

T. S. Eliot

1. The work of art is located “somewhere between the writer and the reader; it has a reality which is not simply the reality of what the writer is trying to ‘express,’ or of his experience of writing it, or of the experience of the reader or the writer as reader.”
2. The poem “in some sense, has its own life The feeling, or emotion, or vision resulting from the poem is something different from the feeling or emotion or vision in the mind of the poet.”
3. Creation is “when something new has happened, something that cannot wholly be explained by anything that went before.”
Thus true literary creation cannot be explained “by origins.”
4. “Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality.”
5. “The more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates; the more perfectly will the mind digest and transmute the passions which are its material.”

6. “In an age like our own . . . it is the more necessary . . . to scrutinize works of imagination with explicit ethical and theological standards. The ‘greatness’ of literature cannot be determined solely by literary standards; though we must remember that whether it is literature or not can be determined only by literary standards.”
7. “I cannot, in practice, wholly separate my poetic appreciation from my personal beliefs.” He even accepts that “one probably has more pleasure in the poetry when one shares the beliefs of the poet.”
8. “[L]iterature is a presentation of feeling by a statement of events in human actions or objects in the external world.”
9. “[T]he strongest writers make their feeling into an articulate external world.”
10. “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 acts, which must terminate in sensory experience, are given the emotion is immediately evoked.”

11. **“And the supposed identity of Hamlet with his author is genuine to this point: that Hamlet’s bafflement at the absence of objective equivalent to his feelings is a prolongation of the bafflement of his creator in the face of his artistic problem.”**