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The *Criterion Miscellany*: A Lost Series

Alan R. Nourie

ABSTRACT. The *Criterion Miscellany* was a monographic series published by Faber and Faber from 1929-1936 as an offshoot of its journal the *Criterion* (1922-1939), which was edited in its entirety by T. S. Eliot. Bibliographic control of this series is virtually non-existent, as it is not analyzed in any of the standard printed or electronic bibliographic sources. The internal policies of the *Criterion Miscellany* are discussed, as are known and possible involvements of Eliot, various contributors to the series, and the physical characteristics of the numbers themselves. A checklist of the titles published is also furnished.

It is not generally known that T. S. Eliot, who edited the *Criterion* from 1922-1939, was also editorially involved with a monographic series, the *Criterion Miscellany* from 1929-1936.¹ Bibliographic control of this series is virtually non-existent, as it is not analyzed in any of the standard printed or electronic bibliographic sources.² So, in this sense it is a "lost series" and one which is particularly interesting both because of Eliot's association and because of the literary reputations of a number of its contributors.

Most of the material printed in the pages of the *Criterion* was personally solicited by Eliot, and he occasionally carried this practice over into the *Criterion Miscellany*, as the following examples will illustrate. While most of the contributors to the series are deceased and have left no record of their experiences in connection with the *Criterion Miscellany*, there are a few exceptions. The late English critic F. R. Leavis related one method by which material was acquired for the "Miscellany"—that being direct solicitation by Eliot. In "Scrutiny: A Retrospect," Leavis refers to a pamphlet he wrote in 1931 "at the invitation of the editor of the *Criterion* . . . for the *Criterion Miscellany*."³ However, Leavis explained,

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though Eliot suggested the subject—contemporary literary criticism—and saw the manuscript through several revisions, in the end its harsh tone evidently proved to be too much for the diplomatic Eliot, since he did not include it in the *Criterion Miscellany*. Leavis attributed the rejection to Eliot's fear of offending the literary establishment of the day. As Leavis himself put it, "Eliot knew that such a pamphlet would arouse unforgiving hostility in the dominant literary world . . . what he objected to was the pamphleteering strength."⁴

A similar instance of direct solicitation occurred with James Joyce, who had two sections from his as yet unnamed *Finnegan's Wake* published in the "Miscellany": *Anna Livia Plurabelle* in 1930 and *Haveth Childers Everywhere* in 1931. In addition to soliciting the sections from *Work in Progress*, Eliot also approached Joyce about publishing episodes from *Ulysses* in the "Miscellany." Joyce, however, declined for a variety of reasons:

As regards the proposal to publish episodes of *Ulysses* in the *Criterion Miscellany* I am against it. First it implies that I have recognised the right of any authorities in either of Bull's islands to dictate to me what and how I am to write. I never did and never will. Secondly the episodes are of unequal length, thirdly I think that at least seven of the eight episodes would not pass the censor. I see by the press that this nobleman announces his intention of banning films which contain pictures of "bedroom scenes, hardships of prison life and the Prince of Wales," there is only one argument with such idiots. Fourthly *Ulysses* is a book with a beginning, middle and an end and should be presented as such. The case is quite different with *W.I.P.* which has neither beginning nor end.⁵

Another way in which material was obtained is described by the Indian novelist Mulk Raj Anand, who published *Persian Painting* as No. 25 of the *Criterion Miscellany* in 1930. Anand says that his pamphlet was placed with Herbert Read's support. Read, editor of the *Burlington Magazine*, and literary and art critic in his own right, also acted as unofficial assistant editor of the *Criterion* during its early years. According to Anand, Read wrote to Eliot on his behalf about the *Persian Painting* monograph, praising it. Anand did not approach Eliot directly because he felt Eliot unsympathetic towards his type of criticism. However, Eliot did become directly involved, and when the pamphlet was published, Anand was "favored with an invitation to lunch by the poet along with Herbert Read."⁶ Significantly, this social approach is the manner in which Eliot conducted much of the *Criterion* business. Anand feels that it was not uncommon for writers and authors to submit unsolicited material for publication in the *Criterion Miscellany* but that Eliot was responsible for

selecting the majority of the titles published. Naomi Mitchison, author of *Comments on Birth Control* (*Criterion Miscellany* No. 12) sought access to the "Miscellany" by way of the unsolicited contribution. She did not know Eliot personally; nor did she have anyone speak in her behalf. She says that she submitted her manuscript directly to Faber and Faber with no solicitation and as nearly as she recollects, received little, if any, editorial assistance from Eliot or anyone else.⁷

