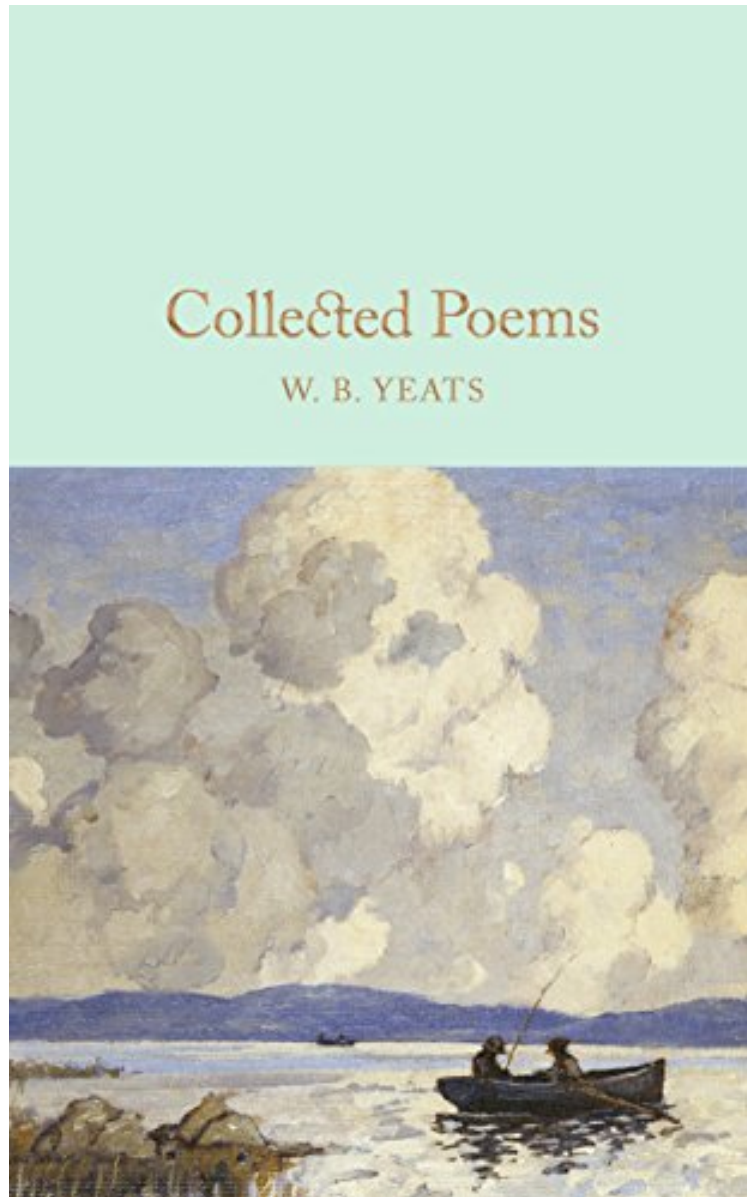


(Online library) Collected Poems (Macmillan Collector's Library Book 13) (English Edition)

Collected Poems (Macmillan Collector's Library Book 13) (English Edition)

Von W B Yeats

*audiobook / *ebooks / Download PDF / ePub / DOC*



[Download](#)

[Read Online](#)

Produktinformation - Verkaufsrang: #29636 in eBooks Veröffentlicht am: 2016-07-14 Erscheinungsdatum: 2016-07-14 File Name: B019EBZBLS | File size: 31.Mb

Von W B Yeats : Collected Poems (Macmillan Collector's Library Book 13) (English Edition) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Collected Poems (Macmillan Collector's Library Book 13) (English Edition):

Kundenrezensionen
 Hilfreichste Kundenrezensionen
 2 von 2 Kunden fanden die folgende Rezension hilfreich. Yeats's Second Coming
 Von Ein Kunde
 It has long seemed that although Yeats is the best poet in English in our century, Eliot wrote the best poem. For "The Waste Land" captured a spiritual doubt and hunger that started between the wars and remained with us as a kind of heavy inertia; how can we make our lives meaningful, Eliot asked, and showed us that we have no idea where to start. But now such lethargy seems almost quaint; we don't now doubt what to do, but rather we do and doubt where it shall take us. What if all our global, unified and unifying efforts are taking us somewhere terrible? Yeats's poem "The Second Coming" now seems the true herald of our time.
 Finneran's edition includes this poem in context, in its order in the development of Yeats's work. Read it as Yeats meant it to be read: followed by his equally great poem "A Prayer for my Daughter," where he offers hope in the beauty and innocence of personal ceremony. In a crowded, generic time, Yeats's poems are themselves ceremonies.
 3 von 3 Kunden fanden die folgende Rezension hilfreich. The mastery of the most influential poet of this century
 Von Ein Kunde
 It is hard to dispute Yeats' status as the most influential poet in the 20th century. His wit and articulate voice covers almost every facet of our society today. This book simply presents W.B. in all of his glory, allowing the reader to view every poem simply and purely, as they were intended to be seen.
 1 von 1 Kunden fanden die folgende Rezension hilfreich. Handy and well-structured
 Von Michael Lodwich
 This book offers the reader a selected range of poems written by William Butler Yeats, an Irish writer, who occupies himself mostly with the Irish heritage and Irish folklore. Due to the mystic elements and Yeats's belief that people can be reincarnated the poems are sometimes a little bit hard to grasp, but once the background is established, the poems are very enjoyable. The book itself has a stable paperback jacket, a nice short introduction, a list of texts in the book divided in the genres "Lyrical" with the different compilations of poems like "The Tower" or "The Rose". In the back of the book there are also some few "Narrative" and "Dramatic" texts as for example "Two Kings" or "The Wanderings of Oisín". Only critique is that the font size is somewhat small, but this is made up for by the nice presentation of the pieces of art. Its handy paperback format makes it ideal for grabbing and taking along. What is maybe also a key issue is that it is affordable. I recommend this book to everyone who likes mystics and is not afraid to open his or her mind to Celtic folklore and the new approach Yeats provides the reader with.

