

Index

- a-/anti-humanism: Lewis and, 6, 145, 157, 212, 238;
 Stein and, 6, 212
- Adorno, Theodor, 8, 201
- Aesthetic Nervousness* (Quayson), 183
- After Strange Gods* (Eliot), 61–63
 age, 6; in “East Coker,” 29; in *Mrs. Reynolds*,
 111–12; Stein and, 228
- Air of Glory* (Beaton), 106, 225
- America, Stein and, 89–90, 121
- “Animula” (Eliot), 38
- Anthony, Susan B., 137
- anti-Semitism: Eliot and, 32, 61–62, 216, 221;
 Lewis and, 148–53, 239; Pound and, 239
- Apes of God, The* (Lewis), 4
- Ariel Poems* (Eliot), 35, 55–56, 77; *After Strange
 Gods* and, 61–63; Christian references in, 58
- Art of Being Ruled, The* (Lewis), 148, 152, 158–59, 239
- Asheham Down, 7, 199–200
- Ash-Wednesday* (Eliot), 7, 31, 38, 39–53, 77; *After
 Strange Gods* and, 61–63; bone imagery in,
 46–48, 57, 208, 220; Christian etymology and
 reference in, 43, 46–47, 48–49, 52–53, 55, 58;
 commination service described in, 39–40;
 context of, 35; desert imagery in, 49–50;
 “dissembled,” readings of in, 46–50, 219;
 endings in, 52–53; insignificance of biographical
 elements in, 45; joy in, 53, 54; lines “made from
 nothing” in, 42–43; misreadings of, 34, 37,
 43–44, 218; musical sections of, 42, 50; poems
 comprised in, 38; prayer in, 50–53, 63; prosaic/
 non-lyrical sections of, 37, 41–42, 45; rationing
 of language in, 44–45; repetition in, 45;
 self-dismantling/dissembling and, 46–50, 219;
 Tate on, 34
- Ash Wednesday service, 39–40, 45, 49, 52
- Atlantic Monthly, The*, 101, 229
- atomic bomb, Stein’s writing on. *See* “Reflection
 on the Atomic Bomb” (Stein)
- Auden, W. H., 94
- audience/readership: of Stein, 3–4, 228, 229; of
 Woolf, 25
- autobiographical writings of Lewis, 141, 188;
Blasting and Bombardiering, 146–47, 162,
 170–72, 192, 195–96, 243; letters of, 3, 191, 192,
 237; *Rude Assignment*, 146–47, 160, 168, 188,
 190, 191, 192
- Autobiography of Alice B. Toklas, The* (Stein), 80,
 82, 84, 121, 129, 135; *Everybody’s Autobiography*
 on, 90; formalism refined after, 135; publication
 success of, 226; Stein’s fame following, 80, 82,
 83, 84, 85, 90, 121, 226; time in, 129; war and,
 91. *See also* Toklas, Alice B.
- Baudrillard, Jean, 204
- Beaton, Cecil, 81, 103–8, 131, 225, 226, 232;
 meeting of Stein and Toklas by, 226
- Beckett, Samuel, 175, 212
- Beinecke Library, 117
- Bell, Angelica, 205
- Bergson, Henri, 25, 141–42, 238
- Berlin, Germany, 154
- Between the Acts* (Woolf), 3, 9, 21, 201–2;
 characters’ alienation from language in, 22–23,
 25; *Four Quartets* and, 247; library in, 203; new
 style in, 10; observation in, 15; open-endedness
 of, 21–22; repetition in, 12; retrospection in,
 13–14; rhyme in, 14
- Bible, the, 33, 46, 49, 60, 77–78, 219; Ecclesiastes,
 book of, 46, 210; Ezekiel, book of, 33, 46–47;
 Job, book of, 33, 57; Matthew, book of, 54,
 77–78, 218
- Blake, Leonardo, 117, 193, 244
- Blake, William, 163–64, 165
- Blast* (journal), 156, 242
- Blasting and Bombardiering* (Lewis), 146–47,
 162, 170–72, 192, 195–96; “doodles” in, 172,
 243
- Blitz bombings, 225; Eliot and, 67, 75–76, 210;
 Holland House library destruction in, 7, 202–5,
 245, 246; Woolf on, 16, 205–6, 211. *See also*
 Second World War
- bodies, nation-state, 2, 165

- bodies, of authors, 2
 bodies, of readers, 2
 bodies, of text, 2
 body, the, 6; *Blutsgefühl* and, 162, 179; disabled, 175, 183–88; Eliot and, 70–71; Eucharist and, 69–70; Lewis and, 156, 157–58, 175, 179, 182–87; literal definition of, 1; transvestite, 156, 157–58, 162, 186; violence and, 182–87
Body in Pain, The (Scarry), 184, 207
 “Bolo” poems (Eliot), 32
 bone imagery, in *Ash-Wednesday*, 46–50, 57, 208, 220
Brewsie and Willie (Stein), 134
 Brooke, Rupert, 71
 Bunyan, John, 113
 “Burial of the Dead, The” (Eliot), 64. *See also Waste Land* (Eliot)
 “Burnt Norton” (Eliot), 27–28, 53, 70, 77, 222; fourth section of, 63–65, 72. *See also Four Quartets* (Eliot)
 Burstein, Jessica, 29, 141, 145–46, 157, 212, 241
 Bush, Ronald, 36–37, 43–44, 48, 58, 217, 220; “Burnt Norton” and, 63; “Dry Salvages” and, 71
 Button, Helen (*Paris France*), 96–100, 209, 231

