

Survey of English Literature

Poetry 1890-1930

Edwardians (Edward VII, 1901-1910):

Thomas Hardy; A.E. Housman; Rudyard Kipling

Georgians: five anthologies

D.H. Lawrence, Rupert Brooke, Robert Graves, Walter de la Mare

War Poets : Siegfried Sassoon, Wilfred Owen, Isaac Rosenberg

Symbolism

Imagism (Ezra Pound, 1912): *Des Imagistes* (1914); *Some Imagists* (1915-17)
The Egoist (1914-); *Poetry* (1912-)

T.E. Hulme “romantic obscurity à la Swinburne”

Use the language of common speech, but use it exactly.

Create new rhythms for new moods.

Allow complete freedom in subject.

Present an image, but avoid vagueness.

Produce poetry that is hard and clear.

Concentration is the essence of poetry.

Vorticism Wyndham Lewis and Ezra Pound

“mental emotional impulse [...] let loose on a lot of blocks and lines”
(Lewis)

“break the pentameter” (Pound)

Dada: founded in Zurich in 1916 by Tristan Tzara, Hans Arp and Hugo Ball;
and in 1916-19 by Marcel Duchamp, Man Ray and Francis Picabia.

“The Dada emphasis was on instinctual expression free from constraints and the consequent cultivation of destructiveness, randomness and incoherence; indeed the very name *Dada* (= ‘hobbyhorse’) was a random selection from the dictionary.”

objective correlative (T.S. Eliot, essay on *Hamlet*)

“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 ... are given, the emotion is immediately evoked.”

Corcoran, Neil (1993) *English Poetry Since 1940*. Longman Literature in English Series. London: Longman.

Stead, C.K. (1964) *The New Poetics. Yeats to Eliot*. London: Hutchinson.

Williams, Linda R. (1992) *The Twentieth Century. From 1900 to the Present Day*. Bloomsbury Guides to English Literature. London: Bloomsbury.