

Time Present

The Newsletter of the T. S. Eliot Society

Number 89

Summer 2016

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“Well Wuth It”: The Eliot Society in Rapallo

Ruth Clemens
Leeds Trinity University

On June 16th 2016, I travelled from Leeds in my native Great Britain to the 37th Annual Meeting of the Society, held this year in the beautiful Ligurian town of Rapallo, Italy. The modest seaside village boasts an impressive literary heritage, with many writers from around the world having sought refuge among its quiet coastal paths. It was home to Ezra Pound from 1924 until his death, a convalescing Yeats recuperated there in the late 1920s and early 1930s, and Hemingway wrote his short story “Cat in the Rain” in Rapallo in 1923. Before these writers, the small town played host to Edward Lear and Friedrich Nietzsche, its literary influence stretching before and beyond the historical borders of modernism.

Meeting in the Teatro Auditorium della Clarisse, a historic seventeenth-century building just steps from the Mediterranean, the conference was attended by an international cohort of over 100 participants and guests from 16 countries at all stages of their academic careers. Paper presentations were equally wide-ranging, from Dante and Dickens to the current EU migrant crisis. The literary significance of our locale inspired numerous comparative papers on Eliot and Pound, and we were joined by members of the Ezra Pound Society, including its president, Roxana Preda.

The conference opened with three peer seminars held at the waterfront Hotel Italia e Lido. As my PhD thesis focuses on transnational modernisms and has a chapter dedicated to Eliot’s work, I couldn’t miss the chance to attend a seminar on the topic of “Global Eliot” with Jahan Ramazani. Fittingly, my fellow seminar participants hailed from all around the globe, and the topics of our papers ranged from Eliot the ecocritic to Eliot the translator. The lively and inspiring discussion that followed revealed the extent to which Eliot’s relationship to the global is divisive: it is hard to pin down, always in flux and always debated. Other peer seminars during the conference examined Eliot’s prose (Ron Schuchard), *Four Quartets* (Kinereth Meyer), and the Eliot-Pound relationship (Peter Nicholls).

On June 18th Lyndall Gordon gave the Thirty-Seventh Annual T. S. Eliot Memorial Lecture, titled “‘Footfalls Echo in the Memory’: Eliot’s Expatriation.” Sensitive, personal, and biographical, her paper explored

Eliot's relationship with nationality and how his own difficulties in nurturing a sense of belonging informed his poetical writing. Despite his impressively curated efforts, Eliot found it difficult to assimilate fully into British society, writing to his brother in 1919 that "One remains always a foreigner." Gordon drew upon her own experiences as a South African expatriate to England to explore how, for Eliot, the persistent alienation of being a foreigner can be a source of creative energy, turning the inescapable otherness of expatriation into a positive force.

Rapallo's horizon is enclosed by dense green mountains, a dizzying contrast to the motionless blue of the bay. On the morning of June 19th we took a cable car up the hill of Montallegro, watching the town disappear below us, enfolded in greenery and becoming, as Yeats so succinctly wrote, "a thin line of broken mother-of-pearl along the water's edge." Panels were held in the Hotel Montallegro, and afterwards conference participants read selections of Eliot's poetry and drama aloud in the beautiful and intimate Santuario di Montallegro. It was enlightening and humbling to hear such varied polyphonic and multilingual readings of Eliot's work, including translations in Russian and Korean by some of our international members.

The Eliot Society welcomed violinist Leslee Smucker, whose elegant, avant-garde multimedia recital *Personae* reinterpreted the poetic form of the sestina through film, voice recording, and violin, drawing on the solo violin works of Pound. We also heard from graphic artist Julian Peters, whose black and white comic-book adaptation of "The Love Song of J. Alfred Prufrock" achieved online renown last year, and Steven Tracy, who lectured on Eliot's indebtedness to the African-American musical traditions of ragtime, jazz, and blues, with a harmonica demonstration. On the final day, our Fathman Young Scholar Prize was jointly awarded to Jack Baker ("An Impersonal Inheritance: Pound's Profit from *The Waste Land*") and Kit Kumiko Toda ("Eliot and Seneca: The Posture of Dying"), whose papers were entertaining and enlightening in equal measure and exemplified the quality and rigour of research by early

career scholars of Eliot. Thanks to The Johns Hopkins University Press, attendees received free access to the *Complete Prose* through Project Muse for the duration of the summer, and editors Ronald Schuchard, Frances Dickey, and Jason Harding discussed some of their favourite discoveries at a roundtable event.

I am sure I speak on behalf of my fellow participants when I express my gratitude to Professor Massimo Bacigalupo for the thoughtful and warm welcome he extended us in Rapallo and in Genoa,

where we held our events on the last day of the conference. The Comune di Rapallo, the University of Genoa, and the University of the Sacred Heart in Brescia generously supported our meeting. Many thanks are also jointly due to the Society president Frances Dickey and the Board of Directors for the tireless work required for organizing such a rich and engaging conference program. Lastly, my gratitude is extended to my fellow conference participants, whose warmth and enthusiasm for Eliot extends beyond the scholarly and

with whom I have forged some lasting international friendships. I have to echo Eliot's estimation of his own visit to Rapallo in December 1925: writing to Pound upon his return to London, he tells his friend that "coming to Rapallo was well wuth it, for me."

Editor's note: For more pictures of the Rapallo meeting, please visit our website: www.luc.edu/eliot.



Marianne Huntington, Deborah Leiter, Julian Peters, April Pierce, and Ruth Clemens



Our host in Rapallo and Genoa, Massimo Bacigalupo

***The Complete Prose of T. S. Eliot: Volume 2: The Perfect Critic, 1919-1926*, ed. Anthony Cuda and Ronald Schuchard**

Johns Hopkins UP, Faber and Faber, 2014

Reviewed by Ronald Bush
St. John's College, Oxford

On November 30th 1924 T. S. Eliot wrote to Ottoline Morrell that his recently published “Doris’s Dream Songs” would eventually form “part of a longer sequence” [“The Hollow Men”] and were composed according to “principles” laid down “in a paper I read at Cambridge, on Chapman, Dostoevski & Dante” (*Letters*, II, 546).¹ But to the disappointment of puzzled readers of “The Hollow Men,” Eliot’s paper (“A Neglected Aspect of Chapman”) subsequently disappeared from view. It has now, however, been retrieved and published in Ronald Schuchard and Anthony Cuda’s splendidly annotated second volume of *The Complete Prose of T. S. Eliot*. The volume not only recovers the full text of the lecture but identifies the date and venue of its delivery (November 8th, 1924, at the Cam Literary Club, in response to an invitation to speak on “any subject connected with the Elizabethan drama” [548]) and relates the reasons Eliot gave for not publishing it. (Eliot, pleading “severe illness,” balked at revising a piece he viewed as half-cooked. Schuchard and Cuda might have also added that the view was conditioned by the pressure of high expectations imposed on Eliot by his then intense collaboration with the Cambridge don I. A. Richards, who hoped the lecture would help recruit Eliot and transform the Cambridge curriculum.²) Schuchard and Cuda, by inserting Eliot’s associated notes and indicated citations, restore the paper to the form his audience heard it and produce something of a rarity—an Eliot essay driven as always by polemical force, but frozen in the instant before it was preserved in impersonal rhetoric. Further, their glosses highlight the essay’s resonance with other Eliot work that speaks to Europe’s post-medieval “nostalgia for spiritual life amongst peoples deadened by centuries of more and more liberal protestantism” (554). (The notes, however, are somewhat less forthcoming about the accuracy of Eliot’s self-critical appraisal that the essay falls well short of its intended future purpose as the opening “chapter in a whole book of Prolegomena

to Elizabethan Literature which is still unwritten” [548], and about the lecture’s relation to “The Hollow Men” and later poems.)

