

The Varieties Of Metaphysical Poetry The Clark Lectures At Trinity College Cambridge 1926 And The Turnbull Lectures At The Johns Hopkins University 1933

The letters between Eliot and his associates, family and friends - his correspondents range from the Archbishop of York and the American philosopher Paul Elmer More to the writers Virginia Woolf, Herbert Read and Ralph Hodgson - serve to illuminate the ways in which his Anglo-Catholic convictions could, at times, prove a self-chastising and even alienating force. 'Anyone who has been moving among intellectual circles and comes to the Church, may experience an odd and rather exhilarating feeling of isolation,' he remarks. Notwithstanding, he becomes fully involved in doctrinal controversy: he espouses the Church as an arena of discipline and order. Eliot's relationship with his wife, Vivien, continues to be turbulent, and at times desperate, as her mental health deteriorates and the communication between husband and wife threatens, at the coming end of the year, to break down completely. At the close of this volume Eliot will accept a visiting professorship at Harvard University, which will take him away from England and Vivien for the academic year 1932-33. First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

Four Quartets is the culminating achievement of T.S. Eliot's career as a poet. While containing some of the most musical and unforgettable passages in twentieth-century poetry, its four parts, 'Burnt Norton', 'East Coker', 'The Dry Salvages' and 'Little Gidding', present a rigorous meditation on the spiritual, philosophical and personal themes which preoccupied the author. It was the way in which a private voice was heard to speak for the concerns of an entire generation, in the midst of war and doubt, that confirmed it as an enduring masterpiece.

Volume 1: Apprentice Years, 1905–1918, edited by Jewel Spears Brooker and Ronald Schuchard
Volume 2: The Perfect Critic, 1919–1926, edited by Anthony Cuda and Ronald Schuchard
Volume 3: Literature, Politics, Belief, 1927–1929, edited by Frances Dickey, Jennifer Formichelli, and Ronald Schuchard
Volume 4: English Lion, 1930–1933, edited by Jason Harding and Ronald Schuchard
Volume 5: Tradition and Orthodoxy, 1934–1939, edited by Iman Javadi, Ronald Schuchard, and Jayme Stayer
Volume 6: The War Years, 1940–1946, edited by David E. Chinitz and Ronald Schuchard
Volume 7: A European Society, 1947–1953, edited by Iman Javadi and Ronald Schuchard
Volume 8: Still and Still Moving, 1954–1965, edited by Jewel Spears Brooker and Ronald Schuchard

A key anthology for students of English literature, *Metaphysical Poetry* is a collection whose unique philosophical insights are some of the crowning achievements of Renaissance verse, edited with an introduction and notes by Colin Burrow in Penguin Classics. Spanning the Elizabethan age to the Restoration and beyond, Metaphysical poetry sought to describe a time of startling progress, scientific discovery, unrivalled exploration and deep religious uncertainty. This compelling collection of the best and most enjoyable poems from the era includes tightly argued lyrics, erotic and libertine considerations of love, divine poems and elegies of lament by such great figures as John Donne, George Herbert, Andrew Marvell and John Milton, alongside pieces from many other less well known but equally fascinating poets of the age, such as Anne Bradstreet, Katherine Philips and Thomas Traherne. Widely varied in theme, all are characterized by their use of startling metaphors, imagery and language to express the uncertainty of an age, and a profound desire for originality that was to prove deeply influential on later poets and in particular poets of the Modernist movement such as T. S. Eliot. In his introduction, Colin Burrow explores the nature of Metaphysical poetry, its development across the seventeenth century and its influence on later poets and includes *A Very Short History of Metaphysical Poetry* from Donne to Rochester. This edition also includes detailed notes, a chronology and further reading. Colin Burrow is Reader in Renaissance and Comparative Literature at Gonville and Caius College, Cambridge. He has edited Shakespeare's *Sonnets* for OUP and *The Complete Works of Ben Jonson*, and is working on the Elizabethan volume of the Oxford English Literary History. If you enjoyed *Metaphysical Poetry*, you might like *John Donne's Selected Poems*, also available in Penguin Classics.

This is a timeless book with a philosophical meaning.

Critical introductions to a range of literary topics and genres. The emotional power and intellectual challenge of metaphysical poetry are such that it still appeals to modern readers. This book looks at the many ways in which readers at different times have read metaphysical poetry, suggesting approaches for readers today.

