

Time Present

The Newsletter of the T. S. Eliot Society

Number 62

Summer 2007

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Eliots, Keatses, and “Keats” in Louisville, KY

by William Harmon
University of North Carolina, Chapel Hill

About thirty years ago, thanks to the beneficence of my friends Mary and Kenneth Reckford, I got to know Theresa Eliot, the widow of T. S. Eliot's older brother, Henry Ware Eliot, Jr. (1879–1947). I would visit her in her apartment at 22 Prescott St. whenever I was in the neighborhood of Cambridge, Mass., and we kept up a robust correspondence. Until almost the end, she was alert and intelligent, with clear memories of her husband and brother-in-law, as well as her own life going back almost a hundred years. Summoned by a caregiver, I made my last visit when she was near death. Later, a lawyer told me that her will provided a few things for me (including a small oil painting of an autumn scene in New Hampshire); he requested my assistance in ensuring that her wishes were carried out in the matter of her burial place.

Theresa was from Louisville, Kentucky, and her husband had already been buried in her family's plot in the Cave Hill Cemetery there. I corresponded with administrators of the cemetery, represented by Ms. Etta Rae Hirsch (notable for exuberant handwriting), and visited the graves in 1981. Her grave is between those of her husband and her brother, Hurst Frazee Garrett (1881–1943), and near those of her parents, George Hurst and Belle Frazee Garrett. (Theresa told me that her Frazee grandfather, an early photographer, had known Edgar Allan Poe in Philadelphia.)

T. S. Eliot seems to have been devoted to his brother, who was older by nine years (they were the only boys in the family). It was Henry who told him that the name of a group of rocks off the coast of Rockport, Massachusetts, is pronounced “Salvâges,” even though plenty of evidence, including what I have heard in Gloucester, testifies for “Sálvages” and even something closer to “Sávages.” It was Henry who gave Eliot the typewriter that introduced some confusion into the dating of the *Waste Land* manuscripts. It was to Henry that Eliot revealed that the passage in “Burnt Norton” beginning “Here is a place of disaffection” is set specifically in the Gloucester Road tube station. Not much else remains of their association, since, just after Henry's death, Eliot came to the apartment in Cambridge and burned all the letters from him that Henry had kept.

Henry and Theresa probably met in the early 1920s when both were working in advertising, he as a writer, she as an artist. I have seen some of her magazine work—for Palmolive soap, as I recall—and she was very accomplished indeed, especially in line drawings. She told me that she had earned more than \$20,000 in 1925, which is more than I earned in 1975. Both Henry and Theresa were in their forties when they got married. I am not sure why they waited, but I suspect that part of his reluctance had to do with deafness caused by childhood scarlet fever. He acquired one of the earliest hearing aids, a large ungainly box worn around the neck on a strap, I believe, but it permitted him to hear better and function socially. They were happily married for more than twenty years, but both of them judged their sister-in-law pretty harshly. Theresa told me,

"It was dope." In their copy of the 1931 edition of an Eliot family history, the page on Vivien has been cut out.

Henry pursued some archeological studies in the Middle East, for which Theresa prepared illustrations: *Excavations in Mesopotamia and Western Iran: Sites of 4000-500 BC* (Peabody Museum, 1950). He also published a detective novel, *The Rumble Murders* (1932) under the pseudonym "Mason Deal." His only other notable writing was some light verse for a book of sympathetic caricatures of local Cambridge characters, *Harvard Celebrities* (1901). The one on William Whiting Nolen will give an idea of his skill at versifying as well as a possible analogue to some of Old Possum's humorous verses:

No observer would suppose
From his unassuming clothes,
This to be the famous Widow whom the student
body knows;
A man of wealth immense,
Yet lacking all pretence,
He makes the Cyclopædia resemble thirty cents.
He can give the whole of Mill
In one concentrated pill,
Or discourse at moment's notice on the Freedom of
the Will;
He will translate Voltaire
With the greatest savoir faire,
And will read Indo-Iranian and never turn a hair.
Dead or dreaming, drunk or sleeping, Nolen puts
you through,
But gratitude takes early wing when Nolen's bill is
due.

