

Time Present

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The Complete Prose of T. S. Eliot, Volume 5: Tradition and Orthodoxy, 1934-1939.

**Edited by Iman Javadi, Ronald Schuchard,
and Jayme Stayer**

Johns Hopkins University Press, Faber and Faber, 2017. lvi + 807 pages.

Reviewed by Matt Seybold
Elmira College

In the midst of a lengthy commentary on a volume of lectures about Marxism, Eliot reminds readers of the *Criterion* that his “approach is not that of the trained economist” (*Prose* 5 238). It is slightly comical that Eliot feels the need to make such a qualification. Who would mistake one of the most recognizable literary figures in the world, writing for the publication he launched, for an economist? Yet reading deeply in *The Complete Prose* reveals several similarly redundant qualifiers, including one—“I am neither a sociologist nor an economist” (*Prose* 5 736)—that Jayme Stayer discusses in his introduction to *Volume 5: Tradition and Orthodoxy, 1934-1939*. He sees Eliot’s tendency “to profess his lack of qualifications” as one of several rhetorical tactics common to the prose of this period. Eliot uses these to humble himself, so that even in his “most combative theological gestures” there would be recognizable commitments to “tolerance” and “the question of pluralism” (*Prose* 5 xv).

I agree that there is a subtle softening of Eliot’s style in this volume, particularly compared with the more famous (and perhaps, occasionally, pedantic) essays of *The Sacred Wood* (1920). But these frequent, over-determined protestations of economic amateurism reveal that at least one person thought it was reasonable to mistake Eliot for an economist: Eliot himself. He was, during the years covered by *Volume 5: Tradition and Orthodoxy*, more than a decade removed from active duty at Lloyds Bank and the associated daily absorption in the “economic consequences” that form the backdrop to “Gerontion” (1920), *The Waste Land* (1922), and “The Hollow Men” (1925). But we should not take Eliot’s emphasis upon his distance from the professional practice of economics as admission that he lacks any relevant expertise. The contents of this volume illustrate that during the 1930s Eliot became increasingly convinced, as he immersed himself in the economic debates that defined the decade, that it was, in fact, professional economists who were irrelevant. His

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***The Rumble Murders,*
by Henry Ware Eliot, Jr. writing
as Mason Deal. Introduction
by Curtis Evans, Afterword by
David Chinitz**

Greenville, Ohio: Coachwhip Publications, 2017.
222 pages.

Reviewed by Deborah Leiter
University of Wisconsin-Platteville

Since I study T. S. Eliot's interest in mysteries and detective fiction, I will confess that I had once before tried to read *The Rumble Murders*, written by Henry Ware Eliot, Jr., T. S. Eliot's brother, in its original 1932 edition. In that instance, I had become stuck in the first forty pages and languished there, never to reach the conclusion of the book's whodunit puzzle until I tried again for this review. Certainly expectations for mysteries have evolved considerably since *The Rumble Murders* was first published. This time, however, I caught the book's rhythm and managed to finish.

I had trouble getting into *The Rumble Murders* because it follows what its author's brother, in his essay "Wilkie Collins and Dickens," called "the tradition of the detective story, as created by Poe," which was "something as specialized and as intellectual as a chess problem" (*Prose* 3 164). Tom Eliot contrasted this strand of detective fiction with the English tradition of detective stories as established by Wilkie Collins in *The Moonstone*, writing: "the best English detective fiction has relied less on the beauty of the mathematical problem and much more on the intangible human element" (*Prose* 3 167).

Tom's brother Henry, however, was not English, and neither was his book *The Rumble Murders*, which was first published in 1932 under the pseudonym Mason Deal. The new 2017 edition also contains an introduction by Curtis Evans and an afterword by David Chinitz. Not only does Henry's detective novel fit strongly into Poe's school of what Eliot defined as the "beauty of the mathematical problem," but there are also American noir-style references to gangsters around the edges of the story.

It is not surprising that independent scholar Curtis Evans should have worked on a new edition of *The Rumble Murders*—after all, much of Evans's published

work analyzes the "chess problem" school of detective fiction from the Golden Age, and his survey of Eliot's *Criterion* detective fiction reviews analyzes the way in which Eliot appreciated both character-driven and puzzle-driven works of fiction. What is a little surprising is that Evans's introduction to *The Rumble Murders* contains scant analysis of the novel as a work of puzzle-detective fiction. Instead he focuses on what may be of more interest to scholars of Eliot—the connection between Henry Eliot and his famous brother, as well as two contemporary reviews of *The Rumble Murders*.

Much of the biographical information about Henry is pulled from the excellent notes from recent published editions of Eliot's *Letters*, especially from volume 5. Evans also quotes extensively from a 1932 letter from Eliot to his brother praising *The Rumble Murders*, also to be found in that volume. On reading Evans's notes concerning this letter's deprecation of rural English citizens, one question that arises for me is whether Evans too easily draws a connection between this comment and Eliot's conservatism. Though there is a possible connection, it seems as likely that the bitterness in Eliot's comments emerged from the personal darkness of that year of separation from Viv.

David Chinitz's afterword contains a rough overview of Eliot's interest in mystery and detective fiction from an expectedly excellent angle, considering his landmark work *T. S. Eliot and the Cultural Divide* (2005). There are only two small disagreements I have with the afterword.

My first quibble concerns not Chinitz, but his source, Michele Tepper. In speaking of the long running "rules for detective fiction" tradition that started in the 1920s and continued into the present, T. S. Eliot indisputably contributed with his first detective fiction review in the *Criterion* (*Prose* 3 13-17). But Tepper, as paraphrased by Chinitz, states the possibility that of all the sets of rules of detective fiction that were published, Eliot's 1927 list "may be the earliest of them all as well as the only one not contributed by a professional novelist" (208). While Eliot may well be the first non-detective novelist to write such a set of rules, one of the novelists mentioned in his own review essay with the rules—R. Austin Freeman—included a specific rudimentary set of rules in a 1924 essay called "The Art of the Detective Story." This essay can be most easily found today in Howard Haycraft's collection of essays on the genre, *The Art of the Mystery Story*, which was first published in 1946. Eliot may therefore be one of the only non-

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ANNUAL MEETING ANNOUNCEMENT

The 39th Annual Meeting of the T. S. Eliot Society

Rose Library, Emory University, Atlanta

September 21–22, 2018

Call for Papers

The Society invites proposals for papers to be presented at our annual meeting, this year held in Atlanta. Clearly organized proposals of about 300 words, on any topic reasonably related to Eliot, along with brief biographical sketches, should be emailed by **June 1, 2018**, to tselotsociety@gmail.com, with the subject heading “conference proposal.”

