

# T. S. ELIOT SOCIETY

## NEWSLETTER

NUMBER 51

FALL 2003

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### CRAIG RAINE TO GIVE 2004 MEMORIAL LECTURE

The distinguished poet and critic Craig Raine will deliver the T. S. Eliot Society's 25<sup>th</sup> Memorial Lecture at the London meeting. Professor Raine was born in 1944 in Bishop Auckland, England, and read English at Exeter College, Oxford. He has lectured at Exeter College (1971-2), Lincoln College, Oxford, (1974-5), and Christ Church, Oxford, (1976-9), and has been books editor for *New Review* (1977-8), editor of *Quarto* (1979-80), and poetry editor at the *New Statesman* (1981). Reviews and articles from this period are collected in *Haydn and the Valve Trumpet* (1990).

Professor Raine became poetry editor at Faber and Faber in 1981 (following in T. S. Eliot's footsteps), and became a fellow of New College, Oxford, in 1991. He received the *Sunday Times* Writer of the Year Award in 1998. He is founder and editor of the literary magazine *Areté*.

His poetry collections include the following:

- The Onion, Memory* (1978)
- A Martian Sends a Postcard Home* (1979)
- A Free Translation* (1981)
- Rich* (1984)

His epic poem, *History: The Home Movie* (1994), celebrates the history of his own family and that of his wife. His libretto *The Electrification of the Soviet Union* (1986) is based on *The Last Summer*, a novella by Boris Pasternak. *Collected Poems 1978-1999* was published in 1999.

A new long poem, *A la recherche du temps perdu*, and a collection of his reviews and essays, entitled *In Defence of T. S. Eliot*, were both published in 2000. The latter contains three essays on Eliot, including the one from which the book takes its title.

### CALL FOR PAPERS 25<sup>th</sup> ANNUAL MEETING OF THE T. S. ELIOT SOCIETY LONDON, ENGLAND JUNE 5-11, 2004

The Society invites interested scholars to submit proposals for papers to be presented in seminar sessions and panels at the conference. Such proposals, dealing with any aspect of Eliot Studies, should be about 500 words in length, and indicate clearly the central direction or aim of the paper. Please include also a brief bio-sketch.

These should be forwarded, preferably as an e-mail attachment, to the President:

Professor Benjamin Lockerd  
Department of English  
Grand Valley State University  
Allendale, Michigan 49401 USA  
E-mail address, [lockerd@gbvgsu.edu](mailto:lockerd@gbvgsu.edu).

To be considered, proposals must be received by February 1, 2004.

From among the graduate students and new PhDs whose papers are accepted, the Society will select a limited number to receive its annual Fathman Awards. These awards are intended to help the winners by defraying part of the cost of attending the meetings, as well as to act as a professional recognition of their scholarly promise.

All presenters will have to be current members of the Society by conference time. Please consult the Treasurer (see next page for contact information). Completed papers should be no longer than 10 pages (double spaced). Panel presentations at the conference will be strictly limited to 20 minutes.

## ELECTIONS

At their 2003 meeting, the Board of Directors elected two members to positions as officers of the Society, to fill vacancies beginning on Jan. 1, 2004.

John Karel was elected Treasurer. Mr. Karel is a member of long standing and a resident of St. Louis, the home of the Eliot Society. He is the Director of Tower Grove Park and arranged for the Society to hold part of its meeting in the beautiful Piper Palm House there in the year 2000. The Board thanks him for his willingness to serve as Treasurer.

Anyone wishing to join the Society or to inform the Society of a change of address may contact Mr. Karel at this address:

Mr. John Karel, Park Director  
Tower Grove Park  
4256 Magnolia Avenue  
St. Louis, MO 63110

E-mail: [jkarel@towergrovepark.org](mailto:jkarel@towergrovepark.org)

William Harmon was elected Vice-President. Dr. Harmon is James Gordon Hanes Professor of the Humanities at the University of North Carolina, Chapel Hill. He is a long-standing member of the Society and gave the Memorial Lecture at a meeting some years ago. He has published five books of poetry and is the editor of several anthologies, including *The Columbia Granger's World of Poetry* (which is selling at Amazon for only \$931, CD-Rom included) and *The Classic Hundred Poems*. Though he has published widely on many modern poets, including Eliot, he may be best known as the editor of the more recent editions of a wonderfully useful book found in English departments everywhere, *A Handbook to Literature* (a book from which your editor has cribbed parts of many lectures).

As Vice-President, Dr. Harmon will become editor of this Newsletter beginning with the next issue. Members who have submissions or suggestions may contact him at this address:

Professor William Harmon  
Department of English  
University of North Carolina  
Chapel Hill, NC 27599

E-mail: [wharmon03@mindspring.com](mailto:wharmon03@mindspring.com)

## FATHMAN AWARDS

2003

At the Society meeting in September, two presenters received Fathman Awards:

Frances Dickey, *University of Missouri*  
Randall Woods, *Northwestern University*

These awards, given to scholars in the early phases of their careers, are given to recognize outstanding accomplishments in the field. They include a monetary award to assist the scholars with travel expenses. Congratulations to both.

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## THANKS FOR A JOB WELL DONE

On behalf of the Board of Directors, the editor wishes to thank our two outgoing officers for their service to the Society.

