

Eliot studies: a review and a select booklist

Readers coming to T. S. Eliot at the beginning of the last decade of the twentieth century will find no complete edition of his writings and no comprehensive catalog of unpublished materials. They will discover, moreover, that many important documents are sequestered in research collections in England and the United States and many manuscripts are sealed well into the twenty-first century. Readers venturing into the secondary writings will find a dark and tangled wood of opinions and counter opinions. The biographies that exist range from partisan to abusive; none are satisfactory, for no biographer has had access to Eliot's papers. Literary criticism fills several library shelves, but it often obscures the poet and his work or, in the interest of cultural politics, turns him into a straw man. Writings about Eliot range from excellent to useless, from reasonably objective to wildly subjective, and for the innocent reader (the non-specialist), it is difficult to know which is which.

Most Eliot manuscripts and papers are located in the United States and England. The most extensive American holding is the T. S. Eliot Collection in the Houghton Library at Harvard University. This collection, the gift of the poet's brother Henry, contains manuscripts, letters, and family photographs. The Beinecke Library at Yale University has a few Eliot items and will eventually receive the major collection accumulated by the poet's bibliographer Donald Gallup. The Berg Collection of the New York Public Library contains Eliot's early poetry notebooks, *The Waste Land* manuscripts, and other materials the poet had given to his patron John Quinn. The Ransom Humanities Research Center at the University of Texas has a major Eliot Collection, including manuscripts, letters, periodicals, and first editions. The Texas holdings are listed in Alexander Sackton's *The T. S. Eliot Collection at the University of Texas* (1975). Princeton University houses an important collection of Eliot letters, a gift of the poet's long-time friend and correspondent Emily Hale, but these letters will remain sealed until the year 2020. Most libraries holding collections of papers related to

Eliot's friends (Ezra Pound, Conrad Aiken, Allen Tate, Paul Elmer More, and many others) or to modernism also contain Eliot items.

The finest collection of Eliot materials in England, a gift of the poet's friend John Hayward, is at King's College Library, Cambridge. The Hayward Collection includes Eliot's early philosophical papers and his 1926 Clark Lectures. Typescripts of *Four Quartets* may be found in the Pepys Library at Magdalene College at Cambridge, and a cache of Eliot letters was purchased by the British Library in 1991. Valerie Eliot has a valuable private collection of letters; she also owns the poet's personal library and his business files, including those related to his editorship of *The Criterion*. Eliot papers can be found in smaller quantities in numerous institutions and in the libraries of his many friends.

The one indispensable guide to Eliot's published writings is the revised edition of Donald Gallup's *T. S. Eliot: A Bibliography* (1969). Virtually all of Eliot's published work is listed in this splendid catalog. Gallup describes books and pamphlets edited by Eliot, translations of his poetry and prose into foreign languages, and in an appendix, miscellanea. Gallup missed a few items, noted in addenda by George Monteiro (1972), A. M. Cohn and Elizabeth Eames (1976), and A. S. G. Edwards (1981), all in *Papers of the Bibliographical Society of America*. Important Eliot materials have appeared since 1969 and others are now being prepared for the press. Mr. Gallup is updating his work and will publish a final bibliography as soon as possible following the publication of letters and other primary materials.

Eliot's poetry and plays are published in a number of volumes, none of which contains the complete oeuvre. Some of his literary essays are included in collections published in his lifetime, but many lie scattered in periodicals and manuscript collections. The same is true of his social and religious criticism. In Britain, the poetry and criticism are published by Faber and Faber, and in the United States, by Harcourt Brace Jovanovich. For the American market, the main verse collections are the *Collected Poems 1909-1962* (1963), the *Complete Plays* (1969), and the so-called *Complete Poems and Plays of T. S. Eliot: 1909-1950* (1952), which includes neither *Poems Written in Early Youth* (1967) nor his last two plays, *The Confidential Clerk* (1954) and *The Elder Statesman* (1959). In 1969, Faber and Faber brought out a more comprehensive *Complete Poems and Plays of T. S. Eliot*, unfortunately marred by its many misprints. The plays are available in England in *Collected Plays* (1962).

