

The Varieties Of Metaphysical Poetry The Clark Lectures At Trinity College Cambridge 1926 And The Turnbull Lectures At The Johns Hopkins University 1933

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[The Letters of T. S. Eliot Volume 5: 1930-1931](#) - John Haffenden 2014-11-18

The letters between Eliot and his associates, family and friends - his correspondents range from the Archbishop of York and the American philosopher Paul Elmer More to the writers Virginia Woolf, Herbert Read and Ralph Hodgson - serve to illuminate the ways in which his Anglo-Catholic convictions could, at times, prove a self-chastising and even alienating force. 'Anyone who has been moving among intellectual circles and comes to the Church, may experience an odd and rather exhilarating feeling of isolation,' he remarks. Notwithstanding, he becomes fully involved in doctrinal controversy: he espouses the Church as an arena of discipline and order. Eliot's relationship with his wife, Vivien, continues to be turbulent, and at times desperate, as her mental health deteriorates and the communication between husband and wife threatens, at the coming end of the year, to break down completely. At the close of this volume Eliot will accept a visiting professorship at Harvard University, which will take him away from England and Vivien for the academic year 1932-33.

Selected Poems of T. S. Eliot - T.S. Eliot 2009-10-29

As a poet, editor and essayist, T. S. Eliot was one of the defining figures of twentieth century poetry. This selection, which was made by Eliot himself, includes many of his most celebrated works, including *The Love Song of J. Alfred Prufrock* and *The Waste Land*. Other volumes in this series: Auden, Betjemen, Plath, Hughes and Yeats.

Transparency and Dissimulation - Verena Olejniczak Lobsien 2010
Although Antiquity itself has been intensively researched, together with its reception, to date this has largely happened in a compartmentalized fashion. This series presents for the first time an interdisciplinary contextualization of the productive acquisitions and transformations of the arts and sciences of Antiquity in the slow process of the European societies constructing a scientific system and their own cultural identity, a process which started in the Middle Ages and has continued up to the Modern Age. The series is a product of work in the Collaborative Research Centre "Transformations of Antiquity" and the "August Boeckh Centre of Antiquity" at the Humboldt University of Berlin. Their individual projects examine transformational processes on three levels in particular - the constitutive function of Antiquity in the formation of the European knowledge society, the role of Antiquity in the genesis of modern cultural identities and self-constructions, and the forms of reception in art, literature, translation and media. * new transdisciplinary series * the editors are prominent professors from different disciplines at the Humboldt University of Berlin * strengthens de Gruyter's profile in Classical Studies, Medieval Studies, Intellectual History

Eliot After "The Waste Land" - Robert Crawford 2022-08-23

Young Eliot: From St. Louis to "The Waste Land" was hailed as "exceptional" and "assiduous" (The New York Times). Robert Crawford's meticulous, incisive scholarship continues in *Eliot After "The Waste Land"*, an invaluable record of the revolutionary modernist, visionary poet, and troubled man. After being kept from the public for more than fifty years, the letters between T. S. Eliot and his longtime love and muse Emily Hale were unsealed in 2020. Drawing on these intimate exchanges and on countless interviews and archives, as well as on Eliot's own poetry and prose, the award-winning biographer Robert Crawford completes the narrative he began in *Young Eliot*. *Eliot After "The Waste Land"*, the long-awaited second volume of Crawford's magisterial,

meticulous portrait of the twentieth century's most significant poet, tells the story of the mature Eliot during his years as a world-renowned writer and intellectual, including his complex interior life. Chronicling Eliot's time as an exhausted bank employee after the publication of *The Waste Land* through the emotional turmoil of the 1920s and 1930s and his years as a firewatcher in bombed wartime London, Crawford shows us the public and personal experiences that helped inspire Eliot's later masterpieces. Crawford describes the poet's conversion to Anglo-Catholicism, his separation from Vivien Haigh-Wood and his happy second marriage to Valerie Fletcher, his editorship at Faber and Faber, his Nobel Prize, his great work *Four Quartets*, and his adventures in the theater. Crawford presents this complex and remarkable man not as a literary monument but as a human being: as husband, lover, and widower; as banker, editor, playwright, and publisher; and most of all as an epoch-shaping poet struggling to make art amid personal disasters.