Each year the Society awards a prize to the best paper given by a new Eliot scholar. Graduate students and recent PhDs are eligible (degree received in 2014 or later for those not yet employed in a tenure-track position; 2016 or later for those holding tenure-track positions). If you are eligible for the award, please mention this fact in your submission. The Fathman Young Scholar Award, which includes a monetary prize, will be announced at the final session of the meeting.

Memorial Lecturer:

David E. Chinitz

Meeting at Emory University in 2018, the Eliot Society will celebrate the publication of *The Complete Prose of T. S. Eliot*, a major editorial project led by Ronald Schuchard of Emory and digitized at the university's Beck Center for Electronic Collections. To mark this occasion, we are pleased to present as our memorial lecturer the co-editor of Volume 6, David E. Chinitz, who will speak on questions of annotation in the new Eliot editions.

Chinitz, professor of English at Loyola University Chicago, revolutionized Eliot studies in 2003 with his brilliant and exhaustively documented *T. S. Eliot and the Cultural Divide*, exploring Eliot's debts to and affection for popular culture. He is also the author of *Which Sin To Bear? Authenticity and Compromise in Langston Hughes* (Oxford, 2013), editor of the *Blackwell Companion to T. S. Eliot* and co-editor, with Gail McDonald, of the *Blackwell Companion to Modernist Poetry*. With Ronald Schuchard, he co-edited *The Complete Prose of T. S. Eliot, Volume 6: The War Years, 1940-1946*, which was released in 2017. He served as president of the Modernist Studies Association in 2013-14 and as president of the T. S. Eliot Society from 2010 through 2012; he remains with the Eliot Society as its treasurer and webmaster. With Pamela Caughie,

he co-directs Modernist Networks, the federation and aggregation site for digital projects in modernist studies.

A New York-area native, Chinitz received his BA from Amherst College, MS in applied mathematics from Brown University, and PhD in English from Columbia University. He has held fellowships from the American Council of Learned Societies and the National Endowment for the Humanities, as well as from the Center for Ethics at Loyola. An amateur classical pianist for many years, he is more recently the founder and musical director of a madrigals choir at Loyola in which he also sings bass.

Peer Seminars

The Eliot Society is pleased to offer two peer seminars at this year's annual meeting, and we encourage members to consider participating in a seminar as a way of sharing their research with other members in Atlanta. Participants will pre-circulate short position papers (5 pages) by September 1; peer seminars will meet to discuss the pre-circulated papers on the first day of the 2018 Eliot Society conference, Friday, September 21. Membership in each peer seminar is limited to twelve on a first-come, first-serve basis. Please enroll by **July 15**, by sending an email with the subject line “peer seminar” to jstayer@jcu.edu with your contact information.

Eliot and History

Led by Paul Stasi, SUNY Albany

T. S. Eliot famously argued that “the historical sense” was necessary for anyone who wished to be a poet beyond age twenty-five, and his writing is pervaded by a consciousness of the past, in ways that critics have extensively documented. Yet a desire to transcend time and history is often seen as animating much of his later verse. This seminar seeks to examine Eliot's complex relationship to history as well as his place in history. Possible topics include:

- The evolution of Eliot's thought as it responds to larger historical shifts, such as decolonization, the post-WWII order, secularization, etc.
- His response to specific historical events

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- Theories of history found within his prose or poetry
- His relation to the transnational or global turn in modernist studies
- Eliot's historical impact, in the sense of his legacy in poetry and criticism
- The common ground or opposition between his thought and dominant modes of historicization (New Historicism, Historical Materialism)

Paul Stasi teaches twentieth-century Anglophone literature at SUNY Albany. He is the author of *Modernism, Imperialism, and the Historical Sense* (Cambridge 2012), the co-editor (with Jennifer Greiman) of *The Last Western: "Deadwood" and the End of American Empire* (Continuum 2013) and co-editor (with Josephine Park) of *Ezra Pound in the Present* (Bloomsbury 2016). His work has appeared in *ELH*, *Novel*, *Comparative Literature*, *Journal of Transnational American Studies*, *Twentieth-Century Literature*, *James Joyce Quarterly*, *Mediations*, and *Historical Materialism*.

New Editions, New Writings: Fresh Perspectives on Eliot

Led by **John Whittier-Ferguson**, University of Michigan, Ann Arbor, and **Jayne Stayer**, John Carroll University

Until very recently, the selection of Eliot's writings available for scholars has been more partial, more restricted than that of virtually every other central writer of the modernist period. In recent years, Eliot studies has been transformed by the publication of close to 2,000

pages of the annotated *Poems*; 6,000 pages of letters (not yet complete); and 5,400 pages of *The Complete Prose*. This peer seminar calls for papers making substantive use of any of the "new Eliot" now available to us. Each contribution for this seminar will use the material in these new editions in some way that helps to bring Eliot into fresh focus for his readers. This may mean discussing hitherto unpublished or uncollected works; it may also mean utilizing the critical and textual apparatus now gathered around more well-known texts of Eliot's to illuminate unexplored contexts, antecedents, and connections.

John Whittier-Ferguson is a Professor in the English Department at the University of Michigan, where he's been since 1990. His most recent book, *Mortality and Form in Late Modernist Literature*, was published by Cambridge in the fall of 2015. He is the author of *Framing Pieces: Designs of the Gloss in Joyce, Woolf, and Pound* (Oxford, 1996), and co-editor, with A. Walton Litz and Richard Ellmann, of *James Joyce: Poems and Shorter Writings* (Faber 1991).

Jayne Stayer holds degrees in music (Notre Dame), theology (Boston College), and literature (Notre Dame and the University of Toledo). Currently Associate Professor of Literature at John Carroll University, he has published work in the fields of rhetoric, music, and modernism. His most recent books are *The Complete Prose of T. S. Eliot: The Critical Edition. Vol. V: Tradition and Orthodoxy, 1934–1939*, co-edited with Ronald Schuchard and Iman Javadi (Johns Hopkins, 2017); *Think About It: Critical Skills for Academic Writing* (2014), co-authored with John Mauk and Karen Mauk; and *T. S. Eliot, France, and the Mind of Europe* (editor, 2015).

REVIEWS

Poet-Critics and the Administration of Culture, by Evan Kindley

Cambridge and London: Harvard University Press, 2017. 164 pages.

