POETRY AFTER 1918

1. Everything you’ll ever need is on the SPHS website
   
   A. **Destiny** (our library catalog)
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   C. **Bloom’s** (search with the + sign)
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<td>T.S. Eliot: comprehensive research and study guide</td>
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Poetry for students. Volume 1: presenting analysis, context and criticism on commonly studied poetry
Call #: REF 808.81 POE Marie Rose Napierkowski, editor; Mary K. Ruby, editor; foreword by David Kelly.
Location: Spain Park High Scho
Published 1998
Interest Level: Young Adult

Short stories for students. Volume 4: presenting analysis, context and criticism on commonly studied short stories
Call #: REF 808.83 SHO V. 4 Kathleen Wilson and Marie Lazzari, editors.
Location: Spain Park High Scho
Published 1998
Interest Level: Young Adult

Short stories for students. Volume 7: presenting analysis, context, and criticism on commonly studied short stories
Call #: REF 808.83 SHO V. 7 Ira Mark Milne, editor.
Location: Spain Park High Scho
Published 2000
Interest Level: Young Adult

Notable poets: Vol. 2.
Call #: REF 809.1 NOT
Location: Spain Park High Scho
Series: Magill's choice
Published 1998
Interest Level: Young Adult

Drama criticism. Volume 3
Call #: REF 809.2 DRA V.3 Lawrence J. Trudeau, editor; Judith Galens, Michael W. Jones, Zoran Manderović, associate editors.
Location: Spain Park High Scho
Published 1993
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undergraduate at Harvard in December 1908, Thomas Stearns Eliot happened upon a slender volume of critical essays that profoundly influenced both his personal life and the direction of twentieth-century English poetry. Arthur Symons's book *The Symbolist Movement in Literature* (1899) introduced him to the unique temperaments of French writers such as Charles Baudelaire, Arthur Rimbaud, and Jules Laforgue. Laforgue especially appealed to him, and once he was immersed in Laforgue’s languishing moods and complaints of urban squalor, Eliot felt that he could transform his own impressions of growing up in the deteriorating industrial environment of St. Louis into poetry that would extend beyond the boundaries of traditional verse forms. Lyndall Gordon points out in *Eliot's Early Years* (1977) that the symbolists also taught him "... to broadcast secrets, to confess through the defamiliarized persona his own despair and, at the same time, to shield himself by playing voices against one another—the way voice of the sufferer, the scathing or flippant voice of a commentator, the banal voice of a woman." Added to his interest in Dante, Elizabethan drama, and the subtleties of irony and detachment, Eliot was poised to do something new, something decisive. Two years later, he began "The Love Song of J. Alfred Prufrock" and completed it while studying at the Sorbonne in 1911. The poem stands as the major achievement of the first phase of his remarkable career, and when he showed it to Ezra Pound in 1914, Pound enthusiastically declared that Eliot had "modernized himself on his own."

From quite early on, Eliot believed ("Tradition and the Individual Talent," 1919) that writing demanded an "escape from personality," which allowed the poet's mind to become a "medium" for impressions and feelings to "enter into new combinations." This enabled him to view his thoughts and emotions as objects for analysis, and he then worked to present them in concrete images and symbols that immediately would convey the diverse and obscure associations that were combining within him. Thus, when "Prufrock" was published by Harriet Monroe in *Poetry* in June 1915, it marked the advent of modernism and soon provoked a critical and academic enterprise because of its allusive complexity and its haunting details of decay and isolation. Often described as an interior monologue that uses stream-of-consciousness to draw readers into its private evocations, Eliot defended the poem as a dramatic monologue in which Prufrock is speaking to a male companion who remains silent. Accepting the poet's word, one can discern that Eliot adopts the mask of an disheartened middle age bachelor who is getting ready to attend an evening social gathering that he predicts will be sorely lacking in genuine vitality and meaning. Since he knows no one, none of the ladies knows him. To Prufrock, "All the world's a stage..." and "I am a搜集 all the text from the natural text.
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