Azadi - Arundhati Roy 2020-09-01

The chant of "Azadi!"—Urdu for "Freedom!"—is the slogan of the freedom struggle in Kashmir against what Kashmiris see as the Indian Occupation. Ironically, it also became the chant of millions on the streets of India against the project of Hindu Nationalism. Even as Arundhati Roy began to ask what lay between these two calls for Freedom—a chasm or a bridge?—the streets fell silent. Not only in India, but all over the world. The coronavirus brought with it another, more terrible understanding of Azadi, making a nonsense of international borders, incarcerating whole populations, and bringing the modern world to a halt like nothing else ever could. In this series of electrifying essays, Arundhati Roy challenges us to reflect on the meaning of freedom in a world of growing authoritarianism. The essays include meditations on language, public as well as private, and on the role of fiction and alternative imaginations in these disturbing times. The pandemic, she says, is a portal between one world and another. For all the illness and devastation it has left in its wake, it is an invitation to the human race, an opportunity, to imagine another world.

[The Letters of T. S. Eliot](#) - T. S. Eliot 2011-09-20

Volume One: 1898–1922 presents some 1,400 letters encompassing the years of Eliot's childhood in St. Louis, Missouri, through 1922, by which time the poet had settled in England, married his first wife, and published *The Waste Land*. Since the first publication of this volume in 1988, many new materials from British and American sources have come to light. More than two hundred of these newly discovered letters are now included, filling crucial gaps in the record and shedding new light on Eliot's activities in London during and after the First World War. Volume Two: 1923–1925 covers the early years of Eliot's editorship of *The Criterion*, publication of *The Hollow Men*, and his developing thought about poetry and poetics. The volume offers 1,400 letters, charting Eliot's journey toward conversion to the Anglican faith, as well as his transformation from banker to publisher and his appointment as director of the new publishing house Faber & Gwyer. The prolific and various correspondence in this volume testifies to Eliot's growing influence as cultural commentator and editor.

The Cambridge Companion to John Donne - Achsah Guibbory 2006-02-02

The Cambridge Companion to John Donne introduces students (undergraduate and graduate) to the range, brilliance, and complexity of John Donne. Sixteen essays, written by an international array of leading scholars and critics, cover Donne's poetry (erotic, satirical, devotional)

and his prose (including his Sermons and occasional letters). Providing readings of his texts and also fully situating them in the historical and cultural context of early modern England, these essays offer the most up-to-date scholarship and introduce students to the current thinking and debates about Donne, while providing tools for students to read Donne with greater understanding and enjoyment. Special features include a chronology; a short biography; essays on political and religious contexts; an essay on the experience of reading his lyrics; a meditation on Donne by the contemporary novelist A. S. Byatt; and an extensive bibliography of editions and criticism.

[The Varieties of Metaphysical Poetry](#) - T. S. Eliot 2014-03-11

The famed series of Trinity College and Johns Hopkins lectures in which the Nobel Prize winner explored history, poetry, and philosophy. While a student at Harvard in the early years of the twentieth century, T. S. Eliot immersed himself in the verse of Dante, Donne, and the nineteenth-century French poet Jules Laforgue. His study of the relation of thought and feeling in these poets led Eliot, as a poet and critic living in London, to formulate an original theory of the poetry generally termed “metaphysical”—philosophical and intellectual poetry that revels in startlingly unconventional imagery. Eliot came to perceive a gradual “disintegration of the intellect” following three “metaphysical moments” of European civilization—the thirteenth, seventeenth, and nineteenth centuries. The theory is at once a provocative prism through which to view Western intellectual and literary history and an exceptional insight into Eliot’s own intellectual development. This annotated edition includes the eight Clark Lectures on metaphysical poetry that Eliot delivered at Trinity College in Cambridge in 1926, and their revision and extension for his three Turnbull Lectures at Johns Hopkins University in Baltimore in 1933. They reveal in great depth the historical currents of poetry and philosophy that shaped Eliot’s own metaphysical moment in the twentieth century.