Most of the verse which Eliot himself wished to appear is included in Faber and Faber's 1969 *Complete Poems and Plays*. Perhaps the most interesting unpublished verse is that contained in his early poetic notebooks

(Berg Collection, New York). These workshop pieces, which include fragments, drafts, and poems which the poet excluded from his early collections, are being edited for publication by Christopher Ricks. The discarded drafts of *The Waste Land*, ably edited by Valerie Eliot, were published in 1971. *The Waste Land: A Facsimile and Transcript of the Original Drafts* contextualizes the poem and clarifies the collaborative roles played by Ezra Pound and by the poet's first wife Vivien (Vivienne). *The Composition of Four Quartets* (1978), edited by Helen Gardner, contains drafts of *Four Quartets* and describes the growth of the sequence. Gardner's detailed annotations, helpful in clarifying sources and meaning, make this volume as indispensable for students of *Four Quartets* as *The Waste Land: A Facsimile and Transcript* is for students of the earlier masterpiece.

Of Eliot's various collections of literary criticism, the most important are *The Sacred Wood* (1920, 1928), *Selected Essays* (1932, 1951), *The Use of Poetry and the Use of Criticism* (1933), *On Poetry and Poets* (1957), and *To Criticize the Critic* (1965). *Selected Prose of T. S. Eliot* (1975), edited by Frank Kermode, is a one-volume edition with selections from Eliot's published essays. Kermode includes a generous sample of the literary criticism and a few excerpts from the social criticism. His work in this convenient volume is, generally speaking, judicious; serious readers, nevertheless, will prefer their Eliot without ellipses.

Most of Eliot's early literary criticism appeared first in periodicals, and much of this material has not been collected. Much of Eliot's later criticism appeared as prefaces or forewords to books, and this material also remains uncollected. Valerie Eliot is editing these papers herself and in due time will release them. Eliot's Clark Lectures, given in spring 1926 at Trinity College, Cambridge, and his Turnbull Lectures, given at Johns Hopkins University in January 1933, are available under the title *The Varieties of Metaphysical Poetry* (1993). Edited by Ronald Schuchard, these lectures contain brilliant discussions of literary history and the dissociated sensibility.

In 1964, Eliot's doctoral thesis was published under the title *Knowledge and Experience in the Philosophy of F. H. Bradley*. His student notebooks and several substantial essays on philosophy and comparative religion have survived, and Valerie Eliot expects to publish all of these materials. They show that Eliot anticipated in his early work the most interesting currents of late twentieth-century thought and thus have much to offer the many critics now working at the intersection of philosophy and literary criticism. Eliot's published social criticism is found in *After Strange Gods* (1934 – never reprinted by Eliot), *The Idea of a Christian Society* (1939), *Notes towards the Definition of Culture* (1948), and various uncollected pieces beginning in the 1920s. The wide-ranging nature of his cultural, social, and political

views is evident in his editorial column ("A Commentary") for *The Criterion*, the journal he edited in the stressful years *entre deux guerres*. In 1967, Faber reprinted *The Criterion: 1922-1939* in eighteen volumes, and thus this intellectual diary is available in many libraries.

Shortly before his death, Eliot gave his wife permission to publish his letters on the condition that she edit them herself. Valerie Eliot, who estimates that the letters will run to six volumes, has been working on this project for a quarter of a century. The first volume, covering the years from 1898 to 1922, appeared in 1988. The remaining primary materials include a few interviews and some recordings and films. The most substantial interview, conducted by Donald Hall, appeared in the *Paris Review* in 1959. Recordings of Eliot reading his poetry, including "The Love Song of J. Alfred Prufrock," *The Waste Land*, and *Four Quartets*, are available. A number of films have been produced using footage of Eliot. *The Mysterious Mr. Eliot* appeared soon after his death, and in the 1980s, several other documentaries appeared, including one in the US public television series on American poets, *Voices and Visions*. A list of readings, films, and musical compositions is included in Brooker, *Approaches to Teaching Eliot's Poetry and Plays* (1988).

