TRANSFORMATION OF POETRY INTO ARCHITECTURE

by

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SUMMARY

The intention of this thesis is to provide a basis for the transformation of poetry into architecture. It is based on the premise that a study of the nature of poetry will afford insight into the expression of, and response to, meaning in architecture by providing a model by which one might pattern or analyze a building - the model being the mediator between ideas and creations, both poetic and architectural.

A selective study of the poetic theories of Thomas Stearns Eliot is used to construct the initial model, with the intention of extending the concepts presented to form the final framework.
INTRODUCTION

The pursuit of meaning, in architecture, or in any other art, is an arduous task with very elusive and equivocal results. Beyond a basic level, the meaning of a poem or building resides almost as much in the personal response it arouses as in the personal expression which is its existence. Not only will the meaning vary with the individual, but it will also vary with time - in the events which influence the person before and after he experiences and re-experiences the poem or building. Thus, in some respects, meaning can be said inherently to involve an ambience of instability. Yet it must be argued that the reader, having read the poem or experienced the building, somehow knows the meaning, even if the meaning he knows is valid only for himself. In reading and re-reading the poem or building, he senses a constant soul which communicates to him a message or messages which form nuclei of thought around which knowledge and experiences cluster and respond.

It is this soul which this study seeks.

One might ask: Why poetry and architecture? Of course personal prejudice could be a valid answer, since, on a very general basis, all the arts are related. Yet, one feels the need for a stronger argument.

Architecture is an expression which desires a response. Architecture is fundamentally experiential, and therefore, its communication is based upon one's ability to sense. Thus, both poetry and architecture communicate through images and appeal to the senses. The response to and expression of both the arts deals in the exchange and experience of emotions, as well as ideas. Poetry and architecture are dependent upon a basic structure and order which allows for the existence of a multiplicity of meanings within the chosen framework. Of all the arts, it is poetry which evinces the clearest manifestation of this multiplicity. It is contemporary architecture which is in the greatest need of such multiplicity. Thus the union of the two in this study.

Obviously, one cannot speak of "all poetry" or "all architecture". The attempt would be absurd and futile. T.S. Eliot admonishes:

A perfectly satisfactory theory which applied to all poetry would do so only at the cost of being voided of all content; the more usual reason for the unsatisfactoriness of our theories and general statements about poetry is that while professing to apply to all poetry, they are really theories about, or generalizations from, a limited range of poetry. 1

This study (desiring content) bases itself on the poetic theories of Thomas Stearns Eliot with occasional reinforcement from Edgar Allan Poe and Wallace Stevens. The three poets and critics, chosen solely with the preferences of the author in mind, can be seen not so much as overlapping (although some repetition is desirable) but as complementary. To use Roland Barthes' comment: "As chance would have it (but what is chance?)..."2 this fortuitous arrangement gives the study momentum, it enjoys the synthesis of its own poetic.

This issue of meaning cannot be approached directly, if only because of its

elusive and unstable detail. The effect that the subject of meaning will have on this study is one of subtle pervasion - it lurks at the edge of each page; it dwells in the binding. It only timidly appears when directly requested, and even then it must be watched, lest it masquerade as only one of its dimensions.
STRUCTURE AND FORMAT

To grasp the intention behind the format of this study, one must first take a short excursion into a fragment of the theory of the French structuralist, Roland Barthes. In his essay S/Z, Barthes identifies two types of texts: the "readerly" and the "writerly". The readerly text is a text which the reader can only read and then accept or reject. The reader during the process is idle - he is "intransitive". Reading the readerly text is "nothing more than a referendum". In contradistinction to the readerly is the writerly text. Barthes admits to its extreme rarity and notes that we only find it "by accident, fleetingly, obliquely in certain limited works." The writerly text is one which the reader writes or re-writes in reading it - the reader is "no longer a consumer, but a producer of the text." "The writerly text is ourselves writing..." The main attribute of the writerly text is its plurality, its ability to respond to the reader's desires.

Barthes describes the ideal plural text:

In this ideal text, the networks are many and interact, without any one of them being able to surpass the rest; this text is a galaxy of signifiers, not a structure of signifieds; it has no beginning; it is reversible; we gain access to it by several entrances, none of which can be authoritatively declared to be the main one; the codes it mobilizes extend as far as the eye can reach; they are indeterminable (meaning here is never subject to a principle of determination, unless by throwing dice); the systems of meaning can take over this absolutely plural text, but their number is never closed, based as it is on the infinity of language.

The role of the reader of such text is certainly not one of languid acceptance or rejection! Yet though the reading may be a type of labor, it is not an undesirable task and the explorations which the reader undertakes are those of his own choice. The reader suddenly is in a very personal relationship with the text.

I am not hidden within the text, I am simply irrevocable from it: My task is to move, to shift systems whose perspective ends neither at the text nor at the "I"...

To read is to find meanings, and to find meanings is to name them; but these named meanings are swept toward other names; names call to each other; reassemble, and their groupings call for further naming: I name, I un-name, I rename: So the text passes: It is a nomination in the course of becoming, a tireless approximation, a metonymic labor.

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5 Ibid, page 4-5.
7 Ibid, page 6.
8 Ibid, page 5.
9 Ibid, page 5-6
Although Barthes is speaking mainly in reference to literature, the text he describes is by no means limited to that genre. It is, more than likely, the hidden desire of nearly every work of art to have a very high degree of plurality: To have the perfection of complete simultaneity.

In searching for an appropriate format for this study, the plural text as described by Barthes became a very attractive choice. Its interacting networks of meaning, reversible and concurrent, are certainly fitting for an exploration of either poetry or architecture. The study, perhaps, cannot claim complete plurality, but instead might more appropriately merit the title of partial plurality, with aspirations toward the ideal.

The study desires, like poetry and architecture, a multivalence - a multiplicity of meaning extending from its structure or form as well as from its content. The study is not meant to be read just once or in just one sequence. The intention is that the discourse make sense.

1. In parts/fragments - by pages or even parts of pages
2. As themes/melodies/successions of ideas
3. As a whole with an order and logic perhaps at first not perceptible: subtle but strong

The most obvious evidence of the study's structure is the arrangement it assumes. It is basically divided into QUOTES and COMMENTARY with notes in the MARGINS and ARCHITECTURE surrounding the text. Each of the systems remains a basic structural component, independent yet dependent.

The QUOTES - form the network of themes and ideas which the poetic theory of the poet presents. They can be read alone or in conjunction with the commentary.

the COMMENTARY - expands or elucidates the ideas the quotes present. The admitted desire of the commentary is perhaps a selfish one. It makes no pledges to adhere to only what the poet has said but instead may go off in its own direction inspired by the sparks passing from the poet's mind to its own.

the MARGINS - contain keywords discussed in the quotes or commentary. These words are gathered and re-arranged at the end of the work as the metonymic skeleton of the ideas discussed - the theoretic frame. At the end of this work the frames are synthesized into a single theory (the model), which will then serve as the mediator between poetry and architecture, providing both with a structure by which their art can be analyzed or created.

the ARCHITECTURE - is subordinate to the quotes and commentary, and much of its depth depends upon the reader's knowledge and experience. A great deal of imagination is required of the reader for, although the architecture may be represented by drawings, its three-dimensional forms are intended. In the final section of the study will be the author's translation of poetry into architecture. They borrow from the fragments previously presented as well as any appropriate architecture.

The quotes and commentary are numbered in a way which makes obvious the relationship between the two. The numbers also serve as footnotes in situ, and the source of the quote appears with it in abbreviated form. Keys to abbreviations appear at the end of the work. Other idiosyncrasies include the interchangeable use of the terms "artist" and "poet" as well as their accompanying terms "work of art" and "poem". (Hopefully this cues the reader

10 Ibid, page 4-5.
into the wider implications of the ideas presented.) In addition, the pronoun "he" is used in its widest sense - that is: to mean "he or she".

I would like, however, to add a further remark by way of warning. When the reader has finished reading this essay he will in no way have increased his knowledge. This will not be entirely my fault, perhaps, but will be the price that must be paid for the structure I have selected. When we turn inward upon ourselves we turn aside from a shared truth. When we carry out inner experiments, we inevitably contradict objective experiment. Finally it should be noted that I have cited only a very small portion of the documents I have compiled in the course of readings. As a result, this short work is a mere outline of the subject.

Because this thesis remains an entirely personal investigation, there will be no written conclusions beyond the final synthesis of the model. In keeping with the nature of poetry and architecture, the reader must, after reading the thesis, form his own opinions and come to his own conclusions as his mind and interests direct him.
LIST OF ABBREVIATIONS


Function of Criticism - "The Function of Criticism" from Selected Prose of T.S. Eliot, ed. Frank Kermode

Goethe - "Goethe as the Sage" from On Poetry and Poets

Hamlet - "Hamlet" from Selected Prose of T.S. Eliot, ed. Frank Kermode

Imperfect - "Imperfect Critics" from The Sacred Wood, NY: Barnes and Noble Inc., 1937

Metaphysical Poets - "Metaphysical Poets" from Selected Essays


Perfect Critic - "The Perfect Critic" from Selected Prose of T.S. Eliot, ed. Frank Kermode

Poetry and Drama - "Poetry and Drama" from Selected Prose of T.S. Eliot ed. Frank Kermode

Sacred Wood - Preface of Sacred Wood


Three Voices of Poetry - "The Three Voices of Poetry" from On Poetry and Poets.


