick blood mingling with the dust suggests her dream to escape from her squalid background and climb further up the social ladder by marrying Tom has turned to ashes. Her "smouldering vitality" is out of place in an area which even the railway track "shrinks" from, and where the misplaced "grey, scrawny Italian child" plays marbles. It, therefore, seems inevitable that her life force should be so violently extinguished, and her heart which is both physically and figuratively wounded, ". . . left to lie amongst the ashes."

In his draft of The Great Gatsby, Fitzgerald wrote that Dr. T.J. Eckleburg's eyes "remained like Shelley's heart amongst the ashes, dimmed a little by so many years under the sun and rain and yet the most living thing in sight."[27] It is possible that Fitzgerald may be referring to "Those hearts in dust . . ." or more probably to the

snatching of Shelley's heart from the ashes of his funeral pyre.[28] Shortly before his death, Shelley wrote a poem entitled "The Triumph of Life," but C.E. Robinson argues that "The Triumph of Life in Death" would be a more appropriate title. Shelley portrays the idea of life-in-death as a nightmare, and Robinson contends: ". . . light or life in Shelley's poem pursues man even into the Valley of Death."[29]

There is the same sense of life pursuing man "even into the Valley of Death" in Fitzgerald's description of the valley of ashes ". . . where the ash-grey men . . . move dimly through the powdery air," and where the "ghostly" Wilson lives in a sense of life-in-death. Dr. T.J. Eckleburg is, as Hughes suggests: "a disturbing parody of God, ideally suited to the age and milieu. He is a commercial, garish and technical monstrosity."[30] The eyes of Dr. T.J. Eckleburg keep their constant vigil in the dissolving light and are bespectacled, like the eyes of the "owl-eyed man," suggesting myopia or a dim perception of reality. The "owl-eyed man" like Dr. T.J. Eckleburg is a Tiresias figure or a blind spectator, acting as a Greek chorus rather than an actual character. He sees the substance of the novel, but like Qoheleth's "cruel Hebrew God," he refuses to direct man, by providing answers to the "unreality of reality."[31]

The owl-eyed man expresses surprize when he discovers that Gatsby's books are real, and later in the novel, Nick swears he could have heard ". . . the owl-eyed man break into ghostly laughter in Gatsby's Merton College Library" [GG, p. 60]. The owl-eyed man's

presence throughout the novel is felt as constantly as the vigil of the eyes of Dr. T.J. Eckleburg. The minor accident in which the owl-eyed man is involved at Gatsby's first party suggests a possible prelude to the major accident that takes place under the eyes of Dr. T.J. Eckleburg. Significantly, the owl-eyed man wasn't actually driving the car, but accompanying the "apparition" who was: since his role throughout the novel is that of an observer rather than a participant. Carelessness in driving, again, becomes a metaphor for careless conduct, in a world where the very excess of materialism has lead to its dematerialization and decomposition.

Similarly, in Chapter two of Ecclesiastes we are made aware of the consequences and futility of excessive materialism. Qoheleth, in the absence of any directive from God, looks upon his work and is forced to conclude: "all was vanity and vexation of spirit, and there was no profit under the sun" [Eccl. ii:11]. There is no more spiritual "profit" for Qoheleth in the early Hellenistic age than there is for the post-war leisure class. Qoheleth functions, like the owl-eyed man, as a commentator upon his contemporary society, he draws our attention to the social evils that exist, and does provide us with a set of aphorisms as to how we should behave. But his suggestions for appropriate behaviour are thin compared to his critique of mankind. Likewise, the owl-eyed man, in a laconic but subtly penetrating fashion draws our attention to the pathos which surrounds Gatsby's life and death, yet is unable to offer any tangible solutions.

The owl-eyed man is the only mourner at Gatsby's funeral besides Nick and Henry C. Gatz. His damning comment, "Poor-son-of-a-bitch," sums up both his and Fitzgerald's animosity towards the leisure class ". . . the beady-eyed men from Great Neck . . . men who didn't care whether the world tumbled into chaos tomorrow if it spared their houses."[32] Nobody from the leisure class does care. Significantly, the valley of ashes, like the woman from a night scene by El Greco has no name. "Gravely, the men turn in at a house -- the wrong house. But no one knows the woman's name, and no one cares" [GG, p. 118]. No one seeks or wishes to find moral or spiritual significance in his life. Daisy looks for distractions to divert her from her state of ennui and she waits for the longest day of the year -- only to miss it. She turns towards Nick and her helpless question "What do people plan?" echoes that of the neurotic woman in The Waste Land: "What shall we do tomorrow?/ What shall we ever do?" [WL, 133-134].

No one does know what to do today or tomorrow, as previously mentioned. Tom, like Gatsby, lives in the past, but his past is too limited to provide any direction for the future. "[He] had been one of the most powerful ends that ever played football at New Haven -- a national figure in a way, one of those men who reach such an acute limited excellence at twenty-one that everything afterward savours of anticlimax." Tom, like Robert Cohn in The Sun Also Rises, drifts aimlessly as if life were "some irrecoverable football game" [GG, p. 4]. In an age of rapidity and waste, the chain of time unnaturally accelerates, like Pound's "prose kinema."[33]

Near the beginning of the novel Nick says ". . . with the sunshine and the great bursts of leaves growing on the trees, just as things grow in fast movies, I had that familiar conviction that life was beginning all over again with the summer" [GG, p. 3]. Later in the novel, Jordan says that "life starts all over again when it gets crisp in the fall" [GG, p. 78]. Time in the East is uncontrolled, and like Gatsby, it is "running down like an overwound clock" [GG, p. 61]. The misplaced westerners look toward change, toward a new beginning in the East. They do not realize, in their adolescent confusion, that by failing to respond to the present, civilization is, in fact, decaying around them.

There is no suggestion in Ecclesiastes that civilization is decaying or declining, because as Scott points out, "Its background appears to be a stable and stratified authoritarian society, chiefly engaged in agriculture or commerce. There is no hint of war conditions or of social upheaval."[34] But what Qoheletn attempts to come to terms with is man's earthly existence, which he considers to be hopeless. However, in the aftermath of the First World War, the political climate is shaken and unstable, and time moves too quickly for the characters in The Great Gatsby. Qoheleth does, as mentioned earlier, regard man's life as finite, and because of this man is incapable of measuring or understanding time, which is controlled by God. Nevertheless, within a man's limited life-span there is ". . . a time to every purpose under the heaven" [Eccl. iii:1]. Qoheleth pays particular attention to the significance of the seasons, which at least provide man with some idea of the regularity of time,

even if he is incapable of comprehending its magnitude and infinitude.

But the lack of an ordered time scheme in The Great Gatsby contributes to the sense of restlessness. The many windows of the Buchanans' mansion significantly reflect the "gold" which symbolizes both their wealth and immature, disordered lives, since they are incapable of responding to one version of reality through their many windows. The restless movement of the curtain similarly suggests the uncertain movement of the post-war generation of which they form a part. Neither people nor objects are static in the Buchanans' home and it is Tom's and Daisy's lack of stability that leads them to drift aimlessly leaving "other people to clean up the mess they made" [GG, p. 120]. "Restless" is one of the key words in The Great Gatsby, and it is a word which is complicated and supplemented by other phrases suggesting sudden movement, either jerky or impulsive.

Jordan Baker seems unable to stay still, and looks as if she is balancing something that is liable to fall" [GG, p. 6]. She yawns, suggesting lethargy and inertia, and yet, "with a series of rapid, deft movements stood up in the room." Similarly, Tom hovers about "restlessly" and Daisy moves "suddenly" as Myrtle, the "fifth guest," with her "shrill metallic urgency" telephones Tom. The house itself seems unable to stay still as a breeze "rippled over the wine-colored rug making a shadow on it as wind does on the sea" [GG, p. 6]. This restlessness, described in the scene in terms of red and white imagery anticipates Tom's affair with Myrtle. The atmosphere in the "rosy-colored porch" becomes one of intrigue, as Daisy breaks off from her theatrical lament and Nick detects her "basic insincerity."

Qoheleth also refers to the restlessness and dissatisfaction of the wealthy in his account of King Solomon (ii:1-11). He develops his argument further, in Chapter six of the book of Ecclesiastes, where he describes those who have an abundance of riches and yet are discontented. He contends that some people are naturally restless no matter how fortunate they are, but they are prevented by their own attitudes from enjoying life. Wealth and worldly possessions, alone, cannot provide spiritual satisfaction. Consequently, wealthy people who believe that only material possessions can give their lives some semblance of meaning often become restless.

Moreover, their restlessness deprives them of the ability to appreciate the simple pleasures of eating, drinking, working, enjoying their youth, and of the satisfaction that a successful marriage can provide [Eccl. ii:24-25, ix:9 and xi:7-10]. Restlessness is also part of the 1920's expatriate syndrome, and of the imbalance between order and anarchy, which Eliot and Hemingway attempt to redress in The Waste Land and The Sun Also Rises. The characters in The Great Gatsby, like the inhabitants of The Waste Land and the characters of The Sun Also Rises, have difficulty in adapting to the post-war decade because there is a paucity of a viable moral code by which to live. The Buchanans are not unlike the wealthy people whom Qoheleth describes, insofar as their own limited attitudes prohibit them from appreciating the simple joy of living.

The crimson room in the Buchanans' home blooms with light, and contains the white presence of Daisy. The combination of red and white foreshadows the deaths of both Myrtle and Gatsby. White, in

its rainbow combination of the spectrum resembles a surface without actually absorbing any rays, suggesting something as ethereal as Gatsby's vision of Daisy, who is initially described as a goddess-like figure seated upon a couch. The white figure of Daisy comes to represent an illusion as wondrous and repellent as the white city of New York, "made with a wish out of non-olfactory money." Tom gives her a "string of pearls valued at three hundred and fifty thousand dollars," the day before her wedding [GG, pp. 45, 50]. Her acceptance of this lustrous white gift marks her surrender to his world. Similarly, the wedding in the New York Plaza echoes memories of the white wedding dress she wore when she married Tom.

Daisy's (and Tom's) home, like the other "white palaces of East Egg glittered along the water," thereby isolating Gatsby from his fairy-tale princess by the stretch of water where her "white palace" becomes as distant as the green light at the end of her dock. Daisy's very name suggests whiteness, although she is anything but pure and innocent. Gatsby's determination to "forever wed his unutterable visions to her perishable breath" at a time when the sidewalk was "white with moonlight," suggests the intangibility of his vast illusion [GG, p. 74]. The "white ashen dust" which veils Wilson's dark suit, in the valley of ashes, becomes a symbol for futility and despair. Its ashen quality suggests that the illusory white city of New York has become metaphorically dematerialized and burnt out.