Dr. William Charron, Professor of Philosophy at St. Louis University, has served three terms (nine years) as Treasurer. In addition to the demanding task of keeping the membership list current (a task he is performing one last time even as we go to press so that we may include an updated list in this issue), Dr. Charron has made many of the arrangements for meeting places and hotels in St. Louis (often with the generous assistance of his wife, Donna Charron). As editor of the philosophical journal *The Modern Schoolman*, he has frequently included reviews of books on Eliot, and he devoted one issue to essays on Eliot and philosophy. We thank him with many thanks for all his good work.

Dr. Shyamal Bagchee, Professor of English at the University of Alberta, has served three years as vice-president and three as president. Though he has published essays on a very wide range of authors (including Blake, Hopkins, O'Neill, and Tagore), Dr. Bagchee has focused much attention on Eliot. He was the Founding Editor of the *Yeats Eliot Review* and also edited a collection of essays on Eliot, *T. S. Eliot: A Voice Descanting* (1990). He delivered the Society's 11<sup>th</sup> Memorial Lecture and served as a board member for some time before being elected vice-president and president. As president of the Society, Dr. Bagchee set up our web site and organized both our annual meetings and special sessions at the American Literature Association Conference. With unflinching charm and wit, he presided over our meetings for the past three years, setting a tone of serious discussion that need not take itself too seriously after all. During his time in office, the Society grew in international breadth, welcoming new members from Korea, India, Pakistan, Turkey, Israel, and elsewhere. He has the deepest gratitude of the Board of Directors for his generous service.

## TSE SOCIETY'S LONDON MEETING, 2004

Seminars and panels for the London meeting will be held at the University of London, thanks to the gracious cooperation of the Institute of U.S. Studies there. Members will also have the opportunity to make day-trips to the English *Four Quartets* locales. Following is the schedule of events (which is still subject to change). Further information and a registration form will be forthcoming in the spring issue of the Newsletter.

Fri., June 4:		Travel day.
Sat., June 5:	Morning:	Free time
	Afternoon:	Panel #1, Senate Room, Univ. of London, Institute of U.S. Studies (IUSS)
	Evening:	Free time
Sun., June 6:	Morning:	Services at St. Stephen's
	Afternoon:	Seminar #1
	Evening:	Banquet for TSE Society, Hosted by Anthony and Melanie Fathman, Royal College of British Surgeons
Mon., June 7:	Morning & Afternoon:	Burnt Norton excursion, by coach
	Evening:	Panel #2, Senate Room Univ. of London, IUSS
Tues., June 8:	Morning & Afternoon:	Little Gidding excursion, by coach
	Evening:	Seminar #2, Classroom Univ. of London, IUSS
Wed., June 9:	Morning:	Seminar #3, Classroom Univ. of London, IUSS
	Afternoon:	London activities: TSE biographical & literary sites
	Evening:	25th Annual Memorial Lecture: Guest Speaker, Craig Raine Chancellor's Hall, Univ. of London, IUSS
Thu., June 10:	Morning & Afternoon:	East Coker excursion, by coach
	Evening:	Seminar #4, Classroom Univ. of London, IUSS
Fri., June 11:	Morning:	Free time
	Afternoon:	Panel #3, Senate Room Univ. of London, IUSS
	Evening:	Reception & final convening, 6:00-8:00 Royal Institute of British Architects

## ELIOT, ANIMULA, AND THE CENSORS

T. S. Eliot, particularly after his acceptance of Anglo-Catholicism, is perhaps the last author that one might think of as having a brush with the U. S. Customs Service over the sending of obscene publications. Joyce, certainly; D. H. Lawrence, perhaps; but the conservative poet, never. Well, as it turns out, not quite never.

The context for Eliot's brush with American customs was the national obscenity (Comstock) law of 1873 that gave the government, through the postal and customs services, the authority to restrict the sending of obscene materials through the mails. The definition of "obscene," well before the "I know it when I see it" definition, was left to the government. The restriction affected access to serious literary works in this country but also affected the authors themselves. For example, as Paul Venderham describes in *James Joyce and Censorship*, Joyce's lifelong political struggles with various censors influenced *Ulysses'* literary content. It was not until 1932 that Random House won the famous court case that lifted the ban. Few publishers would make the needed commitment to try such cases. Instead, publication of doubtful books was avoided and literary life impoverished. With few exceptions, the law, with its very restrictive views of the depiction of sexual relations and acts, was enforced for almost a century.

Faber and Faber published *Animula* in 1929, in both an ordinary and a signed edition. It was not published in the United States until 1934 when it appeared in *Modern Things*, edited by Parker Tyler and subsequently in the 1936 edition of Eliot's *Collected Poems*. Faber subsequently reissued the poem in 1938 in a green envelope printed in brown.

In 1932, the same year that Random house won the



## ANIMULA

BY T. S. ELIOT



Wood Engravings by

GERTRUDE HUGHES-STANTON

court battle, Eliot sent a copy of *Animula* to Milton Abernethy, proprietor of the Intimate Bookshop in Chapel Hill and an editor of the literary journal *Contempo*, and had his first, and presumably last, encounter with American restrictions. The Customs Service seized it in October, 1932 and notified the recipient that the copy had been confiscated. Presumably Abernethy notified Eliot, for he responded with puzzlement that not even the "maddest imagination" could find anything censorable in it. He sought an opinion from a friend who suggested that the engraving by Gertrude Hermes, a leading British engraver, showing full male genitalia, which Eliot described as being somewhat in the Blake manner, offended the censors. Eliot supported that theory and suggested (in a letter to Abernethy dated November 18, 1932) that "In the circumstances I don't think that the matter can be treated as anything but a joke." He sent an inscribed copy the following July which did get through.