Eliot, as he announced himself painfully aware, never fully articulated the argument of “A Neglected Aspect of Chapman,” but its drift can be easily summarized: humanist scholars such as Swinburne, Middleton Murry, and Walter Pater had attempted to identify the Elizabethan Renaissance with a recovery of pre-Christian sources and a radical break from the Christian middle ages, and seized on the classical “stoicism” prominent in Chapman’s plays to assert his participation in the spirit of the age. However, Eliot argues, the Elizabethans were steeped in Christianity, and their recovery of classical sources was never without a Christian colouring that betrays the way they “lived into” (548) what they had recovered. In regard to the unexplained stoicism of Chapman’s drama—the way his characters are “aware of the grotesque futility of their visible lives” (553)—Eliot discovers an otherwise inexplicable doubleness, like the one associated with the paradoxical unity of Donne’s “mystical sensuality” (553) or much later with the conflicted motivation of Dostoevsky’s heroes, that he claims represents not a break from Christian belief, but a decadent version of it, in which as humans we exist on “two planes of reality” (553). “The scene before our eyes” in Chapman or Donne or Dostoevsky, he argues, “is only the screen and veil of another action which is taking place behind it. The characters themselves are partially aware of this division, aware of the grotesque futility of their visible lives, and seem always to be listening for other voices and to be conducting a conversation with spectres. Hence their distraction, their inability to attend to the business at hand in a practical way” (553). Thus, Eliot insists, Chapman’s strangely spiritualist survivals speak not of humanism but of a gradually “decay[ing]” (554) Christianity, a “decomposition” of the synthesis to be found in Dante, in which “Dostoevski is a further stage” (556).

From the perspective of twenty-first century scholarship, Eliot’s argument is in part unremarkable. Against Pater’s humanist account of the Renaissance, the twentieth-century “literary history” that Eliot’s essays helped call into being persuasively argues that the art and literature of the period clearly “operat[e] with Christian categories” (555). Yet in certain ways this only makes Eliot’s contentions odder and more idiosyncratic. For Eliot’s account of Chapman in the

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T. S. Eliot in Baghdad: A Study in Eliot's Influence on the Iraqi and Arab Free Verse Movement,
by Abdul Sattar Jawad

The Edwin Mellen Press, 2014

Reviewed by Parvin Loloï
Independent Scholar

The twentieth century, and the two world wars, brought devastation and occupation by Western powers to the Near and Middle East, where puppet dictatorships were frequently installed by the victors. For intellectuals and poets, such traumatic events were harrowing. Ironically, the Western influence had its productive side too. The poets, who were mainly educated in Anglo-American institutions in Baghdad, Beirut, or Cairo, found that the classical Arabic poetical system, with its strict prosody and tendency toward abstraction, could no longer express their rage at social and political injustices. Instead, they looked towards Western poetics and to *vers libre*, as well as the longer prose poem, seeking a language which could be understood by ordinary people. Inevitably, however, there was a clash of interests between the traditionalists and the modernists, engendering a literary revolution. It is this revolution—and T. S. Eliot's influential role within it—that is the primary concern of *T. S. Eliot in Baghdad: A Study in Eliot's Influence on the Iraqi and Arab Free Verse Movement*. In the first chapter of his book, Abdul Sattar Jawad declares that his “aim is to portray Eliot's reception in Baghdad and his unrivaled influence on the Iraqi Free Verse Movement, which laid the foundation of modern Arabic Poetry” (6). Divided into six chapters, the study examines Eliot's influence on five major poets: Al-Sayyab, Jabra Ibrahim Jabra, Yusef Al-Khal, Khalil Hawi, and Adonis. The sub-divisions in each chapter discuss many of the followers of the main poets as well as such English language poets as Walt Whitman, Edith Sitwell and others who inspired them.

T. S. Eliot's *The Waste Land* seems to have struck a particular chord amongst Iraqi poets. They felt an affinity with the sense of barrenness and sterility in Eliot's poem, and after World War I, poets used its imagery and form to describe Baghdad as a “waste land” (17) and “a brothel” (66) which was ravished by many aggressive forces. The first chapter is devoted to

pioneers of free verse, Shakir Al-Sayyab (1926-1964) and the only female poet discussed briefly here, Nazik Al-Malaika (1923-2007); they published their first poems in free verse almost simultaneously, though there are some disagreements about this. Al-Sayyab's *Was it Love?* and Al-Malaika's *The Cholera* are elegantly translated into English (47-51).

Al-Sayyab, assisted by the Palestinian poet Jabra Ibrahim Jabra (1919-1995) who moved to Baghdad in 1948, played an important role in the further development of the Free Verse Movement. Jabra, who was influenced by Whitman's *Leaves of Grass*, preferred the long prose poem, but was also instrumental in the development of the contents and the style of the new poetry. Eliot's notes to *The Waste Land* alerted the poets to their own rich cultural past and the “Mesopotamian myths and symbols.” Jabra introduced Sayyab to Frazer's *The Golden Bough*, the first chapter of which was translated into Arabic, but these two poets were well versed in English and could read Eliot, Frazer, Jessie L. Weston's *From Ritual to Romance*, and many others on Greek and Middle-Eastern myths and legends in English. Al-Sayyab and later poets employed these myths and legends to highlight the suffering and displacement of the Arab people. Jabra's contribution and that of his followers are discussed in the first two chapters; the latter is entitled “Eliot's Children or the Wastelanders” in which Eliot's *The Waste Land* is systematically analyzed and comparisons are made with its Arabic counterparts. Jabra was also a competent translator and worked with the author Abdul Sattar Jawad for many years on the Translation Committee within the Ministry of Culture in Baghdad. Translations from European languages were instrumental in the development of the New Arab Poetry. The French Symbolists such as Baudelaire, Rimbaud and others were translated into Arabic under the colonial rule of the French in Lebanon and Syria. Literary and poetical periodicals such as *Al'Adab*, *Al-Safir* and *Shi'r Magazine* published many poetical translations along with critical essays written by modernist poets and their followers.

Poets in the Free Verse Movement found the myth of Adonis/Aphrodite (Venus) particularly attractive. Of ancient Babylonian/Mesopotamian origin, the myth was adopted by the Greeks as early as the seventh century B.C.E. The cult which was celebrated by ancient Semitic people of Babylon and Syria still endures in some parts of the Arab world. In Sumerian,

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Modernism and Autobiography, ed. Maria DiBattista and Emily O. Wittman

Cambridge University Press, 2014.

Reviewed by Roderick B. Overaa
University of Tampa

Modernism and Autobiography is an ambitious collection of essays that examine, from a variety of critically complex perspectives, modernist conceptions of and experiments with life-writing. The slippery term “modernism” has long been the subject of much dispute, but at this particular juncture, when our understanding of what modernism is and what it does is undergoing a period of significant reappraisal, this foray into the various ways in which “modernist writers transformed the conventions and expanded the scope of autobiographical writings” is most welcome indeed (xi). One expects a general topics book of essays on modernism to ask, in some way, the question “what is a self?”; *Modernism and Autobiography* pushes beyond this to ask “what is a life?” And more to the point, “how might one best represent one’s life in a piece of writing?”

