

T. S. ELIOT SOCIETY

NEWSLETTER

Number 52

Spring 2004

Published by the T. S. Eliot Society (incorporated in the State of Missouri as a literary non-profit organization); 5007 Waterman Boulevard, St. Louis, Missouri 63108

25th Annual Meeting
T. S. Eliot Society
London, England
June 5-11, 2004

All panels will be held in the Senate Room at the University of London, thanks to the gracious cooperation of the Institute of U.S. Studies.

Members will also have the opportunity to make day-trips to the English *Four Quartets* locales.

SATURDAY, JUNE 5

1:00-2:30 Panel I

Chair: Benjamin Lockerd, Grand Valley State University

Iman Javadi, Cambridge University
"Plurilingualism and the Mind of Europe in T. S. Eliot and Dante"

Rev. Shunichi Takayanagi, SJ, Sophia University, Tokyo
"T. S. Eliot and Sir John Davies"

Lee Oser, College of the Holy Cross
"T. S. Eliot and W. B. Yeats: Rival Traditions"

2:45-4:15 Panel II

Chair: Shyamal Bagchee, University of Alberta

William Blissett, University of Toronto
"The Three Trees: T. S. Eliot and David Jones"

Charles Pollard, Calvin College
"Learning from Eliot": T. S. Eliot, Seamus Heaney, and the Auditory Imagination"

Olga M. Ouchakova, Tyumen State University, Russia
"On Some Mythological Patterns in the Poetry of T. S. Eliot and A. A. Akhmatova"

4:30-6:00 Panel III

Chair: Sanford Schwartz, Pennsylvania State University

Amy L. Hume, Ohio University
"Voice Narrations in Eliot's *The Waste Land*"

Caterina Fornero, University of Turin
"Chess Is the Game Wherein I'll Catch the Conscience of the King: The Metaphor of the Game of Chess in T. S. Eliot's *The Waste Land*"

Russell Elliott Murphy, University of Arkansas at Little Rock
"When the Poet Errs: Order and Myth in *The Waste Land*"

SUNDAY, JUNE 6

11:00 a.m. Mass at St. Stephen's Church

After Mass, there will be a presentation by
Rev. Andrew Hawthorne: "Eliot and Anglo-
Catholicism"

St. George's Church, Campden Hill Square

6:30 p.m. Banquet for TSE Society
The Royal Society of Medicine, 1 Wimpole Street.
Hosted by Anthony and Melanie Fathman

MONDAY, JUNE 7

9:00 a.m. Burnt Norton excursion, by coach

The Society will be the guests of Lord and Lady
Sandon for a visit to the gardens at Burnt Norton.

5:00-5:50 p.m. Panel IV

Chair: Vinni Marie D'Ambrosio, Brooklyn College
of the City University of New York

Rev. Andrew Hawthorne, Oxford University
"In My Beginning Is My End": T. S. Eliot's Student
Marginalia and His Mature Work"

Chris Buttram, Winona State University
"Gas-Mask Fashion, a Pekinese Eye, Razor Blades,
and the Blind Masseuse: Miscellany from Eliot's
Unpublished Letters in the Hayward Bequest"

6:00-6:50 p.m. Panel V

Chair: John Karel, Treasurer, TSE Society

Nancy D. Hargrove, Mississippi State University
"T. S. Eliot and the Parisian Opera World, 1910-
1911"

David Chinitz, Loyola University Chicago
"Popular Song and Eliot's Construction of Emotion"

7:00-7:50 p.m. Panel VI

Chair: Michael Coyle, Colgate University

Cyrena Pondrom, University of Wisconsin-Madison
"Performance vs. Performativity: Gender in Eliot's
Early Poems"

Beth Sweens, University of Leyden
"The Roots That Clutch: Eliot and Nineteenth-
Century English Decadent and Anti-Decadent
Poetry"

TUESDAY, JUNE 8

9:00 a.m.: Little Gidding excursion, by coach

Presentation at Little Gidding by Ronald Schuchard,
Emory University
"If You Came This Way: The Route to Little
Gidding"

