

ever, this chapter does not introduce Petesch's subsequent chapters on Chesnutt, Johnson, Thurman, Larsen, and Toomer.

These chapters, too, illustrate the study's overall weaknesses. Petesch seems unable to integrate contextual material with literary analysis. And when he does get around to discussing works of literature, usually halfway through a chapter, he quotes too extensively from other scholars, Andrews on Chesnutt, for example; or, in the case of Thurman's *The Blacker the Berry*, allows maddeningly long quotations to do duty for analysis. On Nella Larsen, Petesch has perceptive things to say, but he passes over *Passing* far too quickly despite the fact that his discussion of *Quicksand* prepares the way for an ambitious essay on the former novel.

Likewise, in his discussion of Jean Toomer, Petesch misses the opportunity to seize on *Cane* as the work perhaps most central to his case for "a literature of passing, of disappearance." Is *Cane* really an anomaly? he might have asked in an opening chapter. His resounding *no* could have led him to other writers of Toomer's generation, like Larsen and Thurman and perhaps, for contrast, Hurston and McKay, and those he considers from an earlier vintage, like Chesnutt and Johnson. Such different strategy and organization might have allowed Petesch to move literary analysis to the forefront of his study and also to advance his theme as *one* and only one direction some important, early black writers followed in their work.

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"THE MEN OF 1914": *T. S. Eliot and Early Modernism*. By Erik Svarny. New York: Open Univ. Press. 1988. xi, 268 pp. £30.00.

In this study of Eliot's poetry from his arrival in England to the publication of "Ash-Wednesday" (1930), Erik Svarny makes a compelling case for the importance to Eliot's work of what Wyndham Lewis called "the men of 1914." Besides Eliot, these were Ezra Pound, James Joyce, and Lewis himself. These writers, published in Harriet Weaver's *Egoist* just before and during the first World War, shared a combative stance toward society and, except for Joyce, adopted anti-democratic and anti-humanistic attitudes.

Svarny argues that earlier studies which have focused only on Eliot's literary sources and the intertextuality of his poetry have ignored the cultural context of his work and have made his relation to the past seem static. Even his use of "tradition" must be understood in the context of contemporary tendencies and models.

Because of the importance of his association with Pound, the focus of the book is on the period from 1914 to 1922, the period between

Eliot's arrival in England and the publication of *The Waste Land* two years after Pound had left England. Svarny presents the publication of the Vorticist propaganda vehicle *Blast* in 1914 as a unique "moment" in British cultural history. It reflected the interrelationships between the visual arts and the literary arts that characterized the joint efforts of Lewis and Pound, at the same time that it reflected the values of "stability and rigidity" favored by Lewis over the glorification of mechanical motion and speed of Futurism. When T. E. Hulme joined the battle in defense of Vorticism, the conservative agenda was complete. Svarny shows Hulme's and Eliot's anti-humanistic views to have a common source in writers like Charles Maurras who were associated with the French reactionary political movement, the *Action Française*.

This is as much a study of Pound, Hulme, and Lewis as of Eliot, and important chapters deal with Eliot and Pound's mutual enthusiasm for Laforgue and Gautier. Their joint poetic project of using Gautier's quatrains is shown to be an aspect of their campaign against romanticism. Despite some major differences, both Pound and Eliot invoked Gautier's model to satirize the "vice and folly" of contemporary culture and to attack the laxness of *vers libre*.

Although Eliot's allegiance moved toward Bloomsbury after Pound's departure from England, the "men of 1914" left their mark on his politics and literary style. This study is a valuable history of the literary relations and political influences of early modernism and represents an important reevaluation of many of the New Critical assumptions about Eliot's work and beliefs.

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T. S. ELIOT AND PREJUDICE. By Christopher Ricks. Berkeley: Univ. of California Press. 1989. vii, 290 pp. \$25.00.

Prejudice involves discrimination, which is in itself not necessarily a bad word, as discriminating people readily allow, and this book takes into account the pros and cons judiciously in many ways. It is especially valuable with regard to certain minutiae such as the meaning and pronunciation of common exclamations (Eliot's and Frost's usages being compared), the import of the word "between" (see the section on "Mediation"), the coping with names and their import, and Eliot as "master of the vacuum" (see "An English Accent"). In the last case, Ricks is too hard on the "Hollow Men," ignoring recent scholarship indicating that their apparent hollowness may rather be an emptiness waiting to be filled. (See, for example, the well-known controversy not only in *PMLA* but in the Winter-Spring 1989 issue of *Yeats Eliot Review*.) On *Prufrock*, he subjectively demotes the name, making fun