That is not the last of the *Animula* story, for its proof copy has a tale of its own. Gallup excluded proof copies, which is sensible since most are just cheaply bound ver-

sions of the final text. One of the exceptions is the engraving in the proof copy of *Animula*. The artist, Gertrude Hermes (1901-1983), was a modernist engraver, painter and sculptor whose works now hang in the Ashmolean, the National Gallery and elsewhere. She also was an illustrator for various private presses, presumably why she was chosen as Eliot's illustrator, and for prominent series such as the Penguin Illustrated Classics. In 1926 she married Blair Hughes-Stanton and collaborated with him in the distinguished illustrations for *Pilgrim's Progress* (Cresset Press, 1926). When the proof copy of the Eliot poem appeared, it listed the engraver by her married name, Gertrude Hughes-Stanton. But by the time of final publication she had restored her maiden name.

While this is a minor issue in Eliot's career, it does support a suggestion made recently by an Eliot scholar that a complete edition of the poet's works, presumably with the original illustrations, is long overdue. For illustrations, even those which Eliot termed "irrelevant," as he did for *Animula*, have a value in providing a context for judging a work in and of its times which a reprint edition published just yesterday does not provide.

Erwin Welsch

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### T. S. ELIOT PANEL

Twentieth Century Literature Conference  
University of Louisville  
February 26-29, 2004

The Society is sponsoring a panel at the Twentieth Century Literature Conference this year.

Moderator: William Harmon, University of North Carolina, Chapel Hill (Vice President of T. S. Eliot Society; James Gordon Hanes Professor in the Humanities, UNC)

Remarks on Eliots in Louisville

Panelist: Taimi Olsen, Tusculum College  
(Director of the School of Arts and Sciences, Associate Professor of English, Tusculum College)

Paper: "‘thet yew air treadin on the tail of his shoe leather’: Intersections of Eliot, Cummings, Burroughs, and Phillips"

Panelist: Laura Niesen de Abruna, Susquehanna University  
(Professor of English and Dean of the School of Arts, Humanities & Communications at Susquehanna University; past president of the Northeast Modern Language Association and Associate Editor of *Modern Language Studies*)

Paper: "Women in the Work, Life and Times of T. S. Eliot: Missing the Meaning"

Panelist: Catherine Paul, Clemson University  
(Associate Professor, Clemson University; Associate Chair, Department of English)

Paper: "The Waste Lands of 1922"

For information on the conference, go to  
[www.Louisville.edu/a-s/cml/xxconf/](http://www.Louisville.edu/a-s/cml/xxconf/)

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### TSE ON CHEESE A NEWLY DISCOVERED LETTER

*Editor's note: Dr. Erwin Welsch, our indefatigable collector of Eliot books and researcher into lost and forgotten Eliot documents, sends along the following:*

There is a fun, tongue-in-cheek letter from TSE that is not cited in Gallup; it is listed in the Papers of the Bibliographical Society.

### CHEESE

Sir—Mr. David Garnett (reviewing Mr. Osbert Burdett's book [i.e. *A Little Book of Cheese*, London: Gerald Howe, 1935, which was intended "to aid the reader in the choice of cheese"]) is in error in supposing that there is no tolerable American cheese. There is a delicious Port Salut type made by Trappist monks in Ontario. But Trappist monks, like their cheese, are the product of "a settled civilisation of long standing," and I fear that there is little demand for either. Americans seem to prefer a negative cream cheese which they can eat with salad: and American salads are barbaric.

I wish Mr. Garnett would take the initiative in founding such a society as he suggests; and I for one would be glad to buy a Double Cottenham, if he could put me in the way of it.

Oxford and Cambridge  
T. S. Eliot  
University Club  
Pall Mall, S. W. 1

The letter is in *The New Statesman and Nation*, December 21, 1935.

## ABSTRACTS OF PAPERS PRESENTED AT THE 2003 SOCIETY MEETING

Ronald Schuchard, *Emory University*

### "Eliot and Ted Hughes: The Hughes Archive at Emory"

This lecture initiates a study of Ted Hughes's relation to T.S. Eliot from the time that Faber & Faber published *The Hawk in the Rain* (1957) and *Lupercal* (1960) through the publication of *A Dancer to God* (1993) and *Birthday Letters* (1998). Drawing on letters and other documents in the Hughes archive at Emory, it traces the stages of Hughes's intensive interest in Eliot's work, especially after Hughes experienced in 1961 a daimonic visitation and call, in the form of a dream that left him staggering with a deep psychic "wound." Hughes interpreted the dream-wound as a shamanistic experience which he developed into his conception of a universal Poetic or Heroic Quest, "the basic experience of the poetic temperament we call romantic." He initially identified Shakespeare, Keats, Yeats, and Eliot as the authors whose works continually reenacted the regenerating drama of what Hughes termed "the fundamental poetic event."

As Hughes studied the spiritual landscape of modernism, he saw Eliot as a poet caught up in the spiritual disintegration of Western civilization. To Hughes, Eliot too had suffered the wound, had received and answered the call of a divine spirit or goddess, first evident in "The Death of Saint Narcissus," the early "masterpiece" that records the event that would determine the nature and direction of his poetic, spiritual adventure. Eliot becomes for Hughes the exemplary conscience and bearer of the spiritual condition he defines and reveals: "he stands in the eye of the cyclone of our modern apocalypse," searching relentlessly to find the strength and source of a spiritual resurrection. Hughes sees *The Waste Land* as a poem that stands between a disintegrating world and the new: "it recapitulates the decay and collapse of the inner life of the old world, and at the same time divines—and defines—the spiritual condition which became the cornerstone of the new."