The Shakespearean Forest - Anne Barton 2017-08-17

The Shakespearean Forest, Anne Barton's final book, uncovers the pervasive presence of woodland in early modern drama, revealing its persistent imaginative power. The collection is representative of the startling breadth of Barton's scholarship: ranging across plays by Shakespeare (including *Titus Andronicus*, *As You Like It*, *Macbeth*, *The Two Gentlemen of Verona* and *Timon of Athens*) and his contemporaries (including Jonson, Dekker, Lyly, Massinger and Greene), it also considers court pageants, treatises on forestry and chronicle history. Barton's incisive literary analysis characteristically pays careful attention to the practicalities of performance, and is supplemented by numerous illustrations and a bibliographical essay exploring recent scholarship in the field. Prepared for publication by Hester Lees-Jeffries, featuring a Foreword by Adrian Poole and an Afterword by Peter Holland, the book explores the forest as a source of cultural and psychological fascination, embracing and illuminating its mysteriousness.

The Shakespearean Forest -

Collected Critical Writings - Geoffrey Hill 2009

This collection of Geoffrey Hill's criticism spans the length of his career as a pre-eminent poet-critic. The topics range widely across English literature since the Renaissance and include extended studies of major writers as well as essays which confront the problems of language and the nature of value.

From Physics to Metaphysics: Philosophy and Allegory in the Critical Writings of T. S. Eliot - Fabio L. Vericat Pérez-Mínguez 2011-11-28

Antes de dedicarse por completo a la literatura, T.S. Eliot fue un serio estudiante de filosofía. Este estudio pretende determinar la importancia de este hecho en su desarrollo como crítico literario. La intención es argumentar que el cambio que Eliot hizo de la filosofía a la literatura fue instigado con la esperanza de encontrar en el campo literario un estilo que había vencido durante sus estudios filosóficos.

Some Versions of Empson - Matthew Bevis 2007-11

William Empson was one the most important poet-critics of the twentieth century. Following on recent scholarly developments and the centenary of his birth in 2006 there has been a resurgence of interest in his work. In this book of critical essays on Empson - the first in over a decade - fourteen scholars consider the full range of his work, studying his poetry alongside his criticism in order to reassess the scale of his achievement.

Collected Poems 1909-1962 - T. S. Eliot 2009-10-29

'Each year Eliot's presence reasserts itself at a deeper level, to an audience that is surprised to find itself more chastened, more astonished, more humble.' Ted Hughes Poet, dramatist, critic and editor, T. S. Eliot was one of the defining figures of twentieth-century poetry. This edition

of *Collected Poems 1909-1962* includes his verse from *Prufrock and Other Observations* (1917) to *Four Quartets* (1943), and includes such literary landmarks as *The Waste Land* and *Old Possum's Book of Practical Cats*.

The Complete Poems and Plays of T. S. Eliot - T.S. Eliot 2011-06-16 Poet, dramatist, critic and editor, T. S. Eliot was one of the defining figures of twentieth-century poetry. This edition of *The Complete Poems and Plays*, published for the first time in paperback, includes all of his verse and work for the stage, from *Prufrock and Other Observations* (1917) to *Four Quartets* (1943), and includes such literary landmarks as *The Waste Land*, *Old Possum's Book of Practical Cats* and *Murder in the Cathedral*. 'Each year Eliot's presence reasserts itself at a deeper level, to an audience that is surprised to find itself more chastened, more astonished, more humble.' Ted Hughes

[Three Philosophical Poets: Lucretius, Dante, and Goethe, critical edition, Volume 8](#) - George Santayana 2019-08-13