'Each year Eliot's presence reasserts itself at a deeper level, to an audience that is surprised to find itself more chastened, more astonished, more humble.' Ted Hughes
Poet, dramatist, critic and editor, T. S. Eliot was one of the defining figures of twentieth-century poetry. This edition of *Collected Poems 1909-1962* includes his verse from *Prufrock and Other Observations* (1917) to *Four Quartets* (1943), and includes such literary landmarks as *The Waste Land* and *Old Possum's Book of Practical Cats*.

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A theoretical, historical, and critical inquiry, this book looks at the assumptions anthologies are predicated on, how they are put together, the treatment of the poems in them, and the effects their presentations have on their readers.

The Poems of T. S. Eliot is the authoritative edition of one of our greatest poets, scrupulously edited by Christopher Ricks and Jim McCue. It provides, for the first time, a fully scrutinized text of Eliot's poems, carefully restoring accidental omissions and removing textual errors that have crept in over the full century in which Eliot has been so frequently printed and reprinted. The edition also presents many poems from Eliot's youth which were published only decades later, as well as others that saw only private circulation in his lifetime, of which dozens are collected for the first time. To accompany Eliot's poems, Christopher Ricks and Jim McCue have provided a commentary that illuminates the creative activity that came to constitute each poem, calling upon drafts, correspondence and other original materials to provide a vivid account of the poet's working processes, his reading, his influences and his revisions. The first volume respects Eliot's decisions by opening with his *Collected Poems 1909-1962* in the form in which he issued it, shortly before his death fifty years ago. There follow in this first volume the uncollected poems from his youth that he had chosen to publish, along with such other poems as could be considered suitable for publication. The second volume opens with the two books of poems of other kinds that he issued, *Old Possum's Book of Practical Cats* and his translation of *Perse's*

Anabase, moving then to verses privately circulated as informal or improper or clubmanlike. Each of these sections is accompanied by its respective commentary, and then, pertaining to the entire edition, there is a comprehensive textual history recording variants both manuscript and published. The Poems of T. S. Eliot is a work of enlightening scholarship that will delight and inform all those who read Eliot for pleasure, as well as all those who read with pleasure and for study. Here are a new accuracy and an unparalleled insight into the marvels and landmarks from The Love Song of J. Alfred Prufrock and The Waste Land through to Four Quartets

The legendary Greek figure Orpheus was said to have possessed magical powers capable of moving all living and inanimate things through the sound of his lyre and voice. Over time, the Orphic theme has come to indicate the power of music to unsettle, subvert, and ultimately bring down oppressive realities in order to liberate the soul and expand human life without limits. The liberating effect of music has been a particularly important theme in twentieth-century African American literature. The nine original essays in *Black Orpheus* examines the Orphic theme in the fiction of such African American writers as Jean Toomer, Langston Hughes, Claude McKay, James Baldwin, Nathaniel Mackey, Sherley Anne Williams, Ann Petry, Ntozake Shange, Alice Walker, Gayl Jones, and Toni Morrison. The authors discussed in this volume depict music as a mystical, shamanistic, and spiritual power that can miraculously transform the realities of the soul and of the world. Here, the musician uses his or her music as a weapon to shield and protect his or her spirituality. Written by scholars of English, music, women's studies, American studies, cultural theory, and black and Africana studies, the essays in this interdisciplinary collection ultimately explore the thematic, linguistic structural presence of music in twentieth-century African American fiction.

What is it for poetry to be serious and to be taken seriously? What is it to be open to poetry, exposed to its force, attuned to what it says and alive to what it does? These are important questions that call equally on poetry and philosophy. But poetry and philosophy, notoriously, have an ancient quarrel. Maximilian de Gaynesford sets out to understand and convert their mutual antipathy into something mutually enhancing, so that we can begin to answer these and other questions. The key to attuning poetry and philosophy lies in the fact that poetic utterances are best appreciated as doing things. For it is as doing things that the speech act approach in analytic philosophy of language tries to understand all utterances. Taking such an approach, this book offers ways to enhance our appreciation of poetry and to develop our understanding of philosophy. It explores work by a range of poets from Chaucer to Geoffrey Hill and J. H. Prynne, and culminates in an extended study of Shakespeare's Sonnets. What work does poetry set itself, and how does this determine the way it is to be judged? What do poets commit themselves to, and what they may be held responsible for? What role does a poet have, or their audience, or their context, in determining the meaning of a poem, what work it is able to achieve? These are the questions that an attuned approach is able to ask and answer.

