

Time Present

The Newsletter of the T.S. Eliot Society

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ELIOT NEWS

Review of the T.S. Eliot International Summer School, 10-17 July 2010

This year, the International T.S. Eliot Summer School had a hard act to follow: its own. In July of 2009, the Eliot Summer School, hosted by the Institute of English Studies at the University of London, inaugurated its first week of classes with presentations by a variety of superlative lecturers, poets, and performers, such as Seamus Heaney and Jeremy Irons. The School brought together a diverse body of those interested in the life and works of T.S. Eliot, providing them large lecture and intimate seminar environments to explore Eliot's poetry, drama, and critical prose. The promise of this new venture translated into a rich experience for that first class. They promptly spread word of the Summer School, speaking of both the academic rigor and warm collegiality that marked their time together in London.

This past July, the School managed to surpass its own budding reputation. Sir Tom Stoppard opened the week with thoughts on Eliot as a developing dramatist while reflecting on Eliot's influence in his own work. He concluded with a bit of Eliot inspired doggerel discovered inside a used book, infusing the evening's academic and artistic tone with a touch of playfulness. As the week progressed, students were treated to two daily morning lectures, where topics ranged from moral integrity in *Murder in the Cathedral*, textual variants in the *Collected Poems*, to the impact of popular music on Eliot's oeuvre (complete with live vocal performances). In the afternoon, students engaged in seminar sessions with leading Eliot scholars, variously studying Eliot's early or late poetry, drama, prosody, or the influence of figures like Shakespeare, Dante, Laforgue, and Pound on Eliot's work. Conversation was enriched by the participants' broad variety of backgrounds. On any given day, one might see a professor of physical chemistry and Eliot enthusiast talking with a graduate student focusing on ecocriticism, while at the same table practicing poets and students of Pater or Woolf or Dante traded thoughts with established Eliot scholars and editors. These discussions often spilled out of university halls into the restaurants and pubs of surrounding Bloomsbury.

As School director Ron Schuhard aptly noted, these discussions mark the beginning of a new era in Eliot studies. The Eliot Estate has launched an ambitious and much anticipated editorial project that will result in new editions of Eliot's poetry, prose, drama and letters. Present at the School were several members of the editorial community currently working on these materials, the bulk of which has never been published before. Students enjoyed the rare opportunity to contribute to discussions about this massive scholarly undertaking with the very people preparing these texts for a new generation of learners and teachers.

The School also provided students ample opportunity to extend their inquiries outside of the classroom. The Josephine Hart Poetry Hour brought Dame Eileen Atkins, Ian McDiarmid, and Mark Strong to perform readings of *The Waste Land* and other poems, bringing to life Prufrock, Sweeney, and Madam Sosostriis for a house of intrigued auditors.

Later in the week, poet Robin Robertson enchanted his audience with readings of his metamorphic, at times flirtatious, but always haunting verse. Students also enjoyed walking tours of literary Bloomsbury and three excursions to sites from *Four Quartets*. At Burnt Norton, students and professors picnicked on the edge of Eliot's dry pool and wandered through the yews and rose bushes of the estate before engaging in a discussion of *Burnt Norton* on the grounds. At Little Gidding, the School joined the Friends of Little Gidding and the English T.S. Eliot Society at the T.S. Eliot Festival for an afternoon marked by intellectual generosity and gracious hospitality. Some students also opted for a Sunday excursion to East Coker, where our week came to a close with timely and thoughtful words on Eliot's vision of intellectual humility.

Generosity was indeed the defining characteristic of the week: generosity of thought, talent, and enthusiasm, along with the generosity of Mrs. Valery Eliot, the Eliot Estate and countless other donors who made the week possible and provided bursaries for several students. The School is sure to become an institution constantly outstripping its own glowing reputation in years to come.

Julia Daniel
Loyola University Chicago



Eliot Summer School: 2011 Enrollment Now Open

The third annual T.S. Eliot International Summer School will be held in Bloomsbury, July 9–16, 2011.

Founded and directed by Ronald Schuchard, the Summer School is hosted by the University of London's Institute of English Studies.

Eliot at the ALA: Call for Papers

The T.S. Eliot Society will sponsor two sessions at the 2011 annual conference of the American Literature Association, May 26–29, at the Westin Copley Place in Boston. Please send proposals or abstracts (up to 250 words), along with a brief biography or curriculum vitae, to Professor Nancy K. Gish (ngish@usm.maine.edu). Submissions must be received no later than January 15, 2011.

For information on the ALA and its 2011 conference, see <http://www.calstatela.edu/academic/english/ala2>.

This year's instructors include Jewel Spears Brooker, Michael Coyle, Robert Crawford, Lyndall Gordon, Jason Harding, John Kelly, Timothy Materer, Sir Christopher Ricks, Ronald Schuchard, Barry Spurr, Marianne Thormählen, and Wim Van Mierlo.

Poet Simon Armitage will open the School. Activities will include lectures, poetry readings, and visits to Burnt Norton, Little Gidding, and East Coker.

For further information, see the School's website at <http://ies.sas.ac.uk/events/TSE>.



Eliot Society Election Outcome

The Society thanks retiring Directors Elisabeth Däumer and Lee Oser for their loyal service.

In the election conducted during the summer, Tony Cuda and Nancy Gish were voted onto the Board of Directors (through 2012 and 2011, respectively), while Chris Buttram and Melanie Fathman were re-elected (through 2012 and 2013).



Summer Institute on Eliot's Creative Process

The National Humanities Center has announced that one of its upcoming Summer Institutes in Literary Studies will be "Decisions and Revisions: The Art of T.S. Eliot's Poetry," led by Christopher Ricks. The seminar "will analyze Eliot's creative process by examining textual details as well as contextual reminders and re-establishings to discover how Eliot achieved the art of his poetry. He struggled to make his work appear effortless. In the details of that struggle we shall find the devils he defeated."

The seminar, which is limited to twelve participants, is open to scholars who have received a Ph.D. within the last ten years and who teach in departments of literature or other relevant disciplines at colleges or universities in the United States. It will take place June 26 – July 1, 2011 at the National Humanities Center in Research Triangle Park, NC. The National Humanities Center will cover the cost of travel, lodging, meals, and texts. Participants will receive a stipend of \$1,500. Applications must be postmarked by March 18, 2011.

Please visit <http://nationalhumanitiescenter.org/siliterarystudies> for further information and application materials.



New Monument to Eliot Unveiled in St. Louis

The Eliot Society is happy to announce the installation of a new monument to T.S. Eliot in his native St. Louis. The monument takes the form of a sculpture, commissioned by the Central West End [neighborhood] Association as part of a new “Writers’ Corner” featuring four St. Louis authors. The Eliot Society contributed a donation of several hundred dollars from its “Purpose 6 Fund,” created many years ago “toward the establish-

ment of a fitting public monument to T. S. Eliot in the city of his birth.”

The new bust of Eliot was unveiled on Eliot’s birthday, Sept. 26, immediately following the end of the Society’s annual meeting, at the corner of Euclid and McPherson. With several Eliot Society members in attendance, Board member and Central West End resident Melanie Fathman and President David Chintz were asked to speak at this occasion. Chintz’s remarks were as follows:

“On behalf of the T.S. Eliot Society, I’d like to thank the Central West End Association very sincerely for honoring Eliot and memorializing his St. Louis roots in this fitting and thoughtful way.

“The Eliot Society coalesced in the late 1970s as a group of St. Louis residents who regretted the absence of any kind of suitable monument to Eliot in the city of his birth. It’s a pleasure for us now to be able to contribute, in our own small way, toward the fulfillment of our founders’ dream.

