8 Pound and Eliot

Alec Marsh and Ben Lockerd

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.

i Pound

a. Biography Anne Conover's eagerly awaited biography of Olga Rudge has finally appeared as *Olga Rudge and Ezra Pound: "What Thou Lovest Well . . ."* (Yale). It is the first biography of this brilliant modernist musician, Pound's "Aphrodite," collaborator, and indefatigable partisan. As one guesses from the title, the book is concerned mainly with Rudge's relationship with Pound and his with her; its major source is the extensive correspondence between the two lovers now at the Beinecke Library.

Conover also covers Rudge's important musical career as a violinist and scholar. It was Rudge who encouraged Pound's own musical compositions, and she was his link to George Antheil, with whom she worked closely. An important musicologist, Rudge is responsible for the recovery of such composers as Vivaldi; she was the first to play many of "the Red Priest's" pieces since his death in the 18th century. It was late in 1922—that crucial modernist year—"that EP and OR met, and everything in my life happened," Olga said later. Taking her cue from OR, this is where Conover's biography begins.

Though born in Ohio, Olga Rudge was brought up in Edwardian London, which puts her in the same milieu as Dorothy Shakespear. Olga's artistic, pushing, Irish mother Julia had been a celebrated singer. She married a dull, decent Ohioan and escaped to Europe. There she gave music lessons and shuttled her children between London and Paris—exactly like a figure in one of Henry James's stories. Olga became an excellent violinist, praised for her exquisite tone, and it was understood in a very Jamesian way that she was to make her way in the world mostly with her fiddle and her tall, slender good looks, though remittances from her staid Ohio father helped. OR had a devoted admirer, Edgerton Grey, who hoped to marry her after the war, but she had promised on her mother's deathbed that she would not. Thus she was saved from happiness, social respectability, and family life—all of the things Olga's mother despised. The young violinist went to Corfu, where she hung with a fast crowd of writers and minor continental nobility of labile sexuality. Conover speculates, as contemporary biographers feel compelled to do, about OR's sex life and possible amours with women.

This angle is only one of the provocative parallels between HD and OR that Conover's biography brings to light. Yet she never considers whether Pound felt some connection between his early girlfriend and his lifelong lover. Both were tall, slender Americans, both were dedicated artists, both were willing to take the social risks of having children outside marriage, both had a strong mystical side—in HD it was obsessive, but OR also paid attention to her horoscope, having "a life long belief in signs of the Zodiac," and she threw the *I Ching*. In their late years, OR and EP read Jung together. OR was a very tough character and HD was not, but the implications of a constant background of New Age and occult ideas held by the women in Pound's life, from Ruth Heyman to Sheri Martinelli, needs further exploration.

It is not Conover's style to speculate on such things, nor does she shed

much light on the difficult OR/EP/Dorothy Pound triangle, though she does bring forward OR's complaints about the difficult year the three spent holed up in Rudge's place above Rapallo during the war. We learn a great deal about the circumstances of their daughter's birth, which, because the parents were apart, is well documented in letters. Conover keeps to a narrow perspective, seeing things almost exclusively from Rudge's point of view, as though she is afraid to lose her focus. There is much we do not learn here that might well have affected OR: Pound's relationships with other women before meeting Olga, the Marcella Spann crisis, EP's relationships with Omar Pound and Boris Baratti (de Rachelwiltz), etc., but perhaps it is up to Pound's biographers to worry about the complex relationships between these remarkable people, their children, and the tradition they carry on.

"The Secret History of St. Elizabeths" (*Paideuma* 30, i–ii: 69–96) is William McNaughton's memoir of the St. Elizabeths years, when he served as Sheri Martinelli's driver and factotum before becoming a Pound disciple. Inspired by Leon Surette's work on the connections between modernism and the occult, McNaughton finds events he was privy to to be more meaningful than he had once supposed. Martinelli was immersed in occultism and took her role as muse quite seriously. She and Pound used to burn incense (olibanum) on the hospital grounds. Her erotic and visionary power transported Pound, and McNaughton refers us to moments where she figures in cantos 90, 91, and 93. As I suggested above, Martinelli is part of a long line of New Age women in Pound's life. One of the interesting things about Conover's biography of Rudge in this regard is her meeting Martinelli in Pound's company on the St. Elizabeths lawn. Rudge was not amused and actually broke off contact with Pound for some time, something she had never yet done.

McNaughton's memoir also links Pound's political thought with the ideology of the failed "revolution" led by Newt Gingrich and Dick Armey; he claims that many of the essential ingredients that produced the Republican successes of November 1994 were major themes in Pound's conversation and writing in the late 1940s and '50s. He concludes with the true story about "How Ez Really Got Sprung": not, it appears, from efforts made by the literati, least of all Robert Frost, but by the work of John Kasper, whose testimony to a congressional committee and personal charm with certain important people reopened Pound's case; Clare Booth Luce, former ambassador to Italy, whose husband ran *Time* and *Life,* provided the political cover.

In "E.P. on the Imagist Movement 1912–14" (*Paideuma* 30, i–ii: 247–54) Thomas Cole provides an account of Pound's reactions to Stanley K. Coffman's *imagism: A Chapter in the History of Modern Poetry* (1951). Cole, then the young publisher on *IMAGI,* hoped Pound would review the book. The poet did not find the book worthy, but his comments offer valuable insights into Pound's sense of what happened during the brief imagist moment.

b. General Studies Helen Dennis's *Ezra Pound and Poetic Influence* (Rodopi, 2000) is an edition of 20 papers given at the 17th International Pound Conference at Brunnenburg in 1997—too many to discuss in detail here. The book is divided into four sections: one on Pound the translator, two on poetic influence, and a fourth on textual and real politics. The opening chapter deals with translations. Dennis argues that, taken together, they show Pound as an "important transitional figure between 19th and 20th century translation strategies." Roxana Preda reconsiders Pound and Guido Cavalcanti (pp. 39–54); the editor compares the translation strategies of D. G. Rossetti, Pound, and Paul Blackburn (pp. 29–38); Milne Holton deals with Pound's and Lowell's approaches to François Villon (pp. 15–28); while William Pratt considers Pound's "poetic legacy" (pp. 1–10). The second section, on Pound's influences, includes Diana Collecott on the question of Hellenism (pp. 55–69), two papers on China by Zhaoming Qian (pp. 100–112) and Naikan Tao (pp. 114–29); Stafano Maria Casella writes on Cunizza da Romano and Leon Surette on the little-known American imperialist poet Richard Hovey (pp. 70–87). Part 3 is on poetry influenced by Pound: Burton Hatlen makes important connections between The Pisan Cantos and Charles Olson's Projective verse (pp. 130–55); Evelyn Haller writes on Pound's influence on the work of his daughter and the conference host, Mary de Rachewiltz (pp. 187–99); and Hélèn Aji looks at Pound's influence on Jerome Rothenberg (pp. 155–63). For Massimo Bacigalupo on Pound and Montale see *AmLS 2000,* p. 147. The last section, on politics, features Michael Flaherty on "The Prison Poems of Pound and Wilfred Scawen Blunt" (pp. 212–23), and Ted Blake examines the popular press's treatment of the poet (pp. 224–34). Richard Taylor's essay appeared in *The Cambridge Companion to Ezra Pound* (see *AmLS 1999,* pp. 157–61). William McNaughton's essay, reviewed above, and Scott Eastham's essay, reviewed below, also appear in *Paideuma.* They are of special interest

because they offer "two diametrically opposed interpretations of Pound's political [and] poetic thought."

c. The Cantos McNaughton complained last year that "very few scholars are attending to Pound's thought." Eastham's moving reading of cantos 45, 47, and 49 ("Modernism Contra Modernity: The 'Case' of Ezra Pound," *Paideuma* 30, i–ii: 97–132) should assure McNaughton that Pound is being attended to, though the conclusions Eastham draws are far from his own. Following his Master, Raimon Panikkar, Eastham uses a "creative hermeneutics" that is "morphological, diachronical and diatopical" to offer a reading of Pound that transcends literary criticism. Eastham shows how these three cantos enact the *palingenesis* of *The Cantos* as a whole. They are "the Nightmare, the Dream, and the Waking." The Nightmare is "usura," that is, modernity itself, a predatory, "conflictual worldview" that is engaged in the economic war of all against all, the colonial war against Nature and the war of one culture against all others—globalization. Canto 45 is the descent into critique of this "monoculture"; canto 47 is the collaboration with the past, the *dromena,* the gathering of roots, the colloquy with ancestors, the learning of the tradition; canto 49 is the waking to the "dimension of stillness," conversion; an awakening to the other, to other peoples, cultures, other ways of being in the world, and finally to our greater self, the Thou. The way to peace, Eastham argues, is via this threefold sequence—critique, collaboration, conversion. Some might call it outrage, listening, conversation. The result is the overcoming of modernity, the collapse of the solipsistic Cartesian ego, an opening to the "dialogical character of the living Word" which speaks Being. Reading at this depth reduces most literary criticism to mere philology, exegesis, and chatter.