In "The Function of Criticism," Eliot argued that literary criticism should consist of "the common pursuit of true judgment." Generally speaking, this definition is not descriptive of Eliot studies, although it must be noted that in the 1980s, the situation began to shift towards greater cooperation. The T. S. Eliot Society, founded in 1980 in St. Louis, sponsors an annual presentation of papers and in 1988 arranged an international centennial program. The growing sense of community in Eliot studies can also be seen in the other fine centennial conferences and publishing projects. Still, it must be noted that there is no institutional or geographical center for work on Eliot, no body of scholars who have been trusted to edit his papers, no reliable biography, no journal devoted to his work. The *T. S. Eliot Newsletter*, founded in Canada in 1974, had a brief history and was succeeded by the *Yeats-Eliot Review* at the University of Arkansas. The *T. S. Eliot Annual* no. 1, announced for 1984, did not appear until 1990 (Bagchee, 1990); no. 2 is expected eventually. A scholarly journal and clearinghouse for Eliot studies is much needed.

The history of Eliot criticism from the 1920s until the present can be charted dialectically. Major critics in the first generation (say, from the late twenties to the fifties) accepted Eliot into the canon and anointed him as the greatest poet of his age; many critics in the next generation (say, from the sixties to the eighties) rejected him and heaped contempt on his art, his

literary theories, his religion, and his politics; a number of present critics, younger and trained in philosophy as well as literature, have returned to him with fresh appreciation and understanding. The negative criticism was part of a larger reaction against modernism and the New Critics, but the attacks on Eliot went far beyond the attempt to historicize him and to judge him by standards other than his own. Attacks on Eliot and modernism abated in the 1980s; he is returning as a positive reference point in modern letters and his position as one of the century's finest poets is secure.

The vicissitudes of Eliot's reputation notwithstanding, critical literature on his life and work has steadily accumulated in the seventy years since the publication of *The Waste Land* (1922). Fortunately, there are a number of fine bibliographic guides. Most helpful are the bibliographic reviews. The first of two helpful book-length bibliographies is Robert H. Canary's *T. S. Eliot: The Poet and His Critics* (1982). Canary focuses on English-language scholarship of the 1960s and 1970s, assessing "the current state of Eliot criticism in addressing the central issues raised by his work." Chapters are devoted to psycho-biographical-critical studies, to Eliot's theories of language and art, to his social and religious writings, to his use of and place in the western tradition, and to his place in modernism. Canary's work is supported by an exceptionally full index, invaluable for the busy scholar. It includes not only the articles and books under review, but many others, topically organized in "Selected Additional Readings."

Canary's topically organized extended essay is by principle comparative. This is one of its strengths, but does make it cumbersome for those who wish a quick reference book. A second book-length bibliography, Sebastian D. G. Knowles and Scott A. Leonard's *An Annotated Bibliography of a Decade of T. S. Eliot Criticism: 1977-1986* (1992), on the other hand, is very easy to use and will be indispensable to serious scholars. This resource, volume II of *T. S. Eliot: Man and Poet* (National Poetry Foundation), lists 1,423 books, articles, and dissertations, annotating 304 articles and 136 books. Claiming their book represents "just the tip of the iceberg of Eliot criticism" in the decade from 1977 to 1986, the authors summarize and sometimes evaluate arguments, with longer annotations for more important pieces. This excellent resource ends in the mid-1980s, before the publications of the centennial year and its aftermath, but a few post-1986 items are added in a separate section at the end.