Reviewed by Trent McDonald
Washington University in St. Louis

Gertrude Stein mocked Ezra Pound for being a "village explainer, excellent if you were a village, but if you were not, not" (Kindley 1), presuming a distinction between

the artist who creates and the critic who interprets. Yet Evan Kindley's *Poet-Critics and the Administration of Culture* asserts that it was hybrid "poet-critics"—and the way such figures controlled the dissemination and interpretation of modernist art—that defined modernism and its key players. Rather than residing on metaphysical mountaintops, writers like T. S. Eliot, Marianne Moore, W. H. Auden, Archibald MacLeish, and Sterling Brown lived in the thick of material reality, depending upon institutions for their livelihoods. These poet-critics of the twentieth century often turned toward rapidly changing or new institutions to support themselves and create works both literary (poetry and essays) and literary contingent (lectures and cultural reports). While many

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Compiled by David Chinitz

Star struck. In the *New Yorker*, biographer James Atlas describes his experience of being the first to sort through Delmore Schwartz's papers. "I pulled out a letter from the top of the pile. It was typed on the stationery of Faber & Faber.... The letter, brief but significant, was from Eliot himself. Acknowledging receipt of an article by Schwartz in the *Kenyon Review* about Eliot's journal, *Criterion*, the great man had written, 'You are certainly a critic, but I want to see more poetry from you.' ... As I stared at Eliot's signature, I was there with the young poet, tearing open the envelope with eager hands, scanning it quickly, then setting it down on his desk and smoothing it out to read again and—or so I imagined—again and again and again. T. S. Eliot!" ("Delmore Schwartz and the Biographer's Obsession." 20 Aug. 2017)

Extreme precocity? Writing for the BBC in "How Metaphors Shape Women's Lives," Sophia Smith Galer observes that "as the writer T. S. Eliot once pointed out, metaphors also have their limitations: 'It was doubtless an ingenious idea to call the camel the ship of the desert,' he wrote in 1860, 'but it would hardly lead one far in training that useful beast.'" Twenty-eight years after allegedly writing those lines, T. S. Eliot was born. Their actual author—ironically enough, given the topic of the article—was George Eliot. (bbc.com/future, 18 July 2017)

Pouty. When Nic Rowan pans Lana Del Rey's new album, *Lust for Life* (2017), he describes her musical career as "just an act, a semi-erotic show of poutiness designed for the enjoyment of sad girls and angsty boys everywhere." In reviewing her oeuvre, he summarizes her previous album, *Honeymoon* (2015), as follows: "Entirely bored with the men in her life, diva turns to drugs and develops a half-hearted taste for T. S. Eliot." ("Lana Del Rey's New Music Is Nostalgic for America's Worst Year," thefederalist.com, 6 June 2017)

I've been born, and once is enough. David Benatar, according to the *New Yorker*, "may be the world's most pessimistic philosopher. An 'anti-natalist,' he believes that life is so bad, so painful, that human beings should stop having children for reasons of compassion." His 2006 book on this subject, *Better Never to Have Been*, takes its epigraph from Eliot—although, surprisingly, the epigraph comes not from *The Waste Land* or *The Hollow Men* but from *Burnt Norton*: "Human kind

cannot bear very much reality." (Joshua Rothman, "The Case for Not Being Born." 27 Nov. 2017)

Inspiration. The *Times* recently interviewed Lady Black of Derwent, the second woman ever appointed to the UK Supreme Court. Asked "Which book inspires you?" Lady Black replied, "T. S. Eliot's *Collected Poems*. Whichever of life's riddles I am trying to solve, I find something there to help." ("Out of Court: Lady Black of Derwent." 9 Nov 2017)

What shall I cry? Numerous op-ed pieces on US politics have been citing Eliot's poems of late, especially *The Waste Land* and *The Hollow Men*, and we have resisted over-reporting these here. However, a column penned by the conservative Michael Gerson, criticizing President Trump's response to the clash between "white nationalists" and counterdemonstrators in Charlottesville, Virginia, is noteworthy for its unique use of a quotation from Eliot's underrated *Coriolan*. Addressing himself to cabinet members and white house staffers, Gerson—who was himself a speechwriter for George W. Bush—urges them to "RESIGN RESIGN RESIGN." ("There is a Shriveled Emptiness where Trump's Soul Once Resided," *The Washington Post*, 17 Aug. 2017)

Revenge of the Pollicle Dogs. A performance of *Cats* at the Neil Simon Theatre on Broadway was temporarily halted during the opening number when a service dog in the audience broke away from its owner, leaped onto the stage, and charged at the actress playing Bombalurina. Perhaps Mackenzie Warren was sufficiently feline in her Jellicle Cat costume to elicit canine ire. In any case, an usher quickly corralled the dog and returned it to its "mortified owner," after which the performance continued. (Ian Mohr, "Service Dog Causes Chaos at *Cats* Performance." pagesix.com, 5 Dec. 2017)

Everyone's a critic.



Eliot News

In an article on noteworthy rare book sales of 2017, finebooksmagazine.com reports: "A T. S. Eliot collection comprised of 40 lots passed down through the Eliot family to T. S. Eliot's great-niece, the last living relative to have a personal relationship with the author, sold for more than \$215,000. The headliner was one of four first-edition presentation copies printed in vellum of *Ara Vos Prec*, which was inscribed by the author to his mother and realized \$57,500" (9 Jan. 2018). In case you missed your chance to bid, the same site noted that a first edition of *The Waste Land* was about to go up for auction and was expected to fetch a mere \$5,000-8,000. No doubt there will be further opportunities for those who seek them.

Call for Papers: SAMLA 90 – Nov 2-4, 2018.
Birmingham, Ala., "T. S. Eliot and Social Change"

This special panel sponsored by the T. S. Eliot Society invites papers on Eliot's life and work. The SAMLA 90 theme—*Fighters from the Margins: Socio-Political Activists and Their Allies*—invites us to examine in particular Eliot's work in the context of socio-political change—as well as his associations with, usages by, or role as a conservative force against, socio-political activists and activism. The recent watershed of previously unpublished material from Eliot offers rich ground for exploring these relationships. But the panel would like to invite, too, work which in general takes up new work on Eliot in light of this recently available material—that is, whether it quite fits the conference theme or not. By **June 1, 2018**, please submit a 300-word abstract, brief bio, and A/V requirements to Craig Woelfel, at Flagler College (cwoelfel@flagler.edu). This year's SAMLA Conference will be held at the Sheraton in Birmingham, Alabama, from November 2-4. More on the conference and its organizing theme can be found at: <https://samla.memberclicks.net/>

Society Notes

Warm congratulations to **Sarah Kennedy**, whose book, *T. S. Eliot and the Dynamic Imagination*, is out from Cambridge University Press this year.