“Late in life, Eliot himself said to acquaintances and acknowledged in print that although he had spent his career living abroad, he knew that the roots of his poetry lay in America, and specifically in St. Louis, where he was raised, and on the Massachusetts shore, where his family had spent its summers. I’m certain he’d be pleased to see that his native city, in turn, was reclaiming him as it is today.

“Finally, I’d like to express just a word of wonder over the way this has been reported in the press. Only thirty years ago, one would have read that a monument was being erected to ‘T.S. Eliot, the brooding poet of *The Waste Land*,’ or

‘T. S. Eliot, the gloomy prophet of civilization’s death and decay,’ or, at the very least, ‘T. S. Eliot, author of “The Love Song of J. Alfred Prufrock” and other, even more obscure poems.’ Now he’s ‘T.S. Eliot, whose whimsical work became the basis for the long-running *Cats* musical.’ If anyone doubts that that phrase quite sums up Eliot’s literary achievement, I’d only ask them to consider whether the older versions, with their narrow focus on Eliot’s high seriousness, were really any more complete.”



“The Cruellest Lede.” In *Brow Beat: Slate’s Culture Blog* (8 Apr. 2010), Chris Wilson writes:

In the annals of bad ledes, beginning a column with “April is the cruelest month” is second only to a definition from Webster’s dictionary. But for some reason, the first five words of T.S. Eliot’s *The Waste Land* are difficult for journalists to resist. *New York Times* columnist Gail Collins, in her ongoing descent into Dowdism, was guilty of this sin today. Christopher Hitchens, writing in *Slate* this week, was, too.

The good news is that Eliot references appear to be on the decline. According to the inexact science of Nexis hits, the phrase was mentioned 76 times last April, down from 92 in 2007. In the past decade, 2004 was the worst offender with 105 mentions. Scanning those results, many refer to a stream of bad news from the Iraq war, then only a year old, and the consequences for Bush’s re-election odds....

One can understand the line’s appeal. It’s among that register of quotes that require no attribution, up there with “News of [insert here]’s death was greatly exaggerated” and “There are no second acts in American lives.” It packs an exaggerated sense of literariness, an English-major inside joke that almost everyone is in on. Ripped from its context—and who

really understands the context, anyway?—it’s glib and contrary. Who doesn’t love April?

Secret Messages. “While convalescing at a Carmelite establishment—she had accidentally gone mad from taking over-the-counter Dexedrine, believing, for instance, that T.S. Eliot’s plays contained secret messages for her—[Muriel] Spark began writing her first novel, *The Comforters*.” (Joseph O’Neill, “Killing her Softly.” Rev. of *Muriel Spark: The Biography*, by Martin Stannard. *The Atlantic*, Sept. 2010: 102.)

Tom & Oppie. Title of Carson Kreitzer’s prize-winning 2003 play: *The Love Song of J. Robert Oppenheimer*.

British Crime Series. In *Chancer*, series I, episode 8 (“Lies,” 1990) quotes a few lines from “Little Gidding” (“We shall not cease from exploration”). And in a first-season episode of *Foyle’s War* (“A Lesson in Murder,” 2002) a young man who killed himself is described as a promising poet who had been encouraged by Eliot. A friend asks the policeman, “I don’t suppose you read much poetry.” He responds, “*Ash Wednesday . . . The Hollow Men . . .*”

David Chinitz
Loyola University Chicago

A Note on *The Waste Land* and *The Lazy Tour of Two Idle Apprentices*

So confidently did T.S. Eliot generalize about Charles Dickens and Wilkie Collins that one can easily believe that he read everything by both, including their collaborative *The Lazy Tour of Two Idle Apprentices*. The first installment of the *The Lazy Tour* summarizes the design of the apprentices’ project: “They had no intention of going anywhere in particular; they wanted to see nothing, they wanted to know nothing, they wanted to learn nothing, they wanted to do nothing.” The diction and rhythm there suggest the second part of *The Waste Land*.

A woman speaks to a man:

“Do
“You know nothing? Do you see nothing? Do you remember
“Nothing?”

Eliot intended at one time to give the poem a title taken from Dickens’s *Our Mutual Friend*: “He Do the Police in Different Voices.” Nothing else in *The Waste Land* suggests kinship with *The Lazy Tour*.

William Harmon
University of North Carolina, Chapel Hill (Emeritus)

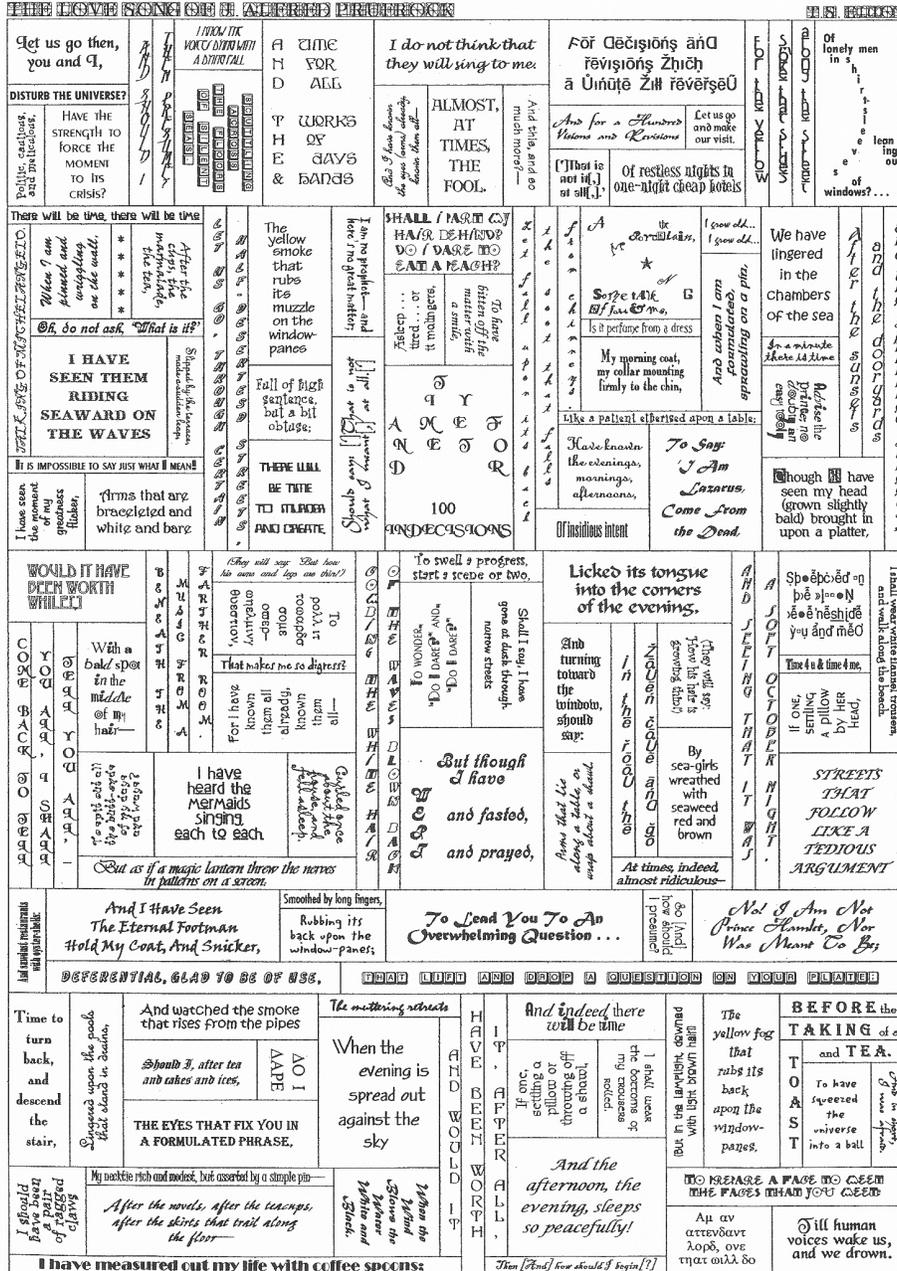
1. See Donald Gallup, *T.S. Eliot: A Bibliography*, revised and extended edition (New York: Harcourt, 1969), pp. 47, 108, 215, and 217: “Homage to Wilkie Collins” (Criterion, V, 1 [Jan. 1927]); “Wilkie Collins and Dickens” (*Times Literary Supplement*, 1331, Aug. 4, 1927); Introduction to Wilkie Collins, *The Moonstone*, 1928 [orig. publ. 1868], included under title “Wilkie Collins and Dickens” in *Selected Essays* [1932].

