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**T.S. Eliot: A Bibliography of T.S. Eliot Criticism, 1987-2013**

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T.S. Eliot: A Bibliography of T.S. Eliot Criticism, 1987-2013

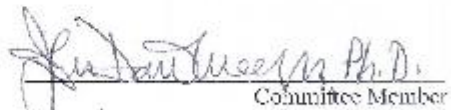
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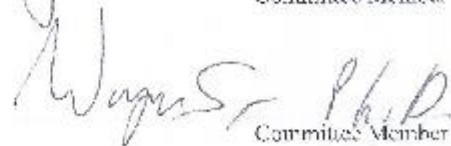
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I realize that time dedicated to the completion of this thesis resulted in time not dedicated to you. I apologize for that. I hope I have taught you that finishing what you start is important. Determination will carry you through any obstacle in life. An education is an investment in yourself. You are worth the investment, so educate yourself at every opportunity. Contrary to popular belief, hard work will not kill you. Always strive to achieve everything you can. I love you all more than you know and am proud to call you my children.

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I promised you I would finish my thesis. Here it is. You are the reason I was able to complete it. The fact that there is a final product is just as much your achievement as mine. Thank you for keeping me on track. Thank you for watching our boys so I could focus on my thesis. Your constant support and encouragement in everything I do makes me believe I can accomplish anything. I am so fortunate to have such a loving and supportive partner. I am grateful everyday that I found you. You are my everything. I love you.

*I did it Daddy, I did it.*

ABSTRACT OF THESIS

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This bibliography of scholarship related to the writer T.S. Eliot is arranged chronologically by year and alphabetically within each year. This bibliography contains 1624 entries. Select entries have been annotated. Where available, annotations have been taken from the research database and are enclosed in brackets ([ ]). Annotations that have been taken from the works themselves are enclosed by asterisks. Annotations written by the author of this thesis have no special characters to distinguish them from other annotations. An annotated bibliography of Eliot criticism is essential to keep up with the recent resurgence in Eliot studies. The last bibliography published regarding Eliot's works was Sebastain Knowles and Scott A. Leonard's *T.S. Eliot: Man and Poet, Volume 2: An Annotated Bibliography of a Decade of T.S. Eliot Criticism, 1977-1986*. This new bibliography creates a central location for Eliot research for the years of 1987-2013.

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*T.S. Eliot: A Bibliography of T.S. Eliot Criticism, 1987-2013*

The research for this thesis was conducted primarily using EBSCO host and the *MLA International Bibliography*, *Academic Search Complete*, and *Humanities International* databases. Models for this bibliography include Sebastian Knowles and Scott A. Leonard's *T.S. Eliot: Man and Poet, Volume 2: An Annotated Bibliography of a Decade of T.S. Eliot Criticism, 1977-1986* and the bibliographies published in the T.S. Eliot Society's newsletter. Every citation in this bibliography was collected by the author. This bibliography is arranged chronologically by year and alphabetically within each year. Where available, annotations have been taken from the research database and are enclosed in brackets ([ ]). Annotations that have been taken from the works themselves are enclosed by asterisks. Annotations written by the author of this thesis have no special characters to distinguish them from other annotations.

### **T.S. Eliot: A Short Biography**

Thomas Stearns Eliot was born on September 26, 1888 in St. Louis, Missouri, to Henry Ware and Charlotte Stearns Eliot. Henry Ware Eliot was the son of the Reverend William Greenleaf Eliot. Reverend Eliot was originally from Boston, Massachusetts. He relocated to St. Louis, Missouri in 1834. At the time, St. Louis was a frontier town with a heavily Irish Catholic population. Reverend Eliot was a Unitarian minister and founded the First Congregational (Unitarian) Church of St. Louis. He was dedicated to encouraging academic as well as religious study. He founded two preparatory schools in St. Louis: the Smith Academy for boys and the Mary Institute for girls. In 1857, he founded Washington University and served as its President from 1871 until his death in 1887. Although he died before his grandson's birth, Reverend Eliot was influential in his grandson's life. Reverend Eliot wanted his sons to follow his example and become

Unitarian ministers. Henry Ware Eliot resisted this pressure and went into business. Henry first worked at Reed and Green Wholesale Grocers with a modicum of success. He then became partners in Eliot and Larkin, a manufacturing chemist firm, where they produced acetic acid. Unfortunately, this business was not successful and Henry was forced to file bankruptcy. He was also forced to borrow heavily from his father. Despite his false start, Henry Eliot eventually achieved success in 1874. He went to work at the St. Louis Hydraulic-Press Brick Company. By the time of T.S. Eliot's birth, he had risen to the top of the company. When Charlotte Champ Stearns met Henry Ware Eliot, she was employed as a teacher at the St. Louis Normal School. When her family went bankrupt, she supported the family by teaching at the Mary Institute. Charlotte was a dedicated wife and mother and involved herself in local reforms. Charlotte was involved in social work through the Humanity Club of St. Louis. She was instrumental in the creation of a separate house of detention for juveniles. She was a poet and writer and encouraged her son to study and write poetry. She wrote and published a biography of her father-in-law William Greenleaf Eliot in 1904. Lee Oser gives an interesting analysis of the similarities between mother and son's poetry in the text described in bibliography entry 689.

Eliot was born later in his parents' life—they were forty-five—and his siblings were all substantially older than he was. Eliot was showered with female love and attention. His only male sibling, Henry Ware Eliot, Jr., was nine years older than Eliot, and the two shared a close bond. Henry, Jr. would be supportive of Eliot his entire life. All of this female attention, coupled with health issues, led to Eliot being coddled and over-protected. He was born with a congenital double hernia, which resulted in his being



forced to wear a corset-like truss from an early age. Charlotte feared his hernia would rupture, so she would not allow him to engage in any roughhousing or sports. From an early age, she encouraged Eliot to read and introduced him to Shakespeare and Poe. From the ages of six to ten, Eliot attended Mr. Lockwood's school. In 1898, Eliot began attending the Smith Academy, a feeder school for Washington University, as a day student. Eliot graduated from the Smith Academy in 1905 at the age of seventeen. Before heading to Harvard in 1906, Eliot attended Milton Academy in Milton, Massachusetts. In October 1906, Eliot enrolled in Harvard, and he began attending classes in December. Eliot quickly found himself on academic probation for unsatisfactory grades. He was removed from probation in early 1907. Eliot graduated from Harvard in June 1910 with both a B.A. and a M.A in philosophy. While a student at Harvard, Eliot was briefly the secretary of Harvard's literary magazine, *The Advocate*. Eliot finished his undergraduate work in three years and his graduate work in a year.

Following graduation from Harvard, Eliot spent a year at the Sorbonne in Paris. While in Paris during the summer of 1911, he finished a version of "The Love Song of J. Alfred Prufrock." Nancy K. Gish offers a glimpse of Paris and Parisian culture during 1910-1911, when Eliot was in residence (#1597). Gish maintains the culture of Paris influenced Eliot's early poetry. In the fall of 1911, Eliot returned to Harvard to begin work on a doctorate in philosophy. Eliot's dissertation was titled *Experience and the Objects of Knowledge in the Philosophy of F.H. Bradley* and was written between 1913 and 1916. Jewel Spears Brooker views Eliot's dissertation as a revolt against dualism. Brooker maintains that Eliot is attempting to explain and defend Bradley's epistemology (#265). In 1914, Eliot was awarded a fellowship to study at Merton College at Oxford

University. While studying at Oxford, he met Ezra Pound. In September of 1914, Eliot showed “The Love Song of J. Alfred Prufrock” to Pound, who encouraged Eliot to remain in London. Pound became Eliot’s teacher and sponsor in the British literary world. They became lifelong friends. Eliot remained in Oxford until June of 1915 and then relocated to London.

1915 would prove to be a year of many changes for Eliot. “The Love Song of J. Alfred Prufrock” was first published in *Poetry* on June 26, 1915. The poem is one of Eliot’s most studied works. Grover Smith argues that “Prufrock” can be used as the key to teaching all of Eliot’s poetry (#187). Studies of the poem have focused on sexuality (#289), the meaning of J. Alfred Prufrock’s name (#478, #483), the identity of the Lazarus to whom Eliot refers (#531), and the epigraph (#986) among other topics. Critical assessments of “The Love Song of J. Alfred Prufrock” vary widely. Critics are especially intrigued by Prufrock himself and have spent numerous hours contemplating who might be the model for Prufrock. Some maintain that Prufrock is modeled after Eliot’s friend Jean Verdenal. Others maintain that Prufrock is based on Chaucer’s Clerk of Oxford. Prufrock has also been compared to Shakespeare’s Prince Hal. There is also speculation that Eliot himself is the basis for Prufrock. Critics tend to evaluate “The Love Song of J. Alfred Prufrock” in terms of the theme of marriage, the timid indecisive character, the stream of consciousness delivery, and the aesthetic, non-religious texture of the poem. For every critic who argues for these viewpoints, dozens more argue against them.

“The Love Song of J. Alfred Prufrock” falls into what is deemed Eliot’s early poetry. Eliot criticism focuses on two periods: Eliot’s early works and Eliot’s later

works. Eliot's conversion to the Church of England in 1927 separates the early works from the later works. Critics tend to seek out religious imagery especially in his later works. Religious imagery, however, is not found only in Eliot's works following his conversion. Critics have examined the use of Lazarus and John the Baptist in "The Love Song of J. Alfred Prufrock." Critics have compared Eliot's Prufrock to Dante's Guido da Montefeltro. Analysis of Dante's influence or presence in Eliot's works is a common theme among critics of Eliot's work in general, not only of "The Love Song of J. Alfred Prufrock".

In the early spring of 1915, Eliot was introduced to Vivienne Haigh-Wood. She was a governess for a family in Cambridge. She painted, danced ballet, acted in films, wrote poetry and prose, and studied music. She had a vibrant personality and was daring, impulsive, and intelligent. On June 26, 1915, T.S. Eliot and Vivienne Haigh-Wood were married. Eliot completed his doctoral dissertation in 1916. Harvard declined to confer his doctorate because he did not defend his dissertation in person. Eliot took a position in the Colonial and Foreign Department at Lloyd's Bank in 1917. With Pound's help, Eliot's first collection of poems was published in 1917. Pound made the arrangements, oversaw the publication, and helped with production costs. In 1919, *Ara Vos Prec* was published. James Longenbach, in "Ara Vos Prec: Eliot's Negotiation of Satire and Suffering," explores the sexual pain and the sin of lust found in the work (#375). "Mr. Eliot's Sunday Morning Service," "Whispers of Immortality," and "Sweeney Among the Nightingales" were printed by the Hogarth Press in 1919. In 1920, *The Sacred Wood* was published. John Xiros Cooper (#275) and Peter White (#1081) both examine *The Sacred Wood*.

Throughout their marriage, Vivienne Eliot suffered from multiple health issues, including a liver complaint, neuralgia, fainting, migraines, a swollen face, colitis, rheumatism, pleurisy and a permanent spinal injury. She was addicted to medications. Dealing with Vivienne's health issues was stressful for Eliot. He attempted to care for her to the best of his abilities. Her health issues, constant need for medical care, and medications were a financial strain. Eliot was forced to beg his parents for money. Henry did not approve of his son's marriage but assisted his son financially. Illness, coupled with the stress of his job and marriage, led Eliot to a nervous breakdown. He took a leave of absence from Lloyd's Bank and traveled to the Albemore Hotel in Margate. He later went to a sanitarium in Lausanne, Switzerland, under the treatment of Dr. Roger Vittoz. While recuperating at Margate and Lausanne, he completed *The Waste Land*. He gave the final version to Pound, who cut *The Waste Land* in half after reading it.

In 1922, Eliot created his own quarterly literary journal, *The Criterion*. Anthony Domestico, in "Editing Modernism, Editing Theology," traces the presence of Protestant Neo-Orthodox theology in *The Criterion* (#1539). In October and November of 1922, Eliot published *The Waste Land* in *The Criterion* in London and in *The Dial* in New York. *The Waste Land* is by far Eliot's most studied work. This bibliography includes numerous essays examining *The Waste Land*. The fascination exerted by this work has spanned decades and does not seem to be slowing. It is one of the most influential literary works of the twentieth century, and the abundance of academic studies is not surprising. Despite the breadth of study, *The Waste Land* continues to inspire new interpretations and has inspired the largest amount of Eliot criticism. *The Waste Land*

lends itself to multiple forms of analysis. A favorite technique employed by critics is to compare Eliot to other authors. Critics have examined *The Waste Land* looking for Eliot's similarities or allusions to Keats, F.H. Bradley, Hemingway, Homer, Virgil, Ovid, Dante, the Bible, Shakespeare, Chaucer and Whitman, to name a few.

Eliot's life at the time he wrote *The Waste Land* was one of great unhappiness and stress. He was recovering from a nervous breakdown. The bleak tone and the obvious despair apparent in the work have sparked critical analysis. Vivienne Eliot's contributions as editor, and to some extent inspiration, offer readers a new lens through which to view *The Waste Land*. Psychological assessments of the poem attempt to analyze Eliot the man by using *The Waste Land* as a key to decode the author. Eliot's nervous breakdown is commonly attributed to Vivienne's health issues and demanding personality. Critics have explored Eliot's relationship with the female sex since "The Love Song of J. Alfred Prufrock." Gender studies of Eliot often maintain that he was a misogynist. Gender studies of *The Waste Land* examine Eliot's hatred of the feminine and maintain that the work articulates the patriarchal voice of society and the attempt to deny female power while maintaining patriarchal dominance.

Five years following the publication of *The Waste Land*, Eliot converted to the Church of England. Criticism of Eliot often examines *The Waste Land* in relation of his conversion. Eliot criticism also often focuses on cultural trends. Fierce debates have been waged arguing whether or not Eliot was anti-Semitic. Critics are divided on the answer. Anthony Julius's book *T.S. Eliot, Anti-Semitism and Literary Form* argues that Eliot's works are anti-semitic and wounded Jewish sensibilities. Julius maintains that Eliot's poems demand literary analysis in relation to anti-Semitism. Julius suggests that

failure to acknowledge the anti-Semitism in Eliot's poems is an insult to the Jewish community. He insists that Eliot's entire body of work is riddled with anti-Semitism (#620). Bernard Bergonzi concedes Julius's argument and acknowledges that anti-Semitism is present in Eliot's works. Bergonzi, however, maintains that Julius goes too far in identifying anti-Semitism in Eliot's works, and he maintains Julius identifies instances of anti-Semitism that do not exist. Bergonzi asserts that only Eliot's early works, produced between 1917 and 1921, contain anti-Semitism. By 1922, all traces of anti-Semitism are absent; none can be found *In the Waste Land*, *Ash Wednesday*, or *Four Quartets* (#654).

Sexuality and Eliot's own sexual orientation are also topics of critical review. Suzanne W. Churchill's *Outing T.S. Eliot* examines the fascination with Eliot's sexuality. Churchill is not overly concerned with discovering Eliot's true sexuality. She maintains that the overwhelming need to out Eliot hinders critical analysis of the homoerotic currents found in Eliot's writing. She maintains critics cannot ignore queer theory or human sexuality in the critical analysis of Eliot's work. Eliot's works contain psychological torment, self-doubt, and sexual confusion. They do not provide conclusive evidence that Eliot was homosexual. They also do not prove that Eliot was not homosexual. Churchill encourages critics to conduct homoerotic reading rather than homosexual readings. The goal should be to acknowledge the presence of homoeroticism without trying to pin down Eliot's sexuality (#1166). Some critics rush to defend Eliot, insisting he was not homosexual. Helen Vendler and Louis Menand insist that critical analysis should not entertain the idea that Eliot was homosexual.

Eliot planned to leave Lloyd's Bank before securing other employment. He was not happy working at the bank, but was pressured by Vivienne to retain his position. If he terminated his employment at Lloyd's Bank, Vivienne would not receive a widow's stipend were anything to happen to Eliot. She was very insistent that he remain employed by the bank. She threatened to commit suicide, so he abandoned his plans to leave the bank. His sponsors provided him with funds to allow him more opportunity to create poetry. His mother provided him with two hundred shares in his father's brick company. He also received a large inheritance from his father, whose will stated his son's inheritance would revert to the Eliot family after T.S. Eliot's death. None of Eliot's siblings had this caveat placed on their inheritance. In 1925, Eliot left Lloyd's Bank and joined the Faber and Gwyer publishing firm. *Poems 1909-1925*, which included "The Hollow Men," was published by Faber and Gwyer. "The Hollow Men" has not received as much critical attention as his other works, but Oliver Tearle provides an interesting examination of the poem in which he makes comparisons to *Hamlet* (#1574).

Throughout his life, Eliot explored religion. In 1927, Eliot joined the Church of England and, with Leonard Woolf as his sponsor, became a British citizen. Eliot announced he was Anglo-Catholic in the preface to *For Lancelot Andrewes*. Critics have been fascinated by the relationship between Eliot's religious conversion and his work. Following his conversion, critics began to view his earlier poems through a religious lens. In 1929, Charlotte Stearns Eliot died. *Ash Wednesday* was published in 1930. *Ash Wednesday* was the first major work following Eliot's conversion to the Church of England, and it concentrates on repentance and conversion. The poem attempts to portray the changes a soul must undergo to achieve true penitence. Eliot was given an

opportunity to return to his alma mater of Harvard for the 1932-1933 academic year. His lectures at Harvard were published as *The Use of Poetry and the Use of Criticism* in 1933. He returned to England in June of 1933 and began hiding from Vivienne. He obtained a legal separation from Vivienne, but she was not agreeable to the separation. He kept his address a secret and moved from place to place. She was determined, however, and would visit Faber and Gwyer regularly, attempting to see him. In 1934, *After Strange Gods* and *The Rock: A Pageant Play* were published. Eliot was commissioned to write *The Rock: A Pageant Play* as part of a fundraiser to benefit the Forty-Five Churches Fund, to build churches in the suburbs of London. Hazel Atkins maintains that an attentive reading of *The Rock* is necessary to gain understanding of Eliot's post-conversion ideas (#1585). In 1935, *Murder in the Cathedral* premiered at Canterbury Cathedral. Barry Spurr's "Liturgical Anachronism in *Murder in the Cathedral*" argues that Eliot's religious affiliation has continually been misrepresented (#816).

Vivienne continued to attempt to make contact with Eliot. Her use of opium, alcohol mixtures for headaches, morphine in various forms, and ether became excessive. In August of 1938, Vivienne was made a ward in Chancery at Northumberland House. In 1939, *The Family Reunion* was performed. Eliot and readers were both dissatisfied with *The Family Reunion*. Linda Wyman explores the reasons for this dissatisfaction in "Language as Plot in *The Family Reunion*" (#403). In 1940, *East Coker* was published. Eliot's first American ancestor Andrew Eliot emigrated to Massachusetts from the village of East Coker, Somerset. In 1942, *Four Quartets* was published. *Four Quartets* has received almost as much critical attention as *The Waste Land* and "The Love Song of J.



Alfred Prufrock.” *Four Quartets* inspires criticism that examines the work for religious or philosophical meaning. By the time of its publication, Eliot was firmly entrenched as a member of the Church of England. *Four Quartets* was not intended to be four poems. Joseph Schwartz maintains that the theme of *Four Quartets* is easy to identify. Schwartz maintains that the theological content of *Four Quartets* can be explained by consulting the *Catechism of the Catholic Church*. In *Four Quartets* Eliot rejects different definitions of history and instead embraces the Christian theology of history (#858).

In 1947, Vivienne Eliot died at the mental hospital in Northumberland. Eliot never visited her during her hospitalization. In 1948, Eliot was awarded the Nobel Prize for Literature. In 1950, *The Cocktail Party* won the Tony Award for best play. Eliot married Valerie Fletcher, his secretary, on January 10, 1957. Valerie was thirty-seven years younger than Eliot. In 1960, Eliot retired from Faber and Gwyer. In the early 1960s, his health began to fail. He gave his last public lecture at the University of Leeds in July of 1961. On January 4, 1965, Eliot died from emphysema at the age of seventy-six. He was cremated and his ashes were interred at St. Michael’s Church in East Coker, England. Lyndall Gordon published *T.S. Eliot: An Imperfect Life* (#838) in 1999; this work is the most comprehensive biography to date of Eliot. A thorough reading of Gordon’s work will be helpful to anyone interested in the study of Eliot.

### **T.S. Eliot: Secondary Bibliographies**

Eliot contributed to literature through poetry, prose, drama and, criticism. Earlier bibliographies include Bradley Gunter’s *The Merrill Checklist of T.S. Eliot*, which is a list of primary and secondary works. Mildred Martin’s *A Half Century of Eliot Criticism* chronologically arranges and annotates entries for approximately 2,700 English-language

books and articles about Eliot published between 1919 and 1965. Beatrice Ricks' *T.S. Eliot, A Bibliography of Secondary Works* contains 4,319 entries of secondary sources. The entries are arranged by genre, and the bibliography includes subdivisions for individual works and general studies. Sebastian Knowles and Scott A. Leonard's *T.S. Eliot: Man and Poet, Volume 2: An Annotated Bibliography of a Decade of T.S. Eliot Criticism, 1977-1986* dovetails with Ricks' work and includes additional selections through 1989. Knowles and Leonard's bibliography chronologically arranges 1,423 entries.

This thesis lists critical writings on Eliot published between January 1987 and December 2013, effectively dovetailing with Knowles and Leonard's 1992 bibliography. Efforts have been made to annotate as many entries as possible. This bibliography however, is by no means exhaustive, nor is it comprehensive. This bibliography contains just a fraction, 1624 entries, of Eliot criticism produced between 1987 and 2013. This bibliography does not include articles not written in English. This bibliography focuses on books, book reviews, articles, and dissertations. Dissertations are not annotated. Knowles and Leonard's bibliography does not contain book reviews. Exclusion of book reviews from a print publication is understandable. Book reviews are critiques of critiques and could add unnecessary volume to a print bibliography. With the burgeoning popularity of electronic publications, however, I see no need to exclude book reviews.

Thomas Stearns Eliot was a private individual in a public role. He was a man of letters and as such, he not only wrote for publication, but also as a means to communicate with family, friends and peers. Eliot discouraged the writing of biographies of himself. Indeed, he discouraged all study of himself. He destroyed personal correspondence and

encouraged those to whom he wrote to destroy the correspondence they received from him. Despite Eliot's attempts to stem critical examinations of his life and works, Eliot criticism continues to grow. In 2014, the first two volumes of an eight-volume Eliot project began. In January of 2020, Princeton will open more than one thousand letters between Emily Hale and T.S. Eliot to the public. These additions to current Eliot criticism will keep Eliot criticism relevant and moving forward. This is an exciting time to be an Eliot scholar, as critics add their input into the growing body of Eliot criticism.

## 1987

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\*The study of the "reception" of an author usually means, the study of what other people have said about him. But the only reception of poetry that really matters, and that can be honestly analysed, is one's own. Furthermore, in the short run, and indeed in the long run, we are dependent upon the material appearance of the texts in which we have read poetry—and also upon the material circumstances, the contexts, in which we have found those texts and in which we have read them. My own experience is perhaps typical of a generation that *almost* grew up with Eliot—that did, in fact, grow up with the last poems of Eliot. We are now celebrating the centenary of Eliot's birth; my personal celebration is of fifty years'

acquaintance with Eliot's poetry. Perhaps the following autobiographical reflections of a pensioned-off teacher may have some "documentary" value.\*

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[(Humanities International Complete)The article informs that historian T.S. Eliot's was a mind passionately longing for unity but penetratingly perceptive to plurality and difference. His literary theory, no less than his poetry, is greatly motivated by this productive but often very taxing tension. This paper studies a tension between historicist pluralism and essentialism on the nature of poetry and

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[(MLA International Bibliography)This article focuses on the legacy of U.S. poet T. S. Eliot. It frequently happens that an artist who has had enormous prestige during his lifetime suffers a temporary decline in his reputation after his death. T. S. Eliot is the perfect example. The challenge that his early poetry, and especially *The Waste Land*, raised for the young poets of the 1920's is simply a matter of literary history. Eliot had the further advantage of being a persuasive and influential critic who set up the context for his own poetry, but in the end it is poets, not academics, who create the canon of their predecessors. For at least thirty years Eliot had a charmed life among many other poets, even those who could never accept his theology and politics. It was a truly international fame which affected the life of poetry in such different places as India, Greece, and Latin America. One could tell that the drift of opinion was turning in the Anglo-American world. One of Eliot's closest friends, Herbert Read, wrote in 1965, soon after Eliot's death, that *The Hollow Men* is the last example of what he would call his pure poetry. *Ash Wednesday*, which followed in 1930, is already a moralistic poem, especially in the last two sections. All the poetry that follows, including the *Four Quartets*, is moralistic poetry.]

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[(MLA International Bibliography)Focuses on the disputes among critics over the generic features that are most appropriate to the modern poem. Interaction between personal and cultural historical changes; Accounts on the value of practical aesthetic problems; Emphasis on the weakness of modern poetry on romantics.]

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Reviews the books *The Letters of T.S. Eliot: Volume I, 1898-1922*, edited by Valerie Eliot, and *Eliot's New Life* by Lyndall Gordon.

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[(Humanities International Complete)This article discusses the poetic style of T.S. Eliot, British poet and critic, having special focus on his poem "Rhapsody on a Windy Night." Challenges that Eliot's early style poses for Romantic poetic conventions have not, reportedly, been thoroughly explored. Those challenges, which include the conceptual implications of his peculiar use of tropes, are claimed to be evident even in the early poem, "Rhapsody on a Windy Night," which has received little sustained critical commentary. "Rhapsody" is an early example of Eliot's calling up elements of Romantic poetry as the more comprehensible, though disfigured, ghostly double of his own disfigured, tortuous writing, writing that enacts in various ways a revolution in poetic language. According to the author, the poem's irreducible ambiguities compose a maze of language without exit that is not sufficiently rationalized to be taken as the utterance of a self. On the negative aspect, difficulties of literary form in

"Rhapsody" are gestures of protest against the determinate, discursive character of much Romantic writing.]

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- [(Academic Search Complete)The article describes 20<sup>th</sup>-century poet T.S. Eliot's idea and ideal of practical wisdom, relevant in contemporary criticism. Eliot was exposed to pragmatism at Harvard University, where it originated and was still sufficiently flourishing to make Eliot's teacher recast his idealist philosophy in an avowedly pragmatist mould as "absolute pragmatism." Whatever the extent to which Eliot formally imbibed pragmatism, it was certainly a philosophy well-suited to his intellectual temperament, his characteristic blend of scepticism and belief, and his tough-minded, practical, yet deeply devoted attitude towards art, criticism, and even religion.]
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Collection of essays concerning Eliot produced approximately around Eliot's hundredth birthday. Focuses on Eliot's poetry and his criticism.

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Reviews the books *The Savage and The City in the Work of T.S. Eliot* by Robert Crawford, *The Poetics of Impersonality: T.S. Eliot and Ezra Pound* by Maud Ellmann, and, *T.S. Eliot: The Poems* by Martin Scofield.

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Maintains that when performing a close reading of *The Waste Land*, an understanding and awareness of F.H. Bradley's ideas can help readers to understand Eliot's contribution to Modernism. Examines Eliot's dissertation on F.H. Bradley and attempts to demonstrate how it affects interpretations of Eliot's criticism and of his position in the Modernist revolution.

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270. Chandran, K. Narayana. "'Unguent' As Adjective In 'A Game Of Chess,' *The Waste Land*, Line 88." *ANQ: A Quarterly Journal Of Short Articles, Notes, And Reviews* 3.4 (1990): 178-179.
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280. ---. "Eliot's Classicism: A Study In Allusional Method And Design." *T. S. Annual* 1.(1990): 27-62.
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284. Donoghue, Denis. "Pound's Joyce, Eliot's Joyce." *James Joyce: The Artist and the Labyrinth*. By Augustine Martin. London: Ryan Pub., 1990. 293-311.
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286. Everett, Barbara. "'East Coker': The Village Of The Heart." *T. S. Eliot, Man and Poet, I*. By Laura Cowan. Orono, Me.: National Poetry Foundation, 1990. 197-204.
287. Fleissner, Robert F. "Eliot's 'The Love Song Of J. Alfred Prufrock'." *Explicator* 48.3 (1990): 208-210.
288. ---. "T. S. Eliot And Anti-Semitism One More Time." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 10.3 (1990): 80-81.
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\*Recently published letters from Jean Verdenal to T.S. Eliot corroborate my earlier suggestion that Prufrock may be modelled on Verdenal. Prufrock's weakness in normal sexual identification reflects the poet's close friendship with Verdenal, who has also been suggested as the 'Floret' of another poem. Onomastically, the connection may go beyond the secretive J. of the first name to the name Alfred itself, which is almost an anagram of Verdenal. \*

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292. ---. "*The Waste Land*: A Drama Of Images." *T.S. Eliot, A Voice Descanting: Centenary Essays*. By Shyamal Bagchee. New York: St. Martin's, 1990. 28-49.
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\*T.S. Eliot has achieved some reputation as a religious writer, but it has never been easy to say just what the religious content of his verse consists in. The poetry may mention such matters as incarnation, or even Incarnation, but this does not desecularize experience to any interesting extent. On the other hand, getting beyond the words of the text to some other realm is hardly a job for the literary critic. What I propose to do therefore is to investigate the "beyond" represented inside the patterns of Eliot's verse. That way, the spatial metaphors on "inside" and "beyond" have some chance of neutralizing each other, to allow a different kind of thinking to begin.\*

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299. Hall, Grace R. W. "Time, Reality, And Consciousness In Eliot's Four Quartets And Lewis's The Great Divorce." Proceedings of the Northeast Regional Conference on Christianity and Literature. Farmingdale: State U of New York P, 1990. 42-45.
300. Harmsen, T. H. B. M. "Bacon And Eliot, Eliot And Bacon: The Handling Of Medium And Image." *Centennial Hauntings: Pope, Byron and Eliot in the Year 88*. By Cedric Charles. Barfoot. Amsterdam: Rodopi, 1990. 323-40.
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Examines effects found within *The Waste Land*, that have previously been characterized as irony, as humor.

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[(Humanities International Complete) Examines the private spiritual life of U.S. poet T. S. Eliot. His late use of Christian spirituality to fill the void of modern times; His attitude toward death; Argument that his poetry is not about faith's wait for God but about the hollow man's wait for faith.]

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[(MLA International Bibliography)Recent criticism of Eliot has ignored the public dimension of his life and work. His poetry is often seen as the private record of an internal spiritual struggle. Professor Cooper shows how Eliot deliberately addressed a North Atlantic 'mandarinate' fearful of social disintegration during the politically turbulent 1930s. Almost immediately following publication, *Four Quartets* was accorded canonic status as a work that promised a personal harmony divorced from the disharmonies of the emerging postwar world. Cooper connects Eliot's careers as banker, director and editor to a much wider cultural agenda. He aimed to reinforce established social structures during a period of painful political transition. This powerful and original study re-establishes the public context in which Eliot's work was received and understood. It will become an essential reference work for all interested in a wider understanding of Eliot and of Anglo-American cultural relations.]

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[(MLA International Bibliography) The racialized syllable "hoo" was used by poets Vachel Lindsay in "The Congo," Wallace Stevens in "Sweeney Agonistes," and T. S. Eliot in "Bantams in Pine Woods" as both an aggressive threat and a triumphant call. It represented black agency and autonomy and the helplessness of privileged whites to face and deal with either African Americans or with the enticing wildness they recognized within themselves. The three poems were written during 1910-29, the crucial period which saw the construction of modern whiteness.]

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609. ---. "Hamlet, Eliot, And The Final Pagan Rites." *Hamlet Studies: An International Journal Of Research On The Tragedie Of Hamlet, Prince Of Denmarke* 17.1-2 (1995): 101-108.
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618. Hill, Marylu. "Learning To Sit Still: The Confrontation Of Human Language And Divine Silence In 'Ash Wednesday'." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 13.3-4 (1995): 85-88.
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621. Kaiser, Jo Ellen Green. "Displaced Modernism: Millay And The Triumph Of Sentimentality." *Millay at 100: A Critical Reappraisal*. By Diane P. Freedman. Carbondale: Southern Illinois UP, 1995. 27-40.
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Attempts to find Ancient Rome in *The Waste Land* by examining fragments and ruins found in the poem.

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636. Robinson, Richard David. "T. S. Eliot's Apprehensions Of Incarnation, 1927-1930: Four 'Ariels' And 'Ash-Wednesday'." *Dissertation Abstracts International* 8.3 (1995): 947A.
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Argues that Eliot confronts the limits of rational thinking in relation to understanding human experience and poetic thinking.

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643. Smidt, Kristian. "T.S. Eliot's Criticism Of Modern Prose Fiction." *English Studies* 76.1 (1995): 64.

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644. Smith, Stan. "Unreal Cities And Numinous Maps: T. S. Eliot And W. H. Auden As Observers Of Central Europe." *Images of Central Europe in Travelogues and Fiction by North American Writers*. By Waldemar Zacharasiewicz. Tübingen: Stauffenburg, 1995. 167-81.
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654. Bergonzi, Bernard. "Eliot, Julius And The Jews." *PN Review* 23.2 [112] (1996): 51-55.
655. Boaz, John K., and Mildred M. Boaz. "T. S. Eliot On A CD-ROM: A Narrative Of The Production Of A CD." *Computers And The Humanities* 30.2 (1996): 131-138.
- [(MLA International Bibliography) The authors developed a CD-ROM for use in the classroom, the computer lab, the library, or the personal computers of students and faculty. The subject of the CD is an interart study of music, art, and literature, specifically T. S. Eliot's *The Waste Land*. The authors trace their process of formulating the idea and conceptualizing the project. They also detail the initial stages of the project, including the time-intensive efforts of getting permissions for the materials. For the technology portion, they describe how the components were digitized, integrated, and tested. Finally, they discuss how they manufactured and marketed the product, closing with some evaluative comments]
656. Bradshaw, David. "T.S. Eliot and the Major." *TLS* 05 July 1996: 14.
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660. ---. "T. S. Eliot And Ambrose Bierce: Another Source For The Witty Rhyme In 'A Cooking Egg'." *Notes And Queries* 43 (241).1 (1996): 59.
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664. Cook, Cornelia. "The Hidden Apocalypse: T. S. Eliot's Early Work." *Literature & Theology* 10.1 (1996): 68-80.

\*Moving from T.S. Eliot's early poems to his later work does not represent a shift from atheistic to religious poetry, but from one scriptural model to another. In *The Waste Land* there is a painful absence of vision, a desire for a hidden apocalypse, a spiritual dimension which is conspicuous by its absence. The

language is characteristically apocalyptic, but withheld, allowed to wither in a desert of unknowing. \*

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670. Fleissner, R. F. "Declawing The Ape: Portraits Of A Lady & Prufrock." *Yeats Eliot Review* 14.1 (1996): 23-33.
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\*Eliot chose a Dantean epigraph for his modern-day love song for a variety of reasons, we may presume: the classical reference to an infernal situation gave depth and authority to Prufrock's modern psychological dilemma; Eliot loved medieval Italian and Dante's use of it to express complexities in simple language (18); and Guido da Montefeltro, the speaker in the epigraph, is similar to Prufrock. The comparison of Montefeltro and Prufrock is significant because, while their characters and circumstances are radically different, their need for confession and their reluctance to perform it are similar. Both Guido da Montefeltro and Prufrock desire the freedom that confession provides, but are not willing to give up the power of their silence. While their desire to tell the truth is strong, their desire that it remain unknown to others is stronger. Both are hypocrites, pretending to be what they are not. And both reveal a deep guilt by desiring to hide the truth about themselves. We can speculate that Eliot chose Guido da Montefeltro both for his similarity to Prufrock and for the irony provided by his fundamental difference: Montefeltro is exceptionally bold, while Prufrock is a coward. Montefeltro informs "The Love Song" by both his Prufrock-like reluctance to speak and his un-Prufrock-like boldness.\*

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675. Haffenden, John. "What the life leaves out." *TLS* 23 Feb. 1996: 14.
676. Harwell, Thomas Meade. *Porter & Eliot: 'Flowering Judas' & 'Burbank-Bleistein'/Two Essays In Interpretation*. Lewiston, NY: Mellen, 1996.

677. Helmling, Steven. "Eliot's Metaphysical Bind." *Sewanee Review* 104.2 (1996): xxiv-xxvi.
678. Hitchens, Christopher. "How Unpleasant to Meet Mr. Eliot." *Nation* 263.5 (1996): 8.

[(MLA International Bibliography) In this article the author presents information about T.S. Eliot, a British poet and critic, born in the U.S. The author says that Eliot was an anti-Semite. He was a public supporter of two political movements--the Action Française of Charles Maurras and the Social Credit party of Major James Douglas--that identified Jews as the enemy of civilization. His magazine of high culture, the *Criterion*, was at best loftily indifferent to the rise of fascism. And in a famous 1933 lecture at the University of Virginia, published as "After Strange Gods," he sought to identify the elements of a good society and stipulated that "any large number of free-thinking Jews" was precisely what such a society did not need. It's no good saying, as some of his defenders still do, that he only reflected the genteel anti-Semitism of his day.]

