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(b) *T.S. Eliot*

Editorial work on T.S. Eliot continued to produce benefits during 2017: one further volume of his letters appeared, as well as two volumes in the ongoing edition of Eliot's complete prose. Edited by Iman Javadi, Ronald Schuchard and Jayme Stayer, the fifth volume of Eliot's prose covers the years 1934 to 1939. It includes longer works such as Eliot's controversial Paige-Barbour lectures, *After Strange Gods* and *The Idea of A Christian Society*, as well as a wealth of shorter, more occasional writings on religion and literature. Schuchard also edits the sixth volume in this series, with David Chinitz, and it covers the war years, 1940 to 1946. Perhaps understandably, Eliot didn't publish any longer critical works during this fraught period, but this volume contains a number of the essays that he would later collect in *On Poetry and Poets* [1957], including 'The Music of Poetry', 'What is Minor Poetry?' and 'What is a Classic?'.

The period covered by these two volumes saw an increasing seriousness in Eliot's conception of his role as a public intellectual, particularly in relation to his standing as a convert to Anglo-Catholicism. The results are not always felicitous, as in his famous declaration in *After Strange Gods* that 'reasons of race and religion combine to make any large number of free-thinking Jews undesirable' (p. 20). Schuchard has already written elsewhere about accusations of anti-Semitism levelled against Eliot and the critical apparatus of these volumes is scrupulous about recording the evidence for and against this. In context, Eliot's remarks are clearly motivated by his thinking about the nature of religious community and the importance of 'unity' rather than any specific anti-Semitic animus: his target is '*free-thinking* Jews' and not all Jews and his remarks cover the adverse effects of dissent within a religiously observant Jewish society. But the timing is poor: Hitler had already initiated a programme of anti-Semitic legislation by the time this passage was published, although Eliot denied knowledge of this; and the singling out of 'free-thinking Jews' over other free-thinkers is sinister, suggesting that if Eliot's immediate, conscious intention was not anti-Semitic, it may have been motived by unattended bias and prejudice. Volume six includes items which mitigate the effects of this utterance, providing witness to Eliot's support for Jews under the Vichy regime and his horrified response as news reached Britain of the atrocities in the concentration camps. But his editors don't overplay this in his defence: although Eliot wrote a preface for *Roll Call*, Jerzy Andrzejewski's account of Auschwitz, Chinitz and Schuchard note that this relates to an account of 'Polish rather than Jewish

suffering' (p. 581). The editorial approach seems to be one of careful scholarly neutrality, leaving readers to decide how convincing were Eliot's denials when confronted about the 'free-thinking Jews' passage.

Read in the sequence of its publication, Eliot's prose becomes hard to extricate from the historical circumstances under which it was produced. During the 1930s, Eliot could refer jocularly to a series of commentaries and articles in volume five he wrote for *Time and Tide* as 'my ten-minute lunch hour sermons' (p. 175). During the Second World War, Eliot's self-perception seems to have shifted: his dismay at catastrophic world events comes to the fore and his understanding of social and religious breakdown before the war sharpens. This includes a sense of the part that he himself had played, as he reflected towards the end of the war on the previous period of his editorship at the *Criterion* during the 1930s. The editors of the sixth volume note how much more frequently the word 'responsibility' occurs in his public writings and broadcasts during this period (p. xv). Eliot's repeated musings on 'culture' in essays such as 'The Responsibility of the Man of Letters in the Cultural Restoration of Europe,' trace his increasing sense of the role that he and other 'Men of Letters' would have to play after the war. (Contemporary readers might question the exclusively male realm this imagines.) The volumes are feat of textual scholarship that contribute greatly towards our understanding of intellectual culture during the 1930s and 40s, as well as Eliot's career.

