"The Waste Land" by Jessica Bebenek:
Rethinking the English Literary Canon Through Collaborative Textile Arts

Jessica Bebenek

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This is to certify that the thesis prepared

By: Jessica Bebenek
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and submitted in partial fulfillment of the requirements for the degree of

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Abstract:

This research-creation thesis consists of a long conceptual poem in the form of a knitting pattern and an accompanying essay. The poem, "The Waste Land", is a translation of T.S. Eliot's "The Waste Land" into a knitting pattern. The pattern was made by scanning the poem and translating the stressed beats of the poem into knit stitches and the unstressed beats into purl stitches. The essay goes on to further explain the process of creating the pattern, discussing the nature of language and translation, as well as the ideology behind the project.

Bebenek's long poem is a critique of Eliot's "The Waste Land", a notoriously exclusory poem, upheld within the English literary canon. Bebenek argues against the notion of the lone genius artist, engaging with Eliot's complex argument within his essay "Tradition and The Individual Talent". Bebenek argues instead for collaboration within the arts as a way of dismantling patriarchal dominance within the English literary canon. Engaging with Feminist textile arts as a model for collective creation, Bebenek seeks to complicate the divide between arts and crafts, the artist and the artisan, originality and reproduction.

Acknowledgements

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**THE WASTE LAND**

**Needles:** 6.5 mm (US 10.5)
**Materials:** Uline: Jute Twine, Medium Duty (approx. worsted/3 ply; 5,000 ft.). 1 skein used.
**Gauge:** 12 st & 13 rows on 6.5 mm needles = 10 cm (4 in) square
**Finished size:** 227 x  8" (at widest)

**Stitch Abbreviations:**
Co: cast on
St: stitch
WS: wrong side
RS: right side
K = knit
P = purl
Tog = together
Yo: yarn over
So: slip stitch off of needle
Bo: bind off

**Pattern:**

**EPIGRAPH**

Co 17 sts.
Row 1 (WS): K row.
Row 2 (RS): P1, k1, p2, [k1, p1] x 5, k1.
Row 3: K row, co2.
Row 4: P2, k1, p1, k1, p2, k2, p2, [k1, p1] x 2, k1, p2, k1.
Row 5: K17, k2tog.
Row 6: P1, k1, p1, k2, p2, k2, p1, k1, p2, k2, p2, k1.
Row 7: [K1, yo2] x 8, k1, bo8. Cut string and knot to secure. Turn work.
Row 8: Reattach string to beginning of row. [K1, so2] x 8, k1.
Row 9: [K1, yo2] x 8, k1.

**THE BURIAL OF THE DEAD**

Row 10: P1, so2, [k1, so2] x 2, p1, so2, k1, so2, [p1, so2] x 3, k1, so2, k1.
Row 11: K row.
Row 12: P1, k3, p2, k1, p1, k1.

Row 13: K7, k2tog.
Row 14: P1, k2, p1, k1, p2, k1.
Row 15: K5, bo3. Cut string and knot to secure. Turn work.
Row 16: Reattach string to beginning of row. K2, p1, k2.
Row 17: K row, co3.
Row 18: P2, k2, [p1, k1] x 2, k1.
Row 19: K row.
Row 20: P1, k2, p1, k1, p2, k1.
Row 21: K row.
Row 22: P1, k2, [p1, k1] x 3.
Row 23: K row, co6.
Row 24: K1, p1, k2, p2, [k1, p1] x 2, k1, p2, k1.
Row 25: K12, k2tog.
Row 26: K1, p1, k1, p2, k1, p1, k1, p2, k1, p1, k1.
Row 27: K11, k2tog.
Row 28: [K2, p1] x 2, [p1, k1] x 3.                                    **[line 10]**
Row 29: K9, co3. Cut string and knot to secure. Turn work.
Row 30: Reattach string to beginning of row. [K1, p1] x 2, k2, p1.
Row 31: K row, co3.
Row 32: K2, [p1, k1] x 3, p1, k2, p1.
Row 33: K row.
Row 34: K2, [p1, k1] x 3, p2, k1, p1.
Row 35: K8, k2tog x 2.
Row 36: K1, p2, k1, p1, k1, p2, k2.
Row 37: K8, k2tog.
Row 38: P1, k2, p2, [k1, p1] x 2.
Row 39: K row.
Row 40: [K1, p1] x 4, k1.
Row 41: K7, k2tog.
Row 42: K1, p2, [k1, p1] x 2, k1.
Row 43: K row, co5.
Row 44: P1, k1, p2, k2, p1, k1, p2, k2, p1.
Row 45: [K1, yo2] x 9, k1, bo3. Cut string and knot to secure. Turn work.
Row 46: Reattach string to beginning of row. K1, so2, p1, so2, [k1, so2] x 3, p1, so2, k1,
                                                                  so2, [p1, so2] x 2, k1.
Row 47: K row.
Row 48: [K1, p1] x 3, k1, p2, k1.                                    **[line 20]**
Row 49: K row, k1.
Row 50: [P1, k2] x 2, [p1, k1] x 2, p1.
Row 51: K row, k1.

Row 52: K2, p1, k1, p2, [k1, p1] x 3.
Row 53: K row, co2.
Row 54: [K1, p1] x 2, K1, p2, k2, p1, k2, p1, k1.
Row 55: K11, bo3. Cut string and knot to secure. Turn work.
Row 56: Reattach string to beginning of row. [P1, k1] x 2, p1, k4, p1, k1.
Row 57: K7, k2tog x 2.
Row 58: K2, p2, [k1, p1] x 2, k1.
Row 59: K row, co2.
Row 60: K2, p1, k1, p1, k1, p2, k2, p1.
Row 61: K row, co1.
Row 62: P1, k1, p2, [k1, p1] x 4.
Row 63: K10, k2tog.
Row 64: P1, k1, p2, k1, p1, k1, p2, k1, p1.
Row 65: K row, co1.
Row 66: P1, k1, p2, k1, p1, k1, p2, k1, p1, k1.                    **[line 30]**
Row 67: Bo4, k4, bo4. Cut string and knot to secure. Turn work.
Row 68: Reattach string to beginning of row. K1, p1, k2.
Row 69: K row.
Row 70: [K1, p1] x 2.
Row 71: K row.
Row 72: K1, p1, k2.
Row 73: K row.
Row 74: K1, p2, k2.
Row 75: Co4, k4, co3.
Row 76: [P1, k2] x 2, [p1, k1] x 2, p1.
Row 77: K8, bo3. Cut string and knot to secure. Turn work.
Row 78: Reattach string to beginning of row. K2, p1, k1, p2, k1, p1.
Row 79: K row, co5.
Row 80: P1, k2, p1, k1, p1, k3, [p1, k1] x 2.
Row 81: K10, bo3. Cut string and knot to secure. Turn work.
Row 82: Reattach string to beginning of row. K1, p1, k3, p2, k2, p1.
Row 83: K8, k2tog.
Row 84: P1, k1, p1, k3, p1, k2.
Row 85: K row.
Row 86: P1, k2, p1, k3, p1, k1.                                   **[line 40]**
Row 87: K row, co2.
Row 88: [P1, k1] x 3, p2, k1, p1, k1.
Row 89: K5, bo6. Cut string and knot to secure. Turn work.
Row 90: Reattach string to beginning of row. [K1, p1] x 2, k1.
Row 91: [K1, yo2] x 5, [co1, yo2] x 4, k1.

Row 92: P1, so2, k1, so2, [p1, so2] x 2, [k1, so2, p1, so2] x 3.
Row 93: K6, k2tog x 2.
Row 94: K1, p2, k3, p1, k1.
Row 95: K row, co4.
Row 96: P1, k1, p2, [k1, p1] x 4.
Row 97: K8, k2tog x 2.
Row 98: K1, p1, k2, [p1, k1] x 3.
Row 99: K row.
Row 100: [P1, k1] x 5.
Row 101: K6, k2tog x 2.
Row 102: K2, [p1, k1] x 3.
Row 103: K row, co4.
Row 104: [K1, p1] x 2, k1, p2, [k1, p1] x 2, k1.
Row 105: K8, bo4. Cut string and knot to secure. Turn work.
Row 106: Reattach string to beginning of row. [P1, k1] x 2, p2, k1, p1.     **[line 50]**
Row 107: K row, co3.
Row 108: [K1, p1] x 2, k2, p1, k1, p2, k1.
Row 109: K row.
Row 110: P1, k1, p2, k1, p1, k1, p2, k1, p1.
Row 111: K row, co1.
Row 112: [K1, p1] x 2, k1, p2, [k1, p1] x 2, k1.
Row 113: K row.
Row 114: [K1, p1] x 2, [k1, p2] x 2, k1, p1.
Row 115: K8, bo4. Cut string and knot to secure. Turn work.
Row 116: Reattach string to beginning of row. [P1, k1] x 2, p1, k2, p1.
Row 117: K row, co4.
Row 118: K1, p2, [k1, p1] x 4, k1.
Row 119: K10, k2tog.
Row 120: P2, k1, p1, k3, [p1, k1] x 2.
Row 121: K9, k2tog.
Row 122: P1, k2, [p1, k1] x 2, p2, k1.
Row 123: K6, k2tog x 2.
Row 124: K2, p1, k2, p2, k1.
Row 123: [K1, yo2] x 3, k1, bo4. Cut string and knot to secure. Turn work.
Row 124: Reattach string to beginning of row. P1, so2, [k1, so2] x 2, p1.     **[line 60]**
Row 125: K row, co6.
Row 126: K1, p1, k1, p2, k2, p2, k1.
Row 127: K row, co1.
Row 128: P1, k3, p1, k1, p1, k3, p1.
Row 129: K row.