 Cadava, Eduardo, 202–4, 245, 246
 Calder, Angus, 36, 37, 71
Caliph’s Design, The (Lewis), 159–60, 241
 Cameron, Sharon, 66–68, 223
 Cavalcanti, Guido, 40
 Cavell, Edith, 17
 Chamberlain, Neville, 10
 Chanel, Coco, 108, 233
 Chapman, Robert, 168
 Chase, William, 148
Chicago Tribune, 83
 children: in “Marina,” 55–58; in *Paris France*, 96–100; in *Years*, 23
 Christianity: Eliot on, to Leonard and Virginia Woolf, 79; Stein and, 86–87, 227
 Christian poetry of Eliot, 4, 7, 31–79, 202; criticism of, 31, 32–33, 39. *See also Ariel Poems* (Eliot); *Ash-Wednesday* (Eliot); *Four Quartets* (Eliot); “Marina” (Eliot)
 Churchill, Winston, 101, 111, 240
 cliché, use of, 8–9, 25, 26
Cloud of Unknowing, The (anon), 33
Cold Modernism (Burstein), 145–46, 157, 212, 241
 Coleridge, Samuel Taylor, 58
 “Columbo” poems (Eliot), 32
 Community Playhouse theater (CA), 120, 234
 “Composition as Explanation” (Stein), 88–89, 90–91, 102
 Confucius, 212
 Conrad, Joseph, 21

 Corbett, David Peters, 147
Count Your Dead: They Are Alive! or, A New War in the Making (Lewis), 148, 196–97
 “Critic as Artist, The” (Wilde), 80
 criticism of Eliot, 31, 36–38, 43–44, 212; Bush, 36–37, 43–44, 48, 58, 63, 71, 217, 220; Calder, 36, 37, 71; Cameron, 66–68, 223; Cunningham, 39–40, 48; Donoghue, 55, 58, 59; Esty, 4, 29, 221, 247; Kenner, 58, 72, 151, 218; Leavell, 44; McIntire, 31; MacKay, 4, 11, 29, 33, 74–75, 224; “Marina,” 58–59, 221; misreadings, 32–33, 34–35, 37, 43–44, 50, 218; Moody, 36; North, 33, 74–77; Peters, 39–40, 48; Riquelme, 58, 59; Schuchard, 36–37, 217, 219; Spurr, 39, 58, 61, 216, 221, 224. *See also Ash-Wednesday* (Eliot); “Little Gidding” (Eliot)
 criticism of Lewis, 147, 149–50, 151, 168–69, 212; Burstein, 29, 141, 145–46, 157, 212, 241; Chapman, 168; Corbett, 147; Dasenbrock, 153; Edwards, 147, 152, 153, 239, 242, 246; Gąsiorek, 152, 153, 241; Jameson, 151, 168–69, 172–74; Miller, 4, 8, 153, 212; Parker, 176, 243; Sherry, 11, 151, 212, 225, 230
 criticism of Stein, 212; Dydo, 89, 140, 228, 233; Eksteins, 11, 124; Gallagher, 29, 120, 126, 127; Perelman, 83, 84; Van Vetchen, 128, 236; Will, 29, 106, 127, 137, 229, 235, 236, 237
 criticism of Woolf, 212; Froula, 21–22; Levenback, 18; Zwerdling, 10
Croquet Player, The (Wells), 166–67
 Cunningham, John and Jason Peters, 39–40, 48

 Dante Alighieri, 33, 218
 death, 2–3; “Burnt Norton” and, 64–65; Cavell memorial and, 17; “Dry Salvages” and, 73–74; in *Four Quartets*’ fourth sections, 63; Lewis and, 144, 196–97; “Marina” and, 59, 61; *Paris France* and, 95; WWII and, 2, 65, 198; in *Years*, 24
 desert imagery, in *Ash-Wednesday*, 49–50
 desire, Eliot’s poetry and, 37, 62
 diaries of Woolf, 2, 9, 25, 166, 205–6, 208; late style in, 10–11; mortality considered in, 26, 199–200; war and, 16–17, 25–26
Dictionary of Clichés (Partridge), 11
Disability Theory (Siebers), 183–84
 disabled bodies, 175, 183–88
 “dissemble,” readings of, in Eliot, 46–50, 219
 Donoghue, Denis, 55, 58, 59
 Doolittle, Hilda (H.D.), 117, 211, 225
 “Dreamer and the Watcher, The” (Glück), 198, 209
 “Dry Salvages, The” (Eliot), 35, 77, 224; fourth section of, 61, 70–74, 77; prayer in, 67, 72; prosaic/non-lyrical sections of, 36, 37, 72–73. *See also Four Quartets* (Eliot)
 Dydo, Ulla, 89, 140, 228, 233