(Nolen was an assistant professor of biology as well as a versatile tutor.)

Preparing for the visit in 1981, I found out a few things about the large and famous Cave Hill Cemetery. It held not only T. S. Eliot's older brother Henry but also John Keats's younger brother George, along with several members of his extended family. Born in early 1799, George Keats left England as an ambitious teenager in June 1818, hoping to better his life in America, settling for a while in Henderson, Kentucky, near where the Ohio River joins the Mississippi. Apparently he fell among thieves, including John James Audubon, who may have bilked George of his savings by selling him a boat and cargo that turned out to be under water. In 1820, having failed in his initial business efforts, George took his wife back to England,

where he persuaded John Keats to hand over John's inheritance from their grandmother's estate. John died in Rome a year later.

George returned to Louisville and went through a fortune made in various commercial enterprises. Since he was on a city charter committee, a Keats Avenue in the old Clifton section of Louisville was named in his honor in 1828. Today, 180 years later, the map shows a Keats Avenue North and South. George Keats lived in a fashionable Greek Revival house on Walnut Street near the center of the city. It later was used by Hampton College and then by the Elks' Club, and more recently it has been headquarters for the investment firm Hilliard Lyons. George died in 1849 and was buried in Cave Hill Cemetery; the remains were moved in 1879, to Section O, Lot 73, with a much grander monument. (George's daughter Emma married a man named Philip Speed and joined a distinguished family that has given its name to an art museum as well as an engineering school. During a visit to Louisville in 1882, Oscar Wilde spent some time with Emma, poring over her collection of letters from John Keats to her parents.)

I went back to the cemetery last year, and once again, after a quarter century, I was greeted by Etta Rae Hirsch, who had lost not one bit of her energy and charm. She sent me maps, photographs, and guidebooks, as well as the information that another poet was in Cave Hill: Madison Cawein, the "Keats of Kentucky."

Outside Kentucky, Madison Cawein is all but unknown and would be entirely so were it not for a few earnest researchers who have turned up the interesting intelligence that he published a poem called "Waste Land" in *Poetry: A Magazine of Verse* in 1913. Another researcher—the only Bevis I ever heard of besides the television character with the entertaining teeth—detects a resemblance between another Cawein poem and a passage in "The Love Song of J. Alfred Prufrock." The passage in question—"belle and beau, / Who come and go / Around its ancient portico"—comes from "A Ghost of Yesterday," published in the posthumous volume *The Cup of Comus: Fact And Fancy* (1915), which actually postdates the composition of "Prufrock" by several years. (The Cave Hill records indicate that Cawein was buried in early December, 1914, to be exhumed about a week later, for reasons unknown.)

Eliot, a chameleon and a magpie as well as a possum, freely admitted that he stole with both hands. Maybe so.

*Adapted from a paper delivered at the Conference on Twentieth Century Literature and Culture,
University of Louisville, Feb. 2007*

Waste Land
by Madison Cawein

Briar and fennel and chincapin,
And rue and ragweed everywhere;
The field seemed sick as a soul with sin,
Or dead of an old despair,
Born of an ancient care.

The cricket's cry and the locust's whirr,
And the note of a bird's distress,
With the rasping sound of the grasshopper,
Clung to the loneliness
Like burrs to a trailing dress.

So sad the field, so waste the ground,
So curst with an old despair,
A woodchuck's burrow, a blind mole's mound,
And a chipmunk's stony lair,
Seemed more than it could bear.

So lonely, too, so more than sad,
So droning-lone with bees—
I wondered what more could Nature add
To the sum of its miseries...
And then—I saw the trees.