Huzzahs to **Michael Alexander**, whose *Medievalism: The Middle Ages in Modern England*, has been published by Yale University Press this year. Eliot features in the book, along with Pound and David Jones, in a chapter called "Modernist Medievalism."

Hurrahs and other expressions of approval are due to **Andrei Bronnikov** who has published the first Russian translation of *The Cantos of Ezra Pound*, including preface and commentary, with a prestigious publishing house in St. Petersburg.

Commendations and blessings on **Massimo Bacigalupo**, who has published *AngloLiguria: da Byron a Hemingway* (Genoa: Il Canneto, 2017). It includes a brief account of the 2016 T. S. Eliot Society Conference in Rapallo, as well as a reproduction of the conference poster with Eliot's portrait by Flavio Costantini (1926-2013). And yet more accolades for Massimo, who was awarded the Montale Fuori di Casa Prize for Translation, an award named for Eugenio Montale—the major Italian poet who also appeared in *The Criterion*. The award is for Massimo's two books of Eliot translations: *Poesie 1905/1920* (1995) and *Il sermone del fuoco* (a selection of poems, 2012).

Hosannas, mingled with susurrations of delight, are hereby provoked by **Julia Daniel**, whose new book, *Building Natures: Landscape Architecture, City Planning, and Modern American Poetry*, was recently published with University of Virginia Press in their series *Under the Sign of Nature*. While the book has no Eliot, Dr. Daniel assures us, "it does have lots of pictures."



Interior, St. Stephen's Church, Gloucester Road, where Eliot served as churchwarden.

Eliot in 1918: Everywhere a Foreigner

By Annarose F. Steinke
University of Nebraska-Kearney

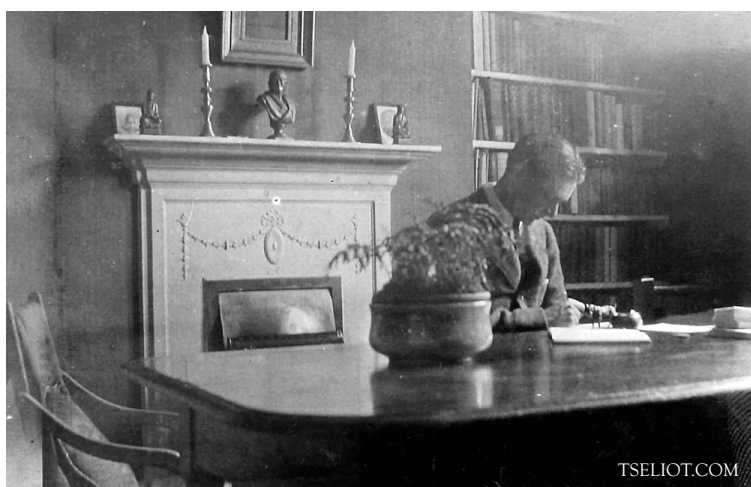
In the early months of 1918, America was first and foremost on Eliot's mind. As Robert Crawford notes, while Eliot was preparing a Henry James memorial issue of *The Egoist* and writing about Nathaniel Hawthorne's influence on James for *The Little Review*, his interest in America was as much personal as it was literary (*Young Eliot* 290; *Letters* 1 259). The St. Louis native felt isolated not only as an American in England, but as a Londoner for whom the war's privations and threats were far more urgent than his American friends and family could understand. As Eliot argues in his famous essay "In Memory of Henry James," "being everywhere a foreigner was probably an assistance to his native wit" (*Prose* 2 650). Indeed, the twentieth-century poet seems to have found a model in the nineteenth-century novelist for establishing a transatlantic literary career while not feeling entirely at home on either side of the pond.

Facing the combined hardships of an English winter and the new rationing mandates, Eliot felt a conflict between homesickness for the American comforts of his youth and disappointment with present-day Americans, who, although "very conscientiously 'conserving foodstuffs,' etc." continued to print "huge [news]papers filled with nonsense and personalities" as paper grew scarce in Europe (*Letters* 1 261). Even while some Orange Pekoe tea or a hand-stitched muffler from his mother provided temporary relief, correspondence from abroad exacerbated Eliot's sense of alienation (*Letters* 1 249).

Praising his cousin Eleanor Hinkley for "pursuing [her] own way quietly," he lamented that "Everyone else in America who writes to me is quite lost in the war ... and it makes me feel more remote from them than if they lived in an oasis where the war had never been heard of" (*Letters* 1 258). Frustrated with the discrepancies he observed between Americans' inflated patriotic displays and their misguided war efforts, it is no coincidence that Eliot was drawn to James's skill for "pouncing upon his fellow countryman ... tracking down his vices and absurdities across the Atlantic" (*Prose* 2 651).

While James's depictions of Americans' less-flattering tendencies resonate with Eliot's more immediate criticisms of his birthplace, Eliot's reflections on James's influence foretell the birth of modernism's most enduring treatise on literary influence in general. In their second volume of *The Complete Prose*, editors Anthony Cuda and Ronald Schuchard have attributed a review in *The Egoist*'s James issue signed "Enrique Gomez" to Eliot, who often used pseudonyms when short of writers (*Prose* 2 655). This recent discovery tellingly reveals American roots for Eliot's 1919 essay on European literary history and cultural memory, "Tradition and the Individual Talent." In "Two Unfinished Novels," Eliot supposes that, had James completed *The Sense of the Past*, he would have demonstrated "that curious 'sense' so peculiarly American ... involved with a sense of the present becoming more articulate and pressing just as the past dominates, for it becomes thus a sense of the Future" (*Prose* 2 654). Soon, Eliot would build on the potential he saw in James's late work to propose a dynamic and complicated relationship between past and present literary traditions at a time when his American past seemed at once both closer and stranger to his increasingly British present.

The Americans: Eliot at Crawford Mansions in 1916, the year of James' death; Henry James in 1910.



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WIKIMEDIA COMMONS

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letter to the editor of *Social Credit* in 1934 begins with what seems a similar confession of ignorance, but beware the independent clause: "Economics is a subject I have never been able to understand, but I suspect that one reason which I cannot understand it is that orthodox economics rests upon moral assumptions which I could not possibly accept, if they were laid bare" (*Prose* 5 131).

As this statement, with its invocation of orthodoxy, suggests, the religious and economic currents of Eliot's thinking were increasingly overlapping and intertwined. In one letter to *The New English Weekly*, titled (tellingly) "The Theology of Economics," he defends the Archbishop of York's recommendations on tax policy, criticizes the Theological Editor's conflation of "the Incarnation" with "the Atonement," and, for good measure, points out some sloppily mixed metaphors. Responding to *Marxism* (1935), he writes explicitly, "You cannot identify religion and economics ... those who attempt to do so, prove on examination either to subordinate the religion to the economics, or the economics to the religion" (*Prose* 5 238-39).