- “East Coker” (Eliot), 1, 2, 53, 77, 207; age and, 29; Esty on, 247; etymologies in, 68–69, 70; first section of, 209–10; fourth section of, 61, 67–70, 72, 76, 223; summary of life in, 208; “wounded surgeon” of, 67, 68. *See also* *Four Quartets* (Eliot)
- “Easter Wings” (Herbert), 54
- Ecclesiastes (Bible), 46, 210
- Eden, Anthony, 171
- Edwards, Paul, 147, 152, 153, 239, 242, 246
- Eksteins, Modris, 11, 124
- Eliot, T. S., 1, 80, 93, 137, 199, 200, 202; *After Strange Gods*, 61–63; “Animula,” 38; anti-Semitism of, 32, 61–62, 216, 221; biographical/historical context of, as subordinate to Christian ideology in later poems, 35–38, 45, 56; “Bolo” poems, 32; bomb imagery of, 206; “Burial of the Dead,” 64; “Columbo” poems, 32; conservatism of, 32, 61; early poetry of, 66–67; epitaph of, 225; existentialism and, 200; faith of, 34–35, 220; “Fire Sermon,” 40, 219; “Gerontion,” 54, 201; *Hollow Men*, 4, 40, 46, 49, 52; humanism and, 32, 35; *Idea of a Christian Society*, 62; impersonality and, 45, 66; memory and, 120; older, as foil for younger, 31; repetition and, 32, 41, 42, 45; self-assessment/retrospection of, 67; war in work of, 35, 146; *Waste Land*, 32, 34, 46, 52, 72, 75, 222; “What the Thunder Said,” 47, 49; Woolf and, 5, 79. *See also* *Ariel Poems* (Eliot); *Ash-Wednesday* (Eliot); “Burnt Norton” (Eliot); Christian poetry of Eliot; criticism of Eliot; “East Coker” (Eliot); *Four Quartets* (Eliot); “Little Gidding” (Eliot); poetic devices in Eliot
- Eliot, Vivien, 35
- Eliot’s Dark Angel* (Schuchard), 36–37
- Elizabeth, Queen of England, 106
- embodied form, 1, 28; of “compound ghost” in “Little Gidding” II, 67. *See also* body *see also* under bodies; body
- endings, 2; of *Ash-Wednesday*, 52–53; of *Four Quartets*, 34; of *Hitler Cult*, 167–68, 174; Lewis and, 172–74, 180, 181; *Revenge for Love*, 172–74, 180, 181; Stein and, 121, 139; of *Waste Land*, 34; of Woolf’s novels, 9–10, 21–25. *See also* open-endedness
- England, 89; *Hitler Cult* and, 242; in “Little Gidding,” 199
- Esty, Jed, 4, 29, 221, 247
- Eucharist service, 69–70
- Everybody’s Autobiography* (Stein), 3, 81, 109–10, 124, 129; *Autobiography of Alice B. Toklas* and, 90
- Ezekiel (Bible), 46–47
- Ezra Pound, Wyndham Lewis, and Radical Modernism* (Sherry), 151, 168
- Fables of Aggression* (Jameson), 169
- fashion: Beaton and, 81, 103–8; in *Paris France*, 80, 82, 94–95, 108, 109, 132, 135, 136; Stein and, 80, 81–82, 83, 103–4, 108, 128, 132
- Fajó, Bernard, 127, 128, 236, 237
- “Fire Sermon, The” (Eliot), 40, 219. *See also* *Waste Land* (Eliot)
- First World War, 12; Lewis and, 141, 145, 146–47, 195–97, 238, 239; modernism and, 6, 11–12; postwar tourism and, 124; Stein and, 89, 225; *Years* and, 15–16, 17–18. *See also* Second World War; war
- formalist criticism, 28
- Four Quartets* (Eliot), 7, 39, 42–43, 61–79; *Between the Acts* and, 247; as affirmative, 67–68; Buddhist reading of, 66, 223; Christian etymological reference in, 43; context of, 35, 37; criticism of, 66–68, 74–77, 221, 223; fourth sections of poems in, 61, 63–77; joy in, 53; musical sections of, 42; McKay on, 33, 74–75; North on, 33, 74–78; poetic characteristics of, 41–43; popularity of, 222; prosaic/non-lyrical sections of, 36–38, 41–42; WWII and, 65–66. *See also* “Burnt Norton” (Eliot); “Dry Salvages” (Eliot); “East Coker” (Eliot); “Little Gidding” (Eliot)
- Four Saints in Three Acts* (Stein), 86, 226
- France, 90, 129–31. *See also* *In Savoy or Yes is for a Very Young Man (A play of the Resistance in France)* (Stein); *Paris France* (Stein); “Winner Loses, The: A Picture of Occupied France” (Stein)
- Franco-Prussian War, 88, 227
- Fussell, Paul, 11, 212
- Gallagher, Jean, 29, 120, 126, 127
- Gance, Abel, 47, 219
- Gąsiorek, Andrzej, 152, 153, 241
- Geographical History of America, The* (Stein), 109–10, 116, 131–32, 228, 233
- Germany, 121–27, 154–55
- “Gerontion” (Eliot), 54, 201
- Gervasi, Frank, 121
- G.I. Sees Paris, A* (film), 121, 235
- Glück, Louise, 27, 198, 209
- Great War. *See* First World War
- Guide to Kulchur* (Pound), 208
- Haas, Robert, 198
- Hale, Emily, 35, 37
- Hale, Robert, 168
- Harding, René (*Self Condemned*), 177–80, 181, 192–95, 207–8, 243
- Hardy, Thomas, 113
- Hayward, John, 35