Skeletons gaunt that gnarled the place,
Twisted and torn they rose—
The tortured bones of a perished race
Of monsters no mortal knows,
They startled the mind's repose.

And a man stood there, as still as moss,
A lichen form that stared;
With an old blind hound that, at a loss,
Forever around him fared
With a snarling fang half bared.

I looked at the man; I saw him plain;
Like a dead weed, gray and wan,
Or a breath of dust. I looked again—
And man and dog were gone,
Like wisps of the graying dawn....

Were they a part of the grim death there—
Ragweed, fennel, and rue?
Or forms of the mind, an old despair,
That there into semblance grew
Out of the grief I knew?

News

Faber to publish a new *Complete Poems*

In our last issue, we reported two important new publishing projects: the recommencement of the *Letters of T. S. Eliot* series, edited by Hugh Haughton, and the seven-volume *Complete Prose of T. S. Eliot*, edited by Ronald Schuchard. Ron reports in addition that "Faber and Faber have commissioned Christopher Ricks to bring out a scholarly edition of the *Complete Poems*, and he has begun the project."

Contributions Sought for Historical Marker

From March 1916 to November 1920, T. S. and Vivien Eliot lived at 18 Crawford Mansions, Westminster, London. Ms. Beatrice Srivastava, the current resident of the apartment, has applied to have a commemorative plaque installed at the site. The Eliot Society hopes to sponsor the installation of this historical marker through an appeal to our members. The total cost of the project is about £350 (roughly \$700). To contribute, please send a check or credit card information, using the short form on p. 7, below, to John Karel, the Society's treasurer. (Alternatively, you may add your contribution to the enclosed registration form for the annual meeting.) The Society thanks you for your generosity.

Society Notes

In May and June, Jewel Spears Brooker gave an Eliot seminar for graduate students and a public lecture on Eliot at the Hebrew University of Jerusalem. Jewel has also won a Fulbright Senior Specialist's Award and so will be giving lectures in foreign countries on Eliot and on modern American poetry for the next five years. Her recent and forthcoming publications include "The Sound of Silence: Theodicy in Literature" and "Youth and Age in T. S. Eliot's Spiritual Development" (both in *Sewanee Theological Review*, 2006), and "Writing the Self: Dialectic and Impersonality in T. S. Eliot" (in *T. S. Eliot and the Concept of Tradition*, ed. Giovanni Cianci and Jason Harding, forthcoming from Cambridge).

Tony Cuda has recently joined the tenure-track faculty at the University of North Carolina at Greensboro. He is excited to be preparing a graduate course for the fall term on T. S. Eliot and contemporary poetry. He has been reviewing regularly for the *New Criterion*, the *Washington Post Book World*, and *FIELD*, a journal of contemporary poetry and poetics. He also has two essays on Yeats forthcoming in the *Yeats Annual* and a collection called *Platonisms: Ancient, Modern, and Postmodern*.

T. S. Eliot Society
28th Annual Meeting, 28–30 September 2007

Friday, Sept. 28

Board of Directors Meeting:
 10:00–12:00 (*Parkway Hotel*)

Saint Louis Woman's Club,
 4600 Lindell Blvd.
 (site of most Friday and Saturday events)

Society Lunch: 12:15–1:30

Session I: 1:45–3:15

Chair: Chris Buttram, Winona State Univ.
 Carol L. Yang, Nat'l Chengchi Univ.

The City of Dreadful Night: The Flâneur
 and Urban Spectacle

Randy Woods, Northwestern Univ.

Eliot v. J. C. Squire and the Georgians,
 1915–1922

Beth Ann Sweens, Catholic Univ. of Lou-
 vain

The Roots that Clutch: Eliot, Pound and
 the 1890s Poets

Peer Seminar: 1:30–3:30

Chair: Jed Esty, Univ. of Illinois

No auditors, please

Session II: 3:30–5:00

Chair: Michael Coyle, Colgate Univ.

Thomas J. Brennan, SJ, St. Joseph's Univ.