As its title suggests, Eliot's evolving notion of orthodoxy (and heresy) runs through this volume, including what most will regard as its centerpieces, *After Strange Gods* (1934) and *The Idea of a Christian Society* (1939). In *After Strange Gods*, Eliot explicitly examines orthodoxy as an aesthetic and theological category. He elsewhere demonstrates that he recognizes it to be an economic one as well. In fact, it seems likely that Eliot's decision to substitute heresy for heterodoxy is borrowed directly from John Maynard Keynes's *Applied Theory of Money* (1930), which features an extended arbitration between "orthodox arguments" and "the army of heretics" to which the author would soon belong. But Eliot chose to subvert the economic implications of orthodoxy in his Virginia lectures, a decision that elicited one of Ezra Pound's most potent rejoinders: "when religion was real the church concerned itself with vital phenomena in ECONOMICS" (*Prose* 5 64 n.7).

Eliot replied, "If Mr. Pound would rewrite [this] in Basic English, avoiding phrases like 'when religion was real,' and 'vital phenomena,' it might possibly turn out to be a statement which I could

accept" (*Prose* 5 63). Works like "The Theology of Economics," his review of *Marxism*, and many others in the *Complete Prose, Vol. 5: Tradition and Orthodoxy* suggest that Eliot did, in fact, accept Pound's assertion and, on several occasions, adapted it to his own purposes, using the inextricability of economics and religion as a justification for dismissing both Capitalist and Communist orthodoxies on the basis of their failure to affirm Christian morality.

Keynes admired much of Eliot's work during this period, including *After Strange Gods*, which made him wonder whether "morality is impossible" without Christianity. The heretical economist and the orthodox Christian poet found themselves oddly united in pursuit of, as Keynes puts it, "the day... when the economic problem will take a back seat where it belongs, and the arena of the heart and head will be occupied, or reoccupied, by our real problems—the problems of life and of human relations, of creation and behavior and religion." Keynes increasingly emphasized the interplay of psychology, morality, and culture with investment, distribution, and consumption. This reorganization of priorities informs his groundbreaking *General Theory* (1936) and thus testifies to Eliot's indirect influence on the political economy of the interbellum. That Keynes, of all people, could concede that "faith may work" is a concession to Eliot's conversion and the economic theology it generated.

In 1932, Eliot had written, "Ours is the age of the economist; an age in which all of us, including many professional entertainers like myself ... are somehow compelled to think about economics" (*Prose* 4 428). As he became increasingly dedicated to imagining "Christian society," Eliot did not cease to "think about economics." The previously uncollected documents in this new volume of the *Complete Prose* demonstrate that Eliot's careful consideration of the era's enormous economic problems provided both urgent rationales for his religious advocacy and healthy reminders of the insufficiencies of comprehension that justified his faith in the first place.

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.

Poet-Critics and the Administration of Culture

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previous studies of modernism have emphasized similar links, Kindley's work is the first, to my knowledge, to dwell on the critically minimized careers of these Anglo-American figures. The poet-critic, according to Kindley's elucidating new book, could not exist without the state, the little journal, the university, and the philanthropic foundation; indeed, modernism as we know it today was not possible without these institutional pillars.

Kindley's argument centers on the birth of the poet as bureaucratic administrator of culture in the twentieth century. A historicist account of modernism, this study focuses on the classic modernist topics of war and economy, especially as they inform the first half of the century's poetry and culture. This is a brief book, with important arguments to make about the duel between aristocrats and technocrats for the patronage of high print culture, written in a highly readable style, and driven by characters and their obsessions. Kindley's concern for the justification of the arts—especially those as market-hostile as modernist poetry—is a timely one. Although the historical avant-garde was not as popular then as it is now—one can almost always find a book of Eliot's verse in a bookstore—the similarly profit-averse heirs of experiment face the same precarious work environments that Kindley chronicles in *Poet-Critics and the Administration of Culture*. The crisis of contemporary funding for poets and critics understandably hangs in the background throughout the work, coming to the foreground in the introduction and conclusion. Kindley does take representational concerns seriously, as he uses the forgotten MacLeish, the female Moore, the black Brown, and the gay Auden to contrast with the canonical Eliot. By situating Eliot next to this spectrum of historically marginalized figures, Kindley illustrates Eliot's talents and drawbacks in a set where he is rarely considered.

Eliot is, for Kindley, a poet-critic who regrets the latter half of the hyphen. Criticism gets in the way of his artistic pursuits, and Eliot criticizes Swinburne and Arnold for similarly spending their time writing explanatory prose rather than producing pure poetry. Worry over age and decay is crucial to Kindley's Eliot. Thus, Kindley reads "Gerontion" as a punningly self-critical poem; that is, Eliot poeticizes his critical arguments from *The Sacred Wood*, though it is the only close reading of Eliot's poetry in the book. For someone who attempts to focus on the material realities of writers' careers, it is strange

that Kindley does not discuss Eliot's career as a banker (the Auden chapter does quote a letter by I. A. Richards on that subject, though without much analysis). The connections between Eliot's material livelihood, his aristocratic temperament, and the institution of the bank itself—as the quintessential historical institution of capital flows—beg for a closer analysis.

The chapters on other poets highlight different institutions in intriguing ways: Kindley's chapter on Moore focuses on her role as editor of the *Dial* and the balance between her (impressionistic) poetic criticism and her (analytic) critical poetry. Eliot reappears in the Auden chapter as a mentor to younger poets who attended Oxford. Reading *The Orators* for its school-based setting, Kindley does connect the poetry to the person: Auden, Kindley reminds us, was both a student and a teacher. He does not go much further than this, however. Aside from touching on Auden's intellectual commitments to communism, Kindley spends scant time on the economic realities of Auden's career as a poet which forced him to teach. Moreover, Kindley's attempt to use these examples as a means to justify the continued relevance of the humanities unfortunately remains in the background rather than at center stage for much of the book. When turning to the less canonical Archibald MacLeish and Sterling A. Brown in the penultimate chapter, Kindley finally crystallizes his materialist account by reading two poets who became critic-bureaucrats during the Great Depression and the New Deal: MacLeish became Librarian of Congress and Sterling Brown contributed to the Federal Writers' Project, a branch of the iconic Works Progress Administration.

