

Time Present

The Newsletter of the T.S. Eliot Society

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ESSAYS

“Un Présent Parfait”: T. S. Eliot in Paris, 1910-1911

As Eliot acknowledged in his essay in French “What France Means to You,” he had the “exceptional good fortune” to live in Paris during the academic year 1910-1911. While he went there with the goals of finding his poetic voice, attending the courses of Henri Bergson at the Collège de France, improving his skills in French and his knowledge of contemporary French literature, and becoming a cosmopolitan young man of the world, he found himself in the French capital during an amazing period of intellectual and artistic developments.

It was literally seething with a diversity of ideas that were innovative, exciting, and often conflicting from a host of literary and intellectual figures such as Claudel, Gide, Perse, Bergson, Maurras, Durkheim, and Curie. Its cultural riches were never more tantalizing with extraordinary happenings occurring at an amazing pace: the first exhibition of the Cubists (whose techniques and themes influenced “The Love Song” and *The Waste Land*); the daring ballets of the Ballets Russes (whose character Petrouchka was a model for Prufrock); the presentation of Wagner’s *Der Ring des Nibelungen* for the first time ever at the Paris Opéra (whose refrain of the Rhine-Daughters is echoed in *The Waste Land*), and the scandalous multimedia extravaganza *Le Martyre de Saint Sébastien* (which was one inspiration for “The Love Song of Saint Sebastian”). The city also was in the forefront of technological marvels with the Métropolitain, with automobiles filling the streets (some driven by women), with airplanes flying overhead, and with impressive structures such as the Gare d’Orsay, the Eiffel Tower, and the Basilique du Sacré Coeur.

Concurrently, it offered a rich heritage of revered artistic and architectural achievements of the past, including the world-famous Louvre and the 12th Century Cathédral de Notre Dame. And of course the city was famous—or rather infamous—for its lowbrow entertainments, both new and old: from cabarets-artistiques and music halls (new) to circuses and street fairs (old); indeed, Eliot combined the current popular decapitation act of street fairs with famous paintings of St. John the Baptist in the Louvre to create Prufrock’s comparison/contrast of himself to the saint in the poem which he created that year.

That Eliot was greatly impressed by this blending of past and future is clear in his statement in “What France Means to You: “Tantôt Paris était tout le passé; tantôt tout l’avenir: et ces deux aspects se combinaient en un présent parfait” [On the one hand, Paris was completely the past; on the other hand, it was completely the future; and these two aspects combined to form a perfect present]. Eliot’s Parisian experience made a profound impact upon him and influenced him and his works in a myriad of ways.

While I discuss these and many other influences of Paris in *T. S. Eliot’s Parisian Year*, recently I discovered and am writing about a few additional aspects that also seem to have played an important role in his experiences there. One is the Guimet Museum with an astounding collection of artifacts from Asian countries; moved to Paris in 1889 by its founder, Lyons industrialist Émile Guimet, it was a small but important museum for the emerging interest in Oriental culture of the Parisian artistic community, which seems also

to have affected Eliot, particularly one art object. So Paris is a rich and seemingly endless treasure trove as regards Eliot's experiences there both in 1910-1911 and in later years when he often made visits to this much-loved city of his youth.

I hope that you will make plans to join the T. S. Eliot Society in Paris July 18-22 for our annual conference that this year will celebrate the 100th anniversary of Eliot's formative sojourn there. Among other experiences, we'll offer a guided walk to places in the 5th arrondissement where Eliot lived, studied, and took in the daily life of that area (his pension, Le Jardin du Luxembourg, Le Collège de France, for example); a tour of the Opéra (where Wagner's tetralogy was performed) and the Bibliothèque nationale; a dinner cruise on a bateau-mouche (a "fly-boat," as Eliot described it to his niece in a letter); and of course many enlightening papers on Paris and other topics related to Eliot.

Nancy Hargrove
University of Mississippi



Alain-Fournier and the Tutoring of Tom Eliot

I write on Ash Wednesday of the year 2011, wondering what was going on in Paris exactly one hundred years ago, when young Tom Eliot was approaching the end of what he later referred to as his "romantic year in Paris." For Eliot, France had always represented "poetry." Jules Laforgue embodied poetry and France, and, in the extraordinary words of Robert Sencourt's memoir, "As Tom read these [Laforgue's] verses at Harvard in 1909-10, the verses of a young man who had died in Paris the year he himself had been conceived in St. Louis, it almost seemed to him that in his body the soul of Laforgue had sought a reincarnation." In fact, in a 1939 letter to E. J. H. Greene, Eliot admitted to experiencing a kind of demonic possession.

So Eliot arrived in October of 1910 as, at the very least, a devout disciple of Laforgue, having purchased his four-volume *Oeuvres* complete in the U.S.; he left Europe the following summer with "The Love Song of J. Alfred Prufrock" in his notebook. The Eliot who embarked for Paris was writing in imitation of Laforgue—he might later have admitted to stealing—and the Eliot who returned to the States was a considerably more sophisticated and knowledgeable Francophile. The difference, as far as I can tell, was his French tutor, born Henri-Alban

Fournier. Fournier was two years older than Eliot, just as much a Laforgue aficionado, and certainly better able to understand Laforgue's context and his essential Frenchness. Although merely an author of a few short stories and a columnist for *Paris-Journal* at the time, Fournier's express purpose in life was writing a novel in the manner of Laforgue. Fournier was working on the novel when Eliot knew him, and the poet remembers the novelist talking about his work. Fournier soon became famous as Alain-Fournier, the author of *Le Grande Meaulnes*, published in 1913.

Alain-Fournier was dead by time "Prufrock" appeared in *Poetry* in 1915, and the poem itself was already four years old, having languished in Eliot's "Paris notebook" all that time. Two years later, *Prufrock and Other Observations* was published. Neither version was significantly different from the poem Eliot completed in Munich in 1911, except for the exclusion of the section called "Prufrock's Pervigilium." Otherwise, the lines are almost identical to what Eliot wrote in his notebook, now in the Berg Collection in the New York Public Library. "Prufrock" was the bridge from a Laforguan style and content to something recognizably new. Subsequently, Eliot's work moves beyond the influence of Laforgue and becomes something altogether his own. The Paris year did several things for Eliot: it gave him "Prufrock," it freed him of his potentially debilitating debt to Laforgue, and it broadened his understanding and imagination as it related to poetry in particular and literature in general, including publishing and criticism.