Use of Poetry: The Use of Poetry and the Use of Criticism, Faber and Faber Limited, 1933

Virgil - "Virgil and the Christian World" from On Poetry and Poets.

Yeats - "Yeats" from Selected Prose of T.S. Eliot, ed. Frank Kermode
T.S. Eliot Bibliography


--- **The Use of Poetry and the Use of Criticism**, London: Faber and Faber, Ltd., 1933.


E. A. Poe Bibliography


Walter Stevens Bibliography


I. the POEM/WORK OF ART

A. Definitions:

E1 1. exists between writer and reader
E2 2. has a life of its own
E2.2

P2 3. a means of exciting poetic/artistic faculty
   a. the poetic/artistic faculty: poetic sentiment
      a sense of the divine in man

B. Meaning:

E2.1 1. "If we are moved by a poem, it has meant something,
       perhaps something important, to us..."
E6 2. more than the author knows (ambiguity of speech)
E7 3. interpretations - partial formulations of one thing
E8
E4.2

C. Existence:

E23 1. form and content
E23.1 a. poem comes before form
E24 b. simultaneous development of form and content
E25 c. "Forms have to be broken and remade ..."
E25.1
E26
S1 2. "We do not prove the existence of the poem"

II. POETRY/ART

A. Definitions:

P1 1. undefinable, intangible
P1.1 yet recognizable
P1.2 spiritual
sublime
divine
dream
E3 2. a concentration of experiences
   the result of a concentration of experiences
   translated/transformed through writing
E4 reading
E4.1
E4.2
E4.3

P3 3. the Rhythmical Creation of Beauty:
   a. Rhythm:

P3.1 equality
P3.2 similarity
proportion
identity
repetition
P3.3 order (a basic structure)
P3.5 b. Creation: an act of the imagination
P3.6 imagination-the power to create
P3.7 c. Beauty: an effect (the essence of the poem)
P3.8 i. manifest in the elevation of the Soul
P3.9 the Soul-
P3.10 the immortal in man
II. the character of Beauty -
strangeness
unexpectedness
ethereal
divine

d. Taste/Aesthetics: the arbiter of Beauty

B. Function (of art):
1. to give some perception of an order in life

C. Intention:

E5
1. the communication of new experiences
   fresh understandings
E5.2 result - enlarges consciousness, refine sensibility

D. Elements of Poetry/Art:
1. thirst for Beauty
2. attempt to satisfy thirst
   through novel combinations of existing or already
   combined forms of Beauty

P7.1 a. poet's tools:
   imagination
P7.2 novelty
P7.3 originality
P7.4 invention

P7.5 b. general process:

P7.6 using existing artist's/poet's Novelties to create:

P8 vocabulary of imagination seeks Originalities new combinations
P8.1 Beauty through invention of beauty
P8.2 (Beauty and Deformity)
P8.3 (Strangeness)

III. the POET/ARTIST

E15
A. Desire:
1. to bring pleasure to as large a number of people as possible

B. Responsibility to language:

E17
1. to preserve
   extend
   improve

2. words - poet controls:
   a. the balance between richer and poorer
   b. allusiveness - in the nature of words
   c. the music of a word
      i. at the intersection of contexts -immediate
      ii. form patterns

E22

C. the Impersonal Theory

E14
1. Impersonality - surrender of the self
E14.1
E9
2. the poet expresses a medium
   an impersonal emotion
E9.1
E10
3. forms of impersonality
P1
IV. the TIMELESS element

A. Definitions:
1. the permanent element -
   cannot entirely formulate
2. the ideal order - conformity in quality
   exists complete
   modified by the new
3. art never improves

B. the temporal and the timeless
1. Tradition
   a. the historical sense -
      i. perception of past and present moment of past
      timeless and temporal
   ii. a continual development

V. CRITICISM

A. Definitions:
1. commentation and exposition of works of art
2. a statement of the structure of perceptions

B. Function:
1. elucidation of works of art
2. correction of taste
3. to promote: understanding
   enjoyment
   a. understanding-
      i. stages of understanding -enjoyment
      organization
      reorganization
   ii. seeks what poem is aiming to be
   iii. the reader/critic does not bother about
      understanding
      at least not at first

b. enjoyment
   c. the balance between understanding and enjoyment

C. Tendencies of Criticism:
1. 'what is poetry?'/ what is art?
2. 'is this a good poem?'/ is this a good work of art?
3. 'what is poetry?' and 'is this a good poem?'

D. the Integrity of Poetry/Art - preserved by critic
1. criticism directed upon poetry (not poet)
E. Criticism in creations:
   1. of the self
   2. of others

F. the critic and the historical sense:
   1. brings past to bear on present
   2. preserves tradition
   3. sees art as a whole/beyond time
"The poem's existence is somewhere between the writer and the reader; it has a reality which is not simply the reality of what the writer is trying to 'express', or of his experience of writing it, or of the experience of the reader or of the writer as reader, consequently the problem of what a poem 'means', is a good deal more difficult than it first appears."

_Use of Poetry, 30_

"We can ... say that a poem, in some sense, has its own life; that its parts form something quite different from a body of neatly ordered biographical data; that the feeling or emotion or vision, resulting from the poem is something different from the feeling or emotion or vision in the mind of the poet."

_Sacred Wood, x_
The shadow child - offspring of the poet yet upon completion free from his dictate - the poem exists distinct yet dependent. It "has its own life," a "reality" not definable yet real.

"...there is a reality of or within or beneath the surface of reality. There are many realities through which poets constantly pass to and fro, without noticing the imaginary lines that divide one from the other... The most provocative of all realities is that reality of which we never lose sight but never see solely as it is."

Wallace Stevens

The poem - created only once but capable of infinite re-creation. In the light of its creator the shadow child dances to the reader following his every movement like a reflection, a shadow able to inspire so long as its counterpart (the reader) responds. The poem's meaning is bound within its elusive existence, as is the dance. And thus, while all might say it has a meaning, few will agree on an exact comprehensive content. The test:

"If we are moved by a poem, it has meant something, perhaps something important, to us; if we are not moved, then it is, as poetry, meaningless."

Music of Poetry, 22

Moment, the moment in and out of time, The distraction fit, lost in a shaft of sunlight, The wild thyme unseen, or the winter lightning Or the waterfall, or music heard so deeply That it is not heard at all, but you are the music While the music lasts...

from Four Quartets, "Dry Salvages", Movement V.

... but you are the music

While the music lasts...
...a poem is not the Poetic Faculty, but the means of exciting it in mankind.
the manifestation of poetry; "the means" - a necessary device, instrument of communication, a medium which requires a dynamic response.

"the Poetic Faculty" - a sense, an inherent aptitude of mankind and the poet... a suggestion - it is the divine in man; the divinity of the poet, through the device of the poem, exciting the divinity of the reader/mankind; the circle of thought entered by mankind, invited by the poet.
POETRY - E3
a concentration
of experiences
the result of
a concentration
of experiences
translated/ E4
transformed
through:
writing
reading

Poetry "is a concentration, and a new thing resulting from the
collection of a very great number of experiences which to the
practical and active person would not seem to be experiences at all; it is
a concentration which does not happen consciously or of deliberation."

Tradition and the Individual Talent, 10

"But what we experience as readers is never exactly what the poet
experienced, nor would there be any point in its being, though certainly
it has some relation to the poet's experience. What the poet experienced
is not poetry but poetic material; the writing of the poetry is a fresh
"experience" for him, and the reading of it, by the author or anyone else,
is another thing still."

Use of Poetry, 126
the resolute concentration - within the poet collect the experiences he has known. Because he is an artist, the slightest perception is given an importance which "the practical and active person" might deem unwarranted. The artist, being who he is, cannot halt his sensual harvests but instead must remain prey to their bounty, and when they become highly concentrated, reaching an almost coercive intensity, he must give them their own life within his work that he might be free of their pressure.

differentiations: the experience - of the poet - "poetic material"

of the poet writing poetry - another experience or rather, an experience around an experience. The experience remembered is not the same as the experience. The experience recounted is not the same as the experience remembered. Each consumes the other.

of the poet/reader reading poetry - within the re-creation/reading of the recounted experience is created yet another experience. Its dimensions are undefined and controlled by who and what the reader is or can be when he reads the poem. This experience, like any other, can never be re-experienced except through the memory - that forgetful mirror, which in its reflection throws light upon the experience: illuminating some areas while obscuring others, and thus, alas, creating a new experience... a new meaning...