Anna Kventsel's "The Crystallization of Pound's Canto LXXIV" (*Paideuma* 29, iii: 219–31) glitters with intelligence. She takes the reference to Manes at the opening of the poem to propose a Manichean principle of language operating in the poem; "specifically, the structural principle whereby a rhetorical premise calls into being the possibility of its own negation." She finds the poem suffused with such opposites: "natural flux and crystallized expression," hard male presence anxious about the feminine abyss—Charybdis; the proliferation of linguistic "things" in the parable of Ouan Jin is negated by the "yearning for the originary word." "Language," Kventsel notes, "is a symbolizing medium,

not the condition of presence." Yet the poet yearns for "a further, transcendent dimension of presence." The fruitful quandary is epitomized in the symbol of the rose in the steel dust.

Naikan Tao also scrutinizes canto 74, seeing it in the Pisan sequence as "a radiant development of the initial canto." Reminding us that Pound's ongoing translation of Confucius is written in the same notebook as the cantos he was writing, Tao is especially interested in Pound's idiosyncratic way of "dissassembling" Chinese writing in "pursuit of a better poetic discourse," one in which "Confucian matter is constituent both to the theme and the structure" of Pound's "poetic process" which is "the way"—*tao.* Still following Ernest Fenollosa's Emersonian poetics, in Tao's reading of " 'The Law of Discourse': Confucian Texts and Ideograms in the Pisan Cantos" (*Paideuma* 30, i–ii: 21–68) the Chinese characters function as mental images and verbal signs—"thought-pictures," indeed, though Tao does not use the word, or as hieroglyphs allowing a "direct contemplation of nature over abstract speculation about it via verbal discourse." In itself this is not news, but the strength of this long but rich essay are Tao's many close-readings of the Chinese ideograms and Pound's English "translations"—though that is not quite the word. As Pound saw the ideograms as syntheses of images, his poetic disassembly—one almost wants to say deconstruction—of them constitutes his poetic mode, and what Pound especially emphasizes is the right relation between the component of each ideogram—whether one part is under another, for example. This, Tao shows, has an ethical, Confucian function.

Stephen Sicari's "Pound as Archaeologist: Reconstructing Nature" (*Paideuma* 29, iii: 133–47) begins by finding similarities between Pound and Alexander Pope and ends with Pound as Foucauldian "archaeologist"—an audacious but ultimately untenable periplum. The 18th-century connection, by means of Confucius, is unproblematic; Sicari notes that the sentiments of *An Essay on Man* are repeated in *The Cantos*—especially the late ones. Pound and Pope agree that "the plan is in nature" and that this plan is the basis of an ethical politics. Nature's laws ought to underwrite human laws. Their difference lies in Pope's easy confidence in this claim versus Pound's struggle to prove it, which he does by drilling through the crust of received ideas, including the idea of historical narrative, to find the permanent and natural that is the foundation of culture. Pound's parataxis and ideogrammic method remind Sicari of Foucault's "archaeology," which seems to me quite another kettle of fish. Foucault certainly does not plump for the eternal laws of nature; his poststructural-

ist need for rupture and interest in discursive practice mean, in Sicari's own words, that "only a humanly constructed foundation . . . opens up space for discourse and events." Yet Pound insists on eternal, natural ground to stand on. Sicari attributes this to Pound's "Modernist nostalgia" and finds it predictably ironic that Pound found postmodern techniques to express it.

d. Shorter Poems In Theresa M. Welford's diffident "Echoes of Thomas Wyatt's 'They Flee from Me' in Ezra Pound's 'The Return' " (*Paideuma* 30, i–ii: 201–16) the echoes are so faint we cannot be sure they are there at all. Her careful article is so intent on not claiming too much that she does not claim half enough. She does not consider that what may link the poems is their attitude toward the Muse or Muses, toward the gods and goddesses that have left Wyatt bereft and whom Pound hopes to coax back via the return of the adonic rhythm that will be the signature of his mature poetry. Nonetheless, the rehearsal of the scant Pound criticism on any Pound/Wyatt connection is worth one's time.

In "Blurring of Poet and Persona in Pound's *Hugh Selwyn Mauberley*" (*Paideuma* 29, iii: 193–205) Kevin Arthur Wong hopes to bring some clear terminology to the persona and speaker problem. He proposes the application of "discourse analysis" to the poem. After making useful theoretical distinctions, however, Wong seems to lose interest in applying them rigorously to the poem. His conclusion is anticlimactic; it seems Pound "intentionally left the identity of the persona in *Mauberley* ambiguous in order to create a sense of tension, and a sense of wonder," and to prompt "his reader to think *that much harder* about who is taking responsibility for the words of the poem." The critic seems to have bitten empty air. Julie Dennison has been thinking hard and creatively. She thinks it is better to bypass the intractable persona problem altogether and to reconsider *Mauberley* as an ekphrastic poem. " 'His Fundamental Passion': *Hugh Selwyn Mauberley* and the Ekphrastic Vortex of 'The Eyes' (*Paideuma* 30, i–ii: 185–200) proposes an "integrative reading of the text, in which two alternative poetic modes, the verbal and the visual, are first interrogated by, then ultimately merged into Pound's conception of 'the Image.' " Relying heavily on W. J. T. Mitchell's trifold theory of ekphrasis, which moves from indifference to hope to fear, Dennison focuses on three poems within *Mauberley* ("Yeux Glauques," "Envoi," and "Medallion") which she says "address the problem of turning a woman into an artistic image." Dennison's innovation is to link George Bornstein's state-

ment of the problem to Mitchell's model and to follow up the ideological implications that "tensions between visual and verbal representations are inseparable from struggles in cultural politics." Dennison's reading is faithful to the political dimension of the poem, including its sexual politics. She shows how the poem reenacts the birth of Aphrodite. If this is presented ironically (as "from the pages of [Salomon] Reinach") the irony is not intended to dismiss the "efficacy of the Imagist project, but to foreground Imagism as a crucial early phase of the pictorial turn"; indeed, Dennison believes that *Mauberley* concludes unmistakably in a "theophantic glow."

e. Relation to Other Writers A special issue of *Paideuma* (29, i–ii) has been issued simultaneously as *Ezra Pound and African American Modernism,* ed. Michael Coyle (NPF). It is a deliberately unsettling volume, and an uneven one, which announces a "renewed Pound studies" by presenting a "body of scholarship that . . . is alive to 'making it new.' " Beyond providing new perspectives on Pound, Coyle hopes ambitiously to "open up modernist study to new kinds of questions" posed by reconsidering the discourse of modernism from the perspective of the African diaspora to the New World. The larger term seems necessary because the longest piece in the volume, Kathryne V. Lindberg's on Pound and Claude McKay, and Reed Way Dasenbrock's important theoretical contribution, "Why the Post in Post-colonial Is Not the Post in Post-modern: Homer: Dante: Pound: Walcott," focus on major Caribbean writers, with America "in the largest sense," as Coyle puts it. *Ezra Pound and African American Modernism* is not an easy volume to assess. It is, however, refreshing and a point of departure for further research.

Dasenbrock's article (pp. 111–22) is important because he argues that the post in postcolonial is *not* the same as the post in postmodern: "the dominant aesthetic of post-colonial literature is modernist, not postmodernist." Postcolonialism is not usually hostile to modernism, whereas postmodernism necessarily is. Why? Because "if Modernism is the product of the margins reacting to Western culture as it moves to and is incorporated in the center or defines a new center, post-modernism is the response of the center to that reaction, incorporation and redefinition." This not only explains po-mo's strange condescension to the postcolonial, it has important implications for thinking about modernism in general. Dasenbrock observes that a "remarkable percentage" of the central figures of modernism "came from the margins of European culture

and migrated to a limited number of key European centers." This group includes not only most of the major Anglophone writers but also the significant modernist painters who congregated in Paris, as well as composers like Igor Stravinsky and George Antheil; a similar trajectory from periphery to center has been followed by the major postcolonial writers: Derek Walcott is Dasenbrock's representative figure, *Omeros* his representative work. The comparisons to Pound are compelling.

The volume gets off on the wrong foot with Lindberg's interminable "Rebels to the Right/Revolution to the Left: Ezra Pound and Claude McKay in 'the Syndicalist Year' of 1912" (pp. 11–77). She spins out 66 pages, including 13 pages of notes (but no works cited), on the coincidence that both Pound and McKay published in *T.P.'s Magazine* in 1912. Wearing the Phrygian cap of romantic revolutionary, she does Pound no justice, accusing him, in effect, of not being a syndicalist agitator—that is, of not engaging in "revolutionary industrial unionism." She says nothing about the tangled connections between syndicalism and guild socialism, which was promoted by the *New Age,* nor does she go into the connections between syndicalism and fascism—Mussolini was a syndicalist for a time. Lindberg's article has the feel of something adapted from a larger work, with Pound put into the mix for this venue; before she publishes, she would do well to read David Kadlec's careful account of Pound's thinking circa 1912–13 in *Mosaic Modernism* (see below). Lindberg is writing a book on "black radical writing" entitled *From Claude McKay to Huey Newton.* The title predicts what will happen to Pound; his racial and class affiliations, and his politics, will make him, in effect, a class enemy. Pound was a revolutionary poet; McKay a poet revolutionary. Lindberg values the latter position.