Warren Ramsey, in his biography of Laforgue, observed that Alain-Fournier was the person to "turn to" for "something comparable to Eliot's fellow feeling with Laforgue." In addition to tutoring him in French, Alain-Fournier advised the 22-year-old American on what to read. In 1944, Eliot would write in *La France Libre* that to discover Paris in 1910 was "une bonne fortune exceptionnelle." (Tellingly, when it comes to the poet's self-assessment of his maturity at the time, Eliot referred to himself as having been an "adolescent" when he arrived in France.) He fondly remembered buying *Cahiers de la Quinzaine* when it came out, enjoying early issues of *La Nouvelle Revue Française* (edited by Alain-Fournier's future brother-in-law, Jacques Riviere), acquiring the latest books by Gide and Claudel on the day they were published, and seeing people like Anatole France walking down the street.

To my way of thinking, quite possibly the most important features of Eliot's Paris experience were defined by his regular exchanges with Alain-Fournier, who specifically recommended Gide's *Paludes*, and *La porte étroite*,

as well as Claudel's early plays, prose poems, and the religious treatise, *Connaissance de Dieu et de soi-meme*. Furthermore, Alain-Fournier was engaged in his famous literary correspondence with Riviere, and they both knew a long list of famous and soon-to-be-famous French writers: Audoux, Claudel, Copeau, Gide, Giradoux, Lhote, Peguy, and Saint-John Perse. And then there was Alain-Fournier's insistence on reading Dostoevsky in a recent French translation. Eliot apparently read *Crime and Punishment*, *The Idiot*, and *The Brothers Karamazov* before finishing his work on "Prufrock."

Alain-Fournier, by the time he turned twenty-four, when Eliot met him, had confided to Riviere that he felt the best of his life was already behind him. This suggests the Prufrockian pose, and it is apparent that the American poet and the French novelist shared a habit of regarding themselves through the ironic and even depressing lens of Laforgue's *Hamlet or the Consequences of Filial Piety*.

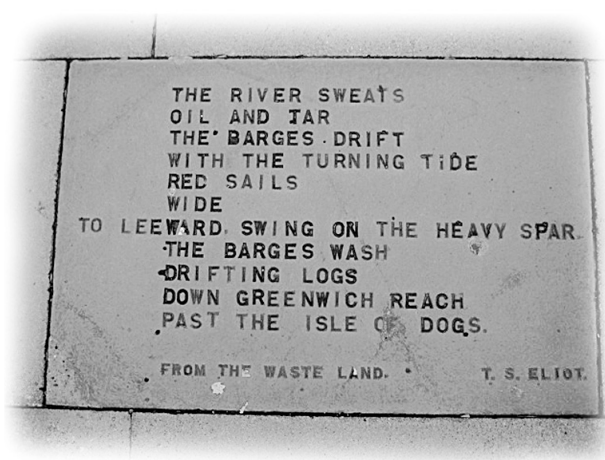
For all of this, alas, I still cannot find the certainty I wish for in terms of Eliot's debt to Alain-Fournier. Perhaps it was greater than he wished to admit. Christopher

Ricks's wonderfully through edition of the Paris Notebook, T. S. Eliot: Inventions of the March Hare, contains not a single mention of Alain-Fournier. The exasperating aspect of the relationship is that, as far as I know, we have no record of the two actually discussing Laforgue. Still, I doubt that we require irrefutable documentation to make the short leap to this conclusion: Alain-Fournier probably acknowledged Laforgue's significance when Eliot brought up the subject (because he probably couldn't help it), and the Frenchman was likely to have pointed out that much had happened in the Parisian literary world since Laforgue's death in 1887—and much more was happening at that very moment.

Alain-Fournier died in World War I, as did another famous French contemporary of young Tom Eliot. Jean Verdenal, who lived in Eliot's pension on the Left Bank, is the wild card in all of this speculative pleasure. We await further word about the possible literary influences from that mysterious quarter.

Jim Zimmerman
James Madison University

PUBLIC SIGHTINGS



On February 17, 2011, walking along Queen's Walk, on the south side of the River Thames between the London Eye and Royal Festival Hall, Michael Coyle noticed this paving stone. Photo by Kara Rusch.

How to win friends and influence people? In his profile of "starchitect" Eric Owen Moss, Paul Goldberger writes: "Frederick Samitaur Smith, a former journalist and screenwriter, told me that he wanted to make real-estate development into a vehicle for social change. 'I wanted to build a community where architecture was integrated into the place,' he said. In 1986, he walked into Moss's office—he was one of his tenants—and found him reading T. S. Eliot, whereupon he decided that Moss was his man." (*New Yorker* 20–27 Dec. 2010, 120. Reported in the *Curbed LA* online newsletter under the headline "T. S. Eliot Got Eric Owen Moss All His Hayden Tract Work." See la.curbed.com, 17 Dec. 2010.)

Possam in politics. "The press has a complicated relationship with Ms. Palin ... but it could be helpful to her in the following way: if there are moments when her campaign is struggling (and even winning campaigns inevitably have a few of those), she won't need to worry about a lack of attention of the sort that causes some campaigns to die with a whimper rather than a bang." (Nate Silver, "Sarah Palin's Nomination Chances: A Reassessment," *FiveThirtyEight* [blog] on nytimes.com, 12/31/10.)

PUBLIC SIGHTINGS

From Eliot to Waugh to...

- Barclay, Tessa. *A Handful of Dust* [novel]. Seven House, 2004.
- Beaudin, Marc. *A Handful of Dust* [novel]. Heal the Earth P, 2002.
- Braunbeck, Gary A. *Fear in a Handful of Dust: Horror as a Way of Life*. Wildside, 2004.
- Cross, William P. *A Handful of Dust: Further Accidents and Disasters from Scotland in the 20th Century*. Cross, 2004.
- Gardner, Charlotte. *A Handful of Dust* [novel]. Jain, 2008.
- Morrell, David, and Mitch Breitweiser. *Captain America – The Chosen #4: Fear in a Handful of Dust*. Marvel Comics, 2007.
- Pajer, Robert J. *A Handful of Dust* [novel]. lulu.com, 2010.
- Plowden, David. *A Handful of Dust: Disappearing America*. Norton, 2005.

Still more British crime series. “We had the experience but missed the meaning.” —Character in *Waking the Dead*, series 3, episode “Final Cut” (2003).

Animal Prufrock, a musician based in San Francisco, describes herself as “a bipolar cosmic tranny.” She has released three albums with a collaborator named Bitch and a 2010 solo album, all through Righteous Babes Records. Currently, according to her website, “s/he is pursuing a PhD in Transformative Studies.” Wikipedia claims that Animal and Bitch “prefer to keep their birth-names out of publication for artistic and political reasons.” The Righteous Babes website, however, explains that “if their birth names are ever revealed, the universe will screech to a halt.” One does not dare disturb the universe to that extent.

Compiled by David Chinitz

BOOK REVIEWS

Tiresian Poetics: Modernism, Sexuality, Voice, 1888-2001 by Ed Madden. Fairleigh Dickinson UP, 2008.

