FROM:  
T. S. Eliot, review of *Metaphysical Lyrics and Poems of the Seventeenth Century: Donne to Butler.* Selected and edited, with an Essay, by Herbert J. C. Grierson (Oxford: Clarendon Press. London; Milford) in the *Times Literary Supplement*, October 1921.

[On the "dissociation of sensibility"]

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Donne, and often Cowley, employ a device which is sometimes considered characteristically "metaphysical"; the elaboration (contrasted with the condensation) of a figure of speech to the farthest stage to which ingenuity can carry it. 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. But elsewhere we find, instead of the mere explication of the content of a comparison, a development by rapid association of thought which requires considerable agility on the part of the reader.

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The difference is not a simple difference of degree between poets. It is something which had happened to the mind of England between the time of Donne or Lord Herbert of Cherbury and the time of Tennyson and Browning; it is the difference between the intellectual poet and the reflective poet. Tennyson and Browning are poets, and they think; but they do not feel their thought as immediately as the odour of a rose. A thought to Donne was an experience; it modified his sensibility. 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. The latter falls in love, or reads Spinoza, and these two experiences have nothing to do with each other, or with the noise of the typewriter or the smell of cooking; in the mind of the poet these experiences are always forming new wholes.

We may express the difference by the following theory: The poets of the seventeenth century, the successors of the dramatists of the sixteenth, possessed a mechanism of sensibility which could devour any kind of experience. They are simple, artificial, difficult, or fantastic, as their predecessors were; no less nor more than Dante, Guido Cavalcanti, Guinizelli, or Cino. **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. Each of these men performed certain poetic functions so magnificently well that the magnitude of the effect concealed the absence of others. The language went on and in some respects improved; the best verse of Collins, Gray, Johnson, and even Goldsmith satisfies some of our fastidious demands better than that of Donne or Marvell or King. But while the language became more refined, the feeling became more crude. The feeling, the sensibility, expressed in the *Country Churchyard* (to say nothing of Tennyson and Browning) is cruder than that in the *Coy Mistress*.

The second effect of the influence of Milton and Dryden followed from the first, and was therefore slow in manifestation. The sentimental age began early in the eighteenth century, and continued. The poets revolted against the ratiocinative, the descriptive; they thought and felt by fits, unbalanced; they reflected. In one or two passages of Shelley's *Triumph of Life*, in the second *Hyperion*, there are traces of a struggle toward unification of sensibility. But Keats and Shelley died, and Tennyson and Browning ruminated.

After this brief exposition of a theory--too brief, perhaps, to carry conviction--we may ask, what would have been the fate of the "metaphysical" had the current of poetry descended in a direct line from them, as it descended in a direct line to them? They would not, certainly, be classified as metaphysical. The possible interests of a poet are unlimited; the more intelligent he is the better; the more intelligent he is the more likely that he will have interests: our only condition is that he turn them into poetry, and not merely meditate on them poetically. A philosophical theory which has entered into poetry is established, for its truth or falsity in one sense ceases to matter, and its truth in another sense is proved. The poets in question have, like other poets, various faults. But they were, at best, engaged in the task of trying to find the verbal equivalent for states of mind and feeling. And this means both that they are more mature, and that they wear better, than later poets of certainly not less literary ability.

It is not a permanent necessity that poets should be interested in philosophy, or in any other subject. **We can only say that it appears likely that poets in our civilization, as it exists at present, must be *difficult*. Our civilization comprehends great variety and complexity, and this variety and complexity, playing upon a refined sensibility, must produce various and complex results**. The poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate if necessary, language into his meaning.

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In French literature the great master of the seventeenth century--Racine--and the great master of the nineteenth--Baudelaire--are in some ways more like each other than they are like any one else. The greatest two masters of diction are also the greatest two psychologists, the most curious explorers of the soul. It is interesting to speculate whether it is not a misfortune that two of the greatest masters of diction in our language, Milton and Dryden, triumph with a dazzling disregard of the soul. If we continued to produce Miltons and Drydens it might not so much matter, but as things are it is a pity that English poetry has remained so incomplete. Those who object to the "artificiality" of Milton or Dryden sometimes tell us to "look into our hearts and write." But that is not looking deep enough; Racine or Donne looked into a good deal more than the heart. One must look into the cerebral cortex, the nervous system, and the digestive tracts.

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