2017 also saw the publication of the seventh volume of Eliot's letters covering the years 1934 and 1935, under the editorial aegis of John Haffenden. As with other volumes in the series, this is a hefty book of around 900 pages, although publishers, Faber, Eliot's old firm, have now launched a website to document the letters that were omitted from this print volume. As in previous years, Eliot's correspondence is quiet about personal matters, although he unbuttons with favoured friends, adopting an exaggerated comic American style, deploying nicknames and sharing allusive in-jokes, as well as producing occasional verses and doggerel. The drama of this period emerges from the biographical information supplied in Haffenden's copious annotations and the letters from Eliot's first wife, Vivienne, which convey her precarious mental state and attempts to protract the process of their separation. In a note for the Harvard College Class of 1910, Eliot observed: 'I spend a great deal of time talking to authors whose work I do not want to print. And I have to read a great many manuscripts, most of which are uninteresting. [...] I am obliged to spend a great deal of time answering letters from Ezra Pound, but my firm pays for the stamps' (p. 434/35). And this

volume provides ample confirmation – the good-natured banter between Eliot and Pound in their private correspondence contrasts with some of their public disagreements on literary and religious points of principle. This was also the period during which Eliot completed work on his contribution to *The Rock* and wrote *Murder in the Cathedral* and readers can track his dealings with the composition and performance arrangements for these works here. Other common threads emerge too. These include: the close literary friendship with Stephen Spender bordering on mentorship, despite clear differences of opinion on political and religious matters; the complex business negotiations involved in producing Michael Robert's anthology of Modern Verse for Faber; and Eliot's efforts to secure financial support for the struggling poet, George Barker. Taken as a whole, the letters and their apparatus continue to provide fascinating insights into Eliot's life and career and the literary scene during the 1930s.

It is hard not to wish that Bartholomew Brinkman had had access to Haffenden's ongoing edition in the writing of *Poetic Modernism in the Culture of Mass Print*, which devotes a chapter (pp. 141-67) to Eliot's role as 'an important policy maker for Faber' (p. 141). As part of an overarching argument about the way that poetic modernism was 'largely conditioned by a culture of mass print' (p. 4), Brinkman explores Eliot's involvement with selected editions of poetry by Ezra Pound, Marianne Moore and Rudyard Kipling. According to Brinkman, Eliot's negotiations with Moore about the contents and sequence of her *Selected Poems* sought to 'forge unity' 'by placing poems into a web of connections that suggests more than the sum of its parts' (p. 150). In other words, Brinkman reads a modernist aesthetics into Eliot's editorial practice that is comparable to the play of fragmentation and interconnection in *The Waste Land*. Excellent use is made here of archives containing correspondence with Moore that has since been collected in Haffenden's edition, which also brings together material of direct relevance regarding Eliot's negotiations with Pound. Likewise, the sixth volume of Eliot's prose includes his response in *The Nation* to a review of his selection by Lionel Trilling that relates to Brinkman's discussion of the imperialist politics of Eliot's choices. Brinkman's book is full of excellent scholarly material and makes some compelling arguments about the role of material culture in shaping modernism. So it is not a fault, but a matter of regret that these materials appeared too recently for inclusion in his discussions.

Supplementary to the letters included in Haffenden's edition, Jim McCue's 'Vivien Eliot in the Words of TSE' (*RES* 68:cclxxxiii[2017] 123-64) begins with a bibliographical list

of her contributions to the *Criterion* over a period of eighteen months during 1925. The accompanying article traces the interconnections between Eliot's work and his wife's published and unpublished writings. This includes her editorial interventions upon the manuscripts of *The Waste Land*; fragments of poetry inspired by passages omitted from the final version of *The Waste Land*; short stories; and reviews. McCue meticulously re-traces drafts of these writings in an attempt to reconstruct their authorship, describing the couple as 'not so much [...] collaborators,' as 'conspirators (and very unequal ones)' (p. 136).