- H.D. (Hilda Doolittle), 117, 211, 225
 Hemingway, Ernest, 212
 Herbert, George, 34, 52, 54
Hercules Furens (Seneca), 57
 Hiroshima bombing, 138
 history, 8, 25–26, 28, 37, 65, 93, 109–11, 113, 119, 141, 162, 192, 198, 201, 204, 244, 245
 Hitler (Lewis), 148, 152, 154–58, 160–65;
 Blutsgefühl and, 162, 179; Burstein and, 145, 157;
 modernity and, 154; original serialization of,
 240; transvestite in, 156, 157–58, 162, 186
 Hitler, Adolf, 17, 62; Angel Harper as, 111, 113, 234;
 Blasting and Bombardiering and, 171; Lewis and,
 160–61, 240; war tourism and, 124–26, 235
Hitler Cult, The (Lewis), 148, 152, 165–68, 170, 181,
 190; ending of, 167–68, 174; England and, 242;
 humans as half-animal, 187; Lewis's humanistic
 turn in, 191
Hitler's Last Year of Power (Blake), 117
 Holland House library, photograph of
 destruction of, 7, 202–5, 245, 246
Hollow Men, The (Eliot), 4, 40, 46, 49, 52
 homosexuality, 163, 164, 239, 242
 humanism, 32, 35; Lewis's turn toward, 146,
 150–67, 168–70, 190–91, 238. *See also* a-/anti-
 humanism
 Hutchinson & Co. (press), 168
 Hynes, Samuel, 11, 212
- Idea of a Christian Society* (Eliot), 62
 identity: “compound ghost” and, 67; Lewis and,
 149–50; Stein and, 110, 126
Iliad (Homer), 97
Impersonality (Cameron), 66–68
*In Savoy or Yes is for a Very Young Man (A play of
 the Resistance in France)* (Stein), 81, 109, 120,
 128–37, 188, 206; criticism of, 137, 236, 237; first
 performance of, 234, 236; full title of, 129–32;
 Will on, 137, 236, 237
- J'Accuse* (film), 47
Jacob's Room (Woolf), 15
 James, William, 25, 113
 Jameson, Fredric, 151, 168–69, 172–74
 Japan, 138
Jews, The: Are They Human? (Lewis), 147, 148, 239
 Job (Bible), 33, 57
 “Journey of the Magi” (Eliot), 38
 Joyce, James, 9, 200, 212
 joy/rejoicing: in *Ash-Wednesday*, 53, 54; in
 “Marina,” 53–55
 Julian of Norwich, 33
- Keats, John, 85, 169, 187, 188
 Kenner, Hugh, 58, 72, 151, 218
- Kermode, Frank, 198
 Kipling, Rudyard, 57
 Kirmayer, Laurence, 114
 Knowles, Sebastian, 4, 221, 223
- language: cliché and, 25, 26; French, 229; lyricism
 and, 36–38; nonverbal sounds of war and,
 16–17; North Pargiter, and written, 18–21;
 power of spoken, 47; puns/etymology in Eliot
 and, 68–69; subjectivity and, 140, 141; Woolf,
 and ordinary, 9; Woolf's characters' alienation
 from, 22–25
 “Lapsus Imaginis: The Image in Ruins” (Cadava),
 202–4
Last Operas and Plays (Stein), 128; *Four Saints in
 Three Acts*, 86, 226; *Mother of Us All*, 237. *See
 also In Savoy or Yes is for a Very Young Man
 (A play of the Resistance in France)* (Stein)
Last Year of War and After, The (Blake), 117
 late modernism, 4
 lateness, 28; definition of, 2, 3, 6–7; in Eliot,
 66–67; Glück and, 27; in Lewis, 188–89; in
 Stein, 139; in Woolf, 201–2
 Lawrence, D. H., 164, 242
 Leavell, Linda, 44
Lectures in America (Stein), 7, 81, 84–90, 102, 108,
 137, 140, 141; *Geographical History of America*
 and, 228; “Pictures,” 87–90; “Plays,” 85–87,
 137; spectatorship and, 227
Left Wings Over Europe (Lewis), 148
 Lehmann, Rosamond, 106
 Levenback, Karen, 18
 Levinson, Marjorie, 28–29
 Lewis, Gladys Anne, “Froanna,” 150
 Lewis, Pericles, 31
 Lewis, Wyndham, 1, 140–97, 200;
 a-/anti-humanism and, 6, 145, 157, 212, 238;
 anti-Semitism and, 148–53, 239; *Apes of God*, 4;
 art and, 164–65, 239; *Art of Being Ruled*, 148,
 152, 158–59, 239; Bergson and, 141–42, 238;
 Blasting and Bombardiering, 146–47, 162,
 170–72, 192, 195–96, 243; bodies and, 156,
 157–58, 175, 179, 182–87; *Caliph's Design*,
 159–60, 241; *Count Your Dead: They Are Alive!*,
 148, 196–97; death and, 144, 187–88, 196–97;
 death of, 192; existentialism and, 200;
 Human Age, The: Malign Fiesta, 168, 246;
 humanist turns, in writing of, 146, 150–67,
 168–70, 190–91, 238; hygiene and, 158–59;
 identity and, 149–50; *Jews, The: Are They
 Human?*, 147, 148, 239; *Left Wings Over Europe*,
 148; letters of, 3, 140, 168, 188, 191, 192, 237;
 Malign Fiesta, 168, 246; *Man of the World*, 147;
 modernism and, 141, 142, 145–47, 150, 154, 156;
 oppositions, in work of, 143, 161; Others and,