It would seem then, that while Eliot was on occasion directly involved with the *Criterion Miscellany* the degree of his involvement varied with the particular author or title under consideration. Interestingly, though, the same might be said of his involvement with the *Criterion* too, since in the production of that journal he utilized the services of several persons in various capacities. Richard Aldington served as assistant editor of the *Criterion* in 1922-23, during which time he published articles and reviews there in addition to determining layout and typographic format. Aldington was also instrumental in setting up the reviewing mechanisms for foreign periodicals. Irene Fassett was the *Criterion* secretary from 1923-28. Aside from exercising what Eliot referred to as her "unique powers of organization and management," she contributed a number of reviews.⁸ Anne Bradbury was production controller for the *Criterion* from 1936 till the journal's cessation in 1939. One of her duties is worth mentioning in light of Eliot's previously mentioned proclivity for personally soliciting the bulk of the material published in the *Criterion*: she was to ". . . sift through unsolicited articles and poems, to recommend whether any of them should be published."⁹ Clearly, Eliot was not afraid to delegate editorial authority.

Finally, there is the matter of Herbert Read's association with Eliot and the *Criterion*—particularly during the first ten years, during which time Read served as unofficial assistant editor to Eliot. It is interesting to note that Eliot once revealed to Read that the contents of the ideal journal ought to look as though editorial thought and care had been focused on each item included in the publication.¹⁰ His specifying that the contents ought to look such a way and not that the editor himself should have taken steps to produce that effect is perhaps significant, for Eliot was a man to whom exact meanings, shadings, and subtle differences counted in his editing—whether for publication or otherwise. The implication is that the editor cannot always personally see to these things, and yet he still remains the editor. By the same token, Eliot may not have been personally responsible for the copy editing or even the solicitation of all of the *Criterion Miscellany* material, but we know that he was editorially involved with a number of items. Given the additional fact that he allowed the series to be issued under the *Criterion*'s title, it is not unlikely that he also edited and/or solicited a significant amount of the remaining material, especially when his friends and *Criterion* associates were involved.

There also appears to have been a close connection with the *Criterion* itself, which, it should be noted, had a body of contributors referred to by Eliot as his "phalanx." Twelve of the thirty-seven authors who contributed to the *Criterion Miscellany* also had work published in the *Criterion*: Eliot, A. W. Wheen, H. M. Tomlinson, D. H. Lawrence, Herbert Read, James Joyce, J. M. Murry, Douglas Jerrold, Christopher Dawson, H. G. Porteus, Keith Felling, and A. F. Clutton-Brock.

In all, forty-three titles were published in the *Criterion Miscellany* including material by some of the best known writers and critics of the day: D. H. Lawrence, H. G. Wells, James Joyce, John Middleton Murry, and André Breton, as well as Eliot himself. The topics treated reflect the series title in that they are miscellaneous, ranging from art and literature—both creative and critical—through economics and religion.

The physical appearance of the *Miscellany* titles was uniform for the most part. There were, however, some exceptions. The covers of numbers fifteen (Joyce's *Anna Livia Plurabelle*), twenty-eight (*Dr. Watson* by S. C. Roberts), thirty-one (George Grosz's *Post War Museum*), and forty-three (André Breton's *What is Surrealism?*) all incorporated some form of decorative motif; none of the other covers deviated from the norm. In addition, the last two numbers, *Background to Chinese Art* by Hugh Gordon Porteus and the piece by Breton, differed slightly from the rest in that the price was not printed on the covers. The price generally was one shilling—with three exceptions: *Italian Painting* (No. 7, by A. F. Clutton-Brock), *An Outline of French Painting* (No. 36) and *An Outline of English Painting* (No. 41), both by R. H. Wilenski. These three numbers were priced at two shillings.

Another point where no consistency at all was shown is on the title page. Here the addition and deletion of the "limited" status of Faber and Faber seems never to have been resolved. It changed no less than a dozen times over the years. The same holds true for the imprint, which at times supplies the month and year of publication and at other times does not. All of the titles in the series were identical in at least one crucial point: each was prominently described as being a part of the *Criterion Miscellany*: on front and back covers and on the half-title.