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684. Loucks, James F. "The Exile's Return: Fragment Of A T. S. Eliot Chronology." *ANQ: A Quarterly Journal Of Short Articles, Notes, And Reviews* 9.2 (1996): 17-39.
685. Malamud, Randy. "T. S. Eliot." *British Playwrights, 1860-1956: A Research and Production Sourcebook*. Westport, CT: Greenwood, 1996. 105-116.
686. Menand, Louis. "Eliot And The Jews." *New York Review Of Books* 43.10 (1996): 34.
687. ---. "T.S. Eliot And Modernity." *New England Quarterly* 69.4 (1996): 554.
688. Morrison, Paul. *The Poetics Of Fascism: Ezra Pound, T. S. Eliot, Paul De Man*. New York: Oxford UP, 1996.
689. Oser, Lee. "Charlotte Eliot And The 'Love Song Of J. Alfred Prufrock'." *Modern Philology: A Journal Devoted To Research In Medieval And Modern Literature* 94.2 (1996): 190-200.
- Offers an analysis of the similarities between Charlotte Stearns Eliot's and T.S. Eliot's poetry.
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692. Parker, Ian. "Elliot V. Julius." *New Yorker* 72.12 (1996): 29.
- [(Academic Search Complete) Profiles Anthony Julius, the Princess of Wales' divorce lawyer. Julius' position at the London firm of Mishcon De Reya; Discussion of Julius' book *T.S. Eliot, Anti-Semitism and Literary Form*; Negative review of book in *The Jewish Chronicle*; Extract of review; Examination of divorce cases handled by Julius.]
693. Patea, Viorica. "A Study Of Questions And Silences In The Poetry Of T. S. Eliot." *Semantics of Silences in Linguistics and Literature*. 239-255. Heidelberg: Winter, 1996.
694. Raphael, Frederic. "In The Case Of Julius V. Mr. Eliot." *PN Review* 22.6 [110] (1996): 36-39.
695. Rischin, Abigail S. "Beside The Reclining Statue: Ekphrasis, Narrative, And Desire In Middlemarch." *PMLA: Publications Of The Modern Language Association Of America* 111.5 (1996): 1121-1132.
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697. Mark, Schoening. "T.S. Eliot Meets Michael Gold: Modernism And Radicalism In Depression-Era American Literature." *Modernism/Modernity* 3.3 (1996): 51-68.
698. Schuchard, Ronald. "American Publishers And The Transmission Of T. S. Eliot's Prose: A Sociology Of English And American Editions." *Modernist Writers and the Marketplace*. By I. R. Willison, Warwick Gould, and Warren L. Chernaik. New York, NY: St. Martin's, 1996. 171-201.
699. Schwartz, Sanford. "Mastery And Escape: T. S. Eliot And The Dialectic Of Modernism,," *Christianity & Literature* 45.2 (1996): 256-258.
700. Sharpe, Tony. "T. S. Eliot And Ideas Of Œuvre." *Modernist Writers and the Marketplace*. By I. R. Willison, Warwick Gould, and Warren L. Chernaik. New York, NY: St. Martin's, 1996. 151-170.
701. Siegel, Lee. "Arcades." *Nation* 262.8 (1996): 34-36.
- [(Academic Search Complete) *The New Criterion* is the Dow Jones of cultural journals, where "high" art is always gaining, and the touchstone of literary greatness might just as well be dramatist William Shakespeare's first portfolio. Of novelist Cynthia Ozick's dazzling tirades-against T.S. Eliot (anti-Semite), Isaac Babel (hung out with anti-Semites)-her meditation on "Seize the Day" has to be the weirdest. Fetishizing "Seize the Day" as one of the last expressions of the "higher consciousness" and the "human essence" in the Western world, she turns the novel on its head: "Seize Your Bootstraps."]
702. Singh, Sukhbir. "A Shakespearean Source For T.S. Eliot's `Dolphin': *The Waste Land* 2, Line 96." *Anq* 9.1 (1996): 24.
703. Smith, Grover. *T. S. Eliot And The Use Of Memory*. London: Associated UP, 1996.

Focuses on Eliot's conscious creation of literary memory in his poetry and his study of tradition and classicism.

704. Smith, Stan. "Reviews." *Review Of English Studies* 47.188 (1996): 627.
- [(MLA International Bibliography)Reviews the books *The Golden Bough: A Study in Magic and Religion*, by James George Frazer as edited by Robert Fraser, *Sources for the Poetry of T.S. Eliot*, by Anthony Hands, and *T.S. Eliot at the Turn of the Century*, edited by Marianne Thormahlen.]
705. Stayer, Jayme Christopher. "The Dialogics Of Modernism: A Bakhtinian Approach To T. S. Eliot's '*The Waste Land*' And Igor Stravinsky's '*Oedipus Rex*'." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 57.1 (1996): 204.
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707. Trombold, Chris B. "Alimentary Eliot: Digestive References And Metaphors In T.S. Eliot's Writings." *English Language Notes* 34.2 (1996): 45.
708. Whitworth, Michael. "Pièces D'identité: T. S. Eliot, J. W. N. Sullivan And Poetic Impersonality." *English Literature In Transition (1880-1920)* 39.2 (1996): 149-170.



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709. Albright, Daniel. *Quantum Poetics: Yeats, Pound, Eliot, And The Science Of Modernism*. Cambridge, England: Cambridge UP, 1997.

[(MLA International Bibliography) Quantum Poetics is a study of the way Modernist poets appropriated scientific metaphors as a part of a general search for the pre-verbal origins of poetry. In this wide-ranging and eloquent study, Daniel Albright examines Yeats, Eliot, and Pound's search for the elementary particles from which poems were constructed. The poetic possibilities offered by developments in scientific discourse intrigued a Modernist movement intent on remapping the theory of poetry. Using models supplied by physicists, Yeats sought for the basic units of poetic force through his sequence *A Vision* and through his belief in and defense of the purity of symbols. Pound's whole critical vocabulary, Albright claims, aims at drawing art and science together in a search for poetic precision, the tiniest textual particles that hold poems together. Through a series of patient and original readings, *Quantum Poetics* demonstrates how Eliot, Lawrence, and other formulated what Albright calls "a wave-theory of poetry," a mode of expression intended to create telepathic intimacy between writer and reader and to encourage a whole new way of thinking about poetry and science as two different aspects of the same reality. This comprehensive study from a leading scholar of Modernism is the first examination of the relationship between science and Modernist poetry.]

710. Asher, Kenneth. "Poetry And Politics In T. S. Eliot's Clark Lectures." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 15.1 (1997): 18-23.

\*The main difficulty in making sense of Eliot's career has always been the problem of the 'Two Eliots', *i.e.*, how one fits together the early Eliot who led a purely poetic revolution and the later Eliot who, a year after his secret conversion to the Church of England, abruptly (or so it seemed) announced himself classicist, royalist, and Anglo-Catholic and turned his attention to politics, religion, and culture, now broadly conceived. How does one reconcile the lyric poet of modern chaos and the *plus orthodoxe que les orthodoxes* champion of cultural institutions? The recently published Clark Lectures, as the last major theoretical statement before Eliot's conversion, shed light on the problem and I believe, read in the proper context, confirm the idea-that I have argued for elsewhere-of a strongly continuous Eliot, with no major rupture (see Asher).\*

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712. ---. "T. S. Eliot's Parenthetical Method In The 'Clark Lectures'." *South Atlantic Review* 62.4 (1997): 57-72.
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\*Whoever bristles at biographical interpretations of literary works will no doubt shudder at a life-account concentrating solely on the bodily life of a literary figure. One who believes that the private existence of a writer is either inaccessible or irrelevant will probably believe as well that a writer's experience of his or her own body is a topic too complex, too intimate, and perhaps too impertinent for scholarly treatment. Moreover, the post-structuralist announcement of the "death of the author" has discouraged many scholars from considering authors' lives, not to mention authors' bodies. It is with a knowledge-and halfhearted appreciation-of these objections to many interpreters' emphases on the biographical stories of literary figures that I nevertheless offer this peculiar account of T.S. Eliot. The more one reads on his poetry and prose, especially that which remains uncollected or unpublished, the more one sees just how deeply and extensively (if often intricately and subtly) corporeal preoccupations suffuse his writing. Fully to understand Eliot's fixation on human physicality, one of course needs to look beyond his writing, towards his historical-cultural milieu, yet in situating Eliot specifically within that milieu, one needs first to consider whatever information is available regarding the nature of Eliot's

individual bodily life. Acknowledging the crucial importance of the historical approach, the present study aims simply to provide some biographical information that might serve as a basis for further investigation contextualizing or theorizing the details of Eliot's somatic story. Though limited in its purview and unconventional in its orientation, this study does elucidate particular dimensions of Eliot's work, and elucidation should certainly be one of the main tasks of literary scholarship.\*

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\*A trend toward cultural studies is marked in this year's critical productions on Pound and Eliot—especially those efforts coming from scholars based in Great Britain. To generalize: with various brands of materialist criticism on the ascendant, the emphasis is on context, biography, and, as has become usual, politics and ideology; on the other hand, a counter-vailing interest in myth and the occult suggests the emergence of new, less materialistic approaches. An important new volume of Pound's correspondence and an updated Eliot biography have appeared; both of them present newly available material. Alec Marsh is responsible for the Pound section, Ben Lockerd for the Eliot. \*

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814. Smith, Paul. "From *The Waste Land* To The Garden With The Elliots." *Ernest Hemingway: Seven Decades of Criticism*. By Linda Wagner-Martin. East Lansing: Michigan State UP, 1998. 21-28.

\*Written in the cruelest month of 1924, Hemingway's cruelest short story, "Mr. and Mrs. Elliot," has long embarrassed many critics into silence, while others, shuddering with distaste, have dismissed it as an incomprehensibly aggressive



assault on a comparatively inoffensive target—the very minor expatriate poet Chard Powers Smith. Here, for the first time, critic Paul Smith provides compelling textual, biographical, and literary reasons to believe that this story is far more complex and well worth a second look. Smith argues persuasively that in “Mr. and Mrs. Elliot” Hemmingway, as was his wont, was attempting to combat the powerful literary influence of T.S. Eliot with sexual and artistic insults, with a satirical punch below the belt. Smith’s essay views the story as a sophisticated satire not only of the Chard Powers Smiths and the Tom Eliots, but of social and literary pretensions of well-heeled expatriates. It further underscores “Mr. and Mrs. Elliot’s” significance as Hemmingway’s earliest exploration of the torturous relationship between an artist’s sexual and creative impulses, and as an almost uncanny prediction of the sexual triangle that would destroy the author’s first marriage and echo in the despairing pages of his posthumously published novel, *The Garden of Eden*. \*

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816. Spurr, Barry. "Liturgical Anachronism In Murder In The Cathedral." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 15.3 (1998): 2-7.

\*T.S. Eliot’s religious affiliation is repeatedly misrepresented. Biographers and literary critics habitually refer, for example, to the poet’s ‘conversion’ in 1927. No such event took place then, or at any other time. Eliot was baptized and confirmed in the Church of England, in that year, but the progression towards his formal, sacramental commitment had begun at least a decade before. And so far from a rupture with his past, occurring in 1927, the following years reveal continuities (personally and poetically) with the earlier Eliot, even as his ideas and attitudes in that period were ameliorated by ‘hints and guesses’ of redemption (‘The Dry Salvages’, V). In the matter of conversion, at least, Eliot’s life and artistry indicate the same scepticism expressed by his grandfather, the Unitarian William Greenleaf Eliot, who derided the sudden character-changing event ‘by which the sinner of yesterday is the saint of today.’\*

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820. [This entry has already appeared, in the “1997” section.] Tucker, Shawn R. "Amédée Ozenfant's Purist Paintings And T. S. Eliot's 'The Waste Land' As Modernist And Avant-Garde Responses To World War One." *Dissertation*

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825. Booth, Allyson. "Sir Ernest Shackleton, Easter Sunday & The Unquiet Dead In T. S. Eliot's *Waste Land*." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 16.2 (1999): 28-33.
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827. Cervo, Nathan A. "Eliot's The Love Song Of J. Alfred Prufrock." *Explicator* 57.4 (1999): 227.
828. Chinitz, David. "T.S. Eliot's Blue Verses And Their Sources In The Folk Tradition." *Journal Of Modern Literature* 23.2 (1999): 329.
829. Coyle, Michael. "The European Radio Broadcasts Of T. S. Eliot." *Miscelánea: A Journal Of English And American Studies* 20.(1999): 341-353.
830. Davis, David A. "T. S. Eliot And Pyre Of Youth: The Fugitive Poetry Of Robert Penn Warren." *Southern Literary Journal* 32.1 (1999): 69.
831. Dilworth, Thomas. "The Names Of 'Sosostris' And 'May' In *The Waste Land*." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 16.1 (1999): 40-41.
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833. Everett, Barbara. "Quick, Said The Bird, Find Them." *TLS* 5033 (1999): 12.
- [(Humanities International Complete) Examines the significance of T.S. Eliot's book of poetry called *Four Quartets*. Acceptance of a symbolism of both the four elements and the four seasons; Success and popularity of the poem *The Waste Land*; Quality of randomness in human experience in the *Four Quartets*.]
834. Fleissner, R.F. "T.S. Eliot And Anti-Semitism." *Contemporary Review* 275.1607 (1999): 310.
- [(Academic Search Complete) Disproves that writer T.S. Eliot is anti-Semitic. Instances in his writings that earned anti-Semitic charges; Attempts to rehabilitate Eliot from charges of anti-Semitism]
835. Fuchs, Miriam. "The Triadic Association Of Emily Holmes Coleman, T.S. Eliot And Djuna Barnes." *Anq* 12.4 (1999): 28.
836. Gilbert, Sandra M. "'Rats' Alley': The Great War, Modernism, And The (Anti)Pastoral Elegy." *New Literary History: A Journal Of Theory And Interpretation* 30.1 (1999): 179-201.
837. Gordon, Lyndall. *T.S. Eliot: An Imperfect Life*. New York: Norton, 1999.
838. Habib, M. A. R. *The Early T. S. Eliot And Western Philosophy*. Cambridge, England: Cambridge UP, 1999

[(Humanities International Complete) M.A.R. Habib's book offers a comprehensive study of Eliot's philosophical writings and attempts to assess their impact on both his early poetry through *The Waste Land* and the central concepts of his literary criticism. Habib presents the first scholarly analysis of Eliot's difficult unpublished papers on Kant and Bergson and establishes the nature of Eliot's connections with major figures in the Western philosophical tradition, including Plato, Aristotle, Locke, Hume, Hegel, Schopenhauer, Nietzsche, Bradley and Russell. *The Early T.S. Eliot and Western Philosophy* attempts to unravel the complex notions of irony underlying Eliot's poetry, arguing that these originate in his philosophical thinking and achieve persistent expression in his early aesthetics. This book offers close readings of Eliot's major poems and critical essays, shedding valuable light on his views on language, tradition, impersonality and emotion, and situating these in a broad aesthetic and philosophical context.]

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\*Probably the second most famous employment of "wasteland" by an American fell on May 9, 1961, when Newton N. Minow, new chairman of the Federal Communications Commission, called television "a vast wasteland." The metaphor stuck: in 1995, Minow and Craig L. LaMay published *Abandoned in the Wasteland: Children, Television, and the First Amendment*, which sits on the library shelf near Ronald A. Cass's *Revolution of the Wasteland: Value and Diversity in Television* (1981).\*

840. Kimball, Roger. "A Craving For Reality: T. S. Eliot Today." *New Criterion* 18.2 (1999): 18-26.
841. Kramer, Kenneth P 1999, 'A New Type of Intellectual: Contemplative Withdrawal and Four Quartets', *Religion And Literature*, 31. 3 (1999): 43-75.
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843. Levenson, Michael. "Does *The Waste Land* Have A Politics?." *Modernism/Modernity* 6.3 (1999): 1-13.
844. MacKethan, Lucinda H. "*The Waste Land* Women Of The Wave." *Southern Mothers: Fact and Fictions in Southern Women's Writing*. By Nagueyalti Warren and Sally Wolff. Baton Rouge: Louisiana State UP, 1999. 111-23.
845. Mallinson, Jane. "'Sure In Language Strange': John And Tom And Fanny And Emily." *Victorian Keats and Romantic Carlyle: The Fusions and Confusions of Literary Periods*. By C. C. Barfoot. Amsterdam: Rodopi, 1999. 95-101.
846. Marsh, Alec, and Ben Lockerd. "Pound And Eliot." *American Literary Scholarship: An Annual* (1999): 155-186.

\*Reviewing the last crop of criticism published in the 20th century puts us in a retrospective mood. The major work this year on both Ezra Pound and T.S. Eliot can be construed as a backward glance, seeming not only to take stock of our poets but of the dark and troubled century of which they were so integral a part.

The infusion of the political everywhere, in the poets, their poetry, and our criticism, is striking, though no longer surprising; the politicization of the aesthetic now seems more the thing than Walter Benjamin's more familiar formula, "the aestheticization of the political." In such a mood, postmodern theory seems almost traditional, and the revolutionary hopes of modernism both belated and premature; the true nature of the republic of letters as lived by these poets and as pondered by critics seems as urgent and as intractable a critical goal as ever. \*

847. McWhirter, David. "Woolf, Eliot, And The Elizabethans: The Politics Of Modernist Nostalgia." *Virginia Woolf: Reading the Renaissance*. By Sally Greene. Athens: Ohio UP, 1999. 245-66.

848. Moreland, Richard C. *Learning From Difference: Teaching Morrison, Twain, Ellison, And Eliot*. Columbus, OH: Ohio State UP, 1999.

Attempts to model a way of reading multicultural American literature that can be used to teach. Differs from current models by not defining a canonical tradition of American Literature.

849. Parkes, Adam. "Ezra Pound: Poet As Censor." *Centennial Review* 43.2 (1999): 259-288.

850. Pollard, Charles William. "Cosmopolitan Modernism: T. S. Eliot, Kamau Brathwaite And Derek Walcott." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 60.5 (1999): 1569.

851. Pop, Liliana. "A Reading Of 'The Love Song Of J. Alfred Prufrock'." *B. A. S.: British And American Studies/Revista De Studii Britanice Si Americane* 4.1 (1999): 34-40.

852. Rainey, Lawrence. "The Cultural Economy Of Modernism." *The Cambridge Companion to Modernism*. By Michael H. Levenson. Cambridge, U.K.: Cambridge UP, 1999. 33-69.

853. Richardson, John. "After The Imagination Of Our Own Hearts: Biblical Prophecy And *The Waste Land*." *English: The Journal Of The English Association* 48.192 (1999): 187-198.

854. Rodgers-Webb, Angelic. "Diving For Pearls: Using The Tarot As Subtext In *The Waste Land*." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 16.2 (1999): 18-27.

855. Schaum, Melita. "'Just Looking': Class, Desire, And The Consuming Vision In T.S. Eliot's 'In The Department Store.'." *Journal Of Modern Literature* 23.2 (1999): 335.

856. Schuchard, Ronald. *Eliot's Dark Angel: Intersections Of Life And Art*. New York, NY: Oxford UP, 1999.

Focuses on the beginning and end of Eliot's creative and critical career. The chapters are arranged by events significant to Eliot's career. Chapters presented in this book have been previously published. They have been revised and expanded for this publication.

857. Schwartz, Joseph. "The Theology Of History In T. S. Eliot's Four Quartets." *Logos: A Journal Of Catholic Thought And Culture* 2.1 (1999): 31-47.
858. Selby, Nick. *T. S. Eliot: 'The Waste Land'*. New York, NY: Columbia UP, 1999.
859. Sloane, Patricia. "Pun & Games: A New Approach To Five Early Poems By T. S. Eliot." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 16.1 (1999): 2-20.

\*Eliot's sources are legendary. His early poems include many quotations from works by other authors. Only *The Waste Land* has actual notes, and the greater number of borrowings are uncited. Many were immediately recognized, and Eliot called attention to others. Early charges of plagiarism faded with the recognition that Eliot's poems are largely innovative collages of quotations and adapted quotations. The question was what to do, if anything, about the literary works from which the borrowings were taken. Or there was a question about whether this was a question. The prevailing view, set forth in its most quotable form by Hugh Kenner, is that the source works are essentially peripheral. Eliot's poems can be appreciated without reading, or re-reading, Homer, Virgil, Ovid, Dante, The Bible, the Elizabethan playwrights, the Metaphysical poets, et al. \*

860. Smith, Ian. "No Return To Piety." *TLS* 5021 (1999): 21.
861. Spencer, Michael D. "Mysticism In T.S. Eliot's Four Quartets." *Studies In Spirituality* 9.(1999): 230-266.
862. Stankovics, Denise J., et al. "Book Reviews: Arts & Humanities." *Library Journal* 124.12 (1999): 89-91.

[(Academic Search Complete) Reviews the book *T. S. Eliot: An Imperfect Life*, by Lyndall Gordon.]

863. Stevens, Michael Roger. "T. S. Eliot's Neo-Medievalism And The 'Criterion' Years." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 60.4 (1999): 1127.
864. Ward, Jean. "A 'Polish' Eliot." *Review Of National Literatures And World Report* (1999): 74-97.

## 2000

865. Bagchee, Shyamal. "The American 'Landscapes' Poems: Eliot In The 1930S." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 16.4 (2000): 2-10.
- \*As a student of the poetry of the past, now concluded century, I think that it does us much good to get *back* periodically to a sense of the 'postmodern' that allows us a literary-historical viewpoint from where the supposed anteriority of literary Modernism can still be acknowledge as a plausible presence. The habit of some vocal postmodern critics has been to regard all theoretical conceptualizing, in fact all utterance, as coercive. This is, indeed, sad, because such an assumption prevents us from confronting and understanding the *often necessary* slipperiness of poetry—especially poetry written after the Romantic period—a slip-sliding we appreciate, even as we experience it, and often find bracing as well. The poetry of the “high” Modernist period, including that of T.S. Eliot, is not an exception. However, Eliot’s name does not figure prominently or frequently in contemporary discussions of the “postmodern” indeterminacy. Perhaps that is not an altogether regrettable oversight.\*
866. Barndollar, David. "Movements In Time: Four Quartets And The Late String Quartets Of Beethoven." *T.S. Eliot's Orchestra: Critical Essays on Poetry and Music*. By John Xiros Cooper. New York: Garland Pub., 2000. 179-94.
867. Brann, Conrad Max Benedict. "Group Identity Or Nigerian Onomastics: A Didactic Poem, Courtesy Of T.S. Eliot." *Ethnos: Journal Of Anthropology* 65.1 (2000): 137.
868. Bratcher, James T. "The Reference To 'Stetson' In *The Waste Land*." *Notes And Queries* 47 (245).3 (2000): 338-339.
869. Bush, Ronald. "A Response To William Arrowsmith's Eliot." *Literary Imagination* 2.2 (2000): 171-181.
870. Cavallaro, Daniela. "A Song For Virgil: Dantean References In Eliot's 'A Song For Simeon'." *Journal Of Modern Literature* 24.2 (2000): 349-352.
871. Chandran, K. Narayana. "T. S. Eliot's Recall Of W. E. Henley: East Coker III And 'Ballade Of Dead Actors'." *Notes And Queries* 47 (245).3 (2000): 339.
872. Chinitz, David. "A Jazz-Banjarine, Not A Lute: Eliot And Popular Music Before *The Waste Land*." *T.S. Eliot's Orchestra: Critical Essays on Poetry and Music*. By John Xiros Cooper. New York: Garland Pub., 2000. 3-24.
873. Cole, Merrill Grant. "The Erotics Of Masculine Demise: Homosexual Sacrifice In Modernist Poetry." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 60.8 (2000): 2908.
874. Cooper, John Xiros. *T. S. Eliot's Orchestra: Critical Essays On Poetry And Music*. New York, NY: Garland, 2000.
875. ---. "Thinking With Your Ears: Rhapsody, Prelude, Song In Eliot's Lyrics." *T.S. Eliot's Orchestra: Critical Essays on Poetry and Music*. By John Xiros Cooper. New York: Garland Pub., 2000. 85-107.
876. Daniel, Anne Margaret. "'The Prophets': Auden On Yeats And Eliot." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 16.3 (2000): 31-44.

\*In T.S. Eliot and W.B. Yeats, W.H. Auden had what we might colloquially call two very hard acts to follow. It is with Auden's tributes to them, to "T.S. Eliot on his Sixtieth Birthday" (1948) and "In Memory of W.B. Yeats," that this essay will ultimately be concerned. Yet even in the two little clerihews above, some of Auden's conflicts over the two older poets may be noticed. The world would have been a simpler place, in many ways, for a bright young poet if "'Eliot'" still meant George alone," Yeats' Last Poems, canonized in capitals (for he was no longer there in the flesh, to intimidate Auden as Eliot was) are personal, vision-obsessed things to be "gotten" with a minimal requirement of effort. \*

877. Donoghue, Denis. "T.S. Eliot And The Poem Itself." *Partisan Review* 67.1 (2000): 2.
878. Douglass, Paul. "Eliot's Hulme--Or Pound's?." *Anq* 13.1 (2000): 23.
879. Fjordbotten, A. Lee. "Liturgical Influences Of Anglo-Catholicism On 'The Waste Land' And Other Works By T. S. Eliot." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 61.1 (2000): 174.
880. Fleissner, Robert F. "The Hamlet-Faust Syndrome: A New, Comparative Look At T. S. Eliot's Critiques." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 16.4 (2000): 11-19.

\*Whereas, throughout the centuries, the universal interest shown in unraveling the mysteries of *Hamlet* has assuredly made it Shakespeare's most discussed and complex play—if not, indeed, the most famous, intriguing one in 'weltliteratur' (to cite Goethe's well-known coinage)—a sedate enough question may still remain: is it truly as outstanding a masterpiece in terms of its basic moral and religious commitments as it has been in terms of the theater? A former mentor of mine in the New York University Graduate School, Oscar Cargill, then Chair of the Department of English and an authority whose ponderous *Intellectual America* still remains a recognized landmark in the arena of American literary studies, raised this very question in reference to T.S. Eliot's familiar (some would say notorious) negative criticism of the Danish tragedy. Thus, in a leading paper in *The CEA Critic* for January 1972, Cargill raised up what might be called yet another Hamletean specter: that of the possible validity of Eliot's critical essay on this renowned drama as thereby representing a key turning point in twentieth century thought. Since then a major Shakespearian, as well as Eliotist, Kristian Smidt, has also *praised* this Eliot commentary in a review of books on him for the centenary year (1988) in the special Eliot issue of *English Studies*. Hence evaluatory aspects of what Eliot then said deserve to be seriously pondered afresh. They can contrasted with how his ideas apply to *Faust*. \*

881. Freed, Lewis. "T. S. Eliot, Heidegger, Stanley Fish, Et Al." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 16.3 (2000): 2-19.

\*Eliot, it has been long been known, was a student of philosophy, and in 1964 he published his Harvard dissertation under the title of *Knowledge and Experience in the Philosophy of F.H. Bradley*. The philosophy has been studied mainly for its relation to the literary work, both the criticism and the poetry. However, it is a relation that is still (wrongly) regarded as at best marginal, if not altogether



irrelevant, to the literary work, and hence something that can be safely ignored or discounted. Eliot himself was given to asserting his “incapacity” for abstruse reasoning, and in the preface to *Knowledge and Experience* he dismisses the book as only “a curiosity of biographical interest” (a disingenuous statement). Now Mrs. Eliot, who, Eliot tells us in the preface, urged him to publish the book, in her edition of her husband’s letters, does not list it among his works. Thus Eliot’s philosophy stands surrounded by a “prudent silence” (the phrase is Foucault’s and refers to the silence on the part of Marxists and psychiatrists regarding his genealogical criticism of their disciplines). \*

882. Gill, Jonathan. "Protective Coloring: Modernism And Blackface Minstrelsy In The Bolo Poems." *T.S. Eliot's Orchestra: Critical Essays on Poetry and Music*. By John Xiros Cooper. New York: Garland Pub., 2000. 65-84.
883. Gold, Matthew K. "The Expert Hand And The Obedient Heart: Dr. Vittoz, T.S. Eliot, And The Therapeutic Possibilities Of *The Waste Land*." *Journal Of Modern Literature* 23.3/4 (2000): 519.
884. Harding, Jason. "Doubting Thomist: T.S. Eliot And John Middleton Murry." *Cambridge Quarterly* XXIX.2 (2000): 184-189.
- [The article reviews the book *A Critical Difference: T. S. Eliot and John Middleton Murry in English Literary Criticism 1919-1928*, by David Goldie.]
885. Harvie, Christopher. "The Moment Of British Nationalism, 1939-1970." *Political Quarterly* 71.3 (2000): 328.
886. Huttar, Charles A. "C. S. Lewis's Prufrockian Vision In The Great Divorce." *Mythlore: A Journal Of J. R. R. Tolkien, C. S. Lewis, Charles Williams, And Mythopoeic Literature* 22.4 [86] (2000): 4-12.
887. Ingelbien, Raphaël. "The Uses Of Symbolism: Larkin And Eliot." *New Larkins for Old: Critical Essays ;*. By James Booth. Basingstoke: Macmillan, 2000. 130-43.
888. Jeffreys, Mark. "Eliot's Angels." *Review* 22.(2000): 177-190.
889. Kirby-Smith, H. T. "In Search Of A Foot." *Southern Review* 36.3 (2000): 648-668.
890. Marsh, Alec, and Ben Lockerd. "Pound And Eliot." *American Literary Scholarship: An Annual* (2000): 155-186.

\*This year’s criticism features a major book-length mediation by Denis Donoghue detailing his lifelong entanglement with Eliot, and for Poundians an equally important and long anticipated publication of Walter Baumann’s collected essays on Ezra Pound. The rigor and honesty of these critics, their principled respect for the words on the page should make those more ideologically driven critics, much in evidence in this year’s scholarship, blush. It should be noted that for perhaps the first time in its distinguished history *Paideuma*, the central organ of Pound studies, has slipped out of phase: The fall and winter 1999 number of volume 28 did and not appear until the end of the year 2000. Alec Marsh is responsible for the Pound commentary in this essay, Ben Lockerd for Eliot.\*

891. Matthews, Steven. "Yeats's 'Passionate Improvisations': Grierson, Eliot, And The Byronic Integrations Of Yeats's Later Poetry." *English: The Journal Of The English Association* 49.194 (2000): 127-141.

892. McDonald, Peter. "A Critical Difference (Book Review)." *Notes & Queries* 47.2 (2000): 269.

[(Humanities International Complete) Reviews books on author T.S. Eliot. *A Critical Difference: T.S. Eliot and John Middleton Murry in English Literary Criticism*, by David Goldie; *The Early T.S. Eliot and Western Philosophy*, by M.A.R. Habib.]

893. D. McDonald, Peter. "Reviews." *Review Of English Studies* 51.202 (2000): 327.

[(Humanities International Complete) Reviews the book *A Critical Difference: T.S. Eliot and John Middleton Murry in English Literary Criticism, 1919-1928*, by David Goldie.]

894. Miller, Andrew John. "'Compassing Material Ends': T.S. Eliot, Christian Pluralism, And The Nation-State." *Elh* 67.1 (2000): 229-255.

[(Humanities International Complete) Focuses on views of T.S. Eliot on the impact of Christian pluralism on modern states. Significance of the deployment of double discourse of value on the writings of Eliot; Effect of Eliot's ambivalent relations to liberal democracy on the formation of a pluralist society; Political implications of the poem 'The Hippopotamus. ']

895. Rowland, Dominic. "T. S. Eliot And The French Intelligence: Reading Julien Benda." *ANQ: A Quarterly Journal Of Short Articles, Notes, And Reviews* 13.4 (2000): 26-37.

896. Saunders, Judith P. "The Love Song Of Satin-Legs Smith: Gwendolyn Brooks Revisits Prufrock's Hell." *Papers On Language And Literature: A Journal For Scholars And Critics Of Language And Literature* 36.1 (2000): 3-18.

897. Scott, Bonnie Kime. "Deviant Modernism: Sexual and Textual Errancy in T.S. Eliot, James Joyce, and Marcel Proust By Colleen Lamos." *South Central Review* 17.4 (2000): 115-116.

898. Sharp, Patrick B. "From Yellow Peril To Japanese Wasteland: John Hersey's 'Hiroshima'." *Twentieth Century Literature: A Scholarly And Critical Journal* 46.4 (2000): 434-452.

899. Singh, Sukhbir. "What's In A Name?: A Note On Nomenclature In *The Waste Land*." *Journal Of The T. S. Eliot Society Of Korea* 8.(2000): 229-242.

900. Sloane, Patricia. *T.S. Eliot's Bleistein Poems: Uses of Literary Allusion in "Burbank with a Baedeker: Bleistein with a Cigar and "Dirge"* Lanham, MD: International Scholars Publications, 2000.

First of three volumes that examines how Eliot uses literary sources in five of his poems. Proposes that the five poems form a sequence that concludes in a comic or absurdist improvisation on Dante's *Commedia*.

901. Stayer, Jayme. "A Tale Of Two Artists: Eliot, Stravinsky, And Disciplinary (Im)Politics." *T.S. Eliot's Orchestra: Critical Essays on Poetry and Music*. By John Xiros Cooper. New York: Garland Pub., 2000. 295-333.

902. Todd, Robert B. "An Identification In T.S. Eliot's Letters." *Notes & Queries* 47.3 (2000): 337.
903. Wright, Will, Steven Kaplan, and Kimberly Kennedy White. "The Waste Land: Eliot, Tradition, And The Mythic Method." *The Image of the Twentieth Century in Literature, Media, and Society*. N.p.: Society for the Interdisciplinary Study of Social Imagery, U of Southern Colorado, 2000. 474-78.
904. Whitworth, Michael. "Eliot, Schiff, And Einstein." *Notes And Queries* 47 (245).3 (2000): 336-337.
905. Wilkins, Christopher Ian. "T. S. Eliot's Theology Of Style." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 61.2 (2000): 650.

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906. Arditi, Neil. "T. S. Eliot And The Triumph Of Life." *Keats-Shelley Journal: Keats, Shelley, Byron, Hunt, And Their Circles* 50.(2001): 124-143.
907. Arkins, Brian. "Eliot As Critic: The Case Of Latin Literature." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 17.3 (2001): 10-17.

\*It is by now a commonplace that the literary criticism of T.S. Eliot is designed to create an audience for the type of poetry he himself wrote. Hence Eagleton asserts of Eliot's literary tradition that "its governing principle seems to be not so much which works of the past are eternally valuable, as which will help T.S. Eliot to write his own poetry." Again, Helms has convincingly shown that Eliot's unjust attack on Gilbert Murray's translations of Euripides—which were very popular on the London stage and sold extremely well—is in reality an attack on later 19<sup>th</sup>-century poetry of the type which was written by Morris, Swinburns, and D.G. Rossetti, and which had to be denigrated to make space for the very different type of poetry Eliot was writing.\*

908. Azouqa, Aida O. "Defamiliarization In The Poetry Of 'Abd Al-Wahhab Al-Bayati And T.S. Eliot: A Comparative Study." *Journal Of Arabic Literature* 32.2 (2001): 167.
909. Badenhausen, Richard. "Those Dark Angels: T. S. Eliot." *English Literature In Transition, 1880-1920* 44.4 (2001): 517-520.

[Reviews the book *Eliot's Dark Angel: Intersections of Life and Art*, by Ronald Schuchard]

910. Badenhausen, Richard. "Rethinking 'Great Tom': T. S. Eliot And The Collaborative Impulse." *T.S. Eliot and Our Turning World*. By Jewel Spears Brooker. New York: St. Martin's, 2001. 179-90.
911. Bellis, George. "Will The Real Prufrock Please Stand Up?." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 18.1 (2001): 2-12.

\*After eighty years, the four most frequent readings of T.S. Eliot's *The Love Song of J. Alfred Prufrock* are still tentative: marriage theme; timid, indecisive character; stream of consciousness delivery; and aesthetic, non-religious texture. Each has been vigorously opposed so that the net result of criticism is closer to zero than to the proverbial richness or variety of interpretation frequently asserted by the profession.\*

912. Brooker, Jewel Spears. *T.S. Eliot and Our Turning World*. New York: St. Martin's, 2001. Print.
913. Brooker, Jewel Spears, and William Charron. "T. S. Eliot's Theory Of Opposites: Kant And The Subversion Of Epistemology." *T.S. Eliot and Our Turning World*. By Jewel Spears Brooker. New York: St. Martin's, 2001. 47-62.
914. Brooker, Peter, and Simon Perril. "Modernist Poetry And Its Precursors." *A Companion to Twentieth-Century Poetry*. By Neil Roberts. Oxford: Blackwell, 2001. 21-36.