When the first volume of Eliot's *Letters* appeared, Hughes was overwhelmed by the experience of reading them, finding everywhere in the letters a confirmation of the character behind the poetic quest and declaring that the letters gave a whole new dimension of life to the poems. In the midst of assimilating the letters to his vision of a poet whose whole career had been spent in direct, unflinching confrontation with the tyranny of modern history, he encountered a critical review in which the reviewer stated that in leaving America for England Eliot "fled from a history which seemed meaningless to him . . . the only possible context within which to place Eliot's anti-Semitism."

Hughes sat down at once to write a retaliatory letter, repelled by the reviewer's sweeping generalizations and his free-wheeling characterization of Eliot's alleged anti-Semitism. Hughes's defense of Eliot was never finished or published, but it remains in the archive as a testament of outrage at those critics who accelerated the aggressive undermining of Eliot's poetic achievement with what seemed to him willful misreadings and unwarranted slander.

In 1996 Hughes made powerful and moving recordings of *The Waste Land* and *Four Quartets*, extraordinary tributes in voice that express everything he knew and felt about these great poems. As he made the recordings, he was beginning to focus his mind on the completion of his own long shamanic flight and return, moving toward a spiritual resurrection and healing in the composition of his last volume, *Birthday Letters*, larded with allusions to Eliot. Of the several major prizes awarded the volume, there was only one, awarded posthumously, that could bring the necessary symmetry to his own spiritual poetic life, the T. S. Eliot Prize, presented by Valerie Eliot to Frieda Hughes on 11 January 1999, for Hughes, too, was like his master a dancer to god.

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Nurten Birlik, *Middle Eastern Technical University, Ankara, Turkey*

### "The Solipsist's Search for Coherence in Modern Culture: 'The Love Song of J. Alfred Prufrock'"

This paper aims at revealing Prufrock's attempts to give expression to his awareness of the lost sense of unity in modern culture and to formulate his own "overwhelming question" that would offer him a unified frame of thought. In this process, Prufrock's predicament is analysed against the background of Bergsonian theories. Trapped in solipsism, he suffers from a split between the inner and outer world, and also a split within the self, between the social self which is like a crust of solidified states and the inner true self which is indefinable.

Accordingly, the speaking voice in the poem is an observer articulating the discontinuity between the Objective "You" and the Subjective "I." This discontinuity brings with itself a fragmentation in Prufrock's self, which seeks a pattern in life and leads into the inadequacy of his semiotic system to approach the definition of a unifying element. Because of this linguistic incompetence, he cannot even bring himself to formulate his predicament, his "overwhelming question." At the end of the poem, he fails in his attempts to find a meaningful, unifying pattern in life and surrenders. From the plane of existential questions, he sinks to surface reality and to the trivialities of life.

Frances Dickey, *University of Missouri*  
"The Confidential Clerk in the Gray Flannel Suit"

Eliot's late plays retain the empty husk of the philosophical questions that animate the poems of 1917, questions about the nature of our minds. Do I consist merely of a role performed in response to other people, Prufrock asks, or do my thoughts constitute a separate, private individuality apart from my actions? What kind of access to do we have to each others' minds—are our thoughts transparent or opaque to others? While the late plays—*The Cocktail Party* (1950), *The Confidential Clerk* (1953), and *The Elder Statesman* (1958)—nod in passing at these questions, the tensions driving "Prufrock" and "Portrait of a Lady" are gone: role-playing is reconciled with individual authenticity, and though characters refer to each other's "private worlds," they know perfectly well what each other thinks. Where do the problems go? Much Eliot criticism offers the spiritual narrative as explanation: Eliot's religious conversion "solves" his skepticism. Yet the psychological flatness and transparency of his characters—his simplification of mind and self—is less in keeping with the notion of a Christian soul, I argue, than with contemporary sociological ideas about identity.

David Riesman's *The Lonely Crowd* (1950) and William Whyte's *The Organization Man* (1956) bracket Eliot's *Confidential Clerk* (1953), a play about a man's proper relationship to his work, his fellow-workers, and his family. Riesman argues that modern corporate life promotes what he calls an "other-directed" mentality: putting one's relationships with other people before one's self-cultivation (inner-direction). While the nineteenth-century man viewed his work as the means to refinement of his own character, the corporate twentieth-century man views himself—in play as well as in work—as forming and strengthening a network of relations to other people, to the neglect of his own inner life. Whyte, making a similar argument, expresses this social transition in religious terms: "organization men" are those "who have left home, spiritually as well as physically, to take the vows of organization life, and it is they who are the mind and soul of our great self-perpetuating institutions."

Eliot's "confidential clerk" Colby is such a man, as I explain in this paper. Through Colby, Eliot privileges institutional affiliation over artistic originality and assimilates the possession of private interiority with a role-defined identity (one is defined by one's parentage and profession). I argue that the strange under-dramatization of characters in these late plays proceeds from Eliot's transition to a model of self as relationship-defined, not "inner-directed," as the old Protestant culture demanded. Far from representing out-of-date values (as the later Eliot is often thought to

do), these plays touch on the pulse of post-war American culture. Eliot neither applauds nor condemns, but rather registers, the dominance of a new model of thought and behavior.