Reviewed by Patrick Query
West Point

In the myth of Tiresias, the famous seer strikes with a stick at two mating snakes, presumably separating them, “sorting them out,” as the British say. In *Tiresian Poetics*, Ed Madden takes up the discourses of gender and sexuality that have come to the fore of Eliot studies and, instead of sorting them out, coaxes them into new and ever more provocative patterns. Reading the figure of Tiresias in *The Waste Land* as comprehensively as he does would itself be enough to justify Madden’s study, but he performs the same feat with the work of “Michael Field” (Katharine Bradley and Edith Cooper), Djuna Barnes’s *Nightwood*, Austin Clarke’s Tiresias, and even a number of “late twentieth-century versions of the Tiresias myth” (27). “There is something very queer about Tiresias,” Madden begins, before going on to ask, “to what ends has the figure of Tiresias been deployed” over the long twentieth century? It is a wonderfully resonant question, and Madden’s answer is as rich and thought-provoking as one could desire.

Madden’s focus is so sharp that it allows him to per-

form remarkably thorough readings of his key texts—*The Waste Land* foremost among them. Virtually nowhere does his argument fail to outpace potential quibbles or objections, so exhaustive is its work of textual—and sometimes contextual—examination. It is an argument that leaves no stone unturned (stone...stones...testicles?). Such thoroughness can at times give the impression of overdetermination, but Madden anticipates even this misgiving by reminding the reader at key moments that the suspicion of overdetermination has always and unjustifiably been a hallmark of the reception of queer readings not only of Eliot but also of most canonical modernist literature. In the chapters on Eliot, I found but one instance in which I felt Madden was taking too much liberty with the poetic text in the interest of advancing his point (that is, one instance in which my objection was not met and cooled with a timely footnote): what he calls the “contextual resexualization of Hyacinth” (see excerpt below), i.e., recasting the homosexual story of Hyacinthus as a heterosexual one in *The Waste Land*, depends upon a reading of the hyacinth girl scene that elides the crucial words “They called me.” His analysis in the same section is set up more than adequately to have folded in this crucial detail.

In the astounding fourth chapter, “Nervous Bodies and Cinematic Voices in T.S. Eliot’s *The Waste Land*,” Madden insulates his most daring critical move—reading Tiresias through “the somewhat anachronistic terminology of film analysis and...Kaja Silverman’s work on cine-

matic voice" (134)—first by pointing out the fact (which now seems wildly underappreciated) that the deleted Fresca of *The Waste Land* manuscript "is also a movie star" (133) and then by establishing (with the help of footnote after footnote) a critical history linking even early literary modernism to cinema. I say astounding because this chapter, after bolstering its admittedly somewhat tenuous logical justification, not only opens wide Tiresias's cinematic resonance ("Tiresias as Voice-over," e.g.) but performs the same operation with hysteria, neurasthenia, and the body itself (treating, for instance, "rectal dilation" in the subsection "Rethinking Analogy, Rereading the Rectum" (158)), thereby extending the ideas of Wayne Costenbaum, Chris Buttram, and Nancy Gish, among others. It is a tour de force of linking multiple discourses, uniting them around the figure of Tiresias with a suggestiveness worthy of *The Waste Land*'s "most important personage," and with far more precision than the slippery seer himself.

Besides having found a timely and important topic of investigation, perhaps the book's greatest asset is the credibility it establishes for its claims. Over 100 of the book's 400 pages are given to notes and bibliography: heavy, no doubt, but one always has the clear sense of the author's command not only of his primary material but of virtually every meaningful layer of the critical discourse surrounding it. (One important omission I did note in the bibliography is Gabrielle McIntire's *Modernism, Memory, and Desire*, which perhaps was published too late for Madden's use). *Tiresian Poetics* is more a critical project of shoring up, of consolidation, of the meticulous and the carefully arranged, than of the dashing gesture or the bold stroke. It earns its reader's respect on the basis of its rigor and its range rather than the art of its style.

Madden's prose is not without charm, but reading it can be something of a chore. It rarely goes more than a couple of sentences without a footnote, for instance. There is a great deal of (*re-*) *mapping*, *inflecting*, *figuring*, *interrogating*, etc. going on, but this is true of much critical writing of the moment, indicative, to my ear, of grasping for a purpose rather than naming one. A sentence like the following places moderate demands on the attention: "The strange sexual and rhetorical slippages of this text and the persistent troping of sex and gender across each other necessitate the prosthetic anchorings Eliot uses—not only the note about Tiresias that insists on his transcendence of gender and sexuality, but also the note heterosexualizing the sailor through Sappho and the contextual resexualization of Hyacinth" (127). But following it up directly with this one strains one's patience: "As slippages in the economies of male desire and male identification provoke homoerotic meanings, as anxieties of male penetrability are displaced, violently, onto the

female body, these supplemental and prosthetic rhetorics of the transcending voice and the heterosexualized homoerotic suggest the erotic and rhetorical transfers of a definitional panic about the relation between the homosexual and heterosexual." I confess to my own feelings of anxiety about penetrating passages like this. Madden's writing never plunges entirely into the depths of impenetrability, but it certainly asks its reader to go long stretches without coming up for air. Perhaps that is why such gasps, when they come, are more than just welcome or refreshing but are downright sustaining. Take this example from the end of Chapter 3: "Thus, the exchange of cultural texts *read differently* effects the creation of a gay culture and the possibilities of gay identity—as when a closeted gay kid at a religious college reads and rereads *The Waste Land*, sure that it is speaking to him" (131).

Tiresian Poetics is an impressive and important book. Reading it is not easy going, but neither is the work of making sense of the resolutely intertwined snakes of gender and sexuality in *The Waste Land*, or of characterizing the body of twentieth-century literature that gradually established a poetics under the Tiresian sign. That is Madden's work, and it is hard to imagine anyone outdoing it soon.



Barry Spurr. "Anglo-Catholic in Religion": T. S. Eliot and Christianity. Cambridge: Lutterworth Press, 2010.

Reviewed by Ben Lockerd
Grand Valley State University

During a visit to Rome in 1926, Eliot surprised his brother and sister-in-law by falling to his knees when they entered St. Peter's Basilica. A year later, in June of 1927, he joined the Anglican Church, receiving the two sacraments of initiation, Baptism and Confirmation. In the next year, 1928, Eliot made a public declaration of his faith in the preface to his collection of essays *For Lancelot Andrewes*. This conversion to Christianity—and to a traditionalist communion, Anglo-Catholicism—by one of the avant-garde poets of the day was incomprehensible to Bloomsbury and to most of the literary world, and it remains so for many literary critics today. Various attempts have been made to explain (or explain away) Eliot's conversion: 1) it was part of his attempt to become English, like wearing a bowler hat; 2) it was a purely aesthetic or cultural commitment, involving no actual belief; 3) it served the same purpose as the Catholicism of Charles Maurras, being an adjunct to his reactionary politics; 4) it gave emotional relief to a man who could not toler-

ate the strain of the existentialist *Geworfenheit ins Dasein*. Much has been said about Eliot's religion, and sometimes by scholars who are sympathetic to his belief, but what has been lacking is a comprehensive explanation of Anglo-Catholic history, doctrine, practice, and culture. That need is now met by Barry Spurr's "*Anglo-Catholic in Religion*": *T. S. Eliot and Christianity*, and it is hard to imagine that anyone could have done this essential work better. The book is very welcome indeed.