Although Vivienne wrote creatively and independently on occasion, McCue concludes broadly that she owed more to her husband than he owed to her. How the dialogue between Eliot's poetry and Vivienne's creative writing is interpreted may depend upon where sympathies rely in relation to their fraught marriage. Her repeated invocations of words and motifs from his poetry might be read as the outward expression of her desperate and at times unhinged desire to sustain their disintegrating marriage. But McCue also sets out the misery of their shared living circumstances and the damage that Eliot's support for Vivienne's writing may have done to his own professional standing. Given the efforts of Vivienne's biographer, Carole Seymour-Hersh to recuperate her literary standing and condemn the treatment she received from her husband, McCue's final observation that Vivienne's writings were 'inconsequential' and conclusion that their collaboration with Eliot has a 'grim fascination' may prove controversial in some quarters. This is, however, a detailed piece of scholarly detective work and McCue makes it clear that Vivienne's 'voice' can be heard within her husband's poetry.

As well as this scholarly editorial and biographical work on Eliot, 2017 also saw the arrival of the first ever *T.S. Eliot Studies Annual*, which starts with a series of shorter pieces by some of the better-known critics working on Eliot. Christopher Ricks' 'Poetry (June 1915)' (TSEA 1[2017] 73-84) starts from the 'signal' (p.75) appearance of T.S. Eliot's name on the front cover of the magazine *Poetry* as the author of 'The Love Song of J. Alfred Prufrock' during the summer of 1915. In a style familiar to readers of Ricks' criticism and his editorial work on Eliot's poetry, this piece chases echoes and verbal correspondences between 'Prufrock' and other items from *Poetry* by Ezra Pound, Harriet Monroe and Ajan Syrian. Ricks presents 'juxtapositions' (p. 82) rather than a fully worked-out argument, but the results are very suggestive. Frances Dickey's 'The Stale Dregs of Revolt' (TSEA 1[2017] 85-88) starts with a hostile early response to 'The Lovesong of J. Alfred Prufrock' in a letter from Louis Untermeyer to Harriet Monroe questioning the originality of Eliot's

achievement, before concluding that the poem's positioning on 'the border of familiarity and strangeness' is 'canny' (p. 88). Anthony Cuda's 'Prufrock, Belated' (*TSESA* 1[2017] 89-93) argues that 'lateness' is an 'urgent and pervasive' concern within 'The Lovesong of J. Alfred Prufrock' (p. 90), from the poem's belated debts to the *fin de siècle* to the narrator's untimely preoccupations. Although this work is usually categorised as an early work, Cuda suggests that 'lateness' may be a more general characteristic of Modernism (p.92). 'Eliot's Allusive Legacy and Obscurity in "Prufrock"' (*TSESA* 1[2017] 93-97) by Ronald Schuchard offers an account of 'the allusive method' in 'The Lovesong of J. Alfred Prufrock' that compares its speaker with the beggar Lazarus in the New Testament parable of Dives. For Schuchard, Lazarus' predicament – the 'great gulf fixed' between him and Dives in hell – lies at the centre of Eliot's work: 'that terrible gulf and the surrender of will required to cross it' (p. 96). Anita Patterson's 'The American Legacy of "Prufrock"' (*TSESA* 1[2017] 67-72) quickly establishes American influences upon 'The Lovesong of J. Alfred Prufrock' before citing responses to Eliot's early poem by Gwendolyn Brooks and St-John Perse that gesture towards the influence of Eliot's poem upon the poetry of the New World.

Other longer articles on in this issue include Matt Seybold's 'Astride the Dark Horse: T.S. Eliot and the Lloyds Bank Intelligence Department' (*TSESA* 1[2017] 131-55), which explores the eight years Eliot spent working at Lloyds bank, arguing that 'however exhausting, writing and banking were mutually beneficial pursuits for Eliot' (p. 132). This claim is based upon closer attention to the detail of Eliot's role at Lloyds, specifically his job extracting material on a daily basis from a variety of newspapers and banking intelligence sources across Europe, but Seybold also points out Eliot's interactions with the staff magazine, *Dark Horse*. Hence the claim that Eliot's experiences at Lloyds were inextricable from 'writing' and therefore deserve closer attention for their consequent influence upon his literary output.