Tiresias and the Conundrum of Criticism

Adrianna E. Frick, San Francisco State
 Univ.

Ovid's Tiresias in *The Waste Land*

Hazel Atkins, Univ. of Ottawa

Architecture and "Tradition and the In-
 dividual Talent"

Dinner ad lib.

Home of Melanie and Anthony Fathman,
 4967 Pershing Place

Session III: 7:00–8:30

Chair: Frances Dickey, Univ. of Missouri

Melanie Fathman

News from Saint Louis

David Huisman, Grand Valley State Univ.

News from Little Gidding

Ronald Schuchard, Emory Univ.

News from London

Timothy Materer, Univ. of Missouri

"This is utter nonsense": Eliot on How-

arth's Family Theme in *Notes on*

Some Figures Behind T. S. Eliot

Saturday, Sept. 29

Saint Louis Woman's Club,
 4600 Lindell Blvd.

Session IV: 9:15–10:45

*Chair: Elisabeth Däumer, Eastern Michi-
 gan Univ.*

Shun'ichi Takayanagi, SJ, Sophia Univ.

"Ash-Wednesday" Remade: Masa'aki

Tachihara's "Holy Ash-Wednesday"

Kinereth Meyer, Bar-Ilan Univ.

Between Prayer and Poetry: Eliot and

Lancelot Andrewes

Chad Parmenter, Univ. of Missouri

Rereading the Yeatsian in *Four Quartets*

Memorial Lecture: 11:00

*Chair: William Harmon, Univ. of North
 Carolina*

George T. Wright, Univ. of Minnesota

Some Reflections on Eliot's Changing

Poetic Styles

Lunch ad lib.

Session V: 1:45 – 3:15

*Chair: Jayme Stayer, SJ, Universidad Cen-
 troamericana*

Anderson Araujo, Univ. of Western On-
 tario

Eliot and the Literature of Fascism

Ben Lockerd, Grand Valley State Univ.

Maurras vs. Dawson: The Prime Influ-

ence on Eliot's Cultural Thought

Josh Mabie, Univ. of Minnesota

Seeking Dwelling in *The Waste Land*

Session VI: 3:30–5:00

*Chair: David Chinitz, Loyola Univ. Chi-
 cago*

Anthony Cuda, Univ. of North Carolina,
 Greensboro

Eliot's Best-Kept Secrets

Chad B. Cripe, Grand Valley State Univ.

God, Man, and Machine: The Balancing

Nature of Eliot's Ecologic Poetics

James Matthew Wilson, East Carolina

Univ.

From the Critical to the Dogmatic: Eliot's

Attraction to Neo-Scholasticism

Society Dinner: 6:00-8:00

Sunday, Sept. 30

First Unitarian Church,
 5007 Waterman Blvd.

Service: 9:30

Session VII: 11:15–12:45

*Chair: Cyrena Pondrom, Univ. of Wiscon-
 sin*

Jamie N. Berlin, Eastern Michigan Univ.

To Remember the Cruellest Delight:

Reading Dante in *The Waste Land*

Russell Eliot Murphy, Univ. of Arkansas

Chaucer's Dante in Eliot's *The Waste*

Land

Loren Higbee, Univ. of Notre Dame

Petrarch and Eliot

Eliot Aloud: 12:45–1:15

Linda Wyman, Lincoln Univ.

Announcement of Awards

HUMAN KIND CANNOT BEAR VERY MUCH REALTY, II

Somerset
Village house with paddock
East Coker

Entrance hall, 4 reception rooms, boot room, shower room, master suite, 4 further bedrooms, 2 bathrooms.

Barn with garage space, stabling, gravelled parking. Garden and paddock.