As a poet, editor and essayist, T. S. Eliot was one of the defining figures of twentieth century poetry. This selection, which was made by Eliot himself, includes many of his most celebrated works, including The Love Song of J. Alfred Prufrock and The Waste Land. Other volumes in this series: Auden, Betjemen, Plath, Hughes and Yeats.

A collection of scholarly essays on Geoffrey Hill, including pioneering work by Rowan Williams and Christopher Ricks, which provides insights into the cultural, literary, political, and theological complexities of a figure thought by many to be the finest living English poet.

Here, for the first time, is a fully scrutinized text of Eliot's poems, carefully restoring accidental omissions and removing textual errors that have crept in over the full century in which Eliot has been so frequently printed and reprinted. The edition also presents many poems from Eliot's youth which were published only decades later, as well as others that saw only private circulation in his lifetime, of which dozens are collected for the first time. The first volume respects Eliot's decisions by opening with his *Collected Poems 1909-1962* in the form in which he issued it, shortly before his death fifty years ago. There follow in this first volume the uncollected poems from his youth that he had chosen to publish, along with such other poems as could be considered suitable for publication. The Poems of T. S. Eliot is a work of enlightening scholarship that will delight and inform all those who read Eliot for pleasure, as well as all those who read with pleasure and for study. Here are a new accuracy and an unparalleled insight into the marvels and landmarks from The Love Song of J. Alfred Prufrock and The Waste Land through to Four Quartets.

In the period covered by this richly detailed collection, which brings the poet to the age of forty, T.S. Eliot was to set a new course for his life and work. Forsaking the Unitarianism of his American forebears, he was received into the Church of England and naturalised as a British citizen - a radical and public alteration of the intellectual and spiritual direction of his career. The demands of Eliot's professional life as writer and editor became more complex and exacting during these years. The celebrated but financially-pressed periodical he had been editing since 1922 - *The Criterion* - switched between being a quarterly and a monthly, before being rescued by the fledgling house of Faber & Gwyer. In addition to writing numerous essays and editorials, lectures, reviews, introductions and prefaces, his letters show Eliot involving himself wholeheartedly in the business of his new career as a publisher. His Ariel poems, *Journey of the Magi* (1927) and *A Song for Simeon* (1928) established a new manner and vision for the poet of *The Waste Land* and 'The Hollow Men'. These are also the years in which Eliot published two sections of an exhilaratingly funny, savage, jazz-influenced play-in-verse - 'Fragment of a Prologue' and 'Fragment of an Agon' - which were subsequently brought together as *Sweeney Agonistes*. In addition, he struggled to translate the remarkable work *Anabase*, by St.-John Perse, which was to be a signal influence upon his own later poetry. This correspondence with friends and mentors vividly documents all the stages of Eliot's personal and artistic transformation during these crucial years, the continuing anxieties of his private life, and the forging of his public reputation.

Eliot's haunting verse play, set in a country house in the north of England, was performed at the Westminster Theatre in London in March 1939, six months before the outbreak of war. 'What is wonderful is the marvellous opening out of consciousness, the flowering of meaning, which makes the play an account of a spiritual experience. There are passages of great poetic beauty, and statements which are the fruits of a lifetime devoted to poetry.' Listener

Volume Two covers the early years of his editorship of *The Criterion* (the periodical that Eliot launched with Lady Rothermere's backing in 1922), publication of *The Hollow Men* and the course of Eliot's thinking about poetry and poetics

after *The Waste Land*. The correspondence charts Eliot's intellectual journey towards conversion to the Anglican faith in 1927, as well as his transformation from banker to publisher, ending with his appointment as a director of the new publishing house of Faber & Gwyer, in late 1925, and the appearance of *Poems 1909-1925*, Eliot's first publication with the house with which he would be associated for the rest of his life. It was partly because of Eliot's profoundly influential work as cultural commentator and editor that the correspondence is so prolific and so various, and Volume Two of the *Letters* fully demonstrates the emerging continuities between poet, essayist, editor and letter-writer.