Editors Maria DiBattista and Emily O. Wittman have organized the sixteen essays under four rubrics that attempt to codify specific modernist concerns about and approaches to autobiography. The first cluster deals with origins and tradition, exploring the modernists’ often fraught relationship to questions of ancestry and the weight of the cultural past. Section two is focused on the experimental dimension of these writers’ attempts to record their experiences by pressing at the boundaries of form and genre. The third group of essays explores its authors’ “sense of themselves as survivors of personal and historical trauma” (xviii). The last unit considers the theme of loss (with an emphasis on the dissolution of the self) as it figures in quasi-autobiographical works. In these four categories one quickly perceives the standard modernist motifs taught in the undergraduate modernism seminar: tradition, experimentalism, trauma, loss. What is new and valuable here is the attention given to how these themes manifest not only in the poetry, fiction, and critical prose of the modernists, but in the various texts that possess autobiographical dimensions—whether

explicitly acknowledged as “autobiographies” or not. Thus, while the critical landscape is as familiar as that found during a stroll through one’s old neighborhood, the neighbors themselves surprise us in new and often unexpected ways.

Just as the book’s critical conception of modernism strikes one as rather conventional given the recent transnational turn in modernist studies, so too the authors given consideration are almost exclusively the usual suspects of Anglo-Irish-American modernism. Of the high modernist pantheon we find Yeats, Conrad, Woolf, Eliot, Stein, Hemingway, and Mansfield. Later authors include Waugh, Bowen, Beckett, Ellison, and Rhys. The requisite nod to non-Western material is Santanu Das’s essay on illiterate or semi-literate Indian *sepoys* conscripted by the British to fight in WWI—a grim but intriguing essay that suggests that the subaltern may indeed speak, though perhaps not in the expected modes, and that, now, there may be those willing to listen.

If the anthology tilts toward the canonical in these respects, however, its expansive view of autobiography as a genre is provocative and engaging—if not in every case compelling. Barbara Will effectively argues for Gertrude Stein’s *The Alice B. Toklas Cookbook* and *The Autobiography of Alice B. Toklas* as “versions of a similar modernist project, one that transgresses the conventional limits of genre” (84). Jonathan Greenberg explores how Evelyn Waugh’s book of travel writing, *Labels*, blurs the distinctions between fiction, nonfiction, genre, and authorship by creating a textual persona to paper over the “often grubby details” of the author’s actual life (69). In one of the most ambitious essays in terms of redefining the genre of autobiography, Max Saunders argues for T. S. Eliot’s correspondence as a kind of life-writing, suggesting that the necessity of having to dictate certain of his personal letters to a typist led Eliot to occasionally use what he called a “strained or impersonal” epistolary style that mirrored the very stylistic issues he was confronting in regard to his poetry and criticism (Eliot qtd. in Saunders 157). While Saunders’s notion of Eliot’s letters as a form of autobiography or “life-writing” is assumed rather than supported, the chapter takes full advantage of the 2009 re-publication of the first volume of Eliot’s correspondence to further refine our understanding of Eliot’s conception of “personality” (159). Das’s piece suggests that, rather than constituting coherent narratives, the “objects,

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Eliot in 1916: “Testimony of Summer Nights”

Kevin Rulo
Catholic University

“We enjoyed our month immensely, and it did us both a world of good” (*Letters* 1, Rev. ed., 164). So Eliot writes to his mother in early September, having just returned from the southern coastal town of Bosham (or “Bozzum,” as the natives say) (Robert Crawford, *Young Eliot*, 253). For Tom, the harbor village setting was “idyllic” (*L1* 165). His days began with quiet work, book reviews and prep for an Oxford Extension course to be given in the coming fall; then the three Bs of Bosham—“bathing, boating and bicycling” (*L1* 161)—filled the couple’s afternoons. Added to these, there were calming strolls near the downs and in the countryside, and a chance to mix with the locals, whom Tom found “charming, much like New England country people” (*L1* 161). One can see why it might be thought a “beautiful dream” (*L1* 165). Among the colorful cast was his “bouncing kindly landlady,” Miss Kate Smith, “a good cook,” and her brother-in-law Mr. Tillet, whom they called “Capn” and whose great obsession was the weather, about which he was no great prognosticator (like a true waste lander, “he always prophesied rain” [*L1* 161-62]). Still, this dream kingdom was not without its kind of death. Illness and “nerves” plagued them only relatively less so than in the winter and spring months of that year, and Viv’s trying bout of “neuralgia” spoiled their last days, inducing Eliot to persuade his wife to stay on without him for an extra week (*L1* 157). She was not to be alone, though, for Tom had arranged that Bertrand Russell, fresh from dismissal by Trinity College

for his anti-conscription efforts, would look after her. Russell had been no stranger to Bosham in that month, already finding his way to the Eliots on more than one occasion. He had in fact been a lingering presence over Tom and Viv’s marriage almost from the start. By now he was spending considerable sums on Viv, as Lady Ottoline reports, on everything from “silk underclothes” to “dancing lessons” (qtd. in Crawford, 254). In the end Russell’s scheduled visit did not come off, nixed at the last moment by ever-haranguing authorities, who barred



Matthieu Aubin and Nancy Hargrove in Rapallo

him from traveling to coastal lands (Crawford, 254). His advances, however, could not be so easily prevented. They would play no small part in the progressive deterioration of Tom and Viv’s relationship. And while the couple had spent the good month “vegetating and gaining health against the coming term” (*L1* 159), on the other side of it there would be little but travail, whether in work, health, or love. For Tom would soon be “busier than ever” (*L1* 158), by day teaching at Highgate and by night in the full embrace of a new occupation: Oxford Extension lecturer.



John Whittier-Ferguson, Eric Gill, Megan Quigley, David Chinitz, and Jahan Ramazani in Rapallo

Compiled by David Chinitz

Unclear on the concept. In a broadcast on WAMC radio (Albany, NY), the “aspiring writer” Mike Welch opined: “T. S. Eliot knew nothing of a Northeastern winter when he said ‘April is the cruellest month.’ For all that April may fall short of expectations, you still get some warmth and light, Easter, a flower here and there, the beginning of baseball season, things that remind you the earth has come back from the dead.” Take *that*, Eliot! (“Listener Essay—Groundhog Day,” 5 Mar. 2015)

Grand opening. Among his ten “desert island” books, the artist Terence Koh names *Four Quartets*. However, after quoting the five opening lines of “Burnt Norton,” Koh remarks, “I have not read the rest of this little book beyond these first two sentences. The ever-living now: live it fully and awake.” Those who wish Koh would pursue his reading of Eliot a little further may be comforted by his even severer treatment of Thoreau: “I glued all the pages of *Walden* shut and it’s the only book that sits by my bed. For me, it’s the idea of this book as a single physical object that matters.” (“My 10 Favorite Books: Terence Koh,” nytimes.com, 15 Jan. 2016)

Presidential politics (red). Blogging for the *New York Review of Books*, Garry Wills uses Eliot’s concept of the objective correlative to analyze Donald Trump’s rhetoric. “Eliot was speaking in aesthetic terms,” Wills explains, “where the objective correlative was [meant] to carry instantly felt emotions. This is a form of artistry that, translated into the realm of political speech, Trump has mastered.” Wills’s thesis is that Trump finds ingenious objective correlatives to convey various forms of hatred. (“A Hater for All Seasons,” 29 June 2016)

Presidential politics (blue). Meanwhile, blogger Robin Bates, the author of *How Beowulf Can Save America* (2012), critiques Hillary Clinton’s use of *Four Quartets* in her 1969 Wellesley graduation address. (Clinton: “All we can do is keep trying again and again and again. There’s that wonderful line in ‘East Coker’ by Eliot about there’s only the trying, again and again and again, to win again what we’ve lost before.”) According to Bates, Clinton gives the poem “an Edgar Guestian ‘if at first you don’t succeed’ reading . . . which transform[s] Eliot’s world-weary ennui into a reminder to never give up.” She speculates, however, that this misprision has helped Clinton in her political career. (“Was T. S. Eliot a Key to Hillary’s Success?” 8 June 2016)

Problem solved. The English actor Tom Hiddleston, Taylor Swift’s new boyfriend, was photographed at a beach party wearing an “I [heart] T. S.” T-shirt that people-watchers quickly condemned as “cringeworthy.” “That I heart TS shirt...I just...are you 12?” sputtered one disillusioned fan. Others stepped in, however, to point out that Hiddleston had previously tweeted about his fondness for “The Love Song of J. Alfred Prufrock.” “Calm down everyone, Tom Hiddleston is just a huge T. S. Eliot fan,” wrote one follower. And another: “Hiddleston’s shirt is actually effusive praise for T. S. Eliot so everyone chill out.” (*Daily Mail*, 5 July 2016)

This music crept by me. The Italian symphonic prog rock band Banaau (founded 1990, resurrected 2013) released an album in 2015 called *The Burial*. After a three-minute instrumental prologue, the remaining tracks—titled “Summer Surprised Us,” “What Are the Roots,” “Madame Sosostriis,” and “Unreal City”—are all settings of the first part of *The Waste Land*.