Row 130: P1, k3, p2, k3, p1, k1.
Row 131: K7, k2tog x 2.
Row 132: [K1, p1] x 2, k1, p2, k2.
Row 133: K row, co1.
Row 134: [K1, p1] x 5.
Row 135: K row.
Row 136: [K1, p1] x 5.
Row 137: K row.
Row 138: [K1, p1] x 3, k3, p1.
Row 139: K row, co1.
Row 140: [K1, p1] x 5, k1.
Row 141: K row, co2.
Row 142: [P1, k1] x 4, p2, k1, p1, k1.
Row 143: K9, k2tog x 2.
Row 144: K1, p2, [k1, p1] x 3, k2.                    **[line 70]**
Row 145: K row.
Row 146: [P1, k1] x 5, p1.
Row 147: K row.
Row 148: [P1, k1] x 2, k2, p2, k1, p1, k1.
Row 149: K9, k2tog.
Row 150: [K1, p1] x 5.
Row 151: K row.
Row 152: [K1, p1] x 4, k2.
Row 153: K row.
Row 154: [K1, p1] x 5.
Row 155: K row, co2.
Row 156: K2, [p1, k1] x 2, [p1, k2] x 2.
Row 157: [K1, yo2] x 9, k1, bo2. Cut string and knot to secure. Turn work.
Row 158: Reattach string to beginning of row. [K1, so2] x 9, k1.
Row 159: [K1, yo2] x 9, k1.

**A GAME OF CHESS**

Row 160: [K1, so2, p1, so2] x 4, k1, so2, p1.
Row 161: K6, k2tog x 2.
Row 162: [K1, p1] x 2, k1, p2, k1.
Row 163: K row, co2.
Row 164: [K1, p1] x 5.
Row 165: K row.
Row 166: P1, k1, p2, [k1, p1] x 3.                    **[line 80]**

Row 167: K row.
Row 168: [K1, p1] x 5.
Row 169: K row, co2.
Row 170: P1, k1, p1, k2, [p1, k1]  x 2, p2, k1.
Row 171: K8, k2tog x 2.
Row 172: [K1, p1] x 5.
Row 173: K row, co1.
Row 174: [P1, k1] x 5, p1.
Row 175: K row.
Row 176: [P1, k1] x 5, p1.
Row 177: K9, k2tog.
Row 178: [K1, p1] x 5.
Row 179: K row, co1.
Row 180: K1, p2, [k1, p1] x 4.
Row 181: K row, co1.
Row 182: K1, p2, k1, p1, [k1, p2] x 2, k1.
Row 183: K10, k2tog.
Row 184: K1, p2, [k1, p1] x 4.
Row 185: K row.
Row 186: [P1, k1] x 5, p1.                                              **[line 90]**
Row 187: K9, k2tog.
Row 188: K1, p1, k2, p2, [k1, p1] x 2.
Row 189: K row, co1.
Row 190: [K1, p1] x 2, k1, p2, k2, p2, k1.
Row 191: K row.
Row 192: [P1, k1] x 4, p2, k1.
Row 193: K7, bo4. Cut string and knot to secure. Turn work.
Row 194: Reattach string to beginning of row. [P1, k1] x 2, p1, k2.
Row 195: K row, co4.
Row 196: K1, p1, k1, p2, [k1, p1] x 3.
Row 197: K9, k2tog.
Row 198: [K1, p1] x 5.
Row 199: K row.
Row 200: [K1, p1] x 2, k2, p2, k1, p1.
Row 201: K row, co2.
Row 202: [K1, p1] x 6.
Row 203: K10, k2tog.
Row 204: [K1, p1] x 2, k2, [p1, k1] x 2, p1.
Row 205: K9, k2tog.
Row 206: [K1, p1] x 5.                                                  **[line 100]**

Row 207: K row, co1.
Row 208: K1, p2, [k1, p1] x 4.
Row 209: K9, k2tog.
Row 210: [K1, p1] x 5.
Row 211: K6, bo4. Cut string and knot to secure. Turn work.
Row 212: Reattach string to beginning of row. [K1, p1] x 2, k2.
Row 213: K row, co2.
Row 214: [K1, p1] x 4.
Row 215: K row, co1.
Row 216: K1, p1, k2, [p1, k1] x 2, p1.
Row 217: K row, co1.
Row 218: K1, p1, k1, p2, k1, p1, k2, p1.
Row 219: K7, bo3. Cut string and knot to secure. Turn work.
Row 220: Reattach string to beginning of row. [K1, p1] x 3, k1.
Row 221: K row, co4.
Row 222: K1, p1, k1, p2, k1, p1, k1, p2, k1.
Row 223: K6, bo5. Cut string and knot to secure. Turn work.
Row 224: Reattach string to beginning of row. [K1, p1] x 2, k2.
Row 225: K row, co5.
Row 226: K1, p2, [k2, p1] x 2, k2.                                    **[line 110]**
Row 227: [K1, yo2] x 10, k1.
Row 228: K1, so2, p1, so2, [k1, so2] x 3, p1, so2, [k1, so2] x 2, p1, so2, k1, so2, p1.
Row 229: K9, k2tog.
Row 230: K2, p1, k1, p2, k2, k1, p1.
Row 231: Bo1, k9, co1.
Row 232: K1, p1, k3, p1, k1, p2, k1.
Row 233: Co1, k8, k2tog.
Row 234: K1, p1, [k1, p2] x 2, k1, p1.
Row 235: [K1, yo2] x 5, [k2tog, yo2] x 2, k1.
Row 236: P1, so2, [k1, so2] x 2, [p1, so2, k1, so2] x 2, p1.
Row 237: K6, k2tog.
Row 238: [K1, p1] x 3, k1.
Row 239: [K1, yo2] x 3, k1, bo3. Cut string and knot to secure. Turn work.
Row 240: Reattach string to beginning of row. K1, so2, [p1, so2] x 2, k1.
Row 241: Bo3, k1, co5.
Row 242: K1, p2, k2, p1.
Row 243: Co3, K row, co2.
Row 244: P1, k2, p2, k3, p2, k1.
Row 245: Bo3, k4, k2tog x 2.
Row 246: P1 , k2, p2, k1.                                    **[line 120]**

Row 247: Bo5, k1.
Row 248: K1.
Row 249: Co5, k1, co8.
Row 250: P1, k1, p2, k1, p1, k2, [p1, k1] x 3.
Row 251: K2, bo12. Cut string and knot to secure. Turn work.
Row 252: Reattach string to beginning of row. P1, k1.
Row 253: K1, yo2, k1.
Row 254: K1, so2, k1.
Row 254: Bo1, k1, co3.
Row 255: [P1, k1] x 2.
Row 265: Co1, k4, co2.
Row 266: [K1, p1] x 3, k1.
Row 267: K row, co6.
Row 268: [K1, p1] x 3, k2, p1, [k1, p1] x 2.
Row 269: Bo11, k2tog.
Row 270: K1.
Row 271: Co10, k1.
Row 272: K1, p2, [k1, p1] x 2, k4.
Row 273: K5, bo6. Cut string and knot to secure. Turn work.
Row 274: Reattach string to beginning of row. K1, p1, k2, p1.
Row 275: K row.
Row 276: [K1, p1] x 2, k1.                                    **[line 130]**
Row 277: K row, co4.
Row 278: [K1, p1] x 4, k1.
Row 279: K row, co2.
Row 280: [K1, p1] x 5, k1.
Row 281: K row, co1.
Row 282: [P1, k1] x 2, k1, p2, k2, [p1, k1] x 2.
Row 283: K6, bo6. Cut string and knot to secure. Turn work.
Row 284: Reattach string to beginning of row. [K1, p1] x 3.
Row 285: Bo5, k1, co5.
Row 286: K1, p2, k2, p1.
Row 287: Co5, k4, bo2.
Row 288: K1, p1, k2, [p1, k1] x 2, p1.
Row 289: [K1, yo2] x 7, k2tog.
Row 290: [K1, so2, p1, so2] x 4.
Row 291: K row, co7.
Row 292: [K1, p1] x 7, k1.
Row 293: [K1, yo2] x 8, k1, bo6. Cut string and knot to secure. Turn work.
Row 294: Reattach string to beginning of row. [K1, p1] x 3, k2, p1.

