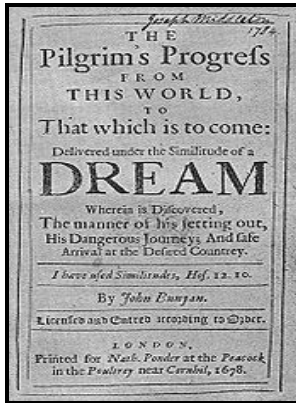


Metaphysical to Augustan - studies in tone and sensibility in the seventeenth century.

- - Metaphysical to Augustan by Geoffrey Walton



Description: -

- English poetry -- Early modern, 1500-1700 -- History and criticism
Metaphysical to Augustan - studies in tone and sensibility in the seventeenth century.

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Metaphysical poets

The great vogue for Donne passed with the passing of the Anglo-American experimental movement in modern poetry. The work of, who is now counted as the outstanding English-language poet of North America, was only discovered in 1937.

Introduction

A later generation of Metaphysical poets, writing during the , became increasingly more formulaic and lacking in vitality. . In the seventeenth century a dissociation of sensibility set in, from which we have never recovered; and this dissociation, as is natural, was aggravated by the influence of the two most powerful poets of the century, Milton and Dryden.

Historical Perspective of The Metaphysical Movement

Our civilization comprehends great variety and complexity, and this variety and complexity, playing upon a refined sensibility, must produce various and complex results. The poets in question have, like other poets, various faults.

Metaphysical poets

The intellectual doubts and unrest were experienced by a poet like Donne in the earlier part of the seventeenth century. When a poet's mind is perfectly equipped for its work, it is constantly amalgamating disparate experience; the ordinary man's experience is chaotic, irregular, fragmentary. It begins with the rough versification of the satires written by Donne and others in his circle such as Everard Gilpin and John Roe.

Introduction

For example, if the current year is 2008 and a journal has a 5 year moving wall, articles from the year 2002 are available. He is the author of a number of satires, written mostly during the Restoration, and of some fresh and virile lyrical poems.

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Thus Cowley develops the commonplace comparison of the world to a chess-board through long stanzas *To Destiny*, and Donne, with more grace, in *A Valediction*, the comparison of two lovers to a pair of compasses. Tennyson and Browning are poets, and they think; but they do not feel their thought as immediately as the odour of a rose.

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