

# T. S. ELIOT SOCIETY

## NEWS & NOTES

Number 21

Fall 1993

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

### NEW PUBLICATIONS: CLARK LECTURES & EARLY POEMS

Since Eliot's death in 1965, it has been a rare thing to be treated to editions of his previously unpublished or uncollected works. Mrs. Eliot's publication of the "The Waste Land" manuscripts (1971) and her edition of the early letters (1988) are the only notable exceptions to the rule. But recently there have been some indications that the long drought may be coming to an end. Eliot's readers will soon be welcoming the arrival of two new editions of previously unpublished manuscripts—the Clark Lectures of 1926 and the early poems housed in the Berg Collection of the New York Public Library.

The long-awaited Clark Lectures have just been published in England by Faber & Faber, and a nearly identical American edition by Harcourt Brace is scheduled to appear this spring. The full title of the volume is *The Varieties of Metaphysical Poetry: The Clark Lectures at Trinity College Cambridge 1926 and the Turnbull Lectures at The Johns Hopkins University 1933*. It is edited by Ronald Schuchard, an active member of the Society and professor of English at Emory University. He has published widely on modern authors such as Yeats, Eliot, and Wilde, and is currently editing (in collaboration with John Kelly) the third, fourth, and fifth volumes of *The Collected Letters of W.B. Yeats*. Volume III is scheduled for release by the Clarendon Press in March.

*The Varieties of Metaphysical Poetry* is an extensively annotated text including the eight Clark Lectures of 1926, the three Turnbull Lectures of 1933 (a condensation of the original eight with some new material), and a slightly revised version of the original Lecture III that was prepared for translation into French by Jean de Menasce and published in 1927. In addition to 295 pages of text, the edition contains some 60 pages of notes and indices. Eliot's lectures trace the history of European metaphysical poetry, and analyze its various forms, from Dante and Cavalcanti in the 13th century, to Donne, Crashaw, and Cowley in 17th-century England, and finally to Laforgue, Corbière, and Mallarmé in 19th-century France. They also shed considerable light on Eliot's personal and poetic development at a crucial moment in his career.

By any measure, the publication of this volume is a major event in Eliot studies. In the last two decades the Clark Lectures have been read and even quoted by scholars. But their relatively late discovery and the lack of a published edition have meant that they were never fully appropriated during the era when Eliot's poetry and criticism was most widely read and acclaimed. As the longest sustained work of literary criticism in the Eliot canon, *The Varieties of Metaphysical Poetry* may provoke as many new issues and approaches in Eliot's criticism as Mrs. Eliot's facsimile edition did with *The Waste Land*.

To celebrate the appearance of the Clark Lectures and encourage recognition of their significance, the Board welcomes the submission of related papers or session topics for

the annual Meeting in September or for the American Literature Association conference in June. In addition, two members of the Society, Jewel Brooker and Sanford Schwartz, are taking steps to organize a session at the 1994 MLA Convention in San Diego. A call for paper proposals (due to either one of them by March 25) will appear in the spring issue of the MLA Newsletter.

The other new publication on the horizon is an edition of Eliot's unpublished early poems, which will be released simultaneously by Faber and Harcourt Brace in about two years. The editor is Christopher Ricks, currently Professor of English at Boston University and the author of many distinguished studies and editions of English poetry. Members of the T. S. Eliot Society may know him best from his book, *T.S. Eliot and Prejudice* (1988), and from his recent Memorial Lecture, which addressed the various issues and problems related to his forthcoming edition.

The poems, composed between 1909 and 1916-17, are in a notebook and some loose sheets that Eliot gave to John Quinn, the prominent New York lawyer and patron of the arts. In 1958 Eliot's gift was sold by Quinn's descendants to the Berg Collection. Professor Ricks shares the general opinion that the new edition will contain no new poetic treasures. As he notes, Eliot "was an extremely astute judge of his own work," and knew which of his poems were most worthy of publication. Nevertheless, the appearance of these poems will be a welcome event. Although certain scholars have been permitted to read and discuss them, the Berg Collection poems have never been available to a wider audience without the overlay of paraphrase or critical interpretation.