We had the experience but missed the meaning,
And approach to the meaning restores the experience
In a different form, beyond any meaning
We can assign to happiness. I have said before
That the past experience revived in the meaning
Is not the experience of one life only
But of many geneations - not forgetting
Something that is probably quite ineffable...

from Four Quartets, "Dry Salvages"
Movement II.

"But what a poem means is as much what it means to others as what it means to the author; and indeed, in the course of time a poet may become merely a reader in respect to his own works, forgetting his original meaning - or without forgetting, merely changing."

Use of Poetry, 130

I made this, I have forgotten
And remember

from "Marina", 104
"Poetry has never been defined to the satisfaction of all parties. Perhaps, in the present condition of language, it never will be. Words cannot hem it in. Its intangible and purely spiritual nature resists to be bound within the widest horizon of mere sound. But it is not, therefore, misunderstood - at least, not by all men is it misunderstood. Very far from it. It, indeed, there be any one circle of thought distinctly and palpably marked out from amid the jarring and tumultuous chaos of human intelligence, it is that evergreen and radiant Paradise which the true poet knows alone, as the limited realm of his authority - as the circumscribed Eden of his dreams.

Introduction to Poe, 523
POETRY - a "circle of thought" - undefinable yet definite; perhaps the one, the only circle of thought delineated from the chaos - the world as poetry and non-poetry.

"marked out from amid the jarring and tumultuous chaos of human intelligence" - it is the opposite of chaos, the cacophony of the earthly intellect cannot defile it; while the writhing tumult of non-poetry is outside, the radiant evergreen Paradise of poetry remains within - a realm of the poet's authority, under his control, his dominion alone, protected.

"the circumscribed Eden of his dreams" - intangible and spiritual in nature, it is a divine, sublime image of his dreams - in actuality his own divinity made visible.
"I would define, in brief, the Poetry of word as The Rhythmical Creation of Beauty. Its sole arbiter is Taste. With the Intellect or with the Conscience, it has only collateral relations. Unless Incidentally, it has no concern whatever either with Duty or with Truth."

Poe's Poems and Essays, 99
Rhythm - measured, metrical succession of
   accent and rest (strong and weak);
   musical

"Verse originates in the human enjoyment of equality, firmness. To this enjoyment, also, all the moods of verse - rhythm, metre, stanza, rhyme, alliteration, the refrain, and other analogous effects - are to be referred."

Poe's Poems and Essays, 121

P.3.2

equality: "Its idea embraces those of similarity, proportion, identity, repetition, and adaptation or fitness."

Poe's Poems and Essays, 121

P.3.3

the enjoyment of equality is evidenced in the pleasure of examining a crystal (equality of the faces) or listening to music (the equality of sounds).

Poe's Poems and Essays, 121

Equality is the human desire for the establishment of order, a network determining a relation between things. It delights in relations which can be described geometrically (ideally), it enjoys the ordered abstract.

This desire and its, (at least), partial satisfaction are accomplished in the realm of poetry by the exercise of those "moods of verse" - rhythm, metre, stanza, rhyme, alliteration, refrain, etc.
Creation - production, origination, generation, the action of the imagination.

"Imagination is, possibly in man, a lesser degree of the creative-power in God. What the Deity imagines, is, but was not before. What man imagines, is, but was also. The mind of man cannot imagine what is not."

- Introduction to Poe, 473

Man's power to create - his imagination - being a limited translation of that creative genius of God, can be seen as evidence of his at least partial divinity. Although man's imagination is limited to materials which already exist, he is able to recognize his desire for the divine, or sublime, within its practice.

- Beauty -

Beauty - as we know it (earthly) - a mere hint of the sublime, eternal, supernal image which the poet senses...

"When ... men speak of Beauty, they mean, precisely, not a quality, as is supposed, but an effect - they refer, in short, just to that intense and pure elevation of soul - not of intellect, or of heart - ... which is experienced in consequence of contemplating 'the beautiful'."

- Poe's Poems and Essays, 167

Beauty influences so strongly the soul of man that he cannot extricate the image/object from his response to it.
the Soul - that part of man which belongs to the divine, the immortal. Recognizing in Beauty an essence harmonizing with itself, the soul becomes "elevated", it is given wings, it approaches its immortality.

"An immortal instinct, deep within the spirit of man, is... plainly, a sense of the Beautiful."

Poe's Poems and Essays, 97

There are some qualities-some incorporate things, That have a double life, which thus is made A type of that twin entity which springs From matter and light, evinced in solid and shade. There is a twofold Silence - sea and shore - Body and soul. ...

from Silence, p. 32
Introduction to Poe

The judgement of Beauty -
"its sole arbiter is Taste. With the Intellect or with the Conscience, it has only collateral relations. Unless incidentally, it has no concern whatever either with Duty or with Truth."

Poe's Poems and Essays, 99

"Dividing the world of mind into its three most immediately obvious distinctions, we have the Pure Intellect, Taste, and the Moral Sense. I place Taste in the middle, because it is just this position which, in the mind, it occupies. It holds intimate relations with either extreme; ...Just as the intellect concerns itself with Truth, so Taste informs us of the Beautiful while the Moral Sense is regardful of Duty."

Poe's Poems and Essays, 97

the view - limited, distinctly Victorian, but of value in determining how one recognizes Beauty - which of his faculties are involved.

the intellect - reasoning mind of the deductive and factual realm (the seeker of truth), cannot discern Beauty:

"The demands of Truth are severe. ...In enforcing a truth, we need severity rather than efflorescence of language. We must be simple, precise, terse. ...In a word, we must be in that mood which, as nearly as possible, is the exact converse of the poetical."

Poe's Poems and Essays, 96
"The pure imagination chooses, from either Beauty or Deformity, only the most combinable things hitherto uncombined; the compound, as a general rule, partaking, in character, of beauty, or sublimity, in the ratio of the respective beauty or sublimity of the things combined - which are themselves still to be considered atomic - that is to say, as previous combinations. But as often analogously happens in physical chemistry, so not unfrequently does it occur in this chemistry of the intellect, that the admixture of two elements results in a something that has nothing of the qualities of either... Thus, the range of the imagination is unlimited."

Poe's Poems and Essays, 316
The process of the imagination -
the combination of opposites as a device for the creation of
novel, original and even sublime effects has been shown to be
an attribute of the highest minds. With the combination of
Beauty and Deformity comes the attainment of a level of
unexpectedness and surprise which pleases the imagination
with its implications and connotations concerning the nature
of those fragments it has joined and the resulting unions.
Once the imagination realizes that there are no barriers to
the possibilities of its compounds, it will conceive of its
"range" as "unlimited", as it truly is.

"But as evil cannot exist without good, so
unexpectedness must arise from unexpectedness."

Poe's Poems and Essays, 311

The contrast between Beauty and Deformity heightens the
effects of each and intensifies the reaction. The realization of
either alone is impossible, inconceivable.

"All things are either good or bad by comparison. A sufficient
analysis will show that pleasure, in all cases, is but the contrast
of pain. Positive pleasure is a mere idea. To be happy at any one
point we must have suffered at the same. Never to suffer would
have been never to have been blessed."

Mesmeric Dream, p. 306,
Introduction to Poe
"But," says Lord Bacon, (how justly!) "there is no beauty without some strangeness in the proportions." Take away this element of strangeness - of unexpectedness - of novelty - of originality - call it what we will - and all that is ethereal in loveliness is lost at once. We lose - we miss the unknown - the vague - the uncomprehended - because it is offered before we have time to examine and comprehend."

Poe's Poems and Essays, 311
"Beyond any specific intention which poetry may have, . . . , there is always the communication of some new experience, or some fresh understanding of the familiar, or the expression of something we have experienced but have no words for which enlarges our consciousness or refines our sensibility."

Social Function of Poetry, 7
the expansion - the "new experience", the "fresh understanding" or the words where there were none before bring with them a new awareness, a refinement in the sensitivity of the senses and thus enlargement of the knowledge which the senses collect. The poet, in creating poetry, records his advancements that others might profit from them. Yet none in the procession are still - all are continually moving, striving, never satisfied, never complete. Whether by choice or fate, you are not the person you were.

...There is, it seems to us,
At best, only a limited value
In the knowledge derived from experience.
The knowledge imposes a pattern, and falsifies,
For the pattern is new in every moment
And every moment is a new and shocking
Valuation of all we have been. ...

from Four Quartets, "East Coker",
Movement I.

Fare forward, travellers! not escaping from the past
Into different lives, or into any future:
You are not the same people who left the station
Or who will arrive at any terminus, ...

from Four Quartets, "Dry Salvages",
Movement III.
Elements of Poetry:

"Its first element is the thirst for supernal Beauty - a beauty which is not afforded the soul by any existing allocation of earth's forms - a beauty which, perhaps, no possible combination of these forms would fully produce. Its second element is the attempt to satisfy this thirst by novel combination of those combinations which our predecessors, toiling in chase of the same phantom, have already set in order. We thus clearly deduce the novelty, the originality, the invention, the imagination, or lastly the creation of Beauty (for the terms as here employed are synonymous) as the essence of all Poetry."