Windows and light suggest an air of secrecy in the Buchanans' house.[35] Romantic intimacy is no longer possible, as Daisy's gesture

of snapping out the candles signifies, while a second attempt to light them is equally pointless. The only form of intimacy which is possible is the conspiracy that takes place when the light (artificial of course) shines through two or three bright windows." Similarly, the "yellow windows" of the New York apartment contribute "their share of human secrecy to the casual watcher in the darkening street." Nick feels compelled to escape from the artificial atmosphere behind the "yellow windows" into the "soft twilight" and yet he feels both "within and without... simultaneously enchanted and repelled by the inexhaustible variety of life" [GG, pp. 23-24].

Qoheleth is aware of the restlessness which men experience but attributes it to the will of God [i:1-11]. Generations succeed one another in a state of Heraclitean flux, and what impresses Qoheleth is not "the inexhaustible variety of life," but its sameness. Qoheleth's philosophy is one of resignation, and he cautions men to practice moderation and reserve, and to avoid mercenary ambitions and aimless activity. He advises men to try to live in accordance with the rhythms of nature and to appreciate whatever brief happiness he is fortunate enough to enjoy. Because he implies that we are all lost generations to some extent, the only position a man can take is to place his fear and trust in God who is responsible for his existence. Although God's knowledge is difficult and man is incapable of understanding His purpose, Qoheleth suggests that we must place our trust in a religion which is not clearly defined, and as Scott points out, the world from man's standpoint is ". . . warped

and defective . . . which no effort of his can alter."[36]

Nick reads a chapter of Simon Called Peter, only to find that in the smoky, distorted atmosphere, religion no longer makes sense. The little dog "looks with blind eyes through the smoke," and Catherine's blurred face with its redrawn eyebrows adds to the surrealistic picture of confusion. The blurred faces like the over-enlarged photograph suggest optical illusions. Gatsby's car, too, "with a labyrinth of wind-shields that mirrored a dozen suns," indicates, like the owl-eyed man and the eyes of Dr. T.J. Eckleburg, that the East has become contorted. The same sense of confusion exists at Gatsby's parties, where, ". . . in his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars" [GG, p. 25]. The meetings between men and women who never exchanged their names, indicates their shallowness, lack of social grace and insincerity.

Gatsby's parties and all the artificiality which goes with them are indicative of his unsuccessful attempts to give a tangible form to his dream. His parties occur in the "soft twilight" with evocations of his "twilight vision," indicating his vague, blurred shadowy state of imperfect knowledge and broken understanding. This ghostly, dreamlike state is broken by the artificial lights that grow ". . . brighter as the earth lurches away from the sun" [GG, p. 26]. The "yellow cocktail music" at Gatsby's first party provides a tainted background for his "riotous guests," indicating their infused and adulterated behaviour. However, Gatsby's parties allow him to play Trimalchio on an epic scale, as he manifests the

immense and gaudy illusions of his boyhood, retaining his pointless delusion that one day Daisy might drift into one of them.

Stallman remarks that: "Gatsby, because his life is confused and disordered has a passion for order. When his parties get out of hand he grows more and more correct."[37] Hemingway's well-known phrase "grace under pressure" could be accurately applied to Gatsby's behaviour at his parties, where he tries to impose a sense of artificial order. Indeed, ". . . no one swooned on Gatsby . . ." who stands out in his sober dignity among his guests who speculate as to his background, accepting and at the same time condemning his hospitality [GG, p. 33]. The second party, as Bronson points out, is somehow different from the first, and acts as a gauge of Nick's growing awareness of the East.[38] It allows Fitzgerald to show not only the moral laxity of Gatsby's guests, but also Daisy's aloofness. Daisy is offended by the moving picture director who kisses his star, ". . . inarguably because it wasn't a gesture but an emotion" [GG, p. 71]. Gatsby attempts to direct his star, Daisy, but has no control over her emotions, for Daisy, like the actress, plays her role and yet remains emotionally withdrawn.

Daisy exists in a fabricated world of artifice and false imagination. The coy use of her voice which plays "numerous tricks in her throat" is a deliberate use of artifice. Gatsby is partially aware of this, since he recognizes that ". . . her voice is full of money," but at the same time it is her voice with its "singing compulsion which held him most." Even Nick is captivated by Daisy's lovely face and "thrilling voice" because like other women in

Fitzgerald's fiction she has a certain quality and excitement which men find difficult to forget. Nick recognizes this, and yet at the same time he is intuitive enough to realize that the cultivated charm she uses to allure men, is, after all, a product of her basic insincerity. Nick can neither forgive nor like Daisy and her husband Tom, who were selfish careless people, incapable of planning anything, except perhaps the evasion of responsibility for Myrtle's death. But as an actress, or child-like woman, Daisy is incapable of genuinely feeling responsible for her actions or suffering the consequences.

Qoheleth also draws upon the anomolies of suffering and injustice (vii:10-15): iniquity often remains unpunished, and even if the transgressors were subjected to punishment, they would quite possibly be oblivious to it, anyway. His observations of life have made him question more orthodox statements that virtue is rewarded and selfishness or corruption, punished, because it is clear that this is not always the case. Nonetheless, he suggests that it is as impractical for men to try to attain moral perfection as it is for them to waste their lives in selfish and foolish activities (Eccl.vii:15-22). Qoheleth certainly does not advocate moral indifference to the dilemmas which mankind faces, but the wisdom which one acquires as a result of experience, and of a fear and fidelity to God. Wisdom is a recognition of the limitations of human existence. Nevertheless, Qoheleth finds it necessary to defend the value of wisdom, because the wise man often suffers for the mistakes of the fool. "Then I said in my heart, As it happeneth to the fool, so it happeneth even

to me; and why was I then more wise? Then said I in my heart, that this is also vanity. For there is no remembrance of the wise more than of the fool forever; seeing that which now is in the days to come shall be forgotten. And how dieth the wise man? as the fool?" [Eccl. ii:15-16]

Qoheleth is also realistic enough to recognize that "wisdom is better than weapons of war: but one sinner destroyeth much good" [Eccl. ix:18]. Men are driven by avarice and ambition, and the emulation of others in order to appease their desires. Moreover, their efforts lead to a sense of spiritual isolation and a loss of contentment. The wise man at least has sufficient insight to recognize and avoid ". . . the wandering of desire" [Eccl. vi:9], and to appreciate the value of labour and familial concerns. Nick, after a summer in the East, shares a similar point of view to the shrewd, cynical preacher of Ecclesiastes. In conclusion, Nick had originally moved to the East for no other reason than to learn the secrets ". . . that only Midas and Morgan and Maecenas knew" [GG, p. 3]. He is linked in this respect to the young Englishmen at Gatsby's first party who seemed to be ". . . selling something: bonds or insurance or automobiles. They were at least agonizingly aware of the easy money in the vicinity and convinced that it was theirs for a few words in the right key" [GG, p. 27]. Ironically, it is in the East where Nick comes to learn the futility of the pursuit of wealth. Nick makes a series of discoveries about Gatsby, but more fundamentally and inseparably about himself.

Nick exists in the present, aware of the inability to go back to the past, and also on guard against any illusions with regard to the future. However, Nick values Gatsby's spontaneity and "capacity for hope," combined with his ability to give outward expression to his emotions, qualities which he, himself lacks. He forms a relationship with Jordan Baker, ". . . who, unlike Daisy, was too wise ever to carry well-forgotten dreams from age to age" [GG, p. 53]. He admires Jordan who deals with "universal scepticism," and makes the mistake of wanting to be seen with her, despite having certain reservations because he had heard ". . . a critical, unpleasant story." Nick, like the "young clerks in the dusk," feels outside New York's romantic social world, and forms an attachment with Jordan because he feels "haunted" in his proverbial loneliness in the ethereal New York city.

Eventually, however, when he faces the reality of the East which "was haunted for [him and] . . . distorted beyond [his] eyes' power of correction . . . ," Nick is no longer able to tolerate Jordan's dishonesty and amorality. [GG, p. 118] He uses "driving" as a metaphor for human conduct, a metaphor Jordan resumes in self-defence when he terminates their relationship. His reply indirectly conveys his inclination towards one version of reality, as he sees clearly that "life is much more successfully looked at from a single window after all" [GG, p. 3]. He realizes that, "Tom and Gatsby, Daisy and Jordan and I, were all westerners and perhaps we possessed some deficiency in common which made us subtly unadaptable to Eastern life" [GG, p. 118]. The deficiency which they share is the

inability to function in an unstable, gaudy, sterile world, where civilization, and all that civilization implies, has disintegrated. It is the East which enables Nick to be "rid of [his] provincial squeamishness for ever" [GG, p. 118].

The West, like the East, has admittedly been founded upon a commercial system, but there is still some sense of purpose. In the West, people are "unutterably aware of [their] identity with this country for one strange hour, before [they] melt indistinguishably into it again" [GG, p. 118]. The commercial system in the West differs markedly from the mercantile system of the East, where material wealth takes precedence over human values. In the West there is a sense of familial concern and commitment, which provides the Westerners with some sense of identity and direction.

Nick, like Jake Barnes, in The Sun Also Rises, regards himself as something of a patriarchal, father-confessor figure, "privy to the secret griefs of wild, unknown men. Most of the confidences were unsought -- " [GG, p. 1]. Nick is only thirty, but he appears to be, in many ways, much older than his age. He not only listens to and advises those who confide in him, but he is left to "pick up the pieces" which others leave behind. He eventually becomes something of a sceptic when he realizes that he has stayed too long in the East. But Nick's scepticism is quite unlike that of Jordan Baker, who judges people according to her own indifferent and amoral standards.

The scepticism with which Nick regards his fellow misplaced Westerners is something akin to the attitude of Qoheleth, whose mood of disillusionment and philosophy of resignation pervades the

book of Ecclesiastes. Nick realizes that all is "vanity" and utter futility in the East. His decision to move to the West is not in the hope of discovering a Utopia; it is, instead, an attitude of relinquishment. He admires Gatsby's capacity for hope, although he is unable to entertain similar dreams. After having discovered the pointlessness of the pursuit of wealth, and the casual selfishness which he encounters in the East, Nick is made more acutely aware of the significance of moral values, no matter how minimal. He does not see -- or at least articulate -- that his future purpose in life is to "serve God," as Qoheleth suggests, but he does espouse the values by which Qoheleth maintains man should live: values of honesty, decency and concern for others.