### 'TOM AND VIV' TOUGH ON T.S.E.

On Sunday, October 24, 1993, *The New York Times* ran a piece on the forthcoming film, "Tom and Viv," an adaptation of Michael Hastings' controversial 1984 play. Co-scripted by Hastings and Adrian Hodges, and directed by Brian Gilbert, the film traces the course of Eliot's first marriage from the initial courtship in Oxford during World War I to its disastrous conclusion with Vivien's confinement in an asylum, where she died in 1947.

With William Dafoe and Miranda Richardson in the title roles, the film has created quite a flap over its claim that Eliot colluded in the process which led to Vivien's involuntary internment in an asylum six years after their separation in 1932. Both Hastings and Gilbert focus on the medical diagnosis of moral insanity. Hastings is appalled by the idea "that the man who wrote 'The Waste Land' could accept language like that." Gilbert admits the conjectural nature of the charges against Eliot, maintaining that the film is really about Vivien, "this defiant and impulsive and rather rebellious woman for her time, whose classification as morally insane would be utterly appalling to us now." Mrs. Eliot has forsworn any connection with either the play or the film. Matthew Evans, chairman of Faber & Faber, vehemently denies the charge as "totally untrue . . . she was committed by the hospital itself; her brother signed all the documents."

**ALA: SAN DIEGO 1994  
CALL FOR SESSION TOPICS AND PAPERS**

In 1994 the annual conference of the American Literature Association (ALA) will return to San Diego, where it will take place at the Bahia Resort Hotel from Thursday June 2 through Sunday June 5. Several members of the Board have suggested that we devote our session, or possibly two sessions, to specific topics, such as major publishing events, 50th or 75th anniversaries of significant works, or current debates and developments in Eliot studies. At this time the Board is issuing a call for papers or session topics, the proposals for which should be sent by February 5 to Vinni Marie D'Ambrosio, 11 Fifth Avenue, New York, NY 10003. Papers should take no more than twenty minutes to read.

The most recent ALA conference was held in May, 1993 at the Stouffer Harborplace Hotel in Baltimore. The Eliot session, chaired by Vinni Marie D'Ambrosio, included presentations by John Zubizarreta (Columbia College, SC), "T.S. Eliot and Gabriela Mistral: The Language of Desire and Death in *The Waste Land* and *Desolacion*"; Benjamin G. Lockerd, Jr. (Grand Valley State University), "Fractured Atoms: Eliot's Critique of Atomism in *Gerontion*"; and Grover Smith (Duke University), "Triviality and Transformation: Three Notes on Eliot's Poetic Art."

The ALA is a coalition of approximately forty American author societies and has been sponsoring an annual conference since 1990. Members of participating author societies are automatically members of ALA and entitled to attend its conferences. The registration fee this year is \$35 (\$10 for retired persons, independent scholars, and graduate students), and should be sent to ALA, c/o Alfred Bendixen, Executive Director, California State University, 5151 State University Drive, Los Angeles, CA 90032-8110. For reservations (\$77 single, \$82 double) call the Bahia Resort Hotel (1-800-288-6770) in San Diego.

**ANNUAL SOCIETY MEETING:  
FIRST CALL FOR SEPTEMBER PAPERS**

The fifteenth annual meeting of the T.S. Eliot Society begins on Friday September 23 and continues through Sunday September 25. Once again most of the activities will take place at the Dury Inn at Union Station in St. Louis (314-231-3900). At this time the Board is issuing a first call for papers, the proposals for which should be sent by June 1 to the Vinni Marie D'Ambrosio, 11 Fifth Avenue, New York, NY 10003. Papers should not have been published previously and should take no more than 20 minutes to read. The Board also welcomes recommendations for the Memorial Lecturer, for session topics, and for other activities at the annual meeting.

The September 1993 meeting featured Christopher Ricks' Memorial Lecture, "Early Eliot" (a discussion of his forthcoming edition of the poems in the Berg Collection); Larry Melton's sound-and-imageshow, "Ragtime in the Age of Eliot,"; Mildred Boaz and Guy Hargrove's presentation, "Wagner, Shakespeare, and Mrs. Porter: An Interart Study of Music and T.S. Eliot's *The Waste Land*"; and papers by various members of the Society—Sumana Sen-Bagchee, "The Poet and the Sleuth: T. S. Eliot and Raymond Chandler," Vimala C. Rao, "Murder and Mayhem in Eliot's Plays," Joon-Soo Bong, "Reading Eliot's Notes on *The Waste Land*," and Virginia Phelan, "Sweet Surrender to Julia's Silk: Costume and Conceit in *The Cocktail Party*." The conference also included an Open Forum of Society Members on Friday evening, a reception at the home of Anthony and Melanie Fathman on Saturday evening, and Rev. Earl K. Holt III's annual address at the First Unitarian Church on Sunday morning.