Kindley's final chapter refreshingly lacks a protagonist. Focusing on the birth of philanthropic trusts like the Rockefeller Foundation and its subsidization of modernist little journals (with R. P. Blackmur acting as a cypher for the institution) and the founding of English departments at universities (ditto John Crowe Ransom and Auden as cyphers), Kindley expands on critical work by Gerald Graff and D. G. Myers. To institutionalize Kindley's work itself: *Poet-Critics and the Administration of Culture* functions as a prequel to Mark McGurl's highly influential account of the impact of creative writing programs after World War II, *The Program Era* (2009), which Kindley references in his conclusion. The critical neglect of the material labor realities of modern writers—caused by a taste for abstruse Marxist ponderings and a distaste for nineteenth-century biographical criticism—has perhaps come to an end. Evan Kindley's *Poet-Critics and the Administration of Culture* offers a luminous contribution to the promising field of institutional research and criticism.

The Rumble Murders

continued from p. 2

mystery novelists to write such a set of rules, but he was not the first author of one.

Chinitz later discusses the way T. S. Eliot incorporated detective fiction elements into each of his plays, largely glossing Lyndall Gordon's perceptive comments on that subject in her landmark work *T. S. Eliot: An Imperfect Life*. He comments that "Eliot even interpolated several lines from Conan Doyle's 'The Musgrave Ritual' into the dialogue [of *Murder in the Cathedral*], where they passed unnoticed for years"

(212). My second quibble is with the latter part of this statement, and only because I've been delving into mystery-related archives. I'm still putting together the full picture of what went on with Eliot's Holmesian references myself, but I have seen evidence that at least some contemporary Sherlock Holmes superfans picked up on *Murder in the Cathedral*'s Holmesian borrowing within the first year of the play's staging.

Overall, as a scholar of Eliot and mysteries, I am very pleased that this new edition of *The Rumble Murders* has been released. I do still believe Chinitz's claim that "Much more could be said about Eliot's lifelong immersion in detective fiction" (*Cultural Divide* 17). But this volume and its included scholarship add a helpful piece to that particular puzzle.

SUMMER SCHOOL ANNOUNCEMENT

The T. S. Eliot International Summer School

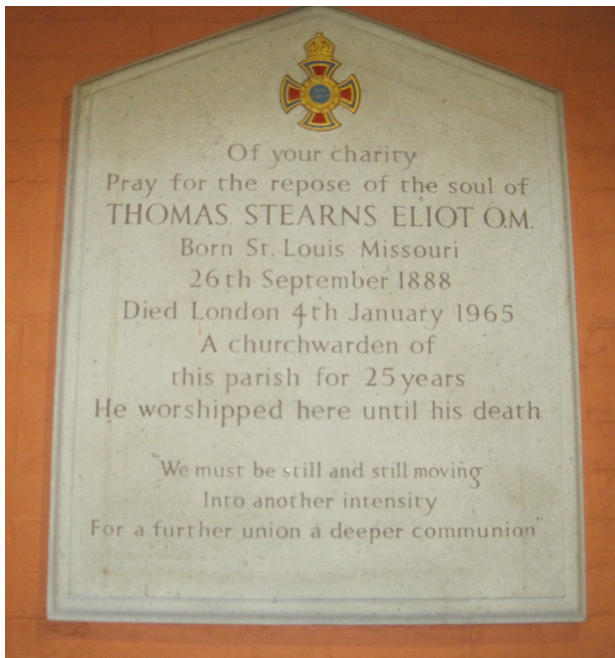
London, July 7-15, 2018

The T. S. Eliot International Summer School will celebrate its tenth anniversary when it convenes in Senate House, Institute of English Studies, in the heart of Bloomsbury, close to the former Faber offices in Russell Square where Eliot worked for forty years. Since its founding in 2009, the School has attracted students from thirty-nine nations, a testament to the worldwide

resurgence of Eliot studies as the Eliot Editorial Project provides student access to new editions of his poems, prose, and letters.

The School will be formally opened by Colm Tóibín, award-winning novelist, playwright, poet and critic. Thereafter, the School features two day-long excursions to sites of the *Four Quartets*—Little Gidding and Burnt Norton—with picnics, readings, and lectures on the grounds by distinguished professors Seamus Perry and Lyndall Gordon, respectively. During the week students choose one option from a variety of afternoon seminars for in-depth study under the guidance of a seminar leader. The seminars cover a range of subjects on Eliot's poetry, criticism, and drama. In the mornings, there are two lectures on all aspects of Eliot's life and work, featuring state-of-scholarship presentations by John Xiros Cooper, Anthony Cuda, Frances Dickey, Mark Ford, John Haffenden, Dame Hermione Lee, William Marx, Jahan Ramazani, Ronald Schuchard, and Hannah Sullivan. Dame Carol Ann Duffy, Poet Laureate of the UK, will give a reading and signing at the London Library, followed by a gala reception.

Generous bursary funding is available for students and independent scholars. For application forms, program information, and accommodation details, please visit the website: <https://www.ies.sas.ac.uk/study-training/study-weeks/ts-eliot-international-summer-school>, or contact Daniel Mullins, Eliot Summer School administrator: Daniel.Mullins@sas.ac.uk.



Commemorative plaque at St. Stephen's

South Atlantic Modern Language Association Conference, Atlanta, GA
November 3-5, 2017

POUND'S "PORTRAIT D'UNE FEMME" AND ELIOT'S
"PORTRAIT OF A LADY": TWO VIEWS OF SOCIETY
WOMEN

Visual artists, musicians, and writers have always depended upon the patronage of benefactors in order to live upon their talents. Making the right connections and having one's work promoted and supported are crucial to survival, but the obligation of maintaining these connections can also be burdensome and emotionally draining, especially to the young man who must remain in the graces of an older society woman. Although Ezra Pound's "Portrait d'une Femme" (1912) and T. S. Eliot's "Portrait of a Lady" (1915) are not explicitly about the dependence of writers on those who can create or destroy reputations, the idea exists in the background. Both poems address the difficulties that one faces in dealing with hostesses who have built an important social circle and to whom must be paid homage, as polite society dictates. As Eliot remarked in a letter to Pound in 1915, "there are two or three other ladies who if ["Portrait"] is ever printed, may vie for the honour of having sat for it" (*Letters* 186). Whether he is in Boston or London society, an artist's relationship to the hostess who controls the social scene is obligatory, oppressive, and inescapable. In both portraits, the artist-speakers express their frustration with this dependence upon women whom they view as intellectually limited promoters of high art. Pound's and Eliot's versions of this situation are interesting to compare not only because of their proximity in time, but also because of the relationship between two American poets who "revolutionized American verse" (Dale 55).