The famed series of Trinity College and Johns Hopkins lectures in which the Nobel Prize winner explored history, poetry, and philosophy. While a student at Harvard in the early years of the twentieth century, T. S. Eliot immersed himself in the verse of Dante, Donne, and the nineteenth-century French poet Jules Laforgue. His study of the relation of thought and feeling in these poets led Eliot, as a poet and critic living in London, to formulate an original theory of the poetry generally termed "metaphysical"—philosophical and intellectual poetry that revels in startlingly unconventional imagery. Eliot came to perceive a gradual "disintegration of the intellect" following three "metaphysical moments" of European civilization—the thirteenth, seventeenth, and nineteenth centuries. The theory is at once a provocative prism through which to view Western intellectual and literary history and an exceptional insight into Eliot's own intellectual development. This annotated edition includes the eight Clark Lectures on metaphysical poetry that Eliot delivered at Trinity College in Cambridge in 1926, and their revision and extension for his three Turnbull Lectures at Johns Hopkins University in Baltimore in 1933. They reveal in great depth the historical currents of poetry and philosophy that shaped Eliot's own metaphysical moment in the twentieth century.

Volume One of the *Letters of T. S. Eliot*, edited by Valerie Eliot in 1988, covered the period from Eliot's childhood in St Louis, Missouri, to the end of 1922, by which time he had settled in England, married and published *The Waste Land*. Since 1988, Valerie Eliot has continued to gather materials from collections, libraries and private sources in Britain and America, towards the preparation of subsequent volumes of the *Letters* edition. Among new letters to have come to light, a good many date from the years 1898-1922, which has necessitated a revised edition of Volume One, taking account of approximately two hundred newly discovered items of correspondence. The new letters fill crucial gaps in the record, notably enlarging our understanding of the genesis and publication of *The Waste Land*. Valuable, too, are letters from the earlier and less documented part of Eliot's life, which have been supplemented by additional correspondence from family members in America.

Despairing of his volatile, unstable wife, T. S. Eliot, at 44, resolves to put an end to the torture of his eighteen-year marriage. He breaks free from September 1932 by becoming Norton Lecturer at Harvard. His lectures will be published as *The Use of Poetry and the Use of Criticism* (1933). He also delivers the Page-Barbour Lectures at Virginia (*After Strange Gods*, 1934). At Christmas he visits Emily Hale, to whom he is 'obviously devoted'. He gives talks all over - New York, California, Missouri, Minnesota, Chicago - and the letters describing encounters with F. Scott Fitzgerald, Edmund Wilson and Marianne Moore ('a real Gillette blade') brim with gossip. High points include the première at Vassar College of his comic melodrama *Sweeney Agonistes* (1932). The year 'was the happiest I can ever remember in my life . . . successful and amusing.' Returning home, he hides out in the country while making known to Vivien his decision to leave her. But he is exasperated when she buries herself in denial: she will not accept a Deed of Separation. The close of 1933 is lifted when Eliot 'breaks into Show Business'. He is commissioned to write a 'mammoth Pageant': *The Rock*. This collaborative enterprise will be the proving-ground for the choric triumph of *Murder in the Cathedral* (1935).

Recovering a lost literary movement that was the most consuming preoccupation of W. B. Yeats's literary life, Ronald Schuchard's book provides an historical, biographical, and critical reconstruction of the poet's attempt to restore an oral tradition by reviving the bardic arts of chanting and musical speech.

Provides a new appreciation of John Donne through the lens of Walter Benjamin's critical theory of baroque allegory.

This is a critical handbook on T. S. Eliot's poetical works and verse dramas with their text and critical interpretation for students of Asian and African countries. An exhaustive discussion is made through critical analysis of Eliot's literary personality as a poet and theorist. Eliot exercised a strong influence on Anglo-American culture from the 1920s until late in the century. His experiments in diction, style, and versification revitalized English poetry, and in a series of critical essays, he shattered old orthodoxies and erected new ones. The publication of *Four Quartets* led to his recognition as the greatest living English poet and man of letters, and in 1948 he was awarded both the Order of Merit and the Nobel Prize for Literature. Eliot was to pursue four careers: editor, dramatist, literary critic, and philosophical poet. He was probably the most erudite poet of his time in the English language. His undergraduate poems were "literary" and conventional. His first important publication, and the first masterpiece of Modernism in English, was "The Love Song of J. Alfred Prufrock". The poem "The Waste Land" is known for its obscure nature—its slippage between satire and prophecy; its abrupt changes of speaker, location, and time. Eliot's concern with faith and doubt, chaos and calamity and decline in the sensibility of the modern people is reflected through his poems and plays. Modernity and the sense for the modernist make him unparalleled and the most popular modern poet. His great musical sense in his poetry reminds of his use of rhymes, metre and rhythm. This rimming of poetry with music brings meaningful beauty and concept.

