

Chapter 1 : Yeats, W.B. and Postcolonialism – Postcolonial Studies

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His family and friends called him Gabriel, but in publications he put the name Dante first in honour of Dante Alighieri. He also wished to be a painter, having shown a great interest in Medieval Italian art. After leaving the Royal Academy, Rossetti studied under Ford Madox Brown, with whom he retained a close relationship throughout his life. The painting illustrated a poem by the little-known John Keats. Together they developed the philosophy of the Pre-Raphaelite Brotherhood which they founded along with John Everett Millais. Their approach was to return to the abundant detail, intense colours, and complex compositions of Quattrocento Italian and Flemish art. Every Pre-Raphaelite landscape background is painted to the last touch, in the open air, from the thing itself. Every Pre-Raphaelite figure, however studied in expression, is a true portrait of some living person. Career[edit] The Girlhood of Mary Virgin Anne and his sister Christina for the Virgin. He was painting in oils with water-colour brushes, as thinly as in water-colour, on canvas which he had primed with white till the surface was as smooth as cardboard, and every tint remained transparent. I saw at once that he was not an orthodox boy, but acting purely from the aesthetic motive. The mixture of genius and dilettantism of both men shut me up for the moment, and whetted my curiosity. Although his work subsequently won support from John Ruskin, Rossetti only rarely exhibited thereafter. Over the next decade, she became his muse, his pupil, and his passion. They were married in It depicted a prostitute, lifted from the street by a country drover who recognises his old sweetheart. He created a method of painting in watercolours, using thick pigments mixed with gum to give rich effects similar to medieval illuminations. He also developed a novel drawing technique in pen-and-ink. Two young men, projectors of the Oxford and Cambridge Magazine, have recently come up to town from Oxford, and are now very intimate friends of mine. Their names are Morris and Jones. They have turned artists instead of taking up any other career to which the university generally leads, and both are men of real genius. Seven artists were recruited, among them Valentine Prinsep and Arthur Hughes, [20] and the work was hastily begun. The frescoes, done too soon and too fast, began to fade at once and now are barely decipherable. Rossetti was particularly critical of the gaudy ornamentation of Victorian gift books and sought to refine bindings and illustrations to align with the principles of the Aesthetic Movement. Moxon envisioned Royal Academicians as the illustrators for the ambitious project, but this vision was quickly disrupted once Millais, a founding member of the Pre-Raphaelite Brotherhood, became involved in the project. In this respect, Pre-Raphaelite illustrations go beyond depicting an episode from a poem, but rather function like subject paintings within a text. Illustration is not subservient to text and vice versa. Careful and conscientious craftsmanship is practiced in every aspect of production, and each element, though qualifiedly artistic in its own right, contributes to a unified art object the book. Religious influence on works[edit] Dante Gabriel Rossetti by George Wylie Hutchinson England began to see a revival of religious beliefs and practices starting in and moving onward to about His brother, William Michael Rossetti recorded that services had begun changing in the church since the start of the "High Anglican movement". William Dodsworth was responsible for these changes, including the addition of the Catholic practice of placing flowers and candles by the altar. Rossetti and his family, along with two of his colleagues one of which cofounded the Pre-Raphaelite Brotherhood had also attended St. It is noted that the Anglo-Catholic revival very much affected Rossetti in the late s and early s. The spiritual expressions of his painting The Girlhood of Mary Virgin, finished in, are evident of this claim. The subject of the painting, the Blessed Virgin, is sewing a red cloth, a significant part of the Oxford Movement that emphasized the embroidering of altar cloths by women. Their aim was to communicate a message of "moral reform" through the style of their works, exhibiting a "truth to nature". In "Ave", Mary awaits the day that she will meet her son in Heaven, uniting the earthly with the heavenly. Fanny Cornforth Around, Rossetti returned to oil painting, abandoning the dense medieval compositions of the s in favour of powerful close-up images of women in flat pictorial spaces characterised by dense colour. These