Michael Opest's 'Dull Tom-Tom's Absurd Prelude: Ludic Modernism in Early T.S. Eliot' (*TSESA* 1[2017] 31-51) scrutinises 'the precise nature of Eliot's play in all its serious frivolity' (p. 32) by probing the early poems in *Inventions of the March Hare* and their ironised presentation of social rituals under the influence of Jules Laforgue. Citing theoretical work by Mihai Spariosu, Opest argues that Eliot explores 'prerational' forms of play, which he designates 'ludic modernism' (p. 33). Jayme Stayer's 'The Short and Surprisingly Private Life of King Bolo: Eliot's Bawdy Poems and their Audiences' (*TSESA* 1[2017] 3- 27) seeks to recreate Eliot's work on the obscene poems about King Bolo that he circulated in letters.

Stayer maintains that Eliot was not serious in any attempt to get them published, he did not continue writing them with any energy after 1916 and they should not be taken as serious evidence of the mature Eliot's racism, misogyny or antisemitism and nor should they be treated as symptomatic of any sexual dysfunction.

Joshua Richards' 'Aristophanic Structures in *Sweeney Agonistes*, "The Hollow Men," and *Murder in the Cathedral*' (*TSESA* 1[2017] 157-72) explores Eliot's interest in Old Attic Comedy, maintaining that Aristophanes influenced fragments of 'The Hollow Men' and Eliot's early work on the choragic elements of *Murder in the Cathedral* as well as the 'Aristophanic Melodrama' of *Sweeney Agonistes*. Mapping Eliot's verse on to the poet's readings in F.M. Cornford's *The Origin of Attic Comedy*, Richards explores the choragic element in each of these works.

Nancy Gish, 'Eliot and Virgil in Love and War' (*TSESA* 1[2017] 177-94) seeks to establish the importance of Virgil to *The Waste Land* as part of a broader argument about 'Eliot's developing conception of a Latin Europe' (p. 179). Probing Eliot's drafts, Gish discerns something like a plan but not quite a plan derived from the *Aeniad*, within the structure of *The Waste Land* that responds to recent historical events aspects of Eliot's personal life. Rather than identify Eliot with any material empire, Gish suggests that his investment in Roman literature stemmed from his interest in 'an empire eternal rather than transient' (p. 180)

This first issue of the *T.S. Eliot Studies Annual* also includes several pieces that address Eliot's marginalia, recovered from various archival holdings of his library. Jamie Callison's 'Transmuting F.H. Bradley: T.S. Eliot's Notes Towards a Theory of Poetry', (*TSESA* 1[2017] 99-113) offers a re-assessment of Eliot's attitude towards the philosophy of F.H. Bradley using archival material relating to his postgraduate studies. Callison scrutinises marginal annotations in Eliot's copy of *Appearance and Reality*, tracing a shift in his attitude towards Bradley during his first term of study at Oxford during 1914. As a postgraduate, Eliot was resistant to Bradley's suggestion that there might be differing degrees of reality subject to 'transmutation'. As Callison points out, however, this concept came to occupy a less qualified place in Eliot's subsequent critical writings on poetry as he moved away from his technical study of philosophy. Whilst Eliot's theories of poetry are 'infused with Bradleian ideas' (p. 111), Callison argues, it is important to recognise the differences from his philosophical studies. Eliot's thought emerges in this account as characterised by both visions and revisions. April Pierce's 'T.S. Eliot, Phenomenologist' (*TSESA* 1[2017] 114-27) draws

on marginalia from Eliot's private copies of *The New Realism* (1912), Bernard Bosanquet's *Logic* (1911) and Husserl's *Logical Investigations* (1900) in order to reassess his attitude towards philosophical idealism. Emphasising Eliot's doubts about the assault upon idealism by G.E. Moore, Bertrand Russell and others, Pierce finds that the young poet's position has much in common with the phenomenology of Husserl, with important consequences for our understanding of voice and reference in his poetry. Although Eliot's surviving notes only confirm that he attended some of the lectures given by Henri Bergson in Paris during 1910 and 1911 Nancy Hargrove's 'Eliot at Bergson's Lectures, 1910-1911' (*TSESA* 1[2017] 58-66) provides a mixture of contemporary testimony and biographical conjecture in order to argue for 'the very real possibility' that Eliot attended *all* of Bergson's lectures at that time (p. 65).