Traciene Ravita
Perimeter C, Georgia State U

"AS HE SANG THE WORLD BEGAN TO FALL APART":
THE GOTHIC MADMAN OF *PRUFROCK AND OTHER*
OBSERVATIONS

A theme common to both the traditional Gothic novelists and the Romantic poets is madness, especially as a conduit to and/or a result of supernatural knowledge. For a modernist and self-proclaimed "classicist in literature" such as Eliot, a Gothic madness, especially as the result of some form of transcendence, seems a particularly odd subject. Yet

such madness occurs again and again in Eliot's work, particularly in *Prufrock and Other Observations* and in "Prufrock's Pervigilium," a section of uncertain date which Eliot excised from "The Love Song of J. Alfred Prufrock." The Romantic poet/madman, like Prufrock's personified madness, has touched the sublime, has even taken it into himself ("drunk the milk of Paradise"), and it has changed him forever. For Prufrock as for the Romantic, madness is a possible key to transcendence, a way to touch the sublime, but he is just as aware of the dangers of reaching toward that sublime as the Romantics and is far more afraid. Here, then, is the true source of Prufrock's hesitation and timidity—he fears, not simply the possibility of rejection by a woman he might proposition or propose marriage to, as the published poem implies, but the result of using the Gothic to reach for a far greater prize: a transcendent experience of the sublime. From his earliest work and continuing until the end of his career, Eliot used Gothic figures, themes, and imagery, usually in association with some sort of mystical/religious experience such as the one hinted at in the "Pervigilium." Eliot was a Gothic as well as modernist writer; even as he fulfilled the requirements of the modernist project, he was simultaneously advancing his own Gothic obsessions. Understanding this Gothic vision is essential to a full understanding of Eliot's life and work.

Jenny C. Crisp
Dalton State C

"MY MADNESS SINGING": THE SPECTER OF SYPHILIS IN
PRUFROCK'S SONG

The 1996 publication of "Prufrock's Pervigilium" in Christopher Ricks's edition of *Inventions of the March Hare* brought new critical understanding to Eliot's well-known poem, "The Love Song of J. Alfred Prufrock." Knowing that Prufrock's urban stroll takes him through a red-light district gives his social insecurities and paralysis, which had previously been viewed in a more philosophical light, a sexual connotation. More specifically, based on the historical realities of turn-of-the-century Paris, where Eliot spent his 1910-11 academic year, Prufrock's anxieties are likely connected to fear of syphilis. In 1878 the chief of the Paris Bureau of Morals estimated that there were between thirty

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thousand and forty thousand women secretly selling themselves in the city, and as prostitution expanded, so did the ravages of syphilis, causing fever, rashes, paralysis, blindness, dementia, and altered behavior. While living in Paris, Eliot worked on his French by reading *Bubu de Montparnasse*, Jean-Louis Philippe's novel of prostitution and syphilis, echoes of which appear in "Preludes." Prostitution and its dangers were a popular theme of 19th-century French art and literature more generally, as seen in the paintings of

Édouard Manet and poetry of Charles Baudelaire, a context whose relevance to "The Love Song of J. Alfred Prufrock" has not been previously explored. This paper reads "The Love Song" and the "Pervigilium," especially Prufrock's indecisiveness and his anxiety about understanding women's social cues, in the context of the syphilis epidemic and its representation in French art.

Bradford Barnhart
Emory U

Midwest Modern Language Association Conference, Cincinnati, OH November 9-11, 2017

THE *CRITERION*'S SPANISH CIVIL WAR

With the recent publication of Vol. 5 of *The Complete Prose of T. S. Eliot*, covering the years 1934-1939, T. S. Eliot's political interventions in that tumultuous decade are ripe for reassessment. I focus here on a notorious incident in 1937: Nancy Cunard's *Authors Take Sides on the Spanish War* (London: Left Review). Cunard had circulated a questionnaire, asking authors for their declarations in support either of "the legal Government and the People of Republican Spain" or of "Franco and Fascism," publishing their responses in the *Left Review* pamphlet. The overwhelming majority of authors were "For the Government," with a mere five "Against the Government." A few writers, Eliot among them, were classified as "Neutral." Eliot was cited, to his surprise, as being "naturally sympathetic," but wishing to "take no part in these collective activities." Taken by itself, Eliot's refusal to stake out a position appears petty and irritable, especially considering the opportunism of Franco's coup. To his critics on the left, or (in Eliot's cool phrase) to "minds inflamed by passion," the poet's intellectual skepticism and endlessly deferred judgments amounted to a covert endorsement of fascism. With the full gamut of Eliot's published and unpublished writings in the 1930s on view, I resituate this affair, especially as it played out in *The Criterion*, in the wider frame of Eliot's political concerns and religious commitments. Eliot's uneasy neutrality, seen from this vantage point, can be understood as a consequence of his belief that the Universal Church must always trump nationality, and that "men of letters" should be committed to a European ideal rather than a provincial cause.

Jayme Stayer
John Carroll U

ELIOT'S *FOUR QUARTETS*, ITALIAN FASCISM, AND THE POETICS OF RESISTANCE

By the early 1940s, nearly thirty years after meeting in wartime London and embarking on their remarkable poetic collaboration, Ezra Pound and T. S. Eliot had found themselves on opposite sides of a second great war. A fervent admirer of Benito Mussolini, Pound was in Rome, broadcasting anti-Semitic and anti-American propaganda on Italian state radio and writing a pair of fascist-sympathizing *Cantos* in Italian. Eliot had remained in London all those years, where he spent the Blitzkrieg serving as a rooftop fire-warden, working at the publishing house, and writing what he described as "patriotic" poems: the latter three of the *Four Quartets*. Both poets invoked Dante in the form and content of their new poems, but they did so to very different ends. The Italian Fascists had been eager to appropriate Dante for their cause, and Pound, in his two *Italian Cantos*, reinforces this association. Eliot's work in *Four Quartets*, on the other hand, might be read as engaging in a poetics of resistance against fascism by re-appropriating the Italian national poet for a cause that transcended Mussolini's nationalistic ambitions for Italy. Throughout *Four Quartets*, and particularly in *Little Gidding*, the final poem of the sequence, Eliot effectively stages a rescue operation, a raid in which he frees Dante from the claims of fascism and nationalism and offers him instead as a representative of European culture as a whole.