In all about 0.89 hectares (2.19 acres)

Guide price: £835,000 [\$1,672,073.50]

—from *Country Life*, June 14, 2007

FROM THE 27th ANNUAL MEETING OF THE
T. S. ELIOT SOCIETY
St. Louis, MO, Sep. 22–24, 2006

(continued from *Time Present* 61, Spring 2007)

**Manchild in *The Waste Land*: Innocence, Autism,
and Eliot's Dickensian Narrator**

Finding himself home alone for a month in the spring of 1921, with Vivien having retired to a seaside cottage, Eliot resumed work on the poem that would become *The Waste Land*. He typed a fair copy of the first two parts of the poem, added to it a burlesque narrative of a night of debauchery, and gave the work a new title, "He Do the Police in Different Voices." Although several critics have discussed this working title, which is taken from Charles Dickens's last finished novel, *Our Mutual Friend* (1865), most have focused on common themes between Eliot's poem and Dickens's novel, noting that both are stories of men supposed drowned in the Thames who walk London in disguise. This is a profitable line of inquiry, but I would argue that Eliot's title can only be fully understood in the context of the particular scene to which it alludes and of the particular month during which Eliot adopted this title. For Eliot's allusion to Sloppy, Dickens's manchild who delights his surrogate mother by giving dramatic readings of the newspaper crime blotter, may be a response to the events that bookended the poet's month alone: the arrival of three unpublished chapters of *Ulysses* early in May, and the impending arrival of Eliot's own mother early in June.

Sometime before May 9th, Eliot received, either from Pound or from Joyce directly, the manuscripts for "Oxen of the Sun," "Circe," and "Eumaeus." Eliot is clearly under Joyce's sway when he writes the "Circe"-derived episode beginning "First we had a couple of feelers down at Tom's place." Reading these late chapters of *Ulysses*, in which Joyce was radically refiguring the conventional role of the narrator, may have helped Eliot to see that his own poem likewise was unfolding according to some new narrative model. The new working title (suggested, perhaps, by Joyce's parody of Dickens in "Oxen" or by the fact that both "Circe" and Eliot's new episode end with the arrival of the police) might be a tentative articulation of the relationship among the poem's disparate voices: a mimicking performer has been turned loose in Eliot's personal library and store of memories. This performer's transitionless and discombobulating shifts from one narrative to another suggest a sort of narratological autism. Like the "arranger" whom one critic posits as an animating force in "Circe," he is more interested in giving voice to

fragments of text than he is in communicating a coherent idea to his audience.

The allusion to Sloppy may function on a different level as well, looking not only back to the poet's reading of Joyce but ahead to his mother's June 10th arrival and to the prospect of this figure of moral probity eventually reading *The Waste Land*. By associating himself with the innocent Sloppy, Eliot distances himself from the quasi-confessional material of his poem. It is perhaps no coincidence that in the month before his mother's visit, Eliot chose a new title that alludes to a mother's praise of her son's dramatic performance. Sloppy's autism is a reductio ad absurdum vision of the separation between "the man who suffers and the mind which creates," for Sloppy is able to perform crime while retaining his essential innocence. Eliot ultimately rejected his Dickensian title, but from May 1921 through January 1922, it was one of the masks behind which he composed his long poem.

Matthew Bolton
Loyola School, NYC



Crime, Sex, and Blood in Eliot's *The Elder Statesman*

The Elder Statesmen is on one level a study of relationships, or as Lord Claverton and other characters say, of "friendship." As years passed, Lord Claverton put some of the friends of his youth out of mind, quite forgetting that they were part of his own history. These friendships spring to life in the epiphanies at the end of the play. The play identifies three sorts of relationships that tend to last for a lifetime. The first is based on crime, the second on sex, and the third on blood or kinship. When Dick Ferry (for that was Claverton's name then) was a university student, he ran over an old man in the road and failed to stop. His companion in crime went on to be involved in other crimes before settling in Latin America. Some time later, when Richard Ferry (Claverton's new name) was a young businessman in London, he seduced a beautiful young actress, and when she became pregnant, his father arranged for an out-of-court settlement. As he climbed the social ladder in London, Claverton protected his "guilty secrets" and lived as though he had never known his former pals. But these ghosts reappear at the end of his life and remind him by their presence that relationships involving participation in crime and sexual seduction (particularly of the innocent) are psychologically and spiritually enduring. Claverton's old companions insist that he and they are "friends" for life. The third