Book thieves. “In the bookshop where I work, the T. S. Eliot was forever going walkabout. My sadness at the theft was somewhat assuaged by my pleasure in the fact that people were so desperate to read his poems.” (Emily Rhodes, “A Bookseller’s Guide to Book Thieves,” *Spectator* 5 Mar. 2016)



Alex Pestell, Peter Nicholls, Michael Coyle, and David Ayers in Rapallo

The Complete Prose

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age of Christian decay depends on re-attributing the perceived humanist conventionalities of the latter's stoicism to a personal, stubborn, and unconscious adherence to post-classical spiritual categories. However, scholars of the early modern era now routinely acknowledge that the philosophy pervading Chapman's plays was in fact not personal but deeply conventional, in that it carried on traditions of Christian stoicism originating in late antiquity and everywhere present in medieval verse.³ And so Eliot's insistence that the Christian element in Chapman's verse represented something Chapman had largely "made his own" fails to stand up to more recent literary historical criticism (548).

Made, however, at the precise moment that Eliot was himself reaching toward a "revival of the anti-humanist attitude" (549) in what would become "The Hollow Men," his observations about Chapman's idiosyncratic Christianity make perfect sense as authorial self-projection. In the essay's conclusion, Eliot remarks that in the long decadence of Christian belief in which his own struggle against secular humanism follows that of Chapman, Donne, and Dostoevsky, one motivation had remained constant—not simple faith but a painful recognition "that neither human nor divine will be denied, that they are inseparable and eternally in conflict" (555). And not surprisingly we find that in "The Hollow Men" Eliot portrays modern humanism as alien to what the Chapman essay calls the "other worl[d] of discourse" that "I . . . at the moment" inhabit (553), and that the sequence fleshes out a present that the essay had termed a time of "decomposition"—an "era of transition and decay" (549) in which statements of Christian dogma are reduced to faint echoes of their historical fullness. More, "The Hollow Men" emphasizes an experience of what the Chapman essay terms an internal conflict between "two worlds," maintaining "that the human life when it is human, is a compromise and a conflict" (554). And like the Chapman essay, which variously describes the conflict as between "two planes of reality" and the product of "a double world" (554), "The Hollow Men" in its climactic moment gestures toward Eliot's mysteriously differentiated states of being—"death's dream kingdom," "our lost kingdoms," "death's twilight kingdom"—via liturgical language: "For Thine is the Kingdom" (*Poems* 1 82-83). So Eliot writes in what is perhaps the most

self-engaged sentence of the essay "that the real centre" of the "action" of Chapman's Bussy d'Ambois plays "is in another Kingdom. And I have a similar feeling from [Hawthorne's] the *House of the Seven Gables*, and [Henry James's] *The Wings of the Dove*, and especially the *Brothers Karamazoff*" (552).

There remains space here only for brief comment on the editors' recovery and annotation of Eliot's text. On both counts, the standards of *The Complete Prose*, always very high, occasionally rise to the level of significant new scholarship. Concerning the text itself, Schuchard and Cuda have incorporated Eliot's holograph additions into the body of the essay, and have supplied from the volume of Chapman that Eliot owned citations that appear in the typescript only as page numbers. The text they produce, however, still retains personal responses Eliot ordinarily would have excised in revision ("I seem to find an internal incoherence" [549]; "a resemblance between Chapman and Dostoevski, which struck me several years ago" [549]; "I get almost equally the impression" [552]; "And I have a similar feeling from" [552], etc). We are also allowed a whiff of Eliot's usually restrained acerbity, as when he observes of the "movement which culminated in Goethe—the movement which accepted the divorce of human and divine, denied the divine, and asserted the perfection of the human to be the divine," that "On the contrary, the perfection of the human is Mr. George Bernard Shaw" (555).

As to the lecture's editorial annotation, with regard to Eliot's allusions, *The Complete Prose* specifies not only the texts from which Eliot quotes, but whenever possible marginalia inscribed on the pages of his own copies. These last include markings in "his Mermaid edition, *George Chapman*, ed. William Lyon Phelps (London: T. Fisher Unwin, 1895)," though for some reason the editors don't identify the current location of the book (556). More impressive still, the editors recover the time and place of Eliot's first reading of Herman Hesse's Dostoevsky book *Blick ins Chaos* and trace his follow-up correspondence and visit to Hesse in remarkable detail, adding in this case the present location (King's College Cambridge) of the volume that Eliot owned.

Every annotation, though, ultimately reflects in its inclusions and exclusions the interests of the annotator. In regard to the Chapman essay, all of Eliot's explicit references are glossed, but in more general matters some topics are considered more significant than others. So Eliot's comments about the other kingdom glimpsed in Hawthorne and James and Dostoevsky are tracked

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to parallel remarks in contemporary essays (but not to “The Hollow Men”), yet his equally interesting gesture toward the “good deal” that has been “made of the connexion of Dostoevski with psychoanalysis” receives no elaboration (553). And although a welcome note reminds us that Hesse’s *Blick ins Chaos* is echoed in *The Waste Land*, there is no mention of Eliot’s comparable appropriation of lines the lecture cites from *Bussy D’Ambois*: “fly where men feel / The cunning axletree: and those that suffer / Beneath the chariot of the snowy Bear” (552).

I conclude with an expression of gratitude for all the ways the editorial apparatus of *The Complete Prose* enhances our understanding of Eliot’s work. Along with the ongoing edition of Eliot’s letters and the new edition of Eliot’s poems, the project represents the most important contribution to Eliot studies in this decade.

1. *Editor’s note*: We have invited reviewers of *The Complete Prose* volumes to concentrate on a little known text, to respond to a well-known text as it has been newly annotated, or to otherwise find a suitably narrow entry point for discussing such a large volume.

2. See Ronald Bush, “‘Intensity by Association’: T. S. Eliot’s *Passionate Allusions*,” *Modernism/Modernity* 20.4 (November 2013): 709-27. Unless otherwise indicated, all citations in this review are drawn from the Schuchard and Cuda text.

3. On this point, see for example Raymond A. Anselment, “‘Stone Walls’ and ‘Iron Bars’: Richard Lovelace and the Conventions of Seventeenth-Century Prison Literature,” *Renaissance and Reformation* 24.1 (1993): 15-34.

POEM

In Lausanne

by Kieron Winn

1

Edward Gibbon

For dry undazzled demolition work,
Mocha is apt. Light skates across the lake

Harrowing old popes from rotten tombs
Where they lay snarling, wound with grisly bands.

Gravity may be balanced in the heavens
With the great liberty of irony,

With confluent glances, or a friend’s warm handshake
Earthing the forehead’s temples, fraught from labour,

Or the frisson as the daughter of a pastor
Leaves perfume fading in the moted air.