CHAPTER IV

ECCLESIASTES AND THE SUN ALSO RISES

The structure of The Sun Also Rises is circuitous like the book of Ecclesiastes, and the endless circularity of experience is used for the same effect in each work: to show the vanity of human desires. Although The Sun Also Rises is perhaps less universal than is Ecclesiastes, because of "that dirty war," the earth is the hero of both works, and does "abide forever." Jake Barnes and his rootless, expatriate friends drift aimlessly, and his tone, as the narrator of the novel, like Qoheleth's, is one of cynical withdrawal as he describes an atmosphere of boredom, listlessness and fatigue. The characters of the novel like the inhabitants of The Waste Land and the characters in The Great Gatsby do not know how life should be lived. The only set of values which are provided in the novel are those of the bullfighter, which are hardly applicable to the rest of the characters. At one point in the novel, Robert Cohn tells Jake, "I can't stand it to think my life is going by so fast and I'm not really living it." The only reply Jake can offer is:"Nobody ever lives their lives all the way up except bullfighters" [SAR, p. 10]. Considering the company he keeps, Jake may well be correct. But Cohn's admission that he is ". . . not interested in bullfighters" who lead an ". . . abnormal life," does represent a more accurate analysis. Bullfighters do lead an "abnormal life," and their artistry and heroic valour cannot be applied to more commonplace situations.

The problem which the characters in the novel face is one of rootlessness and alienation. Jake feels that only the bullfighter lives his life to the full because there is a paucity of any viable code or set of ethics by which people can live. There are religious rituals in The Sun Also Rises, particularly the festival of San Fermin, and Jake does attempt, albeit in an apathetic manner, to reconcile himself to the Catholic religion. But the significance of the festival is impaired by the presence of Brett, and Jake's desire to believe in Catholicism is stronger than his faith, which lacks conviction. Jake, like the wounded Fisher King in The Waste Land is impotent, and there is no indication that the fertility of the land will be restored, because no one undertakes a grail quest or asks any meaningful questions. The fertile landscapes of Burguete and San Fermin indicate that regeneration might be possible for Jake and Bill if they could live according to the rhythms of the earth and appreciate simple pleasures: but each interlude is only temporary, and is thwarted by Brett and her companions.

The brevity of the vacation in Burguete suggests that there is little hope for the spiritual restoration of the land when one considers the juxtaposition between the fishing episode and the remainder of the novel -- in the same way that the values of ascetism put forward by Buddha and St. Augustine in "The Fire Sermon" fail to indicate a turning point in the poem, when we consider the particularized descriptions of lust and sterility. Although Brett's constant habit of bathing does ally her to some extent with the regenerative force of water, she fails completely to provide any

hope of spiritual life and renewal. Brett is a pagan priestess, who, like Madame Sosostris, represents the degeneration of prophecy in the modern age, where fortune-telling has replaced religion. Brett, like the other members of her coterie, drinks excessively in order to forget or to become indifferent to the world in which she finds herself. Her promiscuity fails to provide her with a sense of emotional satisfaction, and if anything -- intensifies her spiritual isolation. Brett is like a woman from The Waste Land, and her behaviour emphasizes, like that of the women in "A Game of Chess," the values of ascetism by its contrary depiction of lust.

There is little in the novel to suggest that Brett and Jake could have had a satisfactory relationship if Jake had not suffered a war wound. Brett and Jake are both spiritually impotent. Jake, in particular, is acutely aware that the life he leads is unnatural, but he is incapable of doing anything to improve it. He is aware, like Qoheleth, of the value of work and realizes that the routine of work can provide a sense of order and purpose. Jake and Bill are the only major characters in the novel who appear to work for a living, although they tacitly refrain from making admissions as to the value of work. Jake does, however, refer to numerous minor characters who represent comparative normality: in as far as they work, have families, lead modest lives and have limited ambitions. Hoffman correctly points out that:

> Only occasionally does the "normal world" impinge on their isolation, and then only to put a seal on it. There is the casual incident of Chapter IV, for example: Woolsey and Krum, fellow journalists in Paris, ride in a cab with Jake Barnes for a short

> while. They are family men, they live in the suburbs; their ambition is to live in the country and have a car. Like so many Americans in Paris in the 1920's, they are suburban middle-class husbands and fathers, mildly curious about the dives across the river ("the Dingo, that's a great place isn't it?"), but they are the inhabitants of another world. They and the Knights of Columbus tourists on the trip to Spain are curious specimens of normality, which serve to underscore the separateness of Jake Barnes and his friends.[1]

The isolation and uncertainty which Jake and his friends share is a direct result of the war. Similarly, the inhabitants of The Waste Land suffer a sense of alienation in the aftermath of the First World War. Although Eliot's point, to some extent, is to contrast former, heroic warfare with the modern mechanized war, in which the lower classes have a new rather central role. Fitzgerald refers to the war in The Great Gatsby, but in a rather, glib, offhand way. His main purpose in using the war is to show Gatsby's five year separation from Daisy. Fitzgerald is concerned to show the 1920's as a decade of false prosperity, although the war, as a contributing factor to this phenomenon, occupies a less central role than it does in The Sun Also Rises.

There is no indication of warfare in the book of Ecclesiastes, although the values of work, moderation, reserve, family concerns and commitments could offer the expatriates some sense of consolation in the aftermath of the war. However, Jake, Brett and Mike Campbell and his acquaintances choose, instead, to dissipate their time in the bars of Montparnasse in the hope of forgetting the war. Robert Cohn, of course, did not actually participate in the war. His immaturity and youthful idealism is quite possibly due to his lack of

experience. He is socially inept, but not one of his so-called friends attempts to help him or to offer him advice. Jake ridicules Cohn's pathetic literary career and his ethics which have been formed by his indiscriminate reading of popular novels. Nevertheless, like Tiresias and the owl-eyed man, Jake is aware of the problems which others face, but refuses to offer guidance.

Jake recognizes that for the expatriates, sex, marriage, children, and for that matter, literature, are simply commodities. His attitude towards his contemporaries is gloomy and pessimistic. He shares Qoheleth's view that the past is in some way responsible for the present and the future, and like Qoheleth, he accepts that history is something beyond his control. He makes some attempts, like the preacher, to appreciate transient pleasures as and when they occur, and does recognize and enjoy the permanence of the earth. But the behaviour of Jake and his friends throughout the novel, would verify that "all is" indeed "vanity" for this particular milieu.

Hemingway provides two epigraphs to his novel: the first, "You are all a lost generation," is a remark supposedly made by Gertrude Stein in a conversation with Hemingway. The second epigraph verifies what Hemingway wrote to Maxwell Perkins: that "the earth is the abiding hero of the book":[2]

> One generation passeth away, and another generation cometh; but the earth abideth forever . . . . The sun also ariseth, and the sun goeth down, and hasteth to the place where he arose. . . . The wind goeth toward the south, and turneth about unto the north; it whirleth and returneth again according to his circuits. . . . All rivers run into the sea; yet the sea is not full; unto the place from when the rivers come, thither they return again. [Eccl. 1.4-7]

Although the earth is the hero of the book, there are, as Mark Spilka points out: ". . . no joyous hymns to the seasons . . ."[3] The structure of the novel is circuitous, like the epigraph from Ecclesiastes, and the movement of the sun parallels the movements of the expatriates in the novel. Its endless circular motion parodies their futile and ceaseless movements. As Philip Young says: "This is motion which goes no place. Constant activity has brought us along with such pleasant, gentle insistence that not until the end do we realize that we have not been taken in, exactly, but taken nowhere; and that, finally, is the point."[4] Carlos Baker suggests that the reason Hemingway included the quotation from Ecclesiastes was to "indicate his own belief that there was no such thing as a lost generation." Hemingway wrote to Perkins that he had "a great deal of fondness and admiration for the earth, and not a hell of a lot for my generation." Baker proceeds to argue that "Jake, Bill and Pedro are not lost, and Cohn, Ashley and Campbell do not make up a generation, and further their vanity is challenged by the sanity of the bus trip."[5]

It is certainly true that Cohn, Ashley and Campbell "do not make up a generation;" however, their actions do typify those of several of the more minor characters in the novel. Jake and Bill do appreciate the abiding qualities of the earth -- albeit for a limited period of time -- which is more than can be said for most of the characters in the novel. It is significant that they are unaccompanied on the bus trip, and the fishing trip at Burguete, which assumes, as many critics point out, a ritualistic aspect. The fishing trip

enables Jake and Bill to escape from the vain and tawdry activities of Paris, and it provides an escape where ". . . one loses track of the days up here in the mountains" [SAR, p. 127], (echoing Marie, in The Waste Land, who tells us "In the mountains, there you feel free. I read much of the night, and go south in the winter" [WL, 17-18]. Harris, the Englishman whom they befriend at Burguete, is able to tell them: "Really you don't know how much it means. I've not had so much fun since the war." The fishing trip in many ways foreshadows the bullfight at Pamploma where they meet Pedro Romero. Pedro suggests a moral criterion in the novel because he is true to his craft as a Bullfighter and challenges death in a careful and graceful manner.

Nevertheless, it would be a mistake to suggest that either the fishing trip or the bullfight provides an ethical set of values by which to live. Although Bill, Jake and Pedro are all sensitive to the aspects of ritual and share aficion, they are very much affected by the behaviour of Cohn, Ashley and their circle. As Morton L. Ross points out, Bill does have a similar function to Qoheleth "as preacher of the code." Moreover, Bill's code, like Qoheleth's, is not one of optimism, but rather, ironic endurance. Similarly, Jake is characterized by his stoicism and detachment, "I did not know what it was all about," he says at one point, "All I wanted to know was how to live it" [SAR, p. 148]. Pedro does not provide the answers as to "how to live it." Certainly, he is young, heroic, and throughout the novel, incorruptible.

However, Hemingway does not provide any indication to suggest that Pedro will retain his set of high principles. Montoya warns Jake, "People take a boy like that. They don't know what he's worth. They start this Grand Hotel business, and in one year they're through" [SAR, p. 172]. Pedro does maintain his integrity, even though Jake has betrayed Montoya by introducing the young bullfighter to Brett. However, there is no guarantee that Pedro will not eventually become like Belmonte. THe crowd supports Romero because they have lost their affection for Belmonte. The crowd can only respond to the heroic, but not to the fallen, and there is no indication that Romero will not fall in the course of time. But heroic or otherwise, the bullfighter's code is not, as Ross points out, a code which is applicable to the novel's "more normal characters."[7]

Relieved that the war is over, the rootless expatriates, lacking a viable code to live by, drift aimlessly from place to place in a circle of hedonistic pursuits. Hemingway's point in The Sun Also Rises, like Fitzgerald's in The Great Gatsby, is to show the vanity of human wishes. The rootless and lost expatriate generation exemplify, like Qoheleth's Solomon, the ephemeral nature of hedonism, because the more they search for earthly pleasures, the less they actually find. The characteristic tone of The Sun Also Rises is one of boredom and listlessness. None of the major characters die, as they do in The Great Gatsby; however, Hemingway's Paris is as much of a spiritual wasteland as Fitzgerald's American East. The modern city of Paris, like Eliot's London and Fitzgerald's New York, is sterile, vacuous and inorganic.