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Elisabeth Däumer, *Eastern Michigan University*  
"Blood and Witness: Thoughts on the reception of *Murder in the Cathedral* in Germany"

This presentation scrutinized the reception of *Murder in the Cathedral* in post World War II Germany. One of the remarkable aspects of this reception is that for the German critics introducing the author's work to German audiences, Eliot the poet of hermetic, modernist lyric and Eliot the Christian cultural critic were of one piece. Thus unlike the majority of Anglo-American critics, who perceived tensions between Eliot's creative work and his socio-religious writings, German critics like the young poet Hans Egon Holthusen, the university professors Grete and Heinrich Schaefer, and the publisher Peter Suhrkamp celebrated the startling combination of modernist aesthetic with deep yet sophisticated religiosity. In German critical essays appearing right after the war, Eliot is presented as a man who had experienced the depth of modern suffering—dramatized in *The Waste Land*—and found deliverance in a recommitment to the Christian faith. Eliot was the voice of spiritual hope, whose work, in its emphasis on the Christian sources of European culture, appeared to offer a blueprint for Germany's moral, spiritual, and literary regeneration.

The resurgence of Christianity in Germany, which began during the latter part of World War II and reached an apex in the years immediately following the war, is certainly one primary reason for such unprecedented openness to Eliot's religious work. The destruction of their native country, combined with overwhelming emotional and material losses and, after Germany's final surrender, the sense of their humiliation and shame, prompted Germans to seek the spiritual sustenance provided by both Protestant and Catholic churches. The churches, moreover, were among the few German institutions respected by the allied forces and viewed, in the aftermath of the war, as the only significant opposition to the Nazi-Dictatorship (a judgment that has been countered and complicated by historians). The churches were also first in addressing the issue of German guilt and offering ways to understand it that qualified (and mitigated) the charge of "Germany's collective guilt" initially formulated by the allied victors.

This specific cultural situation proffered an ideal ground for a positive reception of *Murder in the Cathedral* when it premiered in 1947 in three German cities under the German title *Mord Im Dom*. The play, which in the words of

one reviewer, "anticipated—in thought and feeling—the terror of the last decade," addressed themes of pressing urgency to post-war Germans. Becket's heroic defiance and martyrdom modeled the kind of (passive) ecclesiastical resistance to the demands of the state that Germans would have recognized as exemplary and that also corresponded with the self-image of German churches as heroic opponents to National Socialism. Through the chorus of ordinary people—the poor women of Canterbury—the play addressed the issue of guilt and German collective responsibility in the crimes committed by them or in their name. Confronted by the occupying forces with the incontrovertible fact of German atrocities (and in many cases forced to view visual evidence of these crimes), German audiences would have been able to identify with the chorus's reluctance to become witnesses and their abject sense of guilt prompted by Becker's murder. Identification with the chorus also offered Germans a cathartic outlet for the pressing, mostly unspeakable, need to view themselves as victims. Finally, the knights' speeches, defending their bloody deed in a language brutally indifferent to the requirements of truth, provided a direct and explosive link to the Nuremberg tribunal which had been held during the previous year (November 45-December 46).

Thus, as my presentation argued, *Murder in the Cathedral* offered to post-world war Germans both a mirror in which they discovered glimpses of their own political, moral, and spiritual condition and a model for their spiritual regeneration. That the encounter with this "mirror" was a deeply problematic one for ordinary German theatergoers, many of whom had not previously read a single word of the poet, is suggested by reviews. Reviews of the premieres of *Mord Im Dom* are evenly divided between those who appreciated the play's Christian message, applauding Eliot's innovative attempt to recuperate the medieval miracle play for modern drama, and those who resented being preached to in a theater or thought that the play posed an impossible challenge for directors. Close scrutiny of the play in its German translation, however, reveals additional and more complicated reasons for the less than fervent reactions of German audiences to the play. There is, above all, the language of the play, which despite the creative efforts of its translator, the Christian poet Rudolf Alexander Schroeder, was unable to escape the bonds of *Lingua Tertii Imperii* (Victor Klemperer's term for the language of the Third Reich). Schroeder's decision to translate "Martyr" as "Blutzeuge" (blood witness) is particularly revealing, since the term "Blutzeuge" had been so fully appropriated by National Socialism that its aura, in 1947, was infused with Hitler's dictatorship and a regime that had successfully created its own religious mythology. Ironically, by interweaving Christian and National Socialist language and notions,

*Mord Im Dom* proved to be historically more accurate and disturbing a reflection of German Christianity's failure to be a witness of divine mercy and charity during the Third Reich.

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Anthony J. Cuda, *Emory University*  
 "Eliot's Third in *The Waste Land*"

The scene with the mysterious "third" that appears in *The Waste Land*'s fifth section before the thunder speaks recasts Luke 24:13, when on the road to Emmaus, Christ appears to two disciples who do not recognize him until afterward. But the christological overtones do little to help us understand the role that this hooded, peripheral third plays in *TWL* or the place it assumes in Eliot's phantasmagoria on a broader scale. I think that Eliot includes this scene because it addresses a pressing psychological conflict that he had confronted before and would return to throughout his career. The scene itself is, I suggest, allegorical of the mind's encounter with its own hidden regions, the depths below the level of consciousness which may hold both redemption and damnation for the introspective poet.