Santayana's argument for the unity of philosophy and poetry. This concise and compelling volume—described by Santayana as a “piece of literary criticism, together with a first broad lesson in the history of philosophy”—introduces Santayana's thought in the rich context of a European poetic tradition that demonstrates his broad conception of philosophy. Rejecting both the Platonic opposition of philosophy and poetry and more recent attempts to reduce philosophy to science, Santayana argues that philosophy and poetry at their best are united in articulating a comprehensive vision of the world that permits honest contemplation of the universe. He considers the ideal visions of three artists: Lucretius's naturalism provides a total perspective on the physical world but renders experience monotonous; Dante's supernaturalism provides a total perspective on experience but subordinates nature to morality; Goethe's romanticism provides a dramatic perspective on nature and experience but lacks totality. Santayana sees each as the best in his own way, though none is best in all ways; and he speculates that the ideal poet would integrate the gifts and insights of all three, resulting in “rational art,” of which philosophical poetry is a prime example. This critical edition, volume VIII of *The Works of George Santayana*, includes notes, textual commentary, lists of variants and emendations, an index, and other tools useful to Santayana scholars.

[Selected Letters](#) - Nicholas Hagger 2021-10-29

Nicholas Hagger's literary, philosophical, historical and political writings are innovatory. He has set out a new approach to literature that combines Romantic and Classical outlooks in a substantial literary oeuvre of 2,000 poems including over 300 classical odes, two poetic epics, five verse plays, three masques, two travelogues and 1,200 stories. He has created a new philosophy of Universalism that focuses on the unity of the universe and humankind and the interconnectedness of all disciplines, and challenges modern philosophy. He has presented an original historical view of the rise and fall of civilisations, and proposed - and detailed - a limited democratic World State with the power to abolish war and solve all the world's problems. *Selected Letters* draws together those of his letters (written over 60 years) that aid the interpretation and elucidation of his works. Many of his correspondents are well-known figures within literature, philosophy, history and international politics, and Hagger is in the footsteps of Alexander Pope in editing his own letters, which are in the tradition of Pope, Wordsworth, Keats, T.E. Lawrence, Ezra Pound and Ted Hughes (one of his correspondents). They throw light on all aspects of Hagger's vast output, and are required reading for all interested in following the growth of his Universalism, his literary development and his innovatory approach to universal truth. NICHOLAS HAGGER is a poet, man of letters, cultural historian and philosopher. He has lectured at universities in Iraq, Libya and Japan, where he was a Professor of English Literature. He has written 54 books. These include an immense literary offering, most recently *King Charles the Wise and Visions of England* (both also published by O-Books), and innovatory works within history, philosophy and international politics and statecraft. His archive of papers and manuscripts is held as a Special Collection in the Albert Sloman Library at the University of Essex. In 2016 he was awarded the Gusi Peace Prize for Literature, and in 2019 the BRICS silver medal for 'Vision for Future'.

The Variorum Edition of the Poetry of John Donne, Volume 4.2 - John Donne 2021-11-02

This volume, the ninth in the series of *The Variorum Edition of the Poetry of John Donne*, presents newly edited critical texts of 25 love lyrics. Based on an exhaustive study of the manuscripts and printed editions in which these poems have appeared, Volume 4.2 details the genealogical

history of each poem, accompanied by a thorough prose discussion, as well as a General Textual Introduction of the Songs and Sonets collectively. The volume also presents a comprehensive digest of the commentary on these Songs and Sonets from Donne's time through 1999. Arranged chronologically within sections, the material for each poem is organized under various headings that complement the volume's companions, Volume 4.1 and Volume 4.3.