paintings became a major influence on the development of the European Symbolist movement. He portrayed his new lover Fanny Cornforth as the epitome of physical eroticism, whilst Jane Burden, the wife of his business partner William Morris, was glamorised as an ethereal goddess. Rossetti became increasingly depressed, and on the death of his beloved Lizzie, buried the bulk of his unpublished poems with her at Highgate Cemetery, though he later had them dug up. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. May Learn how and when to remove this template message His home at 16 Cheyne Walk, London After the death of his wife, Rossetti leased a Tudor House at 16, Cheyne Walk, in Chelsea, where he lived for 20 years surrounded by extravagant furnishings and a parade of exotic birds and animals. In September, he acquired the first of two pet wombats, which he named "Top". It was brought to the dinner table and allowed to sleep in the large centrepiece during meals. He spotted her one evening in the Strand in and was immediately struck by her beauty. She agreed to sit for him the following day, but failed to arrive. He spotted her again weeks later, jumped from the cab he was in and persuaded her to go straight to his studio. He paid her a weekly fee to sit for him exclusively, afraid that other artists might employ her. In, Morris and Rossetti rented a country house, Kelmscott Manor at Kelmscott, Oxfordshire, as a summer home, but it became a retreat for Rossetti and Morris to have a long-lasting and complicated liaison. They created controversy when they were attacked as the epitome of the "fleshly school of poetry". Their eroticism and sensuality caused offence. One poem, "Nuptial Sleep", described a couple falling asleep after sex. The House of Life was a series of interacting monuments to these moments – an elaborate whole made from a mosaic of intensely described fragments. The word "yesteryear" is credited to Rossetti as a neologism used for the first time in this translation. In, Rossetti published a second volume of poems, Ballads and Sonnets, which included the remaining sonnets from The House of Life sequence. Rossetti abruptly left Kelmscott in July and never returned. Toward the end of his life, he sank into a morbid state, darkened by his drug addiction to chloral hydrate and increasing mental instability. He spent his last years as a recluse at Cheyne Walk. He had been housebound for some years on account of paralysis of the legs, though his chloral addiction is believed to have been a means of alleviating pain from a botched hydrocele removal. He had been suffering from alcohol psychosis for some time brought on by the excessive amounts of whisky he used to drown out the bitter taste of the chloral hydrate. Blue plaque at 16 Cheyne Walk In an interview with Mervyn Levy, Lowry explained his fascination with the Rossetti women in relation to his own work: His women are really rather horrible. I may be quite wrong there, but significantly they all came after the death of his wife. Their son Frederick is dressed as Spiderman.

Chapter 2 : Shakespeare Resource Center - Shakespeare's Works

*Poems and Related Early Work [Neil Miller Gunn] on racedaydvl.com *FREE* shipping on qualifying offers.*

Their skullsâ€”and this is why they do not cryâ€”are cast in lead. They ride the roads with souls of patent leather. Translated by Will Kirkland. He sought both release and newfound inspiration by visiting New York and Cuba in â€” Eliot, and Stephen Crane and pays homage to Walt Whitman: With the premiere of his first Andalusian tragedy , Blood Wedding , an expressionist work that recalls ancient Greek, Renaissance, and Baroque sources, Lorca achieved his first major theatrical success and helped inaugurate the most brilliant era of Spanish theatre since the Golden Age. In â€”34 he went to Buenos Aires, Argentina, to oversee several productions of his plays and to give a lecture series. Despite his new focus on theatre, Lorca continued to write poetry. There is no one who can kiss without feeling the smile of those without faces; there is no one who can touch an infant and forget the immobile skulls of horses. Translated by Catherine Brown. He regarded the Catholic reconquest of Granada in as a tragic loss. Divan del Tamarit responds to a widespread revival of interest in Arab-Andalusian culture, especially literature, in the s. A las cinco de la tarde. Eran las cinco en punto de la tarde. Una espuerta de cal ya prevenida a las cinco de la tarde. At five in the afternoon. It was exactly five in the afternoon. A boy brought the white sheet at five in the afternoon. A frail of lime ready preserved at five in the afternoon. The rest was death, and death alone at five in the afternoon. During the last two years of his life, Lorca premiered Yerma , the second of his Andalusian tragedies, and completed a first draft of The House of Bernarda Alba, his third tragedy. On August 16, he was arrested in Granada by Nationalist forces, who abhorred his homosexuality and his liberal views, and imprisoned without a trial. On the night of August 18 or 19 the precise date has never been verified , he was driven to a remote hillside outside town and shot.

Chapter 3 : Christmas Quotes, Holiday Sayings, Poems, Verses, Greetings

Early Poems And Stories by William Butler Yeats () published contains a collection of poems and stories from the late s and early s. During this period Yeats was a young struggling poet impressed by the tales and myths of the Celtic past.