2

T. S. Eliot

The mind that welcomes tributary senses
And leaps beyond its scarf of London smog

Finds itself vanish, and the amplitude
And utter givenness of alp and sight.

Shambling overcoated urban gaits
Are not here, nor a fluey Margate shelter,

Nor testy toppling columns in the bank.
Here even Eliot, repeating water,

Found that his mind recovered lake-like stretches
After the torchlight red on sweaty faces.

From Winn’s new collection, *The Mortal Man* (Oxford: Howtown Press, 2015). These poems first appeared in *Literary Imagination*, 1 in 17.1 (2015) and 2 in 15.3 (2013).

T. S. Eliot in Baghdad

continued from page 4

Adonis was called “Tammuz/Dumuzi (‘faithful son’)” who is depicted as the “youthful spouse or lover of Ishtar, the great mother goddess, the embodiment of the reproductive energies of nature [as described by Frazer]. Tammuz’s pivotal role in the ancient myths and literature of Mesopotamia was the subject of much poetry by leading Iraqi and Lebanese poets, who were termed by Jabra the ‘Tammuzi poets’” (18-19). Jawad points out five of the most important poets of this group. Apart from Al-Sayyab and Jabra there are Yusuf Al-Khal (1917-1987), Khalil Hawi (1919-1982), and Ali Ahmad Said (pen-name, Adonis/Adunis) (b. 1930); there are also several other poets whose contributions helped to establish modern Arab poetry. These poets mixed the ancient and traditional symbols such as *Al-Anqa’* (Phoenix) to express their hopes for the resurrection and revival of their land and culture.

Two of these five poets were born Christians: Yusuf Al-khal who was the son of a Presbyterian Greek Orthodox minister near Aleppo in Syria, and Khalil Hawi who “was raised as Greek Orthodox nationalist” (178) in Lebanon. Both of them were American-educated and employed biblical myths in their Eliotic poetry. They were also staunchly nationalistic and despaired at the state of the greater Arab world. Hawi, who was depressed by the historical and political turmoil in his homeland, committed suicide in June 1982. Such poets were strong supporters of *vers libristes*, modernity, and a new language of expression.

The last of the Tammuzi poets is Adonis who is given the title of “A Sufi Surrealist” in the sixth chapter. He is the youngest and the most prolific of the poets discussed here. Being of Alawite (Shi’i) background, he naturally turned towards Sufism, but also wrote extensively about the ills of established religion. Adonis expresses some of these thoughts in such poems as “A God has Died” (224-5), and in “*Al-Mosafir*” (The Traveler) he writes: “A traveler, I marked my face / On my lantern’s glass / My map: A land without a creator / And the denial is my gospel” (227).

The Appendix (265-85) contains Jawad’s line-by-line Arabic translation of *The Waste Land*. All of Eliot’s insertions in other languages, including the Latin epigraph, are translated uniformly into an eloquent Arabic, though other details of its textual history, such as Eliot’s dedication to Ezra Pound, are left out. Jawad does not make it clear whether this is a new translation

of *The Waste Land* by him or merely a reprint of his translation published in 1972 (vii). Jawad offers a wide-ranging discussion and comparative study, many well-translated examples, and certainly succeeds in tracing Eliot’s reception throughout the Near and Middle East. It will be an asset both to students and scholars of Arabic and comparative literature.

Modernism and Autobiography

continued from page 5

images, and words” handed down to posterity from the Indian conscripts of the Great War (including war mementos, personal belongings, and letters dictated to scribes by semi-literate soldiers) offer fragmented, yet “tantalising insights into moments of a life otherwise unknown” (130, 132). Thus, while in many of the chapters here the autobiographical elements of a given text are clear (as with, for example, Lee Mitchell’s essay on Henry James and Henry Adams), in others the intellectual connections to the genre are far more tenuous, fragmentary, speculative. Yet given the collection’s emphases on the fluidity of selfhood, the modernists’ conscious, self-reflexive attempts to create textual personae that transcend the mundane or sordid aspects of their lives, and the “radical departures from the conventions and formats of traditional autobiography” (xv), the omission of texts like Pound’s *Cantos* and W. Somerset Maugham’s *The Summing Up* (or, indeed, his autobiographical novel, *Of Human Bondage*), is rather surprising (modernist scholars’ singular prejudice against the latter persists even in this era of greater inclusiveness and expansion).

Reservations about the scope and content of the selections aside, Eliot scholars will find much to admire here, as the glimpses of Eliot and his contemporaries on offer come from previously unexplored or understudied angles. What the anthology does contain is thought-provoking—as is what it doesn’t contain. The first book to focus so keenly on this emerging area of study, *Modernism and Autobiography* will assuredly become a touchstone for similar work. It promises to be a fertile, wide-open field, not merely in terms of Anglo-American modernism, but global modernism as well.

Washington University Acquires the T. S. Eliot Letters to Collin and Lillian Brooks

by Timothy Materer
University of Missouri

Special Collections at Washington University Libraries in St. Louis has purchased the correspondence of T. S. and Valerie Eliot with their friends Collin and Lillian Brooks. Collin Brooks was a family friend of Valerie Fletcher. An editor of the journal *Truth* (associated with the Conservative party), Brooks met Eliot at London's Burke Club. Brooks sympathized with Valerie's passion for Eliot and his poetry. He arranged for Eliot to sign one of his books for Valerie (then unknown to Eliot), and told Valerie of the secretarial opening at Faber.

Valerie expresses her enthusiasm for all things to do with Eliot in three handwritten letters to Brooks.



Fathom Prize winners Kit Kumika Toda and Jack Baker (see p. 2)

She is thrilled that Collin refers to him as "Tom," asks to know exactly when and where he signed the book for her, and tells of her difficulty in receiving her parents' permission to travel from Leeds to London to hear Eliot read at the Albert Hall in September 1943.

Eliot's most revealing letter (April 9, 1959) is to Lillian Brooks on the death of Collin, expressing his feeling that "there was a destiny in our relations, active from the moment [Collin] told Valerie of the vacancy at Faber, and urged her to apply for it. And before that, when he got me to autograph my book for an unknown young lady."

The letters clear up the confusion in accounts of Eliot's departure from the flat he shared with John Hayward to the marriage ceremony on January 10, 1957. John Smart's discussion of the issue in *Tarantula's Web: John Hayward, T. S. Eliot and their Circle* explains that Hayward gave two accounts of the departure. One was that Eliot left the day of the wedding without explanation, so that Hayward thought of phoning the police when Eliot did not return (Lyndall Gordon repeats this story); another was that Eliot gave him a letter explaining his departure and then spent the night with his lawyer. Smart also mentions Valerie's account that Eliot met with Hayward two days before the wedding and discussed the break while Valerie waited outside the room.

The correspondence shows that Eliot spent the two nights before the wedding at Brooks's house. On December 31, 1956, Eliot thanks Collin for his offer "to give me refuge" before his wedding. On January 4, 1957, Valerie writes to confirm that Eliot would stay with them for the nights of Tuesday and Wednesday, January 8 and 9. She hopes that Tom's early departure for the 6:15 a. m. ceremony will not disturb them.

The correspondence will be essential to future discussions of Eliot's second marriage. Joel Minor and the Washington University Libraries Special Collections staff plan to exhibit the letters at the next meeting of the Eliot Society in St. Louis.

The typescripts and manuscripts: three typed letters signed from Eliot to Collin Brooks, one autograph letter signed to Collin and Lillian Brooks, one typed letter from Eliot to Lillian; two typed letters signed from Valerie to Lillian, three autograph letters from Valerie to Collin, and one typed telegram from Valerie to Collin.