- 141, 144, 161, 164, 171, 189, 190–91; prediction/prophesy and, 196–97; realism in, 152–53, 168–69; reality/substantiation and, 171–72, 174, 182–88, 243; repetition and, 166; romanticism and, 142, 144, 156, 242; *Rude Assignment*, 146–47, 160, 168, 188, 190, 191, 192; satire in works of, 5, 140, 145, 149, 157, 168, 172, 183, 209; self-assessment and, 150–67, 209; Stein and, 5–6, 140–42, 142–44; subjectivity and, 140, 141; time and, 140, 141, 142, 143, 163, 188; transvestite in *Hitler*, 156, 157–58, 162, 186; violence and, 175, 182–87; vision of, 188, 196; war writings of, 202; women and, 158, 174–79, 180, 183, 241, 243; Woolf and, 166; writing of as objectionable, 148–53; WWI and, 145, 146–47, 195–97, 238, 239. *See also* autobiographical writings of Lewis; *Hitler* (Lewis); *Hitler Cult, The* (Lewis); polemics of Lewis; Second World War, Lewis on; *Self-Condemned* (Lewis); *Time and Western Man* (Lewis); *Vulgar Streak* (Lewis)
- Liberalism, 61
- liberation, 120–21, 126–27, 133–36, 139, 235; “Little Gidding” and, 57
- Life* magazine, Stein in, 109, 120, 121–27, 138, 229
- Life of the Poet, The* (Lipking), 28
- Lipking, Lawrence, 28
- literary criticism, 29. *See also* criticism of Eliot; criticism of Lewis; criticism of Stein; criticism of Woolf
- “Little Gidding” (Eliot), 33, 77, 78, 199, 200; “compound ghost” in, 48–49, 66–67, 223; fourth section of, 67, 75–76, 224; joy in, 53; liberation/letting go in, 57; musical sections of, 42. *See also* *Four Quartets* (Eliot)
- lyricism, absence of in Eliot’s late works, 36–38; *Ash-Wednesday* and, 37, 41–42, 45; “Dry Salvages” and, 36, 37, 72–73; *Four Quartets* and, 36–38, 41–42
- McIntire, Gabrielle, 31
- MacKay, Marina, 4, 11, 29, 33, 74–75, 224
- magpies, Stein and, 85–86, 137; in Lewis, 244
- Malign Fiesta* (Lewis), 168, 246
- Man of the World, The* (Lewis), 147
- “Marina” (Eliot), 38, 39, 53–61, 200, 221; emotion in, 56; indirect Christian doctrine in, 55, 58–61; joy in, 53–55; open-endedness of, 60–61; other *Ariel Pems* and, 55–56; poetic devices in, 56–57, 60; second stanza of, 55, 59–60, 61, 63; state of wonder in, 57–58; “turning” in, 60
- Marx, Karl, 171
- Marx Brothers, 171
- Matthew (Bible), 54, 77–78, 218
- memory, 238; Eliot and, 120; Stein and, 98, 114–15, 116, 119–20, 134, 136–37, 142, 200; Woolf and, 199–200, 207. *See also* retrospection
- men, Lewis and, 175
- Metz, France, 88, 227
- Miller, Lee, 108
- Miller, Tyrus, 4, 8, 153, 212
- modernism: Christianity of Eliot and, 61–63; *Cold Modernism* and, 145–46, 157, 212, 241; definition of, 4, 211; Lewis and, 141, 142, 145–47, 150, 154, 156; *To The Lighthouse* and, 9; Stein and, 135, 141; time and, 142; totalitarianism and, 22, 62, 167; WWI and, 6, 11–12; WWII and, 11–12
- modernism, late, 4
- Modernism and World War II* (MacKay), 11
- modernist formalism, 81, 119, 135, 141, 202
- modern/modernity: conservatism and, 161; “diseases” of, 158; *Hitler* and, 154; hygiene and, 158; Lewis’s characters and, 190; Lewis’s farewell to, 167–68, 180, 191; meaning of, 6; nature and, 156; Stein and, 89, 90–91, 100
- Moments of Being* (incl. “Sketch of the Past”) (Woolf), 17
- “Monkey’s Paw, The” (Jacobs), 47
- Moody, David, 36
- More, Paul Elmer, 38
- mortality: reminders of in wartime, 6, 199; Woolf and, 26, 199–200. *See also* death
- Mortality and Form in Late Modernist Literature* (Whittier-Ferguson), 28–30
- Mother of Us All, The* (Stein), 137, 237
- Mrs. Dalloway* (Woolf), 13, 201
- Mrs. Reynolds* (Stein), 81, 101, 109–20; Angel Harper in, 111–16, 234; Blake, Leonardo and, 117; repetition in, 118–19; “state of mind” and, 110, 116, 119; time in, 109, 111–12, 116, 119
- Munich Agreement (1938), 150
- Mussolini, Benito, 111, 171, 234
- National Socialism/Nazis: electoral success of, 240; fashion houses and, 108; Lewis on, 154, 158, 159, 161–62, 240; *Mrs. Reynolds* and, 112
- new formalism, 28–30
- New York Times*, 82, 122
- Nicolson, Harold, 10–11
- Nietzsche, Friedrich, 193, 244
- Norris, Margot, 4, 11
- North, Michael, 33, 74–77
- nostalgia, 57
- O’Brien, Tim, 134
- observation: in *Between the Acts*, 15; Lewis and, 155–56, 241; Stein and witnessing and, 122–24

“October” (Glück), 27
 “Ode to a Nightingale” (Keats), 188
 “Off We All Went to See Germany” (Stein) 81,
 121–27, 138, 235
On Late Style (Said), 6–7
 open-endedness: of *Between the Acts*, 21–22; of
 Ash-Wednesday, 52; of “Marina,” 60–61; of
 Years, 9–10, 21–25
 Ophüls, Marcel, 129
Oxford English Dictionary (OED), 48

