

Time Present

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The #MeToo Panelists: Janine Utell, Michelle Alexis Taylor, Megan Quigley, Nancy Gish, Erin Templeton (Sumita Chakraborty and Ria Banerjee not pictured)

Reading *The Waste Land* with the #MeToo Generation

By Megan Quigley
Villanova University

For the 2018 conference of the T. S. Eliot Society, I organized a pedagogically focused roundtable, “Reading *The Waste Land* with the #MeToo Generation,” in response to the coincidence of a renaissance in Eliot studies and a new urgency among feminists—an urgency brought to bear, at our roundtable, on how we might read and teach Eliot’s most famous poem. The “new Eliot,” appearing in thousands of recently published and extensively annotated pages, awaits scholarly appraisal, but the old Eliot is also changing rapidly, as students interrogate *The Waste Land*, this quintessential high modernist text, with new eyes in the #MeToo era. From Title IX of officers at universities to the #SayHerName movement, from pussy hats to battles over transgender bathrooms, our students are more sensitized to and informed about the battles that rage over gender, sexuality, intersectionalism, and power than they were just a very short while ago. The first time I heard *The Waste Land* called an “abortion poem,” I thought I had misheard my student; now I hear it frequently (and convincingly) called a poem that stages and performs racial and gender violence and investigates trans* experience. My own teachers directed me away from Lil to Philomel to Nightingales and Keats. Our students still want Keats, but they also want to discuss, really discuss, the assault on the typist.

My introduction and my contributors’ essays have been issued in full in *Modernism / modernity’s Print Plus Cluster*. The contributors include: Ria Banerjee (Guttman Community College, CUNY), Sumita Chakraborty

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Varieties of Aesthetic Experience,
by Craig Bradshaw Woelfel

Columbia, SC: University of South Carolina Press, 2018. 228 pages.

Reviewed by John Whittier-Ferguson
University of Michigan, Ann Arbor

At the conclusion to his fine study of religious belief in the writings of T. S. Eliot and E. M. Forster, Craig Woelfel exhorts his readers. “[W]e ought to be having different and better discussions” (172) about the matters with which *Varieties of Aesthetic Experience* is centrally concerned: the nature and status of belief in the early twentieth century and in studies of modernism; what conversion and Christian practice meant in Eliot’s life and work, and what mysticism meant in Forster’s; how both men understood belief and what parts faith and doubt played in their art and in their essays. Woelfel invokes William James’s seminal study of religious experience in his title and uses James and Evelyn Underhill to illuminate the complexity of inquiries into the subject of mysticism and belief in the period. He also makes sustained use of the philosophical-cultural work of Charles Taylor, from whom he takes the crucial concept of “cross-pressured” thought, which proves central to this book’s enterprise. Rather than adhering to the simplistic, schematic narrative of a sea of faith receding before the advent of enlightened, secular, modern thought or asking when, whether, or how his writers join or desert the camps of the faithful or the unbelievers, Woelfel insists that “modernism reflects a moment in which religious engagement is situated always already within, and not mutually exclusive of, a modern secular background” (8). “Cross-pressuring” means that every position is taken in full awareness of its opposite: religious orthodoxy calls forth humanism; immanence and transcendence, rationality and the spiritual are bound tightly together. “The discourse surrounding religious experience in the early twentieth century,” Woelfel insists, “was an incredibly new one, and one that reflected with unique force the peculiarities of modernist belief as a cross-pressured space” (19). Eliot and Forster, along with other “modern, cross-pressured” seekers, lived with belief and doubt in unequal, often-changing measure, holding “both secular / scientific and religious / experiential viewpoints in suspension” (24).

Important as this book is for the study of Eliot and Forster, it is no less crucial as a corrective to mis-

conceptions that too often still characterize our approaches to (and our conclusions about) religion and the aesthetic in the twentieth century: that in an age of waning belief, modern art somehow becomes a surrogate for religion; that art and the aesthetic are fundamentally “secular and nonreligious modes” (14); that “modernist invocations of religion” are therefore necessarily “inauthentic or abortive . . . or presented only in a fragmented sense as part of an aesthetics of patchwork citation” (14). Woelfel astutely points out, too, that the “linear narratives” of belief that underwrite so many accounts of twentieth-century authors’ spiritual lives “rely on ironically premodern and highly monolithic conceptions of subjectivity” (15). Under Woelfel’s scrutiny, the very terms in which the topic of faith is often entertained in studies of the moderns seem clumsy and reductive: “the question worth asking when we look at specific authors and works is not first ‘what’ or ‘when’ someone believed or did not, but what it means in modernity to say ‘I believe in X’” (17). It’s easy to feel, reading Woelfel, that we ought to have known better than ever to have resolved and oversimplified this subject. *Varieties of Aesthetic Experience* provides us with “a weightier Forster who deserves a place in serious literary modernism; and an Eliot who, even post-1926, remains dynamic and modernist—and, frankly, possibly relevant for more than just a coterie of readers” (33).

And when he turns to pre-conversion Eliot (the post-and-ante biographical narrative itself now seems simplistic), Woelfel saves us from familiar, essentially uninteresting questions concerning if or how we might mine the ore of belief from the rocks of *The Waste Land*. Drawing a pointed distinction between the ascent toward revelation that characterizes the *Purgatorio* and the end of Eliot’s artfully ruined long poem, Woelfel notes that the contrast between Dante’s and Eliot’s texts “gets us closer to understanding what Charles Taylor meant when he said that ‘modernization is not a narrative of unbelief replacing belief; . . . actually, the change is more drastic. It is more like cacophony replacing meaning as such.’ Eliot’s poem presents a vision of the modern background of belief that suggests that a question such as ‘Is there revelation at the end of *The Waste Land*?’ is no longer relevant. Whether the answer to that question is yes or no, we are thrown into a tangle of secondary questions about that revelation’s authenticity and authority” (69). Signs lie all around us, and we may sometimes take them for wonders, “but both the poet

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The 40th Annual Meeting of the International T. S. Eliot Society

St. Louis

September 27–29, 2019

Call for Papers

The Society invites proposals for papers to be presented at our annual meeting, this year held in St. Louis. Clearly organized proposals of about 300 words, submitted as Word or PDF documents, on any topic reasonably related to Eliot, along with brief biographical sketches, should be emailed by June 1, 2019, to tseliotsociety@gmail.com, with the subject heading “Conference Proposal.”

Each year the Society awards a prize to the best paper given by a new Eliot scholar. Graduate students and recent PhDs are eligible (degree received in 2015 or later for those not yet employed in a tenure-track position; 2017 or later for those holding a tenure-track position). If you are eligible for the award, please mention this fact in your submission. The Fathman Young Scholar Award, which includes a monetary prize, will be announced at the final session of the meeting.

Memorial Lecturer: Leonard Diepeveen

We are pleased to present as our memorial lecturer Leonard Diepeveen, whose lecture “T. S. Eliot, Fraud,” will address early, hostile reactions to Eliot in order to query why skeptics thought it more productive to raise the question of Eliot’s sincerity than to dismiss the poems as bad writing. The central problem for these readers was discerning intent—an issue central to the construction of the modernist canon more generally.

Diepeveen is the George Munro Professor of Literature and Rhetoric at Dalhousie University. He first came to the notice of Eliot scholars with his book *Changing Voices: The Modern Quoting Poem* (Michigan, 1993). More recently, Diepeveen’s *The Difficulties of Modernism* (Routledge, 2003)—critically praised as “more than impressive, its stance admirably measured”—reflects his continuing interest in the relationship between the public sphere and modern canon formation, an inquiry complemented by his forthcoming *Modernist Fraud: Hoax, Parody, Deception* (Oxford, 2019). His work has included two editing projects: an anthology, *Mock Modernism: An Anthol-*

ogy of Parodies, Travesties, Frauds, 1910–1935 (Toronto, 2014), and an edition of Gertrude Stein’s *Tender Buttons* (Broadview, 2018). Over the years Diepeveen has coauthored, with Timothy van Laar, several books on contemporary visual art, the most recent being *Art-world Prestige: Arguing Cultural Value* (Oxford, 2013).

Peer Seminars

The peer seminar format offers the opportunity to share your work in a more in-depth way with a group of participants who share your interests. Participants will pre-circulate short position papers (5 pages) by September 1; peer seminars will meet to discuss the pre-circulated papers for two hours on the first day of the 2019 Eliot Society conference, Friday, September 27. Membership in each peer seminar is limited to twelve on a first-come, first-served basis. Please enroll by July 15, by sending an email with the subject line “peer seminar” to tseliotsociety@gmail.com with your contact information.

The Society will award a prize, sponsored by *The T. S. Eliot Studies Annual*, to the best seminar paper presented by an early-career scholar. Graduate students and recent PhDs who attend a seminar are eligible (degree received within the past four years for those not yet employed in a tenure-track position; the past two years for those holding a tenure-track position). For consideration, papers must be submitted as Microsoft Word attachments to tseliotsociety@gmail.com by September 1 with the subject line “Seminar Prize Submission.” The winning paper will present original research and a persuasive argument in clear and fluent prose; it will also respect the length requirements of a typical position paper (5 pp. double-spaced). The winner will receive a monetary prize and a copy of the following year’s *Annual*.

Eliot and Sexuality

Led by Janine Utell, Widener University

Despite the attention readers of Eliot have given to particular moments where representations of sexuality seem to be foregrounded—the woman as object of desire and sexual anxiety in “The Love Song of J. Alfred Prufrock,” Tiresias in *The Waste Land*, sexu-

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ality and spirituality in Eliot's plays—much remains to explore. Shifting critical discourse around gender and sexuality, as well as the revelations prompted by the opening up of the Eliot archive, present an opportunity to reconsider the poetry, prose, and plays in new light. Eliot's work may seem “neither flesh nor fleshless,” and this ambiguity around sexuality, gender, desire, intimacy, and the body is the topic of this seminar. Participants are invited to consider:

- What intimacies are available in Eliot's work, and does his work allow for the imagining of alternative forms of intimacy?
- How do we read trans, nonbinary, and forms of fluid sexualities in Eliot? How do we read queer-ness?
- What are we to make of instances of sexual violence, violation, and trauma in Eliot's writing?
- How does sexuality manifest in the “New Eliot,” and how does the “New Eliot” change our reading of sexuality in and across the work?