Only one monograph on Eliot's work appeared during 2017: *Seeking God in the Works of T.S. Eliot and Michelangelo* by Harry Eiss offers a patchwork of commentary and quotation from a dazzling variety of sources, both visual and verbal. This ranges from the poetry, paintings and sculpture of Michelangelo to the work of Dante, and lengthy passages from scripture and the Church fathers. Tensions between '*agape, amour* and *eros*' (p. 3) lie at the heart of this: Eiss diagnoses them within the allusive interplay of 'The Lovesong of J. Alfred Prufrock'. Unfortunately, he refers to *The Waste Land* as '*The Wasteland*' throughout, a pet peeve of the poet and for many scholars of his work. Elsewhere, Bill Goldstein's *World Broke in Two* offers a lively reading of Eliot's experiences during 1922, interwoven with the lives of his contemporaries Virginia Woolf, E.M. Forster, and D. H. Lawrence. Goldstein reads the poetry biographically, pointing out that Eliot too used the Moorgate underground station when he comes to the lines spoken by one of the Rhinemaidens ('My feet are at Moorgate, and my heart / Under my feet') in 'The Fire Sermon'. Still, Goldstein romps energetically through Eliot's life (particularly his marital difficulties) and social connections, juxtaposing his efforts to publish and publicise *The Waste Land* with biographical commentary upon his contemporaries.

Despite the general absence of book-length studies devoted to Eliot, several longer works incorporated chapters or sections on his writing. Inspired by Martha Nussbaum and a 'renewed interest in the ethical content of literature' (p.1 ), Kenneth Asher's *Literature, Ethics, and the Emotions* seeks to recuperate ethics from the work of 'deconstructionists' (p.2) such as Jacques Derrida and Paul de Man by exploring the capacity of literature to recalibrate emotion. Starting from his famous pronouncements about the impersonality of

poetry, a central chapter on Eliot (pp. 50-81) strives to unpick the impression that the poet built ‘a career essentially on the suppression of emotion’ (p. 52). Like Jamie Callison’s article for the *T.S. Eliot Studies Annual*, Asher explores Eliot’s early anti-Romantic work on Bradley’s notion of ‘the Absolute’, setting this against his famous notion of the ‘objective correlative’ in his essay on *Hamlet*. Dante’s example is cited as the basis for Eliot’s understanding that poetry’s role is to ‘articulate’ emotional intensity ‘coolly, impersonally, and precisely in order to properly arouse a corresponding intensity’ (p. 64). The chapter moves nimbly across Eliot’s critical writings as well as his own poetic practice, before concluding with a reading of *Four Quartets* that seeks to reconcile this ‘emotive theory of poetry’ (p. 77) with the demands of his Christian beliefs.

Sean Pryor’s *Poetry, Modernism, and an Imperfect World* is also concerned in its own way with ethics, since it explores Modernism’s resolve to ‘redeem or transform’ ‘a new world of ugliness, suffering and injustice’ (p. 2). His chapter on Eliot (pp. 53-89) reads the ‘hard enjambement’ of the line-end present participles at the start of ‘The Burial of the Dead’ as ‘a synecdoche for [The Waste Land] and a metonymy for poetry’ (p. 56). The ‘combination of movement and rupture’ (p. 57) in Eliot’s lineation, Pryor argues, figures ‘hostility’ towards the imperfect universe and towards ‘verse’ as a vain attempt to redeem it. Pryor’s chapter proceeds through close reading of *The Waste Land* to argue that it was not until *Ash Wednesday* that Eliot started to articulate a means of escaping the impasse whereby poetry becomes complicit (along with the poet) in the fallen world that it describes. These are deft readings that respond to form and tone in Eliot’s writing with nuance.