Though he is wary of the delusions of what he calls "psychological mysticism," Eliot does profess a belief that the mind exceeds the reaches of consciousness. He repeatedly suggests that inspiration originates in psychological regions "ultimately so obscure in their origins" that even the poet himself cannot account for them. By 1954, he is certain enough to suggest that the "psychic material" of inspiration abides in the depths of the unconscious mind. A poem originates, he claims, in "the depths of feeling into which we cannot peer." Despite this skeptical injunction, Eliot's poetry embodies his persistent attempts to peer into these unconscious depths. Much like W. B. Yeats in this regard, Eliot repeatedly aims to bring the unconscious into the light of consciousness. What he finds in the depths of the mind is a Janus-faced spirit he calls "the octopus or angel with which the poet struggles." Like Harry in *The Family Reunion* (1939), Eliot finds that the Eumenides of the dark mind may lead the poet either to self-destruction or redemption, depending on his response to them. When he resists, they become the phantasms of nightmare. But when he submits, discerning in them an analogue for the divine will, they become Harry's "bright angels," anxious to lead the poet toward a redemptive vision of his own soul.

In his early work, nightmare predominates. But by *Burnt Norton*, he has begun to transform the figures of the dark mind into angelic spirits. To better understand the mysterious "third," I call on two scenes that resonate with its appearance in *TWL* but that appear in the context of Eliot's more developed understanding of the unconscious.



The first is in *Burnt Norton* and includes the echoes that inhabit the garden, leading the speaker toward the focal vision of the *Quartets* at the dry pool: "And the pool was filled with water out of sunlight/ . . . The surface glittered out of heart of light/ And there they were behind us, reflected in the pool" (CP 118). Because he follows the echoes and the potentially deceptive call of the thrush through the mind's garden, the narrator is led to a fuller experience of the "heart of light" vision that had been abruptly curtailed in Part One of *TWL*, where it faded into the barren emptiness of the sea. When we consider not the identity of these startling reflections but the dramatic and emotional import of the scene itself, we can discern its striking similarity to our stanza from *TWL*. Both straddle a world between reality and imagination, and both represent the disturbing and startling appearance of a peripheral spirit, half-hidden and half-revealed, lurking just behind the narrator's shoulder. Instead of Prufrock's nightmare visions, the guidance of the spirit in *Burnt Norton* brings about a kind of poetic revelation for Eliot. He confronts this guiding spirit more explicitly in *The Family Reunion* (and because of this explicitness I refrain from addressing that play here) before returning to them in a later play: "What is this self inside us?" Eliot asks, "This silent observer" (CP 317)? And finally, in *The Confidential Clerk*, Eliot transforms anew his vision of the disturbing presence that abides in the psyche. If a foreign spirit were to enter into the mind's hidden regions: "They would just have to come./ And I should not see them coming/ I should not hear the opening of the gate./ They would simply . . . be there suddenly./ Unexpectedly. Walking down an alley/ I should suddenly become aware of someone walking with me./ That's the only way I can think of putting it" (CP 246). With its unmistakable resemblance to our stanza from *TWL*, this scene represents Eliot's attempt to render a vision of Christian *caritas*, the willed opening of the soul toward the will of the divine, which it startlingly finds present within its own depths. This repeated scene of sudden recognition allegorizes, for Eliot, what happens when the mind turns itself inward and finds, startlingly, something other than itself.

Clearly the brief appearance of "the third" in *TWL* is not merely for the sake of christological allusion. I am suggesting that the startling pseudo-recognition scene represents an important stage in the development of Eliot's understanding of the dark mind. Even though *TWL*'s encounter with this dark angel ends back in the nightmare visions of the early poetry, the hooded figure's appearance at such an important hinge in the poem hints at the transformative role it will later play for Eliot. Its inclusion also helps us to see more ways in which *TWL* itself constitutes a hinge between the divergent stylistic and thematic modes of Eliot's early and later work, instead of a marking the end of one

poetry and the birth of another. Despite its brevity, the scene reverberates with one of Eliot's most pressing theological and philosophical inquiries, and its effect is to fill the final section of *TWL* with an eerie but urgent sense of spiritual anticipation that will only be fulfilled as Eliot's vision of the unconscious transforms.

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Will Gray, *Bob Jones University*

"Satire, Sensibility and 'Mutual Commerce': Alexander Pope and *The Waste Land*"

Eliot's early writing reflects at the very least an interest in Pope, and at the most an acknowledgment of his influence. Several poems from Eliot's juvenilia *Inventions of the March Hare* demonstrate his familiarity with Pope's work. The poems, all written before 1917, allude to or paraphrase *The Rape of the Lock*, *The Dunciad*, *Epistle to Bathurst* and Pope's translation of *The Odyssey*. Eliot's familiarity is not limited to poetic allusion, though: in his essay "Reflections on 'Vers Libre,'" he compliments Pope's facility with heroic couplets, and in "Andrew Marvell," he titles him "the great master of hatred."

*The Waste Land* and *The Rape of the Lock* are perhaps more similar than any other two works of literature which lack explicit acknowledgement. Most readers of *The Waste Land* are familiar with Eliot's *Fresca* fragment, originally intended to begin the section now titled "The Fire Sermon." Eliot thought them "an excellent set of couplets," but Ezra Pound told him, "You cannot parody Pope unless you can write better verse than Pope – and you can't." The similarities between Pope's and Eliot's masterpieces, however, extend far beyond this one fragment of parody.

Aside from a comparable philosophy of composition, *The Rape of the Lock* and *The Waste Land* share a multitude of similarities: each contains five sections (though Eliot had originally planned for four); each has two versions extant; and each author's commentary on his poem became famous – Eliot's footnotes accompanying *The Waste Land*, and Pope's tongue-in-cheek *A Key to the Lock*. Nymphs, dogs and knights populate each poem, and each features a game of cards, an initial warning which goes unheeded, and a record of the events of mealtime. Each work also gives significant attention to violated women – Belinda as the titular character of *The Rape of the Lock*, and a whole lineup in *The Waste Land*.