Paradiso (Dante), 73
Pargiters, The (Woolf), 9. *See also* *Years, The*
 (Woolf)
Paris France (Stein), 81, 92, 93–100, 102, 120, 129,
 139; audience of, 229; children in, 23; fashion
 and, 80, 82, 94–95, 108, 109, 132, 135, 136; on
 France as Stein’s home, 90; Helen Button in,
 96–100, 209, 231; urgency in, 101
 Parker, Valerie, 176, 243
 Partridge, Eric, 11
 Pelham, Lady Elizabeth, 139
 “Perch’ Io Non Spero” (later *Ash-Wednesday* I)
 (Eliot, from Cavalcanti), 38, 40
 Perelman, Bob, 83, 84
Pericles (Shakespeare), 57
 Pétain, Philippe, 111, 227
 Peters, Jason and John Cunningham, 39–40, 48
 “Pictures” (Stein), 87–90
 Piette, Adam, 4, 29
Pisan Cantos (Pound), 208, 211
 “Plays” (Stein), 85–87, 137
 poetic devices in Eliot, 32, 41–53; Christian
 etymology and reference in, 43, 48–49;
 constructive lines and, 41; foot choices, 54, 68,
 72–73; inversion, 73–74; musical sections of,
 42; prosaic/non-lyrical sections, 41–42, 45;
 repetition, 32, 41, 42, 45; rhyme, 60, 64, 225
Pointz Hall (Woolf), 203, 211, 215
 polemics of Lewis, 7, 141, 151–53; *Count Your*
 Dead: They Are Alive!, 148, 196–97; *Jews, The:*
 Are They Human?, 147, 148, 239; *Left Wings*
 Over Europe, 148; print runs of, 240. *See also*
 Hitler (Lewis); *Hitler Cult, The* (Lewis)
Political Aesthetic of Yeats, Eliot, and Pound, The
 (North), 74
 Pound, Ezra, 6, 145, 151, 207, 211; anti-Semitism
 and, 239; artists and, 241; Confucius
 translations by, 212
 “Prayer for My Daughter, A” (Yeats), 55
 prayer(s), 33; in *Ash-Wednesday*, 50–53, 63; in “Dry
 Salvages,” 67, 72–73, 224; in “Little Gidding,” 33
 prediction/prophesy: Lewis and, 196–97; Stein
 and, 99, 111, 117–19
 “Proverbs of Hell” (Blake), 163–64, 165

Quayson, Ato, 183
 Quennell, Peter, 107
 quotation, textual device of, in *Years*, 19–21

 reality/substantiation, Lewis and, 171–72, 174,
 182–88, 243
 “Reflection on the Atomic Bomb” (Stein), 7, 81,
 109, 120, 134, 138–39, 188, 201, 237
 religion. *See* Christian poetry of Eliot
Religious Experience and the Modern Novel (Lewis), 31
 repetition, 9, 25–26; in Eliot, 32, 41, 42, 45; in
 Lewis, 166; in Stein, 82, 118–19, 200; of war, 26,
 95; in Woolf, 11, 12–13, 19–21, 24, 26
 retrospection, 1, 2–3, 198, 199–200; in *Between the*
 Acts, 13–14; of Eliot, 67, 208; of Lewis, 208; in
 Years, 19–21. *See also* self-assessment
Revenge for Love, The (Lewis), 7, 148, 168–70, 189,
 243, 244; disabled in, 175, 185–88; ending of,
 180, 181; tear imagery in, 169, 172–74; women
 in, 174–75, 176, 177, 180
 rhyme, 9, 225; in *Between the Acts*, 14; in “Burnt
 Norton,” 64; in “East Coker,” 210; in
 “Marina,” 60
 Ricks, Christopher, 25, 32, 221, 224
 “right tradition,” Eliot on, 62–63
 Riquelme, John Paul, 58, 59
 “Ritual Method” (Leavell), 44
 Riviere, Joan, 153
 Rogers, William, 117
 romanticism: Eliot and, 58, 59; Lewis and, 142,
 144, 156, 242; Stein on, 89, 90, 102, 138, 142, 242
Room of One’s Own, A (Woolf), 24
 Roosevelt, Franklin Delano, 101, 191
 Rose, Sir Francis, 127, 226
Rude Assignment (Lewis), 146–47, 160, 168, 191,
 192; self-assessment in, 188, 190
 Russell, Bertrand, 35

 Said, Edward, 6–7, 8
 St. Bernard, 73
 Saints Odile and Godfrey, 111, 117, 118–19
 “Salutation” (Eliot) (later *Ash-Wednesday* II), 38
 Scarry, Elaine, 184, 207
 Schiaparelli, Elsa, 108
 Schuchard, Ronald, 36–37, 217, 219
 Second World War, 6, 80, 93–94, 198–99; “East
 Coker” and, 76; *Four Quarters* and, 65–66;
 “Little Gidding” and, 75–76; modernism and,
 11–12; “Phoney War” period of, 93; postwar
 tourism and, 123–24; Woolf on, 2, 10. *See also*
 Blitz bombings; First World War; Hitler,
 Adolf; National Socialism/Nazis
 Second World War, Lewis on, 144–45; *Blasting*
 and Bombardiering, 146–47, 162, 170–72,
 195–96, 243; fears of war and, 141; humanism