Three lectures concerning Eliot's definition of metaphysical poetry, which includes both 17th-cent. English poets, and those of previous poets in France, Italy, and elsewhere, whose work contains some "metaphysicality"; also discusses the works of poets such as John Donne, Dante Alighieri, Richard Crashaw, and others. Eliot's note to Morley states that the speeches are not meant for publication, but that Morley might find the content interesting.

A comprehensive study of Shakespeare's forgotten masterpiece *The Phoenix and Turtle*. Bednarz confronts the question of why one of the greatest poems in the English language is customarily ignored or misconstrued by Shakespeare biographers, literary historians, and critics. Presents a collection of critical essays about William Shakespeare's play, "Hamlet."

Included in *Prufrock and Other Observations* are the following poems: *The Love Song of J. Alfred Prufrock* *Portrait of a Lady* *Preludes* *Rhapsody on a Windy Night* *Morning at the Window* *The Boston Evening Transcript* *Aunt Helen* *Cousin Nancy* *Mr. Apollinax* *Hysteria* *Conversation Galante* *La Figlia Che Piange*

"Eliot remains one of the world's most celebrated 20th century poets. He is often cited as an authority on modern art, philosophy, and religion, despite that his words are cited in an overwhelming variety of conflicting contexts. This survey covers the poet's spiritual and intellectual evolution in stages, by trying to see the world as Eliot did"--Provided by publisher.

'The term culture . . . includes all the characteristic activities and interests of a people; Derby Day, Henley Regatta, Cowes, the twelfth of August, a cup final, the dog races, the pin table, the dart board, Wensleydale cheese, boiled cabbage cut into sections, beetroot in vinegar, 19th century Gothic churches and the music of Elgar. The reader can make his own list . . .' In this famous essay T. S. Eliot examines the principal uses of the word, and the conditions in which culture itself can flourish 'So rich in ideas that it is difficult to select two or three of them for comment . . . it is a natural history of culture.' Sunday Times

Poet, dramatist, critic and editor, T. S. Eliot was one of the defining figures of twentieth-century poetry. This edition of The Complete Poems and Plays, published for the first time in paperback, includes all of his verse and work for the stage, from Prufrock and Other Observations (1917) to Four Quartets (1943), and includes such literary landmarks as The Waste Land, Old Possum's Book of Practical Cats and Murder in the Cathedral. 'Each year Eliot's presence reasserts itself at a deeper level, to an audience that is surprised to find itself more chastened, more astonished, more humble.' Ted Hughes

April is the cruellest month, breeding Lilacs out of the dead land, mixing Memory and desire, stirring Dull roots with spring rain . . . Published in 1922, The Waste Land was the most revolutionary poem of its time, offering a devastating vision of modern civilisation which has lost none of its power as we enter a new century.

John Donne and the Line of Wit: From Metaphysical to Modernist is a study of influence, adaptation, historical imitation and invention. In his own time, Donne was celebrated for his distinctive style, especially for what his contemporaries recognized as "strong lines," that is, witty conceits or unusual, often unexpected and surprising comparisons. Donne's "metaphysical wit" fell out of fashion in the later seventeenth century, not to be significantly explored and revived until the early twentieth century, and then notably by the modernist movement in the years that followed Eliot's Waste Land (1922). Among the most important - and earliest - of poets and critics to respond to this movement are the self-styled Fugitives of the southern United States. As "fugitives" they stood against what seemed old and shop-worn language, and they gave their name and talent to the literary journal published at Vanderbilt University from 1922-25: The Fugitive provided an outlet for the work of John Crowe Ransom, Robert Penn Warren, Allen Tate, and others, who discovered a "new" modernism that might be shaped out of the "old" metaphysical mode of Donne. Their poetry is characteristically concerned with verbal or "metaphysical" invention, usually composed with metrical formality, and from an objective, detached point of view.

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