Table of Contents Context Though it is often viewed both as the archetypal Anglo-Saxon literary work and as a cornerstone of modern literature, Beowulf has a peculiar history that complicates both its historical and its canonical position in English literature. By the time the story of Beowulf was composed by an unknown Anglo-Saxon poet around a. The Anglo-Saxon and Scandinavian peoples had invaded the island of Britain and settled there several hundred years earlier, bringing with them several closely related Germanic languages that would evolve into Old English. Elements of the Beowulf story—“including its setting and characters—“date back to the period before the migration. The action of the poem takes place around a. Many of the characters in the poem—the Swedish and Danish royal family members, for example—“correspond to actual historical figures. Originally pagan warriors, the Anglo-Saxon and Scandinavian invaders experienced a large-scale conversion to Christianity at the end of the sixth century. Though still an old pagan story, Beowulf thus came to be told by a Christian poet. The Beowulf poet is often at pains to attribute Christian thoughts and motives to his characters, who frequently behave in distinctly un-Christian ways. The Beowulf that we read today is therefore probably quite unlike the Beowulf with which the first Anglo-Saxon audiences were familiar. The element of religious tension is quite common in Christian Anglo-Saxon writings The Dream of the Rood, for example , but the combination of a pagan story with a Christian narrator is fairly unusual. The world that Beowulf depicts and the heroic code of honor that defines much of the story is a relic of pre—“Anglo-Saxon culture. The story is set in Scandinavia, before the migration. Though it is a traditional story—“part of a Germanic oral tradition—“the poem as we have it is thought to be the work of a single poet. It was composed in England not in Scandinavia and is historical in its perspective, recording the values and culture of a bygone era. Many of those values, including the heroic code, were still operative to some degree in when the poem was written. These values had evolved to some extent in the intervening centuries and were continuing to change. In the Scandinavian world of the story, tiny tribes of people rally around strong kings, who protect their people from danger—“especially from confrontations with other tribes. The warrior culture that results from this early feudal arrangement is extremely important, both to the story and to our understanding of Saxon civilization. Strong kings demand bravery and loyalty from their warriors, whom they repay with treasures won in war. Mead-halls such as Heorot in Beowulf were places where warriors would gather in the presence of their lord to drink, boast, tell stories, and receive gifts. Although these mead-halls offered sanctuary, the early Middle Ages were a dangerous time, and the paranoid sense of foreboding and doom that runs throughout Beowulf evidences the constant fear of invasion that plagued Scandinavian society. Only a single manuscript of Beowulf survived the Anglo-Saxon era. For many centuries, the manuscript was all but forgotten, and, in the s, it was nearly destroyed in a fire. It was not until the nineteenth century that widespread interest in the document emerged among scholars and translators of Old English. It was not until , when the Oxford scholar J. Beowulf is now widely taught and is often presented as the first important work of English literature, creating the impression that Beowulf is in some way the source of the English canon. But because it was not widely read until the s and not widely regarded as an important artwork until the s, Beowulf has had little direct impact on the development of English poetry. In fact, Chaucer, Shakespeare, Marlowe, Pope, Shelley, Keats, and most other important English writers before the s had little or no knowledge of the epic. It was not until the mid-to-late twentieth century that Beowulf began to influence writers, and, since then, it has had a marked impact on the work of many important novelists and poets, including W. Old English Poetry Beowulf is often referred to as the first important work of literature in English, even though it was written in Old English, an ancient form of the language that slowly evolved into the English now spoken. As English history developed, after the French Normans conquered the Anglo-Saxons in , Old English was gradually broadened by offerings from those languages. Thus modern English is derived from a number of sources. As a result, its vocabulary is rich with synonyms. Fortunately, most students encountering Beowulf read it in a form

translated into modern English. Still, a familiarity with the rudiments of Anglo-Saxon poetry enables a deeper understanding of the *Beowulf* text. Old English poetry is highly formal, but its form is quite unlike anything in modern English. Each line of Old English poetry is divided into two halves, separated by a caesura, or pause, and is often represented by a gap on the page, as the following example demonstrates: Setton him to heafdon hilde-randas. Because Anglo-Saxon poetry existed in oral tradition long before it was written down, the verse form contains complicated rules for alliteration designed to help scop, or poets, remember the many thousands of lines they were required to know by heart. Each of the two halves of an Anglo-Saxon line contains two stressed syllables, and an alliterative pattern must be carried over across the caesura. Any of the stressed syllables may alliterate except the last syllable; so the first and second syllables may alliterate with the third together, or the first and third may alliterate alone, or the second and third may alliterate alone. Lade, letton, leoht, and eastan are the four stressed words. In addition to these rules, Old English poetry often features a distinctive set of rhetorical devices. The most common of these is the kenning, used throughout *Beowulf*. Others moderate the use of kennings in deference to a modern sensibility. But the Old English version of the epic is full of them, and they are perhaps the most important rhetorical device present in Old English poetry.