Russomania - Rebecca Beasley 2020-03-31

Russomania: Russian Culture and the Creation of British Modernism provides a new account of modernist literature's emergence in Britain. British writers played a central role in the dissemination of Russian literature and culture during the early twentieth century, and their writing was transformed by the encounter. This study restores the thick history of that moment, by analyzing networks of dissemination and reception to recover the role of neglected as well as canonical figures, and institutions as well as individuals. The dominant account of British modernism privileges a Francophile genealogy, but the turn-of-the-century debate about the future of British writing was a triangular debate, a debate not only between French and English models, but between French, English, and Russian models. Francophile modernists associated Russian literature, especially the Tolstoyan novel, with an uncritical immersion in 'life' at the expense of a mastery of style, and while individual works might be admired, Russian literature as a whole was represented as a dangerous model for British writing. This supposed danger was closely bound up with the politics of the period, and this book investigates how Russian culture was deployed in the close relationships between writers, editors, and politicians who made up the early twentieth-century intellectual class—the British intelligentsia. *Russomania* argues that the most significant impact of Russian culture is not to be found in stylistic borrowings between canonical authors, but in the shaping of the major intellectual questions of the period: the relation between language and action, writer and audience, and the work of art and lived experience. The resulting account brings an occluded genealogy of early modernism to the fore, with a different arrangement of protagonists, different critical values, and stronger lines of connection to the realist experiments of the Victorian past, and the anti-formalism and revived romanticism of the 1930s and 1940s future.

T.S. Eliot and Early Modern Literature - Steven Matthews 2013-02-21

T.S. Eliot and Early Modern Literature provides a comprehensive discussion of the engagement of Eliot with that earlier English literary period which he declared to be his favourite. It offers a full sense of the critical and literary context against which Eliot measured his own ideas on Early Modern poets and playwrights.

The Flight of the Vernacular - Maria Cristina Fumagalli 2001

In this book, Dante, Seamus Heaney and Derek Walcott engage in an eloquent and meaningful conversation. Dante's capacity for being faithful to the collective historical experience and true to the recognitions of the emerging self, the permanent immediacy of his poetry, the healthy state of his language, which is so close to the object that the two are identified, and his adamant refusal to get lost in the wide and open sea of abstraction – all these are shown to have affected, and to continue to affect, Heaney's and Walcott's work. *The Flight of the Vernacular*, however, is not only a record of what Dante means to the two contemporary poets but also a cogent study of Heaney's and Walcott's attitude towards language and of their views on the function of poetry in our time. Heaney's programmatic endeavour to be “adept at dialect” and Walcott's idiosyncratic redefinition of the vernacular in poetry as tone rather than as dialect – apart from having Dantean overtones – are presented as being associated with the belief that poetry is a social reality and that language is a living alphabet bound to the “opened ground” of the world.

T.S. Eliot's Orchestra - John Xiros Cooper 2020-04-13

First Published in 2000. Nearly everyone who addresses T. S. Eliot's imaginative and critical work must acknowledge the importance of music in thematic and formal terms. This collection of original essays thoroughly explores this aspect of his work from a number of perspectives.

I A Richards & His Critics V10 - John Constable 2014-04-23

First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

T. S. Eliot and Christian Tradition - Benjamin G. Lockerd 2014-06-18

T. S. Eliot was raised in the Unitarian faith of his family in St. Louis but drifted away from their beliefs while studying philosophy, mysticism, and anthropology at Harvard. During a year in Paris, he became involved with a group of Catholic writers and subsequently went through a

gradual conversion to Catholic Christianity. Many studies of Eliot's writings have mentioned his religious beliefs, but most have failed to give the topic due weight, and many have misunderstood or misrepresented his faith. More recently, scholars have begun exploring this dimension of Eliot's thought more carefully and fully. In this book readers will find Eliot's Anglo-Catholicism accurately defined and thoughtfully considered. Essays illuminate the all-important influence of the French Catholic writers he came to know in Paris. Prominent among them were those who wrote for or were otherwise associated with the *Nouvelle Revue Française*, including André Gide, Paul Claudel, and Charles-Louis Philippe. Also active in Paris at that time was the notorious Charles Maurras, whose influence on Eliot has been exaggerated by those who wished to discredit Eliot's traditionalist views. A more measured assessment of Maurras's influence has been needed and is found in several essays here. A wiser French Catholic writer, Jacques Maritain, has been largely ignored by Eliot scholars, but his influence is now given due consideration. The keynote of Eliot's cultural and political writings is his belief that religion and culture are integrally related. Several contributors examine his ideas on this subject, placing them in the context of Maritain's ideas, as well as those of the Catholic historian Christopher Dawson. Contributors take account of Eliot's intellectual relationship with such figures as John Henry Newman, Charles Williams, and the expert on church architecture, W. R. Lethaby. Eliot's engagement with other contemporaries who held a variety of Christian beliefs—including George Santayana, Paul Elmer More, C. S. Lewis, and David Jones—is also explored. This collection presents the subject of Eliot's religious beliefs in rich detail, from a number of different perspectives, giving readers the opportunity to see the topic in its complexity and fullness.