The cessation of the *Miscellany* in 1936, three years before the demise of the *Criterion*, occurred for economic reasons. Eliot had come to regard the *Criterion Miscellany* and pamphlet publishing in general as an "impossible luxury." He mentioned to Stephen Spender in 1938 that in order to justify the production of a pamphlet a sale of ten thousand copies would have to be guaranteed.¹¹ The best-sellers of the series were numbers by James Joyce and D. H. Lawrence. The sale figures for the *Criterion Miscellany* editions of Joyce's *Anna Livia Plurabelle* and *Haveth Childers Everywhere* were 10,166 and 5,590 respectively.¹² D. H. Lawrence's contributions were *Pornography and Obscenity* and *Nettles*. *Net-*

tles was published in an edition of three thousand copies, while five thousand copies of *Pornography and Obscenity* were printed. Interestingly, Lawrence's position on censorship was answered in another number of the *Criterion Miscellany*: Lord Brentford's *Do We Need a Censor?* Brentford, Home Secretary at the time, was involved in the legal action directed against *Lady Chatterly's Lover* and *Pansies*. According to Warren Roberts, Lawrence was elated when his pamphlet sold better than Brentford's.¹³ However, Eliot knew that the success of Lawrence's and Joyce's publications when compared with the other titles in the series was not due to any pamphleteering strengths but to the literary reputations of their authors and the fact that they were first editions of previously unpublished works.

Only those titles by literary figures were offered bound in boards in addition to the usual paper wrappers. For example, *Miscellany* titles by Joyce, Lawrence, Read, and Eliot himself were also issued in boards. While the design of the paper covers did not vary significantly until the last two numbers, the internal format seems to have been comparatively unstructured: introductions, dedications, tables of contents, frontispieces, illustrations, lists, maps, addenda and appendices could be added as required—and were. The most common length of a *Miscellany* title was thirty-two pages, with fifteen titles having this number; only five were over sixty pages—all of which were art surveys.

A checklist of the titles published in the *Criterion Miscellany* follows. The physical characteristics of the series remained uniform throughout its history except in the few minor instances noted earlier. Because of this uniformity, complete bibliographic details have been provided for the first number only.

1. *Two Masters* (1929) by Arthur Wesley Wheen. Red-orange paper wrappers, folded over stiff blanks, printed in black on upper cover: CRITERION MISCELLANY—No. 1 | TWO MASTERS | A.W. WHEEN | ONE SHILLING NET | FABER & FABER; printed in black on lower cover: This is No. 1 of the | CRITERION MISCELLANY | Published by Faber & Faber Limited | at 24 Russell Square, London, W. C. 1. The covers measure 20 × 13.5 cm. [1]-[8] + 9-32, as follows: [1]-[2] blank; [3] half-title; [4] blank; [5] title-page; [6] FIRST PUBLISHED IN MCMXXIX | BY FABER AND FABER LIMITED | 24 RUSSELL SQUARE LONDON W. C. 1. | SECOND IMPRESSION JUNE MCMXXIX | PRINTED IN GREAT BRITAIN | AT THE CHISWICK PRESS | 20 & 21 TOOKS COURT LONDON E. C. 4 | ALL RIGHTS RESERVED; [7] [dedication] to JIM; [8] blank; 9-32 text.
2. *Cote D'Or* (1929) by Henry Major Tomlinson. Emerald green paper wrappers, 23 p.