Janine Utell is Distinguished University Professor and Chair of English at Widener University. She is the author of several books published (*James Joyce and the Revolt of Love: Marriage, Adultery, Desire*, 2010, *Engagements with Narrative*, 2015) and forthcoming (*The Comics of Alison Bechdel*, *Literary Couples and 20th-Century Life Writing: Narrative and Intimacy*, *Approaches to Teaching Modernist Women's Writing in English*). She has published on modernist studies, life writing, and film in journals such as *College Literature*, *Journal of Modern Literature*, *Life Writing*, *James Joyce Quarterly*, and *Literature/Film Quarterly*. She is also the Editor of *The Space Between: Literature and Culture, 1914–1945*,

and she joined the Eliot Society last year in Atlanta for our “Reading *The Waste Land* with the #MeToo Generation” roundtable.

Early Eliot

Led by **Frances Dickey**, University of Missouri, and **John Morgenstern**, Clemson University

Discussion in this peer seminar will range across Eliot's early work, including *Inventions of the March Hare*, *Prufrock and Other Observations*, *Poems 1920*, *The Sacred Wood*, and other prose of this period. During the decade from 1910 to 1920, Eliot produced some of his most brilliant work while laying the foundations for his subsequent career as a poet and literary journalist. What can we learn about this early work by comparing our approaches and observations? What historical contexts, philosophical or aesthetic questions, literary sources, personal concerns, or other topics are significant to his work of this period? Focused papers (no more than five pages double-spaced) on any aspect of Eliot's early writing will be circulated to the seminar by September 1.

Frances Dickey and **John Morgenstern** are co-editors of *The Edinburgh Companion to T. S. Eliot and the Arts*. Dickey, Associate Professor at the University of Missouri and a past president of the International T. S. Eliot Society, also coedited *The Complete Prose of T. S. Eliot: Volume 3 (1927–29)* and authored *The Modern Portrait Poem from Dante Gabriel Rossetti to Ezra Pound*. Morgenstern is Director of the Clemson University Press and general editor of *The T. S. Eliot Studies Annual*.

REVIEWS

Four Quartets' Spy Thriller: Javier Marías's *Berta Isla*

Translated from the Spanish by Margaret Jull Costa. Forthcoming from Knopf in August 2019. 496 pages.

Reviewed by Giuliana Ferreccio
University of Turin, Italy

What does *Little Gidding* have to do with a spy story? A lot, if the story's author is Javier Marías—Spain's most celebrated novelist and a

potential candidate for the Nobel Prize. Marías's digressive, metaphysical books, translated into dozens of languages, are often disguised as thrillers. Marías taught literature and translation theory at Oxford and translated many English-language masterpieces into Spanish. His texts are scattered with references to Shakespeare, Conrad, Dickens and, in the case of *Berta Isla*, T. S. Eliot. Not only does *Little Gidding* set the novel's plot in motion, but its verses reappear at decisive moments. Readers are presented with a captivating, deeply unsettling novel about marriage, hindered communication, and the impossibility of knowing others.

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***Blasphemous Modernism:
The 20th-Century Word Made
Flesh*, by Steve Pinkerton**

New York: Oxford University Press,
2017. 200 pages.

Reviewed by Ian Clark
Washington University in St. Louis

Steve Pinkerton opens *Blasphemous Modernism* with a quotation from T. S. Eliot's *After Strange Gods* describing the "history of Blasphemy, and the anomalous position of that term in the modern world" as a worthy subject of investigation (v). This epigraph launches Pinkerton's consideration of blasphemous language in modernist literatures, one that considers blasphemy not as proof of Ezra Pound's supposition that "'religion' long since resigned" (3), but as a testament to the uncanny power of religion as a meaning-making social institution. For Pinkerton, the analysis of blasphemy in modernist literature becomes an occasion to study not the death of God, but rather the rebellion against an institutional concept of God that stubbornly persists even in the supposedly secular age of modernity.

Pinkerton's argument is novel, transcending simplistic evaluations of modernism as an overwhelmingly secular aesthetic and engaging with the ways writers like James Joyce, Richard Bruce Nugent, and Mina Loy wrestled with the persistent power of orthodoxy. Pinkerton frames his larger analysis with a discussion of Eliot's interest in the tension between orthodoxy and blasphemy, and specifically his claim that "genuine blasphemy . . . is a way of affirming belief" and is therefore a literary gambit to be treasured (4). Following Eliot's lead in conceiving of blasphemy as a measurement of the power of belief, rather than a mere repudiation of religion, Pinkerton argues for reading the heretical sentiments of modernist literature as a tacit recognition of religion's "enduring sanctity" (17). He claims that the evocation of unorthodoxy was an essential feature of modernist literature, one that parallels modernism's aesthetic experimentation and reimagining of political ideology (4). In short, Pinkerton envisions blasphemy as a critical mode of discourse by which modernist writers disrupted rigid and often oppressive orthodoxies, especially "such inevitably ideological issues as race,

gender, class, sexuality, and religious orientation" (8). Pinkerton's overall argument is lucid yet ornate, interrogating the complexity of blasphemy as a mechanism "giving voice to the unrecognized, the unnatural" (8) and transgressing the orthodox boundaries of religion, sexuality, politics, and the body.

Pinkerton largely avoids discussing texts in the modernist canon—those by Joyce, Pound, and Eliot—and reads the works of writers who are well-known, but command less critical attention. While he does open *Blasphemous Modernism* with a study of Joyce's *Ulysses* and *Finnegans Wake*, he expands his analysis with readings of the prose and poetry of the Harlem Renaissance, including descriptions of the black messiah or Christ figure in Wallace Thurman's "Infants of the Spring," and Nugent's "Gentleman Jigger." Additionally, he devotes a chapter to Mina Loy's exploration of the New Woman as a blasphemous body "that refuses to play by men's orchestrations" (78) and to Djuna Barnes's alignment of "queer genders and sexualities with blasphemous expression" in *Ladies Almanack* and *Nightwood* (111, 114). Since Pinkerton argues for modernist blasphemy as a rhetorical strategy by which the marginalized speak out against the repression of religious, political, and sexual orthodoxies, he strengthens his argument by constructing critical space for black and women writers and effectively practicing what he preaches.

The most compelling aspect of Pinkerton's argument is his suggestion that, for modernists, blasphemy was an embodied practice, both a means of recognizing the forces oppressing marginalized bodies and a site of rewriting bodies as radically and transgressively queer. Pinkerton reads normative sexuality—or the assumption that heterosexuality is standard or natural—as an institutional form like politics or religion, and he suggests that evocations of embodied blasphemy allow modernist authors to explode the orthodoxies of sexuality in revolutionary ways. Considering the embodied eucharist in *Ulysses* and *Finnegans Wake*, the aestheticization of the black messianic bodies written by Nugent and Thurman, and the animal nature of human sexuality in *Nightwood*, Pinkerton emphasizes the importance of modernism's unruly bodies, identifying them as manifestations of racial, sexual, and political difference that transgress a multiplicity of repressive orthodoxies.

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Old Toffer's Book of Consequential Dogs, by Christopher Reid, with drawings by Elliot Elam

London: Faber & Faber, 2018. 128 pages.

Reviewed by John Whittier-Ferguson
University of Michigan, Ann Arbor

I've never done any dogs. Of course dogs don't seem to lend themselves to verse quite so well, collectively, as cats.
— Eliot to Donald Hall, *Paris Review*, 1959

Christopher Reid and Elliot Elam, in concert with the design and production team at Faber & Faber (who delineate their roles with justifiable pride in an extended colophon) have produced an appealing little volume of illustrated poetry—a companion, seventy-nine years on, to *Old Possum's Book of Practical Cats*. Reid alludes in his opening poem, “A Rowdy Assembly,” to the origin of this collection’s title, which we find in a note Valerie Eliot wrote for *Cats: The Book of the Musical* (1983). At work on his *Cats* in the late 1930s, TSE found himself in conversation with a chauffeur:

About this time, when he was driving to the country, he and the driver began discussing their respective dogs. The chauffeur wishing to make clear that his was a mongrel said, “He is not what you would call a consequential dog.” This so delighted TSE that he resolved to write a book of Consequential Dogs to match the Practical Cats. But, alas, it was never done. (*Poems* 2 52)

With Eliot’s unconsummated wish as license and the encouragement of Clare Reihill, the president of the T. S. Eliot Foundation, Reid has composed a collection of 22 verse portraits of dogs. The audience for this collection might include a few precocious, patient children, but most of its readers will probably be fans of *Cats*, admirers of Eliot, members of this Society. And those readers are likely to find themselves missing the Possum’s mastery of form. Almost every poem in this volume is vexed by rhythmic lapses that mar this light verse. Reid may have found—as Eliot clearly

did not—the demands of comic verse constraining, but readers (especially those who are reading aloud, to children or to Eliotians) will find that they stumble over pattern changes that distract from the pleasures of sing-song without serving any discernible purpose.

I’ll provide three illustrations, chosen almost at random:

“Lola’s Circus” begins in anapestic tetrameter: “As quite a young pup, Lola already knew / What she wanted—and very much didn’t—to do” (18). This is pleasing precisely because of its shape (and the play in line two with “didn’t” and “do”), but it’s vexed by couplets like this—“Which was how she’d spent many an afternoon . . . / But then life unexpectedly changed its tune” (19)—which leaves us standing, flat-footed, trying to pick up the tune of the dance again. “Dobson: The Dog Detective” unfolds in iambic heptameter (exotic form, of course, advertises its novelty for our amusement) but lurches often into something else:

There was a time when Dobson, as a young and eager Beagle,
Dashed out with the other dogs in hot pursuit of the illegal
And thereby helped to catch his share of bent and shady types,
Doggedly (yes!) and dutifully earning his Sergeant’s stripes. (27)

This requires us to recover our balance rather than sustaining us with its music. One more example—this one particularly noticeable because the lines are short. “Leopold: Prince of Lap Dogs” lets its iambic tetrameter trip in this excerpt’s third line and lapse entirely in its fourth:

And if it happens that Leo chooses
To snore his day away in snoozes,
No one can tell him that he’s wrong—
As you’ll learn from verse two of his song (42)

The delightful illustrations, the book’s handsome design, the entertaining premise of the volume should assure its success; the poems themselves, for this reader at least, don’t quite measure up.

