

THE METAPHYSICAL POETS

T.S. Eliot like other poets has suffered much as much from his admirers as from his detractors. As a poet and critic he has been divided between novelty and tradition both hailed and damned as erotic poet or academic. As the high priest of the modern metaphysical revival of poetry and its moving spirit T.S. Eliot has been consistently honoured and often misunderstood. T.S. Eliot has presented a new but fruitful interpretation in 'The Metaphysical Poets'.

In fact, tracing the history of Eliot's ideas about metaphysicals ~~both~~ shows both how indebted he was to the earlier critics in formulating his theories.

It also shows, at the same time how much less sympathetic he became to Donne and followers. During the later 1920 a major change in Eliot's poetry paralleled a change in his attitude towards metaphysicals. However, a new metaphysical poetry created by Eliot

can best be understood if it is analysed in relation to his own conception of metaphysical poetry and then in the light of 17th Century conceptions. This approach distinctly reveals the important sharp distinction between ~~the modern~~ Eliot's modern interpretation and the 17th Century conception of the metaphysical poetry.

In fact, Eliot had apparently begun to study the metaphysicals ~~earlier~~ ~~before~~ much earlier before he wrote these critical essays. He said that he ~~was~~ was already attracted to Donne at the Harvard. He was aware of the critics such as Gossart, Symonds, and Stephen Spender who developed similar conceptions of the merging of thought and feelings, psychological realism and the modernity of the metaphysical poets. Thus Eliot has evaluated the metaphysical masters having required the essential knowledge of a

a critic

Eliot maintains that the poetry of Donne is late Elizabethan its very close to that of Chapman'. The poetry of Crashaw reflects a quality which according to Eliot 'retains a through Elizabethan period. Cowley tends to express through as the ordinary comparison of 'to a chess board' through long stanzas, whereas Donne may jump from the done' logical development of one idea to that of another. Despite this logical progression of the poems seldom really lost even if it may be observed by ellipses and technical terminologies as in 'A Valediction'. Donne has gracefully composed developed ^{an elaborate} the comparisons to of two lovers to a pair of compass. Eliot has made a close and careful evaluation of the sudden contrasts in the poems of Donne.

A bracelet of bright hair about to bone.

Donne was fond of the Paradox and Eliot has restored a number of times to the same device which Eliot reacted against Donne and metaphysicals, he continued to value high the fusion of thought and feeling in the metaphysical poetry. According to T.S. Eliot, the true beauty in the "poems of Marvell and Crashaw" lies in the subtle use of use of 'short syllables' and 'long syllables' have the effect of ~~solemnity~~ 'ecclesiastical solemnity' —

Q 'Love, thou art absolute Lord of life and death'

Eliot opines that a shrewd and sensitive critic like Dr. Johnson failed to define metaphysical poetry by its 'faults' because ~~but~~ he had hit perhaps by accident on one of their peculiarities.

Eliot has found a unique degree of 'development of Sensibility' in the dramatic verse of the later Elizabethan and earlier Jacobean poets. Eliot found a wonderful difference between Donne and Chapman. It is the difference between the time of Donne and the time of Browning and ~~Shelley~~^{Tennyson}. In fact, Eliot has superbly put this difference as between 'the intellectual poets and the reflective poets.' Eliot observed that 'a dissociation of sensibility' set in the 17th century and that 'we have never recovered'. A struggle towards unification of sensibility was adroitly launched ~~but~~ but Shelley and Keats died and Tennyson and Browning succumbed. Eliot has fervently hoped that the poets be comprehensive, illusive and indirect have 'variety and complexity' in the meaning.

T.S. Eliot has taken suggestion from the techniques of the 'metaphysicals' but modified them by introducing ~~his~~ a note of discord through his experiments, in his own works. Exploring problem of sensibility, thought, feeling, sense, and relationships and psychological realism, T.S. Eliot became a metaphysical poet in his own according to his own definition. Thus, T.S. Eliot's critical work 'The Metaphysical Poets' is a wonderful critical synthesis.