Where Kenneth Asher explores Eliot’s concern with ‘ethics’, the covering jacket of *Poetry and Theology in the Modernist Period* explains that Anthony Domestico’s work responds to ‘the religious turn’ in literary criticism. Domestico understands ‘theology’ to mean ‘the systematic investigation of revealed truths’ (p. 16) and devotes chapters to the ‘Living Theology’ underlying Eliot’s role as editor of *The Criterion* (pp. 18-40) and the influence of Karl Barth on Eliot, especially in *Four Quartets* (pp. 41-64). Other chapters explore the work of David Jones and W.H. Auden as part of Domestico’s argument about the importance of theology to the ‘formal and thematic concerns’ of Modernism and Modernists more broadly. Eliot was much more ‘open-minded’, Domestico argues, as a poet and as an editor than some critics claims: in *Four Quartets* and within the pages of the *Criterion*, he concludes, Eliot favoured ‘productive tension [...] over advocacy for a particular theological position’ (p. 63).

A chapter of Lise Jaillant's *Cheap Modernism* reprises previous work on the involvement of T.S. Eliot and Virginia Woolf with the Oxford World Classics series during the 1920s under the editorial control of Humphrey Milford (pp. 22-43). Jaillant cites Bourdieu, arguing that Milford capitalised on the broader literary and cultural status of Eliot and Woolf to 'consecrate' the series (p. 23). Eliot also features prominently in the first half of Evan Kindley's *Poet-Critics and the Administration of Culture*. His first chapter weighs up Eliot's essays on 'The Imperfect Critic' and 'The Perfect Critic' from *The Sacred Wood*, reading the strictures there upon Arthur Symons, Swinburne and Matthew Arnold against Eliot's own practice in 'Gerontion' (pp. 17-35); a subsequent chapter (pp. 54-72) explores Eliot's reception at Oxford and his influence upon a younger generation of Modernist poets, including W.H. Auden, whose own work as a poet-critic is also discussed in detail.

As the field of eco-critical writing burgeons, *The New Poetics of Climate Change* by Matthew Griffiths considers Eliot and his place within Modernism in terms of the environment (pp. 29-58). This book begins by placing previous critical work on the hybridity and fragmentation associated with Modernism in a 'fuller environmental context' (p. 36), before turning to *The Waste Land* for specific consideration. Griffiths' approach is twofold: he explores both the representation of the environment in Eliot's work and the ways in which an increased appreciation of climate change and its effects changes understandings of that work. Allusions to drought and environmental degradation ('the river sweats / Tar') anticipate recent events in two different senses: they prefigure threats to the environment and can be connected to 'the enabling history of anthropogenic climate change' (p. 47). This is challenging and thought-provoking work.

Beyond such longer studies, scholarship on Eliot also appeared within more diverse collections of essays. Ronald Bush's contribution to Vincent Sherry's *The Cambridge History of Modernism*, 'Pound, Eliot, Hemingway' (pp. 682-99) compares Pound and Eliot through the responses they elicited from Ernest Hemingway. Pound's 'art of suggestiveness' (p. 686) proved alluring to Hemingway, who idolised him and Bush traces the influence of the poems in *Cathay* upon the elliptical prose of Hemingway's earliest short stories. In contrast, Hemingway held an 'unwavering and extraordinarily hostile' view of Eliot (p. 690) although he seems to have read everything Eliot wrote. The two never met, but Hemingway rarely passed over an opportunity to criticise Eliot's output and person, in public and in private correspondence. Katherine Mansfield 'saw herself', according to Janet Wilson, as in dialogue with Eliot's imagination' (p. 74). In "Feuille d'Album": Katherine Mansfield's

Prufrockian Encounter with T.S. Eliot’, from Todd Martin’s edited collection, *Katherine Mansfield and the Bloomsbury Group* (pp. 73-89), Wilson tracks historical encounters between the two writers (who did not always get on) and outlines the consequences of Mansfield’s reading of Eliot for her short stories. The essay pays particular attention to echoes of ‘The Lovesong of J. Alfred Prufrock’ in Mansfield’s short story ‘Feuille d’Album’ as a means of ““writing back” to his representations of masculinity [and] gendered relations’ (p. 76/77).