Rapallo Castello

Next Annual Meeting: Save the Date

The T. S. Eliot Society will hold its 38th Annual Conference in St. Louis, Missouri, Sept. 22-24, 2017. Our Memorial Speaker will be **John Haffenden**, Principal Investigator of the T. S. Eliot Editorial Project, General Editor of Eliot's letters and plays, and Emeritus Professor of English Literature at the University of Sheffield.

Eliot Society of Japan

The 29th annual conference of the T. S. Eliot Society of Japan will be held on November 12 and 13, 2016 at Bukkyo University in Kyoto. The program includes a symposium on Eliot and European Culture. For further information, please write to K. Notani (notani@kobe-u.ac.jp).

Call for Conference Papers

27th **Ezra Pound International Conference**, University of Pennsylvania, Philadelphia; Monday, 19 June to Friday, 23 June, 2017 (note revised dates).

Conference theme: Ezra Pound, Philadelphia Genius, and Modern American Poetry; William Carlos Williams, Hilda Doolittle, and Marianne Moore. The deadline for proposals is October 15, 2016. More details about conference events and the theme, as well as updates, can be found on the EPIC 2017 website, or contact John Gery at jgery@uno.edu or Walter Baumann at vabo42@yahoo.co.uk for more information.

Call for Submissions to *T. S. Eliot Studies Annual*

Clemson University Press is pleased to invite essay submissions of approximately 7,000 words to volume 2 of *The T. S. Eliot Studies Annual* (2017 publication). For further information, or to submit an essay for consideration, please contact John Morgenstern, general editor, at tseannual@clemson.edu. Submissions should be styled according to *The Chicago Manual of Style* (16th edition) and follow Merriam-Webster's current edition for spelling. All submissions must be accompanied by an abstract of no more than 300 words and be received by January 31, 2017.

SOCIETY NOTES

Congratulations to **Barry Spurr**, who has had a festschrift published in his honor: *The Free Mind: Essays and Poems in Honour of Barry Spurr*, edited by Catherine A. Runcie (Edwin H. Lowe Publishing, 2016). The volume is a collection of scholarly essays by distinguished Australian and international scholars, some of Australia's finest contemporary poets, and six Fellows of the Australian Academy of the Humanities. It includes a number of essays on Eliot by Beverley Sherry, Bradley M. Wells and Kevin Hart.

Congratulations to our Historian **John Morgenstern**, who has been appointed Executive Director of Clemson University Press. He aims to build a strong publishing program in modernist literature and the arts; if you have a proposal for a monograph or edited collection in these areas, he would be pleased to hear from you at jmorgen@clemson.edu.

Nigel Ready has produced a large format book, *T. S. Eliot's 'Four Quartets': A Photographic Exploration*, that will appeal to readers who are interested in the topography of *Four Quartets*. More details are available at www.nigelready.com.

On the 16th of June, Society member **Ruth Clemens** accidentally discovered the memetic potential of the internet when her Facebook post went viral. Posting a picture of herself squeezed into a size 16, her polite chastisement of H&M for their unrealistic clothing sizes struck a nerve with other people who were equally annoyed by the phenomenon. She turned down magazine and radio interviews and a spot on British national television because she had more important matters in Rapallo to attend to. Fortunately or unfortunately, upon her arrival in the Sestri Levante she discovered that her "story" had made its way into the Italian newspapers as well. Google keywords "Ruth Clemens H&M" to get a sense of this story's viral reach.

Congratulations to Mara de Gennaro, who has been named a Visiting Fellow of the Committee on Globalization and Social Change at the Graduate Center, CUNY for the 2016-17 academic year.

T. S. Eliot Summer School 2016

Deborah Leiter
U of Wisconsin-Platteville

Having attended several Eliot Society conferences in St. Louis, I had heard great things about the T. S. Eliot International Summer School at the University of London, but I'll confess that I was a little nervous to sign up. After all, I had finished my PhD five years before, I was used to being at the front of the classroom rather than in the audience, and I already found Eliot Society meetings invaluable as a form of continuing education to provide context and depth to my line of research. Would it really be that helpful? And would it be awkward to be considered a student again?

Already by the second day, I began to see the Summer School as a valuable supplement to the Eliot Society meetings I'd already attended. On our first outing, to Little Gidding, the Eliot Society of the United Kingdom had a roster of speakers, including Jim McCue, most of whom rarely made it to our Eliot Society meetings. As I'd experienced weeks earlier at the Eliot Society meeting in Rapallo where I'd met a new-to-me batch of Eliot scholars, the UK Society had its own character and culture, and it was delightful to get a sense of what was talked about, the questions raised, and how the issues overlapped and didn't with what I'd previously heard.

As the week progressed, my experiences were even more valuable. I had already heard a lot about the *Complete Prose*, and I had hefted along the first of the two weighty volumes of the brand-new *Poems of T. S. Eliot* on my research trip; I was beginning to appreciate the breadth and depth of its notes even while wondering how to best deal with all this new content. So during the week's morning talks, it was profoundly useful to watch advanced scholars both giving and attending the talks also grappling with all of this new material and seeking to process it as quickly as it was coming out. Nancy Fulford, the archivist working at the Eliot flat, gave a few tantalizing glimpses into closed collections that are still being archived. Gilles Philippe's talk on Eliot's view of French style opened up new horizons of linguistic context for me. And Steven Matthews's and Jason Harding's talks were particularly intriguing in raising debates about Christopher Ricks and Jim McCue's editorial choices: Matthews contending that there should have been fewer notes of a different nature, and Harding drawing attention to the choices

made regarding adding a new line to *The Waste Land* and in putting together a composite of that poem's drafts.

Eliot Society meetings in St. Louis and Rapallo had given me helpful ongoing updates on the *Prose*, but the Summer School filled in with updates on the other branches of the editorial project, and gave me a chance to get some crucial questions answered for my ongoing project, which works with some of the materials that are still coming out. For me the Summer School came at the end of an Eliot research trip that filled in the weeks between Rapallo in mid-June and the Summer School in London in mid-July. That timing was perfect, giving me a chance to follow up with questions that had come up for my Eliot UK research in the interim as well as other questions that had been collecting for me before the summer.

And then there were the afternoon seminars, which reminded me how lovely it was to sit around with those interested in Eliot and process together one aspect of some of his words that I hadn't focused on as much in my own studies, but could provide valuable context for my work and strengthen the depth of my Eliot scholarship. Having heard Megan Quigley's talk in Rapallo had whetted my appetite for discussing the seminar topic "Eliot Among the Novelists," and it was wonderful to discuss *The Waste Land* next to Henry James, Virginia Woolf, and James Joyce with other seminar participants ranging from Eliot enthusiasts and those considering grad school to current PhD students from several countries.

Last but not least, the events and outings, especially those bus rides to the *Four Quartets* sites, helped to consolidate new and continued collegial friendships alike. Before the Summer School started, I got a jump on seeing the *Quartets* sites—I knew a few hours per site wouldn't be enough for me, since I had read and loved *Four Quartets* in college. So after Rapallo, I rented a car and visited each site for several days on my own. But being at these sites with other Eliot scholars and enthusiasts was different, and delightful.

By the last day of the T. S. Eliot Summer School, I had been away from home for six weeks. But even as an introvert who missed sleeping in my own bed, I still wasn't quite ready to leave. It's a bit of a stretch for me as an American to get to the UK, but I'm already looking to see whether I can fit it into my budget and schedule for next year. We'll see. What I do know is that I'm profoundly grateful I was able to go this year, and would recommend it to anyone.

Elisabeth Däumer
Eastern Michigan University

If you are aware of any 2015 citations that do not appear here, please contact Elisabeth Däumer at edaumer@emich.edu. Omissions will be rectified in the 2016 listing.