Lunch at Little Gidding

WEDNESDAY, JUNE 9

1:30 p.m. London activities: Tour of TSE
biographical & literary sites

4:00-6:00 Wine and cheese reception,
Marlborough Room
Oxford and Cambridge Club (71-77 Pall Mall)
Exhibition of Eliot Books and Memorabilia
Courtesy of Club Librarian
Presentation by our host, Chris Joyce:
"The Clubbable Eliot"

7:00 p.m. 25th Annual Memorial Lecture
Chancellor's Hall, Univ. of London

Guest Speaker, Craig Raine, Oxford University
"T S Apteryx – the anti-Romantic"

THURSDAY, JUNE 10

8:30 a.m. East Coker excursion, by coach

Presentation at East Coker by Lyndall Gordon
(author of *T. S. Eliot: An Imperfect Life*):
“‘What Might Have Been and What Has Been’:
Eliot’s Search for Perfection”
Sponsored by the Action Group against Development
of East Coker and the T. S. Eliot Society.

Man-Sik Lee, Kyungwon College, Korea
“Christian and Deconstructive Mysticism in T. S.
Eliot’s Poetry”

Kinereth Meyer, Bar-Ilan University, Israel
“Between Augustine and Derrida: Reading T. S.
Eliot’s Poetry of Exile”

FRIDAY, JUNE 11

10:00-12:00 Board Meeting

1:00-2:00 p.m. Panel VII

Chair: Chris Buttram, Winona State University

Young Min Hyun, Chungnam National University,
Korea
“Original Sin and T. S. Eliot’s Impersonal Theory of
Poetry”

Linda Wyman, Lincoln University
“‘Common Liberation’: The Idea of Salvation in the
Plays of T. S. Eliot”

2:15-3:15 Panel VIII

Chair: David Huisman, Grand Valley State
University

3:30-4:30 Panel IX

Chair: Linda Wyman, Lincoln University

Will Gray, Bob Jones University
“From Jack Donne to George Herbert: Eliot and ‘The
End of the Journey’”

Stefano Maria Casella, Libera Università di Lingue e
Comunicazione IULM – Milan/Feltre
“Meeting with the Umbra: Mythical and Initiatory
Ritual in Little Gidding”

6:00-8:00 p.m. Reception & Final Convening
Royal Institute of British Architects
66 Portland Place

Conference Hotel
And Other Recommended Hotels
2004 Meeting of the T. S. Eliot Society

The Conference hotel will be the Radisson Edwardian Kenilworth Hotel, which is located just across from the British Museum, a short distance from the University of London. This hotel will hold 20 double rooms and 5 single rooms for conference participants at a discounted rate:

Single Occupancy: £105.00 per room per night.

Double occupancy: £120.00 per room per night.

These rates are including VAT @ 17.5%, Service charges and full English breakfast.

To reserve a room, contact the hotel before April 30 and mention that you are attending the meeting of the T. S. Eliot Society.

Contact information:

Radisson Edwardian Hotels
19-25 Granville Place
London. W1H 6PA
Ph: +44 (0)20 7451 0196
Fax: +44 (0)20 7451 0176
E-mail: cooperc@radisson.com
Groups e-mail: groups@radisson.com
Website: www.radissonedwardian.com

There are many hotels in the area around the University of London, where the conference panels will be held. For some moderately priced hotels in the neighborhood, we recommend the following:

--Avalon Private Hotel
--Gower House Hotel
--Langland Hotel
--St. Margaret's Hotel
--Haddon Hall Hotel
--The Penn Club

These hotels may all be booked on line or through a travel agent.

THANKS FOR THE MEMORIES

New Year's Day in northern Alberta is nearly a magical one this year: bright, sunny and balmy. It is mid-winter spring, but happily also within time's covenant. Today our Society acquires a new leader at its helm, and a new set of able and eager Officers. Now it remains for me to say how delighted I am to hand over charge to them, and how privileged I feel at having had the opportunity to serve the Society as its President for the last three years. I decided to postpone writing this note until after my period in office had truly ended; and today, on January 1, it becomes possible for me not only to welcome but also to congratulate the next group of our leaders on their assumption of office. Under Benjamin Lockerd's energetic and enthusiastic baton (read gavel) we are already set to celebrate the Society's 25th anniversary, and most appropriately too, in London. No doubt, this will be the first of many wonderful new beginnings.