Chapter-length reviews of Eliot scholarship can be found in several books. Most notable are the two volumes of *Sixteen Modern American Authors*, edited by Jackson Bryer. The Eliot chapter in the first volume (1973), an exemplary survey of research and criticism by Richard Ludwig, covers scholarship from the 1920s to 1972; the fine Eliot chapter in the

second, by Stuart Y. McDougal, from 1972 to the mid-1980s (1989). These chapters are divided into sections on bibliography, editions, manuscripts and letters, biography, and criticism. Together, these two essays form an invaluable commentary on Eliot scholarship from its beginning. A third chapter-length survey, Alistair Davies's *An Annotated Critical Bibliography of Modernism* (1982), includes 128 selected items of Eliot studies from the beginning to 1980. In addition to excellent annotations of Eliot materials, Davies provides a valuable survey of research in modernism. Finally, in this category, the "Materials" section of Jewel Spears Brooker's *Approaches to Teaching Eliot's Poetry and Plays* (1988) not only lists editions but also compares popular anthologies used for teaching Eliot. Brooker reviews scholarship, using the two-tiered approach of the MLA series with separate recommendations for students and for teachers. A brief guide to Eliot studies is also included in *Guide to American Literature from Emily Dickinson to the Present*, edited by James T. Callow and R. J. Reilly (1977).

The best resource for current scholarship is the annual bibliographic review. *American Literary Scholarship*, an indispensable critical survey of each year's work in American literature, began including Eliot (previously classified as British) in 1973 and from 1974 has included a full chapter on Eliot and Pound. Written by scholars, these essays review both articles and books under bibliography, biography, and criticism. *ALS* also includes reviews of the best foreign scholarship of the year, including work from France, Germany, Italy, Scandinavia, and Japan. The *Year's Work in English Studies*, similarly, features scholarly essays summarizing and evaluating the most notable work of each year in English, American, Commonwealth, and some Continental literatures.

Eliot scholarship is also served by a number of volumes which list and lightly annotate titles. The first is Mildred Martin's *A Half-Century of Eliot Criticism: An Annotated Bibliography of Books and Articles in English, 1916-1965* (1972). To Martin's list of 2,692 items, 1,300 are added in *T. S. Eliot Criticism in English, 1916-1965: A Supplementary Bibliography* (1977), compiled by Mechthild and Armin Paul Frank and K. P. S. Jochum. Another helpful compilation of secondary references is Beatrice Ricks's *T. S. Eliot: A Bibliography of Secondary Works* (1980), which brings the record up to the late 1970s, at which point the less comprehensive but far more detailed work of Knowles and Leonard (above) begins.

The periodical bibliographies, finally, provide the most comprehensive checklists. Most notable are the *MLA Bibliography* and its British equivalent, the *Annual Bibliography of English Language and Literature* (ABELL). *The Journal of Modern Literature* includes Eliot in its annual bibliography survey, and the *Yeats-Eliot Review* has items of interest. The

T. S. Eliot Society News & Notes began in 1992 listing dissertations on Eliot. The most current listings can be found in the quarterly *Humanities Index* or the monthly *Literary Criticism Register: A Monthly Listing of Studies in English and American Literature*. *Abstracts of English Studies*, a quarterly, is also useful for current scholarship.

One of the most serviceable resources, *Contemporary Literary Criticism*, comes from Gale Publications, the extraordinarily prolific house which produces the *Dictionary of Literary Biography*. This series contains key excerpts from articles and books on writers now living or who died after 1960. The first collection, published in 1973, and many subsequent volumes contain long blocks of Eliot criticism, and one can quickly get the drift of Eliot studies by reading the excerpts as they have appeared in this baggy but enjoyable compilation. Such cut-and-paste volumes are only a beginning point, but when intelligently selected and arranged, they can be a major resource for busy scholars.

Two multi-volume compilations of Eliot criticism have been published and another is forthcoming. The first is the two-volume *T. S. Eliot: The Critical Heritage* (1982) edited by Michael Grant. Intended to show the reception given a writer by his contemporaries, the Critical Heritage series includes much commentary, some familiar, some retrospectively amusing, some keenly insightful. Grant limits himself to Eliot's verse. A four-volume compilation, *T. S. Eliot: Critical Assessments*, edited by Graham Clarke, appeared in 1990. Although it is far more ambitious, it is less useful and more expensive than its *Critical Heritage* counterpart. The forthcoming compilation, a volume in Cambridge University Press's *American Critical Archives* series, will reprint (in full) early reviews of all of Eliot's book-length works. The Cambridge volume will focus on American responses and will include the reception of Eliot's prose.