Most significantly, though, the poems discuss similar ideas. In each poem society's superficial problems are portrayed as a lack of communication, love, depth and stability. These superficial causes have produced surface effects of self-love and vulnerability, but yet neither poet considers them to be the root causes of society's woe. In each poem,

the true problem is the rejection of tradition and religion, and it is this rejection which has produced despair and aimlessness, the genuine difficulties of both societies.

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Katie Parker, *Bucknell University*

"Questions of Authorship: *The Waste Land* and Eliot's Unwilling Philosophy of Authorship"

Although much of the focus of Eliot's earlier literary philosophy was the distance required between poet and critic as a means of establishing an empirical method for the evaluation of literature, this focus ultimately filtered into Eliot's method of creating poetry itself. His concentration on the community and consensus as necessary mechanisms for critical literary judgment would be echoed in his method of composing *TWL*, attempting to fuse a historical and literary past with a mechanized and detached present, not to mention laying the groundwork for his authorization of Pound's invasive editorial intrusions.

As Eliot's philosophy is typically skeptical of a poet's personal investment with art, it is therefore crucial to note that *TWL* can be interpreted as a product of Eliot's private agenda and philosophy, which would ultimately oppose his critical aim. *TWL*, often described as a failure to achieve coherence and identity due to its lack of historical, social and emotional context, may potentially be more intentional and transparent than we tend to think—it may have been set up by Eliot to fail because it embodies the dangers of severing completely from a fundamental tradition that longs for us to embrace and reintroduce it. It would then become an intentional and crowning triumph of Eliot's personal poetic and literary agenda—the evidence for the importance of embracing and recognizing the tradition from which we emerge.

Eliot argued for a communal and therefore impersonal philosophy of authorship, which explains his willingness to allow Ezra Pound such authority over the structure and substance of his poetry. *TWL* is the best example of this intrusion. To me, it seems natural that a poet's philosophical project would slowly seep into his manuscript. However, it counters Eliot's desire to renounce authorial intent, because the poem becomes the ultimate triumph of his personal agenda. Eliot's theory of literature argued heavily for the contextualization of the present, and the necessity of continuing and accounting for our past literary traditions.

As *TWL* consists of a series of disconnected and disjointed images, characters, and quotations without context, it illustrates what happens when we allow that context to shatter and fall apart. *TWL* fails at coherence because Eliot wants it to; he wants it to become incomprehensible, so that in engaging with its loss and confusion we recognize

our own sense of incoherence and detachment. Further, we can take steps to "mend" *TWL* by interpreting it, by contextualizing it, ultimately embracing the Tradition that we have so readily discarded. Through patching the pieces together, we are drawn into the world of Tradition that Eliot thrived in, and we become willing believers in the power and necessity of Tradition. *TWL* is a privilege to read for many reasons, not the least of which is the questions it sets before us about the many roles and possibilities of authorship, and the problematic issue of authorial intent in a work that appears shattered and torn to pieces by its own creator.

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Melissa Lingle-Martin, *Indiana University*

"The Trouble with Fixing Hair: T.S. Eliot's Hairy Fetish in *The Waste Land*"

Hair, both fixed and unkempt, makes many significant appearances in *The Waste Land* and Eliot's other works. For Eliot, tidy hair was an important symbol of control, order, propriety, and sanity. In 1923, he described his "terrific" mental, physical, occupational and emotional "crisis" to his patron and friend, Quinn, by writing, "I have not even time to go to a dentist or to have my hair cut" (qtd. in Valerie Eliot's "Introduction" xxvii). Like many of the characters in his poetry, Eliot and his first wife were forced, by their nerves and health, to follow regimes—keep regular appointments with doctors and barbers—in order to remain well. Despite his need for change, Eliot could not get himself to walk away from the security of his job at the bank or the security of his marriage, to take risks. His desire for stability and unity ultimately lead him to Anglicanism, which Lyndall Gordon says he thought of as "a long-term regimen" (130). As Gordon's biography recounts, the chaos of life often overwhelmed Eliot and led him to cling to rituals, sacred or secular. He could not permit his hair to hang down wet and potent as the hyacinth girl does, or free it to "Spread out in fiery points," as the woman in "A Game of Chess" attempts to do in order to communicate the desperation of the situation. In both these cases, the women's hair symbolizes that there is a need for action, yet the men of *The Waste Land* refuse to fully respond and, like Eliot, rely instead on social ritual to smooth their hair, to stifle their desires, and to keep them in place. So Eliot, in his life and poetry, reveals his potential sympathy for women's situation in patriarchal society, but takes refuge from disorder by maintaining the status quo and by fixing things in place rather than letting them loose.