915. Cawelti, John G. "Eliot, Joyce, And Exile." *ANQ: A Quarterly Journal Of Short Articles, Notes, And Reviews* 14.4 (2001): 38-45.
916. Childs, Donald J. *From Philosophy To Poetry: T. S. Eliot's Study Of Knowledge And Experience*. New York, NY: Palgrave, 2001.
917. Chinitz, David. "The Problem Of Dullness: T. S. Eliot And The 'Lively Arts' In The 1920S." *T.S. Eliot and Our Turning World*. By Jewel Spears Brooker. New York: St. Martin's, 2001. 127-40.
918. Constable, John, and Hideaki Aoyama. "Testing For Mathematical Lineation In Jim Crace's *Quarantine* And T.S. Eliot's Four Quartets." *Belgian Journal Of Linguistics* 15.(2001): 35-52.

\*By employing a mathematical characterization of the distinction between prose and verse, namely the random word length features of English prose and the non-random features of verse, it is possible to detect mathematical lineation in writings that are not typographically lineated. For example, such lineation can be shown to be present in T.S. Eliot's poem *Burnt Norton* (1941), and Jim Crace's prose fiction *Quarantine* (1997). In the first of these cases we show that the verse is lineated in units of four syllables, while the other sections of *The Four Quartets* are not lineated. In the second we show that Crace's text is lineated in syllabic groups of two, four, six, eight, ten, and subsequent multiples of two. *Quarantine*, we demonstrate, is non-randomly segmented, and while it does not employ a core isometric line length, and its lines do not follow on one from another, it is still, and in a novel and important sense, *lineated*. In this paper we offer further comments on appropriate statistical methods for such work, and also on the nature of formal innovation in these two texts. Additional remarks are made on the roots of lineation as a metrical form, and on the prose-verse continuum.\*

919. Cook, Cornelia. "Fire And Spirit: Scripture's Shaping Presence In T. S. Eliot's Four Quartets." *Literature & Theology: An International Journal Of Theory, Criticism And Culture* 15.1 (2001): 85-101.

\*The predominant scriptural model for T.S. Eliot's early works was apocalyptic. In *Four Quartets*, the poet's embrace of the medieval tradition which informed his chosen Anglo-Catholicism produces a new language which finds its scriptural affinities elsewhere, notably in the rhetorical strategies and significant motifs of gospel writing. Meditation on moments of epiphany produces an awareness of Pentecostal presence which requires and values language and associates itself with tradition. A new inflexion emphasises incarnation, opposing the teleologies of progressivism or apocalyptic with an equivalence of 'now' and 'always.' The associated motifs of baptism, purgatory and Pentecost are interwoven in *Four Quartets* to form an argument which revalues the world, language and history.\*

920. Coyle, Michael. "T. S. Eliot On The Air: 'Culture' And The Challenges Of Mass Communication." *T.S. Eliot and Our Turning World*. By Jewel Spears Brooker. New York: St. Martin's, 2001. 141-54.
921. ---. "T. S. Eliot's Radio Broadcasts, 1929-63: A Chronological Checklist." *T.S. Eliot and Our Turning World*. By Jewel Spears Brooker. New York: St. Martin's, 2001. 205-13.

922. Davidson, Clifford. "T. S. Eliot And The Poetics Of Evolution: Sub/Versions Of Classicism, Culture, And Progress." *Christianity & Literature* 51.1 (2001): 129-131.
923. Davies, Grahame. "Resident Aliens: R. S. Thomas And The Anti-Modern Movement." *Welsh Writing In English: A Yearbook Of Critical Essays* 7.(2001): 50-77.
924. Davis, David A. "The Humanism Of T. S. Eliot." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 18.1 (2001): 19-31.
925. Donoghue, Denis. "T.S. Eliot And Modernism." *Southern Review* 37.1 (2001): 168.
926. Faulk, Barry J. "Modernism And The Popular: Eliot's Music Halls." *Modernism/Modernity* 8.4 (2001): 603-621.

[(MLA International Bibliography) Assesses the context of T. S. Eliot's 1923 memorial essay for music hall singer Marie Lloyd, in order to gain a more precise understanding of his use of the term "popular." One of Eliot's central concerns in the essay was that the "national popular"—English music halls—was being replaced by a more global and disposable popular culture, represented by radio and American cinema. That concern, and similar concerns expressed by other observers, from the late Victorian era to the modernists, was rooted in the realization that a particular form of critical project for the literary professional might soon vanish. Intellectuals such as Eliot had served as "professional tutors" for the general public, describing national culture and cultural institutions.]

927. Ferrero, David J. "Ger(Ont)Yon: T. S. Eliot's Descent Into The Infernal Wasteland." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 17.3 (2001): 2-9.

\*T.S. Eliot's reading of Dante influenced him profoundly both artistically and spiritually, prompting comparisons to Dante's own veneration of the poet Virgil. Scholars have identified myriad ways Dante's influence shows up in Eliot's poetry and prose, from *The Love Song of J. Alfred Prufrock* to *Four Quartets*, and from "Tradition and the Individual Talent" to The Clark Lectures. The richness of this influence has tempted some scholars to impose their own typologies on Eliot's oeuvre, seeing in it a trajectory parallel to that followed in the *Divine Comedy*. In this schema, *The Waste Land* becomes Eliot's *Inferno*, *Ash Wednesday* his *Purgatorio*, and *Four Quartets* his *Paradiso* (Manganiello 16). This may seem procrustean. Yet in 1930 or 1931 a critic-friend of Eliot's response was "characteristically diffident; but this was...his instinctive aim" (Kenner 219).\*

928. Fleissner, R. F. "Eliot And Goethe." *Germanic Notes And Reviews* 32.2 (2001): 126-130.
929. Freed, Lewis. "T. S. Eliot's Impersonal Theory Of Poetry And The Doctrine Of Feeling And Emotion As Objects." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 17.1 (2001): 2-18.
930. Frogley, Alain. "T.S. Eliot's Orchestra/Walt Whitman And Modern Music (Book Review)." *Notes* 58.2 (2001): 353.

931. Germer, Rudolf. "'Journey Of The Magi' In The Context Of T. S. Eliot's Religious Development And Sensibility." *T.S. Eliot and Our Turning World*. By Jewel Spears Brooker. New York: St. Martin's, 2001. 15-25.
932. Gervais, David. "Eliot's Shakespeare And Eliot's Dante." *T.S. Eliot and Our Turning World*. By Jewel Spears Brooker. New York: St. Martin's, 2001. 114-24.
933. Gill, Glen Robert. "'The Sea Has Many Voices': Robert Lowell's 'The Quaker Graveyard At Nantucket' And The Influence Of T. S. Eliot." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 17.4 (2001): 8-22.
934. Griffiths, Trevor R. "T. S. Eliot." *British and Irish Dramatists since World War II. Third Series*. By John Bull. Detroit: Gale Group, 2001. 135-46.
935. Haffenden, John. "T. S. Eliot: *The Waste Land*." *A Companion to Twentieth-Century Poetry*. By Neil Roberts. Oxford: Blackwell, 2001. 381-91.
936. Hargrove, Nancy D. "The Curious Case Of T. S. Eliot's Source(S) For Part IV Of 'The Dry Salvages'." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 17.4 (2001): 2-7.

\*Readers with a more than casual knowledge of Part IV of T.S. Eliot's "The Dry Salvages" would, I suspect, feel certain upon seeing Our Lady of Good Voyage Church on a hill above the harbor of Gloucester, Massachusetts that it is his source, as I did in 1974 in doing research for my book *Landscape as Symbol in the Poetry of T.S. Eliot* (1978). As I was driving around the town, quite by chance I came up Prospect Street and, at the crest of the hill, suddenly saw a church whose small sign identified it as "Our Lady of Good Voyage Church: Shrine of the Fishermen." With a jolting shock of recognition, I felt sure that it had to be Eliot's source for the three stanzas of Part IV that begin, "Lady, whose shrine stands on the promontory," and ask the Virgin Mary to pray for fishermen, their wives, and their families.\*

937. ---. "T. S. Eliot And The Parisian Theatre World, 1910-1911." *South Atlantic Review* 66.4 (2001): 3-44.
938. Holmes, Anne. "The Remembered Moment: Baudelaire, Laforgue, Eliot." *French Studies Bulletin: A Quarterly Supplement* 81. (2001): 7-9.
939. Jungman, Robert. "Augustinian Voices In Part 3 Of *The Waste Land*." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 18.2 (2001): 28-32.

\*Readers of *The Waste Land* have long been aware that T.S. Eliot maintained he took the title of Part 3 "The Fire Sermon" from both Henry Clarke Warren's *Buddhism in Translation* and St. Augustine's *Confessions*. Specifically citing the *Confessions* in his own explanatory notes to lines 307-09 of the poem, Eliot writes, "The collocation of these two representatives of eastern [the Buddha] and western asceticism [Augustine], as the culmination of this part of the poem, is not an accident." Now although B.C. Southam warns us that "many of...[Eliot's explanatory] notes are bait for the unwary" (27), other readers like Grover Smith tend to accept at face value at least some of Eliot's references, such as those to St. Augustine in lines 307-09 (Smith, *WL* 85). As it happens, a close examination of the Augustinian contexts of the concluding lines to Part 3 of *The Waste Land* reveals that although Eliot does seem to be relying heavily on the *Confessions*, as

he claims, he may be doing so in ways perhaps not fully appreciated in the previous scholarship on the poem (e.g. Miller 101-2; Brooker and Bradley 122-5).\*

940. Karr, Mary. "How To Read 'The Waste Land' So It Alters Your Soul." *Chronicle Of Higher Education* 47.24 (2001): B7-B11.
941. MacDiarmid, Laurie. "'Torture And Delight': T. S. Eliot's Love Song For St. Sebastian." *Arizona Quarterly: A Journal Of American Literature, Culture, And Theory* 57.2 (2001): 77-92.
942. Malamud, Randy. "Shakespeare/Dante And Water/Music In *The Waste Land*" *T.S. Eliot and Our Turning World*. By Jewel Spears Brooker. New York: St. Martin's, 2001. 100-13.
943. Marsh, Alec, and Ben Lockerd. "Pound And Eliot." *American Literary Scholarship: An Annual* (2001): 155-186.

\*This year's scholarship features the first critical edition of *The Waste Land*. As it is also a Norton Critical Edition, and thus destined for classroom use, it probably will set the tone for thinking and teaching Eliot in the new century. Furthermore, the first biographies of Vivienne Eliot and Pound's longtime companion, Olga Rudge, begin the task of recuperating two important female modernists as well as casting new light on the two poets. Two collections of papers from major conferences on each poet have also appeared. *Paideuma*, the official organ of Pound studies, has returned to schedule, but with a new mission, a "New Paideuma," which broadens the scope of the journal and actively seeks new perspectives on Pound. The first fruit of this change, an essay collection called *Ezra Pound and African American Modernism*, has also been published separately as a book. Scholarship on the two modernist masters is bustling and prolific, though we also sense a tendency to rehash and "rediscover" what should already be well known. With both writers there is a great deal to know, of course, but there seems also a great deal that needs to be reread. Alec Marsh is responsible for the Pound section, Ben Lockerd for Eliot. \*

944. McGee, Daniel T. "Dada Da Da: Sounding The Jew In Modernism." *Elh* 68.2 (2001): 501-527.
945. Méra, Henry C. "The Existential Hell Of Eliot's *The Cocktail Party* Seen Through Sartre's *No Exit*." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 18.1 (2001): 13-18.

\*Jean-Paul Sartre and T. S. Eliot were on two opposite sides when it came to religion, politics, and philosophy, but the ideas they expressed in the two plays to be discussed here are comparable. Among the features the two authors had in common was the fact that they were contemporary with each other, producing their work during the same period. Both received the Nobel Prize for Literature, although Sartre famously declined this. The two plays we are looking at were first performed within five years of each other but share more characteristics than just the time of their performance. The characters and the situations depicted present many similarities that are obvious, but more interestingly the plays are



related at a philosophical level. By looking at *The Cocktail Party* play through the magnifying glass of *No Exit* we gain a new perspective on Eliot's own work. \*

946. Olney, James. "Submitting Oneself To T. S. Eliot." *Southern Review* 37.3 (2001): 614-621.
947. Paolucci, Anne. "Shakespeare Revisited: Hegel, A. C. Bradley, T. S. Eliot." *Cultural Horizons*. By Jayne L. Warner and Talât Sait. Halman. Syracuse, NY: Syracuse UP, 2001. 576.
948. Perez, Frank. "Chaucer's Clerk Of Oxford: A Prototype For Prufrock?." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 17.2 (2001): 2-5.

\*The highly allusive nature of T.S. Eliot's *The Love Song of J. Alfred Prufrock* has fueled speculation concerning possible sources for Prufrock. No small multitude of literary characters has been proposed as deserving the distinction but the question has never been definitively resolved. This paper explores a possibility that has been neglected in the scholarship. A careful reading of the poem in light of Chaucer's *The Canterbury Tales* seems to indicate that Chaucer's Clerk of Oxford may very well have been on Eliot's mind when he penned *Prufrock*. \*

949. Phillips, Adam. "The Soul Of Man Under Psychoanalysis." *London Review Of Books* 23.23 (2001): 19-23.
950. Rector, Liam. "Inheriting Eliot." *American Poetry Review* 30.5 (2001): 11-12.
951. Ricks, Christopher. "A Note On 'The Hollow Men' And Stevenson's 'The Ebb-Tide.'" *Essays In Criticism: A Quarterly Journal Of Literary Criticism* 51.1 (2001): 8-17.
952. Schulze-Engler, Frank. "New Literatures, New Modernities: Notes Towards The Reflexivity Of Culture." *Colonies, Missions, Cultures in the English Speaking World: General and Comparative Studies*. By Gerhard Stilz. Tübingen: Stauffenburg, 2001. 421-32.
953. Senst, Angela M. "Regional Aspects In T. S. Eliot's Poetry." *Echoes in a Mirror: The English Institute after 125 Years*. By Wolf Kindermann and Gisela Hermann-Brennecke. Münster: Lit, 2001. 37-48.
954. ---. "Regional And National Identities In Robert Frost's And T. S. Eliot's Criticism." *Clweb: Comparative Literature And Culture: A Wwweb Journal* 3.2 (2001):
955. Sherwin, Richard E. "T.S. Eliot's Bleistein Poems (Book Review)." *H-Net Reviews In The Humanities & Social Sciences* (2001): N.PAG.
956. Singh, Sukhbir. "From The 'Stony Rubbish': A Note On 'Carbuncular' In *The Waste Land*." *Notes On Contemporary Literature* 31.1 (2001): 10-12.
957. ---. "The Prior Echo Of The Artemis Myth In *The Waste Land*, III: 175." *Notes On Contemporary Literature* 31.3 (2001): 10-12.
958. ---. "T.S. Eliot's Concept Of Time And The Technique Of Textual Reading: A Comment On 'Cross' In *The Waste Land* 3, Line 175." *Anq* 14.1 (2001): 34.
959. Sloane, Patricia. "Richard Wagner's Arthurian Sources, Jessie L. Weston, And T. S. Eliot's *The Waste Land*." *Arthuriana* 11.1 (2001): 30-53.
960. Spurr, Barry. "'I Loved Old Tom': David Jones & T. S. Eliot." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 17.1 (2001): 19-25.

961. Stayer, Jayme. "Turning In The Widening Gyres Of Eliot Criticism." *Journal Of Modern Literature* 24.3-4 (2001): 525-528.
962. Suárez, Juan A. "T. S. Eliot's *The Waste Land*, The Gramophone And The Modernist Discourse Network." *New Literary History: A Journal Of Theory And Interpretation* 32.3 (2001): 747-768.
963. Swigg, Richard. "Sounding *The Waste Land*: T. S. Eliot's 1935 Recording." *PN Review* 28.1 [141] (2001): 54-61.
964. Thompson, David M. "T. S. Eliot, Anti-Semitism And The Weight Of Apologia." *T.S. Eliot and Our Turning World*. By Jewel Spears Brooker. New York: St. Martin's, 2001. 165-76.
965. Tucker, Shawn R. "*The Waste Land*, Liminoid Phenomena, And The Confluence Of Dada." *Mosaic: A Journal For The Interdisciplinary Study Of Literature* 34.3 (2001): 91-109.
966. Urquhart, Troy. "Eliot's 'The Hollow Men'." *Explicator* 59.4 (2001): 199-201.
967. Wall, Stephen, and Christopher Ricks. "The Defects Of Kipling (1909)." *Essays In Criticism: A Quarterly Journal Of Literary Criticism* 51.1 (2001): 1-7.
968. Warner, Martin. "Candlesticks In The Miasmal Mist: The Church And T. S. Eliot." *Writing the Bodies of Christ: The Church from Carlyle to Derrida*. By John Schad. Aldershot, Hants, England: Ashgate, 2001. 89-103.
969. Wilkins, Christopher. "The Early T.S. Eliot And Western Philosophy (Book)." *International Journal Of The Classical Tradition* 8.2 (2001): 335.
- [(Academic Search Complete) Reviews the book *The Early T.S. Eliot and Western Philosophy*, by M.A.R. Habib.]
970. Wright, Terence R. "The Writings In The Church: T. S. Eliot, Ecclesiastes And The Four Quartets." *Writing the Bodies of Christ: The Church from Carlyle to Derrida*. . By John Schad. Aldershot, Hants, England: Ashgate, 2001. 25-39.

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971. Asher, Curt. "Silence, Sound And Eliot's Mystical Imagination: A Reading Of *Burnt Norton*." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 19.3 (2002): 27-31.

\**Burnt Norton* juxtaposes silence and sound to describe both the internal experience of a religious practitioner and to elucidate an existential awareness of timelessness achieved through meditative prayer. The narrator's mediation experience contains elements of Buddhism through which he achieves an awareness of the illusory nature of material reality, the emptiness of action and sound, and the spiritual value of non-action and silence. Non-action frees him from desire, which is at the root of the human condition. These Buddhist elements converge and lead to the narrator to communion with Christ.\*

972. Bell, Ian F A. "The Real And The Ethereal: Modernist Energies In Eliot And Pound." *From Energy to Information: Representation in Science and Technology, Art, and Literature*. By Bruce Clarke and Linda Dalrymple Henderson. Stanford, CA: Stanford UP, 2002. 114-25.
973. Boulanger, Alison. "Influence Or Confluence: Joyce, Eliot, Cohen And The Case For Comparative Studies." *Comparative Literature Studies* 39.1 (2002): 18-47.
974. Bratcher, James T. "East Coker III, Again." *Notes And Queries* 49 (247).4 (2002): 498-499.
975. Brennan, Thomas J. "'Enthusiastic Sorrow': Wordsworth, Tennyson, And Eliot Thinking Loss." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 62.12 (2002): 4176.
976. Brooker, Jewel Spears. "The Great War At Home And Abroad: Violence And Sexuality In Eliot's 'Sweeney Erect'." *Modernism/Modernity* 9.3 (2002): 423-438.
977. ---. "Kicked By A Mule: A Meditation On Poetry And History." *South Atlantic Review* 67.2 (2002): 65-73.
978. Cervo, Nathan A. "Eliot's 'The Love Song Of J. Alfred Prufrock'." *Explicator* 60.4 (2002): 207-209.
979. Chandran, K. Narayana. "On T. S. Eliot's Theatre: A Dialogue." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 19.2 (2002): 2-12.

\*Eliot *dreamt* drama all his life. The dream-plays of Eliot! Hm. Quite an interesting possibility. You mean the dreaminess of *The Family Reunion*, *The Cocktail Party* etc.? Well, a lot there to make a case for, if you want to. Sometimes I fancy Eliot to be a poet simply obsessed with the props of drama, a great conjuror of visionary worlds, now of death, now of life. He dreamt kingdoms, did he not?—princes and clowns, intrigues and disguises, what hid behind the arras, a king *manqué*... .\*

980. Chinitz, David. "Eliot's Dark Angel: Intersections of Life and Art By Ronald Schuchard." *Anq* 15.1 (2002): 61-65.

981. Clinton, Alan Ramón. "High Modernism And The History Of Automatism." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 63.6 (2002): 2236.
982. Coley, Lem. "'A Conspiracy Of Friendliness': T. S. Eliot, Ezra Pound, And The Bollingen Controversy." *Southern Review* 38.4 (2002): 809-826.
983. Collier, Patrick. "T. S. Eliot In The 'Journalistic Struggle'" *Challenging Modernism: New Readings in Literature and Culture, 1914-45*. By Stella Deen. Aldershot, Hampshire, England: Ashgate, 2002. 187-211.
984. Collini, Stefan. "Eliot Among The Intellectuals." *Essays In Criticism: A Quarterly Journal Of Literary Criticism* 52.2 (2002): 101-125.

[(Humanities International Complete) Focuses on the views of literary critiques on the proses written by T.S. Eliot. Information on the religious and social rituals of Eliot; Discussion on the problematic features of the proses; Organization of the axes for understanding Eliot's career; View of Eliot of writers betraying the cause of pure enquiry.]

985. Cotter, Sean. "The Sacramental Dada Of T. S. Eliot." *Comparatist: Journal Of The Southern Comparative Literature Association* 26.(2002): 69-82.
986. Cuddy, Lois A. "The Homeric Tradition As Common Memory: A Question Of Progress In 'Burnt Norton'." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 19.1 (2002): 2-9.

\*Repetition to recreate the Unity and Memory of the human race is a conscious design in T.S. Eliot's poetry. In the *Four Quartets*, as in his other poems and plays, Homeric and other Greek elements are woven into a composition that integrates history into the present, for both civilization and the poet. Within the larger peregrination structure of the *Quartets* and the "Tradition" that is Eliot's model for human life, each poem is a microcosm of the whole, an introduction and conclusion to what came before and what will follow (Cuddy "Circles"). In Heraclitean terms, it is a circle where beginning and end meet, where Homer and Eliot coincide. For that reason Eliot uses Greek music and philosophy for historical context and Homeric allusions for intertextual richness, juxtaposed with Eliot's own life experiences (Hargrove), as he waves a pattern in "Burnt Norton" that reveals much about Eliot's sense of universal and personal progress. \*

987. Curreli, Mario. "Crossbreeding The Wilderness: Conrad's Mythical Method And *The Waste Land*." *Epoque Conradienne* 28.(2002): 97-117.
988. Dilworth, Thomas. "Eliot's *The Waste Land*." *Explicator* 61.1 (2002): 43-44.
989. Everett, Barbara. "Distraction V. Attraction: Barbara Everett Writes About Ashbery, Larkin And Eliot." *London Review Of Books* 24.12 (2002): 7-10.
990. Ferry, Anne. "Anonymity: The Literary History Of A Word." *New Literary History* 33.2 (2002): 193.
991. Fleissner, Robert. "'Time To Turn Back And Descend The Stair': Prufrock As Modernist In Juxtaposition To Duchamp's 'Nude' (An Interart Study)." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 18.3 (2002): 2-9

\*Should not the most famous of Futuristic paintings by the French modernist Marcel Duchamp, so well known as “Nude Descending a Staircase” (1911-12-2nd version), have some aesthetic, even at least quasi-pictorial bearing upon the celebrated stairs metaphor found throughout T.S. Eliot’s poetry, and specially with the imagery in *The Love Song of J. Alfred Prufrock*, the first Modernist poem? Admittedly much of the overt staircase device in the lyric does appear first to have instead a clear-cut Dantean origin- mainly being somewhat related to the *Inferno*, thereby also evident in his *Ash-Wednesday*—as the epigraph to this monologue, in particular, reveals; nonetheless, an *artistic* correlation may also be strikingly enough in the offing, providing us here with an interart study, surely a major aspect of modern critical theory. So Duchamp enters the picture at least sideways.\*

992. Gilbar, Steven, and Dean Stewart. *Published & Perished: Memoria, Eulogies, & Remembrances Of American Writers*. Boston, MA: Godine, 2002.

993. Hawthorne, Andrew. "The Hegelian Faces Of T. S. Eliot." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 19.4 (2002): 2-8.

\*The relationship between T.S. Eliot and Idealist philosophy is long and complicated. It is well known that Eliot studied philosophy as a student at Harvard and Oxford in the golden age of Anglo-American Idealist philosophy. This culminated in 1916, after a year spent at Merton College, Oxford, studying the work of the British Idealist F. H. Bradley, when he submitted a thesis to Harvard in part fulfilment of a doctorate. Bradley’s own brand of Idealism was deeply indebted to that of Hegel. Royce was to call the thesis “the work of an expert,” and Eliot’s supervisors hoped and expected him to return to Harvard as a colleague in the philosophy department. It was literature, however, which was eventually to claim Eliot for itself, and after completing his Bradley thesis it seemed that he gave up philosophy altogether except for a few reviews-or at least that has been one of the standard version's of the Eliot story.\*

994. Hewson, Marc. "'Her Style Is Quite Her Own': Recovering The Feminine In *The Waste Land*." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 18.4 (2002): 14-23.

\*Eliot’s *The Waste Land* is often considered to be a premier text of misogyny. Critics and scholars continually point out the vilification to which its women are subjected. Such interpretations of Eliot’s impressions of women are often bolstered by biographical hints and by examination of his other poetry, early and late. By these means, critics hope to describe Eliot’s utter contempt for the feminine in *The Waste Land* and to prove the poem to be a voice of the patriarchy doing its utmost to deny female authority and maintain its social dominance. This is the case which Gilbert and Gubar present in their explanation of the poem. For them, the piece is a typically modern poem cataloguing the masculine dismay at life in the early twentieth century. Describing the socio-political climate which followed the outbreak of the Great War, they explore the new function which women played in society and the anxiety which this new position engendered in the patriarchy. Fear of the newly powerful woman occurred often, they explain,

and *The Waste Land* is an exemplary model of this fear. Ultimately, they describe the poem as an attempt to reinscribe patriarchal dominance and reinforce feminine subservience to this system, focusing their critique on the confused issues of gender and power which lie at the poem's heart, in order to uncover what they deem to be Eliot's objective, namely a return to "patriarchal sexual rule" where men are masters and women, mastered (Sexchanges, 341).\*

995. Holbert, Carolyn. "'Stranded In The Wasteland': Literary Allusion In The Sharpest Sight." *Studies In American Indian Literatures: The Journal Of The Association For The Study Of American Indian Literatures* 14.1 (2002): 1-25.
996. Huttar, Charles A. "C.S. Lewis, T.S. Eliot, And The Milton Legacy: The Nativity Ode Revisited." *Texas Studies In Literature & Language* 44.3 (2002): 324.
997. Jeon, Joseph Jonghyun. "Experiments In Action: Style And Authorial Agency In T. S. Eliot, William Faulkner, Ralph Ellison, And Chang-Rae Lee." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 63.2 (2002): 595.
998. Lackey, Michael. "Virginia Woolf And T. S. Eliot: An Atheist's Commentary On The Epistemology Of Belief." *Woolf Studies Annual* 8.(2002): 63-91.
999. Lee, Han-Mook. "Sounds And Senses In T. S. Eliot's Poetry: Images Of Sound." *Journal Of The T. S. Eliot Society Of Korea* 12.1 (2002): 107-125.
1000. Lowe, Peter. "The Question Of Self-Consciousness In The Poetry Of Percy Shelley And T. S. Eliot." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 19.3 (2002): 11-26.

\*T.S. Eliot's poetry shares with that of Percy Shelley a deep concern with the issue of self-consciousness. Both poets posit our human condition as being one of intrinsic isolation, and in their work they attempt to locate some means by which we may overcome the barriers of self-consciousness and attain communion with others. In the work of Shelley we find only the vaguest prospect of success, contained most notably in *Prometheus Unbound*, and the overwhelming tone is one of pained awareness of the isolated self. In Eliot's work, we find this awareness reprised in the monologue of J. Alfred Prufrock and the torment of selfhood at the core of "Dans le Restaurant" and *The Waste Land*. In Eliot's post-conversion work, however, Christian faith enable us both to face up to past shortcoming in our dealings with others and attain the degree of understanding that enables us to transcend our intrinsic isolation. This is hinted at towards the close of *The Waste Land*, but it is only with a Christian perspective that it is fully achieved. In *Four Quartets*, Eliot realizes that truly overcoming our isolation entails a revision of our relationships in this world as well as our relationship with God. It is in his faith, then, that Eliot comes to terms with the issue of selfhood in a way that Shelley could not have done, and obtains answers to many of the questions that so perplexed the Romantic poet.\*

1001. Mackay, Daniel. "Mnemosyneotic Eliot: Memory, Imagination, And Poetic Ascent In T. S. Eliot's Poetry." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 19.1 (2002): 10-18.

\*It is my purpose to examine T.S. Eliot's treatment of memory in his poetry; not mere recollection, but that distinctive Eliotic event, perpetually captured in his poetry, in which the memory appears as a world in-and-of-itself: a recombination of affective sensory stimuli, associative images, and allusive correspondences that transport the reader into a wholly new imaginative space. The imaginative space is not an island in isolation; it always remains in continuous discourse with antecedent and sequent images within the poem in question, however understated the connection between them may be. This is not the place for an extensive consideration of these "mnemosyneotic moments" in all the published poetry of Mr. Eliot; however, I would like to cover a sufficient breadth of his works so that we can trace a noticeable pattern of development in how Eliot deals with that peculiar condition in which "our brains [lie] unskinned like the layers of an onion" (*Murder in the Cathedral* 181). In order to facilitate a discussion which encompasses a sufficient cross section of Eliot's work, I have chosen to focus on Eliot's treatment of memory in three of his early poems ("The Love Song of J. Alfred Prufrock," "Preludes," and "Rhapsody on a Windy Night," "Ash Wednesday") as a representative of the meridian of his poetic development, and the *Four Quartets* as representative of the *telos* of Eliot's treatment of this particular thematic continuum. As we examine each of these five poems, I will introduce intertextual references to other works (both poetic, prosaic, and dramatic) by Eliot, so that we may flush out the holes and spaces left unexplored in this treatment of Eliot's oeuvre. \*

1002. Marsh, Alec, and Ben Lockerd. "Pound And Eliot." *American Literary Scholarship: An Annual* (2002): 155-186.

\*The writers of this chapter note with sadness and regret the passing of two of the most important figures in their fields. Hugh Kenner, whose work on Eliot (*The Invisible Poet* [1959]) and magisterial work on Pound and modernism (*The Pound Era* [1971]) inspired a generation of critics, died in November 2003. That same month we lost Carroll F. Terrell, the author of the two-volume *Concordance to the Cantos of Ezra Pound* (1980, 1984) and founder of *Paideuma*, the journal of Pound studies. Their spirit lives on in the abundance of superior criticism Pound and Eliot continue to receive. Surveying the field, we find that the culture wars continue to be fought on the contested ground of these two poets. Two essays on the controversy surrounding the awarding of the first Bollingen Prize to Pound show that these wars, now at least a half century old, show no sign of abating. Important books have been issued on Eliot's *Criterion* and Pound's radio operas, and globalization is producing world wide critical interest in both poets, notably in India for Eliot and, more predictably, in China for Pound. Alec Marsh is responsible for the Pound commentary, Ben Lockerd for Eliot. \*

1003. McIntire, Gabrielle. "An Unexpected Beginning: Sex, Race, And History In T. S. Eliot's Columbo And Bolo Poems." *Modernism/Modernity* 9.2 (2002): 283-301.  
 1004. McIntire, Gabrielle Shalom. "Writing Time: Modernism, Memory, And Desire." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 62.12 (2002): 4179.

1005. Menand, Louis. "The Women Come And Go." *New Yorker* 78.29 (2002): 126-131.
1006. Meyer, Kinereth. "The 'Otherness' Within 'Ownness': Reading T. S. Eliot's 'Ash Wednesday'." *Christianity And Literature* 51.3 (2002): 425-453.
1007. Miller, James E., Jr. "Poets To Come ... Leaving It To You To Prove And Define It': Lucy Chen, Whitman, T. S. Eliot, And Poets Unknown." *Whitman East and West: New Contexts for Reading Walt Whitman*. By Ed Folsom. Iowa City: U of Iowa, 2002. 1-13.
1008. Molitor-Nehl, Inge. "Levels Of Isotopy In T.S. Eliot's 'The Waste Land'" *Literature and Linguistics: Approaches, Models, and Applications ; Studies in Honour of Jon Erickson*. By Jon Erickson, Marion Gymnich, Ansgar Nunning, and Vera Nunning. Trier: WVT, Wissenschaftlicher Verlag, 2002. 265-76.
1009. Mutalik-Desai, A. A. "The Role Of The Protagonist In Eliot's The Family Reunion." *Modern American Literature*. By Dorothy Nyren. Curley, Maurice Kramer, and Elaine Fialka. Kramer. New York: F. Ungar Pub., 1969. 58-63.
1010. Olney, James. "The Mirror On The Wall." *Southern Review* 38.3 (2002): 636-653.
1011. Oser, Lee. "T. S. Eliot And The Case Of The Vanishing Ethics." *Literary Imagination: The Review Of The Association Of Literary Scholars And Critics* 4.2 (2002): 213-232.
1012. Parini, Jay. "T. S. Eliot (1888-1965)." *British Writers: Retrospective Supplement II*. New York, NY: Scribner's, 2002. 119-133.
1013. Paulin, Tom. "Many Cunning Passages." *Tls* 5200 (2002): 14.

[(Humanities International Complete) Discusses the influence of economist John Maynard Keynes over *The Waste Land*, by T.S. Eliot. Eliot's interest in and characterization of current events; Influence of Walt Whitman in the work of Eliot; Keynes' views on the negative effects of World War I and post-war European politics as held forth in the book *The Economic Consequences of the Peace*; Passages from which Eliot may have drawn imagery for the poem; Similarities in these texts.]

1014. Peter Nadas, et al. "Peace And Mind." *Common Knowledge* 8.3 (2002): 449

[(Academic Search Complete) Introduces several articles focusing on the concept of intellectual philanthropy. Ezra Pound's critique of the poem *The Waste Land*, by T.S. Eliot; Imprecision in the language of prophets; Uncertainty's ability to bring about conversion; Intellectuals' involvement in public affairs and politics.]

1015. Perloff, Marjorie. *21st-Century Modernism: The 'New' Poetics*. Oxford, England: Blackwell, 2002
1016. Query, Patrick. "'They Called Me The Hyacinth Girl': T. S. Eliot And The Revision Of Masculinity." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 18.3 (2002): 10-21.
1017. Roper, Derek. "T. S. Eliot's 'La Figlia Che Piange': A Picture Without A Frame." *Essays In Criticism: A Quarterly Journal Of Literary Criticism* 52.3 (2002): 222-234.
1018. Rudolf, Anthony. "I Have Written Other Poems, You Know'." *PN Review* 29.1 [147] (2002): 26-28.



1019. Saunders, Judith P., and Brendan M. Gahan. "Moss's 'Cardinal'." *Explicator* 60.4 (2002): 224-226.
1020. Tseng, Ming-Yu. "Expressing The Ineffable: Toward A Poetics Of Mystical Writing." *Social Semiotics* 12.1 (2002): 63-82.
1021. Walker, Christian. "Bradleyan Experience And The Order Of Ambiguity In *The Waste Land*." *Imaginaires: Revue Du Centre De Recherche Sur L'imaginaire Dans Les Littératures De Langue Anglaise* 8.(2002): 145-157.
1022. Walker, Richard J. "Blooming Corpses: Burying The Literary Corpus In The Modern City." *Gothic Studies* 4.1 (2002): 1-13.

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1023. Baker, Christopher. "Porphyro's Rose: Keats And T. S. Eliot's 'The Metaphysical Poets'." *Journal Of Modern Literature* 27.1-2 (2003): 57-62.
1024. Brand, Clinton A. "The Voice Of This Calling: The Enduring Legacy Of T.S. Eliot." *Modern Age* 45.4 (2003): 357-365.
1025. Brooker, Jewel Spears. "To Murder And Create: Ethics And Aesthetics In Levinas, Pound, And Eliot." *Rethinking Modernism*. By Marianne Thormahlen. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2003. 55-76.
1026. Brown, Dennis. "T. S. Eliot's 'Ash-Wednesday' And Four Quartets: Poetic Confession As Psychotherapy." *Literature & Theology: An International Journal Of Religion, Theory, And Culture* 17.1 (2003): 1-16.