Religious rituals exist, but the expatriates are denied the possibility of help through God, because they cannot communicate with Him. And what Hemingway indicates, through Jake, is the desire to believe, rather than belief itself. Jack is "technically" a Catholic and claims that the "Catholic church offers swell advice," but his problem lies in his inability to take or accept the church's advice in a society where religion is defunct. Jake recognizes and regrets that he is ". . . such a rotten Catholic," but realizes ". . . there was nothing I could do about it, at least for a while, and maybe never, but that anyway it was a grand religion, and I only wished I felt religious and maybe I would next time" [SAR, p. 97].

Jake, like Qoheleth, moves in a world which he is incapable of changing. However, he is unable to share Qoheleth's faith in an incomprehensible God, or to conclude as Qoheleth does, that God is responsible for determining what happens to him. It seems to me that Jake's purpose in visiting the cathedral is to effect a renewal of his religious convictions, and to find some direction as to "how to live." His effort, however, is futile, and it is doubtful whether he will feel religious "next time." Jake fails to show deference and caution towards God when he is in the cathedral, and feels ashamed as he reflects upon the nature of his trivial and inconsequential prayers. Qoheleth expresses his disdain towards those, who like Jake, are careless or foolish when they visit the "house of God."

> Keep thy foot when thou goest to the house of God, and be more ready to hear than to give the sacrifice of fools: for they consider not that they do evil. Be not rash with thy mouth, and let not thy heart be hasty to utter anything before God: For God is in heaven, and thou upon earth, therefore let thy words be few. . . . When thou vowest a vow unto God, defer not to pay it; for he hath no pleasure in fools, pay that which thou hast vowed. Better it is that thou shouldest not vow, than thou shouldest vow and not pay. [Eccl. v:1-5]

The problem for Jake is that he can neither "vow" nor "pay." He does think about the philosophical problems of religion, unlike the "fools" who consider not that they do evil. Jake does consider the futility of prayers to a God who appears not to listen, and his glib utterances indicate his inability to know how to seek some kind of spiritual guidance. At one point Jake says, ". . . some people have God," although he fails to indicate who "some people are," and how they succeed in communicating with God. Brett's admission that her decision "not to be a bitch" is "sort of what we have instead of God," summarizes Hemingway's attitude in The Sun Also Rises, towards the reduction or paucity of religious values. Brett says that God ". . . never worked very well with me," and there is nothing in the novel to suggest that he works any better for the other characters [SAR, p. 245].

Significantly, the confession ". . . would be in a language she did not know" [SAR, p. 150]. The Latin language of the confession would be foreign to Brett in more ways than one, and revealingly she has her fortune told almost immediately afterwards. The connection between Brett and the pagan world is an appropriate one, since she recognizes that she is ". . . bad for a religious atmosphere" and

has the ". . . wrong type of face" [SAR, p. 208]. She warns Jake not to start "proselytizing today. Today's going to be bad enough as it is" [SAR, p. 209]. Jake's laconic speech on the question of Catholicism confirms that he would be incapable of "proselytizing" even if he wanted to. Because he is only "technically" a Catholic he can make nothing more than a feeble half-hearted attempt to search for answers in a faith which he does not profess to understand.

Jake tells us that the festival of "San Fermin" is also a religious festival, and as Adams points out: "The Christian, specifically the Roman Catholic aspect of it is kept in the foreground continually." The Christian aspect of the fiesta, as Adams goes on to say is used ". . . in somewhat the same way as bullfighting is to undercut the character of Brett."[8] The religious festival, like the green and fertile land of Burguete, offers some partial hope for rebirth and regeneration, although the interlude is only temporary. And ironically, Brett's habitual and obsessive bathing would suggest fertility, in any other context, when one considers the generative power of water. But Brett, who is thirty-four, childless and promiscuous is no fertility goddess. Her interest in clairvoyance reminds one of Madame Sosostris -- to restate part of my second chapter -- who not only warns the speaker of the poem to "fear death by water," but she is also forbidden to see the Hanged Man. Her prophecy confirms that the wasteland will remain arid. Although there is water in The Sun Also Rises and the physical landscape is fertile, there is little hope for spiritual potency. And Brett's interest in fortune-telling confirms, like Madame Sosostris's clairvoyant practice,

that there is no room for a contemporary Ezekial, or indeed, Christ.

The pagan rituals in The Sun Also Rises work together, harmoniously, with the Christian rituals. It is as though, as Pound says, "Caliban casts out Ariel."[9] The physical casts out the spiritual for the expatriates. Brett becomes a pagan image for the peasants to dance around, and appropriately represents a Dionysiac priestess of wine and revelry. Brett, like the other members of her circle, attempts to fill the void in her life with alcohol and futile activities. She, and the other expatriates in the novel are connected in this respect to the characters in The Great Gatsby and to the inhabitants of The Waste Land.

The Sun Also Rises is, as Richard Adams points out, ". . . constructed by the same method and on the same myth as The Waste Land. . . . rain does fall in The Sun Also Rises, and Tiresias, at the end of The Waste Land, is no more sexually potent, fertile or hopeful than Jake at the end of the book."[10] The sexual encounters in The Sun Also Rises between Brett and her various lovers are as sordid and vacuous as the sexual relationships in The Waste Land. The loss of spiritual values forms a counterpart to "A Game of Chess," but more importantly to "The Fire Sermon," where we see the effects of lust when it is pursued outside the context of marriage. Similarly, the sexual interludes in The Sun Also Rises are not unlike the meetings in The Great Gatsby, between ". . . men and women who never knew each other's names" [GG, p. 26].

However, no one in The Sun Also Rises undertakes a grail quest, or is, like Gatsby, imbued with the capacity for dreaming. Cohn, like

Gatsby experiences naive infatuation, although, as Adams correctly suggests ". . . nobody says of him, as Nick says of Gatsby, "that he had committed himself to the following of a grail" much less that he is worth the whole damn bunch put together."[11] If Cohn were to be considered a grail knight, then his function would necessitate that like Parzival he must ask the right questions, if Jake -- the wounded Fisher King -- is to be restored to a land of fecundity and order. However, whereas Parzival fails to ask the correct questions, Cohn fails to ask any meaningful questions at all. Jake's only solution in the arid, expatriate world is detachment. "This is not," Adams says, "a death or a giving-up; it is rather the conclusion that in a dying civilization the only way a man can live is by repudiating the values of society, or making what Hemingway elsewhere calls "a separate peace.""[12]

The "separate peace" which Jake makes is not unlike the cynical withdrawal of Qoheleth, in the book of Ecclesiastes. But whether or not Jake does "give up" is debatable. His contemporary expatriates do not have any values or sense of purpose, but Jake does not repudiate the "values of society" -- which I understand to mean the values of western civilization, because, as we have seen, Hemingway is writing about a small group of expatriates, and does show, elsewhere in the novel, the comparative normality of those who have values. The Count at one point tells Brett: "You must get to know the values." Values, it seems, to the Count, are epicurean pleasures which are somehow inseparable from ethics. Brett's reply, "You haven't any values. You're dead that's all," is a perceptive

truism [SAR, p. 61].

The Count who confuses love with infatuation, since he considers that one constantly falls in love, is emotionally dead. He feels that because he has ". . . lived very much . . . now [he] can enjoy everything so well" [SAR, p. 60]. He certainly does enjoy ". . . food and drink and the profits of his labour" [Eccl. iii.22], but fails to recognize as Jake does, Qoheleth's dictum that because life is terminated by death, all earthly pleasures are consequently negated. Those who like Solomon, experience life at its fullest are more liable to suffer disappointment when they question the validity of their worldly knowledge. However, most of the characters in The Sun Also Rises are unable to enjoy the pleasures that Qoheleth speaks of -- either through abstention or excess, but never through moderation.

Harvey Stone does not even care whether he eats or not: Brett, like Mike Campbell, is a drunk, and even Jake and Bill drink to excess at various points in the novel. Drink is sometimes an intensifier, sometimes a ceremonial object or mechanism, and sometimes an anodyne: offered as a cure for depression and to provide an escape from the tension which the characters are incapable of understanding. Jake says: "There was too much wine, an ignored tension, and a feeling of things coming that you could not prevent happening. Under the wine I lost the disgusted feeling and was happy. It seemed they were all such nice people" [SAR, p. 146]. There is a tension in the novel, just as there is a tension and anticipation in The Great Gatsby that things are about to happen -- although man has

no control or direction, to prevent them from happening. He does not live from day to day, enjoying the simple pleasures of life, but carries his search for pleasure to an excess, becoming like Qoheleth's drunken princess whose buildings decay as a result of slothfulness [Eccl. x.18-19].

Revealingly, Jake and Bill are the only expatriates in the novel who appear to work. Their work as writers, presumably provides their lives with some semblance of routine. However, Jake says that "in the newspaper business, . . . it is such an important part of ethics that you should seem not to be working" [SAR, p. 11]. Inevitably, the value of labour disappears when those who work for a living are forced to repudiate the value of what they do. Cohn, too, is a writer, although he appears to devote little time to his craft, in Paris. Cohn claims that: "We all ought to make sacrifices for literature" [SAR, p. 50]. His statement is worthy enough in itself, for good scholarship and literature should provide some search for truth. The epilogue to Ecclesiastes says: "The preacher sought to find acceptable words: and that which was written was upright, even words of truth. The words of the wise are as goads, and the nails fastened by the masters of assemblies, which are given one shepherd" [Eccl. xii. 10-11].

Cohn's ethics, however, are not defined by the pursuit of some higher truth. Cohn's ethics, like Tom's in The Great Gatsby, are defined by shoddy, contemporary literature. Jake informs us that Cohn ". . . continually read and reread W.H. Hudson's The Purple Land. . . . For a man to take it at thirty-four as a guide-book to what life

holds is about as safe as it would be for a man of the same age to enter Wall Street direct from a French convent, equipped with a complete set of the more practical Alger books." Cohn is incapable of controlling his literary taste in a responsible way, and heeding the advice which the editor of Ecclesiastes gives: ". . . of making many books there is no end; and much study is a weariness of the flesh" [Eccl. xii.12]. The editor's aphorism denotes that one should be cautious of the divergent and superfluous, and should, instead, be like Qoheleth who put into practice the advice which he gave, that is: to spend one's time in a meaningful manner.