2. Charles Dickens and Wilkie Collins, *The Lazy Tour of Two Idle Apprentices*, originally in three installments in *Household Words* in Oct. 1857; in book form posthumously in 1890.

New Art Work based on “The Love Song of J. Alfred Prufrock”

Its creator, Laura Lakin, calls this illustration a “maze.” It contains the entire text of “The Love Song of J. Alfred Prufrock,” with the provisos that “repeated lines appear only once (e.g., ‘Talking of Michelangelo’) and similar lines (e.g., ‘Then how should I begin’ and ‘And how should I begin’) appear once, but with the slightly different wording of each indicated by brackets.” Lakin further

explains: “In creating it I imposed two rules on myself: no line could be near the previous or succeeding one, and no similar typefaces could be near each other. The only bit of regularity in it is that the poem’s first line is in the upper left-hand corner, and the last is in the lower right-hand one, both in the same beautiful typeface.”



Should any Eliot Society member like a clean copy of the maze on heavy paper, Lakin—who has a poster-size version on her own wall—is willing to provide one “at the cost only of my printing and mailing expenses.” Please write her at snortfork@gmail.com

BOOK REVIEWS

Michael D. G. Spencer, *Understanding Four Quartets as a Religious Poem: How T.S. Eliot Uses Symbols and Rhythms to Plumb Mystical Meaning*. Edwin Mellen, 2008.

Reviewed by Aaron Bibb
University of Wisconsin-Madison

Recent years have seen a dramatic resurgence in interest in Eliot's work after a period of relative critical disfavor. And with important forthcoming volumes of his letters and essays, Eliot's stock is likely to climb even higher in the near future as a wealth of new material sees publication for the first time. For these reasons, I find Michael D. G. Spencer's objective in *Understanding Four Quartets as a Religious Poem* to be a laudable one; his work, he writes, is "aimed at the reader with an educated interest in Eliot" as well as at a more general audience of poetry lovers (5). His book attempts to elucidate *Four Quartets* as a religious poem to educated readers who are not necessarily Eliot specialists, thus helping a broader audience understand and appreciate this challenging, rewarding poem.

This project is specifically motivated by Spencer's desire to focus on *Four Quartets* as a Christian poem. He depicts his book as a response to a supposed majority of Eliot scholars who "are indifferent or disdainful towards the traditional Christianity which [Eliot's] later poetry expresses," a neglect for which Spencer blames "the secularization of Western culture of [the] last hundred years or so" (4). This seems to me to be a highly inaccurate assessment of the state of Eliot criticism; a quick glance at my own bookshelf yields works by Lyndall Gordon, Jewel Spears Brooker, Donald Childs, and Eloise Knapp Hay, each of which discusses Eliot's Christianity quite thoughtfully and insightfully. Most of Spencer's other critiques of Eliot scholarship share a similar straw man quality; in addition to the "Eliot commentators" supposedly hostile towards Eliot's Christianity (4), Spencer criticizes "literary commentators" who fail to appreciate the poem's Symbolist qualities (24), and "the ablest literary scholars" who "know as little about Saint John's mystical theology as they do about the back side of the moon" (78), preferring to draw such broad generalizations rather than examining works or claims by particular critics.

Moreover, Spencer's broad focus yields a text that lacks a sense of clear argumentative movement. Spencer tends to move from concept to concept without combining his ideas into a focused, larger argument. At times, he offers some interesting, even provocative, thoughts on the poem, such as his suggestion that the image of

the "still point" is an Aristotelian depiction of God (11, 16), and his claim that the closing scene of "Little Gidding" employs the techniques of Cubism (62). However, he does not generally provide such claims with the space they require to be convincingly argued, and does not integrate them into a focused, comprehensive reading of the poem.

What Spencer's book does provide is an exclusively Christian reading of *Four Quartets*, a reading that, unfortunately, entirely neglects the broad non-Christian influences of the poem (aside from a single brief mention of Buddhism and "Oriental religions" [12-13]). This approach pervades the book; a representative example is his discussion of a passage in the third section of "Dry Salvages" that directly quotes the *Bhagavad Gita*—"on whatever sphere of being / The mind of a man may be intent / At the time of death" (CPP 134). Of this passage, Spencer simply writes, "Eliot expresses his belief in an eternal destination, existing beyond time, the eternal destination known to Christians" (35), without mentioning the source of the quotation or the implications of using a non-Christian quotation to present a Christian idea. To my mind, what is fascinating about this passage of *Four Quartets* is the way in which Eliot, by using a quotation from the *Gita* concerning reincarnation, reshapes the Christian notion of being "born again" as something that happens not once, but continually, throughout one's life. Throughout *Four Quartets*, Eliot remains within the realm of Christian orthodoxy, while at the same time attempting to reinvigorate that orthodoxy through the infusion of unfamiliar metaphors from non-Christian religions. I do not disagree with Spencer that *Four Quartets* is a Christian poem; far from it. But an understanding of the Christianity of the poem must necessarily include, not occlude, Eliot's incorporation of non-Christian sources.

This is not to say, though, that a book-length study of the Christianity of *Four Quartets* would necessarily be unfocused; indeed, I am sure that the poem could easily support several such books. However, Spencer's argument is largely focused on Eliot's orthodoxy, what makes him like other Christians, instead of what is unique in Eliot's approach to his religion. This view is clearly expressed in his concluding sentences, as he claims, "Eliot does not provide fundamental advances of understanding in mystical theology. [...] What Eliot does do is present the matter extraordinarily well, by a poetry rich in symbolism and dense in meaning, splendid, powerful and profound" (116). While I agree with Spencer's assessment of the quality of Eliot's poetry, such an approach to the thought of *Four Quartets*, I find, obscures the poem's highly complex religious thought. To the extent that criticism can

help a general readership approach the religious character of *Four Quartets*, what is needed is criticism that, rather than straining to fit the poem into a conventional framework, illuminates the poem's capacity to shock, to defamiliarize the familiar, to surprise its reader as much on a twentieth reading as on a first one.



Gabrielle McIntire, *Modernism, Memory, and Desire*. Cambridge, 2008.