In addition to these essays and chapters, several articles on Eliot appeared in various journals during 2017. In ‘Absolutism, Relativism, Atomism: The “small theories” of T.S. Eliot’ (*JML* 40.ii[2017] 94-111), Jeffrey Blevins explores Eliot’s response to the conflicting demands F.H. Bradley’s ‘absolute’ and Bertrand Russell’s logical atomism in order better to parse the ‘relativism’ that he came to 1915 as an ‘in-between position’ (p. 109). This article moves smoothly between Eliot’s philosophical studies at Harvard and Oxford and his poetic output, asking thoughtful questions about how the former might ‘redound’ upon works such as *Gerontion* (p. 106). Jamie Callison’s lengthy and thoughtful article, ‘Dissociating Psychology: Religion, Inspiration, and T.S. Eliot’s Subliminal Mind’ (*ELH* 84:iv[2017] 1029-59) re-assesses the apparent tensions between Eliot’s turn to religion and his early interest in theories of psychology. Callison re-examines Eliot’s response to the work of Pierre Janet and Frederic Myers on the nature of the subliminal mind, with an approach that moves smoothly from scrutinising Eliot’s intellectual thinking to close reading of his poetry. Considering his initial scepticism about the work of Evelyn Underhill on mysticism, Callison argues that Eliot did not relinquish such positions in the process of becoming an Anglo-Catholic. Instead, continuities are uncovered within Eliot’s understanding of ‘the interlinking of the pathological, the sexual, and the religious’ (p. 1032). ‘The move between the early and the mid-career Eliot,’ he claims, ‘involves reassessment—not a resignation of the iconoclastic emphasis on technique that energized his early criticism, but rather a willingness to admit that the source of poetry is more elusive than he had previously allowed’ (p. 1044). The article reconciles these influences in a reading of ‘The Hollow Men’ and its apparent depiction of inertia or a lack of affect.

Within ‘Romantic Scepticism and the Descent into Nihilism in T.S. Eliot’s “Burnt Norton”’ (*JLLC* 64:i[2017] 62-77), Francesca Cauchi offers a reading of ‘Burnt Norton’ against the grain of Eliot’s ‘notorious denunciation’ of Romanticism in some of his earlier prose (p. 62). Cauchi turns Eliot’s own words from ‘Tradition and the Individual Talent’

against him, to argue that Shelley, Coleridge and Wordsworth are among the ‘dead poets’ whose voices make themselves felt in the desire to ‘transcend the limits of temporality’ explored by Eliot (p. 62). Although the overall argument is not always convincing, this article offers close and thoughtful analysis of the movement and logic of Eliot’s poem.

Nicoletta Asciuto’s ‘T.S. Eliot’s “Young Man Carbuncular”: Precious Gemstone or Infected Sore?’ (*N&Q* 66:iv[2017] 641-45) probes the unusual adjective Eliot bestowed upon the typist’s sexual visitor in the ‘Fire Sermon’. ‘Carbuncular’, she suggests, is ‘encrusted’ with an ambiguous Shakespearean linguistic history that recalls both gems and pustules and tempers Eliot’s satire upon ‘the maladies of contemporary society’ (p. 645). Ryan Wilson’s ‘Eliot’s Magic’ (*HopRev* 10:i[2017] 46-66) draws upon the editorial resources supplied in Christopher Ricks and Jim McCue’s recent edition of Eliot’s poetry in an attempt to restore our sense of wonder at what he achieves through his craft. In pursuit of Eliot’s ‘magic’, Wilson moves between erudite allusion in the poetry and more mundane experience to draw out the way that the poems ‘open the reader’s mind to mystery’ (p. 62).

Although Claude Rawson’s ‘T.S. Eliot and Swift’ (*EiC* 67:iv[2017] 355-66) starts from the premise that Eliot’s poems are ‘impregnated with borrowings’ from the poetry of Jonathan Swift (p. 355), the majority of this article concerns Eliot’s feelings about book IV of *Gulliver’s Travels* as expressed across his letters and criticism. Rawson locates Eliot’s understanding of Swift in relation to criticism by Samuel Johnson, Thackeray and Charles Whibley, amongst others.