But although Jake denies the value of his work -- to his friends, at least, he does recognize that "labour" can offer some sense of meaning and purpose in life. He tells us that: "All along people were going to work. It felt pleasant to be going to work" [SAR, p. 36]. The routine of work provides a certain amount of value and satisfaction, in contrast to the abstract and amorphous lifestyles of Cohn, Brett and Campbell. The ritualized aspect of labour does, in some ways, foreshadow the fishing trip and the bullfighting at Pamplona. As Morton L. Ross points out:

> Part of Bill's mock sermon to Jake at Burguete is a direct echo of Ecclesiastes. Bill says: "Let us rejoice in our blessings. Let us utilize the fowls of the air. Let us utilize the product of the vine. Will you utilize a little, brother?" The Old Testament Preacher repeats this advice several times: since all men, rich or poor, wise or foolish, must die, and since all is vanity," there is nothing better for a man, than he should eat and drink, and that he should enjoy the good in his labor."[13]

Ross correctly suggests that Bill's "mock sermon" is delivered not in homage to God, but is instead, a celebration of the earth. By enjoying the bounties of the earth, and occasionally the value of labour, Jake and Bill are able to isolate themselves to some extent from their more threatening and disordered milieu. Similarly, at Pamplona, they share aficion, which enables them to understand the meaning of the ritual. Unlike warfare, death in the bullring has an ordered meaning. The bullring offers an experience where it is possible to distinguish the authentic from the artificial, and where the bullfighter is able to confront, challenge and control the bull, and apply what Hemingway elsewhere calls, "grace under pressure."

This sense of order is, however, as temporary as the bullfight itself. Pamplona becomes as much of a moral wasteland as Paris. The fiesta is "a wonderful nightmare" in which it is difficult to separate the real from the unreal: the tangible from the intangible. Pamploma like Paris, is disrupted by the moral malaise of Cohn, Brett and Campbell, who inevitably move from Spain back to Paris, and the novel moves full circle to where it began. Jake is aware of the restless movement of the expatriates, and warns Cohn that ". . . going to another country doesn't make any difference. I've tried that. You can't get away from yourself by moving from one place to another" [SAR, p. 11]. Ironically, Jake is as much of an escapist as Cohn, having left the Mid-West, presumably, to find some sense of satisfaction in Paris. But his advice to Cohn, "why don't you start by living your life in Paris," makes sense, because for Cohn, to make the most of where he is living now would at least be a start [SAR, p. 11].

Cohn's personality, like Gatsby's, has been partially formed by what he has read. Like Gatsby, he is sentimental and has a certain adolescent quality, although he lacks Gatsby's idealism and capacity for dreaming. His belief that Brett would not marry anybody whom she did not love, although as Jake points out, "She's done it twice," is as foolish as Frances Clyne's admission that she is not particularly fond of children, but believes that she could like them if she had some. Frances, like Cohn, is petulent, self-indulgent and irritating. She wants to marry Cohn, even though she recognizes that, "It's so childish. We have dreadful scenes, and he cries and begs me to be reasonable" [SAR, p. 47]. Her purpose in the novel, however, is to illustrate the superficiality of contemporary marriage and parenthood. She admits to being "fond" of Cohn, but significantly, she does not love him. Presumably, she thinks she might be able to love Cohn after she is married to him, in the same way that she might be able to love her children, after they are born.

If Frances had children they would simply be an inconvenience. Similarly, in the sterile world of T.S. Eliot's The Waste Land, the disruption of society is stated in terms of failure between men and women: failure in love and marriage, resulting in sterility and abortion. Daisy, in The Great Gatsby, has a child, although her attitude toward Pammy is negligent and indifferent. Similarly, there are few references to children in Ecclesiastes. Procreation is not regarded as a confirmation of marital love and fidelity, but it is part of the tedium of life -- because Qoheleth sees birth as a prelude to the grave: "As he came forth of his mother's womb, naked shall he

return to go as he came, and shall take nothing of his labour, which he may carry away in his hand" [Eccl. v.15]. But, conversely, he suggests that the still-born child is luckier than the man who leads a long, empty life: "If a man beget an hundred children, and live many years, so that the days of his years be many, and his soul be not filled with good, and also that he have no burial; I say, that an untimely birth is better than he [Eccl. vi.3]. Moreover, for Eliot, Fitzgerald and Heminqway, the paucity of children illustrates the vacuity of the rootless, discontented, post-war generation, who have nothing significant to offer succeeding generations. Marriage, like sex, becomes a commodity or an advertisement. Jake receives a letter which:

> was a wedding announcement. Mr. and Mrs. Aloysius Kirby announce the marriage of their daughter Katherine. I knew neither the girl nor the man she was marrying. They must be circularizing the town. It was a funny name. I felt sure I could remember anybody with a name like Aloysius. It was a good Catholic name.
> [SAR, p. 36]

Presumably, Mr. and Mrs. Aloysius Kirby, like Frances, regard marriage as a status symbol, rather than an institution, which like the Catholic church, has some moral significance. At one point in Ecclesiastes, Qoheleth speaks in praise of marriage, which he sees as natural enough in itself, and even a means of providing joy ". . . in the days of thy vanity" [Eccl. ix.9]. It is evident that he has little respect for women [vii:26 and vii:28]; and he describes, albeit in a somewhat elusive manner, the consequences of lust [Eccl. 11:8].[14] But his common sense no doubt forces him to accept that women are necessary for the propagation of the human race, and despite his

belief that women have even less to offer than men, perhaps monogamy and marriage are the best alternatives available: "Live joyfully with thy wife whom thou lovest all the days of thy vanity, which he hath given thee under the sun" [Eccl. ix.9].

Eliot, Fitzgerald and Hemingway do not describe successful marriages in The Waste Land, The Great Gatsby and The Sun Also Rises. Brett has been married twice, and since she finds it impossible to remain faithful to her fiancee, Mike Campbell, it is doubtful whether her third marriage will prosper. Brett, like Eliot's Belladonna, is a "lady of situations."[15] She is, as Cohn recognizes, a Circe figure and an enchantress. Like Daisy, she has a compelling quality which men find difficult to forget. Her eyes have a captivating effect, just as Daisy's voice does. Jake says: "She was looking into my eyes with that way she had of looking that made you wonder whether she really saw out of her own eyes. They would look on and on after everyone else's eyes in the world would have stopped looking" [SAR, p. 26].

Unlike Daisy, however, Brett does feel some sense of responsibility for her actions. Whenever she is alone with Jake, she does, as Spilka points out: ". . . express her feelings, admit her faults and even display judgement."[16] Her decision to leave Romero, and refusal to become ". . . one of these bitches that ruin children" is a clear indication that Brett despises the role she is forced to play. Jake recognizes that Brett is a lascivious drunk, but he feels only love and pity, because he realizes that she has been ruined by the war, by men, her milieu, but most of all, by

herself. Brett's spiritual impotency is as deep as Jake's physical war wound. Spilka contends that: "Brett completes the distortion of sexual roles which seem to characterize the period."[17] Indeed, Brett does in many respects assume the role traditionally assigned to men: she drinks heavily, appears not to have female friends, she is promiscuous, and refuses to grow her hair long. As Spilka goes on to say:

> For when Brett refuses to grow her hair long for Pedro, it means that her role is fixed: she can no longer live with a fine man without destroying him . . . [the policeman's preventive baton] stands for the war and the society which made it, for the force which stops the lovers' car, and robs them of their normal sexual roles. As Barnes now sees, love itself is dead for their generation. Even without his wound he would still be unmanly, and Brett would be unable to let her hair grow long.[18]

Love, religion and loyalty are all dead in The Sun Also Rises, and all that remains is an atmosphere of ennui and listlessness. However, disorderly amusement does not dominate in The Sun Also Rises any more than it does in The Great Gatsby; it suggests instead, the tension which is apparent beneath the more superficial surface. The British title of The Sun Also Rises is Fiesta, and like The Great Gatsby, it is a book about parties without anything to celebrate. The Sun Also Rises is a novel in which its protagonist and narrator searches vaguely for a serious way to live in a milieu where "everybody's sick." Georgette, the Eliotonian prostitute whom Jake meets at the Napolitain, typifies the uncertainty of the post-war generation. She does not know whether there is a party; she does not like Paris, but she stays because there "isn't anywhere else." The atmosphere for

Hemingway's expatriates in Paris, like Eliot's London and Fitzgerald's New York, is suspended and uncertain. Jake says: "we would probably have gone on and discussed the war and agreed that it was in reality a calamity for civilization, and perhaps would have been better avoided. I was bored enough" [SAR, p. 17].

Jake recognizes, like Qoheleth, that the past -- in the case of the expatriates, the war -- is in some way responsible for the present, but there is nothing any one can do about it. Similarly, man is incapable of controlling the future. Robert Cohn raises certain questions which Jake would be happier to avoid by reminding him that in "about thirty-five years more we'll be dead" [SAR, p. 11]. He asks Jake: "Don't you ever get the feeling that all your life is going by and you're not taking advantage of it? Do you realize that you've lived nearly half the time you have to live already?" [SAR, p. 11].

Cohn's question echoes Myrtle's statement in The Great Gatsby that ". . . you can't live forever." Jake, like Nick, is acutely aware of the passage of time. His function in the novel is similar to Nick's. Nick assumes the role of father-confessor in The Great Gatsby, and although he is only thirty, he appears to be more mature than the other characters in the novel. Jake, as Jacob the patriarch, plays a similar role, as the confidante of numerous characters in The Sun Also Rises. The structure of The Sun Also Rises centres upon Jake, as sharply as the structure of The Great Gatsby centres upon Nick. Jake, like Nick, is deeply involved in the action of the novel, and is more than a fictional convenience. But whereas Nick makes a series

of discoveries about himself -- Jake does not.

Nick loses his ability for enjoyment and learns to lower his expectations. Jake has already learned this lesson before the opening of The Sun Also Rises. Jake's spirit is much closer to that of the cynical, disillusioned preacher, Qoheleth. In a world of diminished values, where boredom is more credible than love, Jake recognizes like the preacher, that "All is vanity and vexation of spirit." However, he is also aware that "the earth abideth forever," and the only reasonable way to live is to enjoy its bounties as and when they occur.

CONCLUSION

The vanity of life is the predominant theme of the book of Ecclesiastes, The Waste Land, The Great Gatsby and The Sun Also Rises. The themes of religion, death as an end in itself, flux, cyclical change, linear time, the failure of love, marriage, secularism and materialism are also treated in each work: but in such a way that they are illustrative of, and intrinsically part of, the theme of vanity: with all its connotations of futility, anguish, worthlessness, vacuity and transitoriness. There are also certain metaphoric similarities in these four works, such as: the use of the landscape, sea-change, weather phenomenon, the quest, ritual and the inadequacy of prophecy, all of which are, again, used to illustrate the theme of vanity. There are few historical parallels between Ecclesiastes and the 1920's -- the evidence we have seems to suggest Qoheleth lived in Northern Palestine during the early Hellenistic age, under stable political and economic conditions -- whereas the political and economic climate of the 1920's was anything but stable. Nevertheless, the Hebrew Wisdom teachers of the Hellenistic period were no longer interested in prophecy, and the book of Ecclesiastes, in particular, reflects the scepticism of its author, who refused to accept the possibilities of revelation or divine intervention. The post war decade was one of profound change: the comfortable morality of the nineteenth century was increasingly rejected and in The Waste Land, The Great Gatsby and The Sun Also Rises, Eliot, Fitzgerald and Hemingway have indicated that it was no longer

possible to glibly accept the teachings of the New Testament. It is perhaps, for these reasons that Eliot, Fitzgerald and Hemingway found the doctrine of Ecclesiastes: "... vanity of vanities; all is vanity," more applicable to the 1920's than the faith of the New Testament.