Reviewed by Michael Coyle
Colgate University

Literary studies habitually promise big things but deliver small. It's the rare book that proves better than its title—that takes us further than we expected. Such a one is Gabrielle McIntire's *Modernism, Memory, and Desire*. On the face of it, the interest of this book would seem to be in establishing deeper connections between Eliot and Woolf than ordinarily recognized, and doing so within a rethinking of Modernist conceptions of memory. Her introduction acknowledges that pairing Eliot and Woolf is “unusual,” and in the course of explaining her impulse quotes from a 1936 letter that Woolf wrote to her sister Vanessa Bell. This is a letter I'd never previously noticed, and in it Woolf confesses to a sexual attraction to “Tom Eliot, whom I love, or could have loved . . .” But the force of her argument doesn't depend on personal connections, erotic or not. Her real interest is in taking on old arguments that Modernism figures a disconnection with history, a rupture from the past. McIntire contends that “modernism's looking to the past denotes *both* a return and a departure.” More than this, “the tropological turn involved in Eliot and Woolf's recurring inclinations to approach the becoming of the past also takes us into questions about the nature of textuality vis-à-vis time, remembrance, and desire.” “The *becoming* of the past” brings us to a sense of the past as alive, it is our doppelgänger. It lives as we live, and we give birth to it more surely than it to us. This is welcome work, work that could potentially change the scholarly conversation. Not either/or but both, so that the backward glance “re-affiliates the present with the past, bringing the past, bodily, into the spectrum of contemporary experience.” The “poetics” of history engages Bergsonian principles but isn't merely their working-out. All this is good. But, frankly, my favorite part of the book is McIntire's first chapter, a chapter whose avowed function is to set up these conclusions: “An unexpected beginning: sex, race, and history

in T.S. Eliot's Columbo and Bolo poems.”

Christopher Ricks published *Inventions of the March Hare* in 1996, twelve years before McIntire produced this book. In that time there was next to no critical commentary on the Columbo and Bolo poems. Most critics implicitly accepted Ricks' characterization of this material as mere juvenilia. But McIntire documents “that Eliot was still composing the Bolo poems at least until 1928, and most likely as late as 1964.” More than this, Eliot actively tried to bring these poems into print, first by circulating them among a growing circle of friends (Conrad Aiken, Clive Bell, Bonamy Dobrée, James Joyce, Wyndham Lewis, Ezra Pound) with Pound and Dobrée even contributing their own verses, and then in Wyndham Lewis' *Blast* (both in 1914 and again in 1915); “even as late as May 1921 Eliot was still hoping that the Bolo poems would someday find wider circulation,” expressing to Joyce his hope that “Miss [Sylvia] Beach would bring out a limited edition of my epic ballad on the life of Christopher Columbus and his friend King Bolo.” The Bolo poems should not, in other words, be dismissed as either juvenilia or private ribaldry among a circle of male friends. McIntire's discussion doesn't turn only on empirical detail, of course. She considers the poems in the context of Hortense Spiller's idea of the “pornotrope,” an idea Spiller develops in the course of explaining the doubleness of the slave's body, simultaneously marked as an active, sexual agent and as a passive, dehumanized object. The Bolo poems, especially but not in their representations of Bolo's “Kween,” are pornotropic in exactly Spiller's sense. But although she observes that her readings do not “get Eliot off the hook” of racism, McIntire's object isn't to castigate Eliot so much as to explore Eliot's own sense of his “permanent state of cultural hybridity.” McIntire persuasively argues that “these poems forcefully worry the limits of Eliot's self-representation as a racial Other and expose the hauntedness of his genealogical history as an American.”

Finally, McIntire's treatment of the Columbo and Bolo poems makes it impossible to maintain further, as does Colleen Lamos, that “the gender anxieties and homosexual desires that pervade [Eliot's works were always] displaced or disavowed.” Eliot wasn't closeted. McIntire closes this chapter by turning to the short essay that Conrad Aiken wrote in 1948 called “King Bolo and Others,” in which Aiken refers to the Bolo poems as “paraega”—“an extra ornament in art,” according to the O.E.D., or, as Derrida uses it, something neither “entirely outside nor simply inside” the work: something “extra” to the “proper” field that intervenes only to the extent “that the inside is lacking.” The Bolo poems matter in McIntire's

view in just this way. They are not part of the “proper” corpus of his work, but they “shock us, highlighting and foregrounding Eliot’s obsessions with sexuality, race, and the corporeal so that we know to read for traces of an intricate sexual imagination in his other poetry.” Like modernism itself in its relation to the past, a return and a departure, these poems help McIntire in her lively reading of Eliot. Because “the Eliot I want to explore is sexy, dangerous, and crucially *uneven* in his investments and pronouncements.”



Noriko Takeda, *The Modernist Human*.
Peter Lang, 2008.

Reviewed by Man-Sik Lee
Kyungwon University, Korea

The argument that modernist poetry embodies a fragile definition of “the modernist human” is Noriko Takeda’s great strength and her biggest weakness. Although I often found her arguments about modernism’s humanness unconvincing in general, she leads us to see how that humanness is achieved in modernist poetry specifically. This is due, in part, to the difficulty of defining “humanness” in modernist poetry. Takeda says “A proposable theory is that, in the case of modernist poetry, the interpretant as the interpreter’s conclusive mental image, ‘a word,’ must take humanness as its object” (14). Her definition of humanness “as the combination of mentality and physicality, that is, divinity and animality” (14) is too broad to be applied to modernist poetry usefully. She goes on to argue: “The abstract humanness represents a utopia where the author and the reader, or all human beings, would be assimilated” (15). Takeda ought not assume this vision of utopia, particularly in relation to the modern and contemporary world and its cultural artifacts, though it was perhaps once proposed in the early modern age.

The reason why Takeda’s concept of humanness is too broad and not specific enough for modernist poetry arises from her premise that “The difference between ‘modern’ and ‘modernism’ in terms of their referents’ meaning seems, however, slight” (6). The difference between modernity and modernism should not be regarded as slight but as enormously significant, especially when studying modernist poetry as the product of late modernity. Modernity has been recognized by the modern self since the Renaissance. However, modernism is a rather recent event that occurred during a period of about eighty years, from the last three decades of the 19th century “un-

til the emergence of postmodern trends in the 1940s or 1950s” (2). The modern self has been “a solitary thinking reed” (1) since the Renaissance. However, “with semantic leaps” (1), the modern self realized that “[f]inally drowned in a maze of unconsciousness, s/he could never reach a recognition of his or her self-identity” (4). The semantic leaps between modernity since the Renaissance and modernism since the late nineteenth century are not fully appreciated in this book addressing the modernist poetry of Stéphane Mallarmé and T.S. Eliot. The sole full-length piece devoted to Eliot is found in chapter two, only 25 pages out of a 133-page work. Takeda reads *Old Possum’s Book of Practical Cats* according to the ancient Chinese philosophy of five elements (tree, fire, earth, metal and water) instead of the four Greek elements (earth, air, fire and water). This follows the alternate elemental reading of *The Waste Land* and *Four Quartets* in Takeda’s previous book, *A Flowering Word: The Modernist Expression in Stéphane Mallarmé, T.S. Eliot, and Yosano Akiko*. She presents more sustained readings of both Mallarmé and Akiko.

