

at providing pedagogical advice. Combining a solid theoretical basis and a great amount of well-chosen and recent bibliographical references, as well as the numerous examples of vocabulary learning strategies, activities and tests make this book a starting point for any vocabulary teacher or course designer, whose goal is to train their students to be more successful vocabulary learners.

Against those who consider vocabulary as something quite annoying to face, Nation presents vocabulary as a subject that can be systematically approached, analysed and taught, which benefits from almost every learning style, and it is here where his major strength lies.

Note

1. On his web site, Nation has developed downloadable computer programmes that examine vocabulary in texts (www.vuw.ac.nz/lals/staff/paul_nation/index/html).

Works cited

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Reviewed by María Teresa González Mínguez

One of the best achievements of T.S. Eliot in the twentieth century, that, no doubt, still persists in the twenty first, was to adapt intellectual poetry to a much wider international public. His works, characterized by irony, rooted with popular culture and scholarship, have been reabsorbed today by the world of music, fiction, cinema and theatre.

Jewel Spears Brooker, former president of the T. S. Eliot Society, agglutinates in this superb volume the different lectures of "T.S. Eliot and Our Turning World," a conference sponsored by the Institute of the United States at the University of London in 1996. The event clarified some aspects of the poet and playwright's complex personality –family relationships, his marriage, religious beliefs and political tendencies– considered until now peripheric to his literary production, using for this purpose the last publications about his philosophical works and literary criticism.

The first two essays deal with the sense of loss and spiritual hunger of the British author. Following those who met Eliot and talk about his exquisite courtesy towards children,

Marianne Thormählen states that his childhood was full of sexual energy, an energy lost but never erased from his conscience. Revising "Dans le Restaurant" and other texts, Thormählen shows how that loss and the longing for a spiritual union are associated to the memories of the poet's first years of life. On the same line, Rudolf Germer, with his essay about/on Eliot's religious sensibility, discusses its relationship with an intense life dedicated to the spiritual search deeply marked by his conversion to catholicism.

A most remarkable touch in Eliot's production is his concern in the study of philosophy and religion in comparative terms. In order to demonstrate it, the second group of four essays is dedicated to his philosophical works. William Bissett analyses not only Heraclitus's influence in "Burnt Norton" and *Four Quarters*, but how Eliot's interest in nature and the fourth elements reveals his knowledge of the ancient Greeks.

William Charron, Professor at Saint Louis University (Missouri) –Eliot's hometown– and Jewel Spears Brooker's joint essay explores Eliot's 1913 graduate seminar on the work of Kant at Harvard, pointing out the wide relevance of the Kantian theory of opposites in his literary criticism.

The other two essays in this group describe the author as poet of the conscience. In the first, Stephen Medcalf studies the relationship of Eliot's works with F. H. Bradley, the Welsh philosopher on whose epistemology the poet wrote his doctoral dissertation. Focussing on the poems that Eliot wrote at Oxford in 1914-15, the Professor of Sussex University manifests how the assimilation of Bradley's theories intensifies his "exploration of consciousness" (70). In the second Tatsuo Murata looks at the importance of the Buddhist influence and how Vasubandhu's and Nagarjuna's theories determine his essays "Tradition and the Individual Talent" and "Notes on Eastern Philosophy."

The accurate considerations about Eliot's philosophical works parallel three singular studies dedicated to his implication in the world of art. In the first the polyphacetic Peter Dickinson examines Eliot's connections with two of the most eminent contemporary musicians, Igor Stravinsky and Benjamin Britten. The other two investigate the relationship of the author of *The Waste Land* with Shakespeare and Dante. His authors, Randy Malamud and David Gervais, elucidate the tensions produced by his knowledge of this writer in his poetic and dramatic works.

One of the most recent objectives of present criticism has been the discovery of Eliot's deep connection with popular culture. In 1923 the poet, referring to Marianne Moore's works, assumes that "popular culture and the fine arts are really two phases of the same enterprise" (134). Taking into consideration his relationship with *music hall*, David Chinitz indicates how, in his peculiar way, Eliot fought against the dullness he perceived as endemic in the arts on both sides of the Atlantic. Exploring the same topic, Michael Coyle brings to light in "Eliot on the Air: 'Culture' and the Challenges of Mass Communication" the compromise of the writer with BBC radio, also offering a useful appendix in which the prestigious specialist on the poetry of Ezra Pound makes a large chronological checklist of all his radio broadcasts.

The change in literary criticism in the last decades, has inclined scholars towards more moral and cultural than aesthetic considerations. This is the appropriate context for the

revival of the old accusation that T. S. Eliot was anti-Semitic. Revising *T. S. Eliot, Anti-Semitism, and Literary Form* (1995), again Jewel Spears Brooker questions Anthony Julius's (the divorce lawyer for Diana, Princess of Wales) assumption about the poet's attributed hatred to the Jews. Brooker insists on the fact that the reader must understand *a priori* what is Julius's definition of the concept, as his rhetoric and methodology appear to be more anti-Semitic than the few lines in Eliot's poetry in which he refers to the Jews in really negative terms. Concluding with the fact that the Jews themselves provided the poet with the instruments to approximate them, David Thompson examines his real attitudes towards these peoples in his poetry, prose and personal letters.

The last writings of this volume are concentrated on two important tendencies in contemporary literary criticism—authorship and gender. Richard Badenhausen rejects the figure of the lonely genius and emphasizes the way in which Eliot worked with Ezra Pound and the producer Martin Browne in both the creation of *The Waste Land* and his plays. In "T. S. Eliot and the Feminist Revision of the Modern(ist) Canon," Teresa Gibert gives a new vision about the charge of misogyny traditionally attached to the naturalized British author, suggesting that many of his essays could be even used to support feminist theses. The UNED Professor in Spain describes how the negativism of his representations of women, his attitude towards contemporary women writers, his feminization of culture and his relationships with real women are closely related to serious sexual frustrations. However, although the dialogue between Eliot feminist and non-feminist scholars is not easy, the first are trying to create "a feminist web which includes both sexes in the 'tangled mesh' of Modernism" (201).

The book also supplies an excellent bibliography of T. S. Eliot's works and other sources consulted for the elaboration of the different essays.

The audience interested in T. S. Eliot and even those non-familiar with him will surely enjoy this unique miscellany that offers the most dynamic and renovated vision about one of the greatest poets of the English language.