\*This article considers T.S. Eliot's 'Ash Wednesday' and *Four Quartets* as confessional poetry in a double sense—as interpersonal communication before God, and to the reader. It is thus akin to the relationship between therapist and client in a counseling situation. 'Ash Wednesday' constitutes a Lenten preparation in which understanding is sought by means of an articulation of failure, loss and repentance. *Four Quartets* uses a similar confessional technique, evoking 'peak' moments (both primal scene and the site of mourning) out of which religious philopsophising emerges as proposed 'interpretation.' It is suggested that the poems resemble a confidential 'talking cure.'\*

1027. Bush, Ronald. "A Response To Ronald Schuchard." *Modernism/Modernity* 10.1 (2003): 33-36.
1028. Cheyette, Bryan. "Neither Excuse Nor Accuse: T. S. Eliot's Semitic Discourse." *Modernism/Modernity* 10.3 (2003): 431-437.
1029. Christianson, Scott. "Moments And Patterns: The Achievement Of Leonard Unger." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 20.4 (2003): 3-18.
1030. Christianson, Scott R. "Four Quartets: Fred Chappell's Midquest And T. S. Eliot." *Appalachian Heritage* 31.3 (2003): 49-55.
1031. Cole, Merrill. *The Other Orpheus: A Poetics Of Modern Homosexuality*. New York, NY: Routledge, 2003.
1032. Dawson, Jane. "Lifelong Learning And T.S. Eliot's Four Quartets [1]." *Studies In Continuing Education* 25.1 (2003): 113.

\*This article challenges the dominate policy discourse about lifelong learning as a tool for economic productivity and competitiveness, and proposes the alternative language of poetry as a means to return to the vision of lifelong learning as a process of "learning to be," as first proposed in Edgar Faure *et al.*'s (1972) landmark UNESCO report of that title. T.S. Eliot's classic poem *Four Quartets* is examined as an example of poetic work that articulates a richly nuanced view of lifelong learning is a process of grappling with major existential questions about identity and existence. The prospect of truly learning to be, as Eliot shows us, is not a straightforward task of acquiring government-sanctioned skills, knowledge,

and attitudes, but one of venturing into the dark unknown, and “costing not less than everything” in the process. \*

1033. Esty, Jed. "Eliot's Recessional: Four Quartets, National Allegory, And The End Of Empire." *Yale Journal Of Criticism: Interpretation In The Humanities* 16.1 (2003): 39-60.

[(MLA International Bibliography) This essay presents T. S. Eliot not as a conservative dinosaur, but as an active and imaginative participant in England's transition from imperial center to welfare state and in the conceptual revolution whereby an anthropological concept of national culture displaced a Modernist concept of international art. Reading Eliot's late prose and poetry in the context of British decline, it argues that *Four Quartets*, in all its formal complexity, manages to absorb the residual signs of European universalism into an emergent language of cultural particularism. This interpretation moves beyond the stalled debate between 'local' and 'universal' readings of the poem by describing the reciprocal constitution of the local and the universal at a specific transitional moment in the history of both modernism and imperialism.]

1034. Fleissner, R. F. "Painted Shadow And The Issue Of Eliot And Anti-Semitism (Again)." *Yeats Eliot Review* 20.3 (2003): 24-25.
1035. Fleissner, Robert F. "T. S. Eliot's Appropriation Of Black Culture: A Dialogical Analysis." *CLA Journal* 46.4 (2003): 512-520.
1036. ---. "'Tsetse' And 'Dada-Da': Eliot And *The Waste Land*." *Notes On Contemporary Literature* 33.4 (2003): 9-10.
1037. Freedman, Jonathan. "Lessons Out Of School: T. S. Eliot's Jewish Problem And The Making Of Modernism." *Modernism/Modernity* 10.3 (2003): 419-429.
1038. Gill, Joanna. "'My Sweeney, Mr. Eliot': Anne Sexton, And The 'Impersonal Theory Of Poetry'." *Journal Of Modern Literature* 27.1-2 (2003): 36-56.
1039. Grant, Michael. "Cinema, Horror And The Abominations Of Hell: Carl-Theodor Dreyer's *Vampyr* (1931) And Lucio Fulci's *The Beyond* (1981)." *The Couch and the Silver Screen: Psychoanalytic Reflections on European Cinema*. By Andrea Sabbadini. Hove: Brunner-Routledge, 2003. 145-55.
1040. Gray, Patrick Terrell. "Eliot The Enigma: An Observation Of The Development Of T.S. Eliot's Thought And Poetry." *Anglican Theological Review* 85.2 (2003): 309.

[(Humanities International Complete) Focuses on the contention regarding the significant conversion of T.S. Eliot from Anglican form to Christianity. Implication of Chalcedonian definition; Accounts on the continual extinction of personality; emphasis on the connection between philosophy and poetry.]

1041. Green, Thomas M., and Anne E. Fernald. "Eliot's 'The Love Song Of J. Alfred Prufrock' And Dickens's *Hard Times*." *Explicator* 62.1 (2003): 31-33.
1042. Gupta, Suman. "In Search Of Genius: T.S. Eliot As Publisher." *Journal Of Modern Literature* 27.1/2 (2003): 26-35.
1043. Hargrove, Nancy D. "T. S. Eliot And Popular Entertainment In Paris, 1910-1911." *Journal Of Popular Culture* 36.3 (2003): 547-588.

1044. Hauck, Christina. "Abortion And The Individual Talent." *Elh* 70.1 (2003): 223-266.

1045. Hawthorne, Andrew. "The Sittlichkeit Project: T. S. Eliot's Social Criticism And Hegel's Political Philosophy." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 20.3 (2003): 2-15.

\*I have previously argued in the pages of the *Yeats Eliot Review* that T. S. Eliot's social criticism was influenced to a marked degree by his reading in the philosophy of G. W. F. Hegel. This can be shown to have been extensive, and many phrases in Eliot's poetry, and indeed whole arguments in his criticism, can be shown to have been borrowed from various works of Hegel. I propose in this article to examine just one key concept in Hegel's political philosophy, that of Sittlichkeit, and see if Eliot's thought in any way reflects this notion.\*

1046. Jaffe, Aaron. "Adjectives And The Work Of Modernism In An Age Of Celebrity." *Yale Journal Of Criticism: Interpretation In The Humanities* 16.1 (2003): 1-37.

[(MLA International Complete) This essay compares the uses and abuses of the authorial adjective (i.e., 'Jamesian,' 'Joycean,' etc.), tracing an emergent economy of literary reputation to the critical wings of modernism. It argues that the modes of criticism inaugurated by T.S. Eliot and Ezra Pound and elaborated by I.A. Richards and F.R. Leavis were predicated on certain influential assumptions about the scarcity of elite literary reputation. Further, many of these assumptions—in particular, the impersonality of critical method and autonomy of critical objects—disguise deep resemblances between public literary persona and the ideal, magisterial author presupposed in modernist theories of literary production.]

1047. Johnson, Loretta. "T.S. Eliot's Bawdy Verse: Lulu, Bolo And More Ties." *Journal Of Modern Literature* 27.1/2 (2003): 14-25.

1048. Julius, Anthony. "A Response To Ronald Schuchard." *Modernism/Modernity* 10.1 (2003): 41-47.

1049. Kelly, Grovier. "Keats And The Holocaust: Notes Towards A Post-Temporalism." *Literature & Theology* 17.4 (2003): 361-373.

[(Humanities International Complete) This article begins by asking what it means for meaning to exist in literature. As an answer to this question, it is suggested that meaning is never wholly present, never immanent, but is endlessly emergent—always, as it were, imminent. In the light of this proposition, it is argued that critical preoccupation either with deliberate literary allusion on the one hand, or with unintentional historical elision on the other, as the basis for establishing existing meaning within a text, is misguided. Our determination to locate allusions and elisions is based on the supposition that meaning is principally to be traced back to events, enunciations, and anxieties occurring in the past. But after summoning and modifying emphases of Meister Eckhart, Percy Bysshe Shelley, and T.S. Eliot, it is suggested that the meaning of a given work may be as significantly shaped by the introduction into the tradition of subsequent texts as by the excavation of earlier ones. As illustration, the article considers the unexpectedly impressionable nature of John Keats's ode 'To Autumn' when read

in the presence of the powerful elegy that Geoffrey Hill composed nearly a century and a half later, 'September Song.' What is by now evident and clear is that neither future nor past exists, and it is inexact language to speak of three times—past, present, and future. Perhaps it would be exact to say: there are three times, a present of things past, a present of things present, and a present of things to come]

1050. Kucharski, Thomas E. "Poets In A Destitute Time: A Theory Of The Sublime And Its Implications." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 64.1 (2003): 155.
1051. Laity, Cassandra. "Eliot And Anti-Semitism: The Ongoing Debate II." *Modernism/Modernity* 10.3 (2003): 417-454.
1052. Lee, Hongseop. "Eliot's Poetics Of Symbol And Four Quartets." *Journal Of The T. S. Eliot Society Of Korea* 13.1 (2003): 145-177.
1053. ---. "Fragmentary Modernity And The Discourse Of Difference And Sameness: Walter Benjamin, Baudelaire, And T. S. Eliot." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 64.4 (2003): 1250.
1054. Longenbach, James. "The Dream Of Modernism." *Paideuma: Studies In American And British Modernist Poetry* 32.1-3 (2003): 5-14.
1055. ---. "A Response To Ronald Schuchard." *Modernism/Modernity* 10.1 (2003): 49-50.
1056. MacDiarmid, Laurie J. *T. S. Eliot's Civilized Savage: Religious Eroticism And Poetics*. New York, NY: Routledge, 2003.
1057. Mallinson, Jane. "A Modern Mode Of Epiphany." *Configuring Romanticism: Essays Offered to C.C. Barfoot*. By Theo D' Haen, P. Th. M. G. Liebrechts, Wim Tigges, Colin J. Ewen, and C. C. Barfoot. Amsterdam: Rodopi, 2003. 173-81.
1058. Marsh, Alec, and Ben Lockerd. "Pound And Eliot." *American Literary Scholarship: An Annual* (2003): 155-186.

\*The publication of the first Library of America volume of Pound is a major step in officially reintegrating the dissident poet into American letters. A Library of America volume of *The Cantos* is in the offing, and the myriad textual problems of the poem should keep Poundians in suspense for some time. Several new books reassessing Modernism have appeared and have much to say about both poets, the peculiar language of Modernism, the relation of Modernism to the advent of Asian art in the west after the collapse of the Chinese imperium in 1911, and the new popular culture. Many reviewers have given up on trying to distinguish trend in recent posttheoretical criticism, except to note that it is posttheoretical if anything, a welcome pluralism, a renewed focus on the texts and their contexts, seems noticeable. \*

1059. Omer-Sherman, Ranen. "Rethinking Eliot, Jewish Identity, And Cultural Pluralism." *Modernism/Modernity* 10.3 (2003): 439-445.
1060. Parini, Jay. "T. S. Eliot's *The Waste Land*." *American Writers Classics, I*. New York, NY: Thomson Gale, 2003. 359-374.

1061. Patea, Viorica. "T. S. Eliot's Poetics Of History And Tradition." *Nor Shall Diamond Die: American Studies in Honour of Javier Coy*. By Carme Manuel and Paul S. Derrick. Valencia: Universitat De València, 2003. 411-26.
1062. Perl, Jeffrey M. "The Idea Of A Jewish Society." *Modernism/Modernity* 10.3 (2003): 447-454.
1063. Perloff, Marjorie. "A Response To Ronald Schuchard." *Modernism/Modernity* 10.1 (2003): 51-56.
1064. Roberts, Neil. "Duffy, Eliot And Impersonality." *The Poetry of Carol Ann Duffy: "choosing Tough Words"* By Angelica Michelis and Antony Rowland. Manchester: Manchester UP, 2003. 33-46.
1065. Rogers, Lynne. "The Remains Of 'The Waste Land': T. S. Eliot's 'The Waste Land' And Ahmad Harb's The Remains." *Critique: Critical Middle Eastern Studies* 12.1 (2003): 5-24.
1066. Rosen, David. "T. S. Eliot And The Lost Youth Of Modern Poetry." *Modern Language Quarterly: A Journal Of Literary History* 64.4 (2003): 473-494.
1067. Rosenhan, Claudia. "Eliot, Huxley, And Baudelaire's 'Frightful Jewess'." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 20.3 (2003): 16-23.

\*T.S. Eliot's "Sweeney Among the Nightingales" was first published by the Hogarth Press in June 1919 in volume entitled *Poems* and reprinted in *Ara Vos Prec* in 1920. In letters to Mary Hutchinson and his brother, Eliot spoke of "Sweeney" as "very serious" and "intensely serious" and thought it one of his best poems. (*Letters* 311, 363) Aldous Huxley's "Permutations Among the Nightingales" was reprinted in *Mortal Coils* (1922), after having been previously submitted to H.L. Mencken's *Smart Set* in 1920. (*Hidden Huxley* 19) Eliot's quatrain poem has been and still is the subject of many scholarly examinations, but despite a tentative resurgence of Huxley scholarship in recent years, no comprehensive study of "Permutations" has appeared as yet. This is probably due to the fact that this curious one-act play has little apparent literary merit and, as the stage direction prove, was not intended to be staged. Its interest must be found in its connection to Eliot's poem and especially in the use of anti-Semitic stereotypes employed by both writers. I feel that the temporal proximity in which "Sweeney" was published and "Permutations" conceived hints at an intellectual cross-fertilisation which goes beyond coincidence and the accidental naming of two pieces of writing which seem, at first glance, so utterly dissimilar.\*

1068. Schuchard, Ronald. "Burbank With A Baedeker, Eliot With A Cigar: American Intellectuals, Anti-Semitism, And The Idea Of Culture." *Modernism/Modernity* 10.1 (2003): 1-26.
1069. ---. "The Criterion: Cultural Politics And Periodical Networks In Inter-War Britain." *Virginia Quarterly Review* 78.4 (2002): 121.

Reviews the book *The Criterion: Cultural Politics and Periodical Networks in Inter-War Britain* by Jason Harding.

1070. ---. "Did Eliot Know Hulme? Final Answer." *Journal Of Modern Literature* 27.1-2 (2003): 63-69.

1071. ---. "My Reply: Eliot And The Foregone Conclusions." *Modernism/Modernity* 10.1 (2003): 57-70.
1072. Sherry, Vincent. *The Great War And The Language Of Modernism*. Oxford, England: Oxford UP, 2003.
1073. Sherry, Vincent B. "Liberal Measures: Language, Modernism, And The Great War." *Rethinking Modernism*. By Marianne Thormahlen. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2003. 9-23.
1074. Silva, Reinaldo Francisco. "An Overlooked Legacy: Gloucester's Portuguese Fishermen In The Background Of T. S. Eliot's "The Dry Salvages." *Yeats Eliot Review* 20.1 (2003): 3-11.

[(MLA International Bibliography) Takes a look at the presence of the Portuguese in numerous works of American fiction in the author's poem "Representations of the Portuguese in American Literature." How this matter has occupied Nancy D. Hargrove's attention since 1974; Importance of the fishing subculture that the Portuguese brought to the Gloucester, Massachusetts shores; Portuguese themes in T. S. Eliot's poems; Significance of the Portuguese Catholic church in an Eliot poem; Eliot's exploration of the feelings of anxiety and loss Gloucester widows have experienced.]

1075. Singh, Sukhbir. "Another Possible Presence Of Ezra Pound In *The Waste Land*, 1: 35-41." *Notes On Contemporary Literature* 33.2 (2003): 5-6.
1076. Smith, Stan. "Constitutions Of Silence: Mr. Eliot's Second Revolution." *Paideuma: Studies In American And British Modernist Poetry* 32.1-3 (2003): 15-38.
1077. ---. "The Disconsolate Chimera: T. S. Eliot And The Fixation Of Modernism." *Rethinking Modernism*. By Marianne Thormahlen. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2003. 180-203.
1078. Vendler, Helen. *Coming Of Age As A Poet: Milton, Keats, Eliot, Plath*. Cambridge, MA: Harvard UP, 2003.
1079. Ward, Pamela S. "Dialectic Of The Ludic And Sublime In The Works Of T. S. Eliot." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 64.3 (2003): 919-920.
1080. White, Peter. "New Light On The Sacred Wood." *Review Of English Studies: The Leading Journal Of English Literature And The English Language* 54.216 (2003): 497-515.

\*Critics and commentators have shown little or no interest in the identity of the 'distinguished critic' pilloried in the opening pages of T.S. Eliot's first prose collection *The Sacred Wood*, with the result that Eliot's sustained assault upon one of the most influential figures in post-war literary London has gone altogether unnoticed. In the light of hitherto neglected evidence presented here it becomes possible to offer an entirely new account of the structure and development of the volume, one that has the merit of explaining certain curious inconsistencies and discontinuities in the extended survey of English criticism that forms its opening movement. \*

1081. Yang, Seung-Ho. "Eliot's 'Objective Correlative' As Value." *Journal Of The T. S. Eliot Society Of Korea* 13.2 (2003): 165-183.

1082. Young, R. V. "Withered Stumps Of Time: *The Waste Land* And Mythic Disillusion." *Intercollegiate Review* 38.2 (2003): 24.

[(Academic Search Complete) Examines the mythic disillusionment in the poem *The Waste Land*, by T.S. Eliot. Overview of the poem; Details of the allusions in the poem; Information on the stories in the poem.]



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1083. Altieri, Charles. "Theorizing Emotions In Eliot's Poetry And Poetics." *Gender, Desire, and Sexuality in T.S. Eliot*. By Cassandra Laity and Nancy K. Gish. Cambridge: Cambridge UP, 2004. 150-72.
1084. Ayers, David. *Modernism: A Short Introduction*. Malden, MA: Blackwell, 2004.
1085. Badenhausen, Richard. *T. S. Eliot And The Art Of Collaboration*. Cambridge, England: Cambridge UP, 2004.
1086. ---. "T. S. Eliot Speaks The Body: The Privileging Of Female Discourse In Murder In The Cathedral And The Cocktail Party." *Gender, Desire, and Sexuality in T.S. Eliot*. By Cassandra Laity and Nancy K. Gish. Cambridge: Cambridge UP, 2004. 195-214.
1087. Barndollar, David. "The Waste Land In, Not Of, The MOO: A Case Study." *Currents In Electronic Literacy* 8.(2004):
1088. Bergonzi, Bernard. "Hopkins, Tradition And The Individual Talent." *Hopkins Quarterly* 31.1-4 (2004): 1-10.
1089. Biberman, Matthew. *Masculinity, Anti-Semitism And Early Modern English Literature: From The Satanic To The Effeminate Jew*. Aldershot, England: Ashgate, 2004.
1090. Birns, Nicholas. "T. S. Eliot: Poet Of Belief." *Anglican* 33.4 (2004): 16-19.
1091. Blythe, Hal, and Charlie Sweet. "Eliot's 'The Love Song Of J. Alfred Prufrock'." *Explicator* 62.2 (2004): 108-110.
1092. Brooker, Jewel Spears. "Mimetic Desire And The Return To Origins In *The Waste Land*." *Gender, Desire, and Sexuality in T.S. Eliot*. By Cassandra Laity and Nancy K. Gish. Cambridge: Cambridge UP, 2004. 130-49.
1093. ---. *T. S. Eliot: The Contemporary Reviews*. Cambridge, England: Cambridge UP, 2004.
1094. Bukhari, Nuzhat. "The Distinguished Shaman: T. S. Eliot's Portraits In Modern Art." *Modernism/Modernity* 11.3 (2004): 373-424.
1095. Bush, Ronald. "In Pursuit Of Wilde Possum: Reflections On Eliot, Modernism, And The Nineties." *Modernism/Modernity* 11.3 (2004): 469-485.
1096. Childs, Matthew D. "T. S. Eliot's Theater Of The Eternal." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 64.12 (2004): 4473.
1097. Chinitz, David E. "In The Shadows: Popular Song And Eliot's Construction Of Emotion." *Modernism/Modernity* 11.3 (2004): 449-467.
1098. Chodat, Robert. "The Many Uses Of Dialogue: Eliot, Stevens, And The Foreign Word." *English Language Notes* 41.4 (2004): 50-63.
1099. Comentale, Edward P. *Modernism, Cultural Production, And The British Avant-Garde*. Cambridge, England: Cambridge UP, 2004.
1100. Cuda, Anthony J. "Eliot's Quotation From Elizabeth Barrett Browning: 'Shadows For My Company'." *Notes And Queries* 51 (249).2 (2004): 164-165.
1101. Cuda, Anthony. "T. S. Eliot's Etherized Patient." *Twentieth Century Literature: A Scholarly And Critical Journal* 50.4 (2004): 394-420.
1102. Cunningham, John, and Jason Peters. "Ash Wednesday And The Land Between Dying And Birth." *South Atlantic Quarterly* 103.1 (2004): 193-214.

1103. Däumer, Elisabeth. "Vipers, Viragos, And Spiritual Rebels: Women In T. S. Eliot's Christian Society Plays." *Gender, Desire, and Sexuality in T.S. Eliot*. By Cassandra Laity and Nancy K. Gish. Cambridge: Cambridge UP, 2004. 234-53.
1104. Dean, Tim. "T. S. Eliot, Famous Clairvoyante." *Gender, Desire, and Sexuality in T.S. Eliot*. By Cassandra Laity and Nancy K. Gish. Cambridge: Cambridge UP, 2004. 43-65.

Attempts to challenge the assumption that impersonality as a mode of concealment is entrenched in Modernist studies. Maintains that impersonality provides a means of access rather than a means of concealment.

1105. DuPlessis, Rachel Blau. "Gender, Sexuality, And Desire In T. S. Eliot." *Modernism/Modernity* 11.3 (2004): 599-602.

[(Humanities International Complete)Reviews the book *Gender, Sexuality, and Desire in T.S. Eliot*, edited by Cassandra Laity and Nancy K. Gish]

1106. Elias, Camelia, and Bent Soerensen. "Eliot's '*The Waste Land*'." *Explicator* 62.2 (2004): 110-113.
1107. English, Daylanne K. *Unnatural Selections: Eugenics In American Modernism And The Harlem Renaissance*. Chapel Hill, NC: U of North Carolina P, 2004.
1108. Enjuto Rangel, Cecilia. "Petrified Pasts: Octavio Paz And The Representation Of Ruins." *Ciberletras* 11.(2004).
1109. Epstein, Joseph. "Thank You, No." *Poetry* 184.5 (2004): 368-374.

[(Academic Search Complete)This article focuses on the poets laureates of the United States and the author makes a critical analysis of their works. Poet laureate of England does not sound quite so hollow—though closer inspection reveals it isn't all that full, either—perhaps because poetry has so much longer a history and a solidier a tradition in England than in the U.S. Poet laureate of the United States—something there is exceedingly pompous, not to say a little preposterous, about the very title. The poet laureate of the United States is chosen by the Librarian of Congress, who consults previous poets laureate and other poets, which means that the fix is probably in. The first truly great American poets, Emily Dickinson and Walt Whitman, after all, didn't emerge until after the Civil War. Then the Americans had to wait for the work of that remarkable generation of poets born between 1870 and 1890, the roster of whose names includes Ezra Pound, Wallace Stevens, T. S. Eliot, Robert Frost, and Marianne Moore, for the United States to stake anything like a serous claim to having a poetic tradition at all.]

1110. Esty, Jed. *A Shrinking Island: Modernism And National Culture In England*. Princeton, NJ: Princeton UP, 2004.

Attempts to follow the relationship between the shifting ideals of English culture and the shifting aesthetic practices of modernist writers. Describes Modernism's role in the creation of English identity in the empire.

1111. Fallon, April D. "Poetry And Process." *Midwest Quarterly: A Journal Of Contemporary Thought* 45.3 (2004): 256-272.
1112. Fernandez-Bahillo, Hector. "Reflections On Musical Strangement." *Semiotica: Journal Of The International Association For Semiotic Studies/Revue De L'association Internationale De Sémiotique* 150.1-4 (2004): 333-345.
1113. Fluet, Lisa. "Modernism And Disciplinary History: On H. G. Wells And T. S. Eliot." *Twentieth Century Literature: A Scholarly And Critical Journal* 50.3 (2004): 283-316.

[(MLA International Bibliography) Discusses Modernism and disciplinary history in the writings of H. G. Wells and T. S. Eliot. Details of the book *The Rise of Professional Society*, by Harold Perkin; Recipient of the beneficial aspects of global governmentality that Wells is capable of imagining; Remarks from author Carolyn Steedman on lower-middle-class autobiography; Comments of Caspar Gutman on the book *The Outline of History*" by Wells; Excerpt from the article "Commentary," by T. S. Eliot published in the *1924 Meetings of the British Association for the Advancement of Science*.]

1114. Fuchs, Miriam. "'Il Miglior Fabbro': Gaddis's Debt To T. S. Eliot." *William Gaddis*. By Harold Bloom. Philadelphia: Chelsea House, 2004. 43-56.
1115. Ganteau, Jean-Michel. "Undulatory Metamorphoses: Peter Ackroyd's Albion, An Internal Definition Of Englishness." *REAL: The Yearbook Of Research In English And American Literature* 20.(2004): 263-272.
1116. Gish, Nancy K. "Discarnate Desire: T. S. Eliot And The Poetics Of Dissociation." *Gender, Desire, and Sexuality in T.S. Eliot*. By Cassandra Laity and Nancy K. Gish. Cambridge: Cambridge UP, 2004. 107-29.
1117. Goldman, Jane. *Modernism, 1910-1945: Image To Apocalypse*. Basingstoke, England: Palgrave Macmillan, 2004.

Explores the main literary traditions of the first half of the twentieth century. This exploration charts the major movements and the canonical texts that were written during this period.

1118. Goodspeed-Chadwick, Julie Elaine. "Sexual Politics In *The Waste Land*: Eliot's Treatment Of Women And Their Bodies In 'A Game Of Chess' And 'The Fire Sermon'." *Feminismo/S* 4.(2004): 117-125.
1119. Grant, Michael. "Fulci's Waste Land: Cinema, Horror And The Abomination Of Hell." *Film Studies: An International Review* 5.(2004): 30-38.
1120. Harding, Jason. "Prufrock And Prejudice." *Tls* 5299 (2004): 24.

[(Humanities International Complete) Reviews the book *T. S. Eliot: The Contemporary Reviews*, edited by Jewel Spears Brooker.]

1121. Hargrove, Nancy D. "T. S. Eliot And The Classical Music Scene In Paris, 1910-1911." *Publications Of The Mississippi Philological Association* (2004): 10-26.
1122. ---. "T. S. Eliot And Opera In Paris, 1910-1911." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 21.3 (2004): 2-20.

\*In the autumn of 1910, the twenty-two-year-old Eliot left the United States to spend what would be an *annus mirabilis* in Paris, the intellectual, cultural, and artistic center of the universe, where the past was revered and the future embraced, so much so that he later described it as “a perfect present” in its combination of the two (“What France” 94). He went there for the dual purposes of attending philosophy courses taught by the famous Henri Bergson at Le College de France and of searching for his own poetic voice in French poetry. However, he also surely immersed himself in that city’s cultural riches which were never more tantalizing than in 1910-1911 with extraordinary events such as the first exhibition of the Cubists at Le Salon des Independents, the sensational multimedia extravaganza *Le Martyre de Saint Sebastian*, the impressive showcase of the Beethoven Festival, the startlingly innovative ballets of Les Ballets Russes with its acclaimed stars Vaslav Nijinsky and Tamara Karsavina, and performances of operas both well-known and contemporary. \*

1123. Harmsen, Theodor. "From Philosophy To Poetry. T.S. Eliot's Study Of Knowledge And Experience (Book)." *English Studies* 85.3 (2004): 272-274.
1124. Huntley, Dana. "Pilgrims In The Kingdom: Travels In Christian Britain (Book)." *British Heritage* 25.4 (2004): 61.

[(Academic Search Complete) Deborah and David Douglas are proper pilgrims indeed. Their travels to a number of important spiritual and historical sites in Britain is driven by a firm belief in the notion of "sacred space" as much as it is by their own Christian faith. At the same time, for those who share a fundamentally Christian world view, the Douglases illuminate and inform the stories of 16 significant figures in British church history and the principal places associated with them. They begin with Saint Ninian, who first brought Christianity to southern Scotland in 397, and continue through T.S. Eliot and the *Little Gidding* of the poet's affirmative *Four Quartets*]

1125. Jenkins, Nicholas. "Writing 'Without Roots': Auden, Eliot, And Post-National Poetry." *Something We Say That They Don't: British and American Poetic Relations since 1925*. Iowa City, IA: U of Iowa P, 2004. 75-97.
1126. Jones, Melissa R. "Modernist Hagiography: Saints In The Writings Of Joyce, Stein, Eliot, And H.D." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 65.5 (2004): 1775.
1127. Kermode, Frank. "Why Didn't He Commit Suicide?." *London Review Of Books* 26.21 (2004): 30-31.
1128. Kidd, Kerry. "T. S. Eliot, Jacques Derrida, And The Idea Of The Post-War Audience." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 21.1 (2004): 13-21.
1129. Kimball, Roger. "T.S. Eliot: The Contemporary Reviews (Book)." *New Criterion* 23.3 (2004): 77.
1130. Laity, Cassandra. "T. S. Eliot And A. C. Swinburne: Decadent Bodies, Modern Visualities, And Changing Modes Of Perception." *Modernism/Modernity* 11.3 (2004): 425-448.

1131. Laity, Cassandra, and Nancy K. Gish. *Gender, Desire, And Sexuality In T. S. Eliot*. Cambridge, England: Cambridge UP, 2004.
1132. Lamos, Colleen. "The Love Song Of T. S. Eliot: Elegaic Homoeroticism In The Early Poetry." *Gender, Desire, and Sexuality in T.S. Eliot*. By Cassandra Laity and Nancy K. Gish. Cambridge: Cambridge UP, 2004. 23-42.
- Explores the presence of homoeroticism/homosexuality in Eliot's earlier poetry.
1133. Lee, Han-Mook. "The Rhetoric Of The Bible And The Poetry Of T. S. Eliot." *Journal Of The T. S. Eliot Society Of Korea* 14.1 (2004): 153-166.
1134. Lowe, Peter. "Dantean Suffering In The Work Of Percy Shelley And T. S. Eliot: From Torment To Purgation." *English Studies: A Journal Of English Language And Literature* 85.4 (2004): 324-343.
1135. McCormick, Frank J. "Eliot's 'The Love Song Of J. Alfred Prufrock' And Shakespeare's Hamlet." *Explicator* 63.1 (2004): 43-47.
1136. McDonald, Gail. "Through Schoolhouse Windows: Women, The Academy, And T. S. Eliot." *Gender, Desire, and Sexuality in T.S. Eliot*. By Cassandra Laity and Nancy K. Gish. Cambridge: Cambridge UP, 2004. 175-94.
1137. Middleton, Peter. "The Masculinity Behind The Ghosts Of Modernism In Eliot's Four Quartets." *Gender, Desire, and Sexuality in T.S. Eliot*. By Cassandra Laity and Nancy K. Gish. Cambridge: Cambridge UP, 2004. 83-104.
1138. Mook, Lorne R. "All Our Exploring: Time, Progression, And Affect In 'The Prelude' And 'Four Quartets'." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 64.12 (2004): 4477-4478.
1139. Murphy, Cullen. "The Next Testament." *Atlantic Monthly* (10727825) 293.2 (2004): 139-140.
- [(Academic Search Complete) The article focuses on what the Bible would be composed of if it had been written in the twenty-first century. The author aligns each book of the Bible with its overarching theme, whether it be creationism, social networks, or poetry. The author suggests that the book of Genesis would be composed of Stephen Hawking's "A Brief History of Time," and Charles Darwin's "The Origin of the Species." The author also recommends the work of Emily Dickinson, William Shakespeare and T. S. Eliot for a twenty-first-century revision of the Bible.]
1140. Pollard, Charles W. *New World Modernisms: T. S. Eliot, Derek Walcott, And Kamau Brathwaite*. Charlottesville, VA: U of Virginia P, 2004.
1141. Potter, Rachel. "T. S. Eliot, Women, And Democracy." *Gender, Desire, and Sexuality in T.S. Eliot*. By Cassandra Laity and Nancy K. Gish. Cambridge: Cambridge UP, 2004. 215-33.
1142. Purdy, Dwight H. "'The One Poor Word' In Middlemarch." *SEL: Studies In English Literature, 1500-1900* 44.4 (2004): 805-821.
1143. Rainey, Lawrence. "T. S. Eliot: The Contemporary Reviews." *Modernism/Modernity* 11.4 (2004): 834-837.
1144. Scruton, Roger. "T.S. Eliot As Conservative Mentor." *Intercollegiate Review* 39.1/2 (2003): 44-54.

1145. Sharpe, Peter. *The Ground Of Our Beseeking: Metaphor And The Poetics Of Meditation*. Selinsgrove, PA: Susquehanna UP, 2004.
1146. Smith, Jimmy Dean. "Ways Deep And Weather Sharp: Setting In Eliot's 'Journey Of The Magi'." *Kentucky Philological Review* 18.(2004): 28-34.
1147. Stannard, Martin. "Nativities: Muriel Spark, Baudelaire, And The Quest For Religious Faith." *Review Of English Studies: The Leading Journal Of English Literature And The English Language* 55.218 (2004): 91-105
1148. ---. "In Search Of A City: Civilization, Humanism And English Gothic In A Handful Of Dust." *Connotations: A Journal For Critical Debate* 14.1-3 (2004): 183-204.
1149. Stevens, Genevieve. "Desire And Love In Four Quartets." *Irish Journal Of American Studies* 13-14.(2004): 205-225.
1150. Tepper, Michele. "'Cells In One Body': Nation And Eros In The Early Work Of T. S. Eliot." *Gender, Desire, and Sexuality in T.S. Eliot*. By Cassandra Laity and Nancy K. Gish. Cambridge: Cambridge UP, 2004. 66-82.
1151. Trevisan, Sara. "Eliot's 'The Love Song Of J. Alfred Prufrock'." *Explicator* 62.4 (2004): 221-223.
1152. Walczuk, Anna. "Text Into Text: An Intertextual Reading Of Muriel Spark's Reality And Dreams." *Anglistik* 15.2 (2004): 89-97.
1153. Watson, David. "A Patient Etherised": Modernism And The Legitimation Of Poetry." *Journal Of Literary Studies* 20.3/4 (2004): 196-217.

[(Humanities International Complete) This article examines the social and cultural function of the criticism of T.S. Eliot and Ezra Pound. To read the criticism of these Modernist poets is to examine the ways in which their poetry is inserted into a specific historical context and to view how poetic discourse interacts with the outside world in a manner that raises questions regarding the supposedly autotelic status of poetry. Criticism becomes for these poets a medium whereby they can speak to their reading public, and influence the reception of their work. This emphasis on the social function of criticism had an impact on the institutionalisation of this discipline as a professional pursuit. As is argued here, criticism also offered the Modernist poet the opportunity to construct narratives of legitimation for poetry inside a frequently hostile public context. For Pound and Eliot, the arguments raised in their criticism regarding ideas such as professionalism, culture, and the relationship between poetry and science were not simply interpretative statements regarding poetry, but were arguments designed to ensure the value and legitimacy of poetry in a period where these ideals were being questioned.]

1154. Wilhelm, James J. "Two Visions Of The Journey Of Life: Dante As Guide For Eliot And Pound." *Dante: Beyond the Commedia*. By Charles Hamilton Bromby, Anne Paolucci, Dante Alighieri, Joseph Chesley Mathews, and Anne Paolucci. New York: Published by Griffon House Publications for The Bagehot Council, 2004. 53-61.
1155. Williams, Todd. "L'alteration Du Théâtre De La Renaissance À Travers Frazer Dans *The Waste Land* De T. S. Eliot/Eliot's Alteration Of Renaissance Drama

- Through Frazer In *The Waste Land*." *Revue LISA/LISA E-Journal* 2.5 (2004): 60-73.
1156. Wilson, John Howard. "A Question Of Influence And Experience: A Response To Edward Lobb." *Connotations: A Journal For Critical Debate* 14.1-3 (2004): 205-212.