Poe's Poems and Essays, 443
ELEMENTS OF POETRY:

1. "the thirst for supernal Beauty" - a beauty decidedly unearthly and perhaps to remain an untouchable ideal for man, known only by his soul.

2. "the attempt to satisfy this thirst" - because the Beauty the soul recognizes is not even approached by the earthly forms called beautiful, the poet must devise a method by which he can approximate the divine image while using only temporal forms. This he does by producing NOVEL combinations of either existing, earthly forms of beauty, or, of combinations already devised by his precursors.

Thus,
the power of the Poet and his poetry will be in direct relation to his capacity for NOVELTY, ORIGINALITY, INVENTION, through the exercise of his IMAGINATION (the creative power) resulting, if he is successful, in the CREATION OF BEAUTY, (POETRY).

"The fact seems to be that Imagination, Fancy, Fantasy, and Humor have in common the elements of Combination and novelty. The Imagination is the artist of the four. From novel arrangements of old forms which present themselves to it, it selects only such as are harmonious; - the result, of course, is beauty itself- using the term in its most extended sense, and as inclusive of the sublime."

Introduction to Poe, 527

Assumed: to strive for novelty and originality is the natural goal of the artist. To say/do what has already been said/done is of no use artistically (it produces no new insights).

The cult of NOVELTY:

—"All novel conceptions are merely unusual combinations. The mind of man can imagine nothing which has not really existed; ..."

Poe's Poems and Essays, 282

The conception which first poses as entirely new and never before conceived of, can only be an unexpected combination of existing elements for again:
"The fact is, that originality (unless in the minds of very unusual force) is by no means a matter, as some suppose, of impulse or intuition. In general, to be found, it must be elaborately sought, and although a positive merit of the highest class, demands in its attainment less of invention than negation."

Poé's Poems and Essays, 173

In the process of acquiring the attribute of originality, the poet must utilize his most discriminating powers to aid him in his decision making - the rejection of possibilities being a more prevalent occurrence than the successful attempts at invention. It is more important that the poet know which possible combinations to eliminate rather than retain because in the relatively infinite field of combinations, those failing to produce harmonious Beauty, or originality, will be far more numerous than those succeeding. Thus the most original poet is one who can more easily reduce his field of choices, or rather, one who can more easily recognize the few original ones.

Summary:

The general process of the creation of poetry (Beauty) begins with the desire for Beauty, which prompts the imagination of the poet - utilizing the tools of his intellect to strive for originality, novelty, and invention - to work upon the existing vocabulary of Beauty to create the poem (a re-creation of Beauty, harmonious and sublime).

prompted by the poet's desire for Beauty. Imagination seeks novelty to
through originality create invention

using the existing vocabulary
"It is not quite so commonplace to observe that the meaning of a poem may be something larger than its author's conscious purpose, and something remote from its origins."

Music of Poetry, 22

"There may be much more in a poem than the author was aware of. The different interpretations may all be partial formulations of one thing; the ambiguities may be due to the fact that the poem means more, not less, than ordinary speech can communicate."

Music of Poetry, 23

"A poet may believe that he is expressing only his private experience; his lines may be for him only a means of talking about himself without giving himself away; yet for his readers what he has written may come to be the expression both of their own secret feelings and of the exultation or despair of a generation. He need not know what his poetry will come to mean to others; ..."

Virgil, 137
the manifold meaning - the many interpretations of a poem are an
integral part of its nature, they revolve around it like
fawning planets, separate yet unavoidably related through a
sympathetic source. The ambiguity of meaning attracts each
according to himself; the poet through his "private
experience"; the readers through their own "secret
feelings"; a generation through the expression of their
"exultation or despair".

"The poet must become more and more comprehensive, more
allusive, more indirect, in order to force, to dislocate if
necessary, language into his meaning."

"Metaphysical Poets", p. 248

"The proliferation of resemblances extends
an object. The point at which this process
begins, or rather at which this growth begins
is the point at which ambiguity has been
reached."

W. Stevens
E9
the IMPERSONAL THEORY:

The poet expresses - a medium an emotion (impersonal)

"... my meaning is that the poet has, not a "personality" to express, but a particular medium, which is only a medium and not a personality, in which impressions and experiences combine in peculiar and unexpected ways."

*Tradition and the Individual Talent, 9*

"The emotion of art is impersonal."

*Tradition and the Individual Talent, 11*
the IMPERSONAL THEORY:

the medium, the mind, the creator vs. the personality, the Impersonal
the man, the sufferer - Theory

E9.1
"... the mind of the mature poet differs from that of
the immature one not precisely in any valuation of
"personality", not being necessarily more interesting,
or having "more to say", but rather by being a more
finely perfected medium in which special, or very
varied, feelings are at liberty to enter into new
combinations."

Tradition and the Individual Talent, 7

E10
Elliot considers the mind of the poet to function as a catalyst which, where
in the presence of at least two sympathetic elements, allows for these to
combine favorably. The catalyst or medium itself never changes and yet
without it, the combination cannot or will not take place. (Tradition 7)
In the case of the poet, the two elements are emotions and feelings.
(Tradition 8) Although the man, the personality, knows these emotions
or feelings, he cannot synthesize them. It is the role of the artist, the
"medium", the catalyst.

E10.1
the mind of the poet "... May partly or exclusively operate upon the
experience of the man himself, but the more perfect the artist, the more
completely separate in him will be the man who suffers and the mind
which creates; the more perfectly will the mind digest and transmute the
passions which are its material."

Tradition and the Individual Talent, 7-8

(E10.1)
the personality - the idiosyncrasies of the personal life, the circles of
the secret self are a separate realm from that of the artist. The
personality has a gentle simplicity, accepting pain and pleasure as
inevitable and dealing with such occurrences as its strength allows.
The personality is bound by itself, unable to extend or see beyond its
immediate realm; it is of the earth, it cannot fly alone.

the artist - the medium, the astute observer is essentially free within
the circle of the man. It knows and considers the experiences of the
personality; it allows these responses, the emotions and feelings, to
find their place within the fabric of itself - the medium. The artist
surveys the structures formed and transforms them further, seeking
always for "new combinations", peculiar", and "unexpected".

Original.

P1  "We thus clearly deduce the novelty, the
originality, the invention, the imagination,
or lastly the creation of Beauty ... as the
essence of all Poetry."

E.A. Poe
"The emotion of art is impersonal."

Tradition and the Individual Talent, 11

"The only way of expressing emotion in the form of art is by finding an 'objective correlative'; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion, such that when the external facts, which must terminate in sensory experience are given, the emotion is immediately evoked."

Hamlet, 48
the Impersonal Theory

the impersonal creation - the result of the artist's efforts, the work of art, approaches the impersonal in that it is, at least in a general sense, accessible to many, regardless of time or person. Rather than a somewhat eccentric collection of memories or musings (essentially of interest and value only to the artist himself), the work is forged into more universal or commonly possessed conceptions through the actions of the medium. These powerful universals penetrate and weld the work together, and within their basic pattern the reader will associate himself as his own artist/personality directs him. The work of art does not negate the personality but instead, directs it so that it might communicate to as many other artist/personalities as possible.

S3  "There can be no poetry without the personality of the poet..."
W. Stevens

S4  "Nevertheless, it may be said that poetic truth is an agreement with reality, brought about by the imagination...expressed in terms of his emotions or, since it is less of a restriction to say so, in terms of his own personality."
W. Stevens

The creator is neither fully in command of the personality nor of itself, and its strength most certainly is not within its conscious control. Yet it can to some degree direct and to a large degree judge those products of the forces which move it to creation. It can compare its own results with those of others and incorporate other's successful methods within its own.

A formula: the 'objective correlative' - one "formula" of a "particular emotion", the "set of objects", "situation", or "chain of events", which evoke the emotion desired. A valuable device, the "objective correlative" commands a general comprehension which can become, with extensive use, almost a symbol...

The question arises as to whether or not the poet can write poetry without maintaining the proper aesthetic distance. Eliot's notion of the objective correlative, of a formula of images and concretes designed to re-create the situation and thereby the actual emotion, is faulty in so far as it attempts to interrupt and to deny the source of poetic emotion and the direction of its flow. The poet writes by withdrawing the power of his emotion from the person or experience which prompts the subjective poem, directing it instead toward objects reminiscent of the person or experience. It becomes possible to then transmit the essential nature of an emotional experience to a reader without either explaining the original elements of the experience or the nature of the association.
"There are two forms of impersonality: that which is natural to the mere skilled craftsman, and that which is more and more achieved by the maturing artist. ... The second impersonality is that of the poet who, out of intense and personal experience, is able to express a general truth; retaining all the particularity of his experience, to make of it a general symbol."

Yeats, 291

"What happens is a continual surrender of himself, as he is at the moment, to something which is more valuable. The progress of an artist is a continual self-sacrifice; a continual extinction of personality."