Compiled by David Chinitz

Ten times better. We recently reported Elon Musk’s weird tweet about the Notes to *The Waste Land* (Fall 2018). His new venture, The Boring Company, which aims to drill tunnels quickly and inexpensively using high-tech machinery, demonstrates an ongoing commitment to literature in general and Eliot in particular. In December 2018, the company opened its Hawthorne tunnel, created using its first “boring machine,” named Godot. The company’s improved second machine will be named “Line-Storm,” after a Robert Frost poem. But the third machine, “which Musk claimed would be ‘aspirationally 10X better,’” will launch in 2019 with the name “Prufrock.” (Mike Brown, inverse.com, 20 Dec. 2018)

Pop quiz. The *Times Daily Quiz*, 6/11/18, Question 4: “Evelyn Waugh’s novel *A Handful of Dust* takes its title from which modernist poem by T. S. Eliot?”

Words with legs. New (2018) novel by the prize-winning writer Anne Raeff: *Winter Kept Us Warm*. The title had been used previously by Robert Gerdes for a 2015 novel; by Sari Autio-Sarasmo and Brendan Humphreys for a 2010 collection of essays on the Cold War; by David Selter for a 1965 gay-themed film; and for an album by the band THX (2017), an EP by Once We Were (2006), and a song by Central Park. (“When Winter Kept Us Warm,” 1977)

Passings, #1. The *Point Reyes Light* reported on 16 Nov. 2017 that Peter Strindberg, “a San Geronimo [California] general contractor and abstract artist,” died at age 80. Strindberg, according to the obituary, “explained his approach to life using the framework of T. S. Eliot’s 1949 play *The Cocktail Party*.” Said Strindberg: “I cried when I read that for the first time . . . because I realized that each and every one of us are alone. . . . That’s what T. S. Eliot was discussing: the loneliness of being a human being. But on the other hand, to help and to give is one of the best things a person can do for his own self-esteem. The most selfish thing one can do is to give.” Strindberg passed away on 26 Sept. 2017. The obituary does not observe the coincidence with Eliot’s birth date. (Silas Valentino, “Peter Strindberg, Valley Artist, Dies at 80”)

Passings, #2. On NPR’s *Fresh Air*, host Terry Gross and the jazz critic Kevin Whitehead discussed the pianist Cecil Taylor, who had died the previous week. Whitehead commented: “For a while, some jazz watchdogs insisted Cecil Taylor was doing it all wrong. That his

propulsive, improvisational, variational music wasn’t jazz at all, having wandered too far from tradition. But tradition, as poet T. S. Eliot pointed out, expands to encompass what innovators bring to it. According to that view, tradition is flexible, capacious, and conceptually slippery, rather like Cecil Taylor’s music.” (npr.org, 11 Apr 2018)

A fistful of dough. In a movie review in *The New Yorker*, Anthony Lane writes: “The *Wall Street Journal* estimates that *Avengers: Infinity War* cost three hundred million dollars, and the result is not a movie so much as a heap of broken images. The plot consists of bits: a fiery slugfest, a pause for bonding, a quick weep, and a patch of jokey repartee, before the slugging returns.” (newyorker.com, 5/7/2018)

IM IN UR WASTE LAND BURYING UR DEAD. The opening image to [LOLCat Waste Land](http://LOLCatWasteLand.com), by Corprew Reed. Image from blork.org.



Parliamentary cats. MP John Hayes quoted a 1937 Eliot letter in Parliament: “When a Cat adopts you, [you just have] to put up with it and wait until the wind changes.” He then questioned the wisdom of a ban on electric-shock collars advocated by Minister Michael Gove: “A cruel wind may be blowing for the thousands of cat owners who put protective fencing in place to stop their much-loved pets joining the hundreds of thousands that are killed by cars on our roads each year. Will the Secretary of State, a noted cat owner, stand alongside those friends of felines, or will he send T. S. Eliot spinning in his grave and many cats to theirs, too?” Gove thanked Hayes “for raising both cat welfare and invoking the spirit of T. S. Eliot,” and answered the MP’s quotation with the first line of *The Waste Land*, adding: “But this April will not be a month in which cruelty towards any living thing will be tolerated.” He promised to take Hayes’s point under consideration. The Speaker of the House of Commons, John Bercow, then remarked, “That exchange should be captured in a reusable bottle and preferably stored in one of our great museums.” (theyworkforyou.com, 4/26/2018)

Eliot News

CFP: SAMLA 91 2019 Atlanta

This special panel sponsored by the International T. S. Eliot Society invites papers on Eliot's life and work. The SAMLA 91 theme – Languages: Power, Identity, and Relationships – invites us to examine in particular Eliot's work in the context of questions of power and identity, but also where and how those questions intersect with relationships – with other people (individual and group), other cultural contexts, various ideas or disciplines, etc. The recent watershed of previously unpublished material from Eliot offers rich ground for exploring these “relationships” and gives particular promise to this year's topic. By June 1, 2018, please submit, please submit a 300-word abstract, brief bio, and A/V requirements to **Craig Woelfel**, at Flagler College (cwoelfel@flagler.edu).

CFP: Eliot Society MMLA 2019 Chicago

The International T. S. Eliot Society is accepting proposals for a panel at the 2019 Midwest MLA conference in Chicago, to be held November 14-17, 2019. Any proposal on a subject reasonably related to Eliot studies will be considered. If you are interested in participating, please send abstract proposals (up to 250 words) to Edward Upton (edward.upton@valpo.edu). Please also forward a CV or a brief biographical statement. Submissions must be received no later than May 15, 2019. For more information on MMLA 2019, please go to www.luc.edu/mmla/convention/.

Eliot Society MLA 2020 Seattle

“T. S. Eliot: Identity / Politics”: The phrase “identity politics” has become as highly charged as the phrase “politically correct”—more often deployed today as an invitation to attack or defend some group or form of affiliation. For the 2020 MLA conference in Seattle, our Society will sponsor a panel that recognizes the power of the phrase and the importance of all that it points toward, but we intend to avoid the merely reactive, accusatory and defensive postures that often attend its use.

CFP: Edited Collection

We welcome this CFP from John Tamilio, who will be editing a collection of essays on *The Waste Land*—with a planned release in 2022, timed to help celebrate the poem's centennial. Contributors might consider the poem as a commentary on Europe after World War I; they might ask how *The Waste Land* speaks to the current global climate rife with nuclear armaments and

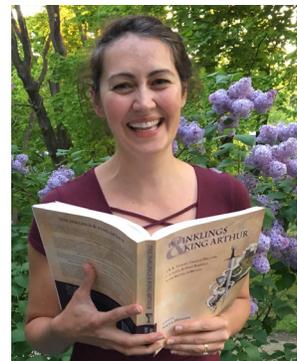
threats of terrorism and beset with ecological crises. Essays might also take up the question of how readings of the poem are changed by the new editions of the poetry and the publication of the letters and the *Complete Prose*. Please send 300-word proposals to jtamilio@salemstate.edu by June 1, 2019.

Society Notes

This summer, **Jayme Stayer** will be moving to Loyola University Chicago, where he has accepted a position as Associate Professor of English. He will join Society members **David Chinitz** (currently the chair of the department) and **Joyce Wexler**.

We salute three Society members whose work was honored at the 39th annual T. S. Eliot Society meeting, held this year at Emory University: The Fathman Award went to **Naomi Gades**, of Loyola University Chicago, for her paper “The Hypnotic Twist in ‘Rhapsody’: Bergson, Charcot, and Eliot in Paris,” and to **Elysia Balavage**, of the University of North Carolina at Greensboro, for “The Uncanniest of Guests and a Proper Host: Eliot and Nihilism.” The Eliot Annual Seminar Prize winner

is **Sorina Higgins**, of Baylor University, for “[Re]Cycled Fragments: The End of ‘Sweeney Agonistes.’” This new Seminar Prize has been generously established by *The T. S. Eliot Studies Annual* and is designed to foster new scholarship on Eliot; the award will be presented annually for the best seminar paper presented by an early-career scholar.



Sorina Higgins, winner of the Annual Eliot Seminar Prize



Naomi Gades (left) and Elysia Balavage (right), winners of the Fathman Award for 2018.

Congratulations to **Craig Woelfel**, who has been promoted to Associate Professor at Flagler College.

Kudos to **Jewel Spears Brooker** who, in January of this year, received the “Albert Nelson Marquis Lifetime Achievement Award” from Who’s Who in America.

Congratulations to **Matt Seybold** and co-editor Michelle Chihara whose *Routledge Companion to Literature & Economics* was released in October, 2018. The volume features 38 essays covering a wide range of topics and traditions. There are at least two chapters in which Eliot makes an appearance: Matt’s essay on “Keynes &

Keynesianism,” and Michael Tratner’s on “Modernism & Macroeconomics.” Several others feature Keynes, Woolf, Pound, and other members of Eliot’s circle.

We applaud Dr. **Gitartha Goswami**, Assistant Professor in English at Jorhat College, in Assam, India, who was recently awarded his PhD by Tezpur Central University, also in Assam. The title of his dissertation is “T. S. Eliot: From Crisis to Contemplation.” Dr. Goswami wishes to thank his thesis director, Professor Farheena Danta, on the faculty at Tezpur University. Congratulations!

CENTENNIAL FOCUS

Eliot in 1919: A Fatherless Child

By Naomi Gades
Loyola University Chicago

In January 1919, T. S. Eliot was “very anxious” to have an American publisher print a monograph of critical prose and poems, including “Prufrock,” before his planned visit home (*Letters 1 315*). He sought physical evidence of literary success gained at the cost of financial and personal hardship. Like many young adults making their way in the world—perhaps especially those leaving surer professions to produce poetry—Eliot wanted to prove to his parents that he had made the right decision. He tells John Quinn on January 6th that a book in America would be “all I have to show for my claim,” and “it would go toward making my parents contented with conditions—and toward satisfying them that I have not made a mess of my life, as they are inclined to believe” (*Letters 1 315*). Eliot’s father died a day later, unable to appreciate or assuage his son’s feelings of not measuring up.