It is time to say thank you to all members of the Society for being supportive and understanding over the last three years. I need to admit how easy it was for me to do the little that was required of me given the unstinted help, advice and guidance of Ben Lockerd. Thanks, Ben. Bill Charron, who stayed on as Treasurer for an unprecedented third term only to keep me from getting into financial fiasco—to you I say, “With a Treasurer like you, Bill, who needs a friend?” For always alerting me about the right thing to do in a crunch, I could not have asked for better advisers than Lynda Wyman and David Huisman. Thanks, Linda; thanks, David. Tony and Melanie Fathman—it is hard for me as it has been, I am sure, for those who have been in my place before, to put in clear terms how very much the Society owes to you for your unstinted support and hospitality. Thanks and much love as always to Donna Charron—for your gracious and kind help. To all members of the Board for counsel and patience—thank you. Thanks to you, in particular, Chris Buttram for the meticulous work you put into the planning of our London events. A simple “much thanks,” will have to do for my dear friend Bill Harmon. And, thank you Sumana.

—Shyamal Bagchee

HUGH KENNER, 1923-2003

With Professor Hugh Kenner's death last November, the world of Modernist scholarship has lost one of its stalwarts. Often provocative in his criticism and scholarship, Kenner was also at times remarkably profound and even prescient. Influenced at once by his teachers Cleanth Brooks and Marshall McLuhan, Kenner produced a vast range of literary and cultural studies that reflect the former's spirit of rigorous attention to details, and the latter's penchant for relating particular insights to larger social discourses and their implications. During his prodigiously productive career Kenner authored over two dozen books and numerous essays.

For students of Twentieth Century poetry, his 1959 critical study *The Invisible Poet: T.S. Eliot* provided a much-needed corrective by recognizing the poet's supposed objectivity as his carefully cultivated "invisibility." In other words, Kenner located in Eliot's works the imprint of key biographical and intentional factors. Though Kenner did not exactly put paid to the notorious and dominating New Critical dogma of Intentional Fallacy, his work helped open up the terrain of Eliot scholarship in ways that even today seem not only relevant but also inevitable. However, Kenner's main claim to gratitude from scholars rests on his powerful body of work on Ezra Pound whom he first met in 1948. His early book on the poet, *The Poetry of Ezra Pound* appeared in 1951, but his interest in Pound's work and influence lasted a lifetime. *The Pound Era*, often regarded as Kenner's most important single book, appeared in 1971; more than thirty years after its first publication it remains a masterly as well as a uniquely imaginative resource for studying the poetry of this complex and controversial poet.

Though for over four decades Hugh Kenner taught with success and aplomb at some of America's leading universities, he did not start any particular school of criticism, nor lead any identifiable coterie of scholars. In this writer's view, that indifference left Kenner peculiarly free to pursue a variety of intellectual interests beyond the literary, and to produce diverse and fascinating studies of Buckminster Fuller, of the cartoonist Chuck Jones, and the geodesic dome. As a person Kenner was difficult to categorize: born in Canada, he never gave up his native citizenship, and always pointed out that fact to Canadians he met. On the other hand, he was peculiarly attuned to American life and letters, and even wrote regularly for the conservative periodical *The National Review*. Though his mastery of the English literary

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canon was formidable, Kenner appears to have been only mildly interested in modern British literature and culture—as is evident from his witty and somewhat acerbic book *A Sinking Island*. On the other hand, he was highly enthusiastic about Irish writing, and published copiously and authoritatively on both Joyce and Beckett.

It is a matter of regret that our Society will not have the opportunity of inviting Hugh Kenner to deliver the Memorial Lecture.