Though Eliot's conversion surprised and even shocked many who knew him, it was not a sudden decision. Spurr demonstrates in detail what many Eliot scholars have been suggesting in recent years, that there was no sudden shift in Eliot's thought in 1927 but rather a lengthy movement in that direction beginning as early as his Harvard years. It was then that he became attracted to Christian mysticism, reading Inge's *Studies of English Mystics* and Underhill's *Mysticism*. His year in Paris (1910-1911) brought the young poet into contact with a group of Catholic writers associated with the *Nouvelle Revue Française*, and, as Spurr shows, his friend Jean Verdenal was a participant in that Catholic renewal. Not long after, Eliot became acquainted with the Anglican Book of Common Prayer and included the first line from the burial service in a poem written about 1914. Spurr quotes from a letter Eliot wrote to Paul Elmer More (who arrived by what Eliot said was a very similar path at the door of the Anglican Church): "what appears to another person to be a change of attitude and even a recantation of former views must often appear to the author himself as part of a continuous and more or less consistent development." Spurr concludes authoritatively that Eliot's "Anglo-Catholicism was the result of a logical progression. It was not a leap of faith" (114).

Many think of Anglo-Catholicism as simply the most high-church and ritualistic branch of the Church of England, but Spurr clarifies its history and commitments. For those who think that Eliot joined the Anglican Communion to complete his English citizenship, Spurr points out that Anglo-Catholics do not regard the C. of E. as a national church established during the Reformation. Rather, they claim that it is one of the three catholic and apostolic bodies that have become separated from each other but continue to share essentially the same theology: the Eastern Church, the Roman Church, and the Anglican Church. Eliot thought that the idea of a national church "degraded" Christianity, subsuming it under nationalism. Also, while some think of Eliot's Anglo-Catholicism as adding a tony, upper-class air to his persona, Spurr emphasizes that the upper class in England, and also the church establishment, has long been resolutely opposed to the Anglo-Catholic movement. He also notes, however, that Anglo-Catholicism led a

revival that reinvigorated the Church of England in the late nineteenth and early twentieth centuries. When Eliot was baptized, and for some time after, it looked as if Anglo-Catholicism might become central to the Church. In Spurr's words, "Anglo-Catholicism was enjoying its protracted heyday" in the period between the wars (83). There was some hope that it would become a dominant force in the Church of England and perhaps even bring about a reunification with the Church of Rome. All of this was largely unknown to most of us, and Spurr's analysis places Eliot's religion in a much clearer light.

Having described Eliot's religious milieu, Spurr is able to explicate many of his writings in new and convincing ways. For instance, he notes that the Anglo-Catholic priest's sacramental and liturgical ministry is meant to be "utterly impersonal," and he connects that with Eliot's impersonal theory of poetry. Spurr shows the importance of confession in the plays and also notices that *The Family Reunion* "concludes with a simulation of the ceremony of *Tenebrae*—the special form of Matins and Lauds provided for the last three days of Holy Week" (144). Eliot's confusing lines about "the absolute paternal care / That will not leave us, but prevents us everywhere" are helpfully glossed by reference to the use of "prevent" in the liturgy in the old sense of "to go before." Spurr also points out that much of the liturgical language in *Murder in the Cathedral* is anachronistically taken from the Book of Common Prayer rather than the Roman Missal, arguing that "by applying a sixteenth-century reformed language to a medieval Catholic rite, Eliot heals the breach which Christian conflict over such words and meanings produced" (238). In such details, and in more extended readings of Eliot's works, Spurr makes excellent interpretive use of the contextual knowledge he has presented.

This is the kind of book that stimulates further work rather than foreclosing it. Having presented in a learned and judicious manner information that is fundamental to the comprehension of Eliot and his writing, Spurr has given other scholars something to build upon. Even before his book was published, studies related to Eliot's religion were already under way. For instance, John Morgenstern was writing about Eliot and the French Catholic revival in his doctoral thesis (recently approved by his examiners at Oxford); Hazel Atkins was writing her thesis on Eliot and church architecture (recently approved at Ottawa); James Matthew Wilson was writing about Eliot and Maritain, and William Blissett (another Anglo-Catholic scholar) published a piece on Eliot and Chesterton. More work is forthcoming on Eliot's relationship to Christian writers such as David Jones, Paul Elmer More, C. S. Lewis, Christopher Dawson, and others. For all this work, Professor Spurr has built a solid foundation.

ELIOT NEWS

Society President David Chinitz, responding to a plea from the East Coker Preservation Trust (<http://eastcokerpreservationtrust.blogspot.com>), recently sent this letter to the South Somerset District Council. The letter was leaked to the press in March, leading to stories in newspapers from the *Times* and the *Daily Mail* to *Thaindian News* and the *Australian* under such headlines as “T. S. Eliot Society Speaks Out Against New Homes Plan in Somerset” and “A New Waste Land? 3,700 Homes Planned at T. S. Eliot’s resting Place.”



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T. S. Eliot Society

4256 Magnolia Avenue
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1 December 2010

Andy Foyne – Head of Spatial Planning
South Somerset District Council
Via email to andy.foyne@southsomerset.gov.uk

Dear Mr. Foyne:

I write on behalf of the T. S. Eliot Society to express our concern over the current development plans within East Coker parish. East Coker, as I am certain you are aware, is the ancestral home of the Eliot family, and the ashes of T. S. Eliot, the great poet and man of letters, rest there in St. Michael’s Church. “East Coker,” one of Eliot’s major poems, was inspired by his experience of the place. These connections and the unspoiled quality of this rural village make East Coker a frequent destination for those of us who appreciate Eliot’s work. Like Eliot himself, we value the village deeply as a landmark and a refuge.

The current proposal for development expanding outward from Yeovil appears likely to alter the environs of East Coker permanently in a way that threatens to undermine the character of the village. While affordable housing and services for an expanding population certainly are laudable goals, it does seem possible to realize these aims while preserving what is unique and wonderful about the village of East Coker.