Takeda’s selection of authors raises the question of modernism in a global context. Takeda is very at her best when introducing Yosano Akiko, a Japanese modernist, and her first collected poems, *Tangled Hair* (1901), as “a powerful voice for symbolically expressing the sensibility of Japanese individuals under waves of global modernization from Europe and America” (119). Western modernism is the result of the slow and steady development of modernity since the Renaissance. In contrast, “Japanese modernization was being propelled by the government in the form of drastic Westernization” (119) during the Meiji Restoration in 1868. “The Restoration set up a capitalist society within the framework of a constitutional monarchy, and thus negated the traditional feudal system” (119), based on agricultural communities, which had existed for about 700 years. In short, modernity and modernism began at the same time in the Far East, including China and Korea. Akiko’s beautiful poems demonstrate the sudden blooming of modernist poetry within agricultural communities that only remotely felt the ripples of modernity, since they remained closely tied to the feudalistic model. Just imagine reading Akiko’s following poems in an Eastern society trying to modernize itself by the efforts of its government while still holding onto a traditional feudal system: “To punish / Men for their endless sins, / God gave me / This fair skin, / This long black hair!” (120) and “Spring is short- / How could we believe / Our life to be imperishable? / I let him grope for / My full breasts with his hands.” (121).

Takeda’s confusion about the concept of modernism,

which is not clearly differentiated from that of modernity, is the cause of her limited insight on the works of modernist poets in this book. She says that “Modernist poetry as a word is for the ideal formation of humanness” (20). However, modernist poetry is for the *ironic* as well as the ideal formation of humanness, as viewed from the angle of this postmodern age. Modernist poetry represents not only “a culmination of Western culture” (20) but also its aftermath. Mallarmé’s early lyrical poems presented by Takeda in chapter three of this book “represent a collective symbol for purified beauty” (94). “The modern, self-conscious reader’s joy should culminate when s/he recognizes that the Mallarmean sublimation makes the human and the natural combine into one; the sublimation embodies a correspondence of the speaker’s individual mind with the cosmic entirety which includes the objects of love, the locus of communication, scenery, and the seasons” (96-7). However, *Héroïade* is not only a symbol of purified beauty but also an “untimely monster” in “The Flowers”:

The hyacinth, the myrtle gleaming bright
And, like the flesh of woman, the cruel rose,
Héroïade blooming in the garden light,
She that from wild and radiant blood arose!

Héroïade, “well-known by the ethnic name *Salome*, which was popularized by Oscar Wilde,” (31) is the cruel rose, an untimely monster that arises “from wild and radiant blood,” as well as a symbol of purified beauty,

like a rose “blooming in the garden light,” because she is Mallarmé’s criminal heroine “designated as the killer of John the Baptist, according to the Bible” (18). Takeda stresses that “Mallarmé’s book *Héroïade* is no more than the ‘Scène,’” (33) and that “The ‘Scène’ must be interpreted as a self-sufficient whole for the reader to mold the heroine’s figure” (33) not only because at the time of Mallarmé’s death the other two chapters were “only an unpublished manuscript” (37) but also because “at least in the ‘Scène’ the beheading does not occur, if the reader sympathizes with the attractive heroine, s/he stays safe” (37). Takeda intentionally misreads *Héroïade* by disregarding the biblical fact of the decapitation of John the Baptist. Why? Because Takeda wants to conclude that “*Héroïade* is not a murderer but a productive word” (64). *Héroïade* may not be a murderer *per se*, but is at the very least an accomplice. It is too much to accept Takeda’s assertion that “The ‘Scène’ as a fictive world is the symbol of an ideal world without violence” (64). She tries to build a symbol of purified beauty out of *Héroïade* and so omits all premonitions of violence, like those found in “Ancient Overture of *Héroïade*”:

Crime! Torture! Ancient dawn! Bright pyre!
Empurpled sky, complicit in the mire,
And stained-glass windows opening red on carnage.

However, Takeda ultimately confesses, unconsciously and truthfully, that “The heroine’s moral darkness is not compatible with her impression of completeness” (29).

Abstracts from the 31st Annual Meeting of the T.S. Eliot Society St. Louis, MO, 24-26 September 2010

Eliot’s Almost Modern Typist

In choosing to gloss St John Perse’s “caleçons” as “camiknickers” in his first translation of *Anabasis* in 1930, Eliot at once looks ahead to the poem’s “scented girls clad in a breath of silk webs” (“nos filles parfumées qui se vêtaient d’un soufflé, ces tissus”) and enhances the modernity of its image of suburbia: the silk ensemble hanging to dry in the evening light acknowledges a shift in fashion, away from Victorian constraint and modesty to the minimal and loose-fitting. Camiknickers were a 1920s phenomenon (whereas caleçons were familiar to Montaigne in the Sixteenth century); it was down to these that Tabullah Bankhead stripped in *The Garden of Eden* in 1927. They kept company with bras, rubber girdles and chemises under modern knee-length dresses. The ever-glamorous Iris Storm is stranded in her chemise in Ar-

len’s *The Green Hat* (1924). However, in devising his own specimen of modern suburban femininity—the typist who dines from tins and matches her mood to gramophone music (“We can always have music” muses *Vogue* in 1923; “we can always be as gay or sad as we like”)—Eliot reverts to an older underwear style: to combinations, camisoles and stays. Even her stockings are demure; they would not have been sheer until 1923.

My point of departure will be this incongruity. Why is it that Eliot’s typist is only almost modern? A comprehensively modern figure would lend herself far more readily to the poem’s ostensible gripe against modern impotence and de-motivation. As it is, “lovely woman” can neither be classified as “modern” nor equated with a purely sombre outlook; her partial modernness restricts her to a partial dignity: she is a tragic victim with the costume of a pantomime dame. The

comedy implicit in this juxtaposition resembles neither the satire of the drafts nor the “tacit” laughter of Eliot’s prose (as characterised by Ricks); my paper will view the poem’s muffled levity here and elsewhere as a modernist experiment.

Beci Dobbin
Trinity College, Cambridge



The Problem of Empathy in Eliot’s Early Poetry

In this paper, I am proposing that Eliot strove for a modernist aesthetic of empathy based not on “feeling” but on kinesthetic mirroring and immediate, often startling sensory experience. Distrustful of the conventional nature of feeling, and of Victorian notions of empathy as indistinguishable from sympathy, Eliot used modernist techniques of “abstraction” (Wilhelm Worringer’s term) to forge a new, modernist form of empathy anchored in Theodor Lipps’s notion of empathy as a form of inner imitation. I will begin by discussing how with the notion of the objective correlative, Eliot proposed a theory of art rooted in the reader’s empathetic reaction. While critics have focused, predominately, on the first part of Eliot’s formulation—“the only way of expressing emotion in the form of art is by finding an objective correlative . . . a set of objects, a situation, a chain of events which shall be the formula of that particular emotion”—I shall emphasize the second part: “such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked.”

Turning to “Portrait of a Lady,” I shall read the poem as an ambiguous study in empathy, both in terms of its subject and its self-conscious aesthetic. The speaker of “Portrait of a Lady” is among a number of male speakers in Eliot’s early work whose extraordinarily attuned empathy—“the capacity to think and feel oneself into the inner life of another person”—does not find expression in compassion or action. The Lady’s insistent appeal for emotional intimacy goes hand in hand with the poem’s Jamesian title, which invokes a realist aesthetic inviting reader’s “positive” empathy, when “we can give ourselves freely to the activity demanded of a sensuous object” (Lipps). The young male speaker, while anticipating and ridiculing the Lady’s advances on both emotional and aesthetic grounds, cannot, in the end, entirely evade them because of his own heightened capacity for empathy, which is largely involuntary and kinesthetic. Ultimately the speaker resists responding sympathetically to the older woman, even as the poem’s curious use of the

dramatic monologue invites readers carefully to consider such a response as ethically superior to the young man’s apparent callousness.