—Shyamal Bagchee

The Society was invited to take part in the Twentieth-Century Literature Conference in Louisville, Kentucky, in February 2004. William Harmon, with a close deadline, canvassed several members of the Society and other adherents of Eliot and put together a distinguished panel of three scholars. Taimi Olsen of Tusculum College presented an illustrated talk titled "‘thet yew air treadin on the tail of his shoe leather’: Intersections of Eliot, Cummings, Burroughs, and Phillips" (excerpted in this newsletter). Laura Niesen De Abruña of Susquehanna University spoke on "Women in the Work, Life, and Times of T. S. Eliot: Missing the Meaning." Catherine Paul of Clemson University delivered a paper called "The Waste Lands of 1922," concentrating on accounts of explorations in the Antarctic. The papers occasioned lively discussion, which, among some, still continues.

The Society has recently been asked to participate in the 2005 meeting, scheduled for February 24-26, 2005 (in Louisville, Kentucky, as always). Please submit ideas for papers, abstracts, proposals and the like to Ben Lockerd (lockerdb@gvsu.edu) before the deadline of September 15, 2004. The organizers add that "creative submissions (poetry or short fiction) are also encouraged."

The Editor invites suitable submissions, proposals for book reviews, notes, and relevant news items for publication in the *Newsletter*. Copy in electronic format is appreciated.

"thet yew air treadin on the tail of his shoe leather":
Intersections of T. S. Eliot, E. E. Cummings, William Burroughs, and Tom Phillips

This presentation explores intersections of influence among American modernists T. S. Eliot and E. E. Cummings, Beat poet William Burroughs, and postmodern British artist Tom Phillips. The title of this paper comes from a letter to Pound from Cummings, written in 1935, in reference to Eliot. Although Cummings had not met Eliot at the time (despite the fact that they both had roles in a 1913 Harvard production of *Fanny or The Servant Problem*), Cummings and Pound frequently discussed Eliot in their correspondence (Ahearn 183). Cummings and Eliot were never personally close (Eliot called Cummings's poetry "exasperating"—Ahearn 414), yet they shared interests in modernist art movements, used similar themes of the modern world—the city, technology, the impact of world war—and they experimented with poetic forms, rejecting or revising traditional meter and rhyme. Cummings and Eliot meet, in a sense, in William Burroughs's book *The White Subway*, a 1973 collection of magazine pieces first published in the '60's and early '70's. Burroughs uses Cummings's poetry for a 1964 cut-up "Just So Long and Long Enough" (part of the piece "Ancient Face Gone Out"). In the same collection, Burroughs refers to Eliot's *The Waste Land* in three-column prose pieces titled "Who is the Third That Walks Beside You?" and "Who Is the Walks Beside You Written 3rd?" published in 1964 and 1965 respectively. In a 1965 interview given from his St. Louis hotel room, Burroughs again references Eliot (coincidentally, both authors were born in St. Louis). In discussing his own inventive cut-ups of the printed word, in which he creates new works from published or found works and texts, Burroughs remarks, "Of course, when you think of it, 'The Waste Land' was the first great cut-up collage" (Knickerbocker 24). Tom Phillips read this 1965 interview and, soon after, the influences of all three writers converge in Tom Phillips's novel, *A Humument: A Treated Victorian Novel*, started in 1966 and published in limited editions in 1970 and 1973. This paper will focus on the "green book," a revised edition published in 1987.

Intersection One

Cummings and Pound share a marked irreverence for Eliot as a person. They created numerous misnomers for him in the correspondence collected by Barry Ahearn, calling him: Possum, Kit Possum, and Parson Possum, Tears Eliot, TSMarlowe, Tippling Tom, Doting Tommie, the marsupial, Reverend Eliot, and The Rev Elfhunt. However, Cummings and Eliot had limited professional contact. Both were connected to *The Dial*—T. S. Eliot received the Dial Award in 1922; Cummings was the 1925 recipient (Pound received the 1927 award). According to Cummings' biographer Richard Kennedy, Cummings gave an "inadequate treatment" in *The Dial* of Eliot's 1920 *Poems* (209). Of course, *The Dial* featured *The Waste Land* in 1922, Eliot's last contribution to the journal. Cummings's poetry, drawings, and essays were published routinely in the journal, which in its first edition of 1920 published five

of his poems. At the time, Cummings already had compiled a large poetry manuscript (completed in 1919) that was not published entirely until 1925. Most of the collection was published in 1923 as *Tulips and Chimneys*; since the publishers not only omitted poems but also changed the ampersand in the title to "and," Cummings completed publication with his 1925 volume & [And] (the title is the missing ampersand). Given this publishing history, Cummings's poems overlap and may precede Eliot's writing of *The Waste Land*. While I will not go into a further exploration of what happened when, I want to make a brief comparison of the poetry of both authors.