C. K. Doreski's article with its nice tribute to Lindberg's earlier work, "Reading Tolson Reading Pound" (pp. 89–109), also suffers somewhat from being part of a projected larger project: *Citizenship and Its Discontents: Americans at Home in the Second World War.* Some of the more direct connections between Pound and Melvin Tolson—specifically, what of Pound's Tolson was reading when—are unclear in the article. She concentrates on Tolson's newspaper pieces, many of which have a Poundian ring; none cite Pound specifically so a sense of direct influence remains vague. What is clear is that Tolson, like Pound, was a populist critic of capitalism and imperialism. But when it got down to cases—Ethiopia, for example—their views were very different.

Jonathan Gill addresses Pound's relationship with Langston Hughes

via their correspondence (pp. 79–88), arguing that "Pound's Modernism and Hughes's role in the Harlem Renaissance function . . . as something approaching a single literary enterprise"—that is, making modernism. Gill uses this claim to suggest that we read Hughes's *Montage of a Dream Deferred* as a high modernist long poem and that only the "white shadows" of race prevent Hughes and Pound from being read as brothers in arms.

Four articles address the "African American Presence" in Pound's work: Alec Marsh looks at rejected drafts of canto 20 (pp. 125–42), finding a buried Africanist presence in the epic from as early as 1924 and observing that, for Pound, Aeschylus's *Agamemnon* is always associated with Afro-America; Aldon Nielsen shows that the elusive "Elder Lightfoot" of canto 95 was once referred to as "The Best Known Colored Man in the United States" (pp. 143–56) and wonders why he remains unknown to most readers of *The Cantos* (for a current example see Sicari's essay discussed below). In "Ezra Pound, *New Masses* and the Cultural Politics of Race circa 1930" (pp. 157–84) Burton Hatlen explores Pound's relationship with the famous CPUSA organ edited by Mike Gold and, in particular, the shifting racial politics of the CPUSA as expressed there. Pound followed developments closely and eventually chose a number of "Negro Protest Songs" for his little-studied anthology *Profile,* which appeared in Italy in 1932. Finally, Kevin Young (pp. 185–204) meditates on Pound as a kind of black writer, or a writer putting on a black mask who asks to be read with black ears: "to hear *The Cantos* properly," he writes, "we should listen like Negroes, not just merely *for* them." Why? In order to simulate or join a kind of "counterfeit tradition" central, in Young's view, to African American modernism. If we are not black, we are encouraged to "Fake it till we make it"—a strategy Young thinks Pound used effectively.

Kevin Dettmar's review (pp. 257–60) of Michael North's *The Dialect of Modernism* (see *AmLS 1994,* pp. 135–36, 400–401) is especially welcome, as most of the essays in this volume are in conversation with North about the extent to which " 'linguistic imitation and racial masquerade' are central to transatlantic modernism."

Bill Freind thinks that *Don Juan* was "more important to *The Cantos* than Browning's *Sordello.*" In " 'All Wandering As the Worst of Sinning': Don Juan and *The Cantos*" (*Paideuma* 29, iii: 111–31) Freind notices that Byron "utilizes many of the techniques that would become hallmarks of twentieth century literature, including self-reflexiveness, parataxis, and appropriations from other sources," and that Byron's influence on Pound

"is both unmistakable and self-confessed in his poem 'L'Homme Moyen Sensuel.' " Pound's application of Byron to the first ur-canto seems more problematic, but one can recognize a stance of "Byronic self-reflexiveness" in its autobiographical slant and its "Byronic strategy of self-interruption." Stephen Brown's "Preparing the Palette" (*Paideuma* 30, i–ii: 217–21) locates similar poetic attitudes in the crisis of beginning *The Cantos.* In conversation with remarks made by Edward Said in *Beginnings* (1997), Brown would seem to be in substantial agreement with Freind—perhaps the real issue here is Byron's influence on Browning. Michaela Giesenkirchen prefers the more traditional approach in her " 'But Sordello, and My Sordello': Pound and Browning's Epic" (*MoMo* 8: 623–42), an article which quotes usefully from Browning's little-read poem.

f. Correspondence With *The Correspondence of Ezra Pound and Senator William Borah,* ed. Sarah C. Holmes (Illinois), the poet's most significant exchanges with American politicians are now all available in book form. This collection contains 28 Pound letters to Borah and a few other relevant missives, including a letter from Pound to George Tinkham because of the light it sheds on Pound's hopes for a Borah-Tinkham presidential ticket. Invaluable to biographers is a letter from former Borah aide Charles Corker describing Pound's 1939 visits to Borah's offices in the poet's fruitless mission to stop World War II.

Holmes's edition confirms our sense of the poet's difficulty getting a hearing in Washington. Indeed, one depressing conclusion that could be drawn from this very one-sided correspondence is that there was no correspondence between the senator and poet at all. The three bluff and empty notes the poet received in exchange for his many energetic, hectoring, and encouraging letters between November 1933 and January 1939 were very likely penned by staffers; there is a real chance that Borah never even saw Pound's letters. Given these problems, I am surprised that Holmes pretends that "throughout the letters we see a nervous struggle between the two men" when, in fact, that is just what we do not see. After Pound's brief meeting with Borah the senator told Corker that he thought the poet was crazy. Holmes suggests that in light of this failed meeting, we might want to reread Pound's account of the visit as written in canto 84 not as Pound recalled it: " 'am sure I don't know what a man like you / would find to *do* here' / said Senator Borah," but as it was probably meant: "am sure I don't know what a man *like you* / would find

to do here." Holmes concludes depressingly, "Borah was simply not interested in [Pound's] poetry or economic ideas." Borah's indifference should have been devastating to Pound. The poet's self-protective misunderstanding of his meeting with Mussolini comes to mind here.

David Roessel, coauthor with Arnold Rampersad of the two-volume biography of Langston Hughes, has edited and annotated the Pound-Hughes correspondence for Coyle's *Ezra Pound and African American Modernism* (pp. 207–42). There are 18 letters altogether (3 are brief notes by Dorothy Pound) and they are among Pound's most interesting—and most respectful. Roessel also includes Pound's exchange of letters with Countee Cullen over translating Leo Frobenius, though unfortunately this is not indicated in the table of contents. Roessel claims justly that Pound was "one of the founding fathers of academic multiculturalism." Pound hoped that Negro universities might use Frobenius to achieve an Afro-American "paideuma." No translator could be found, however, and Pound's project languished. I have always found it odd that the one obvious translator, Cullen's Germanophilic father-in-law W. E. B. Du Bois—he of the Berlin dissertation—was not suggested by Cullen or Hughes.

g. Texts Massimo Bacigalupo has edited the unpublished first draft of Pound's essay "European Paideuma" ("Ezra Pound's 'European Paideuma,' " *Paideuma* 30, i–ii: 225–45), which Pound sent to Douglas Fox, the late Leo Frobenius's assistant, in August 1939: "Pound's notes and his additional explanations . . . are exciting for all readers of *The Cantos,* for they are very much at the center of the poem's idea of the numinous and of its 'sagetrieb.' " Here we have Pound's troublingly Naziistic anthropology (the piece anticipates Fox's translation for a German audience) as well as his "European neo-paganism and goddess-worship." Fox's queries are also included along with further explanations by the poet. As well, Bacigalupo's rich notes are supplemented by invaluable photographs, which illuminate details familiar to readers of *The Cantos.*

Rustling through Olga Rudge's papers, A. David Moody has discovered the missing notebook of Pound's 1912 walking tour in troubadour country. " 'The Walk Here Is Good Poetry': The Missing Rochechouart Notebook of Pound's 1912 Walking Tour" (*Paideuma* 29, iii: 235–41) reprints Pound's notes, which inflected such poems as "Provincia Deserta" and "Near Perigord." These pages should be inserted into Richard Sieburth's

edition of *A Walking Tour in Southern France: Ezra Pound among the Troubadours* (see *AmLS 1992,* p. 118).

h. Translations *Paideuma* 29, iii features no fewer than six articles on Pound's translations, including a theoretical piece by John W. Maerhofer Jr.; two on "Donna Mi Prega"; and two on Pound's Chinese translations, one of them provocative, by James Wilson, the other a respectful appreciation on "The Man That Is Waiting: Remarks on Li Po's 'Chokan Shin' and Pound's 'River-Merchant's Wife' " by Anna Xiao Dong Sun (pp. 149–63). Another essay, on the relation of imagism to Japanese poetry by Yoshiko Kita (pp. 179–91), is about why certain poems and poets were *not* translated.