One could forgive Henry Ware Eliot for worrying. Eliot’s last extant letter to him—in November 1918—was a long apology for not writing, by way of detailing his tortuous failed attempts to aid the war effort in official service. It concluded with a note likely to spur serious concern in any parent, especially in a successful businessman: Eliot was so nearly “bankrupt” that the “financial end” of his situation was now “the most important of all” (*Letters 1 289*).

Eliot was devastated by the news of his father’s death, delivered by a telegram (Crawford, *Young Eliot* 312). According to Vivien, he felt “very awful” about the loss, not least because he had been hoping to come to terms with his father when they met again in America:

“So many things one longed to speak of, to explain, and to understand . . . so much unsaid and so much unexplained” (*Letters 1 317*). It is difficult not to hear in Vivien’s reports of Eliot’s reaction the sting of his father’s continued and now perpetually unresolved disapproval of his son’s flight from financial security, social respectability, and personal comfort in an academic position nearer to his family in America.

Eliot’s responsibilities did not cease for his grieving. In the next few weeks, he found himself “very busy” at the “short-handed” bank, while the Eliots’ housekeeper and Vivien battled pneumonia and required care (*Letters 1 318*). He also continued his lecture series at Southall, waited anxiously for Knopf to decide about his manuscript, and ignored Harvard philosopher James Woods’s repeated appeals to return to teach at his alma mater. Putting his grief aside had consequences: on February 27th, Eliot wrote his brother that he “slept almost continuously for two days” in an episode he slightly downplays to his mother as “a little bit of a collapse . . . the result of all the trying events and worries of the past two months” (*Letters 1 323, 324*). Eliot would complete his next poem, “Gerontion,” in July 1919, but the voice of its weary, broken old man likely owes something to the events of these winter months (Crawford, *Young Eliot* 315).

Not all was ill, however: sometime that spring, the Eliots adopted Dinah Brooks, a “beautifully trained” Yorkshire terrier that Eliot reports “followed me in the street” (*Letters 1 340*). Though Eliot calls her a “good companion” for Vivien, it is he who spent two afternoons acquiring and then manually resizing a muzzle for Dinah in the midst of London’s rabies scare. She was perhaps a small bright spot, “with hair over [her] eyes,” in Eliot’s otherwise troubled start to 1919.

The Waste Land and #MeToo

continued from p. 1

(Emory University), Nancy Gish (University of Southern Maine), Carrie Preston (Boston University), Michelle Taylor (Harvard University), Erin Templeton (Converse College), and Janine Utell (Widener University).

What follows is an abridged version of my Introduction to the roundtable. I'd like to thank Frances Dickey, former President of the Eliot Society, and the conference coordinators for supporting our roundtable.

I did it again.

In Tuesday's class, my undergraduate literature students were wrapping up a great discussion of Muriel Spark's *The Prime of Miss Jean Brodie*. We'd had a rigorous look at Brexit and Scotland, at the changing status of girls' education in the 1930s, at free indirect discourse, and at what might be meant by a treatise of Moral Philosophy entitled, "The Transfiguration of the Commonplace." "Any further questions?" I asked. With five minutes on the clock, a student somewhat reluctantly raised her hand: "Aren't we going to talk more about the fact that in this novel an art teacher is sexually assaulting a 15-year-old student?"

Of course I know that is part of *The Prime of Miss Jean Brodie*. Just as I know that in Woolf's *The Voyage Out*, Richard Dalloway brutally forces a kiss on young Rachel Vinrace, undermining her sense of self and security perhaps for the remainder of her short life. I know about Fern's "easy" eyes in *Cane*, so that, "when she was young, a few men took her"; about Connie's anal assault in *Lady Chatterley's Lover*; about Joyce's "heroic nastiness" (according to Richard Ellmann) in depicting Bloom's voyeuristic masturbation while watching young Gerty MacDowell in "Nausicaa." It's not that we don't discuss these various kinds of assaults in literature classes; we do. But for many of the texts we teach, brutality against women seems a side note, a plot device, a narratological tic, a given aspect of modernity and changing gender roles in the twentieth century. Assaults and harassment against women in literature: it's just a notion I am used to, and perhaps, along with Humbert Humbert, I don't always portray it as wrong. Even as a feminist scholar, I fear I've become somewhat accustomed to the pathos of "My Last Duchess" hanging on the wall. My students, who live in the age of Donald Trump and Brett Kavanaugh, however, are often enraged, and they are taking me to task for my

complaisance. As Jessica Bennett declares in *The New York Times*: "the #MeToo moment has become something larger: a lens through which we view the world, a sense of blinders being taken off" (30 November 2017).

For the Eliot conference roundtable, I asked my contributors to consider: how has reading *The Waste Land* changed for the #MeToo generation? How is sex connected to violence, ritual, and power in the poem? Why is Tiresias, "Old man with wrinkled female breasts" (*Poems* 1 63) the primary source of knowledge in the poem, and how should we now understand Eliot's claim that what Tiresias sees is "the substance of the poem" (*Poems* 1 74)? How does the poem formally confront sexualized violence, through its allusions, section breaks, and lyric fragmentation? What do the notes to the poem direct us to see? Eliot first called the poem, "He Do the Police in Different Voices" (*Poems* 1 595; 2 372): which voices do we hear, believe, and emphasize when we teach it?

The contributors provide answers to these questions and suggest how we can be more direct about power, sexuality, and reading practices when we teach *The Waste Land*. With startling new readings (is the Hyacinth girl a depiction of a traumatized assault victim? does the word "No" resound throughout the poem?), they help us to read the poem afresh. They show that the poem invites these #MeToo conversations through repeated allusions and retellings of stories of rape and through the discomfort it animates in the reader's mind and body. They ask us to interrogate the boundaries between the text and the collaborators producing the text. Importantly, by examining our students' diverse responses to the text (when those responses come from marginalized communities or reject the gender binary), the contributors show the ways our classroom conversations continue to prove Eliot's relevance, even when knowledge of the historical suffering of the First World War is no longer a given.

I'd like to conclude with my own questions about reading Eliot with the #MeToo generation: Has the "new Eliot" scholarship kept up with what we are discovering in the classrooms with our students? Do the new volumes of Eliot's poems, prose, and letters change the way students confront the poem? And, more provocatively, how do the new poetry editions open up new avenues for our students to take on these questions—and how do these editions, in perpetuating certain traditionalist structures of power, stifle the conversations students are eager to have? The new Ricks and McCue volumes of Eliot's verse total nearly two thousand pages of carefully annotated texts; the

editors present sources and allusions that will benefit Eliot readers for generations to come. And yet, familiar with their controversially generous annotations, I looked up “pills,” for example, and was shocked to see practically nothing annotating “It’s them pills I took, to bring it off, she said” (*Poems* 1 60). The editors note that “before the age of the Pill, dangerous remedies were available under the counter” and add “Partridge gives ‘bring it away’ as 20th-century slang for ‘effect an abortion’” (*Poems* 1 639). By what principle of editing does “chitter chatter” or “fishermen” or “Metropole” or “automatic hand” receive extensive and arguably excessive annotation but “pill” merit virtually none? Editing shows our values and our history—what we think is important for scholars to know and for students to learn. What does it mean when “pills” means almost nothing? The headnote to *The Waste Land* section ends on a paean to Pound and cites the laborious work of Valerie Eliot in preserving the drafts but, as so often before, nearly silences the other collaborator in the

composition of the poem, Vivien. The editors reintroduce into the authoritative text of *The Waste Land* one line—“(The ivory men make company between us)” (line 137a; *Poems* 1 60)—that Eliot had deleted in deference to Vivien. Why was this line added back into the authoritative text, and how does it diminish Vivien’s contributions to the poem? These new editions of his poetry provide so much essential information. Yet they simultaneously fossilize Eliot into a petrified version of the New Critical scholar-poet, which stifles much of the vibrancy and disquieting provocation that my students find in his work. One major source of this vibrancy and provocation is the presence of sexual violence in *The Waste Land*.

I asked all the contributors to provide a key word, central to the #MeToo movement, to ground their remarks. The words they chose begin to tell the story of their readings: “Fluidity,” “Time,” “Boundaries,” “Discomfort,” “Silence,” “Voice,” and “No.”

Varieties of Aesthetic Experience

continued from p. 2

and the reader have ‘restricted vision.’ We are cross-pressured: our default understanding is one of secular skepticism, and even religious experience falls victim to self-conscious analysis” (62).

Such analysis becomes the chief concern of the Clark Lectures (1925-26), as Woelfel reads them. Formulaic appeals to the idea most famously developed in those lectures—the “dissociation of sensibility”—have trivialized Eliot as a pseudo-historian auditioning, as it were, for a walk-on part in “Dover Beach.” But the concept Eliot proposes to his audience at Cambridge is in fact “a sophisticated theory of secularization: not a narrative of the ‘loss’ of belief, but an examination of how secularization changes how belief is experienced and processed” (97). This nuanced recasting of Eliot’s project leads Woelfel naturally into an equally convincing reading of *Ash-Wednesday* as the poetic counterpart to the Clark Lectures’ meditations on dissociated, modern belief: “the cross-pressured, dissociated experience the poem conveys embodies the lived complexity of what it means to convert for Eliot, as explicitly against the naïve simplicity of the evangelical, or, really, premodern conception that Eliot saw as

impossible for someone fully inhabiting his modernist age. Presenting the substance of that change is what the poem is about” (121).