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Themes The Relationship Between Art and Politics Yeats believed that art and politics were intrinsically linked and used his writing to express his attitudes toward Irish politics, as well as to educate his readers about Irish cultural history. From an early age, Yeats felt a deep connection to Ireland and his national identity, and he thought that British rule negatively impacted Irish politics and social life. His early compilation of folklore sought to teach a literary history that had been suppressed by British rule, and his early poems were odes to the beauty and mystery of the Irish countryside. This work frequently integrated references to myths and mythic figures, including Oisín and Cúchulainn. As Yeats became more involved in Irish politics—through his relationships with the Irish National Theatre, the Irish Literary Society, the Irish Republican Brotherhood, and Maud Gonne—his poems increasingly resembled political manifestos. Yeats believed that art could serve a political function: Yeats had rejected Christianity early in his life, but his lifelong study of mythology, Theosophy, spiritualism, philosophy, and the occult demonstrate his profound interest in the divine and how it interacts with humanity. Over the course of his life, he created a complex system of spirituality, using the image of interlocking gyres similar to spiral cones to map out the development and reincarnation of the soul. Yeats believed that history was determined by fate and that fate revealed its plan in moments when the human and divine interact. A tone of historically determined inevitability permeates his poems, particularly in descriptions of situations of human and divine interaction. No matter what shape it takes, the divine signals the role of fate in determining the course of history.

The Transition from Romanticism to Modernism Yeats started his long literary career as a romantic poet and gradually evolved into a modernist poet. When he began publishing poetry in the 1890s, his poems had a lyrical, romantic style, and they focused on love, longing and loss, and Irish myths. His early writing follows the conventions of romantic verse, utilizing familiar rhyme schemes, metric patterns, and poetic structures. Although it is lighter than his later writings, his early poetry is still sophisticated and accomplished. Several factors contributed to his poetic evolution: Additionally, his concern with Irish subjects evolved as he became more closely connected to nationalist political causes. As a result, Yeats shifted his focus from myth and folklore to contemporary politics, often linking the two to make potent statements that reflected political agitation and turbulence in Ireland and abroad. The modernists experimented with verse forms, aggressively engaged with contemporary politics, challenged poetic conventions and the literary tradition at large, and rejected the notion that poetry should simply be lyrical and beautiful. These influences caused his poetry to become darker, edgier, and more concise. Although he never abandoned the verse forms that provided the sounds and rhythms of his earlier poetry, there is still a noticeable shift in style and tone over the course of his career.

Motifs Irish Nationalism and Politics Throughout his literary career, Yeats incorporated distinctly Irish themes and issues into his work. He used his writing as a tool to comment on Irish politics and the home rule movement and to educate and inform people about Irish history and culture. Yeats also used the backdrop of the Irish countryside to retell stories and legends from Irish folklore. As he became increasingly involved in nationalist politics, his poems took on a patriotic tone. Yeats addressed Irish politics in a variety of ways: In these poems, a sense of cultural crisis and conflict seeps through, even though the poems are not explicitly about Ireland. By using images of chaos, disorder, and war, Yeats engaged in an understated commentary on the political situations in Ireland and abroad.

Mysticism and the Occult Yeats had a deep fascination with mysticism and the occult, and his poetry is infused with a sense of the otherworldly, the spiritual, and the unknown. Irish myth and folklore had been suppressed by church doctrine and British control of the school system. Yeats used his poetry as a tool for re-educating the Irish population about their heritage and as a strategy for developing Irish nationalism. Other poems deal with subjects, images, and themes culled from folklore. Most important, Yeats infused his poetry with a rich sense of Irish culture. Even poems that do not deal explicitly with subjects from myth retain powerful tinges of indigenous Irish culture. Yeats often borrowed word selection, verse form, and patterns of imagery directly

from traditional Irish myth and folklore. At first, Yeats used the phases of the moon to articulate his belief that history was structured in terms of ages, but he later settled upon the gyre as a more useful model. He chose the image of interlocking gyres—visually represented as two intersecting conical spirals—to symbolize his philosophical belief that all things could be described in terms of cycles and patterns. The soul or the civilization, the age, and so on would move from the smallest point of the spiral to the largest before moving along to the other gyre. Although this is a difficult concept to grasp abstractly, the image makes sense when applied to the waxing and waning of a particular historical age or the evolution of a human life from youth to adulthood to old age. With the image of the gyre, Yeats created a shorthand reference in his poetry that stood for his entire philosophy of history and spirituality. The Swan Swans are a common symbol in poetry, often used to depict idealized nature. Zeus disguises himself as a swan to rape the unsuspecting Leda. In this poem, the bird is fearsome and destructive, and it possesses a divine power that violates Leda and initiates the dire consequences of war and devastation depicted in the final lines. Even though Yeats clearly states that the swan is the god Zeus, he also emphasizes the physicality of the swan: Through this description of its physical characteristics, the swan becomes a violent divine force. By rendering a well-known poetic symbol as violent and terrifying rather than idealized and beautiful, Yeats manipulates poetic conventions, an act of literary modernism, and adds to the power of the poem. The Great Beast Yeats employs the figure of a great beast—a horrific, violent animal—to embody difficult abstract concepts. The great beast as a symbol comes from Christian iconography, in which it represents evil and darkness. By rendering the terrifying prospect of disruption and change into an easily imagined horrifying monster, Yeats makes an abstract fear become tangible and real. The great beast slouches toward Bethlehem to be born, where it will evolve into a second Christ or anti-Christ figure for the dark new age. In this way, Yeats uses distinct, concrete imagery to symbolize complex ideas about the state of the modern world.