Elisabeth Däumer
Eastern Michigan University



Worlds of Speculation: T. S. Eliot, F. H. Bradley, and *Four Quartets*

There are numerous studies of Eliot’s dissertation and the way it may be used as a lens either to read or to misread his later poetry. Louis Menand (1987) and, more recently, Donald Childs (2001) have pointed out that each new reading of Eliot’s relationship with Bradley has fashioned a slightly different Eliot. This stretches at least as far back as Hugh Kenner’s (1959) argument for Eliot’s disillusion with Bradley, Lyndall Gordon’s (1977) characterization of the dissertation as one written by a “haunted young man, torn between the truths of his visions and his rational distrust of them,” and Jewel Spears Brooker’s (1994) notion of Eliot’s sympathetic view of Bradley, describing Eliot’s later poetics as a dialectical process of mastery and escape. Brooker argues that Eliot’s notion of mastery “involves both knowledge of and control over [...] Escape, however, does not involve linear movement to an opposite or synthesis. It is not escape from one’s most recent position, but escape to a broader perspective....”

Building off Brooker’s notion of Eliot’s dialectic, this study reads *Four Quartets* as a poem that both draws from and revises Eliot’s earlier reading of Bradley. However, I take issue with Brooker’s characterization of Eliot’s philosophical program. Eliot’s “escape” is one from consciousness, and any sort of transcendence is not a transcendence of the object in the sense of mastery, but of the self and of object/subject dualisms that give rise to the chimeras of dialectical abstraction. From this view, the poem achieves not a transcendence of language or thought, but rather deconstructs them by virtue of paradox. By harnessing and reversing dialectical movement in the *Four Quartets*, time and space are neither redeemed nor restored, but unified back into an “immediate experience,” however momentary or fragile. The “imprecision of feeling,/ Undisciplined squads of emotion” of immediate experience are, in Eliot’s philosophy, more “absolute” than the shabby, inarticulate words through which we try to make the world cohere. Rather, transcendence becomes figured as a return, a reverse course that resists any single and coherent order first desired. My methodology for reading the poem, then, is contrapuntal in the sense that I weave back and forth between the poem and the dissertation.

Revisiting Eliot's theory of points-of-view, I hope to offer a framework for thinking about the entire range of Eliot's work, especially the way in which he wrestles with issues of temporality and consciousness.

Christopher McVey
University of Wisconsin–Madison
Winner of the Fathman Young Scholar Award for 2010



T.S. vs. F.S.: Eliot, Flint, and Magazine Modernism

This paper will examine the ways the careers of Eliot and of the Imagist F. S. Flint took shape within the world of little magazines and larger market periodicals. While Lawrence Rainey and others have tracked Eliot's trajectory from little magazines to mass market magazines and from anthologies to books, I shall add texture and depth to these accounts of the literary field(s) of modernism by comparing Eliot (1888-1965) to his almost exact contemporary and fellow poet, critic, and reviewer, Flint (1885-1960). Flint and Eliot belonged to the same circle of writers, published in the same magazines (including the *Criterion*), and contributed to the same anthologies; they even appeared together in a volume of Harold Monro's *Chapbook* dedicated to "Critical Essays on Modern English Poetry." Flint was instrumental in articulating the program for Imagism and in introducing an English audience to contemporary French modernist poetry, but he has been largely forgotten. I'm not arguing for a revival of Flint, but instead want to understand better how he came to lose his status amongst the modernists and to do so by comparing his career in the Teens to Eliot's. I share Michael Levenson's interest, expressed in the introduction to the *Cambridge Companion to Modernism*, in "a micro-sociology of modernist innovation," and am interested in the ways magazines provided a means to "create small flourishing communities," but, drawing on the work of Pierre Bourdieu, I'm especially interested in the ways those communities also served as fields of competition and the ways that the struggle to succeed within the community shape and define the participants, the community, and the phenomenon we've retrospectively come to know as modernism. The recently published second volume and the expanded first volume of Eliot's letters will provide material for this paper, as will Flint's volumes of verse and his and Eliot's magazine publications.

James Stephen Murphy
Harvard University



"You Cannot Value Him Alone": The Waste Land in its Magazine Context

T.S. Eliot's publication of *The Waste Land* in the October, 1922 issue of his quarterly review, *The Criterion*, has long been regarded as a pivotal event in modernist literature's annus mirabilis. Eliot was eager to become a leading soldier in the war of ideas that characterized the publication of poetry in periodicals like *The Egoist*, *Poetry*, and *The Athenaeum* and he took up his *Criterion* project with pugnacious fervor. Yet, like many significant modernist works, *The Waste Land* has rarely been considered in its original magazine context. As Sean Latham and Robert Scholes argue in their essay on the rise of periodical studies, "we have often been too quick to see magazines merely as containers of discrete bits of information rather than autonomous objects of study." Disaggregated into their component parts and mined for the historical information they contain, magazines are seldom approached as autonomous artistic creations. Reading the first issue of *The Criterion* as a cohesive text, this essay will examine *The Waste Land* in its magazine context. What does it mean, for example, that Eliot's poem was published alongside a review of *Ulysses* that imagines the "uncultivated" reader throwing the novel aside after the first three pages? Although the appearance of *The Waste Land* in *The Criterion* is not prefaced by a manifesto like "Tradition and the Individual Talent" that could explicate the philosophy behind its construction, Eliot made sure that the articles accompanying his poem in publication supported a modernist aesthetic of tradition, difficulty, and fragmentation.

Matthew R. Vaughn
University of Tulsa



T.S. Eliot and Derek Walcott: Death by Water and Other Transnational Echoes

In Derek Walcott's *Omeros*, the poet character draws his epic to a close by invoking the Caribbean Achille through a mode of literary translation and fusion, inserting the character and his home island of St. Lucia into the epic dimensions of European classicism and Eliot's modernism: "I sang of quiet Achille, Afolabe's son / who had no passport, since the horizon needs none / ... whose end when it comes will be death by water" (LXIV). Walcott's mimicry of *The Waste Land* rewrites one of the obscurer parts of Eliot's poem, a section that Ezra Pound famously pronounced as "an integral part of the poem." Pound's announcement about its centrality to the poem was itself a

response to the difficulties of deciphering the significance of “Death by Water,” often considered the most baffling passage in a poem that was overall marked by the lack of a coherent direction. My paper offers a reading of Eliot’s poetic influence in the context of *Omeros*, with a particular focus on Walcott’s adaptation of the figure of the drowned Phoenician sailor to the isolation, dispossession and quest for community and origins of St. Lucia’s Achilles. I will discuss how the latter method constitutes a postcolonial extension of Eliot’s representation of the geopolitical parameters of European tradition and universality. The echoes of the Phoenician sailor in the St. Lucian Achilles represent a transnational polyphony across the “Atlantic rift” providing a new literary-political meaning to Eliot’s poem, one in which the alterity or cultural otherness of Eliot’s figures become more pronounced through Walcott’s reworking of European poetic models. Eliot’s insertion of postwar England in an older and expansive geography is responsible in part for *Omeros*’s own creative imagination of a multinational geographical and cultural identity that traces its history to both Europe and Africa.

Sriya Nayak
University of North Carolina–Charlotte



Eliot, Bertrand Russell and the Vague

This paper aims to present a new reading of Eliot’s famous “objective correlative” by connecting it to Bertrand Russell’s examination of vagueness. Building upon recent scholarship on Eliot and philosophy, this paper will contextualize Eliot’s early literary criticism amid the rise of analytic philosophy.