relationship is somewhat different, but similar in that it cements human beings together forever. Lord Claverton (a title gained through marriage to a woman he did not love) has a wayward son. He too appears at the end of the play, demonstrating that despite present enmity, they are forever linked by blood and by history with the son's mother.

Jewel Spears Brooker
Eckerd College



**Discerning the "Other" in *Other Observations*:
T. S. Eliot as Cultural Anthropologist in 1910–
1911 Paris**

Eliot once wrote: "Paris représentait, à mes yeux, la poésie." In his April 1934 "Commentary" in the *Criterion*, however, Eliot reflected on "the predominance of Paris" over America and England in 1910–1911 with one peculiar qualification: "Poetry, it is true, was somewhat in eclipse; but there was a most exciting variety of ideas." For the next half century Eliot was an armchair anthropologist under the tutelage of the diverse ideas of the French sociologists, cultural anthropologists, and littérateurs he encountered in 1910–1911. While admirable scholarship has underscored the diversity of influences Eliot encountered in Paris, and notable work has shed light on Eliot's longtime interest in cultural anthropology following his visit to the 1904 St. Louis World's Fair, the maturation of Eliot's anthropological views while in Paris and its effect on his work has received little critical attention. This paper will present T. S. Eliot as a cultural anthropologist during his Paris year and demonstrate how his observations of Paris germinated into a social position he later espoused in his poetry and prose.

While in France, Eliot's omnivorous readings of Alain-Fournier's literary column, the *Nouvelle Revue Française*, and the works of Durkheim, Lévy-Bruhl, and others submerged him in the cultural dialogues au courant in 1910–1911. Perhaps above all, Eliot respected the positions of the *NRF*, and the *Revue* mediated much of Eliot's Paris experience. The *NRF* circle's interest in the *Revue*'s late founder, Charles-Louis Philippe, for his insightful observations of low Paris culture conditioned Eliot's first readings of *Bubu de Montparnasse*.

To Eliot, this relatively minor work—as remarked in his 1932 introduction to the English translation—came to "[stand] for Paris as some of Dickens' novels stand for London." With Durkheim, Lévy-Bruhl, and *Bubu* as his guides, Eliot studied the street culture of the Boulevard Sébastopol. As noted

in the *NRF* dialogue that ensued between 1910 and 1911, Philippe's novels typically operate on the premise that any attempt to escape the rigid social system of early twentieth-century France would be futile. In *Bubu*, Philippe offers Berthe hope in the form of religious salvation.

Not coincidentally, in Eliot's 1934 "Commentary" about Paris, his social criticism culminates: "What ultimately matters is the salvation of the individual soul.... The world tends now to scramble for its salvation by taking a ticket." This paper will explain the development and significance of Eliot's adherence to this particular social ideology at a formative period in his intellectual and poetic development.

John Morgenstern
Christ Church College, Oxford



**FROM THE 20th-CENTURY LITERATURE
AND CULTURE CONFERENCE
Louisville, KY, Feb. 22–24, 2007**

(focus on Eliot and Auden)

Adapting Euripides: *The Cocktail Party* and *The Bassarids*

Though Eliot and Auden earned their reputations as young poets, in later life they both turned their attention to the theater—in Eliot's case, to verse drama, and in Auden's, to opera. Both men also converted to Christianity, and for them, theater provided an approximation to religious rite and ceremony that poetry alone could not. Most importantly, theater became a vehicle for the transmission of myths, whether pagan, Christian, or both at once. Within these general parameters, however, the dramaturgies of Eliot and Auden differ greatly. While Auden reveled in the pure artifice of the operatic, Eliot merged the mythic with the everyday. This paper explores both the similarities and the differences in Eliot's and Auden's approaches to drama through a case study of their respective adaptations of Euripides: Eliot's play *The Cocktail Party* and Auden's opera libretto *The Bassarids*. Such an exploration sheds light on the common aims, yet startlingly distinct aesthetic effects, that characterize these poets' theatrical careers.