I do not have space here to dwell on the details of Woelfel’s powerful readings of Eliot’s poetry or to discuss his use of newly published letters (nor can I attend to his illuminating discussions of Forster’s work). Combatting the “reductionist problem” that besets so much that passes for considerations of religion in the modern era, Woelfel argues that “to a large extent the solution to the problem is simply more: more sophisticated, more active, and more open discussions of religion and literature; and more and more diversely trained scholars participating in those discussions” (172). As he begins *Varieties of Aesthetic Experience*, he notes wryly that “[i]f you compare the average vocabulary and sophistication with which a graduate school literature student or professor could discuss issues of race or gender with a classroom of students to their ability to discuss religion in that same text—which, if we were honest, most would not want to discuss at all—you get a good idea” of the current state of the field this book occupies (6-7). Woelfel has wholly earned his right to exhort us, and he has done much, in this powerful, persuasive volume, to show us how we are to conduct such a discussion and what we stand to gain thereby.

Four Quartets Spy Thriller

continued from p. 4

Berta Isla and Tomás (Tom) Nevinson, meet and fall in love at school in Madrid and later get married. Berta goes to university there, while Tom, whose father is English, goes to Oxford. Because of his talent for languages and mimicry, he is ensnared by the British Intelligence Service and forced into a career as an infiltrator. Tom embarks on a double life while he and Berta live apart, meeting at long intervals, as Tom goes on unknown missions to secret places. As in other novels by Javier Marías, Oxford plays a leading role in this story. In a self-reflexive bit of tradecraft, Tom is sent to Blackwell's Bookshop to meet his prospective bosses: they will know one another by browsing among the works of Tom Eliot (one presumes the section won't be too crowded?). While his future Intelligence supervisors improbably pick up *To Criticize the Critic* and

Ash-Wednesday, Tom lands on *Little Gidding*. Lines from the poem fit his present predicament and, we will find out later, foreshadow his future. When Tom disappears, the book's focus turns to his wife Berta, whose musings, doubts, and uncertainties are at the heart of the story. She takes up Tom's engagement with *Little Gidding* and learns from the poem what her husband—by now a “compound ghost”—had unwittingly glimpsed in Eliot's verses.

Berta Isla has many of the master's signature preoccupations—the mystery of identity, deception and self-deception, the power of poetry. A Marías novel is never simply what it purports to be: his stories are always interwoven with reflections and Shandyesque digressions on truth and morality, on the impossibility of knowing one another, on the parallel existence of worlds, on the elusiveness of the past. As in *Four Quartets*, the rhythm in Marías's writing is based on a system of echoes and resonances that recur like musical motifs throughout this extraordinary novel.

Blasphemous Modernism

continued from p. 5

It is in the conclusion that Pinkerton's argument falters. While he touches on the compelling but standard reading of the blasphemous modernist as a heroic rebel, he fails to develop this argument meaningfully, and merely concludes with a reading of Salman Rushdie's *The Satanic Verses* as a rehashing of the modernist rebellion against orthodoxy. In doing so, Pinkerton undermines the complexity of Rushdie's novel and fails to define the critical consequence of his study. For if blasphemous modernism is a means of transgressing orthodoxies that remain stubbornly powerful and repressive, as Pinkerton so compellingly argues, it is natural for the reader to wonder how this reading changes our evaluation of blasphemy as an aesthetic discourse, and why we should consider it an essentially modernist concern.

Part of the problem is Pinkerton's puzzling decision not to feature Eliot as a sustained critical focus. Indeed, Eliot's insistence on blasphemy's dependence on the power of religion suggests his

poetry as an ideal frame for Pinkerton's argument. Eliot warrants more than glancing attention, especially given the tension between Eliot's early agnosticism and his later conversion to Anglicanism. While it is clear that Pinkerton's aim is admirably to read beyond the canon, Eliot's absence in *Blasphemous Modernism* is conspicuous, especially since his articulation of blasphemy is so clearly an inspiration for Pinkerton's claims.

Early in the introduction, Pinkerton suggests that “genuine blasphemy” is for Eliot “a way of affirming belief” . . . and that “first-rate blasphemy,” in particular, deserves to be treasured as “one of the rarest things in literature” (4). Here, Eliot suggests the beguiling paradox of “genuine blasphemy” as both a sign of belief and the repudiation of this belief, both a complication and an enrichment of the literature we read. While Pinkerton touches on this idea, he also avoids any sustained consideration of it, and we are left to wonder whether the critical stakes of *Blasphemous Modernism*'s otherwise deft exploration of unorthodox bodies lie in the unexplored but compelling enigma of Eliot's treasured blasphemy, a blasphemy that seems to contain and express the sentiments of rebellious experimentation at the heart of modernist literature.

South Atlantic Modern Language Association Conference
 Birmingham, November 2018

ELIOT'S INFLUENCE ON POP MUSIC

While recent scholarship has demonstrated that popular culture greatly influenced Eliot, few scholars have explored how Eliot and his works have influenced popular culture. However, particularly in the realm of pop music, there is an amazing and perhaps surprising amount of influence. Most obvious is the use of actual lines, phrases, and/or titles, but in addition we can also see techniques such as disjunctive structure, random images without clear connections, shifting voices and identities, collage, borrowing from both writers and songwriters, and urban settings, and themes such as dislocation, alienation, despair, and meaninglessness, a dark world in fragments.

The majority of the songs (from 1965 to 2013) reflect his early works. "The Love Song of J. Alfred Prufrock" provides echoes in "Afternoons and Coffeespoons" (1993) by the Crash Test Dummies and in "My Guernica" (2001) by Manic Street Preachers, while *The Waste Land* inspired Hot Chips' "Playboy" (2004) which begins "April: the cruelest month" as well as "The Cinema Show" (1973) by Genesis, and "Floorshow" (1981) by Sisters of Mercy, both of which echo the episode of the typist and the young man carbuncular. Quite a few songs use variations of the title "The Hollow Men." Finally, some songwriters draw from the themes and techniques of multiple early poems: P. J. Harvey's 2011 album *Let England Shake*, David Bowie's 1977 experimental album *Low*, and Bob Dylan's 1965 song "Desolation Row" with its bleak vision of 20th-century urban life.

Nancy D. Hargrove
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BETWEEN BEHAVIOR AND BELIEF: HISTORICAL
 METHODOLOGY IN ELIOT'S EARLY ESSAYS

As is well known, T.S. Eliot was interested in philosophy as well as literary history, as his treatment of writers as varied as Dante and Descartes, Bergson and Rousseau, Kant and F. H. Bradley demonstrates. But Eliot was interested, too, in anthropology and cultural history, as evidenced in his graduate work and in a number of early book reviews. In these early essays, many only recently available, Eliot of-

fers a critique of the historical methodology promulgated by anthropologists and social historians such as James Frazer and Émile Durkheim, among others. In this paper, I trace out Eliot's rejection of the methodological assumptions and modes of analysis of the social-historical theorists of his day. I argue that Eliot sees the attempt to impose comprehensive explanatory superstructures onto observed sociocultural practices as epistemologically flawed. Eliot argues that certain theorists (such as social anthropologists James Frazer or Jane Harrison) explain sociocultural structures and practices by assuming the existence of specific psychological causes / purposes for such phenomena. Other theorists, such as Durkheim or Lucien Lévy-Bruhl, focus primarily on the social phenomena as such, while largely avoiding speculative psychological explanations. But Eliot rejects both of these approaches as insufficiently descriptive and ultimately distorting. Both impose explanatory metanarratives that suppress sociocultural complexities, and both rely implicitly on an internal / external binary opposition that Eliot rejects. I suggest that Eliot's critique is ultimately grounded in his own comprehensive epistemological skepticism, informed by philosophers such as Kant and Bradley (as I show from his graduate work). Lastly, I argue that Eliot's rejection of these cultural historians necessarily entails the development of his own rival historical methodology, however implicit, which involves for Eliot a rejection of historical explanations in favor of dense, multifaceted descriptions of social and cultural phenomena that attempts to avoid falsifying interpretive closure.

Michael Bedsole
 U of North Carolina, Greensboro

ELIOT'S ADVENTURES IN WONDERLAND

Long before Eliot edited *The Egoist* or *The Critic*, he published *Fireside*. Written in his own hand and distributed to family and friends, the pages of *Fireside* bring readers along on Eliot's childhood adventures in wonderland. Alongside advertisements for products that instantly transform consumers from thin to fat or from intoxicated to sober appear the poet's earliest surviving verses, closely modeled on Lewis Carroll's "The Mad Gardener's Song." Over the fol-

lowing decade, Eliot copied laboratory experiments into a poetry notebook that he tentatively titled *Inventions of the March Hare*, once again placing his own poetic inventions in Carroll's wonderland. While critics have rightly associated the *March Hare* verses with Eliot's discovery of French Symbolism, emphasis on Jules Laforgue's tonal modulations and self-mocking irony in these poems has largely occluded Carroll's continued presence. Laforgue taught Eliot to render his most serious thoughts and feelings with a comic edge, which cuts deeply into these early poems, but Carroll's satiric imaginings persist in Eliot's poetry beyond the notebook. The hippopotamus who

descends a bus in Carroll's song, for instance, reappears in Eliot's *Fireside*, prefiguring "The Hippopotamus." This paper writes Carroll back into the chronology of Eliot's aesthetic influences, following the twists of his many returns to "the laureate of nonsense" (Eliot's phrase), from his beginnings in *Fireside* and the poetry notebook to his midcareer satire before turning to his attentive reading of Walter de la Mare's *Lewis Carroll* while drafting the allusive passage to wonderland in *Four Quartets*.

John Morgenstern
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Modern Language Association Conference Chicago, January 2019

LOOKING AHEAD TO THE SECOND, DIGITAL EDITION OF *THE COMPLETE PROSE*: TEXTUAL AND FORMATTING PROBLEMS

Beginning with a narrative of how the *Prose* turned from a traditional print project to an online one, I delineate the kinds of problems that need to be solved once we turn our attention to moving the pdf-based version into an HTML-based website. The wonders of what is possible have been touted, but we have not begun to think through the small-scale obstacles to be surmounted. For example, the idea of having multiple versions of the same essay available at the click of a button has been floated. But once we decide that this is a good thing, many questions remain: 1) Do we do this for every essay, or the ones whose multiple versions are significantly different? 2) Do we offer every single version where available: the draft, the first lecture, the first publication, the in-between versions, the late revision for *Selected Essays* (i.e., the copy-text) and / or the critical editions of the latter plus the pdf images of the originals? And all of these issues beg the question of how we signal to the audience which version matters: we need to highlight, in some way, that the critical edition is what matters, not the first publication. Thus, the formatting will be decisive: a list of links would make it seem like the various versions are a menu of choices. Instead, a hierarchy needs to be established, to guide most readers to the critical edition, while making other versions available for comparison to Eliot-nerds and textual scholars.