Kurzbeschreibung
 As well as being one of the major literary figures of the twentieth century and the recipient of the 1923 Nobel Prize for Literature, William Butler Yeats (1865-1939) is the greatest lyric poet that Ireland has produced. His early work includes the beguiling 'When You are Old', 'The Cloths of Heaven' and 'The Lake Isle of Innisfree' but, unusually for a poet, Yeats's later works, including 'Parnell's Funeral', surpass even those of his youth. All are present in this volume, which reproduces the 1933 edition of W. B. Yeats's Collected Poems and also contains an illuminating introduction by author and academic Dr Robert Mighall. Designed to appeal to the booklover, the Macmillan Collector's Library is a series of beautiful gift editions of much loved classic titles. Macmillan Collector's Library are books to love and treasure.
 de
 William Butler Yeats, whom many consider this century's greatest poet, began as a bard of the Celtic Twilight, reviving legends and Rosicrucian symbols. By the early 1900s, however, he was moving away from lush romanticism, his verse morphing from the incantatory rhythms of "I will arise and go now, and go to Innisfree" into lyrics "as cold and passionate as the dawn." At every stage, however, Yeats plays a multiplicity of poetic roles. There is the romantic lover of "When You Are Old" and "A Poet to His Beloved" ("I bring you with reverent Hands / The books of my numberless dreams..."). And there are the far more bitter celebrations of Maud Gonne, who never accepted his love and engaged in too much politicking for his taste: "Why should I blame her that she filled my days / With misery, or that she would of late / Have taught to ignorant men most violent ways, / Or hurled the little streets upon the great, / Had they but courage equal to desire?" There is also the poet of conscience--and confrontation. His 1931 "Remorse for Intemperate Speech" ends: "Out of Ireland have we come. / Great hatred, little room, / Maimed us at the start. / I carried from my mother's womb / A fanatic heart." Yeats was to explore several more sides of himself, and of Ireland, before his Last Poems of 1938-39. Many are difficult, some snobbish, others occult and spiritualist. As Brendan Kennelly writes, Yeats "produces both poppycock and sublimity in verse, sometimes closely together." On the other hand, many prophetic masterworks are poppycock-free--for example, "The Second Coming" ("Turning and turning in the widening gyre / The falcon cannot hear the falconer; / Things fall apart; the centre cannot hold; / Mere anarchy is loosed upon the world...") and such inquiries into inspiration as "Among School Children" ("O body swayed to music, O brightening glance, How can we know the dancer from the dance?"). And at his best, Yeats extends the meaning of love poetry beyond the obviously romantic: love becomes a revolutionary emotion, attaching the poet to friends, history, and the passionate life of the mind. Though this edition has been reset and revised, the changes are not as shocking as the 1984 edition, which included 100 extra pages of notes, changes in language and punctuation, and, most significantly, a redefinition of the Last Poems. Richard Finneran has had the courage to reorder the poems according to notes that Yeats made shortly before his death. Readers may be surprised to find that "Under Ben Bulbin," the poet's powerful and self-mythologizing epitaph, no longer ends the collection, as it has for more than 30 years. In its place they will discover the wistful "Politics": "How

can I, that girl standing there, / My attention fix / On Roman or on Russian / Or on Spanish politics..." Yet devotees of either ending will agree that this is a truly necessary volume--indeed, one of the few. As Seamus Heaney writes, "All readers of Yeats will need this book; when they open it they will feel a surprise like that experienced by St. Brendan the Navigator and his crew when they disembarked upon an island that turned out to be the back of a dormant sea monster." William Butler Yeats, whom many consider this century's greatest poet, began as a bard of the Celtic Twilight, reviving legends and Rosicrucian symbols. By the early 1900s, however, he was moving away from plush romanticism, his verse morphing from the incantatory rhythms of "I will arise and go now, and go to Innisfree" into lyrics "as cold and passionate as the dawn." At every stage, however, Yeats plays a multiplicity of poetic roles. There is the romantic lover of "When You Are Old" and "A Poet to His Beloved" ("I bring you with reverent Hands / The books of my numberless dreams..."). And there are the far more bitter celebrations of Maud Gonne, who never accepted his love and engaged in too much politicking for his taste: "Why should I blame her that she filled my days / With misery, or that she would of late / Have taught to ignorant men most violent ways, / Or hurled the little streets upon the great, / Had they but courage equal to desire?" There is also the poet of conscience--and confrontation. His 1931 "Remorse for Intemperate Speech" ends: "Out of Ireland have we come. / Great hatred, little room, / Maimed us at the start. / I carried from my mother's womb / A fanatic heart." Yeats was to explore several more sides of himself, and of Ireland, before his Last Poems of 1938-39. Many are difficult, some snobbish, others occult and spiritualist. As Brendan Kennelly writes, Yeats "produces both poppycock and sublimity in verse, sometimes closely together." On the other hand, many prophetic masterworks are poppycock-free--for example, "The Second Coming" ("Turning and turning in the widening gyre / The falcon cannot hear the falconer; / Things fall apart; the centre cannot hold; / Mere anarchy is loosed upon the world...") and such inquiries into inspiration as "Among School Children" ("O body swayed to music, O brightening glance, How can we know the dancer from the dance?"). And at his best, Yeats extends the meaning of love poetry beyond the obviously romantic: love becomes a revolutionary emotion, attaching the poet to friends, history, and the passionate life of the mind. --Kerry Fried