We urge you to withdraw the current plans for development and to work with the East Coker Preservation Trust so that both your aspirations for development and theirs for conservation may be attained. We are certain that Eliot himself would have wished for such a resolution.

Yours sincerely,

David Chinitz



PARIS CONFERENCE

T.S. Eliot Society 32nd Annual Meeting, 18–22 July 2011

OVERVIEW

MONDAY, JULY 18

<u>Registration</u>	9:00
<u>Session I</u>	9:30–11:00
<u>Session II</u>	11:15–12:45
<u>Peer Seminar: “Eliot & France”</u> Section A Chair: Andrzej Gasiorek, U of Birmingham <i>No auditors, please</i>	2:30–4:30
<u>Board Meeting</u>	2:30–5:30
<u>Dinner Social</u>	7:30

TUESDAY, JULY 19

<u>Session III</u>	9:30–11:00
<u>Session IVA</u>	11:15–12:45
<u>Session IVB</u>	11:15–12:45
<u>Peer Seminar: “Eliot & France”</u> Section B Chair: Jason Harding, Durham U <i>No auditors, please</i>	2:30–4:30
<u>Scholars Seminar</u> Chair: Kinereth Meyer, Bar Ilan U <i>No auditors, please</i>	2:30–4:30
<u>Walking Tour: “Eliot’s Paris”</u> Group A Nancy Hargrove & John Morgenstern	2:30–4:30
<u>Vocal Recital: “French Song in the Eliot Era”</u> Guy Hargrove, Tenor	5:00–6:00

WEDNESDAY, JULY 20

<u>Visit to the Louvre</u>	9:00
<u>Tour of Palais Garnier (Old Opera House)</u> 8 rue Scribe, Place de l’Opéra	3:30

THURSDAY, JULY 21

<u>Session V</u>	9:30–11:00
<u>Session VI</u>	11:15–12:45
<u>Walking Tour: “Eliot’s Paris”</u> Group B Nancy Hargrove & John Morgenstern	2:30–4:30
<u>T. S. Eliot Memorial Lecture</u> Jean-Michel Rabaté, U of Pennsylvania	5:30–6:30
<u>Reception</u>	7:00

FRIDAY, JULY 22

<u>Session VII</u>	9:00–10:30
<u>Session VIII</u>	10:45–12:15
<u>Eliot Aloud</u>	12:30–1:30
<u>Tour of New National Library</u> Bibliothèque François Mitterrand, Quai François Mauriac	3:30
<u>Dinner Cruise, Bateaux Parisiens</u>	8:00

NOTES

Information on housing will be posted on the Eliot Society’s website (<http://www.luc.edu/eliot>) as it becomes available.

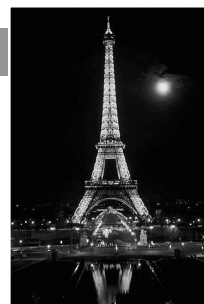
Although there will be no central “conference hotel,” we are investigating options in various price ranges, including inexpensive accommodations for graduate students.

With the addition of a second section, registration for the peer seminar has been extended to April 8.

The Society is grateful to our generous co-sponsors for making this conference possible: Université Paris Ouest Nanterre La Défense (Centre de littérature et poétique comparées); Université Paris III Sorbonne nouvelle (Prismes); and Institut universitaire de France.

PARIS CONFERENCE

T.S. Eliot Society 32nd Annual Meeting, 18–22 July 2011



Co-sponsors: Université Paris Ouest Nanterre La Défense (Centre de littérature et poétique comparées);
Université Paris III Sorbonne nouvelle (Prismes); Institut universitaire de France
All events, unless otherwise noted, to be held in the Grand Amphithéâtre, Institut du Monde Anglophone,
Université Paris III Sorbonne nouvelle, 5, rue de l'École de Médecine

MONDAY, JULY 18

- Registration 9:00
- Session I 9:30–11:00
Jayme Stayer, Boston C
T. S. Eliot and Culture Shock: Imagining
an Audience for the Paris Poems
Rachel Galvin, Princeton U
Luxurious Riot? Eliot and
Whitman Via Laforgue
Frances Dickey, U of Missouri
Eliot in the Asian Wing
- Session II 11:15–12:45
Gabrielle McIntire, Queen's U
You Can't Go Home Again: Ambivalence
and Sacred Nostalgia in Eliot's Poetry
Hannah Sullivan, Stanford U
Eliot, Oakeshott, and the
Paradox of the Past
David Ayers, U of Kent
Eliot, Valéry, and Internationalist Thought
- Peer Seminar: "Eliot & France" 2:30–4:30
Section A
Chair: Andrzej Gasiorek, U of Birmingham
Seminar room TBA
No auditors, please
- Board Meeting 2:30–5:30
Seminar room TBA
- Dinner Social 7:30

TUESDAY, JULY 19

- Session III 9:30–11:00
Olga Ushakova, Tyumen State U
Eliot and Russian Culture:
Paris Intersections
Margaret Greaves, Emory U
The Spanish Copla in Eliot's "Landscapes"
Joyce Wexler, Loyola U Chicago
Eliot's German Excursion
- Session IVA 11:15–12:45
Lecture room TBA
Nicholas B. Mayer
Catalyzing Prufrock
Don James McLaughlin, U of Pennsylvania
"That is not what I meant at all":
Impossible Madness and Idealism in
"Prufrock's Pervigilium" and
"Hamlet and His Problems"
J. T. Welsch, U of Manchester
"By Hypothesis Unknowable": Prufrock –
Eliot – Hamlet – Freud – Joyce

- Session IVB 11:15–12:45
Lecture room TBA
Steven Quincey-Jones, U of London
Savage Critics, Primitive Tools: T. S. Eliot,
John Middleton Murry and
"Primitive Religion"
Benjamin Madden, U of York
"I have measured out my life with
coffee spoons": J. Alfred Prufrock
and the Everyday
Charlotte Webb, Lund U
"Between the idea / And the reality":
Hyperconsciousness and Schizophrenia in
Eliot's Early Works
- Peer Seminar: "Eliot & France" 2:30–4:30
Section B
Chair: Jason Harding, Durham U
Seminar room TBA
No auditors, please
- Scholars Seminar 2:30–4:30
Chair: Kinereth Meyer, Bar Ilan U
Seminar room TBA
No auditors, please
- Walking Tour: "Eliot's Paris" 2:30–4:30
Group A
Nancy Hargrove & John Morgenstern
- Vocal Recital: "French Song
in the Eliot Era" 5:00–6:00
Lecture room TBA
Guy Hargrove, Tenor

WEDNESDAY, JULY 20

- Visit to the Louvre 9:00
Meet at Institut du Monde Anglophone
- Tour of Palais Garnier (Old Opera House) 3:30
8 rue Scribe, Place de l'Opéra