Tradition and the Individual Talent, 6-7
the impersonal Theory:

In the pursuit of an idea, a possession, the self, the seeker must become the idea, the possession, the self. He will, through the consumption of himself, become all else as well. He will, through the total possession of what he seeks, become all that is not the possession. He will, through the understanding of an idea, understand the place of all else that is not the idea. He will, through "intense and personal experience", be able to "express a general truth" within the sphere of his personal experience. He has the power to make of his personal experience, having been penetrated by the "general truth", a symbol.

In order to arrive at what you do not know
   You must go by a way which is the way of ignorance.
In order to possess what you do not possess
   You must go by the way of dispossessment.
In order to arrive at what you are not
   You must go through the way in which you are not.
And what you do know is the only thing you know
And what you own is what you do own.
And where you are is where you are not.

from Four Quartets, "East Coker,"
Movement III.

the surrender and the extinction - the artist's judgement requires complete faith. If the "more valuable" requires the gift of his personality, the artist must be willing to surrender it. The suppression or extinction of his personality is not an effortless process but its result is a refinement by which the artist may profit considerably, for the loss leaves a void which is filled by the more valuable, the more intense, the more fertile, from which he can create a more perfect work of art.

I am moved by fancies that are curled
Around these images and cling:
The notion of some infinitely gentle
Infinitely suffering thing.

from "Preludes,"
part IV.
"Apart from the variety of ways in which poets have used their art with greater or less success, with designs of instruction or persuasion, there is no doubt that a poet wishes to give pleasure to entertain or divert people; and he should normally be glad to be able to feel that the entertainment or diversion is enjoyed by as large and various a number of people as possible."

Use of Poetry, 31
pleasure - sensual and emotional delight, enjoyment, satisfaction.

P2 "A poem in my opinion is opposed to a work of science by having, for its immediate object, pleasure, not truth; . . ."

E. A. Poe

the gift of pleasure - the artist, in producing a work of art assumes an audience. The diversity of this audience is limited only by the breadth of the author's talent. The artist, through different devices, speaks to the various groups within his audience giving each a gift of at least entertainment or diversion if not truly pleasure. He is, if he is accomplished, far from ignorant of whom he is speaking to, and desires to please the entire cross-section of his audience within the differing levels and complexities of his work.

"The most useful poetry, socially, would be one which could cut against all the present stratifications of public taste - stratifications which are perhaps a sign of social disintegration. . . . In a play of Shakespeare you get several levels of significance."

for the:
- simplest - the plot
- more thoughtful - the characters and conflicts
- more literary - the words and phrasing
- more musically sensitive - rhythms
- most sensitive and understanding - a meaning which unfolds/reveals itself gradually

". . . I do not believe that the classification of audience is so clear cut as this; but rather that the sensitiveness of every auditor is acted upon by all these elements at once, though in different degrees of consciousness. At none of these levels is the auditor bothered by the presence of that which he does not understand, or by the presence of that in which he is not interested.

Use of Poetry, 153

S5 "I think that his function is to make his imagination theirs and that he fulfills himself only as he sees his imagination become the light in the mind of others. His role, in short, is to help people to live their lives.

W. Stevens
"It is a function of all art to give us some perception of an order in life by imposing an order upon it."

Poetry and Drama, 145
the function of art:

perception of an order in life - the network which man builds around himself gives relations between his experiences and the knowledge he possesses. It not only orders his own world but also places him within the order of the larger world. In this way all things gain significance. This larger world knows time while it simultaneously recognizes and believes in the timeless. The function of art is thus to give some perception of an order both in the present and personal as well as an order within the past and future.

Home is where one starts from. As we grow older
The world becomes stranger, the pattern more complicated
Of dead and living. Not the intense moment
Isolated, with no before and after,
But a lifetime burning in every moment
And not the lifetime of one man only
But of old stones that cannot be deciphered.

from *Four Quartets*, "East Coker,"
Movement V.

S6 "A. A violent order is disorder and
B. A great disorder is an order.
These two things are one."

W. Stevens
"We may say that the duty of the poet, as poet, is only indirectly to his people: his direct duty is to his language, first to preserve and second to extend and improve."

Social Function of Poetry, 9

the poet and language "...his task is both to respond to change and make it conscious, and to battle against degradation below the standards which he has learnt from the past."

Music of Poetry, 31
...Last season's fruit is eaten
And the fulfilled beast shall kick the empty pail.
For last year's words belong to last year's language
And next year's words await another voice.

from Four Quartets, "Little Gidding,"
Movement II.

The Poet and Language - the artist must protect his language from degradation. Often, it is all he can do to maintain its present state, for he is never totally in charge of its welfare. On other occasions the artist is given the opportunity to "extend and improve" his language through the fortuitous combination of his and that of the time. The artist must remain conscious of his duty to the preservation and improvement of his language so that it always advances as time passes and never slips "below the standard which he has learnt from the past." The artist must keep his tools in order so that they serve him at their best and thus do not impede him when his inspiration and power are at their height. Only in this conjunction/union can the greater work of art be accomplished and the true talent of the artist be revealed.
"Not all words, obviously, are equally rich and well-connected: it is part of the business of the poet to dispose the richer among the poorer, at the right points, and we cannot afford to load a poem too heavily with the former - for it is only at certain moments that a word can be made to insinuate the whole history of a language and a civilization."

 Tradition and the Individual Talent, 25

"This is an 'allusiveness' which is not the fashion or eccentricity of a peculiar type of poetry; but an allusiveness which is in the nature of words, and which is equally the concern of every kind of poet."

 Music of Poetry, 25
the business of the poet - to balance the words of his language, placing the poor in conjunction with the rich in proper measure so that at the "right points" all is in agreement. If the poet is fortunate in his labors, he will capture a word which can "insinuate the whole history of a language and a civilization", a word which echoes in the memory of his people.

Out of the slimy mud of words, out of the sleet and hail of verbal imprecisions, Approximate thoughts and feelings, words that have taken the place of thoughts and feelings, There spring the perfect order of speech, and the beauty of incantation

from part IX, Choruses from 'The Rock', p. 123

'allusiveness' - the indirect reference, the suggestive implication, the evocative touch, glance, intimation.

'allusiveness' is "in the nature of words" and thus is of importance to every poet. He must learn to use it to his advantage, to capture it, to make it subservient to his poetry.

So here I am, in the middle way, having had twenty years - Twenty years largely wasted, the years of l'entredoux guerres Trying to learn to use words, and every attempt is a wholly new start, and a different kind of failure Because one has only learnt to get the better of words For the thing one no longer has to say, or the way in which One is no longer disposed to say it. And so each venture is a new beginning, a raid on the inarticulate With shabby equipment always deteriorating In the general mess of imprecision of feeling, Undisciplined squads of emotion.

from Four Quartets, "East Coker," Movement V.
"The music of words is, so to speak, at a point of intersection: it arises from its relation first to the words immediately preceding and following it, and indefinitely to the rest of its context; and from another relation, that of its immediate meaning in that context to all the other meanings which it has had in other contexts, to its greater or less wealth of association."

Music of Poetry, 25

A musical poem "is a poem which has a musical pattern of sound and a musical pattern of the secondary meanings of the words which compose it, and that these two patterns are indissoluble and one."

Music of Poetry, 25
Music - art of the Muses; a pleasing, coherent sequence of sounds; bound by time; a weaving of harmonies, rhythms or melodies into a whole.

Words - a sound or combination of sounds which symbolize and communicate a meaning.

Words move, music moves
Only in time; but that which is only living
Can only die. Words, after speech, reach into the silence.

from *Four Quartets*, "Burnt Norton",
Movement V.

the music of a word - the harmonies of sound, rhythm, melody and meaning which combine not only in their immediate context, but in their relation to all other contexts which they have known, attracts all this and then adds to it another layer, another pattern which will henceforth follow it as well. The life of the word and its music can be eternal, extending beyond the life of its creator it lives until it is no longer needed, then returns to the silence which preceded its birth.
The notion of appreciation of form without content, or of content ignoring form, is an illusion: if we ignore the content of a poem, we fail to appreciate the form; if we ignore the form, we have not grasped the content - for the meaning of a poem exists in the words of the poem and in those words only."

Goethe, 263

"The poem comes before the form; in the sense that a form grows out of the attempt of somebody to say something; . . ."

Music of Poetry, 31

"It is misleading, . . ., to speak of the material as creating or imposing its own form; what happens is a simultaneous development of form and material; for the form affects the material at every stage; and perhaps all the material does is to repeat 'not that!' in the face of each unsuccessful attempt. At formal organization; and finally the material is identified with its form."

Three Voices of Poetry, 110

"Forms have to be broken and remade. . ."

Music of Poetry, 31
...Only by the form, the pattern
can words or music reach
The stillness, as a Chinese jar still
Moves perpetually in its stillness.
Not the stillness of the violin, while the note lasts,
Not that only, but the co-existence,
Or say that the end precedes the beginning
And the end and the beginning were always there
Before the beginning and after the end.

from *Four Quartets*, "Burnt Norton"
Movement V.