Chapter 5 : Ezra Pound - Poet | Academy of American Poets

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He turned 82 this month. Aged 17, he adopted the name of the Greek fertility god pronounced Adon-ees, with the stress on the last syllable to alert napping editors to his precocious talent and his pre-Islamic, pan-Mediterranean muses. Since the death of the Palestinian poet Mahmoud Darwish in , it would be hard to argue for a poet of greater stature in a literary culture where poetry is the most prestigious form as well as being popular. Last year he was the first Arab writer to win the Goethe prize in Germany, and each autumn is credibly tipped for the Nobel in literature – the only Arab recipient of which to date was the Egyptian novelist Naguib Mahfouz in . When the uprisings began in Tunisia and Egypt last year , he wrote "little poems to express my joy and happiness". Yet joy gave way to caution, and warnings of tragedy. Sinan Antoon, an Iraqi poet, novelist and assistant professor at New York University, claimed that the Arab spring has "consigned Adonis, the self-proclaimed revolutionary, to irrelevance". There is, Adonis says, a "tendency for poets and painters in the Arab world to be politically engaged. For critics, some of his pronouncements on the "extinction" of Arab culture, or the "Arab mind", have an orientalist taint. Yet his translator Khaled Mattawa, an Arab American poet, sees it as measured iconoclasm: I rarely use colour; I prefer ripped things," adding fragments of his own poems, as well as classical Arabic poetry "as a homage". He was none the less taken to task for addressing a tyrant as an elected president, and criticising the "violent tendencies" of some of his opponents. The opposition is a regime *avant la lettre*. From , he visited each year until two years ago, when "friends said it might be dangerous". But he is adamant that family circumstances have "never stopped me from saying what I think". Of those who accuse him of tardiness or equivocation in condemning the Syrian regime, he says wearily: Sometimes we agree, sometimes we disagree. Adonis shows little sign of having just spent seven months in Lebanon convalescing from two major operations. Before that, he had announced his retirement from poetry. It was while writing a long poem against monotheism, "Concerto for Jerusalem". I said I was stopping poetry as an act of defiance. His parents were farmers, and he had no early formal schooling. I always ask myself how I was transformed into this other person; it was almost miraculous. He studied philosophy at Damascus university, and later did a doctorate in Lebanon. During a year in Paris in , he found his voice in the poem *Mihyar of Damascus*: While for him, poetry and religion are rivals, Sufi mysticism is a force for renewal. Sufism and Surrealism – the title of his book – are united in the idea, as he expressed it in a poem, that reality is "nothing but skin that crumbles as soon as you touch it". He is also drawn to a mystical view that identity is not fixed: If I travel towards myself, I must go through the other. His family belonged to the Shia minority Alawites , and it is sometimes suggested that this gives him his sense of being apart. I never subscribed to that. He was duly jailed during his military service in the mids. Since he quit the party in , he has never belonged to another. Ideology is against art. He co-founded influential magazines, *Shir Poetry* and *Mawaquif Position* , embracing colloquial Arabic and opposing both Arab nationalism and poetry as propaganda. He combined new sources with an encyclopaedic, "virgin" reading of Arabic classics. True creation, he says, is "always modern because it speaks to us – Ovid, Heraclitus, Homer, Dante. In classical Arabic poetry, you have to know how to distinguish between the greats and their imitators. The *Book of Siege* came out of the Lebanese civil war that began in , and the Israeli invasion of Lebanon, which he lived through, before leaving for Paris. As he wrote in the opening lines: He had first welcomed the Iranian revolution of , but swiftly rejected its reactionary turn. His book *The Fixed and the Changing* on a struggle between creativity and intolerance in the Arab world, identified an Arab malaise of "pastism", which he defines now as seeing the past as the "source you must return to, despite the river running on with time. One has to break this circular time. He was accused of siding with the regimes, and being out of touch with the dire circumstance of revolt. Asked whether he supports the peaceful protests, he spreads his arms as though pulling a concertina: Military dictatorship controls your mind. But religious dictatorship controls your mind and body. Truth is not always on the side of democracy – what can you do? With Syria teetering on civil war – and

speaking before President al-Assad rejected Arab League calls to step down " Adonis was unequivocal that "the present regime absolutely has to go. If westerners really want to defend Arab human rights, they have to start by defending the rights of the Palestinians. How can you build the foundations of the state with the help of the same people who colonised these countries before? A people that no longer creates becomes a consumer of the products of others. To do that, "you have to change its structures " family, education, politics. Yet he believes it can change the "relationship between things and words, so a new image of the world can be born. The world is not created to be understood, but to be contemplated and questioned.