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1157. Ahearn, Barry. "Kenner, Eliot, And Language." *Modernism/Modernity* 12.3 (2005): 487-491
1158. Ahearn, Barry. "Reading Modernism, After Hugh Kenner (1923-2003): Kenner, Eliot, And Language." *Modernism/Modernity* 12.3 (2005): 487-491.
- [(Humanities International Complete) Focuses on the literary theory of Modernism and the role of language in the works of modern writers Hugh Kenner and T.S. Eliot. Critical analysis of their literary works; Suggestions on Eliot's style of illustrating his views on contemporary events; Importance of Kenner's adaptation of a theologically grounded theory of language.]
1159. Badenhausen, Richard. "Contemporary Reviews On T. S. Eliot." *English Literature In Transition, 1880-1920* 48.3 (2005): 370-375.
1160. Bay-Cheng, Sarah. "Reality And Its Double In T. S. Eliot's The Cocktail Party." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 22.4 (2005): 2-14.
1161. ---. "The Transcendental Realism Of American Verse Drama." *Journal Of American Drama And Theatre* 17.2 (2005): 17-29.
1162. Bolton, Matthew J. "Transcending The Self In Robert Browning And T. S. Eliot." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 65.12 (2005): 4571-4572.
1163. Bratcher, James T. "The Speaker's Occasion And The Death Of Pan In Eliot's 'Journey Of The Magi'." *Notes And Queries* 52 (250).4 (2005): 497-498.
1164. Chandran, K. Narayana. "T. S. Eliot And W. E. Henley: A Source For The 'Water-Dripping Song' In *The Waste Land*." *English Language Notes* 43.1 (2005): 59-62.
1165. Churchill, Suzanne W. "Outing T. S. Eliot." *Criticism: A Quarterly For Literature And The Arts* 47.1 (2005): 7-30.
- [(Humanities International Complete) The article looks into the possible homosexual orientation of British poet T. S. Eliot. The author tries to delineate the ethical and aesthetic limitations of the homosexual reading of the poet. Several authors and critics have laid their arguments that Eliot was gay according to the homoerotic works he made and the publication of Eliot's letters and previously uncollected works. The critics have simplified and literalized Eliot's poetry to make it conform to the novelistic rendering of Eliot's life story.]
1166. Copley, J. H. "Plurilingualism And The Mind Of Europe In T. S. Eliot And Dante." *Yeats Eliot Review* 22.1 (2005): 2-24.
- [(MLA International Bibliography)The paper demonstrates that there is a direct relationship between the plurilingualism of Dante's *Commedia* and T. S. Eliot's polyglot and multistylistic poetic idiom. It argues that in Dante's oeuvre Eliot observed a technique of cultural reference through which he felt he could recover the mind of Europe and sought to stimulate plurilingual reading as a pre-condition of a renewed unity.]

1167. Cuda, Anthony J. "The Hidden Soul In W. B. Yeats And T. S. Eliot." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 65.8 (2005): 2983-2984.
1168. Cuda, Anthony J. "The Use Of Memory: Seamus Heaney, T. S. Eliot, And The Unpublished Epigraph To North." *Journal Of Modern Literature* 28.4 (2005): 152-175.
1169. Cuda, Anthony J. "Who Stood Over Eliot's Shoulder?." *Modern Language Quarterly: A Journal Of Literary History* 66.3 (2005): 329-364.
1170. D'Ambrosio, Vinni Marie. "Meeting Eliot And Hodgson In Five-Finger Exercises." *Yeats Eliot Review* 22.2 (2005): 7-14.

[(Humanities International Complete) Discusses the poetic sequencing of the poem "Five Finger Exercises," by T. S. Eliot. Influence of Eliot's feelings on his literary work; Method used by Eliot in describing the 1920's literary war between the Georgians and the Moderns; Several subjects used in the poem.]

1171. Demoor, Marysa. "From Epitaph To Obituary: The Death Politics Of T. S. Eliot And Ezra Pound." *Biography: An Interdisciplinary Quarterly* 28.2 (2005): 255-275.
1172. Dente, Carla. "RSC 1999: Enter Guilt On The Stage Of Conscience: The Family Reunion By T. S. Eliot." *The Poetics of Transubstantiation: From Theology to Metaphor*. By Douglas Burnham and Enrico Giaccherini. Aldershot, England: Ashgate, 2005. 137-49.
1173. Donoghue, Denis. "A Packet For Ezra Pound." *Paideuma* 34.2/3 (2005): 99-119.

[(Humanities International Complete) This article focuses on the implication of the expatriation of Ezra Pound, an American poet. The author compares Pound's approach to Europe with those of Henry James and T. S. Eliot. He asserts that the poet made no attempt to adopt a different identity or transform himself into being a European. Instead, Pound came to Europe assimilating key factors from the region hoping to construct a finer American identity for his homeland.]

1174. Douglas-Fairhurst, Robert. "Old Bags And 'The Old Style': A New Source For Beckett's Happy Days?." *Notes And Queries* 52 (250).4 (2005): 502-505.
1175. Enjuto Rangel, Cecilia. "Cities In Ruins: The Recuperation Of The Baroque In T. S. Eliot And Octavio Paz." *How Far Is America from Here?: Selected Proceedings of the First World Congress of the International American Studies Association, 22-24 May 2003*. By Theo D' Haen. Amsterdam: Rodopi, 2005. 283-96.

Examines the Modernist use of ruins in poetry.

1176. Ensslin, Astrid. "Women In Wasteland—Gendered Deserts In T. S. Eliot And Shelley Jackson." *Journal Of Gender Studies* 14.3 (2005): 205-216.

[(Humanities International Complete) The notion of the gendered desert as an ambivalent setting, encompassing death and survival, has found manifestations in both modernist and postmodernist Anglophone literature. The wasteland topos is

seen here as a paradoxical offshoot of the pastoral tradition. Whereas T. S. Eliot's *The Waste Land* (1922) employs it to express post-war disillusionment in abstract, psychological terms, Shelley Jackson's hypertext narrative *Patchwork Girl—or A Modern Monster* (1993)—turns it into a symbol of deconstructing a male-dominated literary paradigm. Desert landscapes are understood as gendered in both texts—representing the female as a jigsaw totality of womanhood. From a diachronic point of view, Eliot's text renders its female subjects as victims of failed Western civilisations. An ecofeminist reading compares the desert landscape with sterilised female sexuality and spirituality. By contrast, Jackson's hypernarrative invites a rather more optimistic, cyberfeminist reading, denoting the overcoming of gender boundaries imposed by ecofeminism. Presenting her readers with a prototypical cyborg, Jackson offers a positive outlook to a technophile Western readership. To provide a theoretical foundation, this article examines (post)modern approaches to the pastoral mode as well as aspects of current feminist criticism and feminine American frontier mentality.]

1177. Fornero, Caterina. "Chess Is The Game Wherein I'll Catch The Conscience Of The King: The Metaphor Of The Game Of Chess In T. S. Eliot's *The Waste Land*." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 22.2 (2005): 2-6.
1178. Greaves, Richard. "T. S. Eliot And The Cultural Divide." *Review Of English Studies* 56.225 (2005): 472-474.

[(Humanities International Complete) Reviews the book *T.S. Eliot and the Cultural Divide*, by David E. Chinitz]

1179. Gupta, Suman. "T. S. Eliot, Prufrock And Other Observations." *Aestheticism and Modernism: Debating Twentieth-century Literature 1900-1960*. By Richard Danson. Brown and Suman Gupta. Milton Park, Abingdon, Oxfordshire: Routledge, 2004. 230-76.
1180. Hitchens, Christopher. "A Breath Of Dust." *Atlantic Monthly* (10727825) 296.1 (2005): 142-148.

[(Academic Search Complete) The article presents a review of the book *The Annotated Waste Land With Eliot's Contemporary Prose*, edited by Lawrence Rainey]

1181. Jones, Mark. "The Voice Of Lancelot Andrewes In Eliot's Ash-Wednesday." *Renascence: Essays On Values In Literature* 58.2 (2005): 153-163.
1182. Kirsch, Adam. "Travels In '*The Waste Land*'." *New Criterion* 23.8 (2005): 12-16.
1183. Levy, Eric P. "The Literary Depiction Of Ontological Shock." *Midwest Quarterly: A Journal Of Contemporary Thought* 46.2 (2005): 107-122.
1184. Lowe, Peter. "Prufrock In St. Petersburg: The Presence Of Dostoyevsky's Crime And Punishment In T. S. Eliot's 'The Love Song Of J. Alfred Prufrock'." *Journal Of Modern Literature* 28.3 (2005): 1-24.
1185. Marsh, Alec, and Elisabeth Däumer. "Pound And Eliot." *American Literary Scholarship: An Annual* (2005): 169-193.

\*Books about both authors' adventures in the book trade stand out in this year's array of scholarship. Reference works do, too: for Pound an *Encyclopedia* and for Eliot an annotated *Waste Land* suggest the extent to which the Modernist era is receding into the distant past. That has not made their work less relevant; there is still a lot of explaining to do. Alec Marsh wrote on Pound, Elisabeth Daumer on Eliot.\*

1186. Miller, James E., Jr. *T. S. Eliot: The Making Of An American Poet, 1888-1922*. University Park, PA: Pennsylvania State UP, 2005.
1187. Moses, Omri. "Affecting Time: T.S. Eliot's 'Burnt Norton.'" *Soundings* (00381861) 88.1/2 (2005): 129-151.
1188. Mulvihill, James. "'The Love Song Of J. Alfred Prufrock' And Byron's Speaker In Don Juan." *Notes And Queries* 52 (250).1 (2005): 101.
1189. Narita, Tatsushi. "How Far Is T. S. Eliot From Here? The Young Poet's Imagined World Of Polynesian Matahiva." *How Far Is America from Here?: Selected Proceedings of the First World Congress of the International American Studies Association, 22-24 May 2003*. By Theo D'. Haen. Amsterdam: Rodopi, 2005. 271-82..
1190. Pondrom, Cyrena N. "T. S. Eliot: The Performativity Of Gender In *The Waste Land*." *Modernism/Modernity* 12.3 (2005): 425-441.
1191. Rainey, Lawrence. *The Annotated Waste Land with Eliot's Contemporary Prose*. New Haven: Yale UP, 2005.

Gives a detailed history of *The Waste Land*'s publication. A detailed annotation of *The Waste Land* follows.

1192. ---. "Eliot Among The Typists: Writing *The Waste Land*." *Modernism/Modernity* 12.1 (2005): 27-84.
1193. ---. *Revisiting The Waste Land*. New Haven, CT: Yale UP, 2005.

Focuses on the way *The Waste Land* poem was written, published, and read.

1194. Rand, Thomas. "Eliot's 'The Love Song Of J. Alfred Prufrock' And Shakespeare's Prince Hal." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 22.4 (2005): 19-21.

\*Prufrock's consciousness is peopled by heroic exemplars who when alluded to only deepen our sense of his timidity and paralyzing weakness of will. When weighed in the scales against Dante, Michelangelo, John the Baptist, the speaker of Marvell's "To His Coy Mistress," Lazarus, and Hamlet, Prufrock is found wanting. Prufrock's ironic relation to Shakespeare's Prince Hal, however, has to my knowledge gone unnoticed. A verbal echo as well as parallel imagery from Prince Hal's famous speech at the close of the first tavern scene in *1 Henry IV* invites the reader to familiar with Hal's words to see in Prufrock an ironic contrast to the companion of Falstaff and eventual King.\*

1195. Singh, Sukhbir. "Rewriting The American Wasteland: John Updike's The Centaur." *ANQ: A Quarterly Journal Of Short Articles, Notes, And Reviews* 18.1 (2005): 60-64.
1196. Spencer, Michael D. "The Garden In T. S. Eliot's Four Quartets." *Cithara: Essays In The Judaeo-Christian Tradition* 44.2 (2005): 32-45.
1197. Summers-Bremner, Eluned. "Unreal City And Dream Deferred: Psychogeographies Of Modernism In T. S. Eliot And Langston Hughes." *Geomodernisms: Race, Modernism, Modernity*. By Laura Doyle and Laura A. Winkiel. Bloomington: Indiana UP, 2005. 262-80.
1198. Ward, Jean. "A 'Polish' Eliot: A Study Of The Prose Writings Of Jarosław Marek Rymkiewicz And Ryszard Przybylski As A Contribution To The 'Polish Image' Of T. S. Eliot." *Comparative Critical Studies* 2.1 (2005): 67-91.
1199. Watson, David. "A Mind Poised Between Desires: The Ethos Of T. S. Eliot's Poetry And Criticism." *Textual Ethos Studies, or Locating Ethics*. By Anna Fahraeus and AnnKatrin Jonsson. Amsterdam: Rodopi, 2005. 333-47.
1200. Williams, David A. "Several Centers": T. S. Elliot's Wartime Agenda Of Cultural Unity And Diversity." *Yeats Eliot Review* 22.2 (2005): 15-23.

[(MLA International Bibliography) Explores the writings of American poet T. S. Eliot during World War II. Evidence to the effort of Eliot to promote the role of poetry as stimulator of social development; Discussion on cultural diversity in the article "The Social Function of Poetry"; Types of international relations described in the article "Cultural Diversity and European Unity."]

1201. Zavrl, Andrej. "Sexing *The Waste Land*: Gender, Desire, And Sexuality In T. S. Eliot's *The Waste Land*." *Acta Neophilologica* 38.1-2 (2005): 71-78.

\*This article analyses T.S. Eliot's *The Waste Land* (1922) to show how Modernist men often plunge into the wild waters of gender and sexuality, revealing a remarkable degree of anxiety only rarely accounted for by more traditional critical approaches. *The Waste Land* can be perceived as an expression of male hysteria and, the author argues, hysteria is never far from abhorrent sexualities and unruly desires. \*

1202. Zilcosky, John. "Modern Monuments: T. S. Eliot, Nietzsche, And The Problem Of History." *Journal Of Modern Literature* 29.1 (2005): 21-33.

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1203. Booth, Roy. "T. S. Eliot, Sweeney Agonistes, And Ben Jonson's Masque Of Queenes." *Notes & Queries* 53.3 (2006): 351-352.
1204. Brazeal, Gregory. "The Alleged Pragmatism Of T. S. Eliot." *Philosophy And Literature* 30.1 (2006): 248-264.
1205. Brooker, Jewel Spears. "Sleuthing Around In "The Waste Land.." *Journal Of Modern Literature* 29.4 (2006): 194-200.
1206. ---. "Youth And Age In T. S. Eliot's Spiritual Development." *Sewanee Theological Review* 49.4 (2006): 465-483.
1207. Collier, Patrick. *Modernism On Fleet Street*. Aldershot, England: Ashgate, 2006.

Focuses on Modernist attitudes toward the newspaper press while focusing on five literary figures. The chapter titled "T.S. Eliot, the Journalistic Struggle, and the 'Dialectic of the Tribe'" focuses on Eliot's arguments that the press is responsible for transmitting "hackneyed language and thought." Collier focuses on Eliot's attempts to define clear parameters for defining journalism and criticism.

1208. Collini, Stefan. *Absent Minds: Intellectuals In Britain*. Oxford, England: Oxford UP, 2006.

Explores the concept of the intellectual in twentieth-century Britain. Contains a chapter on Eliot exploring Eliot's role as an intellectual in Britain.

1209. Cuda, Anthony J. "T. S. Eliot's Forgotten 'Poet Of Lines,' Nathaniel Wanley." *ANQ: A Quarterly Journal Of Short Articles, Notes, And Reviews* 19.2 (2006): 52-58.
1210. Däumer, Elisabeth. "Blood And Witness: The Reception Of Murder In The Cathedral In Postwar Germany." *Comparative Literature Studies* 43.1-2 (2006): 79-99.
1211. Day, Thomas. "'A Broken Coriolanus': Poetics, Politics And Self-Surrender." *Paideuma: Studies In American And British Modernist Poetry* 35.1-2 (2006): 33-47.
1212. ---. "Sensuous Intelligence: T. S. Eliot And Geoffrey Hill." *Cambridge Quarterly* 35.3 (2006): 255-280.
1213. Dickey, Frances. "Parrot's Eye: A Portrait By Manet And Two By T. S. Eliot." *Twentieth Century Literature* 52.2 (2006): 111-144.

[(MLA International Bibliography) This essay examines the connection of T. S. Eliot's poems "On Portrait" and "Portrait of a Lady" to the 1866 painting "Woman with a Parrot" by Édouard Manet. The poems consider two possible meanings for the blank look on the woman's face in the painting. According to the author, either she is concealing her thoughts or she is mentally absent. While "On a Portrait" considers both possibilities, "Portrait of a Lady" pursues the implications of the second interpretation]

1214. Grove, Robin. "Auden And Eliot: Theatres Of The Thirties." *A Companion to Modern British and Irish Drama, 1880-2005*. By Mary Luckhurst. Malden, MA: Blackwell Pub., 2006. 138-50.
1215. Harding, Jason. "Eliot Without Tears." *Modernism/Modernity* 13.1 (2006): 171-178.
1216. Harris, Amanda Jeremin. "T. S. Eliot's Mental Hygiene." *Journal Of Modern Literature* 29.4 (2006): 44-56.
1217. Hart, Jeffrey. "Robert Frost And T. S. Eliot: Modernisms." *Sewanee Review* 114.4 (2006): 551-577.

[(MLA International Bibliography) This essay offers a critical look at Robert Frost and T. S. Eliot's Modernisms, the practices typical of contemporary life or thought. The author stresses that in relation to Eliot, Frost's fame suffered from the fact of his popularity among readers of the middle range of discernment, a popularity he cultivated through his public persona. Eliot acknowledged nothing to readers of that middle range, but he was hailed as a champion of modernism and possessed enormous authority among the most discerning. However, such differences in reputation are not pertinent to the matter under consideration, the merits of the poetry itself.]

1218. Hart, Stephen M. "The Twilight Of The Idols In Modernism's 1922." *Modernisms and Modernities: Studies in Honor of Donald L. Shaw*. By Donald Leslie Shaw and Susan Carvalho. Newark, DE: Juan De La Cuesta, 2006. 175-99.
1219. Jacobs, Struan. "T.S. Eliot And Michael Polanyi On Tradition In Literature And In Science." *Dalhousie Review* 86.3 (2006): 373-388.
1220. Koeser, Rebecca Sutton. "Nonlinearity And Incarnation In T. S. Eliot's 'Four Quartets' And Susan Howe's 'The Nonconformist's Memorial'." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 67.3 (2006): 945.
1221. Lowe, Peter. *Christian Romanticism: T. S. Eliot's Response To Percy Shelley*. Youngstown, NY: Cambria, 2006.
1222. ---. "Doing A Girl In': Re-Reading The Asceticism Of T. S. Eliot's The Family Reunion." *Religion And Literature* 38.4 (2006): 63-85.
1223. Marsh, Alec, and Elisabeth Däumer. "Pound And Eliot." *American Literary Scholarship: An Annual* (2006): 169-193.

\*Pound and Eliot scholarship continues to be strong, with two new introductions to Eliot, a "casebook" on *The Cantos*, an excellent book-length monograph on *The Fifth Decade*, and a host of essays and book chapters. There is a renewal of interest in Eliot's cultural criticism as secular ideals of democracy collide with the global imperatives of religion.\*

1224. Matthews, Steven. "T. S. Eliot's Chapman: 'Metaphysical' Poetry And Beyond." *Journal Of Modern Literature* 29.4 (2006): 22-43.
1225. McCue, Jim. "Editing Eliot." *Essays In Criticism: A Quarterly Journal Of Literary Criticism* 56.1 (2006): 1-27.

1226. Mullins, Phil, and Struan Jacobs. "T. S. Eliot's Idea Of The Clerisy, And Its Discussion By Karl Mannheim And Michael Polanyi In The Context Of J. H. Oldham's Moot." *Journal Of Classical Sociology* 6.2 (2006): 147-156.

\*In 1938, Joseph Oldham, a leading British Christian ecumenist, formed a discussion group that came to be known as the Moot. The Moot met in a retreat setting for several long weekends each year until early 1947, its discussions carefully organized and convened by Oldham. More than anything else, the discussions of the Moot revolved around the topic of *order* and, more particularly, around the problem of how order might be restored in British society and culture in the context of a "world turned upside down." Oldham and most members of the group sought a central place for Christian ideas and ideals in British social life.

A striking feature of the Moot was the intellectual stature and the diversity of interest of its members. Among its 16 or so regular members were Oldham (1874-1969), his close friend T.S. Eliot (1888-1963) and Karl Mannheim (1893-1947). Among the later 'visitors' to Moot meetings was Michael Polanyi (1891-1976), who first came to the 20th Moot meeting in June of 1944.

This article presents several papers that were produced for the Moot discussion of 15-18 December 1944 by Eliot, Mannheim and Polanyi. These papers have intrinsic and historical interest, and are published together for the first time here. The initial paper, written by Eliot, treats the role in society of 'the clerisy'—a term borrowed from Samuel Taylor Coleridge that points to an intellectual elite or vanguard. Eliot requested that Oldham solicit responses to his paper for Mannheim and Polanyi. Mannheim's response was a set of detailed answers to four questions that Eliot posed at the end of his essay. Polanyi's response was a short, coherent essay, which he identified as 'my own position with respect' to Eliot's discussion; his essay outlines a brief account of the role of the clerisy in science. Eliot wrote short comments on the responses of both Mannheim and Polanyi. These five pieces, which have a natural unity, should be of interest to anyone working in the history of social thought. We have abridged only Mannheim's lengthy response and have eliminated a few lines of illustrative material from Eliot's reply to Mannheim, but these excisions in no way detract from the clarity of the authors' perspectives in this rich trilogy.\*

1227. Patea, Viorica. "Pound And Eliot's Sense Of History And Tradition As Re-Lived Experience." *American Poetry Whitman to the Present*. By Robert Rehder. Tübingen: Narr, 2006. 53-69.
1228. Peters, Matthew. "A New Source For *The Waste Land*." *Notes And Queries* 53 (251).3 (2006): 352-353.
1229. Ramazani, Jahan. "Modernist Bricolage, Postcolonial Hybridity." *Modernism/Modernity* 13.3 (2006): 445-463.
1230. Rankin, Walter. "Subverting Literary Allusions In Eliot And Özdamar." *Clcweb: Comparative Literature And Culture* 8.3 (2006)



\*In his paper, "Subverting Literary Allusions in Eliot and Ozdamar," Walter Rankin explores the opposing ways allusion can be used in the works of major and minority authors. While Eliot is a canonized author whose *The Waste Land* is characterized by allusions to Eastern and Western works supplemented with his own comprehensive endnotes, Ozdamar is a Turkish-German author whose *A Cleaning Woman's Career* subjects Western literary and historical figures—including *Medea*, *Hamlet* and *Ophelia*, *Nathan the Wise*, *Julius Caesar*, and Hitler and Eva Braun—to the interpretive powers of a Turkish cleaning woman working as a guest worker (*Fremdarbeiterin*) in Germany. In contrast to Eliot's literary and anthropological amalgam, Ozdamar's text centers exclusively on characters so well established and recognizable that their emergence is awarded no further explanation even as they are brought together through the ramblings of her beleaguered narrator. By employing this literary device, Ozdamar and other minority authors can assume a position of discursive power on their own and in relation to canonical texts, bringing their works a heightened level of intimacy and authority.\*

1231. Saeki, Keiko. "Return to the Ordinary World From The Family Reunion To The Cocktail Party." *Yeats Eliot Review* 23.3/4 (2006): 27-39.

[(MLA International Bibliography) The article examines the techniques used by poet T. S. Eliot in his works. As depicted in his early poems, Eliot tends to be conscious of poetic verse forms. The author observes that the base of Eliot's poetic dramas was influenced by his Christian beliefs. Specifically, in his play *The Cocktail Party*, Eliot's main focus is on his view of life. Several characters of his plays are also described.]

1232. Schuchard, Margret. "T. S. Eliot And Adolph Lowe In Dialogue: The Oxford Ecumenical Conferences And After-New Letters And More About The Moot." *Arbeiten Aus Anglistik Und Amerikanistik* 31.1 (2006): 3-24.

\*Previously unknown letters by T.S. Eliot, written to Adolph Lowe between 1940 and 1960, have now come to light and add another facet to Eliot's long-term contacts with Jewish friends. The eminent poet and the émigré economist shared a profound concern for the future of Europe; they were sure of each other's professional competence, personal integrity and intellectual perspicacity, whether at the Oxford Conference, in the Moot or in any of their public activities. In the course of twenty-five years their initial companionship grew into friendship that lasted, even after Lowe had left for the New School in New York.\*

1233. Scott, Ian. "The Love Song Of A Dean, With Apologies To T S Eliot." *Medical Education* 40.12 (2006): 1156-1158.
1234. Smith, Patricia Juliana. "'The Queen Of *The Waste Land*: The Endgames Of Modernism In Angela Carter's Magic Toyshop." *Modern Language Quarterly: A Journal Of Literary History* 67.3 (2006): 333-361.
1235. Trexler, Adam. "Veiled Theory: The Transmutation Of Anthropology In T. S. Eliot's Critical Method." *Paragraph* 29.3 (2006): 77-94.

\*While literary criticism is often seen as an unself-reflective forerunner to literary theory, this article argues that T.S. Eliot's theory of critical practice was a philosophically informed methodology of reading designed to create a disciplinary and institutional framework. To reconstruct this theory, it enriches theoretical methodology with intellectual and institutional history. Specifically, the article argues that Eliot's early critical theory depended on the paradigms of anthropology and occultism, developed during his philosophical investigation of anthropology and Leibniz. From this investigation, Eliot created an occult project that used spiritual monads as facts to progress toward the Absolute. The article goes on to argue that Eliot's methodology of reading was shaped by anthropology's and occultism's paradigms of non-academic, non-specialist reading societies that sought a super-historic position in human history through individual progress. The reconstruction of Eliot's intellectual and institutional framework for reading reveals a historical moment with sharp differences and surprising similarities to the present.\*

1236. Trotter, David. "T. S. Eliot And Cinema." *Modernism/Modernity* 13.2 (2006): 237-265.
1237. Underhill, James W. "The Forms Of Negation: Metre And Metaphysics In The Versification Of T. S. Eliot." *GRAAT: Groupe De Recherches Anglo-Américaines De Tours* 35.(2006): 115.
1238. Wilson, James Matthew. "Thomas Macgreevy Reads T.S. Eliot And Jack B. Yeats: Making Modernism Catholic." *Yeats Eliot Review* 23.3/4 (2006): 14-26.

[(MLA International Bibliography) The article looks into the proposal of Thomas MacGreevy, an Irish poet and critic, that the works of poet T. S. Eliot and painter Jack B Yeats express a sensibility toward the Catholic Church. Several critics claimed that the reason why MacGreevy qualifies the works of Eliot and Yeats to the Catholic Church is because of his attempt to Catholicize Modernism. The author suggests that the move of MacGreevy depicts his desire to impose the dominance of Catholics over Protestants.]

## 2007

1239. Amir, Dana. "'Where Prayer Has Been Valid': T. S. Eliot's Four Quartets And The Lyrical Dimension Of The Analytic Space." *Journal Of Poetry Therapy* 20.4 (2007): 225-232.

[(MLA International Bibliography) This paper is an attempt to demonstrate the power and meaning of human lyricism by the only means that can really do so: lyricism itself. Using a fresh reading of T. S. Eliot's *Four Quartets* (Eliot, 1944), the author demonstrates the lyrical attitude Eliot himself offers us as a way to observe the world. This lyrical attitude, which the author believes is a vital component of the analytic presence, will be presented here as a unique kind of integration between the predictable and explicable: and that which is inexplicable and sometimes even unknowable.]

1240. Bacigalupo, Massimo. "Tradition In 1919: Pound, Eliot And The 'Historical Method'" *T.S. Eliot and the Concept of Tradition*. By Giovanni Cianci and Jason Harding. Cambridge: Cambridge UP, 2007. 103-16.
1241. Badenhausen, Richard. "Totalizing The City: Eliot, De Certeau, And The Evolution Of The *The Waste Land*." *Studies In The Literary Imagination* 40.1 (2007): 91-115.
1242. Bolton, Matthew J. "Eliot's *The Waste Land*." *Explicator* 66.1 (2007): 25-29.
1243. Bové, Robert. "Dove Descending: A Journey Into T.S. Eliot's Four Quartets." *First Things: A Monthly Journal Of Religion & Public Life* 169 (2007): 60-61.
1244. Bratcher, James T. "'Wainscot' And 'Trots' In Eliot's 'East Coker' I." *Notes And Queries* 54 (252).2 (2007): 178.
1245. Brooker, Jewel Spears. "T. S. Eliot." Nobel Prize Laureates in Literature, Part 1: Agnon-Eucken. Detroit, MI: Thomson Gale, 2007. 402-421.
1246. ---. "Writing The Self: Dialectic And Impersonality In T. S. Eliot." *T.S. Eliot and the Concept of Tradition*. By Giovanni Cianci and Jason Harding. Cambridge: Cambridge UP, 2007. 41-57.
1247. Casella, Stefano Maria. "'By The Arena ... Il Decaduto': T. S. Eliot In Italy." *The International Reception of T.S. Eliot*. By Elisabeth Däumer and Shyamal Bagchee. London: Continuum, 2007. 123-40.
1248. Chandran, K. Narayana. "A Receipt For Deceit: T. S. Eliot's 'To The Indians Who Died In Africa'." *Journal Of Modern Literature* 30.3 (2007): 52-69.

\*It is intriguing that T.S. Eliot has repeatedly drawn upon Indic sources, especially the *Bhagavad-Gita* and its philosophy of disinterested action, while writing on war and world affairs through the 1940s. Reading his Occasional Verses of this decade, this essay probes Eliot's views on war, imperialism and "action"—both karma of the Indic traditions and physical combat and violence on the battlefield. Eliot's Occasional Verses, particularly "To the Indians who Died in Africa," betray the poet's imperialist biases, unlike much of his poetry, in which they do not seem to surface visibly as in his prose writings and conversations. Couched in the language and imagery of the *Gita*, Eliot seems to

tell the Indians that their action is its own reward; the irony hardens as we recall historical facts and situations that drove hapless Indians to support the Allied war effort in many theaters outside India. The essay also looks at two other British writers on Indian themes, Kipling and Forster, whose texts seem to cast an interesting sidelight on “action” whose punning resonance Eliot seems to relish in writing his war poems. Eliot, evidently, had little use for the philosophy he quoted back to the distressed Indians.\*

1249. Chandran, K. Narayana. "T. S. Eliot's Literary Adoption: 'Animula' And 'The Child' Of H. E. Bates." *English Studies: A Journal Of English Language And Literature* 88.4 (2007): 418-424.
1250. Cianci, Giovanni, Jason Harding, and Frank Kermode. *T. S. Eliot And The Concept Of Tradition*. Cambridge, England: Cambridge UP, 2007.
1251. Copley, J. H. "'The Politics Of Friendship': T. S. Eliot In Germany Through E. R. Curtius's Looking Glass." *The International Reception of T.S. Eliot*. By Elisabeth Daumer and Shyamal Bagchee. London: Continuum, 2007. 243-67.
1252. Cotter, Sean. "Translated Eliot: Lucian Blaga's Strategies For Cultural Survival And The Soviet Colonization Of Romania." *The International Reception of T.S. Eliot*. By Elisabeth Däumer and Shyamal Bagchee. London: Continuum, 2007. 55-68.
1253. Däumer, Elisabeth. "(Re)Modernizing Eliot: Eva Hesse And Das Wüste Land." *The International Reception of T.S. Eliot*. By Elisabeth Däumer and Shyamal Bagchee. London: Continuum, 2007. 36-54.
1254. Däumer, Elisabeth, and Shyamal Bagchee. *The International Reception Of T. S. Eliot*. New York, NY: Continuum, 2007.
1255. Davis, Garrick. "Remembering Eliot's Criterion." *New Criterion* Feb. 2007: 36+.

[(Humanities International Complete) The article reflects on the function of literary criticism as it looks into the journal *The Criterion*, established by writer T. S. Eliot in Great Britain. The journal united the best critical opinion in England together with the work of the best critics from other countries. In addition, the journal's focused area was not Anglo-American literature but the cultural mind of Europe. Moreover, Eliot's standard was so high that he rarely found room in the journal for even the second-rate.]

1256. Dean, Paul. "Academimic." Rev. of T.S. Eliot, by Craig Raine. *New Criterion* 25.8 (2007): 81-84.

[(Humanities International Complete) The article presents criticism on the book *T. S. Eliot*" by Craig Raine. Particular focus is given to how the book, which focuses on the life and work of the poet T. S. Eliot, leaves out parts of his life including his relationship with Emily Hale and questions about his sexual orientation. Various aspects of Raine's writing style are also criticized.]

1257. Donoghue, Denis. "Is It Always My Fault?." *London Review Of Books* 29.2 (2007): 24-25.

[(Humanities International Complete) This article reviews the book *T. S. Eliot*, by Craig Raine]

1258. Flanzbaum, Hilene. "Eliot's Troubled Sexuality." *English Literature In Transition, 1880-1920* 50.1 (2007): 120-124.

[(Humanities International Complete) Reviews the book *T. S. Eliot: The Makings of an American Poet*, by James Miller.]

1259. Freer, Scott. "The Mythical Method: Eliot's '*The Waste Land*' And A Canterbury Tale (1944)." *Historical Journal Of Film, Radio And Television* 27.3 (2007): 357-370.
1260. Gabriel, Daniel. *Hart Crane And The Modernist Epic: Canon And Genre Formation In Crane, Pound, Eliot, And Williams*. New York, NY: Palgrave Macmillan, 2007.

Attempts to create a place in history for the modernist epic. Examines *The Waste Land* and Eliot's views regarding tradition.

1261. Gervais, David. "T. S. Eliot And Racine: Tragedy And Resignation In *Bérénice*." *Cambridge Quarterly* 36.1 (2007): 51-70.
1262. Gilbert, Sandra M. "On The Road With D. H. Lawrence: Or, Lawrence As Thought-Adventurer." *Partial Answers: Journal Of Literature And The History Of Ideas* 5.1 (2007): 1-15.
1263. Greenburg, Bradley. "T. S. Eliot's Impudence: Hamlet, Objective Correlative, And Formulation." *Criticism: A Quarterly For Literature And The Arts* 49.2 (2007): 215-239.
1264. Habib, M. A. R. "T.S. Eliot And Modernism In Urdu Poetry." *Annual Of Urdu Studies* 22.(2007): 43-66.
1265. Haffenden, John. "Vivien Eliot And *The Waste Land*: The Forgotten Fragments." *PN Review* 33.5 [175] (2007): 18-23.
1266. Harding, Jason. "Tradition And Egoism: T. S. Eliot And The Egoist." *T.S. Eliot and the Concept of Tradition*. By Giovanni Cianci and Jason Harding. Cambridge: Cambridge UP, 2007. 90-102.
1267. Hart, Matthew. "Tradition And The Postcolonial Talent: T. S. Eliot Versus Edward Kamau Brathwaite." *The International Reception of T.S. Eliot*. By Elisabeth Däumer and Shyamal Bagchee. London: Continuum, 2007. 5-24.
1268. Hart, Matthew. "Visible Poet: T. S. Eliot And Modernist Studies." *American Literary History* 19.1 (2007): 174-189.
1269. Jonghyun Jeon, Joseph. "Eliot's Shadows Autography And Style In *The Hollow Men*." *Yeats Eliot Review* 24.4 (2007): 12-24.

[(Humanities International Complete) Poetry criticism on shadows in "The Hollow Men" by T. S. Eliot is presented. The author discusses the personal emotions in the poem and their lack of autobiographical attribution. The ability for Eliot to juggle revelation and privacy is considered alongside the role of the shadows and their function to interpret meaning. Other topics considered include

the autography of the poem, negation of the shadows, and the poem's representations of suffering.]

1270. Levenson, Michael. "From The Closed Room To An Opening Sky: Vectors Of Space In Eliot, Woolf, And Lewis." *Critical Quarterly* 49.4 (2007): 2-20.
1271. Lewis, Lisa A. F. "References," "Cross-References," And Notions Of History In Kipling's "Puck Of Pook's Hill" And "Rewards And Fairies." *English Literature In Transition, 1880-1920* 50.2 (2007): 192-209.

[(Humanities International Complete) This article discusses two of writer Rudyard Kipling's books, "Rewards and Fairies" and "Puck of Pook's Hill," as layered and more subtle and tempered in their opinions related to imperialism and war. A method the author uses is cross-references between stories or poems attached to them. Poet T. S. Eliot observed these layers of meaning in his "A Choice of Kipling's Verse."]

1272. Lowe, Peter. "Life As A 'Ruined Man': Samuel Taylor Coleridge And T. S. Eliot's Marital Crisis." *English Studies: A Journal Of English Language And Literature* 88.3 (2007): 298-319.
1273. Machann, Clinton. "Matthew Arnold." *Victorian Poetry* 45.3 (2007): 267-273.

[The article reviews several pieces of literary criticism that address the life and work of English poet and cultural critic Matthew Arnold including the article "Shaping the Self: Critical Perspective and Community in 'Sohrab and Rustum,'" by E. Frances Frame, Craig Raine's book *T.S. Eliot*, and the article "Englishness, Ethnicity, and Matthew Arnold," by Joep Leerssen.]