Maerhofer's "Towards an Aesthetic of Translation: Ezra Pound's Translation Theory" (pp. 85–109) argues that "Pound did not differentiate between the process of translation and the poetic act." He stresses what Pound called "the interpretive function" as that which enables the translator "to render with precision the 'ambience' of effect of an author in an English equivalent." The translator's "assimilative function" then allows the incorporation of "another poet into his own creative composition." Briefly, Pound's "translation aesthetic consists of his interpretive sense and his assimilative ability." When this manifests itself in a persona poem—*Homage to Sextus Propertius,* for example—we have "creative translation." When it is infused with imagism we have "re-creation," a term Maerhofer borrows from Wai-lim Yip. In *The Cantos* "Pound's prime concern" is "the language of the original author, which holds the pure uncut forms of the author's consciousness." This in turn becomes "the object of representation." Maerhofer wants to follow Richard Sieburth here but runs into the very problem Sieburth warns against; that is, "quotation . . . should not be confused with mimesis." So Maerhofer's last idea, if true, seems problematic at a number of levels.

The Danish scholar Line Henriksen offers a comprehensive close-reading of "Donna Mi Prega" by comparing Pound's source text (which differs in certain significant respects from the one preferred by Italian medievalists) with what he actually wrote. Her carefully researched "*Chiaroscuro:* Canto 36 and *Donna Mi Prega*" (pp. 33–57) tries to show why Pound "reads light where Cavalcanti wrote darkness"; why the translation moves away from Cavalcanti's "Averroistic" and "negative conception of love," which is opposed to the intellect, toward "Neoplato-

nism and a Dantescan conception of love," which unifies love and intellect. Nicolas Ambrus's "The White Light That Is Allness: Ezra Pound's Cantos on Love" (pp. 207–15) is a jagged article. Despite its title it focuses exclusively on canto 36, which in Ambrus's hands becomes a meditation on art as well as love. He thinks that the canto shows that "any work of art, a canto as well, is an emanation of deep-rooted beauty, a condensation of a ceaselessly affective flood of information." This flush of metaphor reveals why it is so hard to write well about Cavalcanti's mysterious poem and Pound's only somewhat less mysterious translation. In the end, relying heavily on a statement of Pound's in *Literary Essays* that he does not cite but which Henriksen does, Ambrus claims that Pound argues we must "accept only experience"—i.e., what is "felt"—and keep away from abstract syllogisms. Canto 36 is "an ideogram of real and ethereal love which is far from any scholastic thinking and formal logic," which makes it a model for other cantos.

James Wilson's superb "His Own Skiffsman: Pound, China and *Cathay* Revisited" (pp. 3–32) scrutinizes Pound's choices in sticking close to or deviating from the notes in Fenollosa's notebooks. The poet's deviations are almost never lapses of attention to scholarship; rather, they are choices to engage in a "metahistorical" poetic exchange that would make Pound a mature poet. Wilson finds that Pound's choices are often guided by his previous experience with troubadour poetry, especially in his imagining the figures of women in the Chinese poems. Likewise, Pound actively suppressed Taoist themes when translating Li Po. This is most evident in his reworking of "The River Song" and "Poem by the Bridge at Ten-Shin." In both cases moments of Taoist passivity are transformed into Poundian activity. Instead of drifting with the current he becomes his own skiffsman, guiding, not guided by the tendency of things. Wilson repeats the term "poetic ritual" throughout his essay, which gives it a mysterious, metaphysical air; we are never told what it means, though, and have to intuit that it has to do with the poetic act itself, gathering from the air a live tradition perhaps, or with the nonlinguistic essence of the being of language that Heidegger posits. Perhaps we will learn more when Wilson's unpublished book, referred to tantalizingly in this text, finally sees print.

The same impulse that led Pound to suppress the Taoist import of Li Po may also have led him to neglect the Zen of Basho. Yoshiko Kita's "Ezra Pound and Haiku: Why Did Imagists Barely Mention Basho?" (pp. 179–91) shows that Pound was probably well aware of Basho's work

and importance. Yone Naguchi was known to Pound, although it is unclear if the poet had heard his lectures on Japanese poetry published in London in 1914. Still, they moved in connected literary circles, and Pound's use of Moritake ("The fallen plum blossom flies back to its branch: / A butterfly") in his 1914 essay on "Vorticism" is usefully read as a choice against Basho's more contemplative writing, which "implies Pound's strong sense of ego being in the mainstream of [the] Western poetic tradition."

On the other hand, Aaron Loh's deep and insightful study "Decoding the Ideogram: The Chinese Written Character in *The Cantos* of Ezra Pound" (*Paideuma* 30, i–ii: 133–50), by focusing on the written quality of the Chinese calligraphy, exposes a mystical, even Taoist dimension in the work that is often sensed but which Western criticism has had trouble locating. Loh's essay addresses Pound's explicit concern with *zheng ming,* the use of exact words, to convey exact meaning and its corollary that the character of the brushed word be written so as not to be confused with other characters or what we see in his poem. The characters contributed by Dorothy Pound—in canto 53, for example—contain errors, so "the reader is . . . forced to ask the question: Did Pound know what he was doing with the characters, or was [he] guilty of the very ignorance that he polemicizes against?" Loh moves to canto 85, where "Pound exhibits a bewildering mix of profound understanding and apparent ignorance." What he finds is that despite "jarring" and "dislocating" juxtapositions of characters, there is assembled a kind of "meta-ideogram" that coheres partly through visual and aural rhyming in a stacked complex of "dynamic modes of meaning that transmit on multiple cognitive and aesthetic wavelengths simultaneously." Pound's goal, in short, is to overcome linear thinking altogether and to set up a "regenerating, natural flow between the spiritual and the physical, between man and nature, all working towards wholeness and abundance." The stacked meta-ideogram is likened to the tree Ygdrasail, with multilingual branches that "feed back in a dynamic loop that defies conventional concepts of linear, linguistically driven logic." This "circuit" reminds Loh of the trigrams of the *I Ching,* which thanks to Conover we know Pound and Olga Rudge studied.

In light of such connections, the attempt by Lance Callahan to find "Signs of Life [by] Rethinking the Ideographic Method" (*Paideuma* 30, i–ii: 151–66) by resorting to a Derridean argument for the arbitrariness of the sign and "the randomness at the very heart of language" seems thin.

Callahan recruits Fenollosa's *Chinese Character* into the poststructuralist project of "only disconnect" in order to rescue it from "intellectual impotence" due to its perceived conflation of signifier and signified. Callahan's target is an unpublished paper by Charles Ferrall. Judging from Callahan's quotations, it seems that Ferrall has been guilty of repeating Fenollosa's argument that written Chinese is a kind of "natural" language. Callahan is determined to show that language is an artificial, arbitrary construct, in line with the latest thinking. Fenollosa, it seems, was a poststructuralist *avant la lettre:* "the shortcomings in Fenollosa's argument may be attributed to the fact that most of the terminology" he needed "would not be devised for another half-century." Callahan seems oblivious to the sophisticated appropriation of Emersonian and especially Jamesian linguistic theory in Fenollosa, theory that underlies the phenomenology of Edmund Husserl and Maurice Merleau-Ponty and even George Lakoff and Mark Johnson. Callahan is a defender of Fenollosa and Pound, but his wrongheaded attempt to keep both in conformity with recent theory means that he needs to destroy Pound in order to save him.

In "Authority and the Authorless Text: Ezra Pound's 'The Seafarer' " (*Paideuma* 30, i–ii: 167–83) Michael Gooch argues that Pound's translation reduces a complex and inherently dialogic and internally conflicted poem to a unified and wholly pagan work in tune with the scholarship of his time. The age demanded a unified work with a single point of view and proposed an early purely pagan text corrupted by monkish influences. Gooch's careful parsing of Pound's translation shows how he silenced the Christian side of the poem to create an "authoritative" rendering at odds with the poem's essentially authorless (because oral) history. "The Seafarer" is not a modernist poem but a conservative one; compare it, Gooch says, to canto 1 with its palimpsest of voicings—that is what Pound might have gone for here.

i. Politics and Economics David Kadlec's *Mosaic Modernism: Anarchism, Pragmatism, Culture* (Hopkins, 2000) attempts to reorient "the historical bearings of early twentieth-century literature" by situating it within an anarchist discourse. The result is an interesting account of the "antifoundationalist genesis of literary modernism" which charts the movement's resistance to "beginnings, origins, and principles" as shown in the movement from anarchism to pragmatism in major modernists.

Kadlec's chapter on Pound is titled "Imagism and the Gold Standard." Kadlec finds that Pound's economic education began earlier than is generally supposed, in the Dora Marsden, Harriet Shaw Weaver, feminist world of the *New Freewoman* and the *Egoist,* not at the *New Age.* Kadlec has discovered that Arthur Kitson, an important influence on Pound early and late (and a significant precursor to C. H. Douglas), was writing on Britain's "Gold Fetish" in the *Freewoman* (the *New Freewoman*'s previous incarnation) in the summer of 1912 and at the same time in the *New Age,* where his articles appeared next to Pound's music criticism. Reading Kitson through Marsden, Kadlec argues, gave Pound the program that would result in imagism. It also allowed him to read Fenollosa's *Chinese Character* as a kind of economic document. Fenollosa's emphasis on dynamic movement, derived from William James, would lead Pound to vorticism, pragmatism, and volitionist economics; from there via Silvio Gesell he would recover Pierre-Joseph Proudhon, on whom Kitson depends. In creating this compelling genealogy Kadlec ignores Pound's (and Kitson's) American populist affinities, on which I have written, but he arrives at the same place; money and language are semiotic systems and the urge to make them "natural" runs into the problems of utopia and the mistake of choosing sublimity over humanity—an effort Kadlec believes Pound repudiated in his final cantos.