Index

275

- and, 146, 150–67, 168–70, 190–91. *See also* Hitler (Lewis); *Hitler Cult, The* (Lewis); *Rude Assignment* (Lewis); *Time and Western Man* (Lewis)
- Second World War, Stein on, 7, 80, 90, 100–8, 120–21; “Off We All Went to See Germany,” 81, 121–27, 138, 235; *Paris France* and, 92, 93–100; “Reflection on the Atomic Bomb,” 7, 81, 109, 120, 134, 138–39, 188, 237; “Winner Loses, The,” 81, 101–3, 120, 129, 229. *See also* *In Savoy or Yes is for a Very Young Man (A play of the Resistance in France)* (Stein); *Paris France* (Stein); *Wars I Have Seen* (Stein)
- Selassie, Haile, 171
- self-assessment: of Eliot, 67, 208; of Lewis, 150–67, 188, 190, 192–95, 208; of Lipking, 28; of Stein through Constance, 133–37; through Helen Button, 96–100. *See also* retrospection
- Self Condemned* (Lewis), 7, 140, 148, 168–70, 179–80, 189, 201; ending of, 180, 181; library in, 203; René Harding in, 177–80, 181, 192–95, 207–8, 243; self-assessment in, 188, 192–95; title of, 243; women in, 176, 177–79, 180
- Seneca, 57
- Sense of an Ending, The* (Kermode), 198
- sentence structure, 9; Lewis on Stein’s, 143; in Woolf’s late style, 10, 14
- September 11, 2001, 204
- Sevareid, Eric, 121
- Shakespeare, William, 57, 58
- Sherry, Vincent, 11, 151, 168, 212, 225, 230, 239, 243
- Siebers, Tobin, 183–84
- “Situational Politics of *Four Quartets*, The” (MacKay), 74
- “Sketch of the Past, A” (Woolf), 17
- “Soldier, The” (Brooke), 71
- “Som de l’Escalina” (Eliot) (later *Ash-Wednesday* III), 38
- “Song for Simeon” (Eliot), 38
- Sorrow and the Pity, The* (Ophüls), 129
- space-time, 142, 143
- Spanish Civil War, 184, 195, 244
- Spender, Stephen, 79
- Spengler, Oswald, 25
- spoken language, 47
- Spurr, Barry, 39, 58, 61, 216, 221, 224
- Stalin, Joseph, 62, 111, 171
- state of wonder, in “Marina,” 57–58
- Stein, Gertrude, 1, 80, 230, 235; a-/anti-humanism and, 6, 212; after French surrender, 100–8; audience of, 228, 229; Beaton and, 81, 103–8, 226, 232; *Brewsie and Willie*, 134; Christian imagery in, 86–87, 227; “Composition as Explanation,” 88–89, 90–91, 102; conservatism of, 161; death of, 110, 121, 128, 138; *Everybody’s Autobiography*, 3, 81, 109–10, 124, 129; fame of, 3, 80, 82–84, 85, 90, 121, 226; fashion and, 80, 81–82, 83, 103–4, 108, 128, 132; *Four Saints in Three Acts*, 86, 226; *Geographical History of America*, 109–10, 116, 131–32, 201, 228, 233; history and, 110; human mind/human nature distinction and, 110, 114; *Last Operas and Plays*, 128; *Lectures in America*, 7, 81, 84–90, 137, 140, 141; lectures of, 80–81, 82–93; Lewis and, 5–6, 140–42, 142–44; memory and, 98, 114–15, 116, 119–20, 134, 136–37, 200; modernism and, 141; modernist formalism and, 81, 119, 141; “Off We All Went to See Germany,” 81, 121–27, 138; “Plays” (Stein), 85–87, 137; prediction/prophecy and, 99, 111, 117–19; as prolific, 81; “Reflection on the Atomic Bomb,” 7, 81, 109, 120, 134, 138–39, 188, 237; repetition and, 82, 118–19, 200; romanticism and, 89, 90, 102, 138, 142, 242; self-reference in late work of, 209; subjectivity and, 86, 140, 141; *Three Lives*, 132; time and, 109, 116, 119, 120, 128–29, 140, 141, 188, 200; war in work of, 97–100, 146, 202; “What Are Masterpieces?,” 116; “What Is English Literature?,” 89; “Winner Loses,” 81, 101–3, 120, 129; WWI and, 89, 225; *Yes Is For a Very Young Man*, 81, 109, 120, 128–37. *See also* *Autobiography of Alice B. Toklas, The* (Stein); criticism of Stein; *Mrs. Reynolds* (Stein); *Paris France* (Stein); Toklas, Alice B.; *Wars I Have Seen* (Stein)
- Stevens, Wallace, 142, 212
- Stonebridge, Lyndsey, 29
- subjectivity: Lewis and, 140, 141; Stein and, 86, 140, 141; subjectivity/objectivity spectrum, 25–26, 238
- Sweeney, James Johnson, 140, 224
- Sweet, Bob, 121
- Tate, Allen, 34
- Temple, The* (Herbert), 34
- Tender Buttons* (Stein), 96–97, 98, 126, 209
- They* (Kipling), 57
- Three Guineas* (Woolf), 9, 242
- Three Lives* (Stein), 132
- time, 1; Eliot and, 1, 73–74, 120, 210; Lewis and, 140, 141, 142, 143, 163, 188; in *Mrs. Reynolds*, 109, 111–12, 116, 119; Stein and, 109, 116, 119, 120, 128–29, 140, 141, 188, 200; Woolf and, 201–2
- Time and Tide* (magazine), 154, 240
- Time and Western Man* (Lewis), 142, 143, 144, 148, 231; humanism and, 238; *Man of the World* and, 147