Chapter 6 : Dante Gabriel Rossetti - Wikipedia

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With Santa and presents, good will and cheer! All Christmas trees are perfect! Barnard Great little One! In its clumsy way, it does approach Peace and Goodwill. But it is clumsier every year. He is less a selfish creature than at any other time; When the Christmas spirit rules him he comes close to the sublime Christmas might be kept as well upon one day of the year as another; but there should be a stated day for commemorating the birth of our Saviour, because there is danger that what may be done on any day, will be neglected. The very word brings joy to our hearts. No matter how we may dread the rush, the long Christmas lists for gifts and cards to be bought and given " when Christmas Day comes there is still the same warm feeling we had as children, the same warmth that enfolds our hearts and our homes. Hendricks The best Christmas trees come very close to exceeding nature. It is tenderness for the past, courage for the present, hope for the future. It is a fervent wish that every cup may overflow with blessings rich and eternal, and that every path may lead to peace. Pahro Be merry all, be merry all, With holly dress the festive hall; Prepare the song, the feast, the ball, To welcome merry Christmas. We are one great family. No wonder that Christmas is above all others the family day. A transfigured atmosphere of peace and love breathes around the home. The gifts and tenders of affection cement more closely the sacred ties of family life. The peace and love of this hallowed time shines like a halo around us; it goes with us as we hasten through the crowded streets; it brightens and cheers those we meet. There are no strangers on Christmas Day This is proved by what we feel in our hearts at Christmas. Mature, responsible grown men wear neckties made of holly leaves and drink alcoholic beverages with raw egg yolks and cottage cheese in them. To cherish peace and good will, to be plenteous in mercy, is to have the real spirit of Christmas. Are they angels floating hither With their message of good-will? What sweet spell are these elves weaving, As like larks they chirp and sing? Of all colors, Red Light penetrates fog best. With its joys and its heartaches, With its laughter and song, It comes as a reminder That time marches along. There is only one fruitcake in the entire world, and people keep sending it to each other. Yes; the years may come and the years may go; But, when December wind doth, coldly, blow, We all, I guess, are just children once more And we plan our gifts, as we did of yore. We traditionally do this in my family by driving around the parking lot until we see a shopper emerge from the mall, then we follow her, in very much the same spirit as the Three Wise Men, who 2, years ago followed a star, week after week, until it led them to a parking space. We ring the bells when princes are born, or toll a mournful dirge when great men pass away. Nations have their red-letter days, their carnivals and festivals, but once in the year and only once, the whole world stands still to celebrate the advent of a life. Just like the rest of the year. Let us get back our childlike faith again. What holy task is thine! To fold a world in the embrace of God! It may weave a spell of nostalgia. Christmas may be a day of feasting, or of prayer, but always it will be a day of remembrance " a day in which we think of everything we have ever loved. Rundel Santa is very jolly because he knows where all the bad girls live. To your enemy, forgiveness. To an opponent, tolerance. To a friend, your heart. To a customer, service. To every child, a good example. Let the beauty of the story take away all narrowness, all thought of formal creeds. Let it be remembered as a story that has happened again and again, to men of many different races, that has been expressed through many religions, that has been called by many different names. Time and space and language lay no limitations upon human brotherhood.

Chapter 7 : SparkNotes: Beowulf: Context

Ezra Pound is generally considered the poet most responsible for defining and promoting a modernist aesthetic in poetry. In the early teens of the twentieth century, he opened a seminal exchange of work and ideas between British and American writers, and was famous for the generosity with which he advanced the work of such major contemporaries as W. B. Yeats, Robert Frost, William Carlos.