Once the above issues are solved the presentation of the text itself needs to be puzzled out. Will we have: 1) a facsimile of the original on the left, with edited version on the right (something in the ballpark of Valerie Eliot's facsimile); 2) a different link presenting a clean text of each version (something like what the pdfs for the *Complete Prose* look like now); or 3) a critical text in the center, with annotations in marginal bubbles presenting the textual variants? Any one of these possibilities will present a mountain of technical challenges to the encoders.

While the internet gives us unlimited space in which to house these proliferating versions, the editors do not have unlimited time for producing them, so discretion will require that we treat the essays differently, which in turn will require a methodology and explanation.

Jayme Stayer
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WITHERED STUMPS AND BROKEN IMAGES: PRIMITIVE RELIGION AND MODERNIST FORM IN ELIOT'S POST-WAR POETRY

In "The Interpretation of Primitive Ritual," a 1913 essay now available in volume one of his *Complete Prose*, Eliot argues that religion, especially primitive religion, cannot be understood as a science. In a detailed comparison of the methodologies of the hard and soft sciences, he concludes that although social scientists claim to use the scientific method, they routinely begin with interpretations that often generate

and always distort their so-called facts. Their conclusions regarding religion are vitiated by their reliance on the deductive method of philosophy rather than the inductive method of the physical sciences. In making his case for the importance of beginning with facts and proceeding to interpretations, Eliot draws on two landmark studies of the primitive mind, E. B. Tylor's *Primitive Ritual* and J. G. Frazer's *Golden Bough*. His argument turns on Tylor's understanding of "facts" as "survivals" and Frazer's methodology of juxtaposing decontextualized fragments. These materials shaped the avant-garde form that appeared in Eliot's post-war poetry, notably his distinction between "survivals" and allusions and his use of parataxis. The poetic strategies emerging from his analysis of primitive religion, I suggest, are central to the form that emerged in the Sweeney poems, *The Waste Land*, and "The Hollow Men."

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T. S. ELIOT, COTERIE POET: NOCTES BINANIANAE AND BEYOND

My paper examines T. S. Eliot's lifelong practice of coterie verse through an analysis of *Noctes Binanianae* (1939), a privately published verse exchange between Eliot and his friends John Hayward, Geoffrey Faber, and Frank Morley. Instead of seeing Eliot's coterie verse as an extension of his biography, interesting only insofar as it reveals the man's personal psychology, I argue that attention to Eliot's coterie practices reveals

the poet's dependence on social composition and restricted circulation, not only emotionally or interpersonally, but also aesthetically: Eliot conceives of the coterie as a space in which he might exercise a peculiar kind of social and aesthetic discretion, a discretion that looks like indiscretion, and which Eliot finds essential to poetic creation and innovation. Throughout the book, I find coterie indiscretion simultaneously historicized – linked to a long literary tradition that stretches back to Thomas Wyatt, John Donne, and Lord Rochester – and associated with modernity (and even modernism), with jazz music, swing dancing, and film, as each makes its assault on the ancient and the institutional. As I show, Eliot's verse in *Noctes Binanianae* makes particularly legible the relationship that Eliot was working through, throughout his life but especially in the 1930's, between the privacy of the coterie space, the necessity of coterie indiscretion for literary production, and the threat of the publicity forced upon the author by the literary institution – in this particular case, Faber & Faber. As a part of a larger project that traces Eliot's coterie practice through the Bolo poems and into *Four Quartets*, my argument has important implications not only for the study of Eliot's poetry, but for studies of modernist cultures more generally: I suggest that we view the coterie as a critical anti-type to the institution, a means of destabilizing the taste that the institution threatens to fossilize.

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Harvard U

**The Louisville Conference on Literature and Culture Since 1900
Louisville, February 2019**

"SIREN VOICES LOST AT DAWN": T. S. ELIOT, NANCY CUNARD, AND THE PLACE OF THE ARTIST

In the past ten years, scholars have paid renewed attention to the work of Nancy Cunard, a prolific poet, editor, and journalist of the modernist period. This paper will take a closer look at Cunard's literary relation to T. S. Eliot and consider her long poem *Parallax* (1925) as a significant response—and alternative—to his understanding of culture and society after World War I. Eliot and Cunard met on several occasions, and though Cunard expressed admiration for his poetry, Eliot did not return the sentiment. In an excised section of *The Waste Land*, Eliot makes light of Cunard's poetic style, which he considered derivative of Victorian sensationalism. ("Fresca was born upon a soapy sea / Of

Symons—Walter Pater—Vernon Lee.") *Parallax*, in turn, cannibalizes the language and imagery of Eliot's poetic oeuvre, from the overwhelming questions of "The Love Song of J. Alfred Prufrock" to the "unreal" city and "desert voices" of *The Waste Land*. These references pay homage to Eliot's deep influence on her own writing, but they also enable her to critique the ideas governing his poetry and prose. During this period, Eliot famously lamented the breakdown of a coherent tradition in the twentieth century, and the artist's subsequent alienation from the heart of culture. Cunard, by contrast, takes that marginal status as essential to the creation of authentic art. In a key passage, she attributes Paul Cézanne's accomplishments (in part) to the indifference that the people of Aix-en-Provence felt towards

their resident painter. “Beauty walked alone here, / Unpraised, unhindered.” Unpraised and unhindered are presented as distinguishable but closely related states of being. What Eliot deemed a cultural crisis, Cunard saw as an opportunity. In short, this paper expands our view of Eliot’s reception by exploring a work that claimed to offer an alternative to the pessimism of a modern “waste land.”

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Austin Peay State U

MADAME SOSOTRIS’S WICKED DECK: DIVINING *THE WASTE LAND* BY WHERE THE CARDS FALL

The tarot reading in the “Game of Chess” section of T. S. Eliot’s *The Waste Land* is one of the most complex and rich signifiers in a poem filled with mythic, mystic, and historical allusions and iconography. While there have been many attempts at understanding the meaning of these cards, they have often focused on the cards individually rather than as a structured tarot reading. Each position of a card within a reading has a given meaning; the card itself serves as a descriptor of that meaning. Attempting to understand the individual card without knowing the significance of its position is like trying to understand an adjective without an attached noun: it is incomplete and misleading. As a tarot practitioner for over two decades, and as a literary scholar, I propose combining tarotic and literary interpretation to find a clearer meaning to this section.

In this paper, I make several propositions. First, that Eliot is using the Rider-Waite deck and its Celtic Cross reading as the basis for this section. I propose that Eliot likely knew the creator of the Rider-Waite deck, Pamela Coleman-Smith, through her adoptive father, Henry Irving, the manager of the Lyceum Theater, where Eliot had several of his plays produced. Knowing the deck Eliot references is important because it allows identification of specific cards via iconography.

Second, most analyses of the reading identify six cards as part of the pattern, with the reading ending with Madame Sosotris’s inability to locate the Hanged Man; however, I contend that there are, in fact, eight cards which have been drawn. The two previously unidentified cards permit a more accurate understanding of the reading, especially when combined with a positional interpretation. However, eight cards still leaves the reading three cards short of a full divination. The lack of these specific three cards is crucial, and points the way forward to a deeper understanding of the reading’s importance.

Finally, and most importantly, a proper interpretation of this section may only be made through a positional analysis of the cards. Each card’s position and its subsequent meaning is examined. Without a positional analysis, this section will be either misinterpreted or, at the very least, shrouded in a haze.

Mick Howard
Langston U

FEEBLE TRANSLATIONS: T. S. ELIOT, F. R. LEAVIS, AND THE NOTES TO *THE WASTE LAND*

In 1932 F. R. Leavis offered one of the first readings of *The Waste Land* that acknowledges the complex relationship between the footnotes, which T. S. Eliot first appended to the December 1922 Boni and Liveright edition, and the end of the poem. He remarks in particular on the irony of Eliot’s final footnote, where he describes “peace” as a “feeble translation” of “Shantih,” suggesting that the footnote undermined the poem’s conclusive gesture. Yet most current printings of *The Waste Land* have a different note appended to the ending, replacing “feeble” with “equivalent.”

The textual history behind Eliot’s change to the note is curious: the 1925 Faber edition of *Poems 1909-1925*, for which Eliot first adds the dedication to Ezra Pound, still retains the “feeble” version. The “equivalent” version first appears in the 1932 American Harcourt Brace printing of *Poems 1909-1925*, which Eliot arranged as a means to limit or end the demand for unauthorized copies of *The Waste Land* by Boni and Liveright who, according to Eliot, still sold copies after the expiration of their copyright in 1927, and Knopf, who continued to sell *Poems* (*Letters* 5 651). As a consequence, it is the “equivalent” version of the note that persists throughout the poem’s vast publication history and critical scholarship.

This paper argues that Eliot made this change as a direct response to Leavis’s criticism of the irony of the final Note. I chart Eliot and Leavis’s evolving relationship, a calculated but distant one between the editor of the *Criterion* and a young upstart at Cambridge who was embarrassed by his PhD moniker and frustrated by his inability to secure tenured appointment, making ends meet as an adjunct faculty member desperate to make contact with one of the most established contemporary poets of his time. Using correspondence and other historical documents, I hope to prove that—though Eliot would never admit it—it was Leavis’s initial critique that caused Eliot to amend the end of *The Waste Land*.