Cummings's poem "Paris;this April sunset completely utters" serves as an interesting mirror of the opening of *The Waste Land*, for some obvious reasons. Both start in April. They also treat landscape in what will be known as a modernist fashion, mixing descriptions of nature with street scenes, as Cummings does with the Paris prostitute and Eliot does with the scene in the Hofgarten. Both turn away from romanticizing nature, although Eliot does so more with "breeding / Lilacs out of the dead land" (37) in comparison to Cummings's more subtle "spiral acres of bloated rose / coiled within cobalt miles of sky" (183). The most marked difference, however, is that of tone—Cummings, although writing a sunset poem colored by gloom, lameness, and danger, pulls away from a wholly negative picture by adding the image of the "new moon" and touches of humor with his caricature of Night as a "lithic indolent prostitute" who "argues / with certain houses" (183). In comparison, Eliot writes of the ambiguity of seasons, edging closer to negativity than optimism: "Winter kept us warm," he writes, but then notes the cruelty of the spring rain. The poet-narrator sees the promise of spring in the Hyacinth girl whose arms are "full" and "hair wet," yet his own renewal fails, for he "was neither / Living nor dead" (37-38). Unlike Cummings, Eliot does not move the modern world toward the promise of spring but seems to pull back, skeptical of the psyche of modern man.

Intersection Two

The White Subway contains multiple intersections of Burroughs, Cummings and Eliot, most of which I do not have time to delve into here. For instance, in his two page piece, "Just so Long and Long Enough," Burroughs cuts up at least fourteen of Cummings's poems. He references Eliot's "The Hollow Men" in the same piece. In another piece, "St. Louis Return," he works with Eliot's *The Waste Land* and *Four Quartets* in multiple, interrelated ways. He refers to his and Eliot's common heritage when he recalls looking through a scrapbook and seeing "dim flickering pieces of T. S. Eliot rising from the pages" (79). In "Who is the Third That Walks Beside You?" and "Who Is the Walks Beside You Written 3rd?" Burroughs draws from the following lines of section V of *The Waste Land*:

Who is the third who walks always beside you?
When I count, there are only you and I together
But when I look ahead up the white road
There is always another one walking beside you
Gliding wrapt in a brown mantle, hooded

In this section, as Eliot states in his notes, he is referring to Shackleton's Antarctic expedition, during which the crew sensed that "there was one more member than could actually be counted" (54). Eliot also points out his theme of the disciples's journey to Emmaus, during which they are joined by the 'risen Christ' whom they fail to recognize as such. Finally, in section V, Eliot is reminding the reader of his character, Tiresias, who is both man and woman. In section III, Tiresias watches the typist and the sailor; he "perceived the scene, and foretold the rest" (44). Eliot explains in his notes that "what Tiresias sees, in fact, is the substance of the poem" (52). In Burroughs's piece "The Beginning Is Also the End" (a reference to *Four Quartets*), the character, Mr. Martin, states that "I am blind" yet he is viewing "the entire human film...prerecorded" (62). In this, we have an example of how Burroughs is, as Alan Ansen asserts (although speaking of a different work), fulfilling "his role as Tiresias, the passive clairvoyant, by disappearing into what he sees" (22).