1274. Marsh, Alec, and Elisabeth Däumer. "Pound And Eliot." *American Literary Scholarship: An Annual* (2007): 169-193.

\*Eliot scholarship this year continues to be vigorous and variegated, with two international collections of essays, a comprehensive critical campaign geared toward advanced high school and undergraduate students, several book-length studies on multiple authors in which Eliot figures prominently, and even a play simply titled *Eliot*. A major trend among these publications is to locate Eliot's work in current explorations of modernism's investment in history, to study Eliot within a global context, and to revisit Eliot's spiritual struggles and commitment to Christian ethics. Eliot's "other" sides—his penchant for pornography, his passion for deviance—continue to fascinate. As for Pound, A. David Moody has brought out the first volume of a two-decker biography, and there is a major collection of Pounds' economic correspondence as well as two other books. A sad note: Burton Hatlen, the generous and energetic scholar who effectively ran the National Poetry Foundation, *Paideuma*, *Sagetrieb*, and the Ezra Pound Society for many years, died in January 2008 after a brief illness. He is irreplaceable. Alec Marsh contributes the Pound section, Elisabeth Däumer the section on Eliot.\*

1275. Marsh, Alec, and Jayme Stayer. "Pound And Eliot." *American Literary Scholarship: An Annual* (2007): 169-193.

\*Scholarship on both poets continues at a robust pace. Pound scholarship has been treated to a major book on the poet's Neoplatonism and a flurry of articles about his interest in architecture, while Eliot studies reveals how the long shadow of the poet reaches into the 21st century. Both writers, it is clear, maintain their relevance-are perhaps more relevant than ever in the age of globalization and renewed U.S. imperialism.\*

1276. Marx, William. "Two Modernisms: T. S. Eliot And La Nouvelle Revue Française." *The International Reception of T.S. Eliot*. By Elisabeth Däumer and Shyamal Bagchee. London: Continuum, 2007. 25-35.

1277. McDonald, Gail. "A Homemade Heaven: Modernist Poetry And The Social Gospel." *There before Us: Religion, Literature, and Culture from Emerson to Wendell Berry*. By Roger Lundin. Grand Rapids, MI: William B. Eerdmans Pub., 2007. 194-215.

1278. McDonald, Peter. "Not Clear." *Essays In Criticism* 57.3 (2007): 278-286.

[The article reviews the book *T. S. Eliot*, by Craig Raine.]

1279. Myer, Kinereth. "Between Augustine And Derrida." *Yeats Eliot Review* 24.2 (2007): 4-9.

[(MLA International Bibliography) An essay is presented on Thomas Stearns Eliot's literary works particularly in reference to *Four Quartets*. It examines the attributes of Eliot's poetry and its possible philosophical configurations. Details, on the contrasting topographies of the *Four Quartets* are presented, which include a possible adaptation from St. Augustine, another on Jacques Derrida's necessary exile.]

1280. ---. "Why Eliot? Cross-Cultural Reading And Its (Dis)Contents." *The International Reception of T.S. Eliot*. By Elisabeth Däumer and Shyamal Bagchee. London: Continuum, 2007. 268-77.

1281. Mukherjee, Srimati. "T. S. Eliot: Poet Of My Bengali Childhood." *The International Reception of T.S. Eliot*. By Elisabeth Däumer and Shyamal Bagchee. London: Continuum, 2007. 278-83.

1282. Narayana Chandran, K. "The Hawthorne Aspect Of T. S. Eliot's Coriolan." *Orbis Litterarum* 62.1 (2007): 58-70.

1283. Oser, Lee. *The Ethics Of Modernism: Moral Ideas In Yeats, Eliot, Joyce, Woolf, And Beckett*. Cambridge, England: Cambridge UP, 2007.

1284. Oser, Lee. *The Return Of Christian Humanism: Chesterton, Eliot, Tolkien, And The Romance Of History*. Columbia, MO: U of Missouri P, 2007.

1285. Parmenter, Chad. "Eliot's Echo Rhetoric." *Yeats Eliot Review* 24.4 (2007): 2-11.

[(MLA International Bibliography) The article focuses on the writing style of T. S. Eliot. It is said that there is a need to define Eliot's relationship with collaborators by progression, instead of static connection. It is believed that his

use of collaboration follows the evolution of his work, which is said to be characterized as 'early irony' to the reconciliation of his work *Four Quartets*. Moreover, it is said that his transformation can be traced to his representations of William Butler Yeats.]

1286. Patea, Viorica. "T. S. Eliot's *The Waste Land* And The Poetics Of The Mythical Method." *Modernism Revisited: Transgressing Boundaries and Strategies of Renewal in American Poetry*. By Viorica Pâtea and Paul Scott. Derrick. Amsterdam: Rodopi, 2007. 91-110.
1287. Pechey, Graham. "'Empire Laid Up In Heaven': Postcoloniality And Eternity." *Critical Quarterly* 49.2 (2007): 1-30.
- [ (MLA International Bibliography) The author reflects on the power of words in twentieth-century novels about the colonization of Africa. J. M. Coetzee's novel *Waiting for the Barbarians* demonstrates a use of the word "empire" that is informed by figures like Franz Kafka and John Ruskin. An essay that T. S. Eliot wrote about Rudyard Kipling is discussed because Eliot felt Kipling's imagination had shifted from imperial to historical.]
1288. Perl, Jeffrey M. "T. S. Eliot's Small Boat Of Thought." *Common Knowledge* 13.2-3 (2007): 337-361.
1289. Perloff, Marjorie. "Duchamp's Eliot: The Detours Of Tradition And The Persistence Of Individual Talent." *T.S. Eliot and the Concept of Tradition*. By Giovanni Cianci and Jason Harding. Cambridge: Cambridge UP, 2007. 177-84.
1290. Rainey, Lawrence. "Pound Or Eliot: Whose Era?." *The Cambridge Companion to Modernist Poetry*. By Alex Davis and Lee M. Jenkins. Cambridge: Cambridge UP, 2007. 87-113.
1291. Roper, Derek. "Eliot's 'Portrait Of A Lady': Restored." *Essays In Criticism: A Quarterly Journal Of Literary Criticism* 57.1 (2007): 42-58.
1292. ---. "T. S. Eliot's 'Cracked Cornets.'" *Notes & Queries* 54.2 (2007): 167-169.
1293. Ross, Daniel W. "The 'Upward Waft': The Influence Of Frost And Eliot On Heaney's Later Phase." *Seamus Heaney: Poet, Critic, Translator*. By A. B. Crowder and Jason David Hall. New York: Palgrave Macmillan, 2007. 92-102.
1294. Rudolf, Anthony, and Anne Mounic. "Comment Traduire Les Quatre Quatuors De T. S. Eliot?." *Palimpsestes* 20.(2007): 201-230.
1295. Russell, Richard Rankin. "Echoes Of Eliot's 'The Love Song Of J. Alfred Prufrock' In Larkin's 'Aubade'." *Explicator* 65.4 (2007): 234-237.
1296. Saunders, Max. "Tradition And The March Of Literature: T. S. Eliot And Ford Madox Ford." *T.S. Eliot and the Concept of Tradition*. By Giovanni Cianci and Jason Harding. Cambridge: Cambridge UP, 2007. 185-200.
1297. Schmidt, A. V. C. "Whirling World, Dancing Words: Further Echoes Of Sir John Davies In T. S. Eliot." *Notes And Queries* 54 (252).2 (2007): 164-167.
1298. Sherry, Vincent. "T. S. Eliot, Late Empire, And Decadence." *Modernism and Colonialism: British and Irish Literature, 1899-1939*. By Richard Begam and Michael Valdez Moses. Durham: Duke UP, 2007. 111-35.
1299. Shiach, Morag. "'To Purify The Dialect Of The Tribe': Modernism And Language Reform." *Modernism/Modernity* 14.1 (2007): 21-34.



1300. Smith, Stan. "Proper Frontiers: Transgression And The Individual Talent." *T.S. Eliot and the Concept of Tradition*. By Giovanni Cianci and Jason Harding. Cambridge: Cambridge UP, 2007. 26-40.
1301. Takayanagi, Shunichi. "'In The Juvescence Of The Year': T. S. Eliot's Impact And Reverberations In Japan 1930-2005." *The International Reception of T.S. Eliot*. By Elisabeth Daumer and Shyamal Bagchee. London: Continuum, 2007. 180-94.
1302. Tatum, Wilbert A. "T.S. Eliot didn't mean it, nor did he care." *New York Amsterdam News* 22 Feb. 2007: 12.
1303. Timmerman, John H. "The Aristotelian Mr. Eliot." *Yeats Eliot Review* 24.2 (2007): 11-23.

[(MLA International Bibliography) The article presents an analysis on the Aristotelian ideals of Thomas Stearns Eliot's literary works. It presents the fragments of Aristotle's philosophy which is evident in the fragments of Eliot's ideals. It is mentioned that Eliot supported the concerns and beliefs of Aristotle of a just society and faith in God.]

1304. White, Peter. "T. S. Eliot's Reference To Leonardo Da Vinci In 'A Romantic Aristocrat'." *Notes And Queries* 54 (252).2 (2007): 173-175.
1305. ---. "'Tradition And The Individual Talent' Revisited." *Review Of English Studies: The Leading Journal Of English Literature And The English Language* 58.235 (2007): 364-392.

\*Commentators have long been aware of the striking parallels between T.S. Eliot's essay "Tradition and the Individual Talent," and his seminal theoretical statement, and "Modern Tendencies in Poetry," one of the more substantial of his uncollected pieces of the same period. Until now, however, the relationship between these two documents has not been properly understood. In fact "Modern Tendencies in Poetry" constitutes a revision of the first part of its more widely disseminated companion piece, one that modifies and re-purposes its author's most famous theoretical provocations in a number of important ways. Intriguing in and of itself, this act of revision acquires added significance in the context of passages in Eliot's correspondence from late 1919 relating to *The Art of Poetry*, a treatise on the degeneracy of contemporary verse that he planned to write for publication by the Egoist Press in the spring of 1920.\*

1306. Wilmer, Clive. "The Later Fortunes Of Impersonality: 'Tradition And The Individual Talent' And Postwar Poetry." *T.S. Eliot and the Concept of Tradition*. By Giovanni Cianci and Jason Harding. Cambridge: Cambridge UP, 2007. 58-71.

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1307. Alexander, Michael. "Poets In Paradise: Chaucer, Pound, Eliot." *PN Review* 34.3 [179] (2008): 12-13.
1308. Araujo, Anderson D. "Into The Vortex: The Cultural Politics Of Eliot, Woolf, Lewis And Pound, 1914-1939." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 68.9 (2008): 3846.
1309. Atkins, G. Douglas. *Reading Essays: An Invitation*. Athens, GA: U of Georgia P, 2008.
- [(Humanities International Complete) Contains the essay "The Turning of the Essay: T. S. Eliot's 'Tradition and the Individual Talent'"]
1310. Basu, Sukanya. "'Learning From Eliot': Seamus Heaney And Exemplarity." *The Enclave of My Nation: Cross-currents in Irish and Scottish Studies*. By Shane Alcobia-Murphy and Margaret Maxwell. Aberdeen: AHRC Centre for Irish and Scottish Studies, 2008. 29-40.
1311. Biberman, Matthew. "T. S. Eliot, Anti-Semitism, And The Milton Controversy." *Milton and the Jews*. By Douglas A. Brooks. Cambridge: Cambridge UP, 2008. 105-27.
1312. Birlik, Nurten. "The Debate Between The Moi And The Je: 'The Love Song Of J. Alfred Prufrock'." *Interactions: Ege University Journal Of British And American Studies/Ege Üniversitesi İngiliz Ve Amerikan İncelemeleri Dergisi* 17.2 (2008): 11-23.
1313. Bolton, Matthew. "'Not Known, Because Not Looked For': Eliot's Debt To Browning." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 25.2 (2008): 10-19.
- \*In his criticism and in his poetry, T.S. Eliot openly acknowledges many of his literary influences. He dedicates *The Waste Land* to Ezra Pound, the friend and editor whom he terms 'il miglior fabbro.' He maintains that Dante and Shakespeare "divide the world between them," praises the immediacy of the Metaphysical poets, and notes that he himself began writing poetry under the combined influence of the French symbolists and the Jacobean playwrights (1928:viii). Most important, Eliot elects his predecessors through a poetics of allusion: his appropriation of phrases culled from far-flung poetic traditions serves both to construct meaning within a given poem and to locate Eliot within a poetic tradition of his own making.\*
1314. Bratcher, James T. "Eliot's 'Depraved May': Potential Interest In Letters From Edward Fitzgerald To Fanny Kemble." *Notes And Queries* 55 (253).4 (2008): 475-476.
1315. Chandran, K. Narayana. "Sir Walter Raleigh's 'Three Things There Be' And T. S. Eliot's Little Gidding III." *Notes And Queries* 55 (253).4 (2008): 506-507.
1316. Chinitz, David. *A Companion to Modernist Literature and Culture*. By David Bradshaw and Kevin J. H. Dettmar. Malden, MA: Blackwell Pub., 2006. 324-32.

1317. Chueh, Young-sung. "The Technique Of The Detective Novel In T. S. Eliot's The Cocktail Party." *Studies In English Literature* 49.(2008): 1-20.
1318. Cook, Eleanor. "One If By Land, And Two If By River: T. S. Eliot's Quebec Thrush In *The Waste Land*." *Notes And Queries* 55 (253).4 (2008): 474-475.
1319. Cooper, Brendan. "'We Want Anti-Models': John Berryman's Eliotic Inheritance." *Journal Of American Studies* 42.1 (2008): 1-18.
1320. Day, Thomas. "'Between The Conception / And The Creation': T.S. Eliot's The Hollow Men." *English: The Journal Of The English Association* 57.219 (2008): 235-244.

\*This article considers the relation between thought and feeling in Eliot's *The Hollow Men* (1925), in light of some of his prose pronouncements, and in the context of other of his poetic writings, particularly *The Waste Land*. Thought, as it inheres in the formal, philosophical and anti-dramatic textures of the poem, serves to stifle feeling and emotion, and with them the creative impulse itself, resulting in a work that is overly methodical, studiously strictures, thought out but ill thought through. Furthermore, the poem seems emotionally clogged, numb as opposed to impersonal, the artistic surrender lacking in the necessary daring. But though the poetic presence- never quite a persona—cannot feel, let alone live by, the idea, there are hints that his unreadiness for thought, and the weaknesses this evinces, have their place along the way of dispossession, the *via negativa*, which further problematizes the “problem the belief” that A.D. Moody dismisses.\*

1321. Hargrove, Nancy D. "The International Reception Of T. S. Eliot." *Review Of English Studies* 59.241 (2008): 650-652.

[(Humanities International Complete) The article reviews the book *The International Reception of T. S. Eliot*, edited by Elisabeth Daumer and Shyamal Bagchee.]

1322. Harmon, William. "A Nod To Eliot." *Tls* 5479 (2008): 6.

[(Humanities International Complete) A letter to the editor is presented in response to Roger Caldwell's review of the *Collected Poems* of Anthony Thwaite from the March 7, 2008 issue and its similarities to the poet T. S. Eliot.]

1323. Hart, Kevin. "Redeeming Time: T. S. Eliot's "Four Quartets.." *Religion & Literature* 40.3 (2008): 93-95.

[(Humanities International Complete) Reviews the book *Redeeming Time: T. S. Eliot's Four Quartets*, by Kenneth Paul Kramer.]

1324. Kimball, Roger. "Rudyard Kipling Unburdened." *New Criterion* 26.8 (2008): 22-26.

[(Academic Search Complete) The article focuses on the life and work of poet Rudyard Kipling. It mentions that Kipling was regarded as most anodyne of literary practitioners. He was the creator of the boy Mowgli, a fictitious character. His poetry gave clarifications rather than suggestions. He was a poet of emotional

range and conspicuous majesty. His celebrity status was never applauded. He won the Nobel Prize in 1907, becoming the first English laureate. Also mentioned are poet T.S. Eliot's views about him and his work.]

1325. Kirk, Russell, and Benjamin G., Jr. Lockerd. *Eliot And His Age: T. S. Eliot's Moral Imagination In The Twentieth Century*. Wilmington, DE: ISI, 2008.

Originally published in 1971 this is a new edition published in 2008. Introduction is written by Benjamin G. Lockerd, Jr. Lockerd maintains that *Eliot and His Age: T.S. Eliot's Moral Imagination in the Twentieth Century* is an essential tool for any scholar researching Eliot. This critical biography is considered by experts in the field of Eliot scholarship to be the best general introduction to T.S. Eliot's life and work.

1326. Lin, Tan. "Disco As Operating System, Part One." *Criticism: A Quarterly For Literature And The Arts* 50.1 (2008): 83-100.

1327. Lowe, Peter. "Cultural Continuity In A Time Of War: Virginia Woolf's Between The Acts And T. S. Eliot's 'East Coker'." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 25.1 (2008): 2-19.

\*In 'East Coker,' T.S. Eliot describes the ongoing struggle "to recover what has been lost/ And found and lost again", an action now taking place "under conditions/ That seem unpropitious." Such words could certainly describe the historical moment of the poem's publication: the Easter (21st March) 1940 number the *New English Weekly*, when the poem appeared amidst ever-worsening news from the European theatre of war. As the German armies continued to march westwards through Europe, and the fate of Britain looked increasingly uncertain, the poem's title spoke of continuity in the midst of change as it was the name of that village in Somerset from which Eliot's distant ancestor, Andrew Eliot, had ventured to the New World in 1669. Eliot had visited East Coker in August 1937, and in 1965 its parish church of St. Michael was to provide the resting-place for his ashes, behind a plaque the quotes the opening and closing lines of his poem. 'East Coker' was an enormous critical success, and was swiftly re-issued in pamphlet form, selling over twelve thousand copies.\*

1328. ---. "Musing On The King's Wreck: T. S. Eliot's *The Waste Land* In Vladimir Nabokov's Pale Fire." *Nabokov Online Journal* 2.(2008):

1329. Marsh, Alec, and Matthew Hofer. "Pound And Eliot." *American Literary Scholarship: An Annual* (2008): 153-171.

1330. McCombe, John P. "Cleopatra And Her Problems: T. S. Eliot And The Fetishization Of Shakespeare's Queen Of The Nile." *Journal Of Modern Literature* 31.2 (2008): 23-38.

\*This essay traces the evolution of T.S. Eliot's poetic allusions to Shakespeare's Cleopatra and the ways in which the Egyptian Queen-as a racial and colonial Other-may be related to Eliot's own shifting sense of national identity. Rather than follow other scholars and read Eliot's use of the imperial splendor of Shakespeare's Cleopatra as an ironic counterpoint to the shabby and degraded life

of modern London, my research suggests that, for Eliot, Cleopatra is no wielder of imperial power. Rather, Eliot casts Cleopatra in a subject position within an early-twentieth-century Orientalist discourse. In such a system, Cleopatra possesses a devouring sexuality that must be contained through a discourse that “knows” her and thus diminishes her power. Such a colonizing move links Eliot’s Cleopatra references—in both his poems and essays—to contemporary English political discourses surrounding the “problem” of Egypt and allows the expatriate American to position himself more securely in the center of a literary and cultural tradition at a time when he often viewed himself as a foreigner or “metic.”\*

1331. McIntire, Gabrielle. *Modernism, Memory, And Desire: T. S. Eliot And Virginia Woolf*. Cambridge, England: Cambridge UP, 2008.

1332. Milne, Anna-Louise. "La Nouvelle Revue Française in The Age Of Modernism." *Romanic Review* 99.1/2 (2008): 3-8.

[(Academic Search Complete) The article introduces several reports within the issue including one by Niels Buch on the author Joseph Conrad, another by William Marx on poet T.S. Eliot, and one by Suzanne Guerlac on poet Paul Valéry]

1333. Montgomery, Marion. "Reflections And Meditations On The Truth Of Things: With Occasional Interruptions To Grumble About Our Consensual Rejections Of The Possibilities Of Community." *Journal Of The Georgia Philological Association* (2008): 8-26.

1334. Morgenstern, John D. "T. S. Eliot And The Concept Of Tradition." *Review Of English Studies* 59.240 (2008): 482-483.

[The article reviews the book *T. S. Eliot and the Concept of Tradition*, edited by Giovanni Cianci and Jason Harding.]

1335. Nodelman, J. N. "Machine- Age Narrative And T.S. Eliot's "The Dry Salvages." *Yeats Eliot Review* 25.3 (2008): 2-10.

[(Humanities International Complete) The article offers poetry criticism of the poem "The Dry Salvages" by T. S. Eliot. It mentions that the poem criticizes modern engineering technology as a force that prevents people from being spiritually in tune with natural and eternal rhythms. The author also cites a passage from the poem which comments on modern life. The author further points out on the similarities of the style of Hart Crane and Eliot.]

1336. Peters, Matthew. "The Bostonians In 'The Love Song Of J. Alfred Prufrock' And 'Portrait Of A Lady'." *Notes And Queries* 55 (253).4 (2008): 489-491.

1337. Pollard, Jacque. "Perpetual Angel Us: Women In T. S. Eliot's Verse Of The 1920S." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 25.3 (2008): 11-17.

1338. Pritchard, William H. "Eliot's Mischievous Prose." *Hopkins Review* 1.3 (2008): 383-402.

1339. Redrum, David. "Slouching Towards Bethlehem: Yeats, Eliot, And The Modernist Apocalypse." *Ecstasy and Understanding: Religious Awareness in English Poetry from the Late Victorian to the Modern Period*. By Adrian Grafe. London: Continuum, 2008. 58-70.
1340. Saeki, Keiko. "More Than 'Prufrock', Less Than 'Gerontion': The Moment Of Knowledge In Inventions Of The March Hare." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 25.2 (2008): 2-9.

\*The important theme of T.S. Eliot's early poems is "observation," especially what the narrators fix their gaze upon, as we can guess from the title of his first collection of poems, *Prufrock and Other Observations*. They observe and fragmentally sketch sterile daily scenes and people acting as clowns or in masquerades in urban cities. It is not clear whether the narrators wandering in urban cities know what they are seeking for and where they are heading. Their endless wandering is a process necessary for them to grasp their identity or gain self-knowledge. However, a barrier against this is their own know-it-all attitudes. Prufrock is afraid of establishing a real contact with other people and of facing his own inner self, while he pretends to have a perfect self-knowledge, saying, "I have known..." or "I have measured out my life with coffee spoons." The narrator of "Portrait of a Lady" is weighing the timing of breaking off the relationship with his woman. However, what he is actually interested in is just his masked self and his real self, though he is gazing upon her. His masked self appears to maintain his equanimity, have a sense of superiority and know everything perfectly. On the other hand, his real self is influenced and disturbed by her words and attitudes and afraid of admitting that doesn't have perfect knowledge. Both narrators' glances are cast toward just themselves after all, though they face up to others. The narrator is trapped by his own extreme self-consciousness and can't face up to his true self. And he is tightening, loosening, manipulating and toying with a string tied to his masked self or his real self, as if he is a manipulator of a marionette. Like this, the narrator's self-consciousness never arrives at a true self-knowledge.\*

1341. Schwartz, Adam. "Chesterton And Tolkien As Theologians: The Fantasy Of The Real/The Return Of Christian Humanism: Chesterton, Eliot, Tolkien, And The Romance Of History." *Chesterton Review* 34.3/4 (2008): 611-623.
1342. Sharpe, Tony. "T. S. Eliot: The Making Of An American Poet, 1888-1922." *Modern Language Review* 103.2 (2008): 528-529.
1343. Sri, P. S. "Upanishadic Perceptions In T.S. Eliot's Poetry And Drama." *Rocky Mountain Review* 62.2 (2008): 34-49.

[(Humanities International Complete) The article discusses Upanishadic influences on poetry and drama by T. S. Eliot. Indian philosophy is commonly seen in his poetry and drama, tackling the Fire Sermon of Buddha and the teachings of Krishna. Poems of Eliot that deal with finite and transient human self, as influenced by Upanishads, include *The Love Song of J. Alfred Prufrock* and *Four Quartets*.]

1344. Stankovics, Denise J. "Eliot And His Age: T.S. Eliot's Moral Imagination In The Twentieth Century." *Library Journal* 133.11 (2008): 69.
1345. Summers, David. "The Unattended Moment': Selfhood And The Experience Of The Transcendent In Four Quartets." *Ecstasy and Understanding: Religious Awareness in English Poetry from the Late Victorian to the Modern Period*. By Adrian Grafe. London: Continuum, 2008. 71-83.
1346. Surette, Leon. *The Modern Dilemma: Wallace Stevens, T. S. Eliot, And Humanism*. Montreal, QC: McGill-Queen's UP, 2008.
1347. Weissbort, Daniel. "A New Waste Land By Michael Horovitz." *PN Review* 34.4[180] (2008): 9-10.
1348. Whistler, Daniel. "Redeeming Time: T.S. Eliot's Four Quartets." *Literature & Theology* 22.2 (2008): 237-239.
1349. Womack, James. "A Possible Source For The Seduction Scene In *The Waste Land*." *Notes And Queries* 55 (253).4 (2008): 491-492.

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1350. Ardis, Ann. "T. S. Eliot And Something Called Modernism." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 311-22.
1351. Atkins, G. Douglas. *Literary Paths To Religious Understanding: Essays On Dryden, Pope, Keats, George Eliot, Joyce, T. S. Eliot, And E. B. White*. New York, NY: Palgrave Macmillan, 2009.
1352. Badenhausen, Richard. "He Do The Critic In Different Voices: The Literary Essays After 1927." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 275-86.
1353. Bay-Cheng, Sarah. "'Away We Go': Poetry And Play In Old Possum's Book Of Practical Cats And Andrew Lloyd Webber's Cats." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 228-38.
1354. Bolton, Matthew J. "'Each In His Prison': Damnation And Alienation In *The Waste Land*." *Alienation*. New York, NY: Bloom's Literary Criticism, 2009. 193-202.
1355. Brooker, Jewel Spears. "The War Within: Feeling And Intellect In Early Eliot." *Journal Of The T. S. Eliot Society Of Korea* 19.2 (2009): 1-17.
1356. ---. "Yes And No: Eliot And Western Philosophy." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 53-65.
1357. Cheyette, Bryan. "Eliot And 'Race': Jews, Irish, And Blacks." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 335-49.
1358. Chinitz, David E. *A Companion To T. S. Eliot*. Chichester, England: Wiley-Blackwell, 2009.
1359. ---. "A Vast Wasteland? Eliot And Popular Culture." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 66-78.
1360. Coats, Jason M. "'The Striving': Eliot's Difficult Ethics." *Modernist Cultures* 4.(2009): 67-83.
1361. Cooper, John Xiros. "In Times Of Emergency: Eliot's Social Criticism" *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 287-98.
1362. Coyle, Michael. "'Fishing, With The Arid Plain Behind Me': Difficulty, Deferral, And Form In *The Waste Land*" *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 157-67.
1363. ---. "'We Speak To India': T. S. Eliot's Wartime Broadcasts And The Frontiers Of Culture." *Broadcasting Modernism*. By Debra Rae. Cohen, Michael Coyle, and Jane Lewty. Gainesville: U of Florida, 2009. 176-95.
1364. Crick, Brian, and Michael DiSanto. "D. H. Lawrence, 'An Opportunity And A Test': The Leavis-Eliot Controversy Revisited." *Cambridge Quarterly* 38.2 (2009): 130-146.
1365. Cuda, Anthony. "The Poet And The Pressure Chamber: Eliot's Life." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 3-14.
1366. Däumer, Elisabeth. "The Enigma Of 'The Hollow Men'." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 168-78.
1367. Davies, James A. "'In A Different Place/Changed': Dannie Abse, Dylan Thomas, T. S. Eliot And Wales." *Dannie Abse: A Sourcebook*. By Cary Archard. Bridgend, Wales: Seren, 2009. 282-95.



1368. Davis, T. S. "The Recrudescence Of The Muse: One Poet's Journey." *Rattle* 15.2 (2009): 97-105.

[(Humanities International Complete) This article focuses on the techniques of writing a poem. It notes that free verse has replaced the traditional poetry technique of rhyme and meter. It also relates the author's experience of studying and teaching the free verse prosody, in which he discusses T. S. Eliot's *Prufrock*, and how it influenced his songwriting skills. It also suggests that learning the old rules and the old forms is the best way to learn free verse and finally learning how to write sonnets.]

1369. Dickey, Frances. "Prufrock And Other Observations: A Walking Tour." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 120-32.

1370. Downum, Dennell M. "Apeneck Sweeney's Penitential Path." *Yeats Eliot Review* 26.1 (2009): 2-16.

[(MLA International Bibliography) The article examines the poetical works of T. S. Eliot particularly on the use of the name "Sweeney" in three of the quatrain poems of Eliot. According to the author, many readers and literary experts have considered the name "Sweeney" as a resemblance to swine, an Irishman or a drunken Irish-Catholic brute. It also mentions that the Sweeney poems of Eliot have created confusion and conflict among various interpretations which are evident in the collection of essays of author Kinley Roby.]

1371. Ellis, Steve. "T. S. Eliot, Munich, And The 'Germanization' Of Society." *Yeats Eliot Review* 26.3/4 (2009): 21-29.

[(MLA International Bibliography) A literary criticism of the book *The Idea of a Christian Society*, by T. S. Eliot, is presented. It explores the part of Eliot's thought which evolve around Munich, paying little attention to international politics and Germany's territorial aspirations. It examines the threats to the primary allegiance of Christianity to the universal church, and the tension between the church and state with the concept of harmonization to the identity of both spiritual and temporal aspect]

1372. Faulk, Barry J. "T. S. Eliot And The Symbolist City." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 27-39.

1373. Flanzbaum, Hilene. Rev. of *The International Reception of T.S. Eliot*, by Elizabeth Daumer and Shyamal Bagchee, eds. *English Literature In Transition, 1880-1920* 52.4 (2009): 494-497.

[(Academic Search Complete) Reviews the book *The International Reception of T. S. Eliot*, edited by Elisabeth Däumer and Shyamal Bagchee.]

1374. Gish, Nancy K. "Eliot's Critical Reception: 'The Quintessence Of Twenty-First-Century Poetry'." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 436-48.

1375. ---. Rev. of *The International Reception of T.S. Eliot*, by Elizabeth Daumer and Shyamal Bagchee, eds. *Modernism/Modernity* 16.4 (2009): 827-829.

[The article reviews the book *The International Reception of T. S. Eliot*, edited by Elisabeth Däumer and Shyamal Bagchee]

1376. Graham, T. Austin. "T. S. Eliot And Ubiquitous Music, 1909-1922." *Music and Literary Modernism: Critical Essays and Comparative Studies*. By Robert McParland. Newcastle: Cambridge Scholars, 2009. 194-209.

1377. Griffiths, D. "Daring To Disturb The Universe: Heidegger's Authenticity And The Love Song Of J. Alfred Prufrock." *Literator* 30.2 (2009): 107-126.

\*In Heidegger's *Being and Time* certain concepts are discussed which are central to the ontological constitution of "Dasein." This article demonstrates the interesting way in which some of these concepts can be used in a reading of T.S. Eliot's *The Love Song of J. Alfred Prufrock*. A comparative analysis is performed, explicating the relevant Heideggerian terms and then relating them to Eliot's poem. In this way strong parallels are revealed between the two men's respective thoughts and distinct modernist sensibilities. Prufrock, the protagonist of the poem, and the world he inhabits illustrate poetically concepts such as authenticity, inauthenticity, the "they," idle talk and angst, which Heidegger develops in *Being and Time*.\*

1378. Harack, Katrina. "Temporal, Mnemonic, And Aesthetic "Eruptions." *Yeats Eliot Review* 26.2 (2009): 2-15.

[(Humanities International Complete) A literary criticism of the book *Temporal, Mnemonic, and Aesthetic Eruptions: Recontextualizing Eliot and the Modern Literary Artwork*, by T.S. Eliot. It evaluates the facet of Eliot's work with current conceptions of the fallibility of memory and of the fictionalizing tendencies of recollection and of historization. It also examines how Eliot's notions of memory and time are made manifest in his poetry and criticism becoming a temporal anxiety and concern within the larger eruptive context.]

1379. Harding, Jason. "Keeping Critical Thought Alive: Eliot's Editorship Of The Criterion." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 388-98.

1380. ---. Rev. of *Guardians Of The Humanist Legacy: The Classicism Of T. S. Eliot's "Criterion" Network And Its Relevance To Our Postmodern World/The International Reception Of T. S. Eliot*, by Elisabeth Daumer and Shyamal Bagchee eds. *Modernism/Modernity* 16.4 (2009): 824-827.

[(Humanities International Complete) The article reviews the books *Guardians of the Humanist Legacy: The Classicism of T. S. Eliot's Criterion Network and its Relevance to our Postmodern World*" by Jeroen Vanheste and *The International Reception of T. S. Eliot*, edited by Elisabeth Däumer and Shyamal Bagchee.]

1381. Hargrove, Nancy Duvall. *T. S. Eliot's Parisian Year*. Gainesville, FL: UP of Florida, 2009.

Recreates the Paris of 1910-1911, giving readers a view of the city. Focuses on major cultural events that occurred during Eliot's residence in an attempt to determine which events may have impacted Eliot's life, poetry, criticism, and drama.

1382. Hauck, Christina. "Not One, Not Two: Eliot And Buddhism." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 40-52.
1383. Houghton-Walker, Sarah. "Clare's Gypsies And Literary Influence." *John Clare Society Journal* 28 (2009): 71-93.
1384. Irwin, William. "Prufrock's Question And Roquentin's Answer." *Philosophy And Literature* 33.1 (2009): 184-192.
1385. Jaffe, Aaron. "'T. S. Eliot Rates Socko!': Modernism, Obituary, And Celebrity." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 423-35.
1386. Jones, Susan. "'At The Still Point': T. S. Eliot, Dance, And Modernism." *Dance Research Journal* 41.2 (2009): 31-51.
1387. LeCarner, Thomas Michael. "T. S. Eliot, Dharma Bum: Buddhist Lessons In *The Waste Land*." *Philosophy And Literature* 33.2 (2009): 402-416.
1388. Lehman, Robert S. "Eliot's Last Laugh: The Dissolution Of Satire In *The Waste Land*." *Journal Of Modern Literature* 32.2 (2009): 65-79.

\*This essay examines the formal role played by satire in the early drafts of T.S. Eliot's *The Waste Land*. I argue that the precise character of this role comes into relief only when satire is located among the strategies Eliot marshals to reconcile the conflictual poles of his poetics: the critical-historical and the creative, tradition and innovation. Satire appears in the drafts of *The Waste Land* as an immanent means of managing the excesses of literary history, as a way for the "mature poet" to recollect the past while distinguishing himself from it. Accordingly, I suggest, satire's disappearance from the final version of the poem, and its replacement by the so-called "mythical method," signals satire's failure to accomplish the specific tasks that Eliot sets for it.\*

1389. Lehman, Robert Scott. "The Impossibility Of Being Modern: Time, Tradition And Event In Modernist Literature And Philosophy." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 70.6 (2009): 2029-2030.
1390. Levenson, Michael. "Eliot's Politics." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 376-87.
1391. Longenbach, James. "Radical Innovation And Pervasive Influence: *The Waste Land*." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 448-59.
1392. Lowe, Peter. "Shelleyan Identity In T. S. Eliot's 'The Love Song Of J. Alfred Prufrock'." *Romanticism: The Journal Of Romantic Culture And Criticism* 15.1 (2009): 65-74.
1393. Malamud, Randy. "Eliot's 1930s Plays: The Rock, Murder In The Cathedral, And The Family Reunion." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 239-50.

1394. Manganaro, Marc. "Mind, Myth, And Culture: Eliot And Anthropology." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 79-90.

1395. Marsh, Alec, and Matthew Hofer. "Pound And Eliot." *American Literary Scholarship: An Annual* (2009): 153-176.

\*Pound scholarship was thin in 2009. No major essay collections were published and with *Paideuma*'s appearances ever more fitful, ever less devoted to Pound, criticism is more widely scattered. One event is a superb group biography of the imagists, *The Verse Revolutionaries* by Helen Carr, a British book that has received almost no notice in the United States but deserves to be widely read and studied. For readers and scholars of T. S. Eliot's work 2009 was an unequivocally good year, producing a spate of first-rate journal articles and chapters in edited volumes, and also a fine monograph on Eliot's formative year in Paris. Overall, the year's work tends to be historical, comparative, or both, with perhaps the most intense interest centering on the role of influence in both directions—"on" and "of." But such a generalization is finally inadequate to these contributions. A better sense of the range of sophisticated methodologies and complex problems that continue to revitalize Eliot studies is on display in the omnibus volume that in its totality represents the greatest single contribution of the year to the field, David Chinitz's *A Companion to T. S. Eliot*. The Pound section of the chapter is contributed by Alec Marsh, the Eliot section by Matthew Hofer.\*

1396. Matthews, Steven. "Provincialism And The Modern Diaspora: T. S. Eliot And David Jones." *English: The Journal Of The English Association* 58.220 (2009): 57-72.