Russell formally pronounced his disdain for language’s vague qualities, its inexactitude and imprecision, in a lecture entitled “Vagueness” in 1922. For Russell, philosophical inquiry needed a new “special language” (for example the logical notations presented in his *Principia Mathematica*) in order to avoid language’s slipperiness. The English language falls far too short, for Russell, of the way an ideal language ought to work—with one precise word equating to one precise meaning. Russell’s attacks on English and his creation of an idealized language find parallels in Eliot’s idealized vision of art explained in “Hamlet and His Problems” (1919). The problem with *Hamlet* is that it contains “an emotion which is inexpressible,” lacking an “objective correlative” or “a set of objects, a situation, a chain of events which shall be the formula of that particular emotion.” The precise way in which a particular set of words should instigate a “particular emotion” for the reader mirrors the way a precise word should signify

a particular object or emotion in an ideal language. Art should work like an ideal language, such as the one that which Russell outlines in “Vagueness.” Eliot, formally trained in philosophy and pouring over Russell’s works while writing his early essays, sounds much like a young analytic philosopher-to-be in “Hamlet.”

While Eliot later distanced himself from the “objective correlative,” examining a possible source in Russell for Eliot’s theory also demonstrates the way that Russell’s language of analysis and critique of vagueness helped Eliot give voice to his own consistent criticism of Romanticism. Critics, particularly Richard Shusterman and Ronald Schuchard, continue to shed light on Russell’s impact on both Eliot’s life and his writings; however, the connections between Russell’s desire for a dream “special language” and Eliot’s idealized theory of the “objective correlative” have yet to be examined.

Megan Quigley
Villanova University



Everyday Prophecy: “Choruses from The Rock” and The Changing Light at Sandover

In “Choruses from *The Rock*” and *The Changing Light at Sandover*, T. S. Eliot and James Merrill confront a similar problem. How does one give credibility and force to voices prophesying about the present from an allegedly supernatural realm? Both poets address this question dramatically. They invent characters in dialogue with one another whose tone mixes humor and urbanity with a seriousness that regularly returns the reader to earth and to the immediacy of each poet’s concern with the ordinary life of his fellow citizens. Ephraim, the familiar spirit whom Merrill and his partner David Jackson contact through the Ouija board, possesses “a smiling Hellenistic/Lightness of tone from beyond the grave” (CLS 15). To a significant degree, his human friends come to trust this trait. As a result, they “hardly tasted / The pill beneath [Ephraim’s] sugar” (15), a pill that grounds Ephraim in the harshness of human life and also returns Merrill and Jackson to everyday concern. Eliot’s personified rock also has a prophetic role. Introduced by the chorus leader, the rock has several epithets: “the watcher,” “the witness,” “the critic,” and, most importantly, “the stranger” (CP 162). Although this overstatement at first makes this character seem rather silly, it also sets up the dramatic project of the piece. Having gained the audience’s attention, how can speech in the prophetic mode retain it? Eliot’s strategy here anticipates Merrill’s. By having his

characters speak with a very specific awareness of the ordinary life transpiring around them, the discourse gains a power that a high and completely serious tone would lack. In this way both poets suggest that prophetic utterance, whether or not it imparts information about other

worlds or about the future, does offer a perspective on the brokenness of the present and on communal experience as its possible cure.

Thomas J. Brennan
St. Joseph's University

T.S. Eliot and the Memory of Works: 16-18 September 2010, Université Sorbonne Nouvelle – Paris 3

In September, scholars and poets from France, Great Britain, and the United States gathered at the Sorbonne to celebrate the centenary of Eliot's year in Paris. Sponsored by the research group "Prismes" and organized by Sorbonne professor Marc Porée, the conference brought together a diverse group of poets, translators, and critics for three intense days of discussion at the Institut du monde Anglophone. Christopher Ricks, Jean-Michel Rabaté, and poet Michael Edwards gave keynote addresses; these speakers' bilingual, transatlantic careers were representative of the character of the conference, in which papers were given equally in both languages.

Given the context, it was not surprising that a number of presentations addressed Eliot's relationship with French culture. William Marx, who has joined the Eliot Society in St. Louis on other occasions and is helping to organize our annual meeting in Paris next summer, spoke on "How Eliot did not become a French poet," noting that Eliot's early-stated ambition to become a French poet—one he could have presumably achieved—was deflected by his encounter with the antisymbolist, antiromantic writings of Charles Maurras and Pierre Lasserre. In "T.S. Eliot et ses morts," Professor Rabaté (University of Pennsylvania) explored Eliot's reception of the concepts of the unconscious and the Absolute from Jules Laforgue and followed their development in Eliot's philosophy and criticism. James Underhill of Grenoble University ("To meet or not to meet: A question of rhythm in translation") compared different French translations of *The Waste Land*, with particular attention to the way Eliot's rupturing of metrical verse can be rendered in French.

The aural dimension of Eliot's poetry was a theme developed by several speakers. Professor Ricks (Boston University) discussed T.S. Eliot's "auditory imagination," tracing the labyrinthine auditory echoes of words and phrases (such as "trance" from Numbers 24 to "Portrait of a Lady") and analyzing Eliot's unusual pronunciations. Displaying his fabled sensitivity to the sound of poetry and taste for nonconformity, Ricks argued that there exists no true iambic pentameter in English. Poet and Shakespeare scholar Michael Edwards (Collège de France) spoke on "Hearing Eliot Now," elucidating the multiple voices of *The Waste Land* to find the sound of expressions of joy here and in other Eliot poems. (In 2008, Edwards was

nearly elected the first English-born member of the Académie Française.) Poet Stephen Romer (Tours) made a different contribution to the aural dimension of the conference in a reading of his own work entitled "Recalling Things That Other People have Desired."

The conference was also the occasion of a reunion between Ricks and his former student Eric Griffiths (now of Trinity College, Cambridge), whose paper "T.S. Eliot et le désœuvrement de la mémoire" explored the idea of memory as an engine idling; Griffiths placed Eliot's treatment of memory as an automatic process in the context of contemporary debates among Bergson, William James, and Ribot. One aspect of Eliot's memory that received particular investigation at this conference was his knowledge and reception of early modern literature, an area of expertise for many of the participants from the Sorbonne. Gisèle Venet (Paris) explored the baroque dimension of Eliot's writing, while François Laroque (Paris) presented on "Will in the waste land: Eliot and Shakespeare revisited," claiming that the intertextuality and mélange of voices found in *The Waste Land* and other modernist texts are indebted to Shakespeare's similar techniques. Jason Harding (University of Durham) examined how Eliot's criticism of Shakespeare changed over time, especially in response to the Shakespeare scholars G. Wilson Knight and Randall Barker, who contributed to Eliot's understanding of Shakespeare's mystic symbolism and his stagecraft, respectively. In "The Critic as Undertaker: Eliot, Swinburne and the 17th Century," Lynn Meskill (Paris) interpreted Eliot's relationship to the writers of the seventeenth century through the lens of his rivalry with Swinburne, who had also written extensively about Ben Jonson.

Frances Dickey (Missouri) similarly sought to uncover Eliot's memories of the fin-de-siècle literary milieu, in a paper on "Forgetting 'The Blessed Damozel': T.S. Eliot and D. G. Rossetti." The suggestion of Rossetti's influence on Eliot provoked some skepticism in the audience. The theme of memory was developed in other papers including "La mémoire philosophique de T.S. Eliot" by Jean-Paul Rosaye (Artois); "De la réaction comme motif psychologique et politique dans l'œuvre de T.S. Eliot" by Philippe Birgy (Toulouse Le Mirail); "Dispossession through remembrance : deconstructive echoes and self-echoes in T.S. Eliot's works" by Amélie Ducroux (Paris);

“T.S. Eliot’s tragic dead end and aesthetic despair” by poet Anne Mounic (Paris); “Mixing Memory and Desire : Eliot’s fundamental paradox” by Penelope Sachs-Jalley (Valenciennes); “T.S. Eliot ou la tradition ‘effondée’” by Clément Oudart (Paris); “T.S. Eliot on Anthropology: Language in the Interpretation of Primitive Ritual” by Jurate Levina (York); and “From rolled trousers to a ‘mouth so prim’”: Modes of (comic?) self-derision in T.S. Eliot’s poetry” by Jennifer Kilgore-Caradec (Caen).