Row 295: K row, co3.
Row 296: [K1, p1] x 6.                                                    **[line 140]**
Row 297: K6, bo6. Cut string and knot to secure. Turn work.
Row 298: Reattach string to beginning of row. K1, p1, k2, p1, k1.
Row 299: K row, co6.
Row 300: K2, p1, k1, p1, k2, p1, [k1, p1] x 2.
Row 301: K row, co2.
Row 302: P1, [k1, p2] x 2, k1, p1, k2, p1, k1, p1.
Row 303: K11, bo3. Cut string and knot to secure. Turn work.
Row 304: Reattach string to beginning of row. K1, p1, k2, p1, [k1, p1] x 3.
Row 305: K row.
Row 306: [P1, k1] x 5, p1.
Row 307: K row.
Row 308: [K1, p1] x 2, k2, p1, [k1, p1] x 2.
Row 309: K row, co2.
Row 310: P1, k2, [p1, k1] x 2, p2, [k1, p1] x 2.
Row 311: K row.
Row 312: K2, p1, k1, p1, k2, p1, k1, p2, k2.
Row 313: K row.
Row 314: [K1, p1] x 5, k1, p2.
Row 315: K9, k2tog x 2.
Row 316: K1, p1, k1, p2, k2, p2, k1, p1.                                  **[line 150]**
Row 317: K row, co3.
Row 318: K2, p2, [k1, p1] x 3, k2, p1, k1.
Row 319: K6, bo8. Cut string and knot to secure. Turn work.
Row 320: Reattach string to beginning of row. K1, p1, k2, p1, k1.
Row 321: K row, co7.
Row 322: K1, p2, [k1, p1] x 5.
Row 323: K9, bo4. Cut string and knot to secure. Turn work.
Row 324: Reattach string to beginning of row. [P1, k1] x 3, p2, k1.
Row 325: K row, co5.
Row 326: [P1, k1] x 2, p2, k1, p1, k1, p2, k1, p1, k1.
Row 327: K12, k2tog.
Row 328: K1, p1, k2, [p1, k1] x 3, p1, k2.
Row 329: K7, bo6. Cut string and knot to secure. Turn work.
Row 330: Reattach string to beginning of row. [K1, p1] x 2, k2, p1.
Row 331: K row, co4.
Row 332: [P2, k2] x 2, k2, p1.
Row 333: K row.
Row 334: [K1, p1] x 4, k2, p1.

Row 335: K row, co2.
Row 336: K2, [p1, k1] x 2, p2, k1, p1, k2, p1.                      **[line 160]**
Row 337: K row, co3.
Row 338: [K1, p1] x 3, k2, p1, k1, p1, k2, p1, k1, p1.
Row 339: K8, bo8. Cut string and knot to secure. Turn work.
Row 340: Reattach string to beginning of row. [K1, p1] x 4.
Row 341: K row, co6.
Row 342: [K1, p1] x 2, k2, p2, k1, p2, k1, p1, k1.
Row 343: K10, k2tog x 2.
Row 344: [P1, k1] x 2, [p1, k2] x 2, p1, k1.
Row 345: K6, bo6. Cut string and knot to secure. Turn work.
Row 346: Reattach string to beginning of row. K1, p1, k2, p1, k1.
Row 347: K row, co8.
Row 348: P1, [k2, p2] x 2, k1, [p1, k1] x 2.
Row 349: K row, co2.
Row 350: [K1, p1] x 3, k1, p2, [k1, p1] x 3, k1.
Row 351: K6, bo10. Cut string and knot to secure. Turn work.
Row 352: Reattach string to beginning of row. K1, p1, k2, p1, k1.
Row 353: K row.
Row 354: K1, p1, k2, p1, k1.
Row 355: K row, co5.
Row 356: K1, [p1, k2] x 3, p1.                               **[line 170]**
Row 357: K6, bo5. Cut string and knot to secure. Turn work.
Row 358: Reattach string to beginning of row. [K1, p1] x 2, k2.
Row 359: K row, co7.
Row 360: K1, p1, k1, p2, k3, p2, k2, p1.
Row 361: [K1, yo2] x 12, k1.

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Row 362: K1, so2, [p1, so2] x 2, [k1, so2] x 2, [p1, so2] x 2, [k1, so2, p1, so2] x 3.
Row 363: K10, bo3. Cut string and knot to secure. Turn work.
Row 364: Reattach string to beginning of row. K1, p1, k2, p2, k2, p1, k1.
Row 365: K row, co3.
Row 366: P1, k1, p2, [k1, p1] x 2, k2, p2, k1.
Row 367: K10, bo3. Cut string and knot to secure. Turn work.
Row 368: Reattach string to beginning of row. [K1, p1] x 3, k4.
Row 369: K row, co3.
Row 370: [P1, k1] x 6, p1.
Row 371: K11, k2tog.

Row 372: K1, p2, [k1, p1] x 2, k2, p1, k2.
Row 373: K row, co5.
Row 374: P1, k1, p2, [k1, p1] x 2, k1, p2, [k1, p1] x 3.
Row 375: K14, bo3. Cut string and knot to secure. Turn work.
Row 376: Reattach string to beginning of row. P1, k1, p2, k1, p1, k1, p2, k1, [p1, k1] x 2.

**[line 180]**

Row 377: K9, bo5. Cut string and knot to secure. Turn work.
Row 378: Reattach string to beginning of row. P1, k1, p1, k2, p2, k1, p1.
Row 379: K row, co3.
Row 380: K1, p1, k2, [p2, k1] x 2, p1, k1.
Row 381: K8, k2tog x 2.
Row 382: [K1, p1] x 3, k4.
Row 383: K row, co2.
Row 384: [K1, p1] x 4, k4.
Row 385: K8, k2tog x 2.
Row 386: K1, p1, k2, p2, [k1, p1] x 2.
Row 387: K row, co4.
Row 388: [K1, p1] x 7.
Row 389: [K1, yo2] x 10, k1, bo3. Cut string and knot to secure. Turn work.
Row 390: Reattach string to beginning of row. [P1, so2, k1, so2] x 10, p1.
Row 391: K9, k2tog.
Row 392: [K1, p1] x 3, k1, p2, k1.
Row 393: K row.
Row 394: [K1, p1] x 5.
Row 395: K row, co3.
Row 396: [P1, k1] x 3, p2, [k1, p1] x 2, k1.                          **[line 190]**
Row 397: K10, bo3. Cut string and knot to secure. Turn work.
Row 398: Reattach string to beginning of row. [K1, p1] x 3, k1, p2, k1.
Row 399: K row, co1.
Row 400: [P1, k1] x 5, p1.
Row 401: K9, k2tog.
Row 402: K3, [p1, k1] x 2, p1, k2.
Row 403: K row, co1.
Row 404: P1, k3, p1, k1, p2, k2, p1.
Row 405: K row.
Row 406: [K1, p1] x 5, k1.
Row 407: K9, k2tog.
Row 408: [K1, p1] x 5.
Row 409: K row.
Row 410: [K1, p1] x 5.

Row 411: K row.
Row 412: [K1, p1] x 3, k1, p2, k1.
Row 413: K row.
Row 414: [P1, k1] x 5.
Row 415: K5, bo5. Cut string and knot to secure. Turn work.
Row 416: Reattach string to beginning of row. [P1, k1] x 3.                    **[line 200]**
Row 417: K row, co4.
Row 418: [P1, k1] x 4, p1.
Row 419: K row, co3.
Row 420: [K1, p1] x 5, k2.
Row 421: [K1, yo2] x 2, k1, bo9. Cut string and knot to secure. Turn work.
Row 422: Reattach string to beginning of row. [K1, so2] x 2, k1.
Row 423: K row, co3.
Row 424: K row.
Row 425: K2, k2tog x 2.
Row 426: [K1, p1] x 2.
Row 427: K2tog x 2.
Row 428: K1, p1.
Row 429: K1, yo2, k1.
Row 430: K1, so2, k1.
Row 431: K row, co2.
Row 432: P1, k2, p1.
Row 433: K row, co6.
Row 434: K1, p1, k1, p2, k2, p2, k1.
Row 435: K row, co1.
Row 436: [P1, k1] x 4, p2, k1.
Row 437: K row.
Row 438: [P1, k1] x 5, p1.                    **[line 210]**
Row 439: K9, k2tog.
Row 440: [K1, p1] x 3, k1, p2, k1.
Row 441: K7, bo3. Cut string and knot to secure. Turn work.
Row 442: Reattach string to beginning of row. [K1, p2] x 2, k1.
Row 443: K row, co3.
Row 444: [K1, p1] x 5.
Row 445: K row, co1.
Row 446: [K1, p1] x 5, k1.
Row 447: [K1, yo2] x 10, k1.
Row 448: [K1, so2, p1, so2] x 5, k1.
Row 449: K row, co2.
Row 450: [K1, p1] x 2, k1, p2, [k1, p1] x 3.

Row 451: K8, bo5. Cut string and knot to secure. Turn work.
Row 452: Reattach string to beginning of row. [P1, k1] x 4.
Row 453: K row, co5.
Row 454: K3, p2, k4, [p1, k1] x 2.
Row 455: K10, bo3. Cut string and knot to secure. Turn work.
Row 456: Reattach string to beginning of row. [K1, p1] x 4, k2.
Row 457: K row, co3.
Row 458: K1, p2, k1, p1, k1, p2, [k1, p1] x 2, k1.                    **[line 220]**
Row 459: K10, bo3. Cut string and knot to secure. Turn work.
Row 460: Reattach string to beginning of row. [K1, p1] x 3, k1, p2, k1.
Row 461: K row, co2.
Row 462: [K1, p1] x 6.
Row 463: K8, bo4. Cut string and knot to secure. Turn work.
Row 464: Reattach string to beginning of row. [K1, p1] x 4.
Row 465: K row, co2.
Row 466: K1, p3, k1, p1, k1, p2, k1.
Row 467: K row, co3.
Row 468: K1, p1, k1, p2, [k1, p1] x 4.
Row 469: K10, bo3. Cut string and knot to secure. Turn work.
Row 470: Reattach string to beginning of row. [K1, p1] x 3, k1, p2, k1.
Row 471: K8, k2tog.
Row 472: [K1, p1] x 4, k1.
Row 473: K9, co2.
Row 474: [K1, p1] x 2, k2, p2, k1, p1, k1.
Row 475: K7, k2tog x 2.
Row 476: [K1, p1] x 2, k2, p1, k1, p1.
Row 477: K row, co1.
Row 478: [K1, p1] x 4, k2.                    **[line 230]**
Row 479: K row.
Row 480: [K1, p1] x 3, k2, p1, k1.
Row 481: K row.
Row 482: K3, p1, k1, p1, k3, p1.
Row 483: K row.
Row 484: [K1, p1] x 3, k1, p2, k1.
Row 485: K row, co2.
Row 486: K1, p2, k1, p1, k1, p2, k2, p1, k1.
Row 487: K10, k2tog.
Row 488: [P1, k1] x 5, p1.
Row 489: K row.
Row 490: [P1, k1] x 5, p1.