Charles Ferrall's *Modernist Writing and Reactionary Politics* (Cambridge) is a cultural studies book in the tradition of Raymond Williams and Peter Bürger. His chapter "Ezra Pound and the Poetics of Literalism" suggests that Pound's poetics amounts to a "parody of the avant-garde." Much of the chapter unsympathetically rehearses Pound's economics, assuming a priori that Pound had it wrong because he did not share Ferrall's premises about the social relations of production and distribution. The discussion soon turns from Pound's misprision of the operations of capital to his anti-Semitism. Ferrall believes that Pound's intolerant paganism "parodies the monotheistic idea" it wishes to expunge and equally reproduces the kind of rhetoric (already associated with usury) that Pound "would otherwise eliminate." Ferrall details the prolific rhetoric of conspiracy theory and Pound's increasing paranoia to suggest that his poetry comes to resemble what it is meant to oppose, the abstractions and endlessly multiplying figures of rhetoric as in the anaphoric "With usura . . . ," which from Pound's point of view could extend forever. Ferrall then turns to The Pisan Cantos and observes that Pound

remained loyal to the memory of Mussolini, whom he saw as a sacrificial victim of the Jews. With little new to say, Ferrall's Pound remains recalcitrant, unrepentant, and not terribly interesting.

A. David Moody in "E.P. with Two Pronged Fork of Terror and Cajolery: The Construction of His Anti-Semitism (up to 1939)" (*Paideuma* 29, iii: 59–84) threads his own way through the minefield of Pound's bigotry. A printed version of a talk given at the 1997 International Pound Conference, the piece unfortunately has not been updated to address new information exhaustively supplied by Leon Surette in two recent volumes (see *AmLS 1998,* pp. 130–31 and *AmLS 1999,* pp. 165–66). Moreover, it only traces Pound's beliefs up to 1939, so it is of limited usefulness. Moody notes what to fair-minded readers is obvious enough, that Pound's anti-Semitism derives from his economics, not the other way around. Pound first caught the bug at the *New Age,* Moody believes. He mentions Kitson's anti-Semitism but not Douglas's and seems unaware that Kitson and Pound never met, though many years later Kitson would send Pound *The Protocols of the Elders of Zion,* which Pound apparently did not bother to read until 1940—just over the horizon of Moody's careful article. Though it falls within his time frame, Moody does not speculate on any anti-Semitism in Dorothy Pound's milieu, but letters he quotes suggest that she fully shared Pound's views. One would like to know if she nurtured them earlier. Olga Rudge, too, may have encouraged Pound. (The Conover biography does not touch any such idea, however; the issue of anti-Semitism is absent from that text.) Moody's article is circumspect and gentlemanly; it bumps up against the paradox that many have noticed—Pound was and was not an anti-Semite. But Moody cannot get past the paradox. He wants to quarantine *The Cantos* and the mind that created them from infection, but to do so may be, for better or worse, to fail to take Pound seriously enough.

Greg Barnhisel looks at "Ezra Pound, James Laughlin, and New Directions: The Publisher as Spin Doctor" (*Paideuma* 29, iii: 165–78). He is interested in the poet's unsuccessful attempt to annex New Directions for his anti-Semitic propaganda, the young Laughlin's successful defense of his business, and Laughlin's attempt, via a 16-page pamphlet he wrote and included with the 1940 edition of *The Cantos* (the first 500 copies), to control and explain—and in part explain away—Pound's politics. Laughlin's defense is a social credit analysis of Pound's project, though Barnhisel seems unaware of this; Barnhisel finds it mildly socialistic. Perhaps he does not realize that Laughlin was an active social creditor himself and

that New Directions began as a column by Laughlin in Gorham Munson's social credit paper, *New Democracy.*

ii Eliot

a. Bibliography and Biography The year produced a long-awaited event, the publication of a critical edition of *The Waste Land,* capably edited by Michael North. As a Norton Critical Edition, this text is intended for use in the classroom, but it will prove invaluable to all readers and scholars since there has been until now no critical edition of the poem.

North discusses the poem's textual history, and indeed there is less certainty about an authoritative text than one might suppose, given that the author oversaw many reprintings. On this point the editor has consulted Joseph Baillargeon, the authority on the publication history of the poem. Eliot's notes are kept at the end, with the extremely useful editorial notes at the bottom of the page. North provides excerpts from many sources, even including the words and music to "That Shakespearian Rag." It is no doubt reasonable not to include readily accessible literary sources such as Dante and Shakespeare, but their exclusion might give the casual reader the wrong idea as to the relative importance of various sources.

Eliot's later, generally dismissive, comments on the poem are printed, as well as relevant excerpts from his critical essays. North adds accounts of the poem's composition by Lyndall Gordon and Helen Gardner as well as Lawrence Rainey's story of how Eliot sold the poem (a less worthwhile addition in which Rainey seems shocked that Eliot sought to profit from the publication of his work). Early reviews are reprinted, including what seems in retrospect one of the best criticisms ever written, the brief anonymous review in *TLS.* Selections from the New Critics, including F. R. Leavis and Cleanth Brooks, are included and are still worth reading. When it comes to more recent criticism, the editor must have struggled with having to choose just a few essays to represent the range of criticism. He has assembled an interesting group, ranging from the magisterial work of Denis Donoghue to Tim Armstrong's fascinating and irreverent comments on waste. It would be ungenerous to carp at an editor who had to make such a choice, but I cannot help wishing the book had been made a bit longer to include a few other leading scholars, such as Grover Smith, Jewel Spears Brooker, or Sanford Schwartz. Still, North is to

receive our thanks for this work—and may it be followed by scholarly editions of all Eliot's works.

New biographical information appears in the biography of Eliot's first wife, *Painted Shadow: The Life of Vivienne Eliot, First Wife of T. S. Eliot, and the Long-Suppressed Truth about Her Influence on His Genius,* by Carole Seymour-Jones (Doubleday). The overwrought subtitle makes it sound like a scandal article in a grocery store tabloid, and the comparison is apt, for the book is mostly gossipy speculation about the sex lives of the Eliots and their acquaintances. Readers who already know enough about the subject to sort out fact from fiction will nevertheless find much of value. Seymour-Jones has done extensive research in the unpublished papers of many people who knew the Eliots. Most significant, the author was granted access to the Vivienne Eliot Papers at the Bodleian Library. Extensive quotations from these sources allow the reader to catch glimpses of Tom and Vivienne from several perspectives.

Her ample research allows the biographer to question some received ideas. For instance, the Eliots were not as poor as everyone thought. Both raised in affluent families, they complained frequently about their straitened circumstances and accepted assistance from friends and family even while retaining a servant, taking expensive vacations, and (at times) maintaining two residences. They may also have exaggerated their illnesses, especially when speaking of each other to friends—each of them considering the other the greater invalid.

Gossip about the sexual practices of the Bloomsbury group is not exactly news, but when one book details the promiscuity of nearly all the people with whom the Eliots associated it is rather shocking. In this atmosphere Vivienne's adulterous liaison with Bertrand Russell seems almost expected, and it is difficult to believe that her husband never knew. Seymour-Jones shows that the affair went on for a few years. Nevertheless, it seems malicious to suggest, as she does, that Eliot had an understanding with Russell, agreeing to make no fuss so long as Bertie kept paying. And when Seymour-Jones suggests that Eliot was also vicariously satisfying his own desire to be Russell's lover, she has converted biography into fantasy.

Much of the book is in fact devoted to an attempt to prove that Eliot was homosexual. While there is a fair amount of circumstantial evidence pointing in this direction, none of it is conclusive. It seems odd, for example, that he should have shared lodgings at one point with three men who were all more or less openly homosexual if he had no such

inclination, but the fact that none of these men claimed to have had a sexual relationship with Eliot or to have known for certain that he was actively homosexual seems even stronger evidence to the contrary. The author's insistence on this point leads to some bad readings of the poetry. References to buggery in the infamous Columbo and Bolo verses are taken as evidence, but buggery on the high seas is standard nautical humor, and there is a fair amount of heterosexual obscenity as well: Columbo does cry, "Hooray for whores" once he is in port. These are poems of polymorphous perversity, not of homosexuality. Turning to *The Waste Land,* Seymour-Jones really extends herself, claiming that the "hyacinth girl" is actually a male lover and that the figure of Christ on the way to Emmaus may be "the shrouded shade of [Jean] Verdenal"—recognized, no doubt, in the breaking of a baguette. Her sometimes careful scholarship breaks down entirely when she attempts to make the line from the *Purgatorio* another homosexual reference, claiming that Arnaut Daniel is being punished for sodomy and proving this by pointing to another statement of his, "*Nostro peccato fu ermafrodito.*" But it is not Arnaut who says this (it is Guido Guinizelli) and in the context "hermaphrodite" clearly means just the opposite. Though she does show that Vivienne was a good writer who contributed quite a lot to *The Criterion* for a time, Seymour-Jones ends up writing a condemnatory biography of Tom rather than the sympathetic biography of Vivienne that she promised.

b. General Studies The one monograph published this year on Eliot is a valuable one, Donald J. Childs's *From Philosophy to Poetry: T. S. Eliot's Study of Knowledge and Experience* (Palgrave). The introduction alone is worth the price of the book, for in it Childs gives a lengthy and careful review of nearly everything that has been written on Eliot's philosophical thought. Early critics assumed that Eliot was a thoroughgoing devotee of F. H. Bradley, while later scholars began to notice Eliot's critique of Bradley and the development of his own views. One group (J. Hillis Miller is the leading representative) misread both Bradley and Eliot as subjectivists or solipsists; they were corrected by more judicious scholars such as Jewel Spears Brooker. Childs succinctly reviews the literature on a number of topics: Henri Bergson, Indian philosophy, anthropology, poststructuralism, phenomenology, hermeneutics, psychology, mysticism, and political philosophy. This learned and thorough account will become essential reading.