Further information about the 1994 annual meeting will appear in the spring and summer issues of *News & Notes*.

**SOCIETY PEOPLE**

We sadly note the passing of two Society members: C. Landon Martin (74), a St. Louis business executive and descendant of William Greenleaf Eliot; and Allen J. Koppenhaver (61), distinguished writer, musician, scholar, and teacher.

Mr. Martin served for 45 years as director, secretary, and treasurer of Crundon-Martin Manufacturing Co., which produced various small items for the home and for grocers.

Mr. Koppenhaver, a professor at Wittenburg University, received his doctorate from Duke University, where he worked under the supervision of Grover Smith, and went on to pursue a multifaceted career as playwright, librettist, musician, art critic, scholar, and teacher. A memorial tribute by Robert F. Fleissner appears below.

**IN MEMORIAM:  
ALLEN J. KOPPENHAVER**

By Robert F. Fleissner

My good friend Dr. Allen J. Koppenhaver, former Historian of the T. S. Eliot Society, died after a long illness on May 13, 1993 at the age of 61. His dissertation on *Murder in the Cathedral*, written at Duke under the direction of Grover Smith, was especially distinguished, says Professor Smith, for its insights into the musical and liturgical elements of the play. An spin-off from the thesis subsequently appeared in the *Hudson Review* (1971) under the title "The Musical Design of T. S. Eliot's *Murder in the Cathedral*." It focused on the striking parallels between Eliot's play and Beethoven's "Appassionata" Sonata, op. 57.

Classical music was one of Allen's main interests. I frequently heard him perform on string bass and tuba with the Springfield, Ohio Symphony Orchestra. He also wrote scripts for musical dramas. According to Grover Smith, he was by 1972 "an accomplished librettist, collaborating with the composer Robert J. Haskins in three one-act 'American literature' operas, 'Cassandra Southwick,' 'The Cask of Amon-tillado,' and 'Young Goodman Brown.'" His other noted collaborations with Haskins include "The Trial and Crucifixion of Jesus Christ According to the Gospel of St. John" (1982), and "The Night Luther Died" (1985). He also worked with Donald Busarow on a three-act religious opera, "Esther," which received considerable praise and attention.

Yet Allen never lost interest in Eliot, and over the years he assembled a large collection of slides related to his poetry. He presented some of these slides at the "pre-centennial" Eliot symposium held on Ash Wednesday, 1987 at Central State University, where I teach. He later gave a more extensive show at an annual Eliot Society meeting in St. Louis. Grover Smith remembers that event fondly, recalling Allen's lament that "Eliot had a clause in his will forbidding the use of his poems with pictures, not wanting to fix lines to specific images." Despite this restriction, Mrs. Eliot encouraged Allen "to do something with the photographs." This task now remains to be accomplished, perhaps in the form of a book of pictures with indirect references rather than direct quotation. In this regard I should also mention that Allen, an ardent photographer, also took pictures of Society members at the annual St. Louis meetings.

I owe a personal debt to Allen. I recall in particular the talk he gave on Eliot and Arnold at CSU during an Arnold centennial conference I was fortunate enough to direct. Allen also was good enough to read and comment on the proofsheets of my first book, *Ascending the Prufrockian Stair*. From time to time we would also discuss Eliot's work and reputation. During Eliot's centenary I remember his shock at the sight of the clippings I brought back from London suggesting that Eliot helped fuel the Holocaust. And I recall the last time I

saw him. It was on my way home from St. Louis on the evening of the final day of the 1992 annual meeting. I had stopped by his home, which is about a mile from mine. He eagerly listened to my account of the proceedings, his enthusiasm for Eliot still ringing loud and clear even in his illness. He was particularly interested in Grover Smith's presentation, "The Provenance of the Rattling Bones in *The Waste Land*," (subsequently published in the *Yeats Eliot Review*). He had been Grover's first doctoral candidate, and remained a faithful admirer to the end.