Row 491: K row.
Row 492: [P1, k1] x 5, p1.
Row 493: K row.
Row 494: [P1, k1] x 5, p1.
Row 495: K9, k2tog.
Row 496: [K1, p1] x 3, k1, p2, k1.
Row 497: K row.
Row 498: [K1, p1] x 5.                          **[line 240]**
Row 499: K8, k2tog.
Row 500: K1, p1, k2, p1, [K1, p1] x 2.
Row 501: K row, co1.
Row 502: [K1, p1] x 5.
Row 503: K row, co1.
Row 504: [K1, p1] x 2, k1, p2, [k1, p1] x 2.
Row 505: K9, k2tog.
Row 506: [K1, p1] x 5.
Row 507: K row.
Row 508: [K1, p1] x 4, k2.
Row 509: K row.
Row 510: [K1, p1] x 5.
Row 511: K row.
Row 512: [K1, p1] x 3, k3, p1.
Row 513: K row.
Row 514: K1, p1, k1, p2, k2, p1, k1, p1.
Row 515: [K1, yo2] x 9, k1.
Row 516: [K1, so2, p1, so2] x 4, k1, so2, k1.
Row 517: K row, k1.
Row 518: [P1, k1] x 4, p2, k1.                  **[line 250]**
Row 519: K9, k2tog.
Row 520: [K1, p1] x 2, k3, p1, k1, p1.
Row 521: K row.
Row 522: [P1, k1] x 2, p2, [k1, p1] x 2.
Row 523: K row.
Row 524: P2, [k1, p1] x 4.
Row 525: K row.
Row 526: [K1, p1] x 3, k1, p2, k1.
Row 527: K row.
Row 528: [K1, p1] x 5.
Row 529: K row.
Row 530: [K1, p1] x 5.

Row 531: [K1, yo2] x 10, k1.
Row 532: [P1, so2, k1, so2] x 5, k1.
Row 533: K row, co1.
Row 534: K1, p2, [k1, p1] x 4, k1.
Row 535: K8, k2tog x 2.
Row 536: [K1, p1] x 2, k2, [p1, k1] x 2.
Row 537: K row, co1.
Row 538: K2, [p1, k1] x 4, p1.                    **[line 260]**
Row 539: K9, k2tog.
Row 540: [K1, p1] x 5.
Row 541: K10, co1.
Row 542: [K1, p1] x 5, k1.
Row 543: K7, k2tog x 2.
Row 544: K1, p1, k2, p1, k1, p1, k2.
Row 545: K6, bo3. Cut string and knot to secure. Turn work.
Row 546: Reattach string to beginning of row. [K1, p1] x 3.
Row 547: K6, co9.
Row 548: K1, p1, k1, p2, [k1, p1] x 2, k1, p2, k1, p1, k1.
Row 549: Bo5, [k1, yo2] x 3, k1, bo6. Cut string and knot to secure. Turn work.
Row 550: Reattach string to beginning of row. K1, so2, p1, so2, k1, so2, p1.
Row 551: K2, k2tog.
Row 552: K1, p1, k1.
Row 553: K3, co1.
Row 554: [K1, p1] x 2.
Row 555: K4, co1.
Row 556: [K1, p1] x 2, k1.
Row 557: K2, bo3. Cut string and knot to secure. Turn work.
Row 558: Reattach string to beginning of row. K2.        **[line 270]**
Row 559: K2tog.
Row 560: K row.
Row 561: K1, co8.
Row 562: K1, p1, k1, p2, [k1, p1] x 2.
Row 563: K4, bo5. Cut string and knot to secure. Turn work.
Row 564: Reattach string to beginning of row. [K1, p1] x 2.
Row 565: K2, k2tog.
Row 566: K1, p1, k1.
Row 567: K3, co1.
Row 568: K1, p1, k2.
Row 569: K4, co1.
Row 570: [K1, p1] x 2, k1.

Row 571: Bo3, k2, co4.
Row 572: [K1, p1] x 3.
Row 573: K6, co1.
Row 574: K1, p2, k2, p1, k1.
Row 575: [K1, yo2] x 4, k1, bo2. Cut string and knot to secure. Turn work.
Row 576: Reattach string to beginning of row. [K1, so2] x 4, k1, co3.
Row 577: K row.
Row 578: [K1, p1] x 8.
Row 579: K3, bo5. Cut string and knot to secure. Turn work.
Row 580: Reattach string to beginning of row. K1, p1, k1.               **[line 280]**
Row 581: K3, co1.
Row 582: [K1, p1] x 2.
Row 583: K row.
Row 584: [K1, p1] x 2.
Row 585: K2, k2tog.
Row 586: K1, p1, k1.
Row 587: K row.
Row 588: K2, p1.
Row 589: K3, co1.
Row 590: K2, p1, k1.
Row 591: K2, k2tog.
Row 592: K1, p1, k1.
Row 593: K3, co1.
Row 594: K2, p1, k1.
Row 595: K row.
Row 596: [K1, p1] x 2.
Row 597: K2, k2tog.
Row 598: P1, k2.
Row 599: Bo3, co6.
Row 600: [K1, p1] x 3.                                                  **[line 290]**
Row 601: K6, co1.
Row 602: K1, p2, k2, p1, k1.
Row 603: Co3, k1, yo2, k1, bo5. Cut string and knot to secure. Turn work.
Row 604: Reattach string to beginning of row. K1, so2, p1, k1, p1, k1.
Row 605: K5, co4.
Row 606: K1, p2, k1, p1, k1, p2, k1.
Row 607: K9, co1.
Row 608: K1, p1, [k1, p2] x 2, k1, p1.
Row 609: K10, co1.
Row 610: [K1, p2] x 2, [k1, p1] x 2, k1.

Row 611: [K1, yo2] x 6, [k2tog, yo2] x 2, k1.

Row 612: [K1, so2, p1, so2] x 3, p1, so2, k1, so2, p1.

Row 613: K row.

Row 614: [K1, p1] x 2, k2, p2, k1.

Row 615: K7, k2tog.

Row 616: K2, p2, [k1, p1] x 2.

Row 617: K8, co2.

Row 618: [K1, p1] x 5.

Row 619: [K1, yo2] x 3, k1, bo6. Cut string and knot to secure. Turn work.

Row 620: Reattach string to beginning of row. K1, so2, p1, so2, k1, so2, p1.   **[line 300]**

Row 621: K row.

Row 622: K1, p2, k1.

Row 623: K4, co1.

Row 624: P1, k1, p2, k1.

Row 625: K5, co5.

Row 626: [K1, p1] x 5.

Row 627: K row.

Row 628: [K1, p1] x 4, k2.

Row 629: K2, bo8. Cut string and knot to secure. Turn work.

Row 630: Reattach string to beginning of row. P1, k1.

Row 631: Bo2, co2.

Row 632: K1, yo2, k1.

Row 633: Co2, k1, so2, k1, co2.

Row 634: [K1, p1] x 3.

Row 635: [K1, yo2] x 6, co1, yo2, co1.

Row 636: [P1, so2, k1, so2] x 3, p1, so2, k1.

Row 637: K6, k2tog.

Row 638: K1, p2, k4.

Row 639: K3, k2tog x 2.

Row 640: P1, k4.                                                                **[line 310]**

Row 641: K1, yo2, k1, bo3. Cut string and knot to secure. Turn work.

Row 642: Reattach string to beginning of row. P1, so2, k1.

Row 643: K1, yo2, k1.

Row 644: K1, so2, k1.

Row 645: K1, yo2, k1.

Row 646: K1, so2, k1.


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Row 647: Co5, k2, co3.

Row 648: K1, p1, k1, p2, [k1, p1] x 2, k1.
Row 649: K10, co1.
Row 650: K3, p1, k2, [p1, k1] x 2, p1.
Row 651: K6, bo5. Cut string and knot to secure. Turn work.
Row 652: Reattach string to beginning of row. K1, p2, k1, p1, k1.
Row 653: Bo6, co6.
Row 654: [K1, p1] x 3.
Row 655: Co5, k6.
Row 656: [K1, p1] x 5, k1.
Row 657: K9, k2tog.
Row 658: [K1, p1] x 5.
Row 659: K6, bo4. Cut string and knot to secure. Turn work.
Row 660: Reattach string to beginning of row. K2, p3, k1.
Row 661: Bo6, co5.
Row 662: K1, p3, k1.
Row 663: Co6, k5.
Row 664: [P1, k1] x 4, p1, k2.                                    **[line 320]**
Row 665: K11, co3.
Row 666: K1, p1, k1, p2, k2, [p1, k1] x 3, p1.
Row 667: [K1, yo2] x 10, k1, bo3. Cut string and knot to secure. Turn work.