Fifteen months before he died, Eliot added a note to his will stating that he did not want his executors "to facilitate or countenance the writing of any biography of me." In her struggle to honor this wish, his widow has been involved in a number of quarrels, from which several speculative biographies have sprung, the worst of which is *Great Tom: Notes Toward the Definition of T. S. Eliot* (1973) by T. S. Matthews. Speculative biographical essays on such topics as Eliot's first marriage and his sexual inclinations have appeared and need to be corrected. Mrs. Eliot is slowly releasing basic materials, and thus the plague of inaccessibility should diminish over the next decade. Much material is already available, of course, in the letters and papers of Eliot's friends and contemporaries. Virginia Woolf's *Diaries* and Bertrand Russell's *Autobiography*, for example, contain valuable pieces of

the Eliot puzzle. Letters, memoirs, and even fiction by Ezra Pound, Conrad Aiken, Richard Aldington, Wyndham Lewis, and other friends add fascinating details to the picture. The closest approximation to a standard biography is Peter Ackroyd's *T. S. Eliot: A Life* (1984). Although he did not have access to Eliot's papers, Ackroyd managed a reasonably comprehensive account. He is weak on Eliot's American experience, and perhaps by choice, he remains close to the surface of this primarily interior life. A barebones outline and bibliography is available in *T. S. Eliot: A Chronology of His Life and Works* (1983) by Caroline Behr.

A number of hybrid works combining biography, psychology, and literary analysis have appeared. Lyndall Gordon's *Eliot's Early Years* (1977) and *Eliot's New Life* (1988) are the best of these. Gordon coordinates all the facts at her disposal with an autobiographical reading of the poetry. Her umbrella thesis is that Eliot's life and work were motivated by a search for salvation. John Soldo in *The Tempering of T. S. Eliot* (1983) also merges fact and psychological analysis in his study of Eliot's early life. In *T. S. Eliot: A Study in Character and Style* (1983), Ronald Bush combines an autobiographical approach to the poems with literary and psychological analysis in order to reveal the poet's "character" and to coordinate it with his style. Not all critics who combine biography and criticism make extended use of psychology. Eric Sigg, for example, in *The American T. S. Eliot* (1989), emphasizes Eliot's religious and family traditions in his historicist approach to the early poems.

Fascinating biographical and critical material can be found in various birthday symposia and memorial collections. For Eliot's sixtieth birthday, in *T. S. Eliot* (1949), Richard March and Tambimuttu assembled tributes from such friends as Conrad Aiken, Clive Bell, and Wyndham Lewis. Neville Braybrooke put together *T. S. Eliot: A Symposium for His Seventieth Birthday* (1958), an interesting and entertaining collection. The year after Eliot's death, Allen Tate edited *T. S. Eliot: The Man and His Work* (1966), containing brief and poignant remembrances from many friends and coworkers. Other memorial volumes are primarily scholarly in nature, including several occasioned by the 1988 centennial of Eliot's birth. *The Placing of T. S. Eliot* (1991), edited by Jewel Spears Brooker, *T. S. Eliot: The Modernist in History* (1991), edited by Ronald Bush, and *T. S. Eliot: Man and Poet* (1990), edited by Laura Cowan, are the most important of these. *T. S. Eliot* (1988), edited by James Olney, consists of new essays written for the fiftieth anniversary in 1985 of the founding of *The Southern Review*.