\*This article considers how T.S. Eliot's promotion of the work of the Anglo-Welsh poet David Jones after the Second World War further involved him in a process of considering the resonances of the local and familiar as operative *within* the displacements of modernity. This promotion therefore retrospectively prioritized an aspect of Eliot's poetics which had been present, but occluded, all along. Conversely, the article considers how similar resonances in Jones's own work were enhanced by his encounter with Eliot's translation of the Francophone Caribbean poet St-John Perse's *Anabase*, an encounter which enabled Jones to establish an idiom responsive to the divergent cultural affinities inherent in 'our situation.'\*

1397. McDonald, Gail. "Eliot And The New Critics." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 411-22.

1398. Montgomery, Marion. *With Walker Percy At The Tupperware Party: In Company With Flannery O'connor, T. S. Eliot, And Others*. South Bend, IN: St. Augustine's, 2009.

1399. Morgenstern, John D. "A Figure Behind T. S. Eliot: W. H Schofield." *Notes And Queries* 56 (254).3 (2009): 420-424.

1400. Musher, Daniel M. "The Naming Of Strep, With Apologies To T. S. Eliot." *Clinical Infectious Diseases* 49.12 (2009): 1959.

1401. Oser, Lee. "Coming To Terms With Four Quartets." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 216-27.
1402. Painter, Kirsten Blythe. "The 'Prose Tradition' In Poetry: The Self In Achmatova, Eliot, And Tolstoj." *Russian, Croatian And Serbian, Czech And Slovak, Polish Literature* 66.1 (2009): 51-64.
1403. Perl, Jeffrey M. "Disambivalent Quatrains." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 133-44.
1404. Pondrom, Cyrena. "Conflict And Concealment: Eliot's Approach To Women And Gender." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 323-34.
1405. Query, Patrick. "'The Pleasures Of Higher Vices': Sexuality In Eliot's Work." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 350-62.
1406. Rainey, Lawrence. "Eliot's Poetics: Classicism And Histrionics." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 301-10.
1407. ---. "What Was Left Out." *London Review Of Books* 31.23 (2009): 8.
1408. Reeves, Gareth. "'The Inexplicable Mystery Of Sound': Coriolan, Minor Poems, Occasional Verses." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 204-15.
1409. Robinson, Peter. "Bernard Spencer's 'Boat Poem'." *English: The Journal Of The English Association* 58.223 (2009): 318-339.

\*This essay, based on manuscripts of 'Boat Poem' preserved in Special Collections at the University of Reading, aims to highlight the enduring qualities of Bernard Spencer's neglected art. It focuses on the poet's idea, adapted from George Seferis, that poems are waiting to be met with in experience, and that it is the poet's task to recognize and portray them. I document the occasions of 'Boat Poem' in Ibiza, and in the poet's biography. His work on the poem is explored in detail to reveal how it links the objects in the seaport evocation and their meaning for a middle-aged man with a history of uncertain health about to marry a woman more than half his age. The essay argues for an understated and balanced truth to encountered occasion in Spencer's poetry, a non-appropriative poise between what the scene means and what it means to the poet. Furthermore, in the concluding section to the essay, these values are compared with the styles and cultural implications of two modernist boat poems (Eliot's 'Marina' and Seferis's 'In the Manner of G. S. '), suggesting that Spencer's style works towards establishing another note in English poetry, a note concordant with the poet's experience as a representative of the British Council during the decades of decolonization, in which his country's literature and its writers had to find a different balance between themselves, their culture and traditions, and the places where they were posted, places with histories and values independent of their own.\*

1410. Schuchard, Ronald. "'If You Came This Way': The Route To 'Little Gidding'." *Journal Of The T. S. Eliot Society Of Korea* 19.2 (2009): 19-32.

1411. Schwartz, Sanford. "Eliot's Ghosts: Tradition And Its Transformations." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 15-26.
1412. Matthias, Susan. "Introduction To T. S. Eliot By George Seferis." *Modernism/Modernity* 16.1 (2009): 143-160.
1413. Sharpe, Tony. "'Having To Construct': Disassembly Lines In The 'Ariel' Poems And Ash Wednesday." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 191-203.
1414. Sherry, Vincent. "Poetic Modernism And The Century's Wars." *A Concise Companion to Postwar British and Irish Poetry*. By Nigel Alderman and Charles Daniel Blanton. Malden, MA: Wiley-Blackwell, 2009. 11-31.
1415. ---. "'Where Are The Eagles And The Trumpets?': Imperial Decline And Eliot's Development." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 91-104.
1416. Silva, Reinaldo. "T.S. Eliot and the Prémio Camões " *Yeats Eliot Review* 26.2 (2009): 16-23.

[(Humanities International Complete) A literary criticism of the book *T.S. Eliot and the Prémio Camões: A Brief Honeymoon and Anointment of Portuguese Fascist Politics*, by Peter Ackroyd is presented. It comments on the view of some scholars to Eliot's work and personality. It also evaluates Eliot's political and religious views. It also examines how Eliot's fascination with António de Oliveira Salazar fascist politics makes him an eligible candidate to sit on the jury for the Prémio Camões.]

1417. Smith, Carol H. "Eliot's 'Divine' Comedies: The Cocktail Party, The Confidential Clerk, And The Elder Statesman." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 251-62.
1418. Stayer, Jayme. "Searching For The Early Eliot: Inventions Of The March Hare." *A Companion to T.S. Eliot*. By David Chinitz. Chichester, U.K.: Wiley-Blackwell, 2009. 107-19.
1419. Torrens, James. "T. S. Elliot's Life Cycle." *Human Development* 30.2 (2009): 36-39.

[The author explores the five stages in the life of poet and playwright T. S. Eliot which were conveyed through his poems and play. These include *The Love Song of J. Alfred Prufrock*, which focuses on his self-doubts, *The Waste Land*, where he questions the possibility of renewal and integration in the society, and the play *The Cocktail Party*" which expresses his trust towards God's care for his journey. It reveals that his life has been full of challenges and transformations.]

1420. Videnov, Valentin A. "Human Voices In Silent Seas: A Reading Of Eliot's 'Love Song'." *Explicator* 67.2 (2009): 126-130.
1421. Womack, James. "Sully Prudhomme's 'Juin' In T. S. Eliot's *The Waste Land*." *Notes And Queries* 56 (254).3 (2009): 416-417.
1422. Worthen, John. *T. S. Eliot: A Short Biography*. London, England: Haus, 2009.
1423. Xue, Haiqin. "On "An Overwhelming Question"" In *The Love Song Of J. Alfred Prufrock*." *Canadian Social Science* 5.2 (2009): 79-82.

1424. Yang, Carol L. "Rhapsody On A City Of Dreadful Night." *Yeats Eliot Review* 26.3/4 (2009): 2-14.

[(MLA International Bibliography) The article offers poetry criticism of the poem "Rhapsody on a Windy Night," by T. S. Eliot. It examines the intrinsic connection of temporal and spatial relationships as well as the constant competition for domination between time and space with its complexities. It bears clear relations on its challenge to the Romantic viewpoint and poetics and sticks closely to philosophy and poetics that displays serious attempts to explore the possible decent self hidden beneath the spectacle of society.]

## 2010

1425. Atkins, G. Douglas. *T. S. Eliot And The Essay*. Waco, TX: Baylor UP, 2010.
1426. Bîrsanu, Roxana Ștefania. "A Few Considerations On Ion Pillat's Translation Of T.S. Eliot's *The Waste Land*." *Petroleum - Gas University Of Ploiesti Bulletin, Philology Series* 62.2 (2010): 141-146.

\*The translation of T.S. Eliot's *The Waste Land* signed by Ion Pillat introduced the Anglo-American modernist poet to the Romanian readership. Pillat's version is a successful example of intercultural mediation. It displays a constant concern with maintaining a balance between the foreignness of the source text and the expectations of the target readers with respect to a poem belonging to the Anglo-American space. Whereas most of the translation techniques used by Pillat reveal a preference for fluent translations, his selection of the author/poem to render into Romanian witnesses his desire to enrich the literary experiences of the Romanian readers.\*

1427. Bolton, Matthew J. "Memory And Desire: Eliotic Consciousness In Early Hemingway." *Ernest Hemingway and the Geography of Memory*. By Mark Cirino and Mark P. Ott. Kent, OH: Kent State UP, 2010. 37-56.
1428. Boyd, Joshua T. "The Impulse Toward Beauty In "Prufrock," *The Waste Land*, And Four Quartets." *Yeats Eliot Review* 27.1/2 (2010): 23-35.

[(MLA International Bibliography) The article offers a literary criticism of *The Waste Land* and *The Love Song of J. Alfred Prufrock*, by T. S. Eliot. The author examines how the degradation of desire and the loss of beauty in the worlds of these poems are linked. The impossibility of meaningful emotion in this context is explored.]

1429. Brooker, Jewel Spears. "The Ties That Bind In The Elder Statesman." *Journal Of The T. S. Eliot Society Of Korea* 20.2 (2010): 1-12.
1430. Bush, Ronald. "'An Easy Commerce Of The Old And New'? Recent Eliot Scholarship." *Modernism/Modernity* 17.3 (2010): 677-681.
1431. Corcoran, Neil. *Shakespeare And The Modern Poet*. Cambridge, England: Cambridge UP, 2010.
1432. Cranfill, Elmira P. "George Santayana's Influence On Eliot, Pound, And Stevens: The Tradition Of Lucretius, Dante, And Goethe." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 71.1 (2010): 177.
1433. Cuda, Anthony. *The Passions Of Modernism: Eliot, Yeats, Woolf, And Mann*. Columbia, SC: U of South Carolina P, 2010.

Explores the ways in which Eliot, Yeats, Woolf and Mann engage with passion and their learning process for incorporating passion in their writing. Further explores the ways in which their engagement with passion impacts how they view creativity and composition. Each chapter stands alone.

1434. Däumer, Elisabeth. "The "New" Tradition Of Eliot." *English Literature In Transition, 1880-1920* 53.2 (2010): 241-244.



1435. Davies, Cory Bieman. "Dramatic Essences In The Poetry Of Robert Browning And T. S. Eliot." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 70.9 (2010): 3474.
1436. Dean, Paul. "'You Will Write, At Any Rate': T. S. Eliot's Letters." *Use Of English* 61.3 (2010): 244-254.
1437. Donoghue, Denis. "Three Presences: Yeats, Eliot, Pound." *Hudson Review* 62.4 (2010): 563-582.

[(Academic Search Complete) An essay is presented on the relations among poets W. B. Yeats, Ezra Pound, and T. S. Eliot with regard to their works and life qualities. The author emphasizes that the qualities of Yeats' verse can be defined as mere faintnesses and attenuations. He mentions the comment of Eliot on Yeats' dealings with occult images and motifs. Further, he says that Eliot has recognized Yeats and Pound as important poets, but he did not haggle over their attributes.]

1438. Epstein, Joseph. "T. S. Eliot And The Demise Of The Literary Culture." *Commentary* 130.4 (2010): 28-35.

[(Academic Search Complete) The article explores the influence of poet and critic T. S. Eliot on literary culture. It presents biographical information including his birth in Saint Louis, Missouri in 1888, his marriage to Englishwoman Vivien Haigh-Wood, and his decision to settle in England. His work for the publication *Criterion* is discussed, and anti-Semitic references in his work are explored. Particular focus is given to the moral influence Eliot held as a literary critic.]

1439. Evans, Robert C. "'The Love Song Of J. Alfred Prufrock' (Thomas Stearns Eliot): 'Almost Ridiculous': Dark Humor In Eliot's 'The Love Song Of J. Alfred Prufrock'" *Dark Humor*. By Harold Bloom and Blake Hobby. New York: Bloom's Literary Criticism, 2010. 171-79.
1440. Gerlach, Clare Louis. "Sensory Imagery And Aesthetic Affect In The Poetry Of Keats, Hopkins, And Eliot." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 71.3 (2010): 951-952.
1441. Gillum, Michael. "Hints And Guesses In *The Waste Land*." *Sin and Redemption*. By Harold Bloom and Blake Hobby. New York: Bloom's Literary Criticism, 2010. 281-91.
1442. Gordon, Lyndall. "Eliot's Unattended Moments." *Journal Of The T. S. Eliot Society Of Korea* 20.1 (2010): 1-9.
1443. Griffiths, Eric. "Experimental Highs." *Tls* 5589 (2010): 3-5.

[(Humanities International Complete) The article reviews the books *The Letters of T. S. Eliot: 1923-1925*, and *The Letters of T. S. Eliot: 1898-1922*, edited by Valerie Eliot and Hugh Haughton.]

1444. Hentea, Marius. "The Silence Of The Last Poet: Matthew Arnold, T. S. Eliot, And The Value Of The Classic." *Modern Language Quarterly: A Journal Of Literary History* 71.3 (2010): 297-328.
1445. Jabbur, Adam. "Tradition And Individual Talent In Willa Cather's Death Comes For The Archbishop." *Studies In The Novel* 42.4 (2010): 395-420.

1446. Jansen, Anton. "Heracles And Friendship In Euripides And T. S. Eliot." *Rewriting Texts Remaking Images: Interdisciplinary Perspectives*. By Leslie Anne Boldt-Irons, Corrado Federici, and Ernesto Virgulti. New York: Peter Lang, 2010. 87-95.
1447. Kermode, Frank. "Eliot And The Shudder." *London Review Of Books* 32.9 (2010): 13-16.
1448. Kronick, Joseph G. "Review Essay: The Poet In The Poem: Eliot, Pound, And The Life Of The Writer." *South Atlantic Review* 75.2 (2010): 155-168.
1449. Levy, Ellen. "Borrowing Paints From A Girl: Greenberg, Eliot, Moore And The Struggle Between The Arts." *Modernism/Modernity* 17.1 (2010): 1-20.
1450. Marsh, Alec, and Matthew Hofer. "Pound And Eliot." *American Literary Scholarship: An Annual* (2010): 161-180.
1451. Meyer, Kinereth, and Rachel Salmon Dshen. *Reading The Underthought: Jewish Hermeneutics And The Christian Poetry Of Hopkins And Eliot*. Washington, DC: Catholic U of America P, 2010.
1452. Meyers, Jeffrey. "Turgenev's The Torrents Of Spring And Eliot's *The Waste Land*." *Notes On Contemporary Literature* 40.1 (2010): 4-6.
1453. Milward, Peter. "The Metaphysics Of T.S. Eliot – In View Of Shakespeare1." *Heythrop Journal* 51.1 (2010): 80-84.
1454. Murray, Douglas. "After Strange Gods." *New Criterion* 28.8 (2010): 72-74.

[(Academic Search Complete) The article reviews the book *The Letters of T.S. Eliot*, edited by Valerie Eliot and Hugh Haughton]

1455. Phillips, Mary. "From *The Waste Land* To Past-Present Fuchsia: The Re-Development Of The Broadmead Shopping Centre." *Culture & Organization* 16.3 (2010): 259-282.

[(Academic Search Complete) Two places in the UK city of Bristol, Broadmead Shopping Centre and the new Cabot Circus Mall, are currently undergoing a process of reordering, reorganising and recycling. The paper offers a reflection on the physical and hyperreal places produced by these processes and the effect of their organisational dynamics. It juxtaposes readings of the places based on a psychogeographical method known as the derive with images of the sites and other texts: T.S. Eliot's *The Waste Land* and Ralph Hoyte's *Past-Present Fuchsia*. The latter is a text-based artwork on the hoardings around the Cabot Circus building site. Places and poetry are related to Bauman's concepts of heavy and liquid modernity. Insights are developed into their relationship with waste which Broadmead attempts, unsuccessfully, to exclude and Cabot Circus to recycle. Broadmead therefore retains a connection to realities increasingly threatened by spectacle and commodification.]

1456. Pollard, Jacqueline Anne. "The Gender Of Belief: Women And Christianity In T. S. Eliot And Djuna Barnes." *Dissertation Abstracts International, Section A: The Humanities And Social Sciences* 70.11 (2010): 4283.
1457. Rangel, Cecilia Enjuto. *Cities In Ruins: The Politics Of Modern Poetics*. West Lafayette, IN: Purdue UP, 2010.

1458. Rankin, Walter. "Mapping The Other In Eliot And Özdamar." *Mapping the World, Culture, and Border-crossing*. By Steven Totosy De Zepetnek and I-Chun Wang. Kaohsiung, Taiwan: Center for the Humanities and Social Sciences and College of Liberal Arts, National Sun Yat-sen U, 2010. 113-26.
1459. Reeves, Christopher. "Redeeming Time: Winnicott, Eliot, And The Four Quartets." *American Imago: Psychoanalysis And The Human Sciences* 67.3 (2010): 375-397.
- \*Beginning from the observation of Winnicott's well-attested predilection for Eliot's *Four Quartets* as an expressive vehicle for his own thoughts and concerns about dying as a fact of, and a factor in, the life of the individual, this paper examines the extent of Winnicott's explicit and implicit "borrowings" from this poem in his theoretical and clinical writings over the last two decades of his life. The author considers the reasons why Winnicott may have found the sentiments expressed in it to be so compatible with his own. The paper attends particularly to Eliot's central concept of "redeeming time" and what this may have meant for, or been interpreted as meaning by, Winnicott.\*
1460. Seaber, Luke. "The Meaning Of Margate: G. K. Chesterton And T. S. Eliot." *English: The Journal Of The English Association* 59.225 (2010): 194-211.
- \*This article looks at the relationship between G. K. Chesterton and T. S. Eliot, focusing on the symbolic use made by both authors of the British seaside resort of Margate. It begins by examining Eliot's 1921 stay there, during which he drafted part of *The Waste Land*, including the lines in 'The Fire Sermon' that talk about the town. It is suggested that the little-known short story, 'The Purple Jewel' (1929), which also deals with Margate, was written partially as a response to what Chesterton perceived as elitism in Eliot's work. The wider 'meaning' of Margate as it may have been considered by Chesterton is looked into, and 'The Purple Jewel' is analysed as a piece of writing that is, in part, an anti-Modernist polemic. Chesterton's other writings criticizing Eliot are also examined, and the differences—and unexpected similarities—between Eliot's 'objective correlative' and some of Chesterton's poetic theories are explored. Finally, the exchange in the late 1920s of letters between the two men is analysed. It is suggested that although Chesterton was publically 'anti-Eliot,' private relations between the two were increasingly cordial.\*
1461. Sherry, Vincent. "In The Tense Of Decadence: Modernist Elegy And The Great War." *The Oxford Handbook of the Elegy*. By Karen A. Weisman. Oxford: Oxford UP, 2010. 289-304.
1462. Smith, Suzanne. "Elias Canetti And T. S. Eliot On Fame." *Philosophy And Literature* 34.1 (2010): 145-160.
1463. Spurr, Barry. "The Poetics Of Incarnation: T. S. Eliot's 'Shrine' And Robert Lowell's Walsingham." *Walsingham in Literature and Culture from the Middle Ages to Modernity*. By Dominic Janes and Gary F. Waller. Farnham, Surrey, England: Ashgate, 2010. 233-42.
1464. Tucker, Lauryl. "Seeking The Grail, Piercing The Veil: The Waves As Parodic Critique Of Eliot's Waste Land." *Lit: Literature Interpretation Theory* 21.4 (2010): 285-305.

1465. Wilson, James Matthew. "I Bought And Praised But Did Not Read Aquinas." *Yeats Eliot Review* 27.1/2 (2010): 12-22.

[In this article, the author examines the influence of French philosopher Jacques Maritain on poet T.S. Eliot. He describes Maritain's philosophical outlook and connection to neo-Thomist philosophy, based on the writings of St. Thomas Aquinas. He also analyzes Eliot's work *The Criterion*, with special focus on Eliot's semiotics, or ontology of language.]

1466. ---. "Late Modernism And The Marketplace In Denis Devlin's The Heavenly Foreigner." *Irish Modernism: Origins, Contexts, Publics*. By Edwina Keown and Carol Taaffe. Oxford: Peter Lang, 2010. 159-75.
1467. ---. "Style And Substance: T. S. Eliot, Jacques Maritain, And Neo-Thomism." *Religion And Literature* 42.3 (2010): 43-73.
1468. Zheng, John. "Resonance In Classical Chinese And Modern English And American Poetics." *Foreign Literature Studies/Wai Guo Wen Xue Yan Jiu* 32.3 [143] (2010): 18-27.

\*This essay reviews a few basic aspects of classical Chinese and modern English poetics with an intention to make them comparable and accessible. It also analyzes the impact of imagery in classical Chinese poetry and written characters on Ezra Pound. The essay elaborates that classical Chinese poetics on the integration of emotion and scene, T.E. Hulme's "visual chord," T.S. Eliot's "objective correlative," and Pound's "ideogrammic method" all suggest the use of imagery as a vehicle of expressing fresh ideas because imagery builds a bridge between a poet and his reader. Poetry, as an art of language, should present ideas in new modes of expression and, as an art of imagination, should dissolve personal ideas into impersonal objects. To a poet, the process of his creative writing is from the invisible idea to the visible image, but to a reader, the process of his creative reading is from the visible image to the invisible idea. It is fortunate that Pound turns to classical Chinese poetry and ideograms to find a way to cleanse the decadence of the late Victorian poetry and blow a fresh wind into the modern western poetry in the early 1910s. The author believes there is still a resonance in these poetics in the 21st century.\*

1469. Al-Joulani, Nayef Ali and Amer Hasan Al-Rashid. "Dis/Continuities: Natural And Artistic Landscape/Seascape In T. S. Eliot's ""*The Waste Land*"" And S.T. Coleridge's ""The Rime Of The Ancient Mariner.."" *Cross-Cultural Communication* 7.2 (2011): 265-271.2013."

\*This study sets T. S. Eliot's *The Waste Land* against Samuel Taylor Coleridge's *The Rime of the Ancient Mariner*, arguing that although both poems belong to different literary traditions, they exhibit certain similarities and parallels that should not be overlooked. This paper identifies these parallels within the two poems' recruitment of the following: the quest motif, along with notions of sin, punishment, and salvation; fertility rites; indifferent setting; raped/betrayed nature or female; water imagery; the supernatural figure and resurrection of the dead along with notions of life-in-death. It turns out that natural elements are incorporated in both poems as a test tube to examine human values and norms of behavior against the background of nature, within a conception of man as the archetypal solitary outsider. The paper then underlines the interrelatedness of the symbolic journey in nature in both poems and the journey into precursor artistic/poetic landscapes, whereby Eliot's journey across the indifferent realms of *The Waste Land* might perhaps be seen as a continuity, or even discontinuity, of the piscatorial journey of Coleridge's Mariner. And with the parallels between the two poems in mind, the paper then poses a question about the boundaries of Eliot's overemphasized anti-Romantic attitudes.\*

1470. Altieri, Charles. "Reading Bradley After Reading Laforgue: How Eliot Transformed Symbolist Poetics Into A Paradigmatic Modernism." *Modern Language Quarterly: A Journal Of Literary History* 72.2 (2011): 225-252.
1471. Altieri, Charles M. "Why Modernist Claims For Autonomy Matter." *The Limits of Literary Historicism*. Knoxville, TN: U of Tennessee P, 2011. 145-170.
1472. Antonielli, Arianna. "Dantesque Perspectives In T. S. Eliot's Inventions Of The March Hare." *T.S. Eliot, Dante and the Idea of Europe*. By Paul Douglass. Newcastle: Cambridge Scholars, 2011. 63-74.
1473. Atkins, Hazel. "T. S. Eliot And Church Architecture." *Dissertation Abstracts International*, Section A: The Humanities And Social Sciences 71.11 (2011): 4029.
1474. Azizmohammadi, Fatemeh, and Hamedreza Kohzadi. "A Study Of Consciousness In The Poetry Of T. S. Eliot." *Australian Journal Of Basic & Applied Sciences* 5.12 (2011): 2339-2342."

\*Eliot wants his poetry to express the fragile psychological state of humanity in the twentieth century. The passing of Victorian ideals and the trauma of World War I challenged cultural notions of masculine identity, causing artists to question the romantic literary ideal of a visionary-poet capable of changing the world through verse. Modernist writers wanted to capture their transformed world, which they perceived as fractured, alienated, and denigrated. *The Love Song of J. Alfred Prufrock* demonstrates this sense of indecisive paralysis as the titular

speaker wonders whether he should eat a piece of fruit, make a radical change, or if he has the fortitude to keep living. Humanity's collectively damaged psyche prevented people from communicating with one another, an idea that Eliot explored in many works. This study attempts to examine the role of consciousness in the poetry of T. S. Eliot.\*

1475. Bacigalupo, Massimo. "Types Of Ecstasy: Paradise Regained In Eliot And American Modernism." *T.S. Eliot, Dante and the Idea of Europe*. By Paul Douglass. Newcastle: Cambridge Scholars, 2011. 111-20.
1476. Bakhtiarynia, Ben. "Thinking The Nothing: Nihilism In *The Waste Land*." *The Waste Land at 90: A Retrospective*. By Joe Moffett. Amsterdam: Rodopi, 2011. 111.
1477. Barac, Victor. "The Culture Theories Of Wyndham Lewis And T. S. Eliot." *Wyndham Lewis and the Cultures of Modernity*. By Andrzej Gasiorek, Alice Reeve-Tucker, and Nathan Waddell. Farnham, Surrey: Ashgate, 2011. 185-200.
1478. Bibb, Aaron. "Death By Water: A Reevaluation of Bradleian Philosophy in *The Waste Land*." *The Waste Land at 90: A Retrospective*. By Joe Moffett. Amsterdam: Rodopi, 2011. 73.
1479. Birlik, Nurten. "Two Different Cases Of The 'Self' Myth Which Is Not 'Self-Reliant: George Moore's The Untilled Field And T.S. Eliot's *The Waste Land*." *Studia Neophilologica: A Journal Of Germanic And Romance Languages And Literature* 83.2 (2011): 211-219.
1480. Bolton, Matthew J. "Manchild In The WasteLand: The Narrator of Eliot's 1921 Manuscript." *The Waste Land at 90: A Retrospective*. By Joe Moffett. Amsterdam: Rodopi, 2011. 35.
1481. Bratcher, James T. "Significance Of The Juniper-Tree Story For Eliot's Ash Wednesday, Section II." *Notes And Queries* 58 (256).1 (2011): 110-112.
1482. Brooker, Jewel Spears. "Enlarging Immediate Experience: Bradley And Dante In Eliot's Aesthetic." *T.S. Eliot, Dante and the Idea of Europe*. By Paul Douglass. Newcastle: Cambridge Scholars, 2011. 3-13.
1483. ---. "What T. S. Eliot Learned From Dante." *Journal Of The T. S. Eliot Society Of Korea* 21.2 (2011): 1-20.
1484. Casella, Stefano Maria. "'[R]Estoring/With A New Verse The Ancient Rhyme': T. S. Eliot's And Ezra Pound's Poetic Homages To Dante." *T.S. Eliot, Dante and the Idea of Europe*. By Paul Douglass. Newcastle: Cambridge Scholars, 2011. 95-109.
1485. Childs, Donald J. "Generating Modernism And New Criticism From Antisemitism: Laura Riding And Robert Graves Read T. S. Eliot's Early Poetry." *Modernism and Race*. By Len Platt. Cambridge: Cambridge UP, 2011. 77-96.
1486. Colón, Susan E. "'This Twittering World': T. S. Eliot And Acedia." *Religion And Literature* 43.2 (2011): 69.
1487. Cooper, John Xiros. "Sex Crimes, Cannibalism, And T. S. Eliot." *Journal Of The T. S. Eliot Society Of Korea* 21.2 (2011): 21-40.

1488. ---. "T. S. Eliot's Die Einheit Der Europäischen Kultur (1946) And The Idea Of European Union." *T.S. Eliot, Dante and the Idea of Europe*. By Paul Douglass. Newcastle: Cambridge Scholars, 2011. 145-158.
1489. ---. "What Shall I Cry?": Four Quartets And Language In A Fallen World." *Journal Of The T. S. Eliot Society Of Korea* 21.1 (2011): 1-16.
1490. Crawford, Robert. "T. S. Eliot's Daughter." *2009 Lectures*. Oxford: Published for the British Academy by Oxford UP, 2011. 479-97
1491. Daniel, Julia. "'Or It Might Be You': Audiences In And Of T. S. Eliot's Sweeney Agonistes." *Modern Drama* 54.4 (2011): 435-454.

[(Humanities International Complete) This article investigates T. S. Eliot's use of metatheatre in his first verse drama, "Sweeney Agonistes" (1932). In "Sweeney," Eliot crafts a drama that enacts his theory about the nature of theatre, which he locates in theatre's fundamental but obscured roots in ritual practice. Eliot composed a play that not only embodied this dramatic theory but that also sought to teach his contemporary audience how to engage with a ritual form that required heightened participation from spectators. As I argue, the characters Doris and, to a lesser extent, Dusty are both figures in the drama and an audience of it. They dramatize both the call to greater audience participation and the reluctance of the audience to do so. I also analyse the presentation of these metatheatrical cues in Rupert Doone's 1934 staging of "Sweeney Agonistes" and argue that Doone preserved "Sweeney" as metatheatre while also protecting the audience from the dramatic violence with which it is threatened in Eliot's script.]

1492. Dickey, Frances. "Towards A More Human T. S. Eliot: Two New Books." *South Atlantic Review* 75.3 (2011): 131-138.

[(Humanities International Complete) An essay is presented on the books about Thomas Stearns Eliot *The Passions of Modernism: Eliot, Yeats, Woolf, and Mann* by Nancy Duvall Hargrove and *T.S. Eliot's Parisian Year* by Anthony Cuda. It offers information on the published letters of Eliot and the collection of poems annotated by Christopher Ricks. Moreover, it presents ways in which Cuda and Hargrove represent Eliot and how they humanize him]

1493. Donoghue, Denis. "Eliot's Letterbox." *New Criterion* 30.3 (2011): 65-69.

[(Academic Search Complete) The article reviews the book *The Letters of T. S. Eliot*, volume II, 1923-1925, edited by Valerie Eliot and Hugh Haughton]

1494. Douglass, Paul. *T.S. Eliot, Dante and the Idea of Europe*. Newcastle: Cambridge Scholars, 2011.
1495. ---. "T. S. Eliot's European Tradition: The Roles Of Dante Alighieri And Matthew Arnold." *T.S. Eliot, Dante and the Idea of Europe*. By Paul Douglass. Newcastle: Cambridge Scholars, 2011. 133-44.
1496. Eliot, Valerie, and Hugh Haughton. *The Letters of T.S. Eliot: Volume 2: 1923-1925*. S.l.: Yale UP, 2011.

Revised edition of Volume I of the letters of T.S. Eliot. This revision closes gaps found in the first edition. Includes correspondence between Eliot and family and friends/colleagues.

1497. Evans, Justin. "The Waste Land And Critique." *The Waste Land at 90: A Retrospective*. By Joe Moffett. Amsterdam: Rodopi, 2011. 147.
1498. Garnier, Marie-Dominique. "Illisible: Reading Through Thick And Thin: Eliot, Duchamp, Joyce, Derrida." *Modernism and Unreadability*. By Isabelle Alfandary and Axel Nesme. Montpellier: Presses Universitaires De La Méditerranée, 2011. 217-29.
1499. Gish, Nancy K. "'Gerontion' And *The Waste Land*: Prelude To Altered Consciousness." *T.S. Eliot, Dante and the Idea of Europe*. By Paul Douglass. Newcastle: Cambridge Scholars, 2011. 29-37.
1500. Gray, Kate. "The Letters Of T.S. Eliot Vol. 1: 1898-1922/The Letters Of T.S. Eliot Vol. 2: 1923-1925." *Library Journal* 136.17 (2011): 82.
1501. Gray, Will. "Mashup, Hypertext, And The Future Of *The Waste Land*." *The Waste Land at 90: A Retrospective*. By Joe Moffett. Amsterdam: Rodopi, 2011. 227.
1502. Harding, Jason. "Eliot V. Mansfield." *London Review Of Books* 33.7 (2011): 4.
- [(Humanities International Complete) A letter to the editor is presented in response to the article by C.K. Stead about Katherine Mansfield and T.S. Eliot in the March 3, 2011 issue.]
1503. Hargrove, Nancy. "The Remarkable Relationship Of T. S. Eliot And Mary Hutchinson." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 28.3-4 (2011): 3-15.
1504. Hart, Jeffrey. "The Unlived Life." *Sewanee Review* 119.3 (2011): 395-407.
1505. Kelly, Áine. "'A Mind Of Winter': The Poetic Form Of Stevens' Philosophy." *Journal Of Philosophy: A Cross-Disciplinary Inquiry* 6.14 (2011): 16-28.
1506. Krockel, Carl. *War Trauma And English Modernism: T. S. Eliot And D. H. Lawrence*. New York, NY: Palgrave Macmillan, 2011.
1507. Lee, Han-Mook. "Eliot's Use Of Animal Imagery." *Journal Of The T. S. Eliot Society Of Korea* 21.1 (2011): 163-178."
1508. Levin, Dana. "Where It Breaks: Drama, Silence, Speed, And Accrual." *A Broken Thing: Poets on the Line*. By Emily Rosko and Anton Vander Zee. Iowa City: U of Iowa, 2011. 148-51.
1509. Longenbach, James. "Poetic Compression." *New England Review: Middlebury Series* 32.1 (2011): 164-172.
1510. Malamud, Randy. "Dante As Guide To Eliot's Competing Traditions." *T.S. Eliot, Dante and the Idea of Europe*. By Paul Douglass. Newcastle: Cambridge Scholars, 2011. 123-32.
1511. Marsh, Alec, and Matthew Hofer. "Pound And Eliot." *American Literary Scholarship: An Annual* (2011): 145-171.
1512. Marsh, John. *Hog Butchers, Beggars, and Busboys: Poverty, Labor, and the Making of Modern American Poetry*. Ann Arbor: U of Michigan, 2011.
1513. Mayer, Nicholas B. "Catalyzing Prufrock." *Journal Of Modern Literature* 34.3 (2011): 182-198.



\*Scant critical attention has hitherto been paid to T.S. Eliot's *The Love Song of J. Alfred Prufrock* in relation to the excised "Prufrock's Pervigilium" section preserved in his "March Hare" Notebook and why Eliot might have deleted it. Reading the "Pervigilium" back into *Prufrock*, this article argues that *Prufrock* sings of its own making and that of its poet's consciousness in the "Pervigilium" section. In this way, the poem anticipates Eliot's depersonalization (or catalysis) theory of poetic creation in "Tradition and the Individual Talent," where the deletion of the "Pervigilium" is prescribed. F.H. Bradley's *Appearance and Reality* and Walter Pater's *Marius the Epicurean*, meanwhile, emerge as important influences on Eliot's depersonalization theory and the dissociated poetic consciousness of *Prufrock*. As a result of the latter influence, this article also contributes to the ongoing examination of Eliot's indebtedness to the writers in Decadent England.\*

1514. McLuhan, H. Marshall. "Eliot And The Manichean Myth As Poetry." *Renascence: Essays On Values In Literature* 64.1 (2011): 125-134.
1515. Meyers, Jeffrey. "T. S. Eliot's Green Face Powder: A Mystery Solved." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 28.3-4 (2011): 33-35.
1516. Murphy, Russell Elliott. "Chaucer's Dante In Eliot's Waste Land & Other Observations." *Yeats Eliot Review* 28.(2011): 1-29.

[The article focuses on T. S. Eliot, his poem *The Waste Land*, and the connection of his works to poets Geoffrey Chaucer and Dante Alighieri. It states that in May 1959, the poet received the Dante Gold Medal at the Italian Institute in London, England. It says that the poem *The Waste Land* has two allusions such as one from Chaucer and one related to the pedigree of Phlebas]

1517. Nayak, Srila. "Citizenship In Heaven And Earth: Contesting Nationalism In *The Waste Land*." *Modern Philology: Critical And Historical Studies In Literature, Medieval Through Contemporary* 109.2 (2011): 221-244.
1518. New, Melvyn. "Another T. S. Eliot Borrowing From Henry James." *Notes And Queries* 58 (256).1 (2011): 117-118.
1519. Query, Patrick. "Our Own Field Of Action: T. S. Eliot, Verse Drama, And The Mind Of Europe." *T.S. Eliot, Dante and the Idea of Europe*. By Paul Douglass. Newcastle: Cambridge Scholars, 2011. 167-74.
1520. Ross, Stephen. "The Influence Of Eliot, Hölderlin, And Wordsworth On John Ashbery's Riverine Poetics." *Comparative American Studies: An International Journal* 9.2 (2011): 174-188.