Qoheleth introduces (i:2) and concludes (xii:8) the Book of Ecclesiastes by stating his thesis that "all is vanity"; he then proceeds to dilate upon his experiences and observations of human activity which have led him to reach this conclusion. In a world where God is remote and inaccessible, Qoheleth advocates that in view of the futility of human existence, man should at least attempt to "... do good in his life" (iii:2) and appreciate transient pleasures as and when they occur. In The Waste Land, The Great Gatsby and The Sun Also Rises, Eliot, Fitzgerald and Hemingway describe the "vanity" and spiritual breakdown of contemporary civilization, but like Qoheleth, they fail to put forward any real or convincing answers as to how life ought to be lived in the absence of any ethical system of guidance. In The Waste Land, the quester is finally able to ask the question: "Shall I at least set my lands in order?" In The Great Gatsby, after spending a chaotic summer in New York, Nick returns to the Middle West in the hope of leading a more stable and purposeful life. In The Sun Also Rises, Bill and Jake are able to enjoy food and drink and the pleasures of the fishing trip. Nevertheless, these solutions (if, indeed, they can be called solutions), are thin compared to the more lengthy depictions of the futility of life.

In The Waste Land, Eliot attributes this sense of futility and despair to the failure of religious belief. In The Great Gatsby and The Sun Also Rises there are no indications that any of the major characters have religious convictions, which could, perhaps, give their lives more meaning, whereas in the book of Ecclesiastes, the preacher argues that life is worthless, regardless of one's faith, since God refuses to reveal his knowledge to man. Eliot implies, in The Waste Land, that because modern man has become indifferent to religion, there is in him no hope of resurrection. Similarly, in The Great Gatsby and The Sun Also Rises, death has the same paucity of meaning that it has in the book of Ecclesiastes -- it is simply the oblivion which negates all human values and experience. Qoheleth suggests that man is capable of measuring time only in terms of his own finite existence, and because one age is much like another, he cannot hope to learn anything significant from the past, or hope to influence the future in any way.

Eliot, however, suggests that man must attempt to understand the past before the future can be fully realized. There is a necessity in The Waste Land for man to recover the past sense of religious fear before he can experience religious hope. It is also essential for man to examine the sameness found among past civilizations and the present age, in order that he can learn from both the errors and achievements of the past. Nevertheless, tradition has failed in The Waste Land, because no one, except the quester, looks to the past in the hope of acquiring some direction as to how life should be lived in the present and the future. Through the character of Gatsby,

Fitzgerald points out the dangers of trying to efface or rearrange the past. In The Great Gatsby, the past has to be understood and accepted, as it does in The Waste Land. But an understanding of the past leads to an accompanying sense of despair.

Nick recognizes that the early Dutch sailors were responsible for implanting the incredible American Dream which had become a nightmare by the 1920's. Having comprehended the past, Nick can finally reject and abandon New York, with all its trappings of decayed glitter and "conspicuous consumption," by returning to the Middle West, and beginning a new life. Hemingway blamed that "dirty war" for the sense of exhaustion, ennui and dislocation in the 1920's, but the problem which most of his characters face, in The Sun Also Rises, is that having recognized this, they do not know how to live in the present. Eliot, Fitzgerald and Hemingway describe the "lost generation" in these works. The personae of Eliot's poem and the characters in The Great Gatsby and The Sun Also Rises have "lost" touch with previous traditions and values, and consequently feel alienated. Qoheleth, by implication, suggests that all generations are lost, because history fails to provide a perspective for the present or the future.

The institution of marriage fails to alleviate the vacuity of life in these four works. Qoheleth does speak in praise of simple marital fidelity (ix:9), but his tone implies that marriage only suffices to make an otherwise disenchanting existence at least liveable. But for the inhabitants of The Waste Land and the characters in The Great Gatsby and The Sun Also Rises, marital

fidelity is no longer possible, and the failure of marriage indicates, like the failure of religion, a sense of dislocation and despair, in the aftermath of the First World War. In addition, these writers suggest that secularism and materialism are unsatisfactory and transitory.

Secular pursuits such as the search for pleasure and material possessions prove to be inadequate in Ecclesiastes, because their enjoyment is short-lived. And in The Waste Land, The Great Gatsby and The Sun Also Rises, secularism and excessive materialism are shown to be partially representative of the spiritual collapse of twentieth century civilization. "Secularism" in The Waste Land is depicted in terms of lust, which has replaced religious belief. The Great Gatsby emphasizes the destructive effects of material wealth; and hedonism and failed relationships in The Sun Also Rises indicate that some sense of moral revision is required.

The arid, sterile landscapes of The Waste Land and the valley of ashes in The Great Gatsby symbolize the spiritual plight of contemporary civilization. Rain does eventually fall in The Waste Land, and it signals a turning point in the poem for the quester. Similarly, there is rain in The Sun Also Rises and the landscapes of Burguete and San Fermin are green and fertile; however, there is no indication that Jake -- who suffers a wound similar to the Fisher King's -- will be able to restore the land to fecundity. "The earth abides forever" in The Sun Also Rises, as it does in the book of Ecclesiastes; moreover, the lives of the characters in The Sun Also Rises are futile and insignificant compared to the infinitude of the earth, as

are the lives of men in Ecclesiastes. Water, like the earth in Ecclesiastes and The Sun Also Rises is a continuum and a life-giving force. Ironically, however, Brett's obsessive bathing fails to associate her with the generative power of water, and in The Waste Land, the polluted Thames is a source of death or death-in-life.

The quest motif occurs in The Waste Land and in The Great Gatsby, and in the book of Ecclesiastes -- Qoheleth can be regarded as a failed quester, who searched for the meaning of life, only to discover the vanity of all human activity. In The Waste Land, the grail knight's journey takes place after the spiritual destruction of civilization, and although he may be able to experience a sense of inner peace, there is no indication that he will be able to restore sanctity and order to the devastated land. Gatsby follows a futile grail quest, which goes beyond everything, although Daisy, his quest object, leaves Gatsby "nothing," whereas in The Sun Also Rises, no one is even capable of undertaking a quest. Similarly, the symbols of religious ritual or cultic worship in The Waste Land, The Sun Also Rises and Ecclesiastes are used to negate rather than to affirm the purpose of life. The inhabitants of The Waste Land and the characters in The Sun Also Rises cannot spiritually participate in religious rituals and in Ecclesiastes, Qoheleth emphasizes only the destructive side of the temple of God (Eccl. v:1-7), where it seems that nothing of beneficence is to be gained. In addition, the message of Ecclesiastes denies the claims of the prophets, and in The Waste Land and The Sun Also Rises, contemporary clairvoyance represents the degeneration or absence of prophecy in the modern age.

Apart from a lack of interest in prophecy and divine revelation, there are few historical parallels between Ecclesiastes and the 1920's. Nonetheless, considering that Eliot, Fitzgerald and Hemingway believed that they lived in an age of material wealth and spiritual poverty, it is perhaps not surprizing that these three writers turned to the book of Ecclesiastes. In an age of scepticism, materialism, secularism and change, it is logical that there should be an accompanying sense of uncertainty and doubt, and at the same time, the moral and spiritual messages of Ecclesiastes may seem more plausible than the claims of the prophets or the New Testament. Faith was not an easy matter for Qoheleth, and his cynicism can be attributed not to his indifference to human suffering, but to his acute awareness of it. The personae of The Waste Land and the narrators of The Great Gatsby and The Sun Also Rises share Qoheleth's cynicism, rather than the simplistic faith and optimism of the sage who added the epilogue to the book of Ecclesiastes.

The Fisher King, Nick Carraway and Jake Barnes are conscious of the problems which surround them, but like Qoheleth, they lack the impetus to find real or tangible solutions. Nevertheless, there is a sense in Ecclesiastes, The Waste Land, The Great Gatsby and The Sun Also Rises, that, if life at its worst is futile, one should at least attempt to make it otherwise. The important virtues for these four writers are: moderation, reserve, the value of labour and a concern for others. However, it is implied that perhaps the only way to implement these virtues is by making (to use Hemingway's phrase)

a "separate peace."

The theme of vanity in the book of Ecclesiastes, is, as I have attempted to show, particularly applicable to certain examples of American writing in the 1920's. Eliot, Fitzgerald and Hemingway, like Qoheleth, are concerned to examine and penetrate the meaning of life and the purpose of suffering and death. They do not claim to provide conclusive answers to the inconclusive. But there is in the book of Ecclesiastes, The Waste Land, The Great Gatsby and The Sun Also Rises, a search for tranquility, or a way in which life should be lived. These writers do not urge revolt or rebellion in the face of adversity. There is, instead, an air of restraint and conservative morality. There are thematic and metaphoric similarities to be found among Ecclesiastes and other works written by Eliot, Fitzgerald and Hemingway. "The Love Song of J. Alfred Prufrock," "Gerontion," This Side of Paradise, Tender is the Night and A Farewell to Arms, all reflect a mood of post-war disillusionment and vacuity similar to the works examined in this thesis. Space obviously necessitates the limitations of this discussion. Nevertheless, considering that Eliot, Fitzgerald and Hemingway were familiar with the book of Ecclesiastes, it is interesting to note, that whether by coincidence or calculation, the preacher's thesis "vanity of vanities; all *is* vanity," plays an important role in their work.

FOOTNOTES

Chapter I

[1]James L. Campbell, "The Book of Ecclesiastes and Eighteenth Century Literature," DA, No. 36 (1975), 3654A (University of Virginia), and Robert Bozanich, "Donne and Ecclesiastes," PMLA, 90 (1975), 270.

[2]R.B.Y. Scott, ed., trans., Proverbs: Ecclesiastes, Vol. XVII of The Anchor Bible (New York: Doubleday and Co., 1979) p. 191. — Scott uses this phrase to describe the book of Ecclesiastes, because God is not only unknown through revelation, but also through reason.

[3]F. Scott Fitzgerald, Letter to Frances Scott Fitzgerald, 15 November 1938, The Letters of F. Scott Fitzgerald, ed. Andrew Turnbull (New York: Charles Scribner's Sons, 1963) 41. See also, Sheilah Graham, College of One (New York: Viking Press, 1967), p. 67 and p. 114. Fitzgerald at one time considered entitling Tender is the Night the World's Fair after Thackeray's Vanity Fair, which was after Ecclesiastes: "vanity of vanities."