Christopher McVey
Boston U

39th Annual Meeting of the International T. S. Eliot Society
Atlanta, September 2018

IN THE CLOSET: MILTON, F. M. CORNFORD'S "THE
INVENTION OF SPACE" AND THE AWKWARD STAGING OF
T. S. ELIOT'S *SWEENEY AGONISTES*

The principal issue haunting *Sweeney Agonistes* is its resistance to theatrical staging. Eliot signaled his resignation to such failure by stranding the two dramatic fragments published in *The Criterion* against the theatrical ruins of John Milton's *Samson Agonistes*, the kind of "closet drama" Eliot loved to hate. As he put it in "The Duchess of Malfi at the Lyric" (1919): "The dullest, the most theatrically inept, of acting plays will be readable if it only has a few good lines, but the closet drama is wholly unreadable." Eliot inverts the well worn imperative that playwrights must write with an eye on the stage, to suggest that a theatrical performance may be poetically productive to the ear on par with the experience of reading literature. It logically implies that reading is a particular kind of aural performance, which a closet drama, such as *Samson Agonistes*, inevitably suppresses in the act of declining its staging, not least because its author was one of the Puritans who closed down the theaters. But Eliot's allusion to Milton's *Samson Agonistes* is not effectively an admission of theatrical defeat. *Samson Agonistes* is a poem that dramatizes the impossibility of acting as the inner drama of a blinded hero left to perform in the dark. It is a hero, however, whose final act is to bring down a theater, but perhaps precisely to release a different kind of diegetic space not dominated by visual perspective, as was being consolidated by the Renaissance proscenium theater. In condemning *Sweeney Agonistes* to the closet, Eliot may have unwittingly embraced the page as a legitimate aural stage, itself recalling a lost sense of acoustic space in the theater, which, in "The Invention of Space" (1936), F. M. Cornford presents as the return of pre-Euclidian "spherical" space.

Fabio L. Vericat
U Complutense de Madrid

"PRUFROCK," PUNS, AND POETIC "WILL"

I present a reading of "Prufrock" that connects it both to Eliot's theoretical ideas about the relationship between the tradition and the individual talent, and to Eliot's anxious relation to his own poetic vocation. While critics have familiarly discussed "Prufrock" as a

poem of poetic "beginnings," they typically do so in general terms (e.g., discussions of Eliot's early experiments with form/allusion; the expression of youthful anxiety about sex and the fear of age, etc.). My argument is more specific: namely, that we can read "Prufrock" as an explicit semi-comic theatricalization of the twenty-three-year-old Eliot's ambitions and anxieties regarding the choice of a poetic career, as opposed to the academic or business career his parents wanted for him. "How should I begin?" he asks, wondering if, once the fateful choice is made, "Will it have been worthwhile?"

I make this argument by attending in particular to Eliot's serious interest in the use and implications of puns (articulated in the "Hamlet" essay and elsewhere), and to "Prufrock"'s links with Shakespeare's "Will" sonnet (Sonnet 135), another pun-filled poem of erotic and poetic anxiety. As in Shakespeare's poem, we can read Prufrock's anxious erotic pursuit as a figuration, and performance, of the plight of the beginning (male) poet wondering if the poetic tradition will reward the efforts of his individual talent. In short, I argue that "Prufrock" is a poem about the young Eliot mustering the courage to ask the tradition out on a date—a relationship that, as we'll see in *The Waste Land*, gets pretty rocky.

When Groucho Marx met Eliot for dinner in 1964, he reported of the encounter that what the two artists had chiefly in common (apart from liking cats and good cigars) was "a weakness for making puns," describing Eliot as "an unashamed, even proud, punster." Following Groucho's lead, and with an assist from Shakespeare, I want to unearth the buried pun in the famous overwhelming question of Eliot's first major poem: "Do I dare disturb the universe?"

Aidan Wasley
U of Georgia

"I CAN'T PRINT WHAT HE SAYS WITHOUT DANGER OF
LIBEL": ELIOT, POUND, AND THE POLITICS OF EDITING

When T. S. Eliot famously dedicated *The Waste Land* to "il miglior fabbro," he had a specific meaning in mind concerning Ezra Pound, "the better craftsman." Eliot wished, in his own words, "to honour the technical mastery and critical ability in [Pound's] own work, which had also done so much to turn *The*

Waste Land from a jumble of good passages and bad passages into a poem.” A decade and a half after the publication of his epoch-making poem, it would be Eliot’s turn to edit Pound’s work. As a director at Faber, Eliot took pains to amend or remove libelous and scurrilous passages from his friend’s last lengthy prose venture, *Guide to Kulchur* (1938). Although no match for Pound’s radical editorial maneuvers in the manuscript of *The Waste Land*, Eliot’s excisions nonetheless altered the published text considerably. My talk discusses a few of the more surprising and revealing of Eliot’s edits, preserved in one of the six extant copies of the unexpurgated edition of *Guide to Kulchur*. These censored or altered passages, recovered in my recently published *A Companion to Ezra Pound’s Guide to Kulchur* (2018), demonstrate the increasingly clashing priorities of both American poets in the late 1930s.

Anderson Araujo
U of British Columbia

“THERE IN/BY THE ARENA”: EZRA POUND AND T. S. ELIOT IN VERONA

In May 1922, during a month-long visit on holiday at the invitation of Vivien’s father from London to Lugano, Switzerland, T. S. Eliot also traveled briefly to Verona, Italy, to meet with Ezra Pound for two days. Ostensibly, the two poets met to discuss Pound’s plan of patronage, known as *Bel Esprit*, to raise private funds to support Eliot (£300 per annum), in order that he might quit his job at Lloyds Bank to concentrate on his writing, but also to devise a new literary journal, to be called *The Criterion*. Despite the fact that neither of them kept a written record of their plans and neither project came to fruition as they had initially formulated it, Eliot recalled in a letter of June 30, 1922, to Richard Aldington that he had found Pound “extremely delightful” in Verona and that he had returned to England from his trip “in very much better health than before I left,” in fact, even better than after his longer stay in Lausanne earlier that year. Pound, on the other hand, remembers their meeting quite differently, when he describes in Canto 78—one of *The Pisan Cantos* composed twenty-three years later—how the two men, together with Pound’s friend from Philadelphia, Bride Scratton, “sat there by the arena, / outside, Thy and il decaduto/ the lace cuff fallen over his knuckles.”

However, the phrase, “there by the arena,” actually appears as an epithet or epic rhyme five times earlier and once more later in *The Cantos*, and not always in

direct reference to his meeting with Eliot in Verona. Pound characteristically folds their unforgettable personal encounter in 1922 into the layered imagery of other figures poised by monuments or in settings that comprise one significant aspect of *paradiso* as he envisions it in *The Cantos*. Whereas Pound earlier in Canto 29 portrays Eliot in Verona as an Arnaut Daniel figure, with “[a] little lace at the wrist / And not very clean lace either,” lamenting the failure of modern poets to create a world with the same mythic dimension their classical forebears had, Pound’s reconstruction of their meeting itself expresses the opposite, not as an image of grandeur, but as an intimate human moment to be celebrated and revered. By considering the history of their brief meeting in Verona and exploring Pound’s epithet, whether “there in the arena,” “here / By the arena, les gradins,” or otherwise, I want to argue how Pound’s poetry pays homage to his fellow poet even as he practices in *The Cantos* the very poetics he fostered in his editing of *The Waste Land*.

John Gery
U of New Orleans

ELIOT’S “THREE VOICES” AFTER NEW LYRIC STUDIES

Although written in 1953, T. S. Eliot’s claim that “the term ‘lyric’ itself is unsatisfactory . . . the word cannot be satisfactorily defined,” might stand as an antagonistic opening for some of the recent arguments surrounding the New Lyric Studies—particularly those debates held over the process of defining, identifying, and reading lyric poetry. In this talk, I revisit Eliot’s most complete consideration of what we may call his non-lyric poetry, “The Three Voices of Poetry,” and examine the ways it expands, challenges, and clarifies some of the claims to come from the New Lyric Studies and its critics. By looking to Eliot’s “Three Voices,” his criticism of poetic drama, and his engagements with Robert Browning and the dramatic monologue, I argue that the “lyricization” process referred to by champions of the New Lyric Studies and debated among its critics can be seen as an animating force for Eliot’s drama and his criticism. Thus, by including Eliot’s criticism of verse drama in contemporary accounts of lyric history, we find a more fully formed perspective of twentieth-century poetics and, particularly, the possibilities of poetic practice beyond the boundaries of the lyric.

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Liberty U

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ELECTION NOTICE

Three seats on the Eliot Society's Board of Directors are up for election this year. Four persons have been nominated: Julia Daniel, Melanie Fathman, Patrick Query, and John Tamilio. The election will be conducted using an online ballot. All active members of the Society will receive a link to the ballot through our listserv. The ballot will be mailed out in mid-March. To vote, simply follow the link. Ballots must be submitted by April 30 at the latest.

If you are unable to use the online ballot or do not receive the link, please contact the Webmaster, David Chinitz (dchinit@luc.edu).

International T. S. Eliot International Summer School

London, July 6-14, 2019

The T. S. Eliot International Summer School will celebrate its eleventh year when it convenes in Senate House, Institute of English Studies, in the heart of Bloomsbury, close to the former Faber offices in Russell Square where Eliot worked for forty years. Since its founding in 2009, the School has attracted students from over thirty-nine nations, a testament to the worldwide resurgence of Eliot studies as the Eliot Editorial Project provides student access to new editions of his poems, prose, and letters.

The school features major addresses and readings by award-winning scholars and writers, including the winner of the prestigious 2018 T. S. Eliot Prize for poetry, Hannah Sullivan. Attendees will take two day-long excursions to the nearby sites of *Four Quartets*—Little Gidding and Burnt Norton—with picnics, readings, and lectures on the grounds by distinguished professors Robert Von Hallberg and Robert Crawford, as well as acclaimed Scottish novelist Ali Smith. Each morning during the week, there are two lectures on aspects of Eliot’s life and work, featuring state-of-scholarship presentations by Jewel Spears Brooker, David E. Chinitz,

Anthony Cuda, Julia Daniel, Nancy Fulford, Elizabeth Micakovic, Rachel Potter, Jean-Michel Rabaté, and Jayme Stayer. In the afternoon, students choose one option from a variety of seminars for in-depth study under the guidance of one of these renowned scholars. The seminars cover a range of subjects on Eliot’s poetry, criticism, and drama. In the evenings, there are social gatherings at the pub and outings to the Globe and elsewhere, even walking tours of London sites from *The Waste Land*: St. Magnus Martyr, St. Mary Woolnoth, the old Lloyds bank building, and others. The School is a literary-star-studded event: the late Seamus Heaney spoke at its inauguration, and writers like Paul Muldoon, Sir Tom Stoppard, and Colm Tóibín have joined us since then. Generous scholarships are available for students and independent scholars.