At the same time, he was a member of the Anglo Irish Ascendancy and flirted with fascist ideas in his old age. This article summarizes some of the most compelling arguments for Yeats as a major postcolonial artist. Even so, they include Ireland within certain points of their discussions. Yeats spent much of his childhood in Sligo, and repeatedly returned to those memories in his work. After briefly attending art school, Yeats devoted himself both to Irish literature societies in London and Dublin and his own literary development. Maud Gonne, whom Yeats met in , would become the inspiration for most of his love poetry. In the s, Yeats became fascinated by Irish folklore, and published collections of Irish legends and original poems inspired by mythological Irish figures see *Myths of the Native*. This mystical, esoteric group, devoted to the supernatural, supplied Yeats with important symbolic systems. He developed an interest in Indian mysticism. At the Abbey, Yeats sought to create an Irish theater and educate the Irish public by offering a place for the performance of works by Irish dramatists see *Postcolonial Performance and Installation Art*. This laudable goal met with difficulties. After discovering ancient Japanese Noh Drama in , Yeats began to incorporate Noh conventions little scenery, heavy symbolism, stylized movements into his own drama. The Easter Rising of , when roughly Irish volunteers took over parts of Dublin and proclaimed an Irish Republic, inspired in Yeats a new nationalism. The couple had a son and daughter and lived in a Norman castle, Thoor Ballylee. Yeats died in the South of France in , and was buried in in Sligo. *The Critics on Yeats and Postcolonialism* This section will provide abstracts of a selection of the major critical contributions to the question of Yeats and postcolonialism, arranged chronologically. For more information on these texts and suggestions for further reading, please see the bibliography. At times Deane finds in Yeats a strong cultural nationalist, but just as often he accuses Yeats of writing out of reductive visions of Ireland. Said ends by placing Yeats somewhere along the way to full postcolonialism: Kiberd offers a reading of the differences between Irish and British definitions of culture: Investigating ideas of culture, and arguing for the search for a new style as a quest for a new self and nation, Kiberd reveals connections between Yeats and Whitman as writers of decolonization. Ramazani continues to position Yeats with postcolonial, or anticolonial writers: See also *Transnationalism and Globalism* For more Irish entries see:

Chapter 8 : Wilfred Owen - Wilfred Owen Poems - Poem Hunter

Edgar Allan Poe's poem "The Raven," published in in the New York Evening Mirror, is considered among the best-known poems in American literature and one of the best of Poe's career. An.

Louis, Missouri , [4] [7] to establish a Unitarian Christian church there. His mother, Charlotte Champe Stearns "â€", wrote poetry and was a social worker , a new profession in the early 20th century. Eliot was the last of six surviving children; his parents were both 44 years old when he was born. Known to family and friends as Tom, he was the namesake of his maternal grandfather, Thomas Stearns. Firstly, he had to overcome physical limitations as a child. Struggling from a congenital double inguinal hernia , he could not participate in many physical activities and thus was prevented from socializing with his peers. As he was often isolated, his love for literature developed. Louis affected me more deeply than any other environment has ever done. I consider myself fortunate to have been born here, rather than in Boston, or New York, or London. He said the results were gloomy and despairing and he destroyed them. Louis, Missouri for the first sixteen years of his life at the house on Locust St. After going away to school in , he only returned to St. Louis for vacations and visits. Despite moving away from the city, Eliot wrote to a friend that the "Missouri and the Mississippi have made a deeper impression on me than any other part of the world. He recovered and persisted, attaining a B. After working as a philosophy assistant at Harvard from to , Eliot moved to Paris where, from to , he studied philosophy at the Sorbonne. He first visited Marburg , Germany, where he planned to take a summer programme, but when the First World War broke out he went to Oxford instead. At the time so many American students attended Merton that the Junior Common Room proposed a motion "that this society abhors the Americanization of Oxford". It was defeated by two votes, after Eliot reminded the students how much they owed American culture. This city had a monumental and life-altering effect on Eliot for several reasons, the most significant of which was his introduction to the influential American literary figure Ezra Pound. Thus, according to biographer John Worthen, during his time in England Eliot "was seeing as little of Oxford as possible". He was instead spending long periods of time in London, in the company of Ezra Pound and "some of the modern artists whom the war has so far spared It was Pound who helped most, introducing him everywhere. In he taught English at Birkbeck, University of London. By , he had completed a doctoral dissertation for Harvard on "Knowledge and Experience in the Philosophy of F. Bradley ", but he failed to return for the viva voce exam. In a letter to Aiken late in December , Eliot, aged 26, wrote, "I am very dependent upon women I mean female society. They were married at Hampstead Register Office on 26 June. The philosopher Bertrand Russell took an interest in Vivienne while the newlyweds stayed in his flat. Some scholars have suggested that she and Russell had an affair, but the allegations were never confirmed. In a letter addressed to Ezra Pound, she covers an extensive list of her symptoms, which included a habitually high temperature, fatigue , insomnia , migraines , and colitis. In a private paper written in his sixties, Eliot confessed: And she persuaded herself also under the influence of [Ezra] Pound that she would save the poet by keeping him in England. To her, the marriage brought no happiness. To me, it brought the state of mind out of which came *The Waste Land*. To earn extra money, he wrote book reviews and lectured at evening extension courses at the University College London, and Oxford. In , he took a position at Lloyds Bank in London, working on foreign accounts. Charles Whibley recommended T. Eliot to Geoffrey Faber. Auden , Stephen Spender , and Ted Hughes. On 29 June , Eliot converted to Anglicanism from Unitarianism , and in November that year he took British citizenship. But secondly, it attached Eliot to the English community and English culture. When Harvard offered him the Charles Eliot Norton professorship for the "â€" academic year, he accepted and left Vivienne in England. Upon his return, he arranged for a formal separation from her, avoiding all but one meeting with her between his leaving for America in and her death in Vivienne was committed to the Northumberland House mental hospital, Stoke Newington , in , and remained there until she died. Although Eliot was still legally her husband, he never visited her. In contrast to his first marriage, Eliot knew Fletcher well, as she had been his secretary at Faber and Faber since August They kept their wedding secret; the ceremony was held in a church at 6: Eliot had no children with either of his wives. In the early s, by then in