[4]T.S. Eliot, The Waste Land. In Selected Poems (London: Faber and Faber, 1976), p. 51. This edition will be used for further references in this thesis; the line numbers will appear in parenthesis and be preceded by WL.

[5]Ecclesiastes i.14. All further citations from the Bible are to the King James version and are given in the text parenthetically.

[6]R.P. Blackmur, "The American Literary Expatriate," Foreign Influences in American Life: Essays and Critical Bibliographies, ed. David Bowers (New York: Peter Smith, 1952), p. 134.

[7]Hoffman, p. 53.

[8]Stefan Bergsten, Time and Eternity: A Study in the Structure and Symbolism of T.S. Eliot's Four Quartets (Stockholm: Svenska bokforlag et, 1960), p. 9.

[9]Gertrude Stein as quoted in Ernest Earnest, Expatriates and Patriots: American Artists, Scholars and Writers in Europe (Durham: Duke University Press, 1968), p. 252.

[10]Hoffman, p. 52.

[11]Malcolm Cowley, "Traveller's Cheque," in Discovery of Europe: The Story of American Experience in The Old World, ed. Philip Rahv (Boston: Houghton Mifflin, 1947), p. 529.

[12] Richard Greenleaf,"The Social Thinking of F. Scott Fitzgerald," Science and Society, 16, No. 2 (Spring 1952), p. 102.

[13] Sidney Finklestein, Existentialism and Alienation in American Literature (New York: International Publishers, 1965), p. 170.

[14] Ezra Pound, Hugh Selwyn Mauberley in Selected Poems (New York: New Directions, n.d.), p. 61.

[15] William Carlos Williams, Autobiography (New York: Random House, 1951), p. 174.

[16] Blackmur, p. 139.

[17] Stephen Spender, The Thirties and After: Poetry, Politics, People (1933-75), (Glasgow: Fontana, 1978), p. 200. For a fairly detailed analysis of Maurras' influence on Eliot, see also, Raymond Williams, "T.S. Eliot," in Culture and Society: 1785-1950 (London: Chatto and Windus, 1958), pp. 224-39.

[18] Finklestein, p. 173. Finklestein contends that, "A prime word in [Eliot's] vocabulary is "secular" or "secularism," whether referring to art or to thought; that is, an attention to real life as it is with a humanist interest in social welfare and progress." See also, T.S. Eliot, The Idea of A Christian Society (London: Faber and Faber, 1939).

[19] Ibid., p. 174.

[20] F. Scott Fitzgerald, The Great Gatsby (New York: Charles Scribner's Sons, 1953), p. 107. This edition will be used for further references in this thesis; the page numbers will appear in parenthesis and be preceded by GG.

[21] F. Scott Fitzgerald, "How to Live on Practically Nothing a Year," as quoted in Arthur Mizener, The Far Side of Paradise: A Bibliography of F. Scott Fitzgerald (Boston: Houghton Mifflin Co., 1949), p. 161.

[22] Ibid., p. 161.

[23] F. Scott Fitzgerald, Letters to Maxwell Perkins, August 11, 1922-April 22, 1925, The Letters of F. Scott Fitzgerald, ed. Andrew Turnbull (New York: Charles Scribner's Sons, 1963), pp. 160-179.

[24] Roger Asselineau, Ernest Hemingway (Paris: Pierre Seghers, 1972), p. 37.

[25]Ernest Hemingway, A Moveable Feast (New York: Bantam Books, 1964). Hemingway provides his own useful account of the period in this book, although it is perhaps necessary to heed the advice he offers in the preface: "If the reader prefers, this book may be regarded as fiction. But there is always the chance that such a book of fiction may throw some light on what has been written as fact."

[26]Ernest Hemingway, The Sun Also Rises (New York: Charles Scribner's Sons, 1970), p. 243. This edition will be used for further references in this thesis; the page numbers will appear in parenthesis and be preceded by SAR.

[27]T.S. Eliot, "Notes to The Waste Land," line 218. All further references to Eliot's notes will appear in parenthesis and be preceded by N and the line number of the poem.

[28]Ernest Hemingway as quoted in Carlos Baker, Hemingway: The Writer as Artist (Princeton: Princeton University Press, 1952), p. 81.

[29]F. Scott Fitzgerald, This Side of Paradise (New York: Charles Scribner's Sons, 1960), p. 282.

[30]Many attempts have been made to translate the name Qoheleth. Linguistic evidence discounts the authorship of Solomon, as the book was probably written circa third century B.C. Robert Gordis, Koheleth -- The Man and His World: A Study of Ecclesiastes (New York: Schoeken Books, 1968), pp. 203-204, contends that is better for the word to remain untranslated, although the common use of the word Koheleth, is "speaker" or "assembler." Scott admits that "the name or designation of the author Qoheleth (in vii.27 and xii.8 "the Qōhelēth), is an ancient puzzle. It has the form of an active feminine participle of the verb q-h-l (not found in the simple stem of The Old Testament), from which is derived the noun qāhāl, "a gathering, assembly, congregation." In the context of the Wisdom movement the term of title could designate a teacher or academician who gathers about him pupils or disciples, as indeed (we are told in xii.9) Qoheleth did. . . . The "Ecclesiastes" of the Latin and English versions comes from the Greek Bible where it is an attempt to translate "Qoheleth" or the analogy of the rendering qahal, "congregation" by the Greek word ekklēsia, "assembly, church." pp. 192-193.

[31]Frank E. Eakin, Jr., "Religion and the Individual," in Religion in Western Culture: Selected Issues (Washington: University Press of America, 1977), pp. 223-236.

[32]Gordis, pp. 95-108.

[33]Scott, pp. 196-201.

[34]The book of Ecclesiastes is at variance with the teachings of The Old Testament. The decision to retain Ecclesiastes in the Biblical canon could be attributed, in part, to the traditional view which assigned its authorship to Solomon. Scott points out that Ecclesiastes goes beyond the book of Job, where God seems to have temporarily withdrawn, whereas to Qoheleth: ". . . God is no more than a name for the incomprehensible power which has created the unalterable conditions of man's existence and determines his fate." p. xxi.

[35]Gordis, p. 12.

[36]See Scott and Gordis for further details of Qoheleth's contemporary background.

[37]Eakin, p. 230.

Chapter II

[1]Hoffman, p. 330.

[2]A phrase which Eliot, himself, uses to describe Pound's poem, Hugh Selwyn Mauberley. T.S. Eliot, "Introduction to Selected Poems of Ezra Pound," in Ezra Pound: A Collection of Criticism, ed. Grace Schulman (New York: McGraw-Hill, 1974), p. 84.

[3]Kristian Smidt, Poetry and Belief in the Work of T.S. Eliot (Oslo: Ikommisjon hos J. Dybwad, 1949), p. 124.

[4]T.S. Eliot, "A Note on Poetry and Belief," Enemy, No. 1 (February, 1927), pp. 15-17.

[5]T.S. Eliot, The Idea of a Christian Society (London: Faber and Faber, 1939), p. 62.

[6]Cleanth Brooks, "The Waste Land: Critique of the Myth," in T.S. Eliot: The Waste Land, eds. C.B. Cox and Arnold Hinchliffe (London: MacMillan, 1968), p. 129.

[7]David Adams Leeming, Mythology: The Voyage of the Hero (New York: J.B. Lippincott Co., 1973), p. 186.

[8]Brooks, p. 132.

[9]Ezekial ii.3.

[10]Jesse L. Weston, From Ritual to Romance (Cambridge: The University of Cambridge Press, 1920), p. 44.

[11]Brooks, p. 140.

[12]T.S. Eliot, "Baudelaire," in Selected Essays (London: Faber and Faber, 1951), p. 429.

[13]Derek Traversi, T.S. Eliot: The Longer Poems (London: Bodley Head, 1976), p. 53.

[14]Ibid., p. 53.

[15]Nora Walker, "What the Thunder Said," Research paper submitted to the University of Alberta, Fall, 1979, p. 2.

[16]Derek Kidner, A Time to Mourn and a Time to Dance: Ecclesiastes and the Way of the World (Leicester: Inter-Varsity Press, 1976), p. 103.

[17]Ibid., p. 103.

[18]Brooks, p. 151.

[19]Hoffman, pp. 341-342.

[20]T.S. Eliot, "Tradition and the Individual Talent," in Selected Essays (London: Faber and Faber, 1951), p. 14.

[21]Oswald Spengler, The Decline of the West (New York: Modern Library, 1965), argues in favour of cyclical rather than linear change. He holds the view that cultural patterns repeat themselves: but that civilization in the twentieth century has reached its final stage of growth and has absorbed too many cultures, hence his somewhat alarmist view that there can only be decline, rather than progress.

[22]Eliot, "Tradition and the Individual Talent," p. 16.

[23]Bergsten, p. 27.

[24]Harlan James, "An Analysis of Eliot's "The Fire Sermon"," Research paper submitted to the University of Alberta, Fall 1979, p. 7.

Chapter III

[1]Robert Wooster Stallman, "Conrad and The Great Gatsby," Twentieth Century Literature, 1, No. 1 (April 1955), p. 10.

[2]See page one of this thesis and F. Scott Fitzgerald, Letter to Frances Scott Fitzgerald, 15 November 1938, The Letters of F. Scott Fitzgerald, ed. Andrew Turnbull (New York: Charles Scribner's Sons, 1963), p. 41. Fitzgerald wrote to his daughter: "The paragraph on page 756 sounds like the confessions of a movie producer, even to the swimming pools." The passage he referred to was probably Ecclesiastes (ii. 4-13); this particular paragraph outlining Solomon's quest for wealth is not unlike, in its content, Fitzgerald's description of Gatsby.

[3]J.F. Callaghan, The Illusions of A Nation: Myth and History in the Novels of F. Scott Fitzgerald (Urbana: University of Illinois Press, 1972), p. 59.

[4]F. Scott Fitzgerald, The Crack-Up (New York: J. Laughlin, 1945), pp. 79-80.

[5]The Greek god, Cronus, brought the idea of time as opposed to infinity. His name provides the Greek: Chronos, the root for the noun chronology. The North American Indian goddess of the Catskills, the Indian god: Vishnu, the Nigerian goddess: Woyengi, the Australian Djamar, the English: Father Time, the Ojibwa Indian: Great Spirit and the Greek goddess: Selene are just a few of the deities who were reputed to control time. In addition, gods of rebirth and resurrection myths, such as: Osiris, Kutoyis and Quetzalcoatl could be said to share this attribute.

[6]Scott, p. 221.

[7]The previous owner of Gatsby'smansion had attempted to reduce his neighbours to a state of peasantry by offering to pay their taxes for five years if they agreed to have their roofs thatched with straw. His suggestion, which is ludicrous by any standards, is preposterous in a country untouched by the feudal system.