THURSDAY, JULY 21

- Session V 9:30–11:00
Elisabeth Däumer, Eastern Michigan U
Eliot, Jean Epstein, and
"L'Aristocratie Neuropatique"
Nancy Hargrove, Mississippi State U
Influences of Eliot's Year in Paris on
"The Love Song of J. Alfred Prufrock"
John Paul Riquelme, Boston U
Eliot's Ambivalent Martyrology:
Ida Rubenstein, St. Sebastian, Salome,
Philomel, Oscar Wilde

- Session VI 11:15–12:45
Jewel Spears Brooker, Eckerd C
Bergson Resartus: Eliot's 1913 Critique of
Bergson's Idealism
Benjamin Lockerd, Grand Valley State U
"Superficial Notions of Evolution": Eliot's
Bergsonian Critique of
Darwinian Historiography
Temur Kobakhidze, Caucasus U
Modernist Dionysia: Maenads in
"Sweeney among the Nightingales"
- Walking Tour: "Eliot's Paris" 2:30–4:30
Group B
Nancy Hargrove & John Morgenstern
- T. S. Eliot Memorial Lecture 5:30–6:30
Jean-Michel Rabaté, U of Pennsylvania
Playing Possum: Symbolic Death and
Symboliste Impotence in
Eliot's French Heritage
- Reception 7:00

FRIDAY, JULY 22

- Session VII 9:00–10:30
Wim Van Mierlo, U of London
Eliot/Pound—Collaborators: Influence and
Confluence in *The Waste Land*
Angeliki Spiropoulou, U of the Peloponnese
Eliot's Criticism: Modernity
and the Classic
Fabio Vericat, U Complutense de Madrid
Sounds Like Writing to Me: Eliot's Radio
Talks and the Auditory Imagination
- Session VIII 10:45–12:15
Margery McCulloch, U of Glasgow
"The Waste Land was made out of splinters":
Edwin Muir's Relationship with Eliot
Chris Wigginton, Northumbria U
"Have you seen Pope Eliot lately?"
T. S. Eliot and Dylan Thomas
Michael Webster, Grand Valley State U
Cummings Rewrites Eliot
- Eliot Aloud 12:30–1:30
- Tour of New National Library 3:30
Bibliothèque François Mitterrand,
Quai François Mauriac
- Dinner Cruise, Bateaux Parisiens 8:00

**Abstracts from the Modern Language Association
Los Angeles, CA, Jan. 6–9, 2011**

**Redemptive Violence and its Limits:
*Murder in the Cathedral***

This paper raises the following question: by the 1930s, was it possible to imagine violence in redemptive terms? Would the language—relentlessly employed for decades—for imbuing violence with culturally generative power hold up under the developing world conditions that would soon lead to a second world war? In my current book-in-progress, I offer the terms “enchanted” and “disenchanted violence” to designate the twin poles of redemptive and meaningless violence around which the West has generally oriented itself, and argue that *The Waste Land* offers perhaps the greatest exemplification in literary modernism of an idiom of enchanted violence that simultaneously demystifies its own position. In this paper, I turn to *Murder in the Cathedral*, a text which appears to offer a straightforward rendition of generative violence, in the form of religious martyrdom. And yet in several respects the play resists its own basic thesis. My reading of *Murder in the Cathedral* is contextualized not only in terms of Eliot’s previous works and the play’s initial setting in the Canterbury Cathedral, but also in relation to a series of developing cultural fetishes around public violence, including fears of aerial bombardment and a tendency to ironize the idea(l) of political violence.

Sarah Cole
Columbia University



**“and what if she should die some
afternoon”: Eliot’s Stage of Violence**

This paper looks at the precipitating and disruptive force of violent scenarios and their development from early stages of Eliot’s career into the moment of *Sweeney Agonistes*, his uncompleted first play. Observing that Eliot’s tableaux of violence characteristically appear in the meditated forms of phantasmagoria, memory, and anticipation, or through the distances of representation, the paper follows the transaction between the self-lacerating psyche which tears at its own desires and the projection of its recurrent fantasies of wounding, rape, and death. It places the transforming relations between violent agents and patients within the formal life of the poetry—its rhythmic, rhyming and rhetorical manifestations—beginning with the cruelties of irony and turning

to the convergence of Elizabethan and anthropological modes. The distance achieved through mediated violence—marked, for instance, in the remove between the shaving Sweeney and the writhing epileptic in “Sweeney Erect,” or in the pictorial rendering of Philomela in *The Waste Land*—opens space for reflective lyric moments leading toward the will to spiritual recovery in the later career.

Michael Levenson
University of Virginia



**Falling Towers: *The Waste Land* and
September 11, 2001**

The terrorist attacks of September 11, 2001, renewed the aesthetic dilemma of the previous century: how to represent unimaginable violence in a secular culture. On the first anniversary of the attacks, Galway Kinnell published “When the Towers Fell,” an elegy so indebted to *The Waste Land* that it justifies a reassessment of Eliot’s poem as a response to the same dilemma after the First World War. In “Ulysses, Order, and Myth” Eliot voiced his generation’s doubt that anyone could create art about “the immense panorama of futility and anarchy which is contemporary history.” Art seemed impossible not only because the recent war seemed worse than any other but because there was no consensus about its meaning. In the past, communal beliefs had explained, justified, or condemned the most heinous acts. But as Charles Taylor argues in *A Secular Age*, the religious and intellectual upheavals of the nineteenth century led to the “fragilization” of all beliefs. He shows that secularism is not the absence of faith but a surplus of beliefs in which faith, “even for the staunchest believer,” is merely “one human possibility among others.”

The Waste Land represents this competition among beliefs by presenting multiple symbolic patterns and withholding authorial support for any one of them. Eliot names this strategy of “manipulating a continuous parallel between contemporaneity and antiquity” the “mythical method.” Although the term has been criticized as a reactionary call for stasis and order, the salient feature of the mythical method is its contingency. It is a structure, not a set of beliefs, and Eliot’s examples of structuring systems range from the horoscope to psychology, ethnology, and *The Golden Bough*. The essay explains the method

of the poem as a way to connect the particular events of the present to multiple symbolic patterns. Kinnell adopts this method to respond to twenty-first century violence.

Echoing Eliot, he imagines representative figures and cites texts from various cultures in their original language.

