

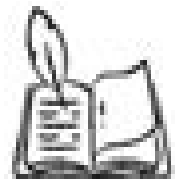
Characteristics of Metaphysical Poetry

- Intellectual and Philosophical Themes
- Use of Conceits
- Paradoxes and Irony
- Wit and Wordplay
- Elaborate Imagery
- Personal and Reflective Tone
- Structured Forms and Versification

Metaphysical in Poetry



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The term "Metaphysical" was in fact coined quite disparagingly by the poet Samuel Johnson, who criticized as to how the poets of his time were more keen in using the wit, puns, and far-fetched conceits than making poetry.

The Varieties Of Metaphysical Poetry

Timothy J. Reiss



The Varieties Of Metaphysical Poetry:

The Varieties of Metaphysical Poetry T. S. Eliot, 2018-06-01 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 **The Varieties of Metaphysical Poetry** Thomas Stearns Eliot, 1994

The Making of T.S. Eliot Joseph Maddrey, 2009-05-13 This chronological survey of major influences on T S Eliot s worldview covers the poet s spiritual and intellectual evolution in stages by trying to see the world as Eliot did It examines his childhood influences as well as the literary influences that inspired him to write his earliest poetry his life as an American expatriate living in London from 1915 to 1930 including his ill fated marriage and his intellectual engagement with the literary traditions of his new country and the ways in which his intellectual pursuits fostered a spiritual rebirth that simultaneously reflected his past and revealed his future demonstrating how the early Romantic revolutionary became a staunch defender of tradition The Varieties of Metaphysical Poetry Thomas Stearns Eliot, 1933 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

Radical Empiricists Helen Thaventhiran, 2015-08-13 Radical Empiricists presents a new history of criticism in the first half of the twentieth century against the backdrop of the modernist crisis of meaning Our received idea of modernist criticism is that its novelty lay in being very empirical critics believed in looking closely at words on the page Such close reading has since been easy to ridicule but my book seeks to consider whether this is fair have we in the rush either to dismiss or even to defend the idea of close reading often failed to look closely at what it involves in practice Against this oversight Radical Empiricists turns close reading back on itself proposing some innovative readings of the prose of five major modernist poet critics I A Richards T S Eliot William Empson R P Blackmur and Marianne

Moore The book is divided into two parts preceded by an introduction that explores what these five writers share a radical self consciousness about the key critical concept meaning Part I How to read considers the prose techniques of Eliot Richards and Empson as they push at the boundaries of verbal analysis in other disciplines experimental psychology and anthropology classical commentary and textual criticism Part II introduces Blackmur and Moore alongside Empson and takes a more polemical look at how their critical styles defy various modernist orthodoxies about how not to read for example that paraphrase always destroys poetic meaning Many of these orthodoxies remain current re visiting their history and attending to the rich detail of critical prose styles can allow us to lift some old unreflective constraints on our ways of knowing about poems

Eliot's Prismatic Plays Jolly Das,2007 The Book Studies The Theme Of Quest In T S Eliot S Drama Showing How Religious And Symbolic Implications Both Oriental And Occidental Have A Direct Bearing On His Personal Life Eliot Used Various Symbols In His Quest Because He Believed In The Idea Of The Objective Correlative About Which He Speaks In His Essay Hamlet And His Problems In Order To Express His Theme Eliot Used Christian Symbols Like The Quest Of The Holy Grail And The Idea Of The Incarnation On The One Hand And Non Christian Elements Like The Teachings And Life Of The Buddha Along With References To The Gita And The Upanishad On The Other In His Quest For Form And Articulation Eliot Was Influenced By French Symbolist Poetry The Metaphysical Poets The Plays Of Shakespeare And His Contemporaries The Poems Of John Davidson Conrad S Fiction Music Hall Performances And Jazz Music To Name Only A Few Eliot Wanted To Project Dramatization As The Ideal Form Of Poetic Articulation On Various Levels Of Significance Drama As A Diversified Multifarious Intensified Medium Of Audio Visual Intellectual Expression His Search Seems To Have Led Him To A Kind Of Consummation As An Experimenter In His Plays In Communication Through Diverse Verse Forms Themes Characters And Situations Exposing A Multiplicity Of Experiences Both Physical And Spiritual In All His Plays There Is A Distinct Development Towards More Precise Articulation Of The Innermost Feelings And Emotions Of Modern Urban Man But More Important The Book Traces Eliot S Personal Quest For Understanding The Meaning Of Existence His Own Life And Its Meaning Of Which His Poetry And Plays Are A Sort Of Autobiography

The Insistence of Art Paul A. Kottman,2017-04-03

Philosophers working on aesthetics have paid considerable attention to art and artists of the early modern period Yet early modern artistic practices scarcely figure in recent work on the emergence of aesthetics as a branch of philosophy over the course the eighteenth century This book addresses that gap elaborating the extent to which artworks and practices of the fifteenth through the eighteenth centuries were accompanied by an immense range of discussions about the arts and their relation to one another Rather than take art as a stand in for or reflection of some other historical event or social phenomenon this book treats art as a phenomenon in itself The contributors suggest ways in which artworks and practices of the early modern period make aesthetic experience central to philosophical reflection while also showing art s need for philosophy

The Revival of Metaphysical Poetry Joseph Ellis Duncan,1969

Selected Poems T. S. Eliot,2014-03-04

Chosen by Eliot himself the poems in this volume represent the poet's most important work before *Four Quartets*. Included here is some of the most celebrated verse in modern literature: *The Love Song of J. Alfred Prufrock*, *Gerontion*, *The Waste Land*, *The Hollow Men*, and *Ash Wednesday*, as well as many other fine selections from Eliot's early work. **The Modern**

Schoolman, 1995 **The Contemporary Review**, 1929 **Yeats Eliot Review**, 2006 **American Errancy** Justin Quinn, 2005 The link between Romantic individualism and ideological contexts has preoccupied much criticism of American literature in the last twenty years. For the most part critics arraign this tradition suggesting that the writers abscond from difficult political dilemmas to the realm of transcendence. In consequence the sublime as category for thinking about literary texts has been largely abandoned. Ralph Waldo Emerson's transcendence is considered at best naive at worst as providing the nascent corporate capitalism of the late nineteenth century with an iconography with which to execute its agenda.

Joseph Brodsky and the Baroque David MacFadyen, 1998 A critical overview of the work of Joseph Brodsky 1940-1996, a major Russian and then American poet and essayist and winner of the Nobel Prize for Literature in 1987. This comprehensive examination redefines his relevance with regard to the recent past with an overview of some problems of post-Soviet aesthetics and the future. Literature Criticism from 1400 to 1800, 1987 **Baroque New Worlds** Lois Parkinson Zamora, Monika Kaup, 2010-07-13 Traces the changing nature of Baroque representation across European and Latin American cultures from an imperial aesthetic encoding Catholic ideologies into a means of resistance to colonialism into a mode of postcolonial self-definition. For the Geography of a Soul Timothy J. Reiss, 2001 **Modernist Image** Ethan Lewis, 2007 This work examines the closely related and yet distinct ways in which Pound and Eliot confronted the subject-object duality that was taken for granted by many of their contemporaries. This issue is not only essential to understanding their poetry but is still of central importance today when many post-structuralist theorists have enunciated ever more radical versions of the dualistic worldview. *Experiments in Action* Joseph Jonghyun Jeon, 2001 *British Writers* Jay Parini, 2002 Covers some of the most studied and most popular writers in British literature. Authors covered include Jane Austen, Chaucer, Dickens, T. S. Eliot, Tom Stoppard, Oscar Wilde, and others.

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