## WHAT THE THUNDER SAID

Row 668: Reattach string to beginning of row. [P1, so2, k1, so2] x 4, p1, so2, p1, so2,
                                                                                          k1.
Row 669: K row.
Row 670: [P1, k1] x 4, p2, k1.
Row 671: K row.
Row 672: [P1, k1] x 4, p2, k1.
Row 673: K7, bo4. Cut string and knot to secure. Turn work.
Row 674: Reattach string to beginning of row. [P1, k1] x 3, p1.
Row 675: K7, co4.
Row 676: [P1, k1] x 4, p2, k1.
Row 677: K row.
Row 678: [P1, k1] x 2, p1, k2, p2, k1, p1.
Row 679: K8, bo3. Cut string and knot to secure. Turn work.
Row 680: Reattach string to beginning of row. K2, p2, k1, p2, k1.
Row 681: K8, co1.
Row 682: P1, k2, p2, k1, p2, k1.
Row 683: K6, bo3. Cut string and knot to secure. Turn work.

Row 684: Reattach string to beginning of row. [P1, k1] x 3.  **[line 330]**
Row 685: [K1, yo2] x 6, [co1, yo2] x 2, co1.
Row 686: [K1, so2, p1, so2] x 2, p1, so2, [k1, so2] x 2, p1, so2, k1.
Row 687: K9, co1.
Row 688: [K1, p1] x 3, k2, p1, k1.
Row 689: K10, co1.
Row 690: [P1, k1] x 3, p2, k1, p1.
Row 691: K9, k2tog.
Row 692: P1, k1, p1, k2, p2, k1, p1, k1.
Row 693: K row.
Row 694: [K1, p1] x 5.
Row 695: K row.
Row 696: K1, [p1, k2] x 2, p1, k1, p1.
Row 697: K8, k2tog.
Row 698: [K1, p1] x 8, k1.
Row 699: K9, co2.
Row 700: K1, p1, k1, p2, [k1, p1] x 3.
Row 701: K11, co2.
Row 702: [K1, p1] x 2, k1, p2, [k1, p1] x 2, k2.
Row 703: K10, bo3. Cut string and knot to secure. Turn work.
Row 704: Reattach string to beginning of row. [K1, p1] x 4, k2.  **[line 340]**
Row 705: K10, co1.
Row 706: [P1, k1] x 3, p1, k2, p1, k1.
Row 707: K9, k2tog.
Row 708: [K1, p1] x 2, k1, p2, k2, p1.
Row 709: K10, co2.
Row 710: [P1, k1] x 2, p2, k1, p1, k2, p1, k1.
Row 711: K9, bo3. Cut string and knot to secure. Turn work.
Row 712: Reattach string to beginning of row. [K1, p1] x 3, k2, p1.
Row 713: K5, k2tog x 2.
Row 714: P1, k3, p1, k1, p1.
Row 715: Bo4, k3, co2.
Row 716: [P1, yo2, k1, yo2] x 2, p1.
Row 717: Co3, [k1, so2] x 4, k1.
Row 718: Bo5, k2, p1.
Row 719: K3, co1.
Row 720: [K1, p1] x 2.
Row 721: K4, co1.
Row 722: [P1, k1] x 2, p1.
Row 723: K1, k2tog x 2.

Row 724: P1, k1, p1. **[line 350]**

Row 725: K1, k2tog.

Row 726: K1, p1.

Row 727: K2, co4.

Row 728: [K1, p1] x 6.

Row 729: K6, co4.

Row 730: [P1, k1] x 3, p1, k2, p1.

Row 731: K5, bo5. Cut string and knot to secure. Turn work.

Row 732: Reattach string to beginning of row. P1, k1, p2, k1.

Row 733: K row.

Row 734: P1, k3, p1.

Row 735: K5, co4.

Row 736: K1, p2, [k1, p1] x 3.

Row 737: K9, co1.

Row 738: K2, p2, k2, [p1, k1] x 2.

Row 739: K7, bo3. Cut string and knot to secure. Turn work.

Row 740: Reattach string to beginning of row. K row.

Row 741: K5, k2tog.

Row 742: P1, k2, p1, k1, p1.

Row 743: [K1, yo2] x 5, k1.

Row 744: [K1, so2] x 5, k1.

Row 745: Co1, k6, co5.

Row 746: P1, k1, p2, k2, p1, k1, p2, k1. **[line 360]**

Row 747: K11, co2.

Row 748: [P1, k1] x 4, p1, k2, p1, k1.

Row 749: K10, bo3. Cut string and knot to secure. Turn work.

Row 750: Reattach string to beginning of row. [K2, p1] x 2, [k1, p1] x 2.

Row 751: K10, co3.

Row 752: P1, k1, p2, k2, p1, k1, p2, k1, p1, k1.

Row 753: K10, bo3. Cut string and knot to secure. Turn work.

Row 754: Reattach string to beginning of row. P1, k1, p1, k2, p2, k1, p1, k1.

Row 755: K10, co2.

Row 756: P1, [k1, p2] x 2, k2, p1, k1, p1.

Row 757: K10, k2tog.

Row 758: [K1, p1] x 2, k1, p2, [k1, p1] x 2.

Row 759: [K1, yo2] x 7, k1, bo3. Cut string and knot to secure. Turn work.

Row 760: Reattach string to beginning of row. K1, so2, [p1, so2] x 2, [k1, so2] x 2, [p1, so2] x 2, k1.

Row 761: K8, co2.

Row 762: [P1, k1] x 5.

Row 763: K6, k2tog x 2.
Row 764: P1, k2, p1, k1, p2, k1.
Row 765: K8, co2.
Row 766: K2, p2, k2, [p1, k1] x 2.
Row 767: K8, k2tog.
Row 768: [P1, k1] x 3, p2, k1.
Row 769: K9, co1.
Row 770: P1, k1, p2, k1, p1, k1, p2, k1.
Row 771: K10, co2.
Row 772: [K1, p2] x 2, k1, p1, k2, p1, k1.
Row 773: K4, bo8. Cut string and knot to secure. Turn work.
Row 774: Reattach string to beginning of row. [P1, k1] x 2.
Row 775: K4, co7.
Row 776: [K1, p1] x 3, k2, p1, k1, p1.
Row 777: K5, bo6. Cut string and knot to secure. Turn work.
Row 778: Reattach string to beginning of row. [P1, k1] x 2, p1.
Row 779: K2, bo3. Cut string and knot to secure. Turn work.
Row 780: Reattach string to beginning of row. K row.
Row 781: K1, yo2, k1.
Row 782: K1, so2, k1.
Row 783: K2, co8.
Row 784: K1, p1, k3, p1, [k1, p1] x 2.
Row 785: K row.
Row 786: [K1, p1] x 5.
Row 787: K10, co2.
Row 788: [K1, p1] x 6.
Row 789: K6, bo6. Cut string and knot to secure. Turn work.
Row 790: Reattach string to beginning of row. K1, p1, k1, p2, k1.
Row 791: K6, co4.
Row 792: [K1, p1] x 3, k3, p1.
Row 793: K8, k2tog.
Row 794: [P1, k1] x 4, p1.
Row 795: K9, co3.
Row 796: [P1, k1] x 6.
Row 797: K12, co4.
Row 798: [K1, p1] x 8.
Row 799: [K1, yo2] x 9, k1, bo6. Cut string and knot to secure. Turn work.
Row 800: Reattach string to beginning of row. [P1, so2, k1, so2] x 3, k1, so2, p1, so2,
k1, so2, p1.
Row 801: K row.

Row 802: [P1, k1] x 2, p2, k2, p2.
Row 803: K10, co1.
Row 804: [P1, k1] x 4, p2, k1.
Row 805: K11, co1.
Row 806: K2, p2, [k1, p1] x 4.
Row 807: K9, bo3. Cut string and knot to secure. Turn work.
Row 808: Reattach string to beginning of row. K2, [p1, k1] x 3, p1.          **[line 390]**
Row 809: K6, bo3. Cut string and knot to secure. Turn work.
Row 810: Reattach string to beginning of row. [P1, k2] x 2.
Row 811: K6, co3.
Row 812: P1, k1, p2, k2, p2, k1.
Row 813: K7, k2tog.
Row 814: K1, p2, k2, p2, k1.
Row 815: K8, co2.
Row 816: K2, [p1, k1] x 4.
Row 817: K3, bo7. Cut string and knot to secure. Turn work.
Row 818: Reattach string to beginning of row. K1, p1, k1.
Row 819: [K1, yo2] x 2, k1.
Row 820: [K1, so2] x 2, k1.
Row 821: K3, co6.
Row 822: K2, p1, k1, p1, k1, p2, k1.
Row 823: K7, k2tog.
Row 824: K2, p1, k2, p2, k1.
Row 825: K8, co2.
Row 826: [K1, p1] x 3, k2, p1, k1.
Row 827: K6, k2tog x 2.
Row 828: P1, k1, p1, k2, p1, k1, p1.
Row 829: K5, bo3. Cut string and knot to secure. Turn work.
Row 830: Reattach string to beginning of row. P1, k1, p1, k2.          **[line 400]**
Row 831: K1, bo4. Cut string and knot to secure. Turn work.
Row 832: Reattach string to beginning of row. K1.
Row 833: K1, co6.
Row 834: P1, k1, p2, k1, p1, k1.
Row 835: K row.
Row 836: K1, p2, k3, p1.
Row 837: K7, co5.
Row 838: P1, k1, p2, [k1, p1] x 4.
Row 839: K10, k2tog.
Row 840: K1, p2, k2, [p1, k1] x 3.
Row 841: K row.