Joyce Wexler
Loyola University Chicago

Abstracts from the Louisville Conference on Language and Literature since 1900 Louisville, KY, Feb. 24–26, 2011

T. S. Eliot and Louis MacNeice

This paper explores the relationship between T. S. Eliot and Louis MacNeice, focusing specifically on Eliot's reception and influence in the younger poet's work. MacNeice first discovered Eliot's poetry while a student at Marlborough, and it acted as a catalyst that helped MacNeice modernize his earlier romanticism. While Eliot turned down MacNeice's first collection, *The Blind Fireworks* (1929), he invited the younger poet to contribute to *The Criterion*, and became his main publisher and editor starting with *Poems* (1935). While MacNeice's *Modern Poetry* (1938) is critical of what he perceived as Eliot's cultural pessimism, he nonetheless praises the "realism" of Eliot's poetry. This strain in Eliot's work empowered the younger MacNeice to break away from romanticism, and (I argue) is at the root of his ideal of an "impure poetry." While MacNeice's vigorously secular world-view is remote from Eliot's Anglican spirituality, both poets shared an interest in Heraclitus, and the paper reads MacNeice's late "Variations on Heraclitus" in light of Eliot's own earlier reception of the philosopher.

As the recently published *Letters of Louis MacNeice* (2010) shows, Eliot was also a frequent correspondent. While the letters themselves are professional rather than personal, they provide considerable context for the publication of MacNeice's poetry, as well as revealing the extent to which Eliot assisted MacNeice in arranging college lectures during the latter's sojourn in America. In my paper, I draw upon MacNeice's letters to Eliot to situate the literary relationship in the wider context of MacNeice's professional relationship with Eliot the editor. Where relevant, I also show what MacNeice's letters reveal about his private responses to Eliot's poetry during his early poetic development. Through this reading of MacNeice's poetry, criticism, and correspondence, I hope to show that Eliot remained an enduring, if subterranean, influence on MacNeice's work, and that the younger poet offers a distinct and insightful response to his older contemporary.

Paul Robichaud
Albertus Magnus College

Charles Olson and the Eliot Complex

The shadow of T. S. Eliot hung like a specter over the latter half of the Twentieth Century, and in order to separate themselves from both Eliot's poetry and theory, many poets sought to discredit him directly and indirectly. This often explicitly conscious effort to undermine the work of a man who quickly became one of the leading forces in Twentieth Century poetics found its nexus in the United States. Directly contemporary poets as diverse as Robert Crow Ransom and William Carlos Williams found strong fault with Eliot's poetics and critical practice; and later movements, such as the Beats and the Black Mountain poets, joined the ever-growing ranks of Eliot detractors as the century progressed. The problem for burgeoning Eliot scholars, in what I believe to be a coming decade of renewed critical interest in the poet's life and work among a new generation of critics, is how to properly understand what I have come to refer to as the Eliot Complex.

In order to address the particular complexities of said problem, this paper proposes to examine the Eliot Complex within the confines of a case study. The study's subject will be the poet Charles Olson, whose opposition to all things Eliot comprised one of the central agons of his artistic and philosophical career. My attempt to understand the nature of Olson's rebellion against the eliotic will proceed in two ways. First, I will trace the roots of the Eliot Complex in Olson's life by examining the younger poet's devotion to the ideals of modern American poetry established by William Carlos Williams, his obsession with Ezra Pound, and his limited yet profound professional encounters with Eliot himself. Second, I will attempt to identify connections between Olson's rejection of Eliot and the complex contemporary academic perception of Eliot and his work. The End of my case study will be to demonstrate that the often conflicted and uneasy current scholarly/critical treatment of Eliot that characterizes much of the academy has demonstrable roots in Olson's own Eliot complex.

Martin B. Lockerd
St. Louis University

What the Thrush Said to T. S. Eliot

Thrush songs emerge at critical junctures in two of T. S. Eliot's most important poems. Part V of the *The Waste Land* portrays the "water-dripping song" of the hermit thrush, and the opening lines of *Burnt Norton* ask, "shall we follow / the deception of the thrush?" Numerous critics have associated both thrushes with the hermit thrush in Whitman's poem, "When Lilacs Last in the Door-yard Bloom'd." Few, however, have discussed several other great poems in which thrushes appear, and which Eliot would have known. Such poems include Keats's "What the Thrush Said," *Endymion*, and *Hyperion*, as well as Hardy's "The Darkling Thrush" and "The Caged Thrush, Freed and Home Again (Villanelle)." These poems constitute a fascinating web into which Eliot weaves his own portrayals of the elusive thrush and its ethereal song.

Eliot's obscure note on the hermit thrush in line 357 of *The Waste Land* has baffled some critics. Franklin Burroughs, for example, says that Eliot's portrayal "does not remotely suggest the actual song of the hermit thrush," and he goes on to associate this particular thrush with "wishful hallucination." Burroughs and others overlook the likelihood that Eliot is not portraying the song of the hermit thrush but rather its call, described in handbooks of ornithology as a slow "churt." The call of Eliot's thrush ("drip drop drip drop") would therefore seem to echo that of its ornithological cousin, the nightingale ("...twit twit / jug jug...") in lines 203-204. This link between nightingale and thrush recalls Keats's poems "Ode to a Nightingale" and "What the Thrush Said," both of which ruminate on sleeping and waking in the concluding line. The resonance between Keats's "What the Thrush Said" and Eliot's "What the Thunder Said" (in which the hermit thrush appears) will be examined in some detail. The vacillation between belief and doubt in Hardy's "The Darkling Thrush" will also be discussed, insofar as the thrush in *Four Quartets* dramatizes a conflict between deception and illumination.

Al Benthall
Belmont Abbey College



Calcined: Desire, Austerity, and Eliot's Bone Poet

Recent Eliot criticism has increasingly explored sensual, somatic tropes in his poetry. Critics such as Jewel Spears Brooker, Cassandra Laity, and Tim Dean have illuminated discourses of desire and bodily violation

in the poet's principles and practice of impersonality, and Christopher Ricks' work editing and annotating *Inventions of the March Hare* opened Eliot's work at large to an array of interpretations via the grotesque and the scatological. One aspect of the body that recurs in Eliot's work, however, has yet to receive this level of scrutiny: the skeleton, appearing as the restless corpse in Stetson's garden, Phlebas' bones "Picked ... in whispers" by the sea's current, the disarrayed bones in *Ash-Wednesday* that "chirp" in praise of the meditative Lady, and the bones cast up on "The Dry Salvages" beach, praying their "unprayable / Prayer" against time's ruin. This paper complicates previous work on the somatic in Eliot: where the poet as Philomela, for example, shows impersonalist poetics' ravished but vital character, the poet as bones shows the obliterated, deathly aspect of this same experience. This links the discourses of desire back to the work's tendencies to austerity, barrenness, and asceticism, showing that the Eliotic poet has his access to the voices of the dead, not because history is strangely alive, but because the poet is strangely dead. He has a desire not to die, but to *be* dead, on the order of queer erotics such as the desire to be consumed. Nor is this an escape from the somatic—as Eliot's poetry from *Ash-Wednesday* forward has frequently been treated—but a trope exposing another dimension of the somatic, a type of vulnerability distinct from Philomela's, but operating in tandem with it. In Eliot's poetry, the body becomes, as *Four Quartets* has it, "A symbol perfected in death," as readable in its desiccation as in its fullness.