In the rest of the book Childs examines the influence of Eliot's philosophical ideas on his poetry. In "Rhapsody on a Windy Night" the persona seeks the "lunar synthesis," the mystical Bergsonian intuition, but lapses into the practical intellect at the end. "Prufrock" enacts a merging of Bergson and Bradley. Childs makes an original and important contribution in pointing out that the evening "spread out against the sky" echoes Bergson's concern with the intellect's tendency to "spread out in space" anything quantifiable, particularly time. He also shows that in spite of Eliot's critical treatment of occultism, the poet was involved in it at a certain point, attending séances of P. D. Ouspensky in 1920. *The Waste Land* expresses Eliot's ambivalence on the subject, for Mme. Sosostris is ridiculous but her reading of the cards gives structure and symbolism to the rest of the poem.

Childs examines "The Death of Saint Narcissus" from the perspective of Eliot's discussion of "the insubstantiality of the self" in his dissertation. This poem describes the kind of romantic mysticism Eliot criticizes in the Clark Lectures. At the end of his poetic career, in *Burnt Norton,* he follows instead the intellectual path of classical mysticism. The image of the "wounded surgeon" reprises "his recognition in the dissertation that there is no escape from the hermeneutic circle that involves and revolves as physician and patient both self and non-self." Childs rightly sees concern with the subjective and objective aspects of experience as central to Eliot's entire oeuvre.

The limitations of Childs's approach appear toward the end of the book, where he continues to use Eliot's dissertation as a proof-text long after the poet's conversion to Christianity. In his dissertation Eliot speaks of knowledge as being strictly conventional, so Childs asserts that Eliot's proposals (in his late social criticism) to maintain Christianity as the foundation of society should be understood as "maintaining our groundless conventions"—which was surely not Eliot's view of Christian teachings at this time. Similarly, when Childs finds in *Four Quartets* an encounter between Bergsonism and pragmatism, he may be claiming too much longevity for these philosophies: by this time Eliot was thinking in very different categories. Childs takes the Incarnation, invoked in *The Dry Salvages,* as one side of the old opposition, but surely the point is that it is the perfect conjunction of opposites.

In the end, it seems Childs translates Eliot's philosophical relativism into social constructionism. A fuller understanding of Eliot's relativism must see it in relation to Aristotelian relativism, which is realist rather

than constructionist. Childs gives us a learned and authoritative account of Eliot's engagement with modern philosophies, but to the neglect of classical philosophy, which was arguably more important to Eliot. Still, the superb introduction and all the chapters on Eliot's earlier works are excellent.

But Donald Childs is not finished with us, for in the same *annus mirabilis* he has published *Modernism and Eugenics: Woolf, Eliot, Yeats, and the Culture of Degeneration* (Cambridge). An extended treatment of this subject is welcome, for it is a fact that many intellectuals in the early 20th century were enthusiastic supporters of the eugenics movement. Apart from passing references, only two writers have addressed this issue in relation to Eliot: Robert Crawford (see *AmLS 1987,* p. 21) and Juan Leon (see *AmLS 1988,* p. 128). Crawford concluded that Eliot was critical of eugenics, and Leon that he was ambivalent. Childs devotes three chapters to Eliot and concludes that he was a completely committed eugenicist from start to finish. Actually, another book dealing at some length with the topic came out just before this one, Lois Cuddy's *T. S. Eliot and the Poetics of Evolution* (see *AmLS 2000,* pp. 151–53), and Cuddy also regards Eliot as a convinced eugenicist.

The eugenics movement was so popular that Julian Huxley could confidently predict "eugenics will inevitably become a part of the religion of the future." It became socially acceptable to speak of the poor as "human weeds." In spite of resistance by a few writers and by the Roman Catholic Church, it looked as if Huxley was right. Childs bases his contention that Eliot was a eugenicist almost entirely on his 1918 review of "Recent Periodical Literature in Ethics." It seems that Eliot is indeed sympathetic to the eugenicists here, but it should be noted that he makes no definite statements of his own on the topic. He mentions an article by Leonard Darwin, "whose articles always deserve attention"—an ambiguous recommendation. He gives a paragraph to the essays of E. W. MacBride, saying he "draws two conclusions of social importance"—another positive statement that is not quite an endorsement. The only place where he unambiguously supports MacBride's view is where he writes, "Furthermore, he insists upon the importance of the responsibility of parents: 'there is no system of state subventions,' he says very justly, 'which will not break down if parental responsibility be removed and reckless reproduction encouraged.'" Here Eliot certainly seconds the eugenicist's worry about "reckless reproduction," yet even here the emphasis falls on opposition to any "system of state subventions." I have

quoted here the most positive things Eliot ever said about eugenics, and it seems to me these comments will not bear the weight Childs puts on them.

More convincing, however, are observations Childs makes about the early poetry. "Hysteria" and "Ode" may reflect the fear of Rose Haigh-Wood that her daughter Vivienne had inherited "moral insanity." Eliot's frequent reference to prostitution also echoes a major concern of the eugenicists. Childs gives "A Game of Chess" a subtle reading, finding that the poet has greater sympathy for Lil than for the barren middle-class couple. The typist of "The Fire Sermon" is also connected with eugenics, for Bertrand Russell expresses a worry that typists and other working women are not bearing children, resulting in the "sterilizing of the best parts of the population."

Childs claims that the "impact" of eugenics "is evident as late as *Notes towards the Definition of Culture* (1948)." He finds this impact in one statement in that work: "we have arrived at a stage of civilization at which the family is irresponsible, or incompetent, or helpless." This passage is quoted out of context: Eliot is arguing that the modern educational system is displacing the family and thus weakening it. A far more relevant passage is to be found in Eliot's "Commentary" in the January 1931 issue of *The Criterion,* where he expresses his worry that "we may conceivably have, in time, legislation framed to enforce limitation of families (by the usual methods) upon certain parts of the population, and to enforce progenitiveness upon others. With the applause of some of the clergy." This statement was quoted long ago by Russell Kirk but is not quoted by Childs. It overtly deprecates the main principle of eugenics and strongly implies that the Darwinian materialism of the eugenicists is utterly incompatible with the Christian view of the human person. This is the understanding Eliot reached well before many other intellectuals finally distanced themselves from the eugenics movement as it became a central tenet of the Nazi party.

William D. Melaney discusses Eliot in *After Ontology: Literary Theory and Modernist Poetics* (SUNY), finding "Hamlet and His Problems" and the early criticism generally "unresponsive to the presence of inter-text as a literary concern." This is a surprising judgment to make about a critic so concerned with literary tradition, but Melaney insists that Eliot's view of tradition is "excessively narrow." He sees the early poetry, on the other hand, as breaking through the limitations the Hamlet essay places on intertextuality. Melaney's commitment to the Hermeneutic Circle seems

to result in circular reasoning, as well as in some impenetrable and even ungrammatical sentences.

c. Relation to Other Writers and Artists Let us begin with the most ancient influences and proceed chronologically. Eliot's assessment of the Roman poets is the subject of Brian Arkins's "Eliot as Critic: The Case of Latin Literature" (*YER* 17, iii: 10–17). Arkins, a classicist, argues that in developing his view of Vergil as a proto-Christian "Eliot was considerably influenced by a very inadequate and misleading book about Virgil, Theodor Haecker's *Virgil the Father of the West.*" This view is questionable because Vergil's philosophy was predominantly Epicurean and hence incompatible with Christianity. Arkins concludes, however, that Eliot "was generally successful in his assessments" of Latin literature.

Turning to the Middle Ages, we find Daniela Cavallaro's "A Song for Virgil: Dantean References in Eliot's 'A Song for Simeon' " (*JML* 24: 349–52), which notes parallels between Eliot's Simeon and Dante's Vergil. Both witness the coming of Christianity without being able to participate fully. Cavallaro presents a convincing argument establishing an important connection. David J. Ferrero suggests another Dantean allusion in "Ger(ont)yon: T. S. Eliot's Descent into the Infernal Wasteland" (*YER* 17, iii: 2–9). Geryon's "Wheeling" descent, the similarity of his name, and his representation of fraudulent speech link him with Gerontion. Frank Perez in "Chaucer's Clerk of Oxford: A Prototype for Prufrock?" (*YER* 17, ii: 2–5) notes that the phrase "Full of high sentence" is from Chaucer's description of the Clerk—but B. C. Southam identified this borrowing long ago.

