

1. Record Nr.	UNINA9910797883603321
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Titolo	T. S. Eliot's dramatic theory and practice : from Sweeney Agonistes to the elder statesman // Carol H. Smith
Pubbl/distr/stampa	Princeton, N.J. : , : Princeton University Press, , 1967 ©1963
ISBN	0-691-64962-6 0-691-06128-9 1-4008-7940-X
Descrizione fisica	1 online resource (ix, 251 pages)
Collana	Princeton Legacy Library
Disciplina	822.912
Soggetti	Drama - History and criticism - Theory, etc Verse drama, American - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Preface -- Contents -- Chapter I. The Pursuit of Order -- Chapter II. Sweeney Agonistes -- Chapter III. The Rock and Murder in The Cathedral -- Chapter IV. The Family Reunion -- Chapter V. The Cocktail Party -- Chapter VI. The Confidential Clerk -- Chapter VII. The Elder Statesman -- Bibliography -- Index
Sommario/riassunto	Although there have been innumerable studies of T. S. Eliot, this is the first to examine closely the changes in his dramatic practice and to relate them to his artistic and intellectual development. Professor Smith finds Eliot's dramatic theory rooted in his conception of the need for order in religion and art; she traces this concept as it evolved from the overtly religious The Rock and Murder in the Cathedral through such symbolic drawing-room plays as The Family Reunion, The Cocktail Party, and The Confidential Clerk, to Eliot's latest study of human and divine love in The Elder Statesman. Carol H. Smith explores Eliot's interest in the jazz rhythms of the English music hall, in the mythical method of Yeats and Joyce, and in the work of the Cambridge School of Classical Anthropology. Originally published in 1963. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished

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