- Times Literary Supplement (TLS)*, 181, 243
- Toklas, Alice B., 3, 81, 82, 88, 106, 230; Beaton and, 226; on Germany trip, 122, 123; mentions of, in media, 226; *Wars I Have Seen* jacket and, 104, 105. *See also* *Autobiography of Alice B. Toklas, The* (Stein)
- totalitarianism, 22, 167; *After Strange Gods* and, 62
- To The Lighthouse* (Woolf), 8–9, 14
- transvestite, in *Hitler*, 156, 157–58, 162, 186
- Trvelyan, Mary, 35
- Trilogy* (H.D.), 117, 211, 225
- Truman, Harry, 139
- T. S. Eliot: A Study in Character and Style* (Bush), 43–44
- “turns” of authors, 3–5, 6, 51–52; Ash Wednesday and, 39–41; Lewis’s humanist, 146, 150–67, 168–70, 190–91; in “Marina,” 60; in Stein, 80; in Woolf, 9. *See also* *Ash-Wednesday* (Eliot)
- Twentieth Century Verse*, 150
- Ulysses* (Joyce), 9, 200
- “University of Momaco,” 193
- Unlikely Collaboration* (Will), 106, 229
- Van Vetchen, Carl, 128, 236
- violence, Lewis and, 175, 182–87
- Virginia Woolf and the Bloomsbury Avant-Garde* (Froula), 21–22
- Virilio, Paul, 204
- Vision, A* (Yeats), 117
- Vogue* magazine, 107, 108
- Vulgar Streak, The* (Lewis), 2–3, 7, 148, 168–70, 182, 189–90; ending of, 2; self-assessment in, 188; women in, 176–77, 180
- war, 6; art and, Stein on, 87–89; *Autobiography of Alice B. Toklas* and, 91; criticism of Woolf and, 9, 10; Eliot’s poetry and, 35, 65, 71, 74–76, 146; repetition of, 26, 95; Woolf’s diaries and, 16–17, 25–26. *See also* First World War; Second World War
- War Photographs* (Beaton), 107
- Wars I Have Seen* (Stein), 4, 81, 110, 115, 120, 122, 129; dust jacket for first edition, 81, 103–6, 126, 131, 232; memory and, 134
- Waste Land* (Eliot), 32, 34, 46, 72, 75, 222; “Burial of the Dead,” 64; ending of, 52; “Fire Sermon,” 40, 219; “What the Thunder Said,” 47, 49
- Waves, The* (Woolf), 4, 9
- Wells, H. G., 3, 166–67
- “What Are Masterpieces?” (Stein), 116
- “What Is English Literature?” (Stein), 89
- “What the Thunder Said” (Eliot), 47, 49. *See also* *Waste Land* (Eliot)
- Whitman, Walt, 163–64
- Whittier-Ferguson, John, 28
- Why Britain Is at War* (Nicolson), 11, 213
- Wilde, Oscar, 80
- Will, Barbara, 29, 106, 127, 229; on “Off We All Went to See Germany,” 235; on Stein’s postwar stance, 235; on *Yes Is For a Very Young Man*, 137, 236, 237
- Williams, William Carlos, 212
- “Winner Loses, The: A Picture of Occupied France” (Stein), 81, 101–3, 120, 129, 229
- women, Lewis and, 158, 174–79, 180, 183, 241, 243
- Wood, Michael, 7, 8
- Woolf, Leonard, 79, 205, 232
- Woolf, Virginia, 1, 8–27, 79, 137, 202, 245; audience of, 25; on Blitz bombings, 16, 205–6, 211; Eliot and, 5, 79; existentialism and, 200; *Jacob’s Room*, 15; letters of, 205; Lewis and, 166; on memory, 207; *Moments of Being* (incl. “Sketch of the Past”), 17; *Pointz Hall*, 203, 211; repetition and, 11, 12–13, 19–21, 24, 26; *Room of One’s Own*, 24; self-reference in late work of, 13–15, 209; thoughts on own mortality by, 26, 199–200; *Three Guineas*, 9, 242; war in work of, 10–11, 146; *Waves, The*, 4, 9. *See also* *Between the Acts* (Woolf); criticism of Woolf; diaries of Woolf; *Years, The* (Woolf)
- Wordsworth, William, 58
- World Trade Center, 204
- World War I. *See* First World War
- World War II. *See* Second World War
- World Wars Through the Female Gaze, The* (Gallagher), 120
- writing/written language, North Pargiter and, 18–21. *See also* language
- Wyndham Lewis and the Art of Modern War* (Corbett), 147
- Wyndham Lewis: Painter and Writer* (Edwards), 147
- Yale Poetry Review*, 138, 237
- Years, The* (Woolf), 9–25; characters’ alienation from language in, 22–25; children in, 23; criticism of, 10; North Pargiter in, 18–21; observation in, 15; open-endedness of, 9–10, 21–25; “Present Day” section of, 17–21; repetition in, 12–13; WWI and, 15–16, 17–18
- Yeats, W. B., 1, 62, 74, 86, 117, 139, 212, 214
- Yes Is For a Very Young Man* (Stein). *See* *In Savoy or Yes is for a Very Young Man (A play of the Resistance in France)* (Stein)
- Ziegler, Philip, 204
- Zwerdling, Alex, 10