Though Eliot often disparaged Shelley, there is one work he admired, as Neil Arditi demonstrates in "T. S. Eliot and *The Triumph of Life*" (*KSJ* 50: 124–43). Eliot found in Shelley's poem "some of the most Dantesque lines in English" in the description of Rousseau as "an old root" with "thin discoloured hair," and Arditi suggests an echo in "The withered root of knots of hair" in "Sweeney Erect." He makes an illuminating comparison of the two poems. Allyson Booth takes a closer look at the source of the draft title in " 'He Do the Police in Different Voices': *Our Mutual Friend* and *The Waste Land*" (*Dickensian* 97: 116–21). The two main male characters in Dickens's novel are presumed drowned or nearly drowned and then brought back to life by a woman's love, which presents a fascinating parallel with a number of characters in Eliot's poem caught between life and death. Instead of concluding (as Booth does) that the

novel's "belief in both life and an afterlife" is "nowhere to be found" in the poem, one might suggest that Eliot's allusion to a work that affirms the potential for spiritual rebirth at least holds out that possibility. Patricia Sloane's essay "Richard Wagner's Arthurian Sources, Jessie L. Weston, and T. S. Eliot's *The Waste Land*" (*Arthuriana* 11, i: 30–53) is wide-ranging and original. One of her most interesting observations is that the lines Eliot quotes from *Tristan* are sung by "a young sailor" and are thus linked with the "drowned Phoenician Sailor." We deeply regret the recent passing of Dr. Sloane, a dynamic and creative scholar.

John G. Cawelti's "Eliot, Joyce, and Exile" (*ANQ* 14, iv: 38–45) notes that both writers were exiles from their native lands and that both wrote about the experience: "While Eliot envisions exile as an encounter with the meaninglessness of human history, Joyce sees in it the possibility of escaping the trap of particular cultures and emerging into a wider and deeper sense of human possibility." True, but one should add that Eliot finally saw his exile as a return to a primal homeland and a rediscovery of meaning in history. The Welsh Catholic poet David Jones, whose long poem *In Parenthesis* was published by Eliot, has a growing following today. Barry Spurr compares the two poets in " 'I Loved Old Tom': David Jones and T. S. Eliot" (*YER* 17, i: 19–25), pointing out that "[l]ike Eliot, Jones, although an innovator in poetic language and forms, was also a conservator," and that he imitates Eliot in his "incorporation of Catholic doctrine, liturgy, and culture into verse." Spurr's contention that Eliot differed from Jones in being detached "from the sacramental, incarnational worldview" should be challenged, but the essay is a valuable contribution. Eliot's influence on a very different poet is the subject of " 'The Sea Has Many Voices': Robert Lowell's 'The Quaker Graveyard at Nantucket' and the Influence of T. S. Eliot" by Glen Robert Gill (*YER* 17, iv: 8–22). Lowell reviewed *Four Quartets* (very positively) while composing his poem, which deals with the same themes but more pessimistically. Lowell's part 6, "Our Lady of Walsingham," makes extensive allusion to *The Dry Salvages.* In passing, Gill identifies a source for Eliot's phrase "winter lightning" in Gerard Manley Hopkins: "Thou art lightning and love, I found it, a winter and warm."

Lewis Freed was one of the first critics to take Eliot's study of philosophy seriously in *T. S. Eliot: The Critic as Philosopher* (see *AmLS 1979,* p. 127). He takes another look at one aspect of the subject in "T. S. Eliot's Impersonal Theory of Poetry and the Doctrine of Feeling and Emotion as Objects" (*YER* 17, i: 2–18), a closely argued analysis. Freed shows how

Bradley's idea of "objective emotion" is taken up in Eliot's dissertation and eventually influences his literary criticism. Some significant points of agreement may be found here with what Childs says.

The influence of Bradley, Vergil, and Dante on Eliot's thought was rivaled, as several writers have pointed out recently, by that of the music hall performer Marie Lloyd. Barry Faulk in "Modernism and the Popular: Eliot's Music Halls" (*MoMo* 8: 603–21) shows that Eliot's lament for the passing of Lloyd takes its place in a well-established genre. Earlier writers such as Elizabeth R. Pennell and Max Beerbohm identified the music halls with English character and lamented their passing, much as Eliot does.

d. Poetry Possibly the most significant publication of the year is the first chapter in Marjorie Perloff's book *21st Century Modernism: The "New" Poetics* (Blackwell). Entitled "Avant-Garde Eliot," this chapter is a return by a great critic to a subject she had left behind and even dismissed 20 years ago. Noting a renewed emphasis on artifice, on making, in pronouncements of some poets today, she points to similar statements in Eliot's criticism. This observation leads to a revaluation of his early poetry as well as his early life. Cynthia Ozick's famous *NY* essay (see *AmLS 1989,* p. 130) declaring liberation from the oppressive influence of Eliot comes in for a strong (well-deserved) contradiction here, as Perloff rediscovers the avant-garde Eliot who remains relevant. There follows a close-reading of "Prufrock," both masterly and fresh, which pays such close attention to diction and scansion that it cannot be summarized. Her conclusion is that the "complex perspectivism" of the poem is a radical break from the "naturalist poetic mode . . . that preceded it" and that it also "has little in common with the more orderly sequential-associative mode of late modernist poets like Randall Jarrell or Elizabeth Bishop." The implication is that much 20th-century verse has been a retreat from the radical approach Eliot took and that only now are some poets ready to cross those borders again. In a brief section on Eliot's life from 1910 to 1922 Perloff touches the poet's heart more surely than most biographers, suggesting that he was happy in Paris and in his brief time in Marburg, that the outbreak of the war (which brought him to Oxford) was a disaster for him, and that he afterward became increasingly nervous and worried. Eventually, "the cosmopolitanism of the *avant guerre* gave way to an imposed nationalism" as Eliot was barred from the Continent by the war. Perloff has thus drawn a new line in Eliot's career: instead of the 1927

conversion as the crucial divide, it is the 1914 war. This approach tends to imply a falling off of poetic intensity and originality in the later work, but her take on these early years rings true and yields the clearest understanding ever achieved of the poet's life and work in this period.

Laurie MacDiarmid offers a valuable analysis in "'Torture and Delight': T. S. Eliot's 'Love Song for St. Sebastian'" (*ArQ* 57, ii: 77–92), arguing that the sexual fantasies of the poem are connected with a "sacrificial poetic." This identification becomes reductive, however, when applied to later works. Troy Urquhart's piece on "Eliot's 'The Hollow Men'" (*Expl* 59, iv: 199–201) focuses insightfully on the images of immobility in that poem.

The Waste Land remains the poem of greatest interest to scholars. Shawn R. Tucker in "*The Waste Land,* Liminoid Phenomena, and the Confluence of Dada" (*Mosaic* 34, iii: 91–109) argues that the poem expresses "Dada disgust." Daniel T. McGee takes a nearly opposite position in "Dada Da Da: Sounding the Jew in Modernism" (*ELH* 68: 501–27), claiming that "[t]he link between dadaism and Judaism was already implicit in the proto-fascist aesthetics of Charles Maurras" and that *The Waste Land* is a thoroughly anti-Semitic poem. McGee finds no overt expression of anti-Semitism in the poem but asserts, "Far from being Eliot's abandonment of anti-Semitism, . . . this absence of figuration marks the emergence of a purely performative anti-Semitism." It seems that the less Eliot says on this subject, the more he is suspected and indeed convicted. The argument is that Jews were accused of barbarism, which means a babbling corruption of language, so any linguistic incoherence and babbling in Eliot's poetry signifies, quite simply, the Jews. The School of Resentment has yielded to the School of Paranoia.

Sukhbir Singh in "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, i: 34–39) shows the relevance of several different meanings of this word. Juan A. Suárez examines the influence of one medium of popular culture in "T. S. Eliot's *The Waste Land,* the Gramophone, and the Modernist Discourse Network" (*NLH* 32: 747–68). Suárez's interesting contention is that the "total inclusiveness" of gramophone recordings influenced Eliot's poetic technique.