[8]Fitzgerald's correspondence with Maxwell Perkins indicates that he originally intended to make Gatsby's experience as a young Catholic boy in the Middle West into a prologue to The Great Gatsby. However, he later discarded this idea and incorporated most of his original plan for The Great Gatsby into his short story, "Absolution."

[9]Moonlight and dusk are associated with Amory's dreams throughout This Side of Paradise (New York: Charles Scribner's Sons, 1960). At Princeton, Amory realizes as he contemplates the moonlit campus, that he should apply himself more diligently to his work. He spends

time with Clara, Eleanor, Rosemary and Isabelle in the twilight; although, the moonlight for Amory does not have quite the same illusory quality that it does for Gatsby. When he is with Isabelle, Amory finds his "love waned slowly with the moon." p. 240.

[10]G.I. Hughes, "Subspecie Dr. T.J. Eckleburg: Man and God in The Great Gatsby," English Studies in Africa, No. 15, Vol. 2 (September 1972), pp. 81-92. The following paragraph is indebted to Hughes's article.

[11]W.C. Handy, "The Beale Street Blues," Francis and Day's Album of Blues, p. 10.

[12]The restaurant where Nick first encounters Wolfshiem is seen as a type of "underworld" or habitat of gluttonism. Significantly, Wolfshiem looks at the "Presbyterian nymphs on the ceiling" [GG, p. 46]. In his draft, Fitzgerald omitted the word "Presbyterian"; his addition of this word in the published version of the novel has ironic implications. The events which take place in the restaurant indicate what has happened to the Puritan dream of success.

[13]Tony Palmer, All You Need is Love: The Story of Popular Music (Harmondsworth: Penguin, 1977), p. 56.

[14]F. Scott Fitzgerald, "The Diamond as Big as the Ritz," in The Diamond as Big as the Ritz and Other Stories (Harmondsworth: Penguin, 1976), p. 110.

[15]John Berryman, "F. Scott Fitzgerald," The Kenyon Review, Vol. 8 (Winter), 1946, pp. 106-107.

[16]Fitzgerald, The Crack-Up, p. 69.

[17]Kidner, p. 32.
It is interesting to speculate as to whether or not Fitzgerald was aware of Qoheleth's attitudes toward women. Obviously, the idea of a woman as a destructive force or temptress has earlier antecedents in Hebrew and in Greek Wisdom Literature: Hesiod, in particular, comes to mind. It is quite possible that Fitzgerald, having considered traditional attitudes toward women, sought to redress the glib and blatantly sexist judgements of his predecessors.

[18]John Espey, Ezra Pound's Mauberley: A Study in Composition (Berkeley: University of California Press, 1955), uses the phrase "female chaos" to describe the images which Pound uses to define the condition of contemporary civilization in Hugh Selwyn Mauberley. The speaker of the poem sees post-war Europe as ". . . an old bitch gone in the teeth," and as Espey says: "Pound characterizes the ultimate dissolution of the age after the war as "hysterias, trench confessions, laughter out of dead bellies," in which "hysteria," like Mauberley's "orchid" uses the full power of its Greek root υστέρα

(womb) to reveal the new, "female formlessness"," p. 79. The phrase "female chaos" can also be aptly applied to Ecclesiastes to indicate the problems for which Qoheleth holds women responsible.

[19]Daisy's Christian name appears in pages salvaged from the earlier drafts of Fitzgerald's manuscript, as "Ada," and Fitzgerald appears to have changed her original maiden name of "Machen" to "Fay" at a later date. The floral name "Daisy" suggests a certain "perishable" quality, while the white and gold colours of the flower become emblems of perversion. The name "Fay" implies the mythical enchantment of Keats's "La Belle Dame Sans Merci." And as a beautiful "faery's child," Daisy exists as a figment of Gatsby's imagination. But in her human form she is a belle dame or femme fatale, sans merci, leaving Gatsby, "Alone and palely loitering."

[20]Scott, p. 200.

[21]Sherwood Anderson, "The Egg" in Studies in the Short Story, eds. Virgil Scott and David Madden (New York: Holt, Rinehart and Winston), p. 92.

[22]Mr. Gatz's fictional predecessor, Mr. Miller, in Fitzgerald's short story, "Absolution," places his faith equally in the Roman Catholic Church and James J. Hill. "His two bonds with the colorful life were his faith in the Roman Catholic Church and his mystical worship of the Empire builder, James J. Hill. Hill was the apotheosis of that quality in which Miller was deficient -- the sense of things, the feel of things, the hint of rain in the wind on the cheek. For twenty years he lived alone with Hill's name and God." F. Scott Fitzgerald, "Absolution," in Bernice Bobs her Hair and Other Short Stories (Harmondsworth: Penguin, 1974), p. 86. At the turn of the century, Hill, along with Morgan, Rockerfeller, Harriman and a few others, had an enormous amount of power. These men were not only phenomenally wealthy, but they also had complete control of the business concerns they owned. They had, in fact, the power normally accrued to large corporate business enterprizes, although there was less government interference in their affairs. See John Kenneth Galbraith, The Affluent Society (Harmondsworth: Pelican, 1970), pp. 58-59, for more details of Hill's career. Clearly, Fitzgerald means us to question the ethics of Hill and the wealthy entrepreneurs of the 1890's and early 1900's, who perpetuated the myth of "rags to riches" success stories. See pps.3-4 of the introductory chapter of this thesis for a discussion of the Puritan who is held responsible for the collapse of the American dream.

[23]Callaghan, p. 55.

[24]Milton Hindus, F. Scott Fitzgerald: An Introduction and Interpretation (New York: Holt, Rinehart and Winston, 1968), p. 39.

[25]E.C. Bufkin, "A Pattern of Parallel and Double," Modern Fiction Studies, Vol. 15, No. 4 (Winter) 1969-70, p. 520.

[26] H.D. Rankin, Petronius the Artist (The Hague: Martinum Nijhoff, 1970), points out the similarities between Trimalchio, of Petronius' Satyricon, and Gatsby. Fitzgerald had at one time considered Trimalchio or Trimalchio in West Egg, as possible titles for his novel. Trimalchio provided Fitzgerald with the inspiration for the character of Gatsby, Rankin argues, because he is ". . . essentially a simple character, a dedicated boaster, a man who takes his pleasures and admits his own misdeeds with a candour that is almost Homeric." Rankin, p. 82. However, whereas Trimalchio threatens perverse behaviour, he is relatively innocuous, but Gatsby, conversely, becomes involved with various criminal activities in order to acquire sufficient wealth to buy his dream object, Daisy. In addition, Trimalchio enjoys his money in his old age -- a pleasure which is denied the more unfortunate Gatsby. But Gatsby does share Trimalchio's vulgarity, and like Trimalchio he dispenses hospitality to his indifferent guests.

[27] Fitzgerald's manuscript of The Great Gatsby. This manuscript is in the Fitzgerald Collection, The Firestone Library, University of Princeton, Princeton, New Jersey.

[28] Percy Bysshe Shelley, The Revolt of Islam, Canto 10:28, 404, in The Poetical Works of Shelley, ed. Newell F. Ford (Boston: Houghton Mifflin Co., 1975), p. 122. Richard Holmes, Shelley: The Pursuit (London: Weidenfeld and Nicholson, 1974), p. 730, mentions that Shelley was cremated on a beach between Massa and Via Reggio, Italy, in a portable iron furnace, and his ashes were buried several months later in the Protestant cemetery in Rome.

[29] C.E. Robinson, Shelley and Byron: The Snake and the Eagle Wreathed in Flight (Baltimore: John Hopkins University Press, 1976), p. 221.

[30] Hughes, p. 90.

[31] Fitzgerald refers to the "cruel Hebrew God" of the Old Testament in a letter to Maxwell Perkins, 12 December 1921, The Letters of F. Scott Fitzgerald, ed. Andrew Turnbull (New York: Charles Scribner's Sons, 1963), p. 150. He defends Maury Noble's blasphemous reference to The Old Testament, and writes, "The idea, refusing homage to the Bible and its God, runs thru many of Mark Twain's essays and all through Paine's biography."

[32] Fitzgerald, The Crack-Up, p. 82.

[33] Hugh Selwyn Mauberley, II.11. Pound uses this phrase to suggest what the "age demand[s]" of art. The age, in fact, revolts against perennial, classical beauty, and demands an ". . . image/ of its accelerated grimace . . ." II. 1-2.

[34]Scott, p. 200.

[35]Qoheleth, too, refers to "windows" in his account of the dying house in Chapter twelve of the book of Ecclesiastes; however, he uses the metaphor of the darkened windows to signify the deterioration of one's eyesight in old age, before one approaches death.

[36]Scott, p. 202.

[37]Stallman, p. 7.

[38]Dan E. Bronson, Vision and Revision: A Genetic Study of F. Scott Fitzgerald's Short Fiction, Ph.D. thesis, Princeton University, 1972, p. 45.

Chapter IV

[1]Hoffman, p. 102.

[2]Baker, p. 80. According to Hemingway, a garage patron had made the remark: "You are all a generation perdue" to a young mechanic who was repairing Gertrude Stein's Model T.Ford. Hemingway claims that Stein later remarked to him: "That's what you all are -- All of you young people who served in the war. You are a lost generation." AMF, p. 29.

[3]Mark Spilka, "The Death of Love in The Sun Also Rises," in Hemingway: A Collection of Critical Essays, ed. Robert B. Weeks (Englewood Cliffs: Prentice-Hall, 1962), p. 137.

[4]Philip Young, Ernest Hemingway: A Reconsideration (University Park: Pennsylvania State University Press, 1966), pp. 86-87.

[5]Baker, p. 81.

[6]Morton L. Ross, "Bill Gorton, the Preacher in The Sun Also Rises," Modern Fiction Studies, 8, No. 4 (1972-1973), p. 520.

[7]Ibid., p. 523.

[8]Richard P. Adams, "Sunrise out of The Waste Land," in Ernest Hemingway: Five Decades of Criticism, ed. Linda Welshimer Wagner (Michigan: Michigan State University Press, 1974), p. 25.

[9]Ezra Pound, Hugh Selwyn Mauberley, II, 8.

[10]Adams, p. 245.

[11]Ibid., p. 248.

[12]Ibid., p. 249.

[13]Ross, p. 522.

[14]See chapter three of this thesis, where I discuss Qoheleth's attitudes towards women.

[15]See The Waste Land -- Eliot uses the lower case to refer to Belladonna as a "lady of situations," [WL, p. 50]. Belladonna sits among the rocks of The Waste Land, unlike Leonardo da Vinci's Madonna of the Rocks, and her name of course means deadly nightshade.

[16]Spilka, p. 130.

[17]Ibid., p. 130.

[18]Ibid., p. 137.

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