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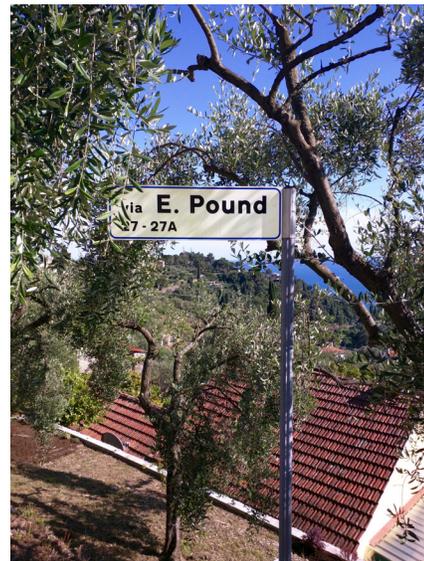
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Via Ezra Pound, Rapallo

Abstracts from the 37th Annual Meeting of the T. S. Eliot Society
Rapallo, Italy, June 2016

**The Roles of Grammar in
Later Eliot**

For a long time I have taught Eliot's *Four Quartets* as an effort to write speakable Christian sentences in the twentieth century. Only now do I understand why this really matters. For I am working on a book about resistance to Imagism and what Williams called its "Whistleresque features" that for me are centered in its effort to move from sensuality to epiphany without much sense of mediation. I argue that modernism takes on its full power only when it stresses those powers of mediation. This means it has to take seriously the ideal of being as well written as prose. And that means attending to prose virtues like the pursuit of discursive clarity elaborated by visible control of the resources of grammar as a paradigm for where the authorial energies might reside. Poetry then enters by making visible and purposive the affective work these resources can do. I propose to study *Ash-Wednesday* and *Burnt Norton* as means of lyricizing what are self-consciously prose resources in the process of transformation. What kinds of emotional forces can work on grammar afford? And how does that work make manifest what it means to align oneself with the powers of the Word?

Charles Altieri
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**Primavera 1928: Pound, Yeats,
and Late Modernism**

Over their dining tables and across the terraces of their neighboring apartments on the Via Americhe, Ezra Pound and W. B. Yeats sparred over politics, economics, and the qualities of modern literature. In private correspondence, both complained about the other's ignorance and intransigence, but out of their quarrels with each other emerged some of the twentieth century's most important poetry. Pound famously boasted about his "Eziversity" at Rapallo, yet the network of full-time residents, long-term visitors, and short holiday makers there reveals a more complex matrix of writers and artists who, frustrated by the

stagnation of literary cultures in the metropolis, were driven to Rapallo by their determination to continue to make it new.

This paper discusses the relationship between Pound and Yeats's contributions to *The Exile*. I begin by addressing the poets' motives for settling at Rapallo: Pound's vision of Italy that was inspired by his reading of Hutton's *Sigismondo Pandolfo Malatesta Lord of Rimini* and his ideas about patronage (evinced by his Bel Esprit project), and Yeats's illness in the winter of 1927-1928 that inspired a new vision for his work. Building on C. D. Blanton's reading of *The Criterion* in *Epic Negation: The Dialectical Poetics of Late Modernism* (Oxford 2015), I will argue that *The Exile* can be read as a late modernist text that exhibits an aesthetics of negation. Pound's editorial and "Part of Canto XX" published in *The Exile*'s first issue (autumn 1927) are answered by Yeats's "Sailing to Byzantium" and "Blood and the Moon" in the second issue, published in "Primavera 1928." I argue that Yeats and Pound's codified and overt attempts to exaggerate their differences also illuminate their many similarities as well as the wider field of late modernism.

Lauren Arrington
U of Liverpool

**Sweeney Agonistes and Its
Drafts**

After the publication of Eliot's *Complete Poems*, where *Sweeney*'s unpublished drafts, as well as the 1933 coda, are rearranged into a possible sequence, the *Sweeney* dramatic enterprise may be appreciated in its entirety, showing that the unpublished material is not just a discarded crib but a different kind of work, relying on the contemporary European drama that Eliot was likely to be familiar with. In the type-written scenario, the Aristophanic ritual design, overtly alluding to the Last Supper or the Trinity, juxtaposes a pagan ritual and a parody of its Christian counterpart, and turns satire into caricature by superimposing the sacred and the bawdy, sense and nonsense. In its ritual and reversed Christian allusions, linked by an erotic pattern of violence, the scenario recalls Kokoschka's expressionist and modernist classic, *Murder, Hope of Women*, with its crucifixion as

sexual orgasm. Strindberg's dream plays come to mind as well: the whole action is here conceived as the dream-vision of an insignificant "Tenant Downstairs," who has dreamt the whole play. The shift took place when the scenario's narrative structure turned into the published *Fragments* (1926-27), an entirely new work, in tune with a decidedly avant-garde montage-performance, such as Cocteau's *Parade*. The *Fragments* became a form of non-dramatic drama, based on "Beckettian" dialogues, where nonsense elements display an overtly negative relationship between content and mode of expression, to highlight the ways in which language fails to signify. In the 1933 coda, Eliot's use of nonsense sharply differs from these disruptive fragments. The speech rhythms and the yoking together of sacred and obscene have disappeared, but not the nonsense. Sweeney's agon has turned into a rambling nonsensical banter with an old gentleman representing Time, where a parody of ritual has been replaced by the "parody of sense" Eliot will mention in "The Music of Poetry."

Giuliana Ferreccio
U of Turin

Eliot and the Sense of History

This paper explores Eliot's ideas about history. I take as a starting point the obvious one: Eliot's statement in "Tradition and the Individual Talent" that a mature poet must possess "the historical sense." I see a kind of end point in statements he makes about history in *Four Quartets*.

Eliot primarily defines his historical ideas negatively, by his disagreements with particular historians and schools of historiography. Though he is sometimes tempted by it, he rejects the retrogressive view of history, the notion that human culture is always and everywhere winding down into disaster. The exemplar of this school among modern historians is Oswald Spengler. He also rejects the opposite idea, the progressive view in which human society is improving constantly. Hegel's historical philosophy is of this type, as is that of his unwanted child Marx. The "Whig" historians, led by Thomas Babington Macaulay, were also progressives. H. G. Wells stands out as a modern representative of this school. What the retrogressive historians and progressive historians have in common is a deterministic assumption; ironically, both Spengler and Wells base their theories on biological analogies. As a Christian, Eliot rejects determinism in favor of a belief in free will.

He counters the doctrine of progressive optimism with the doctrine of Original Sin, and he opposes to retrogressive pessimism, his faith in Providence.

Eliot's mature theory of history begins from a recognition that Christianity, like Judaism, is a *historical* religion. The Biblical revelation lays out a linear history of humanity: from Creation through the revelations to Abraham and Moses and the prophets to what is for Christians the central historical event, the Incarnation, and ending with the Apocalypse, the end of time itself. The definitive Christian view of history was worked out by St. Augustine in *The City of God*. Christopher Dawson (who visited Pound in Rapallo in 1936) was undoubtedly the modern historian who best expressed the conception of history that was Eliot's, and he gives a concise summary of that idea in a 1938 essay, "The Kingdom of God and History." In Eliot's incarnational theory, history is finally "The point of intersection of the timeless / With time" (*Dry Salvages*, V).

Benjamin G. Lockerd
Grand Valley State U

Eliot and the Noh Plays

It is indeed miraculous that Pound acquired Ernest Fenollosa's manuscripts of the Noh plays of Japan and the poetry of ancient China in the year 1913. Without this, we would never have an essential part of English modernist literature. The widow of Fenollosa sent the manuscripts to Pound at the very best moment. Japanese Noh, through Pound and Yeats and possibly Eliot, gave an impetus to English modernism. Noh influenced both Yeats and Pound, as we can see in Yeats's later plays and in Pound's *Cantos*.