failing health, Eliot worked as an editor for the Wesleyan University Press, seeking new poets in Europe for publication. Eliot and a facsimile of the draft of *The Waste Land*. In my end is my beginning. He was aware of this even early in his career. He wrote to J. Woods, one of his former Harvard professors, "My reputation in London is built upon one small volume of verse, and is kept up by printing two or three more poems in a year. The only thing that matters is that these should be perfect in their kind, so that each should be an event. His first collection was *Prufrock and Other Observations*. These had the same poems in a different order except that "Ode" in the British edition was replaced with "Hysteria" in the American edition. From then on, he updated this work as *Collected Poems*. Poems "€", material Eliot never intended to have published, which appeared posthumously in *But in its sources, in its emotional springs, it comes from America*. From the Sanskrit ending of *The Waste Land* to the "What Krishna meant" section of *Four Quartets* shows how much Indic religions and more specifically Hinduism made up his philosophical basic for his thought process. He himself wrote in his essay on *W. Alfred Prufrock* Main article: *The Love Song of J. Its now-famous opening lines, comparing the evening sky to "a patient etherised upon a table", were considered shocking and offensive, especially at a time when Georgian Poetry was hailed for its derivations of the nineteenth century Romantic Poets. Critical opinion is divided as to whether the narrator leaves his residence during the course of the narration. The locations described can be interpreted either as actual physical experiences, mental recollections, or as symbolic images from the unconscious mind, as, for example, in the refrain "In the room the women come and go". Eliot is surely of the very smallest importance to anyone, even to himself. They certainly have no relation to poetry. The poem is often read as a representation of the disillusionment of the post-war generation. On 15 November, he wrote to Richard Aldington, saying, "As for *The Waste Land*, that is a thing of the past so far as I am concerned and I am now feeling toward a new form and style. The Sanskrit mantra ends the poem. The *Hollow Men* Main articles: For the critic Edmund Wilson, it marked "The nadir of the phase of despair and desolation given such effective expression in *The Waste Land*. This is the way the world ends Not with a bang but a whimper. *Ash Wednesday* poem *Ash-Wednesday* is the first long poem written by Eliot after his conversion to Anglicanism. Published in, it deals with the struggle that ensues when one who has lacked faith acquires it. His style became less ironic, and the poems were no longer populated by multiple characters in dialogue. Edwin Muir maintained that it is one of the most moving poems Eliot wrote, and perhaps the "most perfect", though it was not well received by everyone. This first edition had an illustration of the author on the cover. In, the composer Alan Rawsthorne set six of the poems for speaker and orchestra in a work titled *Practical Cats*. *Four Quartets* Eliot regarded *Four Quartets* as his masterpiece, and it is the work that led to his being awarded the Nobel Prize in Literature. Each has five sections. Although they resist easy characterisation, each poem includes meditations on the nature of time in some important respect"€" theological, historical, physical"€"and its relation to the human condition. Each poem is associated with one of the four classical elements, respectively: *Burnt Norton* is a meditative poem that begins with the narrator trying to focus on the present moment while walking through a garden, focusing on images and sounds like the bird, the roses, clouds, and an empty pool. In the final section, the narrator contemplates the arts "Words" and "music" as they relate to time. Out of darkness, Eliot offers a solution: It strives to contain opposites: From this background, the *Quartets* end with an affirmation of Julian of Norwich: Eliot draws upon the theology, art, symbolism and language of such figures as Dante, and mystics St. John of the Cross and Julian of Norwich. In a lecture he said "Every poet would like, I fancy, to be able to think that he had some direct social utility. He would like to be something of a popular entertainer, and be able to think his own thoughts behind a tragic or a comic mask. He would like to convey the pleasures of poetry, not only to a larger audience, but to larger groups of people collectively; and the theatre is the best place in which to do it. One project he had in mind was writing a play in verse, using some of the rhythms of early jazz. The play featured "Sweeney", a character who had appeared in a number of his poems. Although Eliot did not finish the play, he did publish two scenes from the piece.*

Far superior to her early work, the poems in the edition demonstrate a command over subject matter and a mastery of poetic craft. These later poems are considerably more candid about her spiritual crises and her strong attachment to her family than her earlier work.