Row 842: P1, k1, p2, k1, p1, k2, p1, k1, p1.

Row 843: K11, co2.

Row 844: [P1, k1] x 4, p2, k1, p1, k1.

Row 845: K13, co1.

Row 846: [P1, k1] x 3, p2, k2, [p1, k1] x 2.

Row 847: K12, k2tog.

Row 848: [K1, p1] x 4, k2, p1, k1, p1.

Row 849: K5, bo8. Cut string and knot to secure. Turn work.

Row 850: Reattach string to beginning of row. [K1, p1] x 2, k1.          **[line 410]**

Row 851: K1, bo4. Cut string and knot to secure. Turn work.

Row 852: Reattach string to beginning of row. K1.

Row 853: K1, co7.

Row 854: [K1, p1] x 2, k2, p1, k1.

Row 855: K8, co2.

Row 856: P1, k3, p1, k2, p2, k1.

Row 857: K row.

Row 858: P1, k1, p2, k2, p2, k1, p1.

Row 859: K10, co1.

Row 860: [P1, k1] x 2, p1, k2, [p1, k1] x 2.

Row 861: K row.

Row 862: P1, [k1, p2] x 3, k1.

Row 863: K11, co3.

Row 864: P1, k1, p2, k1, p1, k1, [p2, k1] x 2, p1.

Row 865: K1, bo13. Cut string and knot to secure. Turn work.

Row 866: Reattach string to beginning of row. K1.

Row 867: K1, co7.

Row 868: [P1, k1] x 4.

Row 869: K8, co3.

Row 870: K1, p1, k1, p2, k2, [p1, k1] x 2.          **[line 420]**

Row 871: K row.

Row 872: [P1, k1] x 5, p1.

Row 873: K11, co1.

Row 874: K1, p1, k1, p2, k1, [p1, k1] x 3.

Row 875: K5, bo7. Cut string and knot to secure. Turn work.

Row 876: Reattach string to beginning of row. [K1, p1] x 2, k1.

Row 877: [K1, yo2] x 4, k1.

Row 878: [K1, so2] x 4, k1.

Row 879: Bo5, co6.

Row 880: [K1, p1] x 3.

Row 881: Co5, k4, k2tog.

Row 882: [P1, k1] x 5.
Row 883: K row.
Row 884: [P1, k1] x 2, p1, k2, p1, k1, p1.
Row 885: K10, co3.
Row 886: K1, [p1, k2] x 2, [p1, k1] x 3.
Row 887: K9, k2tog x 2.
Row 888: P1, k1, p2, k1, [p1, k1] x 3.
Row 889: K11, co3.
Row 890: P1, k1, p1, k3, p1, k1, p1, k2, p2, k1.
Row 891: K11, bo3. Cut string and knot to secure. Turn work.
Row 892: Reattach string to beginning of row. P2, [k2, p1] x 3.          **[line 430]**
Row 893: K row.
Row 894: [P1, k1] x 4, p1, k2.
Row 895: K11, co1.
Row 896: K1, p1, [k1, p2] x 2, k2, p1, k1.
Row 897: K8, bo4. Cut string and knot to secure. Turn work.
Row 898: Reattach string to beginning of row. K1, p1, k2, [p1, k1] x 2.
Row 899: Bo5, k3, co3.
Row 900: [P1, k1] x 3.
Row 901: K row.
Row 902: Bo row.

**Finishing:** Weave in cast on and cast off strings. Weave in loose ends from rows 7, 8, 15, 16, 29, 30, 45, 46, 55, 56, 67, 68, 77, 78, 81, 82, 89, 90, 105, 106, 115, 116, 123, 124, 157, 158, 193, 194, 211, 212, 219, 220, 223, 224, 239, 240, 251, 251, 273, 274, 283, 284, 293, 294, 297, 298, 303, 304, 319, 320, 323, 324, 329, 330, 339, 340, 345, 346, 351, 352, 357, 358, 363, 364, 367, 368, 375, 376, 377, 378, 389, 390, 397, 398, 415, 416, 421, 422, 441, 442, 451, 452, 455, 456 ,459, 460, 463, 464, 469, 470, 545, 546, 549, 550, 557, 558, 563, 564, 575, 576, 579, 580, 603, 604, 619, 620, 641, 642, 651, 652, 659, 660, 667, 668, 673, 674, 679, 680, 683, 684, 703, 704, 711, 712, 731, 732, 739, 740, 749, 750, 753, 754, 759, 760, 773, 774, 777, 778, 779, 780, 789, 790, 799, 800, 807, 808, 809, 810, 817, 818, 829, 830, 831, 932, 849, 850, 851, 852, 865, 866, 875, 876, 891, 892, 897, and 898. Block.

## "The Waste Land" by Jessica Bebenek:
## Rethinking the English Literary Canon Through Collaborative Textile Arts[1]

*"The Lyric Conceptualist [poem] is not necessarily a feminine body, but it has the stink of the impure, a certain irreverence for the master, therefore it is by default, feminine in its construction."*

    *– Sina Queyras, "Lyric Conceptualism, A Manifesto in Progress"*

*"NO ONE WAY WORKS. It will take all of us / shoving at the thing from all sides / to bring it down."*

    *– Diane di Prima,* Revolutionary Letters

When I first began my project of translating T.S. Eliot's famous long poem "The Waste Land" into a knitting pattern, I conceptualized it as work in opposition to Eliot's. While the poem is a work I greatly admire for its variety of voices and rhythmic richness, I saw Eliot as a figure emblematic of Male Modernism, the old boys club of canonized poetry, the ironically limited scope of their invocation to "Make It New!" I thought that I was railing against Eliot's Tradition, translating his work which has alienated so many into something which in turn would have alienated Eliot. What I've come, disturbingly, to realize is that Eliot may have actually approved of what I've done to him here.

In his critical essay "Tradition and the Individual Talent", Eliot famously argued that the poet as Individual must submit themself to the whole of literary Tradition, that they must be simultaneously new while conforming to tradition—that "the new is [not] more valuable because it fits in; but its fitting in is a test of its value" (15). But by acknowledging and evoking my literary ancestor, by simultaneously speaking back through this literary tradition and 'making it new', do I—dare I say it—fit in?

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[1] This essay is written in the style of an introduction to a publication of this book-length long poem, with permission from my thesis advisor, Stephanie Bolster.

The complexity of the matter is that Eliot and I actually share some essential similarities in our thinking. We both believe in the importance of collaboration over the fallacy of individual artistic genius—a genius which he, ironically, has become emblematic of within an ongoing history of the academic reception of his writing. That's not to say that I don't have a few opinions about his methods. I'm certainly not the first to criticize Eliot's exclusory conception of literary tradition—a tradition which he explicitly defined as belonging to European men [2] and which historically is preserved within academic institutions bound-up in whiteness and wealth. Whose voices, then, have been excluded from this tradition which spans millennia, and what would they have said to us had they had a platform?

The following work, my translation of T.S. Eliot's "The Waste Land," is a lyric-conceptualist long poem in the form of a functional knitting pattern for a 19-foot-long scarf. I wrote the pattern by first scanning the text of Eliot's "The Waste Land," mapping the stressed and unstressed syllables of each poetic line. I created a binary system in which each stressed beat indicates a knit stitch and each unstressed beat, a purl stitch. I then undertook the long process of translating this raw data into a formal knitting pattern of over 900 rows.

Knitted works typically have a front ('right side') which shows the pattern, and back ('wrong side') which shows technical alterations and is meant to be hidden—imagine the beautifully patterned interior of a hand-knit Christmas sweater versus its messy interior. I structured the "The Waste Land" pattern so that the 'right side' (indicated by 'RS'; even-numbered rows) displays the stressed and unstressed rhythm of each line of poetry and is thus constructed of both knit and purl stitches, and the 'wrong side' (indicated by 'WS'; odd-numbered rows) is used to alter line lengths and is structured entirely of knit stitches. The resulting pattern, when knitted, creates a scarf which mimics Eliot's original poem visually in terms of line length, spacing, and syllabic rhythm. Each line of verse is a row and each syllable, a stitch.[3]

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[2] "He [the poet] must be aware that the mind of Europe—the mind of his own country" ("Tradition",16).
[3] See appended photographs for visual comparisons.

I understand that at first glance this poem may seem like gibberish, even to knitters. While I stick to a set code within the internal logic of the pattern, it is unlike any knitting pattern I've ever seen. A knitting pattern is typically, well, a pattern. It repeats itself for long sections, stopping only to note variations. But "The Waste Land" is all variation. The coded language of knitting patterns is based on clarity and brevity, and through my poem I aim to draw comparisons to the coded language of poetry, which most often uses coded language (for example, metaphors) to expand possible meanings.

Women have been using textiles as a means of communication for centuries, finding means of communication through the  visual languages which were afforded to them. In Word War II, for example, women knitters worked as spies in the Belgian resistance, knitting train schedules into their textiles using certain stitches to denote corresponding train types, and the British Office for Censorship banned the mailing of knitting patterns for fear of covert communication (Oldfield). In fiction, Charles Dickens represented the *tricoteuses* of the French Revolution in *A Tale of Two Cities* through Madame Defarge, who weaves the names of guillotine victims into her knitting (Oldfield), though it's not specified whether she uses a coded or alphabetic system.