The threat women and their bodies pose to society is evident in the image of woman's hair in "A Game of Chess," where her electrostatic hair betokens chaos. After a brief allusion to the violated Philomel and her stifled cry, comes

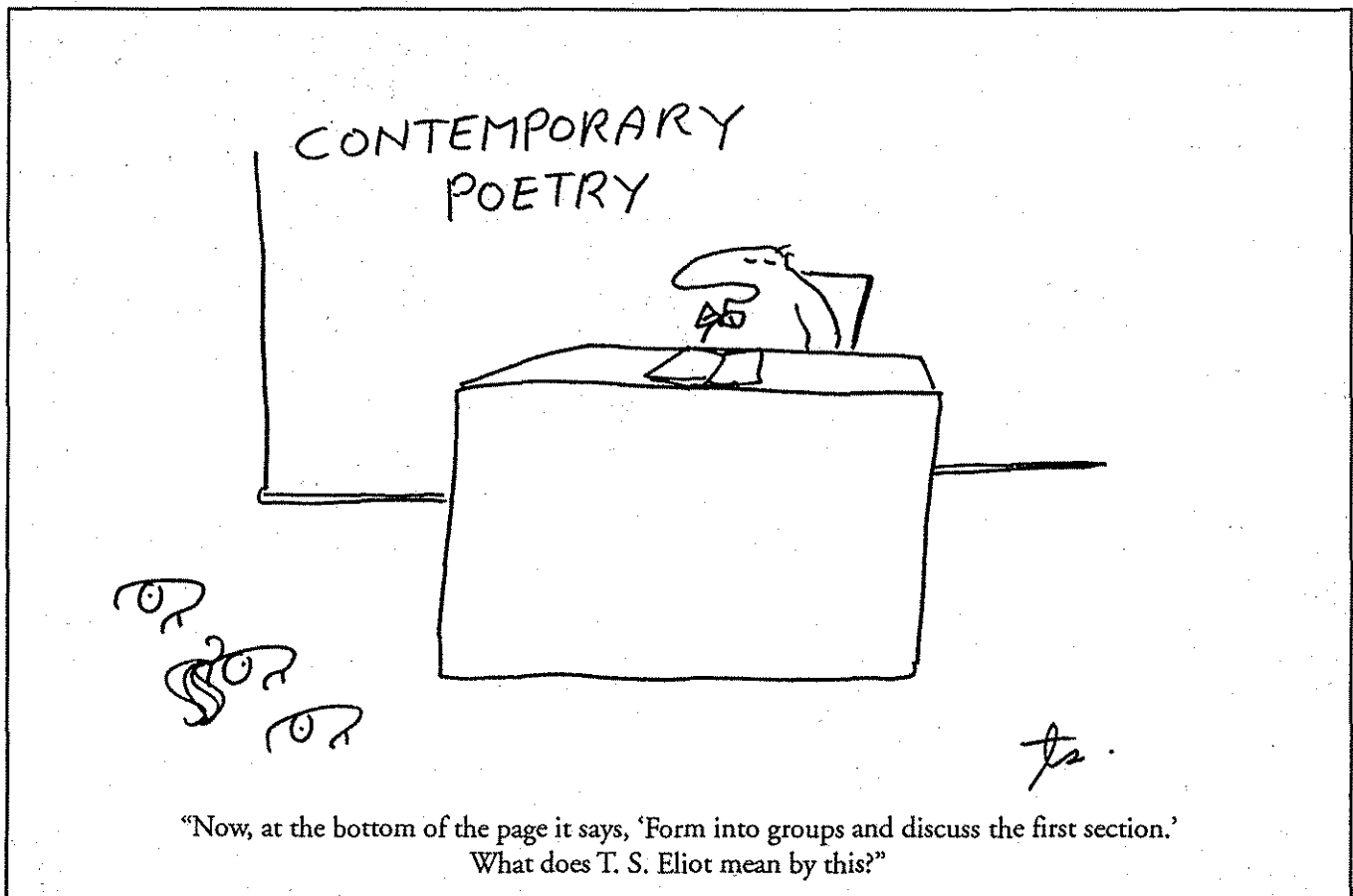
this startling description:

Under the firelight, under the brush, her hair  
Spread out in fiery points  
Glowed into words, then would be savagely still.  
(108-119)

The woman's hair, the only organic element in an otherwise gaudily materialistic and superficial scene, and the only part of her body that we are permitted to see, reaches out into glowing "words" and tries to communicate. Thus far, the game of chess and other cultivated civilities substitute for genuine, human, interaction. In contrast to such composure, the woman's hair, stretched out into "savagely still" and striking points, offers a latent primal energy that the rest of the situation lacks. Significantly, the hair makes its savage appearance directly after the description of Philomel's inarticulate song and before the woman's ineffective speech; the woman cries for help, "My nerves are bad tonight. Yes bad. Stay with me. / Speak to me. Why do you never speak. Speak" (111-112), but receives no answer. By the end of her failed attempt to connect with

her partner, she threatens exhibition; she will walk the streets with her hair down, as she is. This finally elicits a reaction from the man, who placates her with forms of social ritual: the hot water, the car, and a game of chess. He will do anything to keep her, and her hair, in place.

However, despite the binding of women's hair in *The Waste Land*, Eliot's repeated use of women's hair to represent potential social upheaval encourages women to appropriate the very power he associates with their hair. Since Eliot often depicts the disruptive hairs before they are restrained, these uncontrolled moments in the text allow readers to fashion an alternative approach to the problem Eliot addresses by fixing hair. We can imagine that things could be fashioned differently, more loosely, and that society need not be *fixed*. Eliot's poetry, therefore, in its problematic use of woman as symptom of the disease of modern society, reveals the weak link, the loose strands of society that cannot be worked neatly into the patriarchal pattern, and thus potentially destabilizes the order and structure his male personas try so hard to defend.



Tony Saltzman is a free-lance cartoonist, jazz pianist, and real estate appraiser. As a teenager, he read "Ulysses" in one sitting, and he interviewed Benny Goodman. He lives with his wife,

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