3. *Imperialism and the Open Conspiracy* (1929) by Herbert George Wells. Lemon yellow paper wrappers, 24 p.
4. *The Coasts of Normandy* (1929) by George Blake. Italian blue paper wrappers, 32 p.
5. *Pornography and Obscenity* (1929) by David Herbert Lawrence. Mandarin orange wrappers, 32 p.
6. *Do We Need a Censor?* (1929) by L. William Joynson-Hicks (Viscount Brentford). Turquoise green paper wrappers, 24 p.
7. *Italian Painting* (1930) by Alan Francis Clutton-Brock. Sapphire blue paper wrappers, 67 p.
8. *In Retreat* (1930) by Herbert Edward Read. Red-orange paper wrappers, 46 p.
9. *The Lie About the War* (1930) by Douglas Jerrold. Mandarin orange paper wrappers, 47 p.
10. *The Naval Conference and After* (1930) by Carlyon Wilfroy Belairs. Italian blue paper wrappers, 47 p.
11. *Nettles* (1930) by David Herbert Lawrence. Salmon-pink paper wrappers, 28 p.
12. *Comments on Birth Control* (1930) by Naomi (Haldane) Mitchison. Emerald green paper wrappers, 32 p.
13. *Christianity and Sex* (1930) by Christopher Henry Dawson. Mandarin orange paper wrappers, 40 p.
14. *What Is Conservatism?* (1930) by Keith Grahame Feiling. Lemon yellow paper wrappers, 35 p.
15. *Anna Livia Plurabelle* (1930) by James Joyce. Cinnamon-colored paper wrappers, 32 p.
16. *Ambush* (1930) by Herbert Edward Read. Claret-colored paper wrappers, 43 p.
17. *Gentlemen, I Give You—Wine!* (1930) by Herbert Warner Allen. Shamrock-green paper wrappers, 38 p.
18. *Two Broadcast Talks on India* (1930) by John Allsebrook Simon. Mandarin orange paper wrappers, 35 p.
19. *Escape From the 'Dole'; Unemployment Insurance or Employment Assurance?* (1930) by Arthur Siretelli Comyns Carr. Lemon yellow paper wrappers, 38 p.
20. *A Foreigner Looks at the British Sudan* (1930) by Odette Keun. Mandarin orange paper wrappers, 56 p.
21. *The Press and the Public* (1930) by George Blake. Emerald green paper wrappers, 36 p.
22. *Unemployment and Work* (1930) by Ernest John Pickstone Benn. Pyrethrum yellow paper wrappers, 43 p.
23. *The Empire and Prosperity* (1930) by Leopold Charles Maurice Stennett Amery. Red-orange paper wrappers, 78 p.

24. *The Lambeth Conference* (1930) by George Malcom Thompson. Calamine blue paper wrappers, 31 p.
25. *Persian Painting* (1930) by Mulk Raj Anand. Shamrock green paper wrappers, 46 p.
26. *Haveth Childers Everywhere* (1931) by James Joyce. Ivory-yellow paper wrappers, 36 p.
27. *Why the Land Dies* (1931) by William Beach Thomas. Shamrock green paper wrappers, 32 p.
28. *Dr. Watson: A Prolegomena to the Study of a Bibliographical Problem, with a Bibliography of Sherlock Holmes* (1931) by Sydney Castle Roberts. Light Nile green covers, 32 p.
29. *The Trade Crisis and the Way Out* (1931) by Arthur Steel-Maitland. Lemon yellow paper wrappers, 53 p.
30. *Thoughts After Lambeth* (1931) by Thomas Stearns Eliot. Brown paper wrappers, 32 p.
31. *A Post-War Museum* (1931) by George Grosz. Orange-red paper wrappers, 32 p.
32. *Murder by Jury, A Layman's Inquiry* (1931) by Rodger Napier. Orange-red paper wrappers, 48 p.
33. *This Writing Business* (1931) by Michael Joseph. Mandarin orange paper wrappers, 32 p.
34. *Rum—The Englishman's Spirit* (1931) by Herbert Warner Allen. Chrysolite green paper wrappers, 32 p.
35. *Go Back to Gold* (1931) by Frederic Benham. Chrysolite green paper wrappers, 44 p.
36. *An Outline of French Painting* (1932) by Reginald Howard Wilenski. Claret-red paper wrappers, 71 p.
37. *The Fallacy of Economics* (1932) by John Middleton Murry. Red-orange paper wrappers, 35 p.
38. *To Hell with Justice—We Want Economics!* (1932) by Nevile Wilkinson. Mandarin orange paper wrappers, 32 p.
39. *Ireland Since 1922* (1932) by Joseph Mounsell Hone. Shamrock green paper wrappers, 32 p.
40. *The Indian Peasant* (1932) by Victor Alexander John Hope Linlithgow. Red-orange paper wrappers, 32 p.
41. *An Outline of English Painting from the Middle Ages to the Period of the Pre-Raphaelites* (1933) by Reginald Howard Wilenski. Lemon yellow paper wrappers, 74 p.
42. *Background to Chinese Art* (1935) by Hugh Gordon Porteus. Lilac paper wrappers, 67 p.
43. *What Is Surrealism?* (1936) by André Breton. Turquoise blue paper wrappers, 90 p.