I have been able to conceive of and create "The Waste Land" because of my liminal role as both a formally-trained poet and a self-taught knitter—I speak both of these languages. I've been immersed in both of these traditions and their structures, operated within these twin histories which have most often devalued 'women's work.' I've experienced their rhythmic similarities, their tactility and their potential as methods for communication. By seeing each as a language which can speak to the other, I'm able to reveal the potential of each language to expand and inform the other, creating renewed meaning from ancient traditions. My version of the "The Waste Land" can be read, quite literally, if you understand both languages.

**Feminist Art Forms, Reclaiming 'Women's Work', and Arts Against Utility**

In their response to similar issues of canon-formation within the male-dominated art world of the 1960-70s, feminist artists Valerie Jaudon and Joyce Kozloff wrote a manifesto critiquing patriarchal discourses which "have been handed down unexamined from one generation to the next. […] They have colored our own history, our art training. We have had to rethink the underlying assumptions of our education" (38). Jaudon and Kozloff were pioneers in the Feminist art movement, which developed out of the frustrations of many female artists of the time who felt unheard and belittled in the face of Modernist and Formalist movements. Historically, the mediums and experiences of women (needlecraft, domestic labour, etc.) had been relegated to the realm of 'crafts', rejected by the world of 'fine arts'. But by the time Jaudon and Kozloff were writing, "feminist artists had taken up these issues as part of a larger project to expand the category of art to include the experiences of women, the materials of the everyday domestic realm, and women's traditional art forms. In this context, the once negative associations of fiber with femininity and the domestic realm were recast as distinctive and culturally valuable figures of an artistic heritage specific to women" (Auther 95-6). As Judy Chicago has succinctly stated of her collaborative art practice at the groundbreaking space, Womanhouse, "[we] not only demonstrated that you could be a woman and an artist too—[we] demonstrated that female experience could be as much a pathway to universal human experience as male experience has been for centuries" ("Judy").

The feminist artists who emerged in this time were reacting to their present situation, as well as looking back through a tradition of women's artwork which has existed largely independently from men's artwork. This 'women's work', typically identified by a falsely imposed division between the skillsets and aesthetics of 'crafts' and 'fine arts', has historically been seen by patriarchal culture as decorative and frivolous, and has therefore been ignored. But the art forms of needlework, including knitting, embroidery, sewing and mending, among others, have their roots in

functionality, requiring both technical and design skills which have developed into aesthetic styles and modes of storytelling grounded in fibers.

Throughout history, a primary task of women in the home has been to make and maintain clothing and other functional textiles. But since the Industrial Revolution, which saw the invention of sewing and knitting machines, these technical skills have become largely devalued, and the "personal part of clothing production has been almost entirely erased by industrial production" (Greer 59). In capitalistic terms, women's labour within the home became greatly undervalued, adding to the stigma against needlecraft as a gendered activity. In her Marxist-feminist collection on gendered labour and poverty, *Garments Against Women*, poet Anne Boyer writes of her sewing practice,

> I make anywhere from 10 to 15 dollars an hour at any of my three jobs. A garment from Target or Forever 21 costs anywhere from 10 to 30 dollars. A garment from a thrift store costs somewhere between 4 and 10 dollars. A garment at a garage sale costs 1 to 5 dollars. A garment from a department store costs 30 to 500 dollars. All of these have been made, for the most part, from hours of women and children's lives. Now I give the hours of my life I don't sell to my employers to the garments. My costs are low: 2-dollar fabric from Goodwill, patterns bought for 99 cents or less, notions found at estate sales for 1 to 3 dollars. I almost save money like this. (29)

By listing, compiling hours on hours, cost on cost, Boyer critiques the extreme devaluation of women's labour and expresses the seeming futility of a woman sewing—trying to create something of use or 'value'. Under capitalism, the production of clothing has become a modular, dehumanizing act. We've seen the near-erasure of communities such as sewing circles and quilting bees—collaborative environments in which women create together and share their stories. Contrast this to Boyer's reminder of the contemporary sweatshop in which women and children labour under dangerous conditions, or Boyer attempting to teach herself to sew alone in futility.

As Boyer iterates, the act of performing needlecraft to save money has become obsolete because of the global devaluation of women's labour. While women in

industrialized countries continue to practice needlework such as embroidery and knitting after industrialization, the focus has become more about decoration and technical prowess than functionality. In the case of the Feminist art movement which continues today in movements such as 'craftivism' (a blend of crafts and activism), needlework is often used as a material to satirize the expectations of femininity or gentleness which is expected from 'women's work.' For example, the Victorian traditions of hand-knit lace doilies and delicately embroidered handkerchiefs reemerge in Kate Walker's satirical sampler from 1978 "Wife is a Four Letter Word" (Parker 205) or Lisa Anne Auerbach's hand-knit sweater from 2009 which reads "Strangle the last king with the entrails of the last priest" (Cvetkovitch 174).

Today, these two works are recognized as fine art as well as works of craft. Thanks to the pioneering work of feminist artists and art historians in the seventies and beyond, needlework, fiber arts, and other traditionally feminized forms of craft such as china painting and doll-making are now largely recognized within the realm of fine arts and the artists are recognized for their technical prowess and knowledge of their craft and its history.

That said, many women who craft do not see themselves as fine artists[4], but as artisans: as quilters, knitters, cross-stitchers, etc. With the rise of craft fairs and Etsy (an online marketplace for handmade items), there has been a resurgence of crafters making and selling their subversive samplers and crocheted labia brooches for the past decade—pieces, it's essential to note, which in the seventies would have qualified as controversial works of fine art.

I myself have an active knitting practice which I do not frame as 'fine art' in which I make blankets, hats, even scarves—utilitarian objects. Craftivist Betsy Greer posits that "craft has its roots in everyday utilitarian things […] items that have a purpose and a function, instead of just aesthetics" (59). If, as I've argued earlier, the divide between 'fine arts' and 'crafts' is an artificial, even arbitrary one, perhaps a divide does lie in the

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[4] By which I mean, they are not attempting to show their work in galleries, for example.

utility of an object. Perhaps an art object is something which is 'useless', created only for its value as art, to be contemplated and appreciated without using or consuming it.

By calling my iteration of "The Waste Land" a scarf (as opposed to a soft sculpture, for example), I am performing a kind of rebellion against the capitalist valuation of time which constrains Boyer in her poem. I've spent many hours translating my version of "The Waste Land" and even more time knitting the scarf in public performances (16 hours and counting)—a scarf which is spindly, full of holes, excessively long, and made of rough twine. I've 'wasted' my time creating a 'useless' object—though in the mapping of that creation, I've created an object, "The Waste Land" as poem/knitting pattern, which is functional in that it is an invitation to others to collaborate with me by creating further iterations of this useless object. Under capitalism, perhaps a poorly-made item is a form of rebellion, and to encourage others to continue producing it is worse.

**The Myth of the Lone Genius**

Looking again to "Art Hysterical Notions", Jaudon and Kozloff begin their argument with the observation: "In reading the basic texts of Modern Art, we came to realize that the prejudice against the decorative has a long history and is based on hierarchies: fine art above decorative, Western art above non-Western art, men's art above women's art" (38), and I would add to this list, the artist above the artisan. The birth of this hierarchy and the conception of 'the artist' occurred around 1400 CE with the emergence of Renaissance Humanism in Florence, Italy. Prior to this, craftsmen worked in guilds in which they collectively created works such as vases and goblets to a standard; their creations were valued as a production of the guild, not the individual, and "not only for their beauty, but for their adherence to a particular tradition" (Morelli). But with the conception of the artist, people instead began to "value individual creativity over collective production" (Morelli). Painters and sculptors were lauded as individual geniuses while those who continued to produce more utilitarian objects remained

working in guilds. These guild workers were denigrated to the role of artisan, though their works demonstrated great technique and beauty.

This hierarchy continues today and is still a great barrier for many artists who go unrecognized because their art does not fit within a singular vision of the 'artist' within this tradition. For example,

> When [male, Western] art historians of the nineteenth century saw that the art of some non-Western cultures did not change for thousands of years, they classified the works as primitive, suggesting that their makers were incapable of innovating and therefore were not really artists. What they didn't realize was that these makers were not seeking to innovate at all. The value of their works lay precisely in preserving visual traditions rather than changing them. (Morelli)

This is the ideology which the Feminist art movement railed against in the 1970s, "a cultural milieu that exalted the lone genius. [Feminism's] innovations, such as group authorship, challenged the very foundation of advanced art" (Lovelace). Collaboration continues to be a hallmark of feminism in both arts and crafts practices, notably in the foundational practice of creating and sharing patterns. Since before recorded history, women have taught each other how to perform needlework and other crafts, firstly out of necessity, but eventually with an eye for beauty and aesthetic detail. Women today, as we share knitting, embroidery, and sewing patterns, continue to take pride in our traditional practices, specifically in the exact reproduction of these designs—rejecting originality or innovation as a necessary marker of artistic value.

This exclusory tradition is exactly the 'Tradition' which Eliot evokes throughout "The Waste Land" and exalts in "Tradition and the Individual Talent", asserting objectively that "[t]he existing monuments form an ideal order amongst themselves" (15). In said essay, Eliot does not pit Tradition and the Individual Talent against each other, but rather conceives of the ideal poet as one who simultaneously embraces "novelty" (15) and absorbs all knowledge of established Tradition (i.e., the English literary canon); in the act of writing, he undergoes "a continual surrender of himself as he is at the moment to something which is more valuable. The progress of an artist is a

continual self-sacrifice, a continual extinction of personality" (17). Eliot sees his conception of European Tradition as necessarily consuming the Individual Talent, as something which must be preserved and honoured within that innovation. However, Jaudon and Kozloff observe how "Modernism […] claimed to break with Renaissance humanism. Yet both doctrines glorify the individual genius as the bearer of creativity. It seems worth noting that such genius has always appeared in the form of a white Western male" (42). Within this context, we can see how Eliot's ideal of the poet appears as some sort of white-Western-male-genius reproduction machine, an agent of self-confirming authority.