In "The Beginning Is Also the End," as well as in both of his three column pieces on the theme of "the third who walks always beside you," Burroughs is commenting on—and expanding and reshaping—Eliot's consideration of our perceptions of the intersections of the past, present, and future, a significant theme of *Four Quartets*. Burroughs takes the concept of the third person and moves it to his third column: as he says, "Who is the third that walks beside you? The third column of time?" (50). Whereas Eliot calls for a point of intersection of timelessness, Burroughs warns of "too much past and not enough present." Eliot's serious approach to the poet's activity, to the process in which "to apprehend / The point of intersection of the timeless / With time, is an occupation for the saint" (136) is, in Burroughs's vision, given too much reverence. "Well its all urine and about time to retire" (50). His narrative comment in the same column, "we knew it had to end some time," is an answer to Eliot's series of meditations on "in my beginning" (124).

While Burroughs seems at first appearance to stand in contrast with Eliot, it is interesting to note how reading Burroughs highlights Eliot's earlier and very similar sense of modern futility. "Where is the end of it," Eliot asks, "you see behind every face the mental emptiness deepen" (131, 126). In "Little Gidding" he concludes, "[w]hat we call the beginning is often the end" (144). Although "the end is where we start from," he counters, "we die with the dying" (144). While Burroughs may seem encased in a drug-induced depressive state, he actually comes close to Eliot's plea for a "life of significant soil" (137), Burroughs admonishes his readers to avoid being trapped in his first column, the news column, and to see the intersections of memory and time (columns two and three); these values of memory and time, he believes, allow the individual to move forward. He concludes with the pronouncement, "This is the third lesson . . . You travel on I.P.'s"—in other words, intersection points of news, memory and time (76).

The last intersection is between Phillips and Eliot, although there are also intersections of Burroughs and Cummings. In 1966, Phillips purchased a copy of a Victorian novel—*A Human Document*—and adapted Burroughs's cut up technique. According to his "Notes," on each page of the novel, he selected and isolated words using erasure, paint, and other graphic techniques, until he arrived at a poetic text that is highlighted, illustrated, or expounded upon by its graphic setting. Phillips arranged the pages not in their original chronological order but in a way that tells the story of Bill "toge" in an impressionistic fashion. As he states in "Notes," the name "toge" comes from the words "together" and "altogether." While consciously influenced by Burroughs, Phillips's "rivers" of type resemble Cummings's fragmented poems more than they do Burroughs's cut ups. Phillips's poet-narrator, referred to as "tom" but also as "I," seems to reflect Cummings's poetic persona, "i" the "nonhero."

Despite these and other interesting connections with Cummings, in concluding this paper, I want to consider the intersection of Phillips's book with "The Love Song of J. Alfred Prufrock." Phillips echoes Eliot's London setting—its streets and the interiors of its homes—and contrasts London, as Eliot does, with the sea. The comparison of the two texts comes naturally because both poets adopt the voice of their main character, examining a middle-aged man and the theme of love. In *The Humument*, toge contemplates his love for Irma as he sits by his window, an icon used throughout *The Humument* to signify transcendent thought. Toge and Prufrock share a sense that they have not accomplished what they had hoped to, and the poets let us know that we have just part of the story of each character. In Prufrock's contemplation of himself in relation to the women and environment around him, he protests that he is not a stage hero, that he is not Hamlet. Phillips likewise draws on Hamlet's speech to show that toge is faced with indecision and it is making him "a never realized man" (352).

There is, though, an essential difference between toge and Prufrock, and perhaps between Phillips and Eliot. While Prufrock is allowed a mythic revelation, he cannot internalize it; he says of the mermaids, "I do not think that they will sing to me" (7). Consequently, he waits to "wake" and "drown" (7). Toge, faced with a personable and "confiding" sea, hears Irma's voice promising "Tomorrow" (234).

I cannot end this brief discussion without pointing out the polarities between the four authors. In terms of their apparent world views, they form entirely different intersections: Eliot and Burroughs share a certain focus on the death of the living world, the chaos and meaninglessness of modern life, and the threats posed by the world to the individual. Cummings and Phillips share an allegiance to the natural world, a romantic's view of the redeeming graces of the world, and a light touch on the darker elements of human life. In this sense, they are similar to the later Eliot of *Four Quartets*. The juxtaposition of these