Much more could be mentioned — for example, Allen's plays, his poetry, his art criticism, his award for distinguished teaching, his Fulbright, and his lectures in England, Wales, and Italy—but for now this brief remembrance must suffice.

### BOOK REVIEWS

With this issue the *T.S. Eliot Society News & Notes* enters a new phase by introducing brief reviews (approximately 500 words) of new books related to Eliot. The aim of these reviews is to provide members of the Society with a sufficiently ample description of the book to decide whether or not they wish to read it.

The review column is open to contributions from any member of the Society. Each issue of the newsletter will feature a list of books received (see below). If you are interested in reviewing one of these or any other new book for *News & Notes*, please contact the editor, Sanford Schwartz, Department of English, 22 Burrowes Building, University Park PA 16802 (814-863-3069; Fax 814-863-7285). In fairness to all members of the Society, the assignment of reviews will operate on a first come-first served basis, though every effort will be made to distribute assignments as widely as possible among the membership. Reviews may be descriptive and analytical but not openly judgmental.

**Marc Manganaro, *Myth, Rhetoric, and the Voice of Authority: A Critique of Frazer, Eliot, Frye, and Campbell*. New Haven: Yale University Press. 1992. x + 214pp.**

The year 1922 was as significant for cultural anthropology as it was for modernist literature. In that year the publication of Bronislaw Malinowski's *Argonauts of the Western Pacific* signalled the start of a paradigm shift from the comparatist school represented by Sir James Frazer to the functionalist school that would dominate British anthropology in the succeeding decades. Ironically, at the very moment in which Frazer's star was beginning to fade in anthropological circles, the literary influence of his masterpiece, *The Golden Bough*, was reaching its apex with the publication of T.S. Eliot's *The Waste Land* and James Joyce's *Ulysses*. There have been several critical studies which assess the literary impact of *The Golden Bough*, most notably those by John Vickery and Robert Fraser. But the singular virtue of Marc Manganaro's *Myth, Rhetoric, and the Voice of Authority* is that it elucidates the rhetorical strategies through which Frazer established his magisterial authority and prepared a 19th-century anthropological method for adoption by some major 20th-century literary critics.

Drawing on recent studies of the rhetoric of scientific discourse, Manganaro shows how Frazer employed his considerable literary gifts to secure the appeal of his scientific method, while the authority his readers were prepared to grant to scientific method bestowed credibility upon what was essentially a mythopoetic vision. Manganaro then shows how this distinctive fusion of the scientific and the literary is played out in various ways in the works of Eliot, Frye, and Campbell.

One of the most striking features of Manganaro's book is its opening chapter, which outlines the recent developments which have again turned cultural anthropology into a field of particular interest for literary critics. Associated with figures such as James Clifford and Clifford Geertz, the new anthropology is particularly sensitive to the rhetorical dimension of the texts and practices of the peoples it studies. It is also acutely

aware of the often complex rhetorical strategies through which earlier anthropologist represent other cultures and gain credibility, authority, and sometimes popularity as theorists of culture. In the process of applying this "postmodern" turn in anthropological theory to figures such as Frazer, Eliot, Frye, and Campbell, Manganaro not only offers new insight into some old and familiar writers but also makes modernism seem modern once again. This book is likely to rekindle interest in authors and issues that have been neglected for several decades.

Contemporary anthropologists find in the work of Frazer and other comparative mythologists a naive attempt to record the "facts" of other cultures. These facts were consolidated into a master narrative that presupposed a uniform structure beneath the vast array of myths and rituals of seemingly diverse cultures. It also elevated the scientist/storyteller (and by extension European civilization) to a privileged position over the many other cultures unaware of their participation in a grand universal scheme. The widespread popularity of *The Golden Bough* is largely due to the satisfying narrative which serves to unite the congeries of cultural observations, a narrative invested by Frazer with the authority of scientific method. This happy merging of rational science and narrative structure provided a model for Eliot, and later Frye. They could create their authoritative critical voices by modelling literary criticism on the science of anthropology. Certainly one of the organizing principles in *The Waste Land* derives from Frazer's comparatist method, and Manganaro's book allows us to see that influence in a new and engaging fashion.

