

Similarly, some of the scores for “markers of Christian identity” seem off. To me, the score for Hillsdale (6) greatly understates the potential Christian experience; I would have expected it to score closer to two of its two peer schools—Baylor (13) and Grove City (18)—rather than lower than the largely secularized Georgetown (8.5). At the same, the index highly ranks other schools where the actual culture may be less Biblical than the numbers might suggest.

In the end, I believe that different student personality types call for two different ideal types of Christian colleges. One is a safe school, where everyone around them is Christian and there are few corrupting influences. Our daughter—never at risk—needed something very different; she blossomed at a vibrant Christian university that deepened her faith, surrounded by many thoughtful Christian faculty and students seeking to do likewise. These two are not mutually exclusive, as (in our region) Biola’s Torrey Honors College offers both.

Finally, the evangelical authors omit an essential college selection criterion: is there a solid church nearby? A decade ago we lucked out, as we overlooked how crucial this is to spiritual formation of young adults, no matter how Christian the campus. A faithful Anglican church can both teach the patristic faith (underemphasized at evangelical schools) and a vision of a healthy Anglican church. Such an adult church experience will provide the cornerstone of their future life in the Church.

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Walter Redmond, *The Spirituality of T. S. Eliot: A Gloss on The Waste Land and Four Quartets*. Aliosventos Ediciones, 2023. ASIN: B0BYTCCVYC, 258 pp., pbk \$20; also Kindle.

In *The Spirituality of T. S. Eliot*, Walter Redmond guides readers through *The Waste Land* and *Four Quartets* and explores how T. S. Eliot’s literary, philosophical, and theological past illuminates these poems. Redmond makes clear that he is not writing literary criticism. Rather, he intends to provide “a basic grasp of the poems in their spiritual context” and illuminate the sources Eliot draws upon and even those that are “akin” to his work (13).

John Whittier-Ferguson writes, “Reading critics on [Eliot’s Christian] poetry, I regularly feel as though I were getting a tour of a cathedral from guides who,

though full of important information, never adequately address what the building is for.”¹ The great strength of this book is that Redmond knows “what the building is for,” gifting readers with his wealth of attention to and knowledge of the mystical and theological tradition Eliot weaves throughout his intricate and, often, obscure verse. Redmond introduces the asceticism of St. John of the Cross, while considering section III of each *Quartet*, so that readers can more fully make sense of these reflections on darkness and the *kind* of darkness upon which Eliot is reflecting. The mystical tradition, including St. John of the Cross, St. Teresa of Avila, and Julian of Norwich undergirds countless moments in Eliot’s poetry—and Redmond makes good on his goal of identifying these sources, liberally quoting from them, and instructing non-experts and non-religious readings in the greater context of these fruitful and formative images. Mirroring Eliot’s own expansive and interconnected thought, Redmond demonstrates how these allusions extend across poems and both Western and Eastern faith traditions.

In contrast to other lay companions to *Four Quartets*, such as Thomas Howard’s *Dove Descending* (2006), Redmond admirably takes up the task of reading Eliot’s Christian poetry alongside of his most famous early work, *The Waste Land*. Redmond narrows the scope of his project by focusing on the spiritual sources in *The Waste Land*, of which there are many. However, to interpret the thread of spirituality in Eliot’s poetry is necessarily to engage with the materiality and politics of the poem (and it is worth noting that Redmond explicitly makes his own work political in his preface). While interpreting section III of *The Waste Land*, Redmond calls the landlord who assaults the typist her “boyfriend” (39). But noting the explicitly economic relationship between the two figures is what gives grounding for the scene’s violence and the lament implicit within the poem. The poem’s “mythical method” is always interwoven with economic, industrial, and social realities, as it yearns for a myth that could comprehensively redeem all of life and make dry bones live. Redmond too quickly disentangles what Jayme Stayer calls the “spiritual stakes” of the poem by calling it strictly hopeless, in contrast with the *Quartets*.² However, the richness of *The Waste Land* is that it is replete with dashed hopes that offer fragments as potential life-preservers for the reader. Pieces of driftwood are everywhere in its lines.

¹ John Whittier-Ferguson, *Mortality and Form in Late Modernist Literature* (Cambridge University Press, 2016), 31.

² Jayme Stayer, “Snuggling Up to the Abyss,” *The T. S. Eliot Studies Annual* 4 (2022): 153, <https://doi.org/10.3828/tsea.2022.vol4.13>.

At times Redmond advances explicit and specific interpretations of passages, and in other moments, he provides a rich theological imaginary for readers that does not claim to be complete, so that readers can better wrestle with the verse themselves. I believe the work is strongest in this furnishing capacity and could benefit from the historical notes of the recent Ricks and McCue edition, as well as a close attention to the style and form of Eliot's poetics, which Redmond does not address.³ It is difficult, for this reason, to identify the specific audience of Redmond's work. Its organization, and the way the poem is referenced, assumes a deep familiarity with Eliot's poetry, but its explicit distance from literary criticism removes it from the rich, contemporary world of Eliot studies. John Whittier-Ferguson's chapter, "'Old Timber to New Fires': T. S. Eliot's Christian Poetry," provides a beautiful scholarly introduction to Eliot's Christian poetry and the inseparability of form and content, as Whittier-Ferguson demonstrates how Eliot's use of allusions and metered verse becomes transformed by the language of the liturgy.⁴ Of course, "introductions" to Eliot's complex verse are a contradiction in terms. The best path remains reading and re-reading the poetry and finding a companion, perhaps Redmond, that guides you along a certain thread of Eliot's intricate imagery, so that you can go back later to follow yet another. Eliot himself gives the best hermeneutic for reading his poetry: "We shall not cease from exploration."⁵

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Tobias A. Karlowicz, *The Sacramental Vision of Edward Bouverie Pusey* (T&T Clark Studies in English Theology). New York: T&T Clark, 2022 (2023 Paperback). ISBN 978-0567701633, xii+218 pp., hbk \$104, also Kindle, pbk, PDF.

The serious study of Edward Bouverie Pusey's theology as such has hitherto been prevented by a number of weighty obstacles. In *The Sacramental Vision of Edward Bouverie Pusey* (a reworking of his 2013 PhD dissertation), Toby

³ *The Poems of T. S. Eliot*, ed. Christopher Ricks and Jim McCue (Johns Hopkins University Press, 2015).

⁴ John Whittier-Ferguson, "'Old Timber to New Fires': T. S. Eliot's Christian Poetry," in *Mortality and Form in Late Modernist Literature* (Cambridge University Press, 2016), 31–79.

⁵ "Little Gidding," *Poems of T. S. Eliot*, 208.