Among the studies of Eliot's work as a whole, the best of those combining scholarship and criticism are A. D. Moody's comprehensive interpretation of the poetry and plays, *Thomas Stearns Eliot: Poet* (1979, 1994), Martin

Scofield's introductory survey of the poems in *T. S. Eliot* (1988), and older studies by Hugh Kenner (1959), Helen Gardner (1959), Bernard Bergonzi (1972), Stephen Spender (1975), and Philip R. Headings (1982). More specialized studies are available, especially on *The Waste Land* and *Four Quartets*. Grover Smith's *The Waste Land* (1983), like his earlier *T. S. Eliot's Poetry and Plays* (1974), simply bulges with scholarly information. Marianne Thormählen's "*The Waste Land*": *A Fragmentary Wholeness* (1978) focuses on the structure of the poem. Anne Bolgan's *What the Thunder Really Said: A Retrospective Essay on the Making of "The Waste Land"* is the first study to take Eliot's philosophical studies into account. More recently, *Reading "The Waste Land": Modernism and the Limits of Interpretation* (1990) by Jewel Spears Brooker and Joseph Bentley provides a close reading of the poem using both Eliot's own philosophical studies and contemporary literary theory. Harriet Davidson's *T. S. Eliot and Hermeneutics: Absence and Interpretation in "The Waste Land"* (1985) takes Heidegger as a reference point. There are several useful collections of essays, including "*The Waste Land*" in *Different Voices* (1974), edited by A. D. Moody, and more recently, Lois A. Cuddy and David Hirsch's *Critical Essays on T. S. Eliot's "The Waste Land"* (1991), a gathering of the best commentary from the past seventy years. Keith Alldritt's "*Four Quartets*": *Poetry as Chamber Music* (1978) explores the much-discussed issue of musical form in Eliot's poetry. *Four Quartets* is a major reference point in J. P. Riquelme's *Harmony of Dissonances: T. S. Eliot, Romanticism, and Imagination* (1991). *Words in Time: New Essays on Eliot's "Four Quartets"* (1993), edited by Edward Lobb, contains studies of each poem and of the sequence as a whole. Jewel Spears Brooker's *Mastery and Escape: T. S. Eliot and the Dialectic of Modernism* (1994) contains several essays on both *The Waste Land* and *Four Quartets*.

Several books focus on Eliot's plays. One of the poet's collaborators in theater, E. Martin Browne, has provided an invaluable firsthand account, *The Making of T. S. Eliot's Plays* (1969). Two early studies, Carol H. Smith's *T. S. Eliot's Dramatic Theory and Practice* (1963) and D. E. Jones's *Plays of T. S. Eliot* (1960) are still useful. Randy Malamud's *T. S. Eliot's Drama: A Research and Production Sourcebook* (1992) includes much valuable material on the plays, including textual notes, publishing and production histories, and critical analysis. Virginia Phelan's *Two Ways of Life and Death: Alcestis and The Cocktail Party* (1990) is one of the few book-length studies of individual plays.

Eliot's intellectual development is at the center of a number of fine studies. Piers Gray's *T. S. Eliot's Intellectual and Poetic Development: 1909–1922* (1982) is an excellent survey of Eliot's graduate studies in philosophy,

religion, and myth. William Skaff's *The Philosophy of T. S. Eliot: From Skepticism to a Surrealist Poetic 1909–1927* (1986) covers the same period with very little redundancy. Ronald Schuchard's "T. S. Eliot as an Extension Lecturer: 1916–1919" (1974) includes the syllabi Eliot designed for his courses. John Margolis's *T. S. Eliot's Intellectual Development: 1922–1939* (1972) focuses on the period during which the poet was editor of *The Criterion*. One of the best works on Eliot's philosophy is Jeffrey Perl's *Skepticism and Modern Enmity: Before and After Eliot* (1989). In *The Political Identities of Ezra Pound and T. S. Eliot* (1973), William Chace argues that an understanding of politics is important in reading poetry. Richard Shusterman also looks at the relation of art and politics in *T. S. Eliot and the Philosophy of Criticism* (1988). In *T. S. Eliot and the Poetics of Literary History* (1983), Gregory Jay helpfully brings contemporary literary theory to bear on literary history. The Indic materials which Eliot studied as a graduate student are dealt with in a fine book by Cleo McNelly Kearns, *T. S. Eliot and Indic Traditions: A Study in Poetry and Belief* (1987). The social theories which figure in Eliot's later prose writings are examined in some detail in Roger Kojecký's *T. S. Eliot's Social Criticism* (1971). Eliot's social and political views are treated sympathetically in Russell Kirk's *Eliot and His Age: T. S. Eliot's Moral Imagination in the Twentieth Century* (1984).