In the spring of 1916, Pound took Eliot to the premiere of Yeats's *At the Hawk's Well*, "in a London drawing room, with a celebrated Japanese dancer [Michio Ito] in the role of the hawk" (T. S. Eliot, "Ezra Pound," *Poetry* 68.6 [1946]: 326). She is eternally memorialized in Canto 77: "Miscio sat in the dark lacking the gasometer penny." Although it was not a pure Noh drama performance that Eliot attended, the experience changed his attitude to Yeats. Yeats now became an "eminent contemporary" to compete with (Eliot, *ibid*). Eliot was thrown into a vortex of poetics. The chance for Eliot to express his views on Pound

and modern poetry in relation to Noh plays came round when he reviewed Pound's 'Noh' or *Accomplishment* for the August number of *The Egoist* in 1917.

So what can we learn from Eliot's review essay on Noh? I contend there are four points: firstly, Eliot's high evaluation of the role of translation; secondly, his implicit criticism on the relationship between Yeats and Pound; thirdly, his reflection on "the Noh and the Image"; and lastly, Eliot's preoccupations with ghosts or the dead, which would be developed in his later poetry.

Keiji Notani
Kobe U

Time-Space and History in *Four Quartets*

History in *Four Quartets* is revealed through the images of time and space. The image of time in Eliot, especially, in *Four Quartets* is, so to speak, a dramatic persona, one of the main characters of the poem. Mikhail Bakhtin in his seminal *The Forms of Time and Chronotope in the Novel* applies chronotope only to prose, disregarding other genres, or arts, or culture in general. Bakhtin states that genre and genre varieties are determined by chronotope and that the most essential and leading part of it in literature is that of time. However, time-space, or chronotope, is perhaps even more important in poetry, even in lyric poetry, than in prose, since poetry is much more condensed than prose and can be defined as time-space condensed in images.

This is certainly the case with *Four Quartets*. The chronotopes of the road and of the quest, to use Bakhtin's formula, are dominant in *Four Quartets*, and it is evident that time plays the most crucial part in it. This interrelation between time and space is already reflected in the titles themselves alluding to the places meaningful for Eliot.

The philosophical and musical integrity of *Four Quartets* is a contrapuntual integrity of tensions and contradictions where each new movement denies the previous one, each fifth movement, a coda, is a solution and resolution of the entire quartet while the first movement of the next quartet reveals new contradictions—point counter point. "Little Gidding" reveals its own contradictions and at the same time is a coda, a denouement of the whole cycle; its fifth part in

a circular movement unites the themes of the rose and of the yew-tree, the end and the beginning.

There is another characteristic feature of the "dialogic imagination" in *Four Quartets*: according to Bakhtin, "dialogic imagination" is seeking the truth, while "monologism" pretends to know it. The whole composition of *Four Quartets*, its architectonics, is built, as I tried to show, according to the principle of investigation, that is to say, of seeking the truth: each movement reveals its tensions and contradictions of being, the last movement of each *Quartet* is usually a denouement while the first movement of the next *Quartet* denies or develops the previous and reveals new contradictions.

Ian Probststein
Touro College

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

The annotated text of Eliot's *Poems* having recently appeared, I would like to pursue some implications. Its impressive scholarship and exactitude respond to longstanding, widespread dissatisfaction with the "accidental omissions and errors" that have infiltrated his published poetry. But in "rectifying" these and establishing "a new text," providing annotation of a potentially Nabokovian disproportion, the new edition may be thought to dismantle by night the tapestry woven by day—akin to what happens when "lunar incantations / Dissolve the floors of memory / And all its clear relations, / Its divisions and precisions." For the clarity, established in a precise lexical field which is the stabilized poem, is modified by its ensuing connection to a network of associations which "dissolve" its "clear relations" by suggesting the published text as a stage—albeit crucially important—in a process that begins with the first stirrings of composition and ends (or, really, never ends) in the varieties of readerly reception.

Illustrating these larger concepts by specific examples, I inquire how far the "accidental" can be figured as injurious to the poem, given the part it played, especially, in Eliot's poetic creativity. An insistence on "divisions and precisions" might misrepresent the kinds of dissolution in which the poem originated

(although evoking a recoverable originary moment anterior to the poem neglects the extent to which the poem is the experience, and as such, is continuously modified). I see this as most easily explored through the idea of “memory”; his poem interlinks with what Eliot himself remembered (or misremembered); but also with a larger cultural memory (“the mind of England,” say), as well as with a quasi-Jungian “not forgetting” of “The backward look behind the assurance / Of recorded history.” As this suggests the distinction between voluntary and involuntary memory, so the question arises of whose memory is involved: Eliot’s, the editors’, the individual reader’s?—“I made this, I have forgotten / And remember” ... That the new edition prompts such reflections is, obviously, a mark of its value, and my approach to it is celebratory, not subversive.

Tony Sharpe
Lancaster U

Eliot and Seneca: “The Posture of Dying”

This paper provides a useful exploration of the “quickenings” effects of the “peculiar personal intimacy” Eliot found in Seneca and the way this helped him to become one of the “bearers of a tradition.”

Eliot was deeply interested in Seneca’s depictions of Stoical heroes, particularly by what he called their “posture of dying.” His disapproval of Stoical philosophy was countered by his continuing fascination with its dramatic potential. This divided attitude can be seen in “Gerontion,” a work that can be regarded as both in the tradition of Senecan dying speeches and as a fundamental critique of them. His articles “Shakespeare and the Stoicism of Seneca” and “Seneca in Elizabethan Translation” are both re-visitations in academic prose of the same concerns and issues explored in “Gerontion.”

The works of Seneca not only greatly influenced Eliot’s poems and critical essays, the way they were exploited and refashioned by Elizabethan dramatists also provided for Eliot the perceptual basis through which to apprehend and explain his own highly allusive method. One instance of George Chapman alluding to Seneca’s *Hercules Oetaeus* and *Hercules Furens* particularly captured the attention of Eliot, who quotes it in numerous different articles across five decades, as an ideal example of poetic creation. It epitomized

for Eliot his paradoxical conception of “originality” as being born through a whole-hearted saturation in the work of older writers, of innovation as being “re-creation,” even “reincarnation”—the sound of “dead voices” speaking “through the living voice.”

Kit Kumiko Toda
U College London

“Distant Music”: Modernism, Sentiment, and the Uses of Antiquities

This paper explores the connections between expressions of affect, modernist fears of sentimentality, and instances of deliberately outdated, archaic, expressive language in the poetry and prose of Joyce, Pound, and Eliot. The style-shifts each of these writers makes to ostentatiously antique voicings from the English renaissance and the middle ages are occasions not simply or only for a high-modernist museum-tour or for parody. The moments when these moderns’ poetry and prose change temporal register are also points where the affective burdens borne by their writing change too. The distant music of these long-gone styles allows for an expression of sentiment, for according a rhetorical dignity, a formal elegance to the expression of all-too-human feelings that a more modern, more ironic sensibility would not allow. Of these three writers, Pound is least in control of his transpositions to and translations of the past—his writing most saturated and most curiously marked by archaisms. Eliot, by contrast, is more scrupulously in control of his shifts in voice—knowing how the assumption of the period dress of another age’s language can be powerfully expressive even as it also runs the risk of seeming *faux* or arch or comic. The paper focuses on moments from Joyce’s “Oxen of the Sun,” Pound’s Canto LXXXI, and Eliot’s *Four Quartets*.

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This issue of Time Present was edited and published on behalf of the T. S. Eliot Society by Jayme Stayer, with assistance by Averi Boyd and the generous support of Baylor University. Book Review Editor: Christopher McVey. Printed in the USA.