Eliot's abiding devotion to Dante may occlude for the modern reader the strangeness of the poet's presence in *Four Quartets*. This is particularly true in the most explicitly Dantean section of the poem, which occurs in *Little Gidding*. After a haunting passage describing London during the Blitz, Eliot modulates

ABSTRACTS

into a Dantean episode in which the narrator walks the wartime streets with a Virgilian “familiar compound ghost.” In a poem that is “patriotic,” to use Eliot’s term, and that bears witness to the terrors of the German aerial bombardment, we might expect to find installed in pride of place Shakespeare, Milton, or another English poet. Instead, that place goes to the national poet of a fascistic Axis power. Yet by invoking Dante in the *Quartets*—not just explicitly in *Little Gidding*, but in the architectonic structure coordinating all four works—Eliot is not merely indicating a literary preference. Rather, he is countering factionalism, fascism, and nationalism by offering a more inclusive vision of culture. In a time of warring nations, Eliot’s poem manages to transcend nationalism.

Events in the present day reveal new aspects of a familiar poem. Like the “ragged rock in restless waters” of *The Dry Salvages*, *Four Quartets* takes on a different import as the political and cultural currents around it shift. In an age of Brexit and Trump, of a rising tide of nationalism and isolationism, and of a hyper-partisanship that rivals that of the Guelfs and the Ghibellines, *Four Quartets* might serve as a seamount for the artist’s obligation to counter factionalism with something other than a better-wrought faction. In refusing to cede Dante to the fascists, Eliot channels his allusive poetics into an overtly political act of resistance.

Matthew Bolton
The Seven Hills School

“HISTORY IS NOW AND ENGLAND”: NOSTALGIA AND NATIONAL IDENTITY IN THE POETRY OF T. S. ELIOT

When considering nostalgia in the work of T. S. Eliot, one immediately thinks of his idealized seventeenth century, of his classicism, and of his glorification of tradition. These sentiments are closely entwined with the common characterizations of Eliot’s politics as borderline fascist, reflecting the prevalent view of nostalgia as shallow and reactionary. Yet a recent wave of critical attention to nostalgia suggests that the emotion need not always be so rigid and destructive. In her book *The Future of Nostalgia* (2001), Svetlana Boym distinguishes between restorative nostalgia, which “attempts a transhistorical reconstruction of the lost home” and reflective nostalgia, which “thrives on ... the longing itself” (xviii). By exploring “the ambivalences of human longing and belonging,” reflective nostalgia opens up new possibilities for political motivation and identification, disrupting or complicating absolute narratives (Boym xviii). This paper considers the role played by such generative nostalgia in Eliot’s cultural criticism and in *Four Quartets*. In these texts, scenes from Eliot’s American childhood and from English history become sites of artistic possibility and fluctuating identity. Attending to the presence of reflective nostalgia provides a new perspective on Eliot’s politics and a fresh analysis of his negotiations between English and American identity.

Sarah Coogan
U of Notre Dame

38th Annual T. S. Eliot Society Meeting, St. Louis, MO September 22-24, 2017

ELIOT AND THE ANARCHIST

“I believe the poet is necessarily an anarchist.” It will surprise no one to learn that this quotation is not T. S. Eliot’s. Neither is the following, although in this case the possibility at least raises its head: “The work of art ... is a product of the relationship ... between an individual and a society, and no great art is possible unless you have as corresponding and contemporary activities the spontaneous freedom of the individual and the passive coherence of a society. To escape from society (if that were possible) is to escape from the only soil fertile enough to nourish art.” Both were written by Herbert Read, Eliot’s friend and, according to Jason Harding, “unofficial assistant editor of the *Criterion*.” They appear in

Read’s book *Poetry and Anarchism*, which Faber published, with Eliot’s approval, in 1938. Harding and others have written persuasively about how Eliot and Read navigated their political, cultural, and artistic differences in the 1930s and about how much room Eliot’s editorial approach left for such differences within the pages of the *Criterion*. To say the least, ideas as divergent as theirs did not often find so peaceable an expression in close quarters during the politically polarized decade of the 1930s as these two writers were able to accomplish. This paper considers the coexistence and cooperation of Eliot and Read for what these reveal about literary and intellectual community in an age of violent discord. It argues that within the productive but uneasy Eliot-Read relationship lie important lessons

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about the parameters of tolerance, the potential of compromise, and the function of art amongst people of good will who share a deep stake in the survival of a society on the brink.

Patrick Query
West Point

ELIOT'S SPIRITUALIZED AGRARIANISM IN THE 1930s

In the early 1930s, Eliot joins a complex, globalized conversation among conservative intellectuals regarding industrial society. Generally, discussions of agrarian movements in the 1930s center on the Southern Agrarians, and T. S. Eliot is often mentioned as an influence on many of them. Yet, this is rarely examined in any detail. Eliot, though, was in contact with many key members of the Southern Agrarian movement like Herbert Agar and Allen Tate, and he thought well of *I'll Take My Stand*, their seminal document, although

he was unable to contribute an essay, as asked, due to his Norton lecturer duties. Yet, his agrarianism, like that of many of his European-based associates, is of a very different character than some, though not all, of the Southern Agrarians. In much of his cultural criticism of the 1930s, Eliot is concerned with the conditions under which he feels the souls of mankind might flourish, and this leads him to a discussion of agrarianism. For him, spirituality, not economics, is to drive society. While Eliot is reacting to many of the same issues as the Southern Agrarians, like the rise of Communism, his influences and interests are more diverse, given his transatlantic presence: G. K. Chesterton's distributism and Ezra Pound's economic theories. His spiritualized agrarianism is key to understanding this movement among conservative intellectuals in the 1930s.

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Williams Baptist C

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ELECTION OUTCOME

Two candidates received sufficient nominations this winter for the two open positions on the Eliot Society board. Since the election was uncontested, no vote was held. Nancy Gish and Cyrena Pondrom will rejoin the board for three-year terms beginning July 1. The Society is grateful for their continued service.

As we remind members annually, they may make nominations for honorary membership and for distinguished service awards. These nominations should be made to the President, Frances Dickey (dickeyf@missouri.edu), by July 20, 2018.

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To make suggestions or inquiries regarding the annual meeting or other Society activities, please contact the president, Frances Dickey, at dickeyf@missouri.edu.

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To submit papers for any conference session sponsored by the Society, please send your abstract to tselioticsociety@gmail.com, or to the specific individual named in the call for papers.

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To join the Society, renew your membership, or report a change of address, please access our secure membership portal via our website (<http://www.tseliot.sites.luc.edu/>), by clicking

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Time Present

For matters having to do with *Time Present: The Newsletter of the T. S. Eliot Society*, please contact the vice president, Jayme Stayer, at jstayer@jcu.edu or by mail at:

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Reviews

To inquire about reviewing a book or having a book reviewed, please contact Book Review Editor Christopher McVey at cmcvey@bu.edu.

Email List Serve

To subscribe to the Society's informational list serve, which is used for occasional official communications only, please contact Tony Cuda at ajcuda@uncg.edu.

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