Citing Wagner’s essay on Beethoven from 1870 in ‘Absolute Music and the Death of Desire: Beethoven, Schopenhauer, Wagner and Eliot’s *Four Quartets*’ (*JML* 40:ii[2017] 79-93), Aakanksha Virkar-Yates traces the influence of Wagner and Schopenhauer on Eliot’s understanding of ‘absolute music’. This article explores the aesthetics of Schopenhauer and the absolute will, before tracing Eliot’s attempt to ‘escape from emotion and individuality’ (p. 86) in *Four Quartets*.

Jean Ward begins her article, ‘Marian Aspects of *Four Quartets*’ (*REN* 69:iii[2017] 150-61) by seeking to fine-tune the late Geoffrey Hill’s criticisms of the decline from pitch into tone within *Four Quartets*. Her reading of ‘The Dry Salvages’ uncovers ‘echoes of Marian spirituality’ (p. 152) that, she argues, reveal Eliot’s religious intentions as different from the ‘torpid, comfortable, respectable Anglicanism’ that Hill found objectionable (p. 160).

Matthew Geary proposes that Eliot's mother was a strong 'conscious and unconscious influence' (p. 153) upon the poet's very earliest productions in 'T.S. Eliot's "A Lyric" ("If Time and Space, As Sages Say") in Charlotte Eliot's Hand' (*N&Q* 64:i[2017] 151-54). Indeed, he even speculates that she took a direct role in editing or composing a poem Eliot submitted to his school magazine, although he finds no conclusive evidence here.

William Solomon's 'On Comic Modernism: Impersonality in Eliot and Keaton' (*Mosaic* 50:ii[2017] 205-22) seeks to recuperate Eliot's theories of 'impersonality' from criticisms which link it to misogyny, racism and anti-Semitism by exploring Eliot's interest in the figure of the puppet. Citing Paul De Man on irony and laughter, Solomon suggests that Eliot's presentation of characters lacking in affect is cognate with the silent comedy of Buster Keaton. His discoveries, Solomon hopes, are portentous for our understanding of literary modernism and the black humour of later writers such as Kurt Vonnegut and Thomas Pynchon.

Patrick Keane re-connects Eliot to his Missouri roots in 'Of Beginnings and Endings: Huck Finn and Tom Eliot' (*MTA* 15[2017] 176-91). Citing both a trip Eliot made to the States in 1950 and a preface he wrote to *Huckleberry Finn*, Keane explores Eliot the rights and wrongs (literary and political) of Eliot's verdict upon Twain's chosen ending, even positing a 'vestigial racism' (p. 185) at the heart of his approval for the treatment of the escaped slave, Jim.

In 'Old man – young man: T.S. Eliot's *Gerontion* and the problem of identity' (*Neuropsychiatrie* 31[2017] 32-38) Moritz E. Wigand, Hauke F. Wiegand, Markus Jäger and Thomas Becker offers a bilingual exploration 'from a psychiatric perspective' (p 32) of Eliot's decision as a young (ish) man to adopt the voice of an older man in 'Gerontion'. The result is fittingly dry in its analyses: reading the poem as the expression of an 'identity crisis', Wigand et al suggest that it may have therapeutic value as an exercise in 'empathic understanding of persons with late-life depression' (p. 37).

Viorica Patea's 'Eliot's Modernist Manifesto' (*Transatlantica* 1 [2016] 34 paras.) looks again at 'Tradition and the Individual Talent' to argue that recent critics have mistakenly foisted 'postmodern concerns on another time and context' (8). Patea seeks to place Eliot's most famous essay back into a sense of historical context that can credit its revolutionary nature whilst understanding it as a timely mediation between the avant-garde and the need for reconstruction in Europe after the First World War.

Finally, Frank Kuppner's 'Rough Notes for One or Two Lectures on T.S. Eliot's Dante (4)' (*PNR* 43:iii[2017] 10) brings to a close a series that sceptically queries the language and premises of Eliot's essay on Dante on a muted note. The 'pleasure' of working out that a 'fine mind' is 'wrong, or is more wrong than right', Kuppner concludes, is 'precarious' (p. 10).