(E23)

the appreciation of the poem: form and content - the artist uses
many devices to complete his communication to the reader.
The sensitive reader, if he wishes to grasp the artist's
intention, must be alert to all those devices he is familiar
with as well as the possibility of new methods which the
artist may employ as he sees or discovers them. One of the
most obvious relationships which the artist utilizes is that
development between the form and the content of his work.
Their relationship is one of mutual dependence - each
supports the meaning of the other.

P10 "It is only the dénouement
constantly in view that we can give
a plot its indispensable air of
consequence, or causation, by
making the incidents, and especially
the tone at all points tend to the
development of the intention."

E.A. Poe

(E24)

(E25)

the development of the poem: form and content - the artist innately
is aware of the relationship between the form and the content
of his work. He realizes the coincident development of the
form with the content although more often than not, the
content (the poem) begins the process of creation.

the relationship which develops between the form and the
content is one of eventual identity. Although in the process of
creation each may start as a deliberate choice, separate from
the other and linked only by the artist himself, they become
fused in a union which often defies dissolution once it is
complete. The development of the work does not necessarily
follow the sequence of the final product but instead evolves
the end along with the beginning and the rest, so that all
parts of the work function harmoniously, toward a common
cause. The form and content exist in the work as a whole, in a
unity to which nothing can be added and nothing taken away.
They simultaneously are the beginning and the end, the work
consumed, the work remembered.
What we call the beginning is often the end.
And to make an end is often a beginning.
The end is where we start (where every word is at home,
Taking its place to support the others,
The word neither diffident nor ostentatious
An easy commerce of the old and new,
The common word exact without vulgarity,
The formal word precise but not pedantic,
The complete consort dancing together)
Every phrase and every sentence is an end and a beginning,
Every poem is an epitaph. And any action
Is a step to the block, to the fire, down the sea's throat
Or to an illegible stone, and that is where we start

from *Four Quartets*, "Little Gidding",
Movement V.

"Here then, the poem may be said to have its beginning - at the end, where all works of art should begin - ..."

E.A. Poe
“Among all these demands from poetry and responses to it there is always some permanent element in common, . . . but every effort to formulate the common element is limited by the limitations of particular men in particular places and at particular times; and these limitations become manifest in the perspective of history.”

Use of Poetry, 141-2
the permanent element - that enduring seed; that river, the timeless soul of art

No particular man, in a particular place and time, can have the vision of the total order of things. He may, if he is clever, understand the limitation and demands of the past but he cannot assemble those fragments of the present which give all its elements a place. He may recognize the timeless, the "permanent element", the art of the past and even of the present but he cannot reduce its essence to a formula or system which encompasses all. Yet he must spend his whole life trying...

...And what there is to conquer
By strength and submission, has already been discovered
Once or twice, or several times, by men whom one cannot Hope
To emulate - but there is not competition -
There is only the fight to recover what has been lost
And found and lost again; and now, under Conditions
That seem unpropitious. But perhaps neither gain nor loss.
For us there is only trying. The rest is not our business.

from *Four Quartets*, "East Coker",
Movement V.

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P12 "For all we live to know is known
And all we seek to keep hath flown."

E. A. Poe
the poet "is not likely to know what is to be done unless he lives in what is not merely the present, but the present moment of the past, unless he is conscious, not of what is dead, but of what is already living."

_Tradition and the Individual Talent, 11_

"The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervision of novelty, the whole existing order must be, if ever so slightly, altered; and so the relation, proportions, values of each work of art toward the whole are readjusted; and this is conformity between the old and new."

_Tradition and the Individual Talent, 5_
Time present and time past
Are both perhaps present in time future,
And time future contained in time past.

from *Four Quartets*, "Burnt Norton",
Movement I.

"the present moment of the past" - that past can never be exactly
re-lived but it can, in a sense, never die. All that has gone
before is a silent witness to the present. The past is the unseen
force upon the present which cannot be ignored. In the
progression of achievements, the artist must use what is
already accomplished to build his accomplishments on. The
artist ignorant of the past chances the re-creation of a past
achievement, or even worse, an inferior achievement in
comparison.

How can we be concerned with the past
And how with the future? or with the future
Add not with the past? . . ."

from *The Family Reunion*, p. 90.

the conformity - The ideal order has no respect for time. The ideal
order has infinite respect for quality. Each truly innovative
work of art finds, or rather makes, its peace within the order
according to its relative quality. By necessity the ideal order
must always be complete, yet its completeness places no
restraints upon the possible but instead challenges the yet
unmade to better the finest in its order. Because the order must
be coherent and whole, it possess a certain conformity in its
elements, a certain soul, a certain river.
the poet "must be quite aware of the obvious fact that art never improves, but that the material of art is never quite the same. . . . But the difference between the present and the past is that the conscious present is an awareness of the past in a way and to an extent which the past's awareness of itself cannot show."

Tradition and the Individual Talent, 6
the timeless - the permanent element, the steady soul of art never improves, never deviates from its knowledgeable existence and judgements. Although it appears that time alters the art of its age, forcing it one way and then another, the perceptive observer can discern a constant level of quality which deserves the recognition given the true art. Art exists beyond the material which is its subject or inspiration and which only evinces the influence of the times upon the artist and his work.

E30.1
Time past and time future
What might have been and what has been
Point to one end, which is always present.

from Four Quartets, "Burnt Norton",
Movement I.

(E30.1)
the present - the present is only the moment which exists as it is. It can never be recalled exactly as it was and it can never be predicted exactly as it will be. The present simply is and within its existence dwell the present moment of the past and the present moment of the future.

(E30.2)
the present moment of the future is merely an imaginative extrapolation of the present and the past. Within the future's present moment dwell all the dreams, hopes, and fears of the present. Its possibilities can inspire or depress the present according to its predicted outcome.
The present produces a conscious awareness of the past which only a retrospective viewpoint can afford. This awareness gives significance to events based upon those that are occurring in the present. Yet this ordering of time halts at the confusion of the present. Although the present can have an awareness of the present significance of the past, it cannot totally discern its own significance until it has become the past or rather the new present moment of the past. Thus, the constant reference of the past is the present and the constant reference of the present is the past.

Only through time time is conquered.

from *Four Quartets*, "Burnt Norton",
Movement I.

"We cannot look at the past or the future except by means of the imagination but again the imagination of backward glances is one thing and the imagination of looks ahead something else. Even the psychologists concede this present particular, for, with them, memory involves a reproductive power, and looks ahead involve a creative power: the power of our expectations."

W. Stevens
"Tradition is a matter of much wider significance. It cannot be inherited, and if you want it you must obtain it by great labor. It involves, in the first place, the historical sense, ...and the historical sense involves a perception, not only of the pastness of the past, but of its presence..."

Tradition and the Individual Talent, 4

"This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the timeless and the temporal together, is what makes a writer traditional."

Tradition and the Individual Talent, 4
tradition - the past's discovery of the timeless and its attempt at formulation. Tradition builds upon itself in increments of the present. To possess tradition in the present the artist must have courage and clear sight for he should not a prop but a spring board from which his own contributions may depart.

...A people without history
is not redeemed from time, for history is a pattern of timeless moments.

from *Four Quartets*, "Little Gidding",
Movement V.

the historical sense - the perception of the timeless, the temporal, and their relationship. The historical sense penetrates tradition with an acute awareness of its possible influence and value to the present. The traditional writer visibly possesses and utilizes the past with the present, making it the basis of his own work.

...History may be servitude,
History may be freedom. See, now they vanish,
The faces and the places, with the self which, as it could,
loved them,
To become renewed, transfigured, in another pattern.

From *Four Quartets*, "Little Gidding",
Movement III.
"What is to be insisted upon is that the poet must develop or procure the consciousness of the past and that he should continue to develop this consciousness throughout his career."

Tradition and the Individual Talent, 6

E33
the historical sense -

a continual development

E34
the present moment of the past

the poet "is not likely to know what is to be done unless he lives in what is not merely the present, but the present moment of the past, unless he is conscious, not of what is dead but of what is already living."

Tradition and the Individual Talent, 11

E35

"But the difference between the present and the past is that the conscious present is an awareness of the past in a way and to an extent which the past's awareness of itself cannot show."

Tradition and the Individual Talent, 6

E36

"Some one said: 'The dead writers are remote from us because we know so much more they did.' Precisely, and they are what we know."

Tradition and the Individual Talent, 6
the historical sense - the artist never ceases to expand his historical sense. It is a continual process for, not only does the present quickly become the past, but the past seems to deepen and widen the more the artist searches its histories, its meaning taking on new dimensions.

S13 "To see things in their true perspective we require to draw very extensively upon experiences that are past. All that we see or hear is given a meaning in this way."