\*While it has become a critical commonplace to speak of Ashbery's 'flux' and of the poet's meandering, riverine style, no close analysis of rivers in his work has been completed to date. Nor has full measure been taken of Ashbery's borrowings from major predecessors with regard to this topos, namely Wordsworth, Hölderlin, and Eliot, whose works have memorably explored and articulated the symbolic bonds between river imagery and the processes of the poetic imagination. This essay traces Ashbery's stylistic changes and advances across the early and middle periods of his career (roughly 1956–1975) in the context of his use of river imagery in earlier works like 'Into the Dusk-Charged Air',

‘Clepsydra’ and ‘Parergon’, and culminating in his later masterpiece, *Three Poems*, while also demonstrating the extent to which Ashbery absorbed and re-imagined the lessons of his poetic forebears.\*

1521. Schmidt, A. V. C. "'T. S. Eliot, Bernard Berenson, And The Theory Of Impersonality In Art.'" *Notes And Queries* 58 (256).1 (2011): 112-117.
1522. Simpson, Michael. "Oedipus, Suez, And Hungary: T. S. Eliot's Tradition And The Elder Statesman." *Comparative Drama* 44/45.4/1 (2011): 509-528.
1523. Smith, Victoria L. "Modernism, Memory, And Desire: T. S. Eliot And Virginia Woolf." *Modern Fiction Studies* 57.1 (2011): 179-181.
1524. Sri, P. S. "The Dantean Rose And The Hindu-Buddhist Lotus In The Poetry Of T. S. Eliot." *T.S. Eliot, Dante and the Idea of Europe*. By Paul Douglass. Newcastle: Cambridge Scholars, 2011. 39-52.
1525. Ushakova, Olga M. "Who's Afraid Of T. S. Eliot? Modernism And Censorship In The Soviet Union." *Censorship across Borders: The Reception of English Literature in Twentieth-century Europe*. By Catherine O'Leary and Alberto Lázaro. Newcastle upon Tyne: Cambridge Scholars, 2011. 83-92.
1526. Walker, Tom. "Macneice's Byzantium: The Ghosts Of Yeats And Eliot In The Burning Perch." *Review Of English Studies* 62.257 (2011): 785-804.

\*Louis MacNeice's engagement with W. B. Yeats has attracted much critical attention, mainly focusing on the earlier part of MacNeice's career. The consensus is that Yeats's influence on MacNeice grew through the 1930s, but that the coming of the war forced him to re-evaluate Yeats's work and hence his own. It is also agreed that MacNeice's Irish literary identity can be established through his reception of Yeats. However, MacNeice continued to write in response to Yeats throughout his career. His later poetry is deeply engaged with the implications of Yeats's ideas, beyond those relating to his Irish identity; while it also explores these ideas through a tissue of allusions and echoes that extends beyond notions of influence. This essay outlines MacNeice's exploration of the Yeatsian terrain of Byzantium in his last collection, *The Burning Perch* (1963), as a means of challenging the use of history that underpins Yeats's symbolism. But in travelling to Byzantium, MacNeice also confronts T.S. Eliot, whose poetry and criticism offer another set of ideas about the past that are examined through echo and allusion. Indeed, by placing a Byzantine terrain in relation to the work of Eliot as well as Yeats, MacNeice's late poetry questions Modernism's historiography more generally, to offer an altogether more chastening position for the poet in relation to the past.\*

1527. Whistler, Daniel. "T.S. Eliot And The Essay: From The Sacred Wood To The Four Quartets. By G. Douglas Atkins." *Literature & Theology* 25.4 (2011): 466-468.

Reviews that book *T.S. Eliot and the Essay: From The Sacred Wood to the Four Quartets* by G. Douglas Atkins.

1528. Wilson, James Matthew. "The Rock Against Shakespeare: Stoicism And Community In T. S. Eliot." *Religion And Literature* 43.3 (2011): 49-81.

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1529. Anderson, Elizabeth. "Burnt And Blossoming: Material Mysticism In Trilogy And Four Quartets." *Christianity & Literature* 62.1 (2012): 121-142.

\*This essay brings two World War II poems into dialogue: H.D.'s *Trilogy* and Eliot's *Four Quartets*. Both poems express a creative response to the destruction of war. My reading of *Trilogy* suggests a material mysticism in which vision and renewal are situated within the natural world, rituals, and bodily experience. Bringing this understanding of mysticism to bear on *Four Quartets* reveals tension between transcendence and materiality. For Eliot, redemption comes through time and location, while for H.D., redemption lies within material particularity. *Four Quartets* oscillates between an apophatic discourse that seeks to transcend desire and history and an emphasis on material particularities.\*

1530. Atkins, George Douglas. *Reading T.S. Eliot: Four Quartets and the Journey toward Understanding*. New York: Palgrave Macmillan, 2012.

1531. Atkins, Hazel. "Ways Of Viewing Churches In *The Waste Land* And 'Little Gidding'." *Religion And Literature* 44.1 (2012): 167-173.

Maintains that if you examine Eliot's works by focusing on the presence of churches readers can identify the important moments in his intellectual and spiritual journey.

1532. Brockmeier, Victoria. "Apostate, Sing This World Forth: Avant-Mythopoetic Encounters With Doubt, Chaos, And Community." *Dissertation Abstracts International* 73.6 (2012):

1533. Brooker, Jewel Spears. "'Our First World': T. S. Eliot And The Edenic Imagination." *Religion And Literature* 44.1 (2012): 151-159.

1534. Chernaik, Judith. "Eliot And Wagner." *Tls* 5719 (2012): 6.

1535. Corrigan, Paul T. "Wrestling With Words And Meaning: T. S. Eliot's Four Quartets And Scholarly Writing About Literature." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 29.1-2 (2012): 19-32.

1536. Dhir, Bani Dayal, and V. Prem Lala. "From Deadly Winter To Sprightly Spring: A Spiritual Odyssey." *Consciousness, Literature And The Arts* 13.3 (2012): 1.

1537. Dickey, Frances. *The Modern Portrait Poem: From Dante Gabriel Rossetti to Ezra Pound*. Charlottesville: U of Virginia, 2012.

Maintains that the Modernist poets were not creating anything new or radical. Instead, they were simply rearranging the characteristics of the aesthetic portrait poem to suit their own purposes. This work is organized around specific moments in each individual poets' career.

1538. Domesticco, Anthony. "Editing Modernism, Editing Theology: T. S. Eliot, Karl Barth, And The Criterion." *Journal Of Modern Periodical Studies* 3.1 (2012): 19-38.

[(MLA International Bibliography)In this essay, I trace the presence of Protestant neo-Orthodox theology within the pages of the *Criterion*. In particular, I show that Karl Barth, whose radical Protestantism would appear to be at odds with Eliot's orthodox Anglo-Catholicism, was in fact one of the *Criterion*'s major theological interlocutors from 1934 onward. Recovering Barth's presence helps us to see two facts: first, that the *Criterion* was not as close-minded in theological matters as we tend to imagine; and second, that interwar theology, and in particular Barth's dialectical theology, bears interesting resemblances to the literature of the same period.]

1539. Donoghue, Denis. "Eliot's Fine Italian Hand." *New Criterion* 31.2 (2012): 64-67.

[(Academic Search Complete) The article presents criticism on the book *The Letters of T.S. Eliot, Volume 3: 1926-1927*, edited by Valerie Eliot and John Haffenden. Particular focus is given to how the letters presented in the book reflect upon aspects of Eliot's life including his wife Vivien and her illnesses, and Eliot's work as the editor of the British periodical *The Criterion*. Various excerpts from Eliot's letters are also presented.]

1540. DuPlessis, Rachel Blau. *Purple Passages: Pound, Eliot, Zukofsky, Olson, Creeley, and the Ends of Patriarchal Poetry*. Iowa City: U of Iowa, 2012.

1541. Ebury, Katherine. "'In This Valley Of Dying Stars': Eliot's Cosmology." *Journal Of Modern Literature* 35.3 (2012): 139-157.

[(Humanities International Complete) In this essay I will suggest intersections between scientific and religious apocalypse as depicted in T. S. Eliot's poetic cosmology and astronomy. The primary focus of my paper will be a close-reading of "The Hollow Men" (1925), as I argue that the poem is awkwardly placed between the "whimper" of astronomical entropy and the "bang" of a longed-for divine apocalypse. Beyond this, I will suggest that the cosmic agony of "The Hollow Men" extends beyond Eliot's conversion, setting up a dilemma that it takes him until *Four Quartets*, with its ultimate melding of art, faith and science, to fully resolve. Ultimately, I will suggest that the greater openness toward religion displayed by contemporary science, particularly the more comforting, Christian visions of the end of the universe depicted by the Quaker scientist Arthur Eddington were as much a part of this eventual poetic resolution as Eliot's conversion. [Abstract from Author]]

1542. Eliot, T. S., Valerie Eliot, and John Haffenden. *The Letters of T.S. Eliot*. New Haven, CT: Yale UP, 2012.

1543. Elsky, Martin. "T. S. Eliot And The Play Of Belief: Reading Dante In The Aftermath Of World-War I." *Sun Yat-Sen Journal Of Humanities* 33.(2012): 1-20.

1544. Flora, Joseph M. "Ernest Hemingway And T.S. Eliot: A Tangled Relationship." *Hemingway Review* 32.1 (2012): 5.

[(Academic Search Complete) This essay proposes that although Hemingway would never acknowledge it, T. S. Eliot was an important early "mentor"—one Hemingway could not put aside. Ezra Pound's greatest service to Hemingway

may have been directing him to Eliot's poetry just when *The Waste Land* made Eliot the dominant poet of literary Modernism. The two writers never met, but Hemingway nevertheless continued to read, to ponder, and to remember Eliot's poetry and his criticism. Despite his habit of mocking Eliot in print, Hemingway was in fact the poet's irreverent disciple.]

1545. Fuchs, Dieter. "'Myth Today': The Bavarian-Austrian Subtext Of T. S. Eliot's *The Waste Land*." *Poetica: Zeitschrift Für Sprach- Und Literaturwissenschaft* 44.3-4 (2012): 379-393.
1546. Griffiths, Dominic. "'Now And In England': Four Quartets, Place, And Martin Heidegger's Concept Of Dwelling." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 29.1-2 (2012): 3-18.
1547. Harding, Jason. "T. S. Eliot's Shakespeare." *Essays In Criticism: A Quarterly Journal Of Literary Criticism* 62.2 (2012): 160-177.
1548. Hart, Henry. "T. S. Eliot's Autobiographical Cats." *Sewanee Review* 120.3 (2012): 379-402.
1549. Heisler, Aaron Yale. "Literary Memory And The Moment Of Modern Music." *Modernism/Modernity* 19.4 (2012): 693-715.
1550. Josipovici, Gabriel. "Like A Bad Russian Novel." *Tls* 5718 (2012): 3-5.
1551. Kerley, Gary. "Eliot's Letters, 1898-1925." *Yeats Eliot Review* 29.3/4 (2012): 25-30.

[(Humanities International Complete) The article reviews several books including *The Letters of T.S. Eliot. Volume 1: 1898-1922* by T.S. Eliot and Vivienne-Haigh Wood, edited by Valerie Eliot and Hugh Haughton and *The Letters of T.S. Eliot. Volume 2: 1923-1925* by T.S. Eliot, edited by Valerie Eliot and Hugh Haughton.]

1552. Kramer, Kenneth P. "Tongued With Fire: T.S. Eliot's Poetics Of Prayer." *Journal Of Anglican Studies* 10.2 (2012): 147-160.

\*What makes prayer valid? For the poet, T.S. Eliot, there is something more, something that is sometimes unnoticed, but which, if realized, can reanimate prayer life. This brief essay unfolds in three steps: (1) pointing to the contemplative influence of Eliot's conversion to the Church of England; (2) depicting the seventeenth-century Little Gidding lay-monastic community as the definitive influence on Eliot's final quartet; and (3) unpacking six interrelated prayer revitalizing insights from a passage in 'Little Gidding,' practices that help make prayer valid.\*

1553. Krockel, Carl. "Legacies Of War: The Reputations Of Lawrence And T.S. Eliot In The Modernist Period." *D.H. Lawrence Review* 37.1 (2012): 1-17.
1554. Larrisy, Edward. "Yeats, Eliot, And The Idea Of Tradition." *The Oxford Handbook of Modern Irish Poetry*. By Fran Brearton and Alan A. Gillis. Oxford, U.K.: Oxford UP, 2012. 113-29.
1555. Lockerd, Ben. "'Superficial Notions Of Evolution': Eliot's Critique Of Evolutionary Historiography." *Religion And Literature* 44.1 (2012): 174-180.

1556. Manganiello, Dominic, and Craig Woelfel. "New Directions In *Religion And Literature* Scholarship On T. S. Eliot [Special Section]." *Religion And Literature* 44.1 (2012): 121-180.
1557. Mao, Douglas. "The Unseen Side Of Things: Eliot And Stevens." *Utopian Spaces of Modernism: British Literature and Culture, 1885-1945*. By Rosalyn Gregory and Benjamin Kohlmann. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. 194-213.
1558. Marentette, Scott. "The Language Of Real Life: Self-Possession In The Poetry Of Paul Celan, T. S. Eliot, Rainer Maria Rilke, And Paul Valéry." *Dissertation Abstracts International*, Section A: The Humanities And Social Sciences 72.7 (2012): 2399.
1559. Meyers, Jeffrey. "T. S. Eliot And Thomas Hardy." *Notes On Contemporary Literature* 42.3 (2012): 8-10.
1560. Morgenstern, John. "The 'Centre Of Intensity': T. S. Eliot's Reassessment Of Baudelaire In 1910-1911 Paris." *Religion And Literature* 44.1 (2012): 159-167.
1561. Morrison, Alastair. "Eliot, The Agrarians, And The Political Subtext Of New Critical Formalism." *Rereading the New Criticism*. By Miranda B. Hickman and John D. McIntyre. Columbus: Ohio State UP, 2012. 47-64.
1562. O'Gorman, Francis. "Modernism, T. S. Eliot, And The 'Age Of Worry'." *Textual Practice* 26.6 (2012): 1001-1019.

\*Worry as a state of mind is first labelled in the Victorian period, but it was firmly established as a category of mental experience by the third decade of the twentieth century. This article examines the entry of worry into discourse, the flourishing of self-help books, the definitions of worry as a peculiar 'disease of the age', and considers worry's challenges for representation in word art between the two World Wars, particularly in relation to High Modernism. It considers Joyce's interest in 'reading like a worrier.' The concentration of the second half of the essay is on T.S. Eliot who is claimed as, chronologically, worry's first poet. He absorbed as he helped propagate the terms and habits of worry, and, most importantly, he endeavoured to find significant meaning in this mental experience and to integrate it into acts of human moral choice and vision.\*

1563. Oser, Lee. "Back To The Poetry." *Religion And Literature* 44.1 (2012): 144-151
1564. Pawar, Shivaji. "Relationship Between Tradition And Individual Talent As Reflected In T.S. Eliot's Essay "Tradition And The Individual Talent." *Indian Streams Research Journal* 2.7 (2012): 1-3.

\*T. S. Eliot was a classic in literature. He was the first in modern times to redefine the word 'tradition.' He equated 'tradition' with 'historicity' or 'historical sense.' According to him Tradition is the past and the new (present) taken together. Tradition means both the creative works of writers and the works of critics from the past to the present. It also means, both the individual qualities and the common (traditional) qualities.\*

1565. Perrin, Thomas Gordon. "The Old Men And The 'Sea Of Masscult': T. S. Eliot, Ernest Hemingway, And Middlebrow Aesthetics." *American Literature: A Journal Of Literary History, Criticism, And Bibliography* 84.1 (2012): 151-174.

1566. Philpotts, Matthew. "The Role Of The Periodical Editor: Literary Journals And Editorial Habitus." *Modern Language Review* 107.1 (2012): 39-64.
1567. Pollard, Natalie. "The Fate Of Stupidity." *Essays In Criticism: A Quarterly Journal Of Literary Criticism* 62.2 (2012): 125-138.
1568. Riquelme, John Paul. "T. S. Eliot's Ambiviolences: Oscar Wilde As Masked Precursor." *Hopkins Review* 5.3 (2012): 353-379.
1569. [You indicate in your introduction that you will not be annotated dissertations, but this source is a dissertation.] Spurr, Barry. "Anglo-Catholicism And The 'Religious Turn' In Eliot's Poetry." *Religion And Literature* 44.1 (2012): 136-143.
1570. Stayer, Jayme. "I Grow Old: T. S. Eliot's 'The Love Song Of J. Alfred Prufrock' And Inventions Of The March Hare 100-Years On." *Literature Compass* 9.4 (2012): 317.

\*This essay describes the origin and significance of T. S. Eliot's early notebook, first published in 1995 as *Inventions of the March Hare*. Eliot's first triumphs, including "The Love Song of J. Alfred Prufrock" and "Portrait of a Lady," germinated in this workshop. The essay summarizes the place these early, published poems held in the criticism for 80 years, from 1915 through 1995. It then considers how the critical conversation about Eliot's early development changes significantly with the publication of the notebook, when the unknown apprentice poems are restored alongside their more famous companions.\*

1571. Swigg, Richard. *Quick, Said the Bird: Williams, Eliot, Moore, and the Spoken Word*. Iowa City: U of Iowa, 2012.
1572. Tearle, Oliver. "Hamlet And T. S. Eliot's 'The Hollow Men'." *Explicator* 70.2 (2012): 92-95.
1573. ---. "The Waste Land And Virginia Woolf's 'A Haunted House'." *Notes And Queries* 59 (257).3 (2012): 418-420.
1574. Torre, Osvaldo de la, and Claudia Cabello Hutt. "Another 'Waste Land': Gabriela Mistral In 1922." *Modernist Cultures* 7.1 (2012): 15-39.
1575. Turner, John. "Modern Time: Repetition In James Joyce, T. S. Eliot, And Virginia Woolf." *Dissertation Abstracts International* 73.6 (2012)
1576. Vincent, Timothy C. "From Sympathy To Empathy: Baudelaire, Vischer, And Early Modernism." *Mosaic: A Journal For The Interdisciplinary Study Of Literature* 45.1 (2012): 1-15.

\*While often regarded as similar, the difference between sympathetic and empathetic identification is essential in the so-called "expressivist turn" that took place in early Modernism. This essay argues that the deep connection between Baudelaire's rebellion against realism and German aesthetician Robert Vischer's concept of *Einfühlung*, or "in-feeling," has not been explored sufficiently and can shed light on modernism's distinctive identity and the deep perceptual changes that underscore its innovations.\*

1577. Warner, Martin. "Reading The Bible 'As The Report Of The Word Of God': The Case Of T. S. Eliot." *Christianity And Literature* 61.4 (2012): 543-564.

\*Eliot contrasted reading the Bible "as literature" with reading it "as the report of the Word of God." Central to "'the Bible as literature'" movement was the contention that the Bible is best approached primarily in terms of its language (usually in translation), style, and/or structure. Eliot's preferred traditional mode of reading, while not fundamentalist, treated the Bible as authoritative witness to religious truth. This throws light on the way the biblical resonances of his mature poetry are often more imagistic than verbal, pointing to an intelligently "God-fearing" poetic approach to the literary dimension of the Bible.\*

1578. Waterman, Andrew. "'This Will Never Do': Recklessness In Great Poetry." *PN Review* 38.4 [204] (2012): 61-64.
1579. White, Frances. "A Post-Christian Concept Of Martyrdom And The Murdochian Chorus: The One Alone And T. S. Eliot's Murder In The Cathedral." *Iris Murdoch: Texts and Contexts*. By Anne Rowe and Avril Horner. Houndmills, Basingstoke: Palgrave Macmillan, 2012. 177-91.
1580. Woelfel, Craig. "'T. S. Eliot And Our Beliefs About Belief.'" *Religion And Literature* 44.1 (2012): 128.
1581. Woelfel, Craig Bradshaw. "The Varieties Of Aesthetic Experience: Religious Experience And Literary Modernism." *Dissertation Abstracts International*, Section A: The Humanities And Social Sciences 72.12 (2012): 4575.
1582. Yang, Carol L. "T. S. Eliot's Virtual Europe: The Flâneur And The Textual Flânerie." *Yeats Eliot Review: A Journal Of Criticism And Scholarship* 29.3-4 (2012): 3-24.



## 2013

1583. Atkins, Hazel. "Raising The Rock: The Importance Of T. S. Eliot's Pageant-Play." *Christianity And Literature* 62.2 (2013): 261-282.

\*T. S. Eliot's *The Rock* was written as part of a fundraising campaign to assist the Forty-Five Churches Fund to build new churches in London's suburbs. The pageant play has to-date received little critical attention partly due to the fact that it was a commissioned piece, and partly due to its undeniable flaws. A thoroughgoing reassessment of the important place the play holds in Eliot's oeuvre is therefore long overdue. I aim to show that an attentive re-reading of *The Rock* in its church setting is indispensable for gaining a full understanding of the development of Eliot's post-conversion ideas about community, tradition, and the ritual function of art.\*

1584. Benthall, Al. "What The Thrush Said To T. S. Eliot." *English Studies: A Journal Of English Language And Literature* 94.5 (2013): 519-534.

1585. Black, Ezekiel. "Mouthlessness And Ineffability In World War I Poetry And *The Waste Land*." *War, Literature, And The Arts: An International Journal Of The Humanities* 25.(2013): 1-17.

1586. Brisbois, Michael. "Voices Out Of A Barren Land: An Approach To Teaching T. S. Eliot's *The Waste Land*." *Pedagogy: Critical Approaches To Teaching Literature, Language, Composition, And Culture* 13.3 (2013): 537-544.

[(Academic Search Complete) This essay provides an approach to teaching T. S. Eliot's *The Waste Land*. The approach is designed to disassociate the student from the annotation usually provided by either Eliot or an editor. The assignment is presented in multiple frameworks and hopes to make students deal with the poem's specific lines. The process described has students identify voice shifts in the poem. It is certainly true that there are differing opinions about voice in *The Waste Land*, but the point of the assignment is not to involve the student in this debate (at least initially). The explicit pedagogical goal of the approach described in this essay is to enable students to develop their own views on the poem and to create a reading that is independent of editorial direction. This develops their ability to read critically and increases their comfort level with a difficult text.]

1587. Brown, Jeffrey M. "Enacting The Obituary: The 'Successful Failure' Of T.S. Eliot's *The Elder Statesman*." *Modern Drama* 56.2 (2013): 165-185.

[(Humanities International Complete) This article reassesses T.S. Eliot's *The Elder Statesman* (1959) in terms of the poet's conflicted engagement with ritual tragedy, the music hall, and mid-century naturalism. Beginning with a reading of Eliot's essay on the death of the music-hall icon Marie Lloyd in 1922, the article describes the ways in which the obituary prefigures his later turn to the bourgeois stage. The article sets *The Elder Statesman* against its ancient forebear—Sophocles's *Oedipus at Colonus*—and highlights the ways in which Eliot's deflation of Greek tragedy delivers a critical commentary on the authority of the

literary tradition, the abstractions of modernist poetics, and the conventions of twentieth-century naturalism. *The Elder Statesman's* reduction of texts to their bare material utility reveals Eliot's ironic awareness of dramaturgical necessity, and a renewed emphasis on the actor discovers what remains after the collapse of theatrical, cultural, and textual ideals.]

1588. Bush, Ron. "Intensity By Association': T. S. Eliot's Passionate Allusions." *Modernism/Modernity* 20.4 (2013): 709-727.
1589. Campbell, Paul Gerald. "Bridge From Artificial Places: An Empirical Phenomenology Of Mystical Reading In Rilke And Eliot." *Dissertation Abstracts International* 74.3 (2013):
1590. Cechinel, André. "Constructed Waste: Eliot's Madame Sosostriis." *Acta Scientiarum: Language And Culture* 35.1 (2013): 11-16.
1591. Donoghue, Denis. "Eliot's Roommate." *New Criterion* 32.3 (2013): 69-72.

[(Academic Search Complete) The article reviews the book *Tarantula's Web: John Hayward, T.S. Eliot and Their Circle*, by John Smart.]

1592. Dudley, Jack. "'Transcendence And The End Of Modernist Aesthetics: David Jones's In Parenthesis.'" *Renascence: Essays On Values In Literature* 65.2 (2013): 103-124.
1593. Eliot, T. S., Valerie Eliot, Hugh Haughton, and John Haffenden. *The Letters of T.S. Eliot*. London: Faber and Faber, 2013.
1594. England, Frank. "Imposing Eliot: On Translating *Agaat* By Marlene Van Niekerk." *Journal Of Literary Studies* 29.1 (2013): 1-19.

\*Amongst the contributions to the special edition of the *Journal of Literary Studies/Tydskrif vir literatuurwetenskap on the oeuvre of Marlene van Niekerk* (Volume 25(3) September, 2009), the task of translating her works into English was discussed. This article adopts a critical focus on four instances of the presence of T.S. Eliot's poetry in the translation of the novel *Agaat* (2004) for the South African English-speaking reader by Michiel Heyns (2006).\*

1595. Gish, Nancy K. "'A Perfect Present': A Review Of T. S. Eliot's Parisian Year." *Journal Of Modern Literature* 37.1 (2013): 178-180.

[(Humanities International Complete) While knowledge about much of T.S. Eliot's life and early work has become available in recent years, a major gap has been the profound impact of his 1910–1911 year in Paris. By focusing on both Paris itself and the cultural milieu Eliot found there, Nancy Duvall Hargrove's book *T.S. Eliot's Parisian Year* provides important insights into what Eliot called 'un présent parfait.' In an original and distinctive style, she suggests the complexities of that pre-War Parisian scene and its influence on Eliot's thinking and poetry. Hargrove's study creates a wide-ranging analysis of the arts, politics, and technological changes of the period, and examines Eliot's personal relationships. Her book incorporates previous disparate suggestions and possibilities into a new, coherent whole that illuminates Eliot's pre-war experience of Parisian culture and its centrality to the development of his Modernism.]

1596. Gorak, Jan. "From Prodigality To Economy: T. S. Eliot On The 'Minor Elizabethans'." *Modern Language Review* 108.4 (2013): 1064-1085.
1597. Gott, Henry Michael. *Ascetic Modernism In The Work Of T. S. Eliot And Gustave Flaubert*. London, England: Pickering & Chatto, 2013.
1598. Griffiths, Matthew. "Climate Change And The Individual Talent: Eliotic Eco-poetics." *Symplokē: A Journal For The Intermingling Of Literary, Cultural And Theoretical Scholarship* 21.1-2 (2013): 83-95.
1599. Hart, Kevin. "Fields Of Dharma: On T. S. Eliot And Robert Gray." *Literature & Theology: An International Journal Of Religion, Theory, And Culture* 27.3 (2013): 267-284.
1600. Haughton, Hugh. "Eliot." *W.H. Auden in Context*. By Tony Sharpe. Cambridge, U.K.: Cambridge UP, 2013. 286-296.
1601. Heisey, Daniel J. "T.S. Eliot." *Modern Age* 55.4 (2013): 75.
1602. Jang, Cheol-U. "American Modern Aphonic 'Virtuality' Beyond Western Metaphysics: Eliot, Stevens, Hughes, And Bishop." *Dissertation Abstracts International* 74.5 (2013).
1603. Kaylor, Noel Harold, Jr. "The Influence Of The Writings Of T. S. Eliot Upon The English Language Writings Of Professor Insoo Lee." *Journal Of The T. S. Eliot Society Of Korea* 23.2 (2013): 195-217.
1604. Köseman, Zennure. "Conrad's Heart Of Darkness And Eliot's *The Waste Land* In The Context Of Myth-Making In Jungian Perspective." *Interactions: Ege Journal Of British And American Studies/Ege İngiliz Ve Amerikan İncelemeleri Dergisi* 22.1-2 (2013): 81-92.
1605. Latta, James Corey. "'When The Eternal Can Be Met': Bergsonian Time In The Theologies Of C. S. Lewis, T. S. Eliot, And W. H. Auden." *Dissertation Abstracts International* 74.5 (2013).
1606. Lee, Hong-Seop. "'The Crisis Of Modernity, Allegory, And 'Gerontion'." *Journal Of The T. S. Eliot Society Of Korea* 23.2 (2013): 147-174.
1607. Lee, Hong-Seop. "T. S. Eliot's Re/Reading Of Baudelaire And Allegory Of Modernity." *Journal Of The T. S. Eliot Society Of Korea* 23.1 (2013): 197-223.
1608. Levina, Jūratė. "Speaking The Unnamable: A Phenomenology Of Sense In T. S. Eliot's Four Quartets." *Journal Of Modern Literature* 36.3 (2013): 194-211.

[(Humanities International Complete) Through its ostensibly philosophical rhetoric and multiple allusions, *Four Quartets* manifests a continuity between T.S. Eliot's poetic thought and his early engagement with philosophy. The thematic core of this continuity is Eliot's concern with the meaningful experience of reality, described as equally dependent on direct perception and on linguistic structure: language shapes perception into a meaningful world-vision, while experience itself is an ongoing process of interpreting (or signifying) that which is perceived. This link empowers poetic language, entangling the reading consciousness in a process to which Edmund Husserl's descriptions of consciousness refer as 'sense-giving.' *Four Quartets* epitomizes both the phenomenological description and the poetic enactment of meaningful experience. Its opening movement both mimics the structure of experienced reality and keeps the reading eye in the process of making sense in its full complexity, involving all faculties of apprehending reality, from the metaphysical

logo-centric systems underlying conceptual understanding of the world to the direct sensuous perception of immediate environment.]

1609. Lockerd, Martin. "Into Cleanness Leaping: Brooke, Eliot, And The Decadent Body." *Journal Of Modern Literature* 36.3 (2013): 1-13.

\*This paper seeks to refine readings of Rupert Brooke and T.S. Eliot by highlighting their shared anxieties and contrary solutions to the problem of decay as it manifests itself in the individual body and the body politic. In addition to drawing new thematic connections between Brooke, Eliot, and the decadent movement of the late nineteenth century, the paper aims to complicate the oft-repeated caricature of Eliot as an artist who favors idealized intellect over perverse physicality by examining his transformation of the decadent trope of bodily self-destruction.\*

1610. Lowe, Peter. "Churches Built And Churches Bombed: T. S. Eliot's Vision Of National Loss And Spiritual Renewal." *English Studies: A Journal Of English Language And Literature* 94.8 (2013): 908-930.

[(Humanities International Complete) Although his religious outlook is often seen as more mystical in nature than concerned with worldly realities, in a great deal of his writing from the 1930s and 1940s T. S. Eliot emerges as a passionate advocate of spiritual, and specifically Christian, engagement at all levels of society. As the embodiment of a Christian presence in an increasingly fragmented world, he saw the social role of the Church, as both a building in the community and as a body of believers, as an issue of great importance. These thoughts animate his 1934 verse-pageant *The Rock*, which centres on the construction of a new church building and its relevance in the contemporary world, but they assume an even greater degree of urgency with the outbreak of the Second World War in 1939. Much of the official art and propaganda from the war years made the Church an integral part, both architecturally and spiritually, of the Britain that was standing fast against fascism, but Eliot felt that Britain was still some way from being a truly Christian country. Although the conflict entailed the destruction (partial or complete) of many church buildings, Eliot retained a powerful belief not just in the need for churches to be materially rebuilt so as to serve in the post-war world, but also for the Church itself to play a prominent role in the moral and spiritual rebuilding of post-war society.]

1611. Mabie, Joshua. "Modern American Pilgrims: Dwelling And Religious Travel In The Lives And Works Of Herman Melville And T. S. Eliot." *Dissertation Abstracts International* 73.12 (2013).

1612. Matthews, Steven. "You Can See Some Eagles. And Hear The Trumpets": The Literary And Political Hinterland Of T.S. Eliot's *Coriolan*." *Journal Of Modern Literature* 36.2 (2013): 44-60.

\*There has been an increased amount of scholarly interest lately in T.S. Eliot's unfinished sequence, *Coriolan* (1932)—interest drawn from its Shakespearian allusiveness, and from analysis of this writing's particularly rebarbative, jarring

poetic. Although, however, the two parts of the sequence published by Eliot are acknowledged as being his nearest approach to poetic commentary upon contemporary political ideas, little criticism exists establishing the hinterland of the political thought, with which Eliot was most familiar, as editor of the *Criterion*. *Coriolan* emerges at a time when the lure of fascism pulled hardest at Eliot's sensibility. This article reviews the full political context provided by Eliot's journal, as well as considering the connections between that political engagement and the readings of Shakespeare he was also promulgating through this forum, in order to provide a more complex sense than hitherto of the diverse pressures underlying the unsettled nature of the existing *Coriolan* poems.\*

1613. Matthews, Steven. *T. S. Eliot And Early Modern Literature*. Oxford, England: Oxford UP, 2013.
1614. Maxwell, Catherine. "Atmosphere And Absorption: Swinburne, Eliot, Drinkwater." *Algernon Charles Swinburne: Unofficial Laureate*. By Catherine Maxwell and Stefano-Maria Evangelista. Manchester, UK: Manchester UP, 2013. 213-31.
1615. McCue, Jim. "Aldous Huxley And The Sweeney Family." *Notes And Queries* 60 (258).2 (2013): 282-283.
1616. McLaughlin, Don James. "'Like A Shell With No Machinery In It': The Letters Of T. S. Eliot, Volume 1: 1898–1922 And Volume 2: 1923–1925." *Journal Of Modern Literature* 37.1 (2013): 181-186.

[(Humanities International Complete) The publication of the second volume of T.S. Eliot's letters alongside the revised edition of the first volume gives readers access to correspondence from Eliot's childhood to the year he ended his employment at Lloyds Bank. The first volume includes previously unpublished letters Eliot wrote to contemporary writers, as well as letters from Vivien and other correspondents. The second volume of Eliot's letters is most valuable for the insight it provides into his first marriage and his efforts to launch the *Criterion*. As both were sources of consistent stress, the portrait that emerges in the collection is of a man trapped under the weight of strenuous circumstances. At the same time, letters written to Virginia Woolf and Ezra Pound suggest that the *Criterion* offered Eliot a rewarding distraction from the daily strain of his personal life.]

1617. Noel-Tod, Jeremy. "The Hero As Individual Talent: Thomas Carlyle, T. S. Eliot And The Prophecy Of Modernism." *Review Of English Studies* 64.265 (2013): 475-491.

\*This article argues for the influence of Thomas Carlyle's essay 'The Hero as Poet' (1840) on T.S. Eliot's first book of criticism, *The Sacred Wood* (1920), and in particular the essay 'Tradition and the Individual Talent.' Eliot's affinities with Carlyle as a post-Romantic critic are illuminated by the vicissitudes of his quarrel with Matthew Arnold over the relationship between poetry and criticism. A close comparison of the two essays reveals Eliot's reimagining of Carlyle's poet-prophet as a Modernist hero, whose 'method' and 'vision' is adumbrated in *The*

*Sacred Wood's* final essays by extension of the argument of George Santayana's *Three Philosophical Poets* (1910).\*

1618. Parui, Avishek. "The Nerves In Patterns On A Screen': Hysteria, Hauntology And Cinema In T. S. Eliot's Early Poetry Form Prufrock To *The Waste Land*." *Film and Literary Modernism*. By Robert McParland. Newcastle upon Tyne, UK: Cambridge Scholars, 2013. 96-106.
1619. Paul, Georgina. "Different Voices: Other Poets In Barbara Köhler's *Niemands Frau*, With A Special Study Of The Significance Of T. S. Eliot's *The Waste Land*." *An Odyssey For Our Time: Barbara Köhler's Niemands Frau*. Amsterdam, Netherlands: Rodopi, 2013. 185-210.
1620. Pettersson, Bo. "Hypothetical Action: Poetry Under Erasure In Blake, Dickinson And Eliot." *The Ethics of Literary Communication. Genuineness, Directness, Indirectness*. By Roger D. Sell, Adam Borch, and Inna Lindgren. Amsterdam: John Benjamins, 2013. 129-45.
1621. Richardson, Ben J. "A Conversation With Spectres': Russian Ballet And The Politics Of Voice In T. S. Eliot." *Journal Of Modern Literature* 37.1 (2013): 158-177.
- [(Academic Search Complete) When Sergei Diaghilev's Ballet Russes first emerged on the pre-war London stage, it was greeted as the herald of an artistic revolution. T.S. Eliot—one of the most outspoken, if often ambivalent, commentators on modern dance—paradoxically sought to approach such radical new aesthetic forms through the notion of 'tradition.' Ballet in particular performs a dual function within his poetic oeuvre: it is emblematic of both the collapse of human community within modernist spaces, yet also simultaneously represents the possibility of reintegration through transnational modes of experience. It exemplifies, for Eliot, the interpenetration of all expression, suggesting 'not only the pastness of the past, but ... its presence.']
1622. Rulo, Kevin. "Modernism, Satire, And The 'Men Of 1914': Eliot, Joyce, Lewis, And Pound." *Dissertation Abstracts International* 73.9 (2013).
1623. Watson, J. R. "Journey Of The Magi': An Endnote." *Notes And Queries* 60 (258).2 (2013): 287-288.
1624. Wraith, Matthew. "Throbbing Human Engines: Mechanical Vibration, Entropy And Death In Marinetti, Joyce, Ehrenburg And Eliot." *Vibratory Modernism*. By Anthony Enns and Shelley Trower. Basingstoke: Palgrave Macmillan, 2013. 96-114.