Victoria Brockmeier
SUNY New Paltz



The Hollow Men of Oz

Eliot's work has been reexamined in recent years in a fresh light cast by his 1923 essay "Marie Lloyd," in which he writes about popular culture in terms of artist-audience collaboration. Works including Chinitz's *T. S. Eliot and the Cultural Divide* (2003) and Badenhausen's *T. S. Eliot and the Art of Collaboration* (2004) use Eliot's critical insight to reexamine his works as attempts to bridge a gap between high culture and mass entertainment. Although some works address "The Hollow Men," it usually receives less attention than other major works.

This paper addresses a suggested but seldom-pursued reference to L. Frank Baum's Oz series in "The Hollow Men." Most allusions in the poem have been thoroughly discussed, save for this potential reference. In light of insights produced by the recent popular-culture focused readings of Eliot's other work, however, this possible allusion deserves investigation.

The suggestion comes from William Turner Levy's 1968 memoir of his friendship with Eliot to in which he mentions Eliot's familiarity with the series. Although this connection has been in the corner of more than one scholar's eye, it has so far escaped thorough investigation. In an introduction to the 1960 edition of *The Wonderful Wizard of Oz*, Martin Gardner speculated if "T. S. Eliot had partly in mind the Tin Woodman and the Scarecrow of Oz when he wrote ... 'We are the hollow men / We are

the stuffed men'" (Baum 103). The connection was also mentioned briefly in 1984. This paper uses close readings of "The Hollow Men" and relevant passages from the Oz books, within the context of Eliot's ideas about popular culture from "Marie Lloyd," to draw conclusions about the likelihood of the connection and suggest further avenues of investigation.

Michael Hernandez
DePaul University

SOCIETY BUSINESS

Society People

Hazel Atkins graduated from the University of Ottawa in June of 2010 after successfully defending her dissertation, titled "T. S. Eliot and Church Architecture." Former Eliot Society president Ben Lockerd served as one of Hazel's readers.

Professor **Joong-Eun Ahn** has been serving since late 2009 as President of the T. S. Eliot Society of Korea.

Julia Daniel's article "'Or it might be you': Audiences in and of *Sweeney Agonistes*" will be published in the March 2012 edition of *Modern Drama*. This piece is an extended version her 2008 presentation to the Eliot Society, for which she received the Fathman Award. Julia again extends her

thanks to the Fathmans for their generous support.

Call for Nominations

The Board of Directors will be electing a Secretary at its meeting in July, since the term of the present secretary, Cyrena Pondrom, will be ending December 31. The election will be for a 3-year term beginning January 1, 2012. Members of the Society are welcome to make nominations for this position, for which any member of the Society is eligible. Please send nominations to the Supervisor of Elections, William Harmon (wharmon03@mindspring.com). Nominations must be received by May 15, 2011. By that same date, and in the same way, members may also make nominations for honorary membership and for distinguished service awards.

OTHER CONFERENCE INFORMATION

American Literature Association

Boston, May 26–29, 2011

Sessions sponsored by the T. S. Eliot Society

T. S. Eliot: Language, Thought, and Modernism

Nancy K. Gish (University of Southern Maine), Chair

1. Charles Altieri (University of California, Berkeley),
“Reading Bradley After Reading Laforgue”
2. John Paul Riquelme (Boston University), “Darkling
Eliot: Revenge and Other Shades of Black”
3. Kinereth Meyer (Bar-Ilan University, Israel), “T. S.
Eliot’s Economies of Devotion”

T. S. Eliot: Culture and Context

Nancy K. Gish (University of Southern Maine), Chair

1. Jayme Stayer (Boston College), “The Courage of His
Convictions: Eliot in 1910”
2. Michael Spiegel (University of Virginia), “Jewishness,
Ritual, and Cultural Memory in Eliot’s Early Poetry”
3. Nancy D. Hargrove (Mississippi State University),
“The Remarkable Relationship of T. S. Eliot and
Mary Hutchinson”

CALL FOR PAPERS

Orpheus magazine will devote its next issue (November 2011) to T. S. Eliot, poet and literary critic. Summaries of proposals (English, French, Italian), accompanied by a short bio-bibliography, should be addressed to the editor by April 30:

Secrétariat de rédaction
sylviecellier@voila.fr
15 rue de la Poste
22700 Perros-Guirec

Summaries of back issues are available for inspection at: www.editions-anagrammes.com.

CALL FOR PAPERS

T. S. Eliot and the Heritage of Rome and Italy in Modernist Literature: An International Symposium

Florence, Italy ~ February, 4–11, 2012

The symposium deals with the deep impact that the literature and culture of Rome and Italy had on Eliot's work and on modernist literature in general; hence it is focused on, but not limited to, T. S. Eliot and his work. All proposals on the impact of Rome and Italy on modernist literature in English (regardless of their immediate connection to T. S. Eliot) will be considered.

Participants are expected to make presentations of approximately 15 or 20 minutes' duration to allow time for discussion and interaction. They will be invited to attend all sessions and to participate in cultural events related to the symposium. Participants should be scholars or critics of literature and/or other arts. Attendance of younger researchers is encouraged. The symposium will take place under the sponsorship of the Romualdo Del Bianco Foundation (<http://www.fondazione-delbianco.org>), and the number of participants is restricted to 50.

For further information please visit the Announcements page on the Eliot Society website (<http://www.luc.edu/eliot>) and follow the link to the Symposium website.

Proposals of 100 to 250 words or completed papers may be sent by regular mail or as email attachments to any of the co-organizers:

- Professor Temur Kobakhidze, School of Humanities, Caucasus Univ., 77 Kostava Street, Tbilisi 0175, Republic of Georgia. (email: tk282@cam.ac.uk)
- Dr. Patrick Query, U. S. Military Academy - West Point, NY, USA (email: Patrick.Query@usma.edu)
- Dr. Stefano Maria Casella, Libera Università di Lingue e Comunicazione IULM, Milan, Italy (email: stefanomaria.casella@alice.it).

Participants will experience the pleasures of intellectual exchange in the environs of Florence, staying at a three-star hotel and enjoying daily excursions and activities, as well as free time to explore the city. Deadline for proposals: November 20, 2011.

E-MAIL LIST SERVE

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

To join, please contact the Secretary.

FOR HELP WITH SOCIETY MATTERS

To Submit papers for any conference sponsored by the Society, or to make suggestions or inquiries regarding the annual meeting or other Society activities, please contact the President.

For matters having to do with *Time Present: The Newsletter of the T.S. Eliot Society*, please contact the Vice President.

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

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