Eliot's relation to other writers has stimulated a substantial body of influence studies. Leonard Unger's *Eliot's Compound Ghost: Influence and Confluence* (1981) considers the influence of Milton, Conrad, and others. The influence of earlier writers such as Frazer and Bradley is surveyed in several of the intellectual biographies mentioned above. The Dante connection is analyzed in numerous articles and in several of the comprehensive studies, including those of Philip Heading and A. D. Moody. Stuart Y. McDougal's "T. S. Eliot's Metaphysical Dante" in *Dante Among the Moderns* (1985) shows that Eliot found in Dante a fusion of thought and feeling which served as an example for his own writing from "Prufrock" through *Little Gidding*. The best account of the influence of T. E. Hulme is Ronald Schuchard's "Eliot and Hulme in 1916: Toward a Revaluation of Eliot's Critical and Spiritual Development" (1973). Eliot's relation to Ezra Pound and Wyndham Lewis is examined in a number of works, including Timothy Materer's *Vortex: Pound, Eliot, and Lewis* (1979).

Eliot's early critics worked with assumptions which he himself had helped to create. Recent critics have begun to question his account of literary history by emphasizing modernism's continuity with nineteenth-century literature. The continuities were stressed as early as the 1950s by Frank Kermode in *The Romantic Image* (1957). George Bornstein maintains in *Transformations of Romanticism in Yeats, Eliot, and Stevens* (1976) that

modernist poetry, including Eliot's, is a continuation of Romanticism. Edward Lobb in *T. S. Eliot and the Romantic Critical Tradition* (1981) and Jay in *T. S. Eliot and the Poetics of Literary History* see Eliot's criticism as continuous with Romantic thought. David Spurr's *Conflicts in Consciousness: T. S. Eliot's Poetry and Criticism* (1984) examines the tensions in Eliot's poetic consciousness. Other critics have focused on individual nineteenth-century writers. Vinnie-Marie D'Ambrosio argues in *Eliot Possessed: T. S. Eliot and FitzGerald's Rubáiyát* (1989) that the young poet's imagination was captured and shaped by the *Rubáiyát*. Robert Crawford makes the case in *The Savage and the City in T. S. Eliot's Poetry* (1987) for continuities with Victorian culture.

Much has been written about Eliot and modernism. The best guide in this area is Alistair Davies's chapter on Eliot in his *Annotated Critical Bibliography of Modernism* (1982). Two anthologies are particularly useful. The first is the Pelican collection of essays, *Modernism: 1890–1930* (1976), edited by Malcolm Bradbury and James McFarlane. The other, a collection of primary documents, is *The Modern Tradition: Backgrounds of Modern Literature* (1965), edited by Richard Ellmann and Charles Feidelson Jr. Recent analyses of modernism include Perl's *Skepticism and Modern Enmity: Before and After Eliot*, Sanford Schwartz's *The Matrix of Modernism* (1985), Louis Menand's *Discovering Modernism* (1987), and James Longenbach's *Modernist Poetics of History* (1987).

This review represents only a small part of the many fine articles and books published on the writings of T. S. Eliot and none of the extensive and significant scholarship in languages other than English. Eliot scholarship is international in scope and shape, a fact immediately evident from the rich bibliographies of Eliot studies in German, French, Italian, Japanese, and other languages. The vitality of his poetic language and the range of his ideas promise that the release of primary materials in the 1990s will lead to a renaissance in Eliot studies by the turn of the twenty-first century.

A SELECT BOOKLIST

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