Matthew Paul Carlson
University of North Carolina, Chapel Hill

“Without Our Knowledge”: Incarnation and Truth in Eliot and Auden

Both called back in adulthood to Christianity in meaningful and life-changing ways and both already established as major poets at the time of their conversions, T. S. Eliot and W. H. Auden both chose to examine their new-found and somewhat intimidating faith in poems exploring Christmas. In Eliot’s *Ariel Poems* and later in Auden’s *For the Time Being: A Christmas Oratorio*, the Advent and birth of Christ are central to groups of poems examining in more or less obvious terms the nature and meaning of the Incarnation to the world, to the individual Christian, and to each of the poets here discussed.

The two sequences share several similarities, but most fundamental may be their interest in the nature of knowledge. Different kinds of knowledge, what they can really teach us, how certainly true they are, and how they are affected or challenged by the Incarnation of Christ are major focal points in both works. Both poets struggle with how Christian truth can be understood and how it influences every other facet of human existence and knowledge. Each of the five poems that make up Eliot’s sequence and the nine contained in Auden’s can be seen as a dramatization and exploration of a kind of knowledge.

Lily Neilan Corwin
Catholic University of America



“Undoubtedly the Stupidest”: Eliot and Auden Introduce Tennyson

This paper focuses on an edition of Tennyson published in 1946 which carried an introduction by W. H. Auden. This essay has gone down in literary history thanks to Auden’s frequent biographical errors and his outspoken views; there are very few editions of individual poets in which one can find statements as outrageous as “he had the finest ear, perhaps, of any English poet; he was also undoubtedly the stupidest.” As Auden admitted, the introduction made him “Public Cultural Enemy No. 1,” which delighted him, as it proved “that the English can get excited over poetry though it is a little comic seeing that T is one of my favourite poets.”

Auden’s essay needs, in fact, to be read alongside an earlier introduction to Tennyson by T. S. Eliot, published in 1936. Tennyson was an odd choice for Eliot, who had seemingly removed references to Tennyson’s “Ulysses” from the final draft of *The Waste Land*. Auden’s essay refers to Eliot’s in a footnote, but is full of allusions to the earlier introduction—witness the quotation above, which alludes to Eliot’s observation that Tennyson “had the finest ear of any English poet since Milton.”

In this paper, I will investigate the tensions at work within Auden’s essay and its various references to Eliot’s, in order to establish what was at stake for Auden in writing such an outspoken introduction, and why he used Tennyson as a focus.

John Morton
University College London

Enclosed please find my contribution toward the Crawford Mansions marker

- Check (to T. S. Eliot Society) enclosed
- Please charge my Mastercard or Visa in the amount of \$ _____

Account # _____

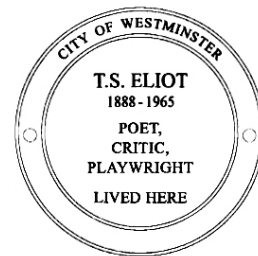
Exp. Date ____ / ____ / ____

Signature _____



New-style “Green Marker” in London

Mail To:
Mr. John Karel, Treasurer
T. S. Eliot Society
Tower Grove Park
4256 Magnolia Ave.
St. Louis, MO 63110 USA



Proposed design

by Jayme Stayer
Universidad Centroamericana

Andrew Powers
Eastern Michigan University

If you are aware of any 2006 citations that do not appear here, please contact Jayme Stayer at jayme.stayer@gmail.com. Omissions will be rectified in the 2007 listing.

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