four authors underscores the cumulative affect of Eliot's poetry, as exemplified by the following lines from "Little Gidding." The narrator leads us down a road that reminds him of "...other places / Which also are the world's end, some at the sea jaws, / Or over a dark lake, in a desert or a city" (139). Here he meets "a familiar compound ghost" in an "intersection time / Of meeting nowhere" (141). Even though we may arrive, as Eliot concludes, where "the fire and the rose are one," we may doubt we have taken the right road at all (145). Certainly the capacity for choosing a dead end is great, and Eliot's warning tone sounds clear. For him, the ultimate end may not lead us to correct the accumulated weight of modern, soulless life. Phillips's toge, however, is comforted in the face of this darkness: writes Phillips, in the book's ending eulogy, "Think of the dark rainbow toge by whose side I shall lie. bones my bones my best perpetuate."

—Taimi Olsen
Tusculum College

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For Help with Society Matters

To submit papers for any reading session sponsored by the Society, or to make suggestions or inquiries regarding the annual meeting or other Society activities, please contact the President. For matters having to do with the *T. S. Society Newsletter*, please contact the Vice-President and Editor. To pay dues, inquire about membership, report a change of address, or report failure to received the Newsletter, please contact the Treasurer. Those having business with the Secretary are advised to contact him directly.

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[Addendum from the Society's website (new address: www.luc.edu/eliot)]

**Conference Hotel
And Other Recommended Hotels
2004 Meeting of the T. S. Eliot Society**

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Double occupancy: £120.00 per room per night.

These rates are including VAT @ 17.5%, Service charges and full English breakfast.

To reserve a room, contact the hotel before April 30 and mention that you are attending the meeting of the T. S. Eliot Society.

Contact information:

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19 25 Granville Place
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Ph: +44 (0)20 7451 0196
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E mail: cooperc@radisson.com
Groups e mail: groups@radisson.com
Website: www.radissonedwardian.com

There are many hotels in the area around the University of London, where the conference panels will be held. Among the more moderately priced hotels in the neighborhood, we recommend the following:

- [Avalon Private Hotel](#)
- [Crescent Hotel](#)
- [Harlingford Hotel](#)
- [Langland Hotel](#)
- [St. Margaret's Hotel](#)
- [Morgan Hotel](#)
- [The Penn Club](#)
- [Ruskin Hotel](#)
- [Thanet Hotel](#)

These hotels may all be booked on line or through a travel agent. Reviews of these and other London hotels are available on the [Trip Advisor](#) and [Fodor's](#) websites. The [London Tourist Board](#) has further information on accommodations in the city.

(The printing of the Newsletter has been delayed a day or two; this can go out now, however. Apologies—Bill Harmon)

REGISTRATION FORM
The 25th Annual Meeting of the T. S. Eliot Society
London, England, June 5-11, 2004

Name _____ Telephone _____

Address _____ E-mail _____

_____ Other household member _____

	# Persons	Amount
• Registration Fee	_____	\$ _____
Individual: \$80		
Household: \$120		
Student/Retiree: \$40		
• Society Dues for 2005	_____	\$ _____
Student: \$20		
Regular: \$25-49		
Supporting: \$50-99		
Patron: \$100 and above		
• Burnt Norton Trip, \$35 per person	_____	\$ _____
Includes coach, donation		
• Little Gidding Trip, \$40 per person	_____	\$ _____
Includes coach, donation, lunch at LG		
• Wine and Cheese Reception, \$25/person	_____	\$ _____
Oxford and Cambridge Club		
• East Coker Trip, \$50 per person	_____	\$ _____
Includes coach, donation, lunch		
Total:		\$ _____

N.B. The registration fee includes use of facilities at the University of London, coffee service for panels, use of Royal Institute of British Architects facility for final reception, and hors d'oeuvres at reception. All members registered for the conference are invited by Dr. and Mrs. Anthony Fathman to be their guests for dinner Sunday evening, June 6, at the Royal Society of Medicine. Please indicate:

_____ Yes, I (we) will attend Number of persons _____

Please mail this form and check made out to T. S. Eliot Society **before May 1** to

Mr. John Karel, Treasurer, T. S. Eliot Society
Tower Grove Park
4256 Magnolia Avenue
St. Louis, MO 63110