One of the highlights of the conference was a ban-

quet at the hundred-year-old “Bouillon Racine,” a famous brasserie with original Art Nouveau décor. The Institute where the conference was held is located on the “Rue des Medecins” in a building constructed in the 1690’s to house a school for surgeons. The papers were given in a room originally designed as an anatomy amphitheatre—an appropriate place to talk over Prufrock.

Frances Dickey
University of Missouri

The 32nd Annual Meeting of the T.S. Eliot Society Paris, France, 18-22 July 2011

Cosponsored by the University of Paris Ouest Nanterre La Défense (Paris X)

Call for Papers

The Society’s annual meeting will be held in Paris to commemorate the centenary of Eliot’s vital post-graduate year in that city. Clearly organized proposals of about 300 words, on any topic reasonably related to Eliot, along with biographical sketches, should be forwarded by February 13, 2011, to the President, David Chinitz, preferably by email to dchinit@luc.edu.

Conference sessions will be held in the Latin Quarter, at the centrally located Institut du monde anglophone of the University of Paris III Sorbonne nouvelle. In addition to panel sessions and a peer seminar (see below), excursions such as a walking tour of relevant sites and visits to the old Opera House, the Louvre, and the new National Library are being planned for the week. Please watch the Eliot Society’s website (<http://www.luc.edu/eliot>) for further information.

Society members who would like to chair a panel are invited to apprise the President of their interest, either with or in lieu of a paper proposal.

Call for Peer Seminar Participants: “Eliot and France”

This year’s peer seminar, to be led by Andrzej Gasiorek (University of Birmingham), will focus on Eliot’s relation to France, broadly construed to include, for example, the influence of the Symbolists and other French writers; of Bergson, Maritain, Maurras and other thinkers; all aspects of Eliot’s year in Paris, including his experience of French culture, his studies, his friendships with Jean Verdenal and Alain-Fournier, and his later recollections; Eliot’s poems in French; his use of the French language in his other writings; his publication of Proust,

Valéry, Cocteau, etc.; his attitude toward French intellectual culture in comparison with those of his modernist contemporaries; and his influence in France. This list of possible topics is not meant to be exhaustive, and participants are welcome to focus on other aspects of the general topic.

Andrzej Gasiorek, who earned his PhD from McGill University, is currently a Reader in Twentieth-Century Literature at the University of Birmingham. He is the author of three monographs: *Postwar British Fiction: Realism and After* (1995), *Wyndham Lewis and Modernism* (2003), and *J. G. Ballard* (2005). He has also co-edited several collections of essays, among them *T. E. Hulme and the Question of Modernism*; *Ford Madox Ford: Literary Networks and Cultural Transformations*; *The Oxford History of the Novel in English Vol. 4: The Reinvention of the British Novel 1880–1940*; and *The Oxford Handbook of Modernisms*. He is co-editor of the journal *Modernist Cultures* and editor of the *Journal of Wyndham Lewis Studies*.

The seminar is open to the first 15 registrants; registration will close March 15th. Participants will submit 4–5 page position papers by e-mail, no later than June 15th. To sign up, or for answers to questions, please write Jayme Stayer at jayme.stayer@gmail.com.

2011 Memorial Lecturer: Jean-Michel Rabaté

The Eliot Society is pleased to announce that Jean-Michel Rabaté will join us as this year’s T.S. Eliot Memorial Lecturer. The Vartan Gregorian Professor in the Humanities at the University of Pennsylvania, Rabaté has previously taught at Princeton, Université de Montréal, Manchester, Paris 8 and Dijon. One of the founders and curators of Slought Foundation in Phila-

delphia (slought.org), he is also a managing editor of the *Journal of Modern Literature*. Since 2008 he has been a Fellow of the American Academy of Arts and Sciences. He is the president of the American Beckett Studies association.

Professor Rabaté has authored or edited more than thirty books on modernism, psychoanalysis, contempo-

rary art, philosophy, and writers like Beckett, Pound and Joyce. Recent books include *Lacan Literario* (Siglo 21, 2007), *1913: The Cradle of Modernism* (Blackwell, 2007), *The Ethic of the Lie* (The Other Press, 2008), and *Etant donnés: 1) l'art, 2) le crime* (Presses du Reel, 2010). Currently, he is completing a book on Beckett and editing an anthology on modernism and literary theory.

Conference Programs Forthcoming Sessions Sponsored by The Eliot Society

Modern Language Association

January 6–9, 2011

T.S. Eliot and Violence

Sunday, January 9, 1:45–3:00 PM

Chair: David E. Chinitz, Loyola Univ. Chicago

1. “Redemptive Violence and Its Limits: *Murder in the Cathedral*.” Sarah Cole, Columbia Univ.
2. “‘And What If She Should Die Some Afternoon’: Eliot’s Stage of Violence.” Michael Levenson, Univ. of Virginia
3. “Falling Towers: *The Waste Land* and September 11, 2001.” Joyce Piell Wexler, Loyola Univ. Chicago

Louisville Conference on Literature and Culture Since 1900

February 24–26, 2011

Session I: Affiliations

Chair: Al Benthall, Belmont Abbey College

1. “Charles Olson and the Eliot Complex.” Martin Lockerd, Saint Louis University
2. “T.S. Eliot and Louis MacNeice.” Paul Robichaud, Albertus Magnus College

Session II: Images

Chair: Paul Robichaud, Albertus Magnus College

1. “The Hollow Men of Oz.” Michael Hernandez, DePaul University
2. “What the Thrush Said to T.S. Eliot.” Al Benthall, Belmont Abbey College
3. “Calcined: Desire, Austerity, and Eliot’s Bone Poetic.” Victoria Brockmeier, SUNY–University at Buffalo

The American Literature Association (ALA)

May 26–29, 2011

2 sessions organized by Nancy Gish, Univ. of Southern Maine, topics TBA

For details see page 2 of this newsletter.

E-MAIL LIST SERVE

Members are invited to subscribe to the Society's informational list serve, which is used for occasional official communications only—never for discussion.

To join, please contact the Secretary.

FOR HELP WITH SOCIETY MATTERS

To Submit papers for any conference 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 *Time Present: The Newsletter of the T.S. Eliot Society*, please contact the Vice President.

To pay dues, inquire about membership, or report a change of address, please contact the Treasurer.
The Society Historian is Frances Dickey (dickeyf@missouri.edu).

President

David Chinitz

Department of English / Loyola University Chicago / 6525 N. Sheridan Rd. / Chicago, IL 60626
(773) 508-2789 / dchinit@luc.edu

Vice President

Michael Coyle

Department of English, Colgate University, 13 Oak Dr., Hamilton, NY 13346
315-228-7264 / mcoyle@colgate.edu

Treasurer

John Karel

Tower Grove Park / 4256 Magnolia Ave. / St. Louis, MO 63110
jkarel@towergrovepark.org
Office Manager: Sheri Pena

Secretary

Cyrena Pondrom

Department of English / University of Wisconsin / 7183 Helen C. White Hall / Madison, WI 53706
(608) 263-3717 / cpondrom@english.wisc.edu

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