Four Quartets receives some attention as well. Cornelia Cook in "Fire and Spirit: Scripture's Shaping Presence in T. S. Eliot's *Four Quartets*" (*L&T* 15: 85–101) notices a shift in Eliot's use of scripture. The early works are more apocalyptic, but here the emphasis is on the gospels and their

sense of immediate incarnation, as well as on the spirit's presence in history. In passing, Cook identifies a source for the "wounded surgeon"—the "messianic figure" of Isaiah 53:5, who is "wounded for our transgressions." Nancy Hargrove returns to a place she visited some time ago in "The Curious Case of T. S. Eliot's Sources(s) for Part IV of 'The Dry Salvages'" (*YER* 17, iv: 2–7). Earlier Hargrove suggested (see *AmLS 1978,* p. 121) that the "Lady, whose shrine stands on the promontory," was inspired by the Church of Our Lady of Good Voyage in Gloucester, with its large statue of Mary atop the roof, holding a ship and blessing the harbor. Eliot claimed in a letter to Pound that he "had no knowledge" of the statue's existence when he wrote the poem. Though the church always bore that name and always had a statue of the Blessed Mother as guardian of sailors inside, the exterior statue was not added until 1915. Hargrove proves it was there when Eliot came to Gloucester briefly in 1915, so he might have seen it then and might have been influenced by it unconsciously later on. This is all that can be said on this minor but interesting question. I expect that anyone who has visited the church in Gloucester will find it difficult to believe that it was not somehow present in the poet's mind as he wrote that line.

e. The London Conference In 1996 a number of Eliot scholars from around the world gathered at a conference at the University of London. The organizer, Jewel Spears Brooker, has edited a collection of essays based on the lectures given there, *T. S. Eliot and Our Turning World* (Palgrave). The reader will find here a diversity of approaches but a consistently high level of scholarship.

The first section comprises two essays with a personal dimension. Marianne Thormählen in "T. S. Eliot and the Reality of Childhood" (pp. 3–14) proposes that the image of hidden children in *Burnt Norton* illustrates F. H. Bradley's concept of "immediate experience," while "Animula" and *The Family Reunion* address the inevitable loss of that state of unified awareness. Rudolf Germer's "'Journey of the Magi' in the Context of T. S. Eliot's Religious Development and Sensibility" (pp. 15–26) emphasizes the influences of Paul Elmer More and Charles Maurras on Eliot's conversion. Germer then examines the poetry Eliot wrote soon after his baptism, pointing to a sense of weariness from the difficult journey to faith and a strong sense of original sin: "Eliot writes as he feels, not as he would like to feel."

The second section deals with "Eliot and Philosophy" and is perhaps

the most valuable part of the book. William Blissett in "T. S. Eliot and Heraclitus" (pp. 29–46) shows that Eliot's debt to his favorite pre-Socratic philosopher goes far beyond the epigraphs to *Burnt Norton.* Blissett quotes extensively from both philosopher and poet and reveals the subtler resonances with a light, sure touch. I would like to note here that in a section on Heraclitus in my book *Aethereal Rumours* (see *AmLS 1998,* pp. 142–43) I glossed Eliot's phrase "the damp souls of housemaids" with the fragment "A dry soul is best." I thought at the time that the insight was original with me, but I recently glanced through some notes I took in a class with Professor Blissett and there it was. For the record, I got the idea (and many others) from the master.

So much attention has been paid to Bergson and Bradley that we have only recently begun to look farther afield. Brooker and William Charron do so in "T. S. Eliot's Theory of Opposites: Kant and the Subversion of Epistemology" (pp. 47–62). Examining three papers Eliot wrote at Harvard, they find that he "focuses on Kant's initial subversion of, and subsequent lapse into, epistemological dualism." His study of Kant contributed to Eliot's theory of opposites, which asserts that apparent opposites are always correlative to each other and relative to a particular point of view. Kant's argument that "the epistemological dilemma is avoidable and artificial" becomes a central tenet of Eliot's view. (In passing, the authors note Eliot's critique of Herbert Spencer, which adds to the evidence that Eliot had little respect for Spencer and would have been unlikely to adopt his views on evolution and eugenics.) Brooker and Charron point out that "[t]o avoid the paradoxes of Kantian moral theory, Eliot redirects the reader to Aristotelian ethics," an important instance of Eliot's deference to Aristotle. Eliot is shown here to be a relativist "not in the sense that the world has no intrinsic characteristics, but in the sense that, from a human point of view, there are no unconditional truths about the world"—an extremely important distinction.

Stephen Medcalf looks at early poetry written as Eliot converted from Bergson to Bradley in "Points of View, Objects, and Half-Objects: T. S. Eliot's Poetry at Merton College, 1914–15" (pp. 63–79). Half-objects are simultaneously experienced subjectively and objectively, and Medcalf shows that these poems merge the awareness of the poetic persona with the objects described. Tatsuo Murata in "Buddhist Epistemology in T. S. Eliot's Theory of Poetry" (pp. 80–88) shows that the Buddhist philosophy Eliot studied also supported his antidualistic or relativistic approach, since Buddhism holds that all things "are conditional, relative and com-

plementary." It is particularly illuminating to read these essays together, for they reach similar conclusions from different starting points.

The next section has essays on music, Dante, and Shakespeare. Peter Dickinson explores "Connections Between T. S. Eliot and Major Composers: Igor Stravinsky and Benjamin Britten" (pp. 91–99). Eliot and Stravinsky, two stylistic revolutionaries, admired each other's work and became friends. The composer eventually set two passages from *Little Gidding* to music and wrote an elegy, *Introitus: In Memoriam T. S. Eliot.* Britten set several Eliot passages and they are analyzed here. As this book was in press, so was *T. S. Eliot's Orchestra,* which contains an essay on Britten by C. F. Pond (see *AmLS 2000,* p. 160).

Randy Malamud in "Shakespeare/Dante and Water/Music in *The Waste Land*" (pp. 100–113) finds identifications of Shakespeare with water imagery and Dante with fire, concluding that Eliot "promotes the Dantean trope over the Shakespearean," which may force an unnecessary dichotomy. Malamud characterizes Ariel's song as "delusory," but it may ring true to Eliot. David Gervais in "Eliot's Shakespeare and Eliot's Dante" (pp. 114–24) also looks at Eliot's preference for Dante over Shakespeare, arguing that it "stemmed from . . . uneasiness with tragedy." This view perhaps gives too little weight to Eliot's intense engagement with Shakespeare's final plays, the romances, but Gervais raises the issue in a subtle and compelling way.

Two essays address Eliot's fascination with popular culture. David Chinitz in "The Problem of Dullness: T. S. Eliot and the 'Lively Arts' in the 1920s" (pp. 127–40) forcefully contradicts the assumption that Eliot was a czar of "elitist" high art (Cynthia Ozick is singled out for correction again). What Eliot did deprecate was not lowbrow entertainment but pretentious middlebrow art and the very tendency to separate high and low art. Michael Coyle attends to Eliot's many radio broadcasts in "T. S. Eliot on the Air: 'Culture' and the Challenge of Mass Communication" (pp. 141–54). It turns out that the conservative champion of tradition embraced the mass medium of radio, considering it more "intimate" and "friendly" than television. According to Coyle, "He respected radio as a kind of pre-modern medium, an essentially *oral* medium," and often used it to promote his idea of a unified European culture, adopting an "ecumenical," uncontentious tone.

Anthony Julius's *T. S. Eliot, Anti-Semitism and Literary Form* (see *AmLS 1995,* pp. 134–35) is critiqued by two of the contributors. Brooker argues in "Eliot in the Dock" (pp. 157–64) that Julius typically "assumes

what most readers would expect him to attempt to prove." Julius's use of evidence is also suspect. For example, he tells a story about Sarah Millin, who supposedly asked Eliot to leave her house when he refused to apologize for a comment about Jews in one of his poems. Brooker points out that "Julius's moral censure is based on an incident that *never happened.*" Julius half admits that he knows this, but only in an endnote buried deep in the back of the book. Julius's analysis of the poetry assumes "that a poem is as propositional as a newspaper editorial." The one genuinely propositional comment Eliot made, about the undesirability of having a "large number of free-thinking Jews," he later clarified by placing the emphasis squarely on "free-thinking." Julius quotes this comment out of context and repeats it insistently, since it is really all the evidence he has. David M. Thompson in "T. S. Eliot, Anti-Semitism, and the Weight of Apologia" (pp. 165–76) first points out that Julius adds nothing to what many earlier writers had said on the subject. Thompson seconds Brooker in accusing Julius of "shoddy use of evidence and clumsily impressionistic interpretations" and notes that "many reviewers of the book have neglected to ask whether in fact Julius makes any coherent argument at all." At this point it seems to be fairly well established that Julius argues by assertion and innuendo, not by evidence and reasonable interpretation.

The collection concludes with two essays under the heading of "Contemporary Criticism." Richard Badenhausen demonstrates in "Rethinking 'Great Tom': T. S. Eliot and the Collaborative Impulse" (pp. 179–90) that Eliot, far from being the "autonomous author" that many have pictured, tended to work collaboratively. He points particularly to Eliot's continuing theatrical collaboration with the producer Martin Browne. In "T. S. Eliot and the Feminist Revision of the Modern(ist) Canon" (pp. 191–202) Teresa Gibert gives an even-handed account of various feminist appraisals of Eliot. Gibert criticizes the tendency of Sandra Gilbert and Susan Gubar to think in binary oppositions. She praises "fresh approaches" (by Bonnie Kime Scott, Carol Christ, and others) that "instead of merely stereotyping him as a misogynist, tend to emphasize the rich variety of his writings, some of which may even be used to support feminist issues." This collection of essays demonstrates the diversity and vitality of Eliot scholarship today. The writers reject cant and rant in favor of learning and judgment.

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