I would like to be able to make the argument that Eliot's focus on speaking to one's Tradition is a form of collaboration, as I see my work to be, but he asserts a concept of Tradition which is so singular in who it allows to speak that I can't see a way in. Eliot's "The Waste Land" is known partly for the copious notes which follow it, assumedly to help the reader to decipher the poem's plethora of allusions, though Eliot later clarified that the notes are not to help the reader to grasp the full scope the poem, but rather, "I gave the references in my notes, in order to make the reader who recognized the allusions, know that I meant him to recognize it, and know that he would have missed the point if he did not recognize it" (*The Waste Land* 113). Here, Eliot extends his biased concept of Tradition, imagining a readership which likewise reproduces his supremacy.

However, Eliot has also referred to the notes as "bogus scholarship" and "my bad example to other poets" (*The Waste Land* 113), and once I started to read them, I wasn't terribly surprised. Many of the notes are straightforward line citations from historical literature, but a handful are, by Eliot's own admission, arbitrary. For example, he completely misuses the Tarot as an allusion, citing,

> 46. I am not familiar with the exact constitution of the Tarot pack of cards, from which *I have obviously departed to suit my own 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 Man with Three Staves (an authentic member of the Tarot pack) *I associate, quite arbitrarily,* with the Fisher King himself. (*The Waste Land* 22; emphasis mine)

Eliot seems here to disregard the fact that the Tarot is a system of complex numerological and visual symbols developed over centuries, nor does he note how these symbols have historically crossed over with folk and religious iconography and symbolism including that of Christian and Kabalistic traditions. I've pointed out this example because it demonstrates the narrow vision with which Eliot conceives of European Tradition. Had he educated himself on the rich tradition of Tarot which he was haphazardly evoking, it would have better illustrated his own thesis of the poet as a conduit for Tradition. Here, his Individual Talent betrays him.

What I've found to be most troubling about "The Waste Land", more than Eliot's own intention in his writing, is the poem's reception into and continued representation within the English canon. While Eliot may have had a nuanced understanding of the interaction between the Individual Talent and his Tradition, the historical-academic tradition within which "The Waste Land" is now canonized ironically upholds Eliot as one of those select few Individual Talents. Even in the face of decades of feminist canon reclamation efforts, this 'old boys club' of which Eliot is emblematic persists even today within literary studies. Eliot's "The Waste Land" wouldn't exist without the tradition which came before him, but it also wouldn't exist to us today without the canon which continues to uphold it.

My poem and argument have been previously critiqued with the understanding that in railing against Eliot's exclusory representation of literary tradition in "The Waste Land", I am simply unhappy with the poem's 'difficulty', not willing to put in the effort to decipher it. But my larger critique is not of the poem's references (I know how to research an allusion, thank you), but of the pool from which these references are drawn. I appreciate the poem's esotericism; its patriarchal roots, not so much. The reason that Eliot's "The Waste Land" is 'inaccessible' to so many people who approach the poem

today is that they do not see themselves within it, in the literary tradition which it represents. Modernism's creed to 'Make It New" has perpetuated the exclusory notion of the (white Western male) individual genius as a marker of artistic superiority, and assumes a readership which largely mirrors its writers.

So yes, my translation of "The Waste Land" somewhat problematically recreates Eliot and his Tradition, but more importantly, it speaks to a history of unheard female textile artists throughout history who existed alongside Eliot and the accepted canon, unseen and creating anyway. Even more so, it speaks forwards, to its readers—future knitters, poets, and critics who will interact with and create from this poem, reinterpreting the canon collaboratively. This poem is not a solution but my contribution within a movement of voices seeking to revitalize and broaden the history and future of an English canon.

**In Conclusion**

As often happens in the arts, writing movements tend to run a generation behind those in visual arts. So while I'd like to think that Conceptual poetry has paved the way, I can't predict what the reception of my translation of "The Waste Land" will be. Will people accept a knitting pattern as a poem, knitting code as a language? Will people be able to reconcile my admiration and disdain for Eliot, my act of both critiquing and reproducing? To return one final time to Jaudon and Kozloff: "We are not trying to hold these artists and writers up to ridicule. However, to continue reading them in an unquestioning spirit perpetuates their biases" (42). As contemporary readers, writers, and critics, whether we admire or disdain the literary canon, we can't ignore it. Eliot's Tradition is as much as part of my history as textile art is Eliot's—unavoidably. By ignoring an encompassing understanding of the past, we do ourselves and future readers a disservice.

Earlier in this essay, I quoted Eliot's argument that a poet's writing must be "a continual surrender of himself as he is at the moment to something which is more
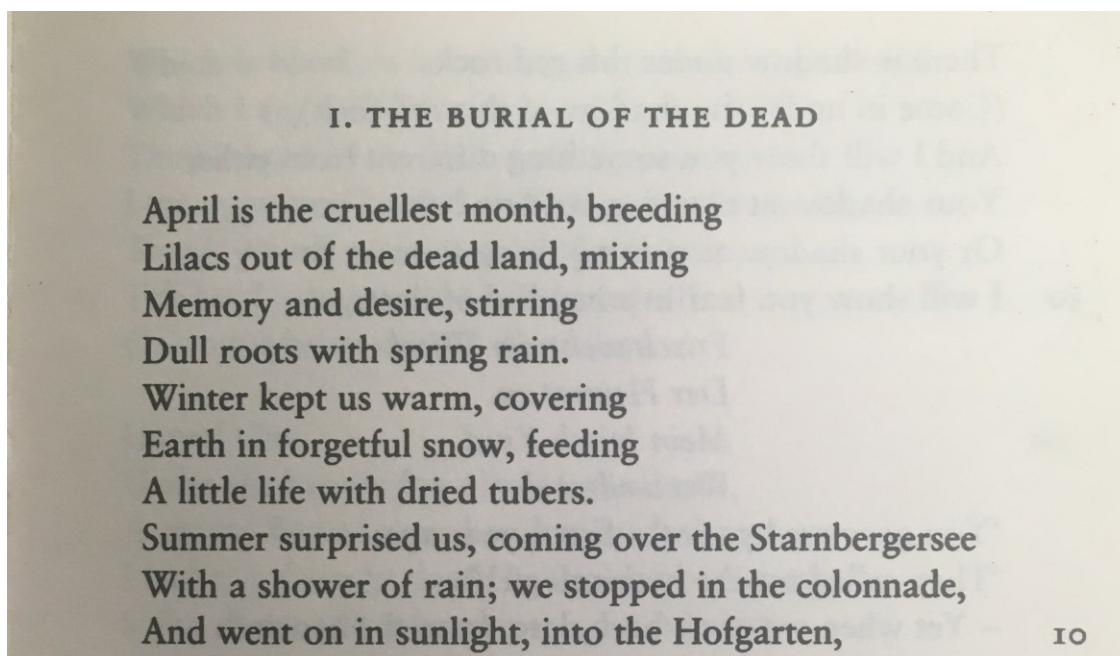
valuable" ("Tradition" 17). I agree, but not in the sense in which Eliot is referring to Tradition. To me, this "something which is more valuable" is the act of artistic collaboration—speaking back to those who have come before you, but also inviting those around you and those who will come next to speak. I don't see this, as Eliot continues, as "self-sacrifice, a continual extinction of personality" (17), but rather an invitation to engage with one's unique, previously unheard personality. Not an erasure, but a broadening of our collective voices. My poem and it's continuation as a larger collaborative project, all that I've discussed in this essay, is but my contribution to a conversation. I hope you'll keep it going.

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Appendices



First ten lines of Eliot's "The Waste Land"



First ten lines of Eliot's "The Waste Land", scanned by me. The numbers along the left-hand column represent the number of syllables in each line.

**THE BURIAL OF THE DEAD**

Row 10: P1, so2, [k1, so2] x 2, p1, so2, k1, so2, [p1, so2] x 3, k1, so2, k1.
Row 11: K row.
Row 12: P1, k3, p2, k1, p1, k1.
Row 13: K7, k2tog.
Row 14: P1, k2, p1, k1, p2, k1.
Row 15: K5, bo3. Cut string and knot to secure. Turn work.
Row 16: Reattach string to beginning of row. K2, p1, k2.
Row 17: K row, co3.
Row 18: P2, k2, [p1, k1] x 2, k1.
Row 19: K row.
Row 20: P1, k2, p1, k1, p2, k1.
Row 21: K row.
Row 22: P1, k2, [p1, k1] x 3.
Row 23: K row, co6.
Row 24: K1, p1, k2, p2, [k1, p1] x 2, k1, p2, k1.
Row 25: K12, k2tog.
Row 26: K1, p1, k1, p2, k1, p1, k1, p2, k1, p1, k1.
Row 27: K11, k2tog.
Row 28: [K2, p1] x 2, [p1, k1] x 3.                    **[line 10]**

The lines in my poem, "The Waste Land", which represent the first ten lines of Eliot's
"The Waste Land"



The lines in my poem, "The Waste Land", which represent the first ten lines of Eliot's
"The Waste Land", as they appear when knitted.

Jessica Bebenek's "The Waste Land" being worn as a scarf, stretching towards both literary history and the future.