make-up, Murfin scants the poet's conscious artistic intentions. How much this diminishes Murfin's book must depend on one's orientation toward intentionality. For myself, I believe that poets are more valuable in their individuality than in their will-less reactions to the Spirit of their Age. Consequently, Murfin's construct-building undermines the confidence which I normally feel in someone who reads texts as closely and sensitively as he does and makes me fear that Murfin's readers themselves are being "determined," that is, channeled into a narrow interpretation of the nature of beliefs expressed in literature.

One of Murfin's telling phrases is "the prison of literary history" (p. 219). Throughout this study, earnestly striving minds and vitally alive and linguistically inventive writers are portrayed as mouthers of repetitions of previous ideas and expressions. Since indebtednesses obviously are of interest only in the work of what Harold Bloom terms "strong poets" (such as those Murfin discusses), Murfin's lack of interest in developing a concept of creativity reduces the value of an otherwise carefully prepared study. In the last sentences of the book Murfin suggests that poetic expression is a matter of "inspiration" by, "somehow," the "prison" that is also a "muse"; but this circular proposition is scarcely satisfying as the conclusion to a philosophically challenging, if au courant, study of influence.

THE OVERWHELMING QUESTION: A STUDY OF THE POETRY OF T.S. ELIOT. By Balachandra Rajan. Toronto: University of Toronto Press, 1976. Pp. viii + 153. \$10.00.

Reviewed by David A. Huisman, Grand Valley State Colleges

In its argument, method, and style, this deceptively slim volume is a "hard read." Rajan assumes a high degree of familiarity not only with Eliot's major poems (a rereading, if not memorization, is a mandatory prerequisite) but also with the main lines of critical debate surrounding Eliot's poetic development, especially as they converge on his magnum opus, Four Quartets. Failing these, the reader may flounder in passages dependent upon his recognition of lines from poems woven, without quotation marks, into the fabric of the commentary, or pass unsuspecting through mine fields of controversy. Rajan is perhaps overly reticent about the specifics of such controversy, stopping only occasionally to acknowledge views oblique or counter to his own. (The final chapter, in which he responds to adverse criticisms of the Quartets and summarizes his own "approach to the meaning," might profitably be read at some earlier point.)

Rajan's reticence is, however, consonant with what might be called his "incremental" method and with his thesis that Eliot's work achieves a continuity quite different from that urged by some and denied by others. Eliot's "remarkable power of wholeness" is, paradoxically, evidenced throughout the canon in a series of failures of the act of definition, failures that nevertheless authenticate "small movements [which] are decisively significant [and] mark the difference between life and death, between despair and indestructible meaning" (p. 16). The Waste Land, for example, achieves integrity in its very unrelatedness, in the failure of

The Overwhelming Question A Study Of The Poetry Of T S Eliot

Emilie Sanchez

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