W. Stevens

The more knowledge the artist assimilates, the more emancipated he becomes, for his own limitations are overcome by the awareness he acquires of their weaknesses and thus the remedy for their removal. He adds to himself the traditions (the timeless element) of the past and thus adds himself to their order as well.

We die with the dying:
See, they depart, and we go with them.
We are born with the dead:
See, they return, and bring us with them.

from *Four Quartets*, "Little Gidding",
Movement V.
"Probably, indeed, the larger part of the labor of an author in composing his work is critical labour; the labour of sitting, combining, constructing, expurgating, correcting, testing: this frightful toil is as much critical as creative."

Function of Criticism, 73

Elliot's criticism consists of essays on poets and poetic dramatists which have influenced him. - "It is a by-product of my private poetry workshop; or a prolongation of the thinking that went into the formation of my own verse."

Frontiers of Criticism, 117
criticism - the act of making judgements, a comparison and analysis between the known and the new.

creation - a production, an origination, the birth of an object, an entity, an existence.

"I have assumed as axiomatic that a creation, a work of art is autotelic; and that criticism, by definition, is about something other than itself. Hence you cannot fuse creation with criticism as you can fuse criticism with creation. The critical activity finds it highest, its true fulfillment in a kind of union with creation in the labours of the artist."

Function of Criticism, 73

the Critic and the Creator - the success of the artist in producing a satisfactory work of art depends largely upon his critical abilities. His judgements of his work as it progresses to its "final" form influence it as much or more than his inspiration. He must, through his criticism, fuse the form and content into an indissoluble whole.

7.1 "The fact is, that originality (unless in the minds of very unusual force) is by no means a matter, as some suppose, of impulse or intuition. In general to be found, it must be elaborately sought, and although a positive merit of the highest class, demands in its attainment less of invention than negation."

E.A. Poe

The influence of works of the past or the present upon the artist force him to consider and respond to their existence and attitudes. Those that he is drawn to or repelled from help to clarify his personal theories or opinions (of the present) as well as provide him with criticisms of himself and his works. The criticism of others by the artist allows him to explore issues which perhaps he has not yet dealt with in his own work and issues which he wishes to absorb so that he might utilize them creatively in the future.
"...perceptions do not, in a really appreciative mind, accumulate as a mass, but form themselves as a structure; and criticism is the statement in language of this structure; it is a development of sensibility."

Perfect Critic, 57-58

"Not only all knowledge, but all feeling, is in perception."

Perfect Critic, 55
the structure of criticism - new perceptions gain significance from their relation to existing values (the existing structure of significance composed of past perceptions). A new perception must either find its place within the structure, be strong enough to establish a new structure, or be discarded as of no value (at least at the present). No set of facts, mass of knowledge, or chaos of feelings can be useful until it has been synthesized into a manageable form. The memory cannot, without the aid of relationships, recall any large amount of disordered information. Criticism is the process by which perceptions and their relationships with each other (the structure) is verbalized. In the process of criticism, the structure is solidified or frozen for the present moment, so that its form becomes visible to others besides the critic. Thus the reader of the criticism can judge its relationships or structure according to the values established by his own.
"When I say criticism, I mean of course in this place the commentation and exposition of works of art by means of written words..."

Function of Criticism, 69

"Criticism...must always profess an end beyond itself in view, which, roughly speaking, appears to be the elucidation of works of art and the correction of taste."

Function of Criticism, 69
Criticism -

commentation - an explanation with interpretations, illustrations and thus judgements of the work commented upon.

exposition - an elucidating articulation or statement of the meaning or intent of the work.

the function of criticism:

since criticism is a statement of the structure of the critic's perceptions, it can be assumed that the reader of criticism is in search of modifications to his personal perceptions through the adoption or rejection of the critic's viewpoints. The reader searches not for what he already knows about a work, but for new attitudes or perspectives as well as an ordered statement concerning the structure he may at first only vaguely be able to apprehend.

Ultimately the critic is a judge of the quality of a work of art. A valid judgement must have as its basis some amount of scholarship as well as be based upon chosen standards which are evident throughout the exposition. The judgements of the critic are subject to criticism themselves, and often only time will bring the truth concerning their conclusions.

"The rudiment of criticism is the ability to select a good poem and reject a bad poem; and its most severe test is of its ability to select a good new poem, to respond properly to a new situation."

*Use of Poetry, 18*

comment: criticism is by no means limited to words
"The most important qualification which I have been able to find, ...is that a critic must have a very highly developed sense of fact."

Function of Criticism, 74

"The important critic is the person who is absorbed in the present problems of art, and who wishes to bring the forces of the past to bear upon the solution of these problems."

Imperfect, 37

"It is part of the business of the critic to preserve tradition - where a good tradition exists. It is part of his business to see literature steadily and to see it whole; and this is eminently to see it not as consecrated by time, but to see it beyond time; to see the best work of our time and the best work of twenty-five hundred years ago with the same eyes."

Sacred Wood, xv
the critical and the historical sense - the critic must be conscious of the past as well as the present yet remain oblivious to the requirements of time upon the order of things. He must be able to recognize the timeless - the traditional - in both the past and present; he must see the art he criticizes as a "whole", "not consecrated by time" but "beyond time" so that the criticism of an ancient work is as relevant to the present as the criticism of a modern one.

"this historical sense, which is a sense of the timeless as well as the temporal and of the timeless and of the temporal together, is what makes a writer traditional."

*Tradition and the Individual Talent, 4*
"Criticism ...may be separated from the beginning not into two kinds, but according to two tendencies. I assume that criticism is that department of thought which either seeks to find out what poetry is, what its use is, what desires it satisfies, why it is written and why read, or recited; or which making some conscious or unconscious assumption that we do know these things, assesses actual poetry."

Use of Poetry, 16

"Criticism, of course, never does find out what poetry is, in the sense of arriving at an adequate definition; but I do not know of what use such a definition would be if it were found. Nor can criticism ever arrive at any final appraisal of poetry. But there are these two theoretical limits of criticism: at one of which we attempt to answer the question "what is poetry?" and at the other "is this a good poem?". The critic who remains worth reading has asked, if he has only imperfectly answered, both questions."

Use of Poetry, 16
the tendencies of criticism -

"'what is poetry'" - the first critic seeks a general definition or understanding of the basis for the existence of poetry. He is continually exploring the vast variations of its form in hopes of finding some common elements which will elucidate his search. In a sense, he strives to speak of what he feels rather than knows, for the first critic, like most other patrons of poetry, will recognize immediately a poem which represents poetry to him. Yet still he seeks a verbalization of his rather irrational knowledge that he might, in the articulation, clarify the basis of the art. The first critic, even if he is never totally successful, provides the reader with thoughts which provoke contemplation and reflection.

"'is this a good poem'?" - the second critic begins where the first ends, for he assumes that the basis for poetry is understood and instead focuses upon a single poem. The second critic seeks to analyze and compare the quality of the poem with other poems as well as his own standards of poetry. He may approach the poem with the intention of dissecting it to determine the construction of its meanings, devices, form, etc., or he may consider it as a whole and criticize it from that point of view. The second critic provides the reader with a basis for discourse concerning the chosen poem.

"'what is poetry'?" and "'is this a good poem'?" - the third critic, whether proceeding from the first question to the second or the second to the first, must ask both questions. To the perceptive reader each question is seen to dwell within the other for, the general definition requires examples and the single analysis bases itself upon the general definition. Thus the third critic provides the reader with an overall view of poetry as well as a specific example and analysis.

the verity of criticism - because the critic makes judgements which are often intuitive and subjective, the truth of his statements can only be decided upon at a personal level. Time will temper his arguments and reveal their flaws and strengths.
function of criticism: "to 'promote the understanding and enjoyment of literature'."

Frontiers of Criticism, 128
the function of criticism -
to promote:

understanding - the comprehension of the meaning, form,
etc., of the poem. The critic directs the reader to levels of
understanding which he has perhaps not yet risen to.

"By understanding I do not mean explanation though explana-
tion of what can be explained may often be a necessary
preliminary to understanding. ...To understand a poem comes
to the same thing as to enjoy it for the right reasons."

*Frontiers of Criticism*, 128

the stages of the understanding of poetry:

"It is only the exceptional reader, certainly, who in the
course of time comes to classify and compare his experienc-
es, to see one in the light of others; and who, as his poetic
experiences multiply, will be able to understand each more
accurately. The element of enjoyment is enlarged into appreci-
cation, which brings a more intellectual addition to the or-
ginal intensity of feeling. It is a second stage in our under-
standing of poetry, when we no longer merely select or
reject, but organize. We may even speak of a third stage, one
of reorganization; a stage at which a person already educated
in poetry meets with something new in his own time, and
finds a new pattern of poetry arranging itself in con-
sequence."

*Use of Poetry*, 19

Understanding seeks not only to give a basis for selection or
rejection of a poem or to add to the enjoyment of the good
poem, but also to place the poem in a position in which it has
relationships with other poems as well. In this way, the rea-
der will be able to form his conception of what poetry is and
thus recognize, if he is perceptive, the traditional/timeless
element.

enjoyment - the pleasure, delight, delectation inspired by the
good work of art. True enjoyment is a reaction coming from
the pure self, the self that knows itself. It is a reaction be-
fore reason; it realizes itself without rationality.