Shunichi Takayanagi

### BOOKS RECEIVED

If you are interested in reviewing any of the following books for *News & Notes* please contact the editor, Sanford Schwartz, Department of English, 22 Burrowes Building, University Park PA 16802 (814-863-3069; Fax 814-863-7285).

Gail McDonald, *Learning to be Modern: Pound, Eliot, and the American University*. Oxford: Clarendon Press. 1993.

Laura Elizabeth Nielsen de Abruna, *The refining Fire: Herakles and Other Heroes in T.S. Eliot's Works* New York: Peter Lang. 1992.

J. A. Richardson, *Falling Towers: The Trojan Imagination in The Waste Land, The Dunciad, and Speke Parott*. Newark: University of Delaware Press. 1992.

Vinod Sena and Rajiva Verma (eds.), *The Fire and the Rose: New Essays on T. S. Eliot*. Delhi: Oxford University Press. 1992.

Leon Surette, *The Birth of Modernism: Ezra Pound, T. S. Eliot, W. B. Yeats and the Occult*. Montreal: McGill-Queen's University Press. 1993.

Reviews of the following books, which were distributed to interested society members at the annual meeting, will appear in subsequent issues of *New & Notes*.

Robert F. Fleissner, *T. S. Eliot and the Heritage of Africa: The Magus and the Moor as Metaphor*. New York: P. Lang, 1992.

Ted Hughes, *A Dancer to God: Tributes to T. S. Eliot*. London: Faber, 1992.

Manju Jain, *T. S. Eliot and American Philosophy: The Harvard Years*. Cambridge: Cambridge UP, 1992.

Clare Regan Kinney, *Strategies of Poetic Narrative: Chaucer, Spenser, Milton, Eliot*. Cambridge: Cambridge UP, 1992.

Randy Malamud, *T. S. Eliot's Drama: A Research and Production Sourcebook*. New York: Greenwood Press, 1992.

## MEMBERS OF THE T.S. ELIOT , 1994

In this list of current members of the Society, an asterisk indicates that dues for 1994 have been paid. If no asterisk appears before your name, please send a check. If you have any other queries concerning your due contact Linda Wyman, Treasurer, 621-6 Woodlander, Jefferson City, MO 65101.

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### SOCIETY DUES SCHEDULE

Regular	\$15-24
Supporting	\$25-49
Sustaining	\$50-99
Patron	\$100 and above

# STUDENT ESSAY CONTEST

## T. S. ELIOT SOCIETY

\$500.00 PRIZE



T. S. ELIOT

***"For last year's words belong to last year's language  
And next year's words await another voice."***

from Little Gidding

The T. S. Eliot Society is pleased to announce its 1994 essay competition commemorating the publication of Four Quartets. Essays will be judged by a panel of distinguished Eliot scholars. The winner will be awarded a cash prize of \$500.00 and a subvention for travel expenses to the annual meeting of the Eliot Society in St. Louis, Missouri on September 23-25, 1994.

Essays should be approximately 3000-5000 words long and focus on some topic related to Four Quartets. The competition is open to all graduate students of English and related areas of study. Essays must be submitted by June 1, 1994. The winner will be announced by July 15, 1994.

Please send your essay, or direct any inquiries, to:

Dr. Vinnie-Marie D'Ambrosio  
President, T. S. Eliot Society  
11 Fifth Avenue 3 N  
New York, New York 10003

The 1993 winner was Mr. Joon-Soo Bong of Rutgers University.

## ERRATA

Due to a miscommunication, the current issue of *News & Notes* was rushed to press before it received its final proof-reading. The editor apologizes for the spelling errors and the mangled sentence listed here:

1. Page 2, column 2, line 25--"An spin-off" should read "A spin-off"
2. Page 3, column 2, line 2--"anthropologist" should read "anthropologists"
3. Page 3, column 2, line 21--"narative" should read "narrative"
4. Page 4, headnote--should read "If no asterisk appears before your name, please send a check, or any queries concerning your dues, to Linda Wyman, Treasurer, T.S. Eliot Society, 621-6 Woodlander, Jefferson City, MO 65101."

Immediately after *News & Notes* was printed, the editor received the flyer (enclosed in this issue) on the new annual prize that the Society is offering for the best graduate student essay on Eliot. An article on the origins of the prize should have appeared in this issue of the newsletter and will assuredly appear in the next.