This year, Eliot Society members will receive a 25% discount on the cost of tuition (use the code: EliotSociety). For the online application, program and seminar information, and accommodation details, please visit [the website](#) or contact Christopher Adams, Summer School administrator: Christopher.adams@sas.ac.uk.

REPORT ON ELIOT SUMMER SCHOOL 2018

Report on 2018 T. S. Eliot International Summer School

By Kirsten Dey
University of Pretoria

The light was waning late one wintry afternoon when one of my favourite lecturers in the University of Pretoria’s English Department sauntered into the half empty lecture hall, removing the elastic bands from his disintegrating copy of T. S. Eliot’s *The Waste Land*. Without much ado, he stood in front of us and closed his eyes, reciting the opening lines of “The Burial of the Dead”: “April is the cruellest month, breeding / Lilacs out of the dead land, mixing / Memory and desire, stirring / Dull roots with spring rain” (*Poems* 1 55). I cannot say that I had even read Eliot’s poetry prior to this moment, or that I had had any intention of pursuing a career in English literature as a postgraduate. My first encounter with Eliot was as a listener, and I realize, looking back, that I

could not have asked for a more fitting introduction to his poetry. Eliot notes in “The Music of Poetry” that “a poem, or a passage of a poem, may tend to realise itself first as a particular rhythm before it reaches expression in words, and that this rhythm may bring to birth the idea and the image” (*Prose* 6 321)—which was indeed my experience, for it was precisely the pattern of sound, the words in their tonality, the “complete consort dancing together,” that struck me.

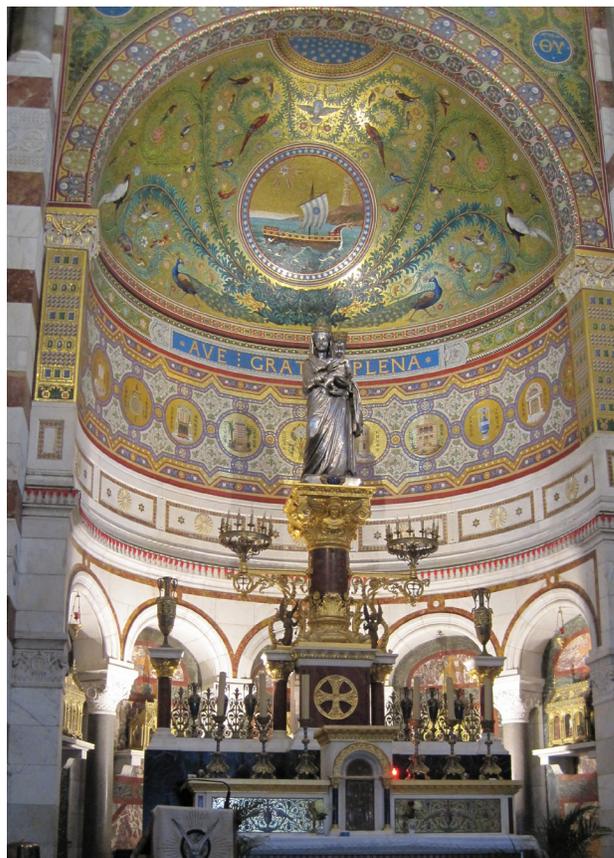
Five years later, I registered for my PhD in English Literature at the University of Pretoria, focusing on Eliot’s exploration and depiction of the nature, process, and purpose of art in his *Four Quartets*. As I commenced my graduate work at the beginning of 2018, my supervisor told me about the T. S. Eliot International Summer School in London in July, suggesting that it would be fertile soil for me as a developing scholar and lecturer. I applied and was awarded a generous bursary to attend the summer school, which was one of the most thoroughly enriching and wonderful experiences of my life. In the time lead-

ing up to the summer school, I imagined what the experience would be like (as us lovers of the narrative are wont to do), but it exceeded my expectations—and to such a great extent that I shall long continue to remain moved by the intellectual, emotional, and cultural stimulation of those nine magnificent days.

As I sat in Senate House of University College London on Saturday evening, the 7th of July 2018, awaiting the welcome ceremonies of the summer school, I watched my scholarly superheroes stroll past me—utterly awestruck at what felt like luck. My truest recognition of the significance of this good fortune occurred, however, when Colm Tóibín gave the opening address and spoke about poetry as dependent on an undercurrent of sounds which acts as the nervous system of poetry and penetrates the hidden areas of the self. Tóibín asserted that “poetry lives first in the sound”; I recalled that wintry dusk when I had heard Eliot’s poetry for the first time. Tóibín proceeded to read us fragments from *Four Quartets*, describing the monosyllabic words Eliot uses in his poetry as stones in a stream over which his polysyllabic words are guided and flow like water—an image which, upon speaking to some of the other students of the summer school at the drinks reception, chimed with our own understanding and experience of Eliot’s poetry. This preoccupation with Eliot and sound continued the following day when we attended The Annual T. S. Eliot Festival at Little Gidding, and George Szirtes presented an evocative reading of “What the Thunder Said,” commenting on the “sound world and consonant play” of Eliot’s poetry and identifying it as the “rumbling under your feet.” Other highlights were Seamus Perry’s insightful and eloquent lecture on “Eliot, Auden, and the Voices of Christianity” as well as the annual tradition: “My Favourite Eliot,” when participants read from Eliot’s poems. After two days, my immersion in this sound world of Eliot’s poetry felt wholly confirmed.



Little Gidding. “If you came this way . . .”



Apse, Notre-Dame de la Garde. “Lady, whose shrine stands on the promontory . . .”

For the next five days, varied, fascinating, and illuminating morning lectures were presented by leading Eliot scholars. These mornings included “Eliot’s Intellectual Soul: Sceptical Mind, Spiritual Will” by Ronald Schuchard; “Sensation, Memory, and the Color Line in Eliot’s St. Louis” by Frances Dickey; “My words echo thus’: Eliot at Bergson’s Lectures” by William Marx; “Reasons to be Late: Eliot, Narrative, and Belatedness” by Anthony Cuda; and “Eliot’s London” by Mark Ford. After lunch, during which we would discuss the lectures with fellow students of the summer school as well as the lecturers themselves, our afternoons were spent attending our chosen seminars on the following subjects: “Early Poems and Criticism: *Inventions of the March Hare to Prufrock and Other Observations*”; “Eliot and his French Masters”; “Middle Poems and Criticism: *The Waste Land* to ‘Marina’”; “Eliot and Europe”; “Later Poems and Criticism: *Ash Wednesday* to *Four Quartets*”; and “Global Eliot.” I joined Professor Schuchard’s seminar on Eliot’s later poems and criticism, in which he combined an exhaustive and meticulous understand-

ing of Eliot's life and work with a transfixing passion for Eliot as both poet and man, stirring my own "[d]ull roots with spring rain."

We ended the week of lectures by going to the London Library for a poetry reading and signing evening with Poet Laureate Dame Carol Ann Duffy, which was particularly poignant for me as I have been a reader and lover of Duffy's poetry since I was 18. The following day was spent at Burnt Norton, where we had the opportunity to imagine the "moment in the rose garden" and find the pool "filled with water out of sunlight." The day was almost hazy with heat and filled me with a nostalgia for a memory that is not my own. Lyndall Gordon gave the Annual Burnt Norton Lecture on "What might have been and what has been': Eliot and Women," in which she used her skill as a storyteller to weave a tapestry of Eliot's life in terms of the women who impacted it most profoundly, which she did with both discernment and warmth. On the final day of the summer school, Carey Karmel and Mark Storey led an engaging walking

tour of Eliot's City of London, after which we met for a feast and farewells at the George Inn.

I must also mention the passionate, vibrant and informed company in which I found myself—from my fellow students who became my friends, to the lecturers who sought every opportunity to stimulate our minds and emphasize the value of our ideas. Our evenings spent at The Lamb, where Eliot references abounded, and the numerous conversations over cups of tea were, indeed, daily highlights of my time spent in London.

Since I have been back in South Africa, I have been reflecting on and reliving all of the experiences that I soaked up at the summer school, and I have found within myself a sense of being deeply affected and enriched as a student of Eliot, which, I am sure, I share with every other participant in the summer school. For nine days, I did not experience "the intense moment / Isolated, with no before and after, / But a lifetime burning in every moment."

ELIOT STUDIES ANNUAL

Volume 2 of *The T. S. Eliot Studies Annual*

John Morgenstern, editor, Clemson University

"My Madness Singing": The Specter of Syphilis in
Prufrock and Other Observations

Frances Dickey with Bradford Barnhardt

Special Forum:

Prufrock and Other Observations at 100

Prufrock's Gestures

Elisabeth Däumer

The Right to Smile: Humor and Empathy in *Prufrock*
and *Other Observations*

Rachel Trousdale

Eliot, Blake, Unpleasantness

Seamus Perry

T. S. Eliot, Modernism, and Boredom

Christopher McVey

"All Its Clear Relations": Eliot's Poems and the Uses
of Memory

Tony Sharpe

Special Forum: Editing Eliot

"Slip-slidin' away": Metamorphosis and Loss in Eliot's
Philosophical Papers

Jewel Spears Brooker

What Happened to "Modern Tendencies in Poetry"

Anthony Cuda

Of Commas and Facts: Editing Volume 5 of *The Com-
plete Prose*

Jayne Stayer

A Major Minor Document

David E. Chinitz

"Literary Dowsing": Valerie Eliot Edits *The Waste Land*

John Haffenden

T. S. Eliot Bibliography: 2015 and 2016

Elisabeth Däumer and Dominic Meo

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Book Review Editor: Ria Banerjee

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