"So difficult a tool to handle, is language, that ‘to enjoy’ and
to get enjoyment from’ do not seem to mean quite the same
thing: that to say that one ‘gets enjoyment from’ poetry does
not sound quite the same as to say that one ‘enjoys poetry’.
And indeed, the very meaning of ‘joy’ varies with the object
inspiring joy; different poems, even, yield different satis-
factions."

*Frontiers of Criticism*, 128
"It is certain that we do not fully enjoy a poem unless we understand it; and on the other hand, it is equally true that we do not fully understand a poem unless we enjoy it."

*Frontiers of Criticism, 128*
the full interdependence - full enjoyment requires understanding; full understanding requires enjoyment. Yet, a certain balance must be retained between the two.

"If in literary criticism, we place all the emphasis upon understanding, we are in danger of slipping from understanding to mere explanation. We are in danger even of pursuing criticism as if it were a science, which it can never be. If, on the other hand, we over-emphasize enjoyment, we will tend to fall into the subjective and impressionistic...

Frontiers of Criticism, 131
"The more seasoned reader, he who has reached ... a state of greater purity, does not bother about understanding; not, at least, at first. ... I know that some of the poetry to which I am most devoted is poetry which I did not understand at first reading; some is poetry which I am not sure I understand yet...."
the state of greater purity - the “more seasoned reader”, the more open and perceptive reader, is receptive to the wider harmonies in which the poem speaks. Like a trained musician, he can differentiate between the voices and enjoys each in itself as well as the whole. Perhaps the most expressive voices are those which come to him almost effortlessly, without conscious contemplation. He need not verbalize their message or form to feel their power, enjoy them.

"Understanding" implies that the "understanding" can be communicated. It implies that the reader’s comprehension has taken a recognizable form (if only to himself). Ideally, understanding wishes to be complete but inevitably it is arrested by the uncaptureable feelings which defy simple words. Perhaps, in time, the reader can identify and articulate these feelings, but to do so, he more than likely must be a poet himself.

The hasty and unseasoned reader tries to prematurely identify his "understanding" and in so doing, often blinds himself to the rest, the greater harmonies of poetry. Understanding in art is never a static state; it is constantly modified as the reader’s knowledge increases. The seasoned reader realizes this and opens himself to as many levels of communication as he possibly can. The seasoned reader realizes that perhaps the most satisfying works of art are those which possess the most hidden complexities, and he guards against the limiting assumption that he can know them all from the first, or that he can ever know them all at all.
the problem of the INTEGRITY OF POETRY
- “when one considers poetry one must consider it primarily as poetry and not another thing...”

Sacred Wood, viii

“In my own experience of the appreciation of poetry I have always found that the less I know about the poet and his work, before I began to read it, the better.”

Dante, 205

“Honest criticism and sensitive appreciation are directed not upon the poet but upon the poetry.”

 Tradition and the Individual Talent, 7
the integrity of poetry - the critic must preserve the integrity of poetry; he must see it as itself with its own values and not those he or others have imposed. The poem considered must not be polluted by outer forces, including to some degree, knowledge of the poet or his other poems. Of course, much insight into a poem can be gained through the study of its author and his other creations, but, the work of art, to be successful, must be able to stand on its own without the support of its author or any of his other works.

It is part of the business of the critic to test the strength of the work of art. He weakens both the work and his argument by considering the influence of the poet - his life, his views - for, the critic's preconceptions concerning the poet will affect the criticisms he makes, and, the information relayed by the critic about the poet may alter the poem's meaning and effect upon the reader as well. The most objective critic desires to avoid the poet at all costs and to focus solely on the work of art itself with all its characteristics and qualities that he might make a valid criticism.
"One can explain a poem by investigating what it is made of and the cause that brought it about; a explanation may be a necessary preparation for understanding. But to understand a poem it is also necessary, and I should say in most instances still more necessary, that we should endeavor to grasp what the poem is aiming to be; one might say - though it is long since I have employed such terms with any assurance - endeavoring to grasp its entelechy."

*Frontiers of Criticism, 122*

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Example of the analysis of a poem - "the lemon-squeezer school" -

"The method is to take a well-known poem ... without reference to the author or to his other work, analyze it stanza by stanza and line by line, and extract, squeeze, tease, press every drop of meaning out of it that one can. ... It was an attempt to find out what the poem really meant - whether that was what I had meant it to mean or not."

Dangers -

*do not assume there is just one interpretation of the poem (it differs with the reader)*

*do not assume the interpretation of the poem is an account of what the author consciously or unconsciously was trying to do.*

*Frontiers of Criticism, 125-6*
explanation and understanding -

The explanation of a poem or work of art attempts to investigate the peripheral issues of the work - the incidents which led to its inception (the "poetic material"), or its original source or sources. Although explanation may aid understanding, it is not of central importance and should not be a major influence in the comprehension of the work.

Understanding searches for the essence, the soul, the impelling identity of the poem. It sees the poem as a final, irreversible result of a cause which has been encompassed within the poem itself. Understanding seeks the true existence of the poem, it sees it as a realization of itself.

analysis lemon squeezer style - the interpretation or criticism of a work of art can be accomplished in a number of ways. The critic must select the method he deems for the work he is criticizing as well as a method which is within his own capabilities. What every reader and critic must never fail to realize is that beyond a basic, explanatory level criticism and interpretation are highly subjective. Standards of taste can never be canonized. The work of art itself is subject to no rules but those that its creator might to follow in its creation and thus the work remains highly subjective in itself, defying any single explanation.

"...the critic to whom I am most grateful is the one who can make me look at something I have never looked at before, or looked at only with eyes clouded with prejudice, set me face to face with it and then leave me with it. From that point, I must rely upon my own sensibility, intelligence, and capacity for wisdom."

Frontiers of Criticism, 131
We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.
Through the unknown, remembered gate
When the last of earth left to discover
is that which was the beginning;
At the source of the longest river
The voice of the hidden waterfall
And the children in the apple tree
Not known, half-heard, in the stillness
Between two waves of the sea.
Quick now, here, now, always -
A condition of complete simplicity
(Costing not less than everything)
And all shall be well and
All manner of thing shall be well
When the tongues of flame are in-folded
Into the crowned knot of fire
And the fire and the rose are one.

from *Four Quartets*, 'Little Gidding',
Movement V.
E57
Elliot speaks to Stevens

Why do we all behave as if the door might suddenly open, the
curtains be drawn,
The cellar make some dreadful disclosure, the roof disappear,
And we should cease to be sure of what is real or unreal?
Hold tight, hold tight, we must insist that the world is what we have
always taken it to be.

d from "The Family Reunion", p. 74.

E58
Human kind cannot bear very much reality.

d from "Murder in the Cathedral", p. 43.

E59
Elliot speaks to Poe

Phlebas the Phoenician, a fortnight dead,
Forgot the cry of gulls, and the deep sea well
And the profit and loss.

A current under sea
Picked his bones in whispers. As he rose and fell
He passed the stages of his age and youth
Entering the whirlpool.

Gentile or Jew
O you who turn the wheel and look windward,
Consider Phlebas, who was once handsome and tall as you.

d from The Waste Land, "Death by Water",
Section IV, p. 63, Selected Poems

E60
"Originality does not require the rejection of convention."

d from "Johnson as Critic and Poet",
p. 209, On Poetry and Poets

E61
"It is the real right thing, the power of establishing relations between
beauty of the most diverse sorts; it is the utmost power of the poet."

from "Dante", p. 230, Selected Prose
al meu començ hi ha el meu final. En successió
alcen i cauen les cases, s'esfondren, s'estenen,
on traslladades, destruïdes, restaurades, o bé en el seu lloc
hi ha una esplanada, una fàbrica, un camí de ronda.

vells carreus pel nou edifici, vell fustam pels nous foes,
vells foes per les cendres, i cendres pel terren
que ja és carn, pelatge i fems,
Os d'home i de bèstia; espiga i fulla.

Les cases viuen i moren: hi ha un temps per reconstruir
un temps per viure i engendrar
un temps perquè el vent esbocini el vidre balder
I sacsegi l'ensfustat on saltirona la rata de camp
I sacsegi l'espellifat tapís teixit amb silenciosa divisa.

In my beginning is my end. In succession
Houses rise and fall, crumble, are extended,
Are removed, destroyed, restored, or in their place
Is an open field, or a factory, or a by-pass.

Old stone to new building, old timber to new fires,
Old fires to ashes, and ashes to the earth

Which is already flesh, fur and facces,
Bone of man and beast, cornstalk and leaf.

House live and die: there is a time for building
And a time for living and for generation
And a time for the wind to break the loosened pane
And to shake the wainscot where the field-mouse trots
And to shake the tattered arras woven with a silent motto.