NOTES

1. There is, of course, no definitive biography of Eliot, and none of the books that treat him biographically mention the *Criterion Miscellany*. (Nor is it mentioned in Donald Gallup's *Bibliography*, other than as an entry associated with Eliot's *Thoughts After Lambeth*.) Most notably, these include, Peter Ackroyd's *T. S. Eliot, A Life* (1984), T. S. Matthew's *Great Tom* (1974), Robert Sencourt's *T. S. Eliot: A Memoir* (1971), Herbert Howarth's *Notes On Some Figures Behind T. S. Eliot* (1964), Lyndall Gordon's *Eliot's Early Years* (1977), and a collection of essays edited by Allen Tate, *T. S. Eliot and His Work* (1966).

2. None of the following sources furnishes the titles or authors in the *Criterion Miscellany*: Baer's *Tales in Series*, U.S. Library of Congress *Monographic Series*, British Museum, *General Catalogue of Printed Books*, U.S. Library of Congress, *National Union Catalog*, OCLC Data Base, Donald Gallup's *T. S. Eliot: A Bibliography*. It should be mentioned that some 16 of the 43 *Miscellany* titles can be retrieved through OCLC; however, most of the titles are included only under author or title, so no listing of the contents of the series is available. Even the CBI is vague on the *Miscellany*, giving no closing date for its entry.

3. F. R. Leavis, "Scrutiny: A Retrospect," *Scrutiny*, 20 (1963), p. 2.

4. Leavis, p. 2.

5. "To T. S. Eliot," 22 February 1932, pp. 314-15; "To Harriet Shaw Weaver," 16 July 1929, p. 282, *Letters of James Joyce*, ed. Stuart Gilbert (New York: Viking Press, 1966), I.

6. Letter received from Mulk Raj Anand, 26 November 1982.

7. Letter received from Naomi Mitchison, 30 January 1984.

8. T. S. Eliot, "Commentary," *Criterion*, VIII, (September 1928), p. 6.

9. Robert Sencourt, *T. S. Eliot: A Memoir* (New York: Dodd Mead, 1971), p. 210.

10. T. S. Eliot, Letter to Herbert Read, 11 August 1926. McPherson Library, University of Victoria, Victoria, British Columbia.

11. T. S. Eliot, Letter to Stephen Spender, 13 January 1938, Northwestern University Library, Evanston, Illinois.

12. T. S. Eliot, Letter to Stephen Spender, 13 January 1938, Northwestern University Library, Evanston, Illinois; Warren Roberts, *A Bibliography of D. H. Lawrence*, 2nd ed. (Cambridge: Cambridge University Press, 1982), pp. 135, 143; J. J. Scolocum and H. Cahoon, *A Bibliography of James Joyce* (London: Rupert Hart-Davis, 1957), pp. 46, 54.

13. Roberts, p. 136.

Popular Music Periodicals in the Library

Frank Hoffman, PhD

ABSTRACT. In the face of intensive and far-reaching social changes, it is imperative for library collections to reflect the needs and interests of their users and potential users in order to remain a vital force in contemporary society. This article attempts to provide libraries with a blueprint to facilitate the evaluation and selection of popular music periodicals. An annotated list of periodicals is appended to the text.

A leading library scholar has noted that the distinctive advantage of what libraries can offer over those sources of information individuals presently can provide for themselves is richness of resources and trained expertise in their use.¹ The American library in its various manifestations has an outstanding record of success in serving society. There is abundant evidence of the high esteem in which libraries have been and are held throughout our nation's history.

The fact remains, however, that the library's role as a preserver and disseminator of information and culture is presently being subjected to serious challenges. In the face of intensive and far-reaching social changes, the library as a long respected American institution has come to be viewed in some quarters as part of the problem rather than as a positive change agent.

A few individuals have called attention to the fact that it is imperative for material in libraries to reflect the needs and interests of their users (and potential users) in order to remain a vital force in contemporary society. Almost two decades ago, Don Roberts emphasized the profession's failure to display much sensitivity to the acquisition of popular culture materials:

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