The Poems of T. S. Eliot: Volume I - T. S. Eliot 2018-12-04

A new edition of the two-volume T. S. Eliot poems This critical edition of T. S. Eliot's poems establishes a new text of the *Collected Poems, 1909–1962*, rectifying accidental omissions and errors that have crept in during the century since Eliot's astonishing debut, “The Love Song of J. Alfred Prufrock.” As well as the masterpieces, *The Poems of T. S. Eliot: Volume I* contains the poems of his youth, which were rediscovered only decades later; others that circulated privately during his lifetime; and love poems from his final years, written for his wife, Valerie. Christopher Ricks and Jim McCue have provided a commentary that illuminates the imaginative life of each poem. Calling upon Eliot's critical writings as well as his drafts, letters, and other original materials, Ricks and McCue illustrate not only the breadth of Eliot's interests and the range of his writings but how it was that the author of “Gerontion” came to write “Triumphal March” and then *Four Quartets*. Thanks to the family and friends who recognized Eliot's genius and preserved his writings from an early age, the archival record is exceptionally complete, enabling us to follow in unique detail the progress of a mind that never ceased exploring.

From Rhetoric to Aesthetics: Wit and Esprit in the English and French Theoretical Writings of the Late Seventeenth and Early Eighteenth Centuries - Klára Bicanová 2016-01-01

Práce se zabývá především anglickým termínem wit v jeho moderním i historickém kontextu. Dále se zabývá literárními a estetickými důsledky pojmů wit a esprit a jejich použitím v teoretických spisech několika kritiků v období raně moderní Anglie a Francie. Práce má dva hlavní cíle. Prvním cílem je přehodnocení anglického pojmu wit, který je dnes považován za poněkud zastaralý výrazový prostředek historických poetických systémů a prezentovat jej jako životaschopnou a užitečnou součást současného uměleckého diskurzu. Druhým cílem této práce je poskytnout srovnávací výklad raně moderních anglických a francouzských teoretických textů zabývajících se termíny wit a esprit.

The Insistence of Art - Paul A. Kottman 2017-04-03

Philosophers working on aesthetics have paid considerable attention to art and artists of the early modern period. Yet early modern artistic practices scarcely figure in recent work on the emergence of aesthetics as a branch of philosophy over the course the eighteenth century. This book addresses that gap, elaborating the extent to which artworks and practices of the fifteenth through the eighteenth centuries were accompanied by an immense range of discussions about the arts and their relation to one another. Rather than take art as a stand-in for or reflection of some other historical event or social phenomenon, this book treats art as a phenomenon in itself. The contributors suggest ways in which artworks and practices of the early modern period make aesthetic experience central to philosophical reflection, while also showing art's need for philosophy.

[Macavity](#) - T. S. Eliot 2014-04-29

'Macavity' (the mystery cat!) is one of the best-loved poems from T. S. Eliot's *Old Possum's Book of Practical Cats* - the inspiration for *Cats: The Musical* - beloved by generations of children and their parents. Now, Macavity is given a new life in this stunning picture book with illustrations from Arthur Robins that perfectly convey all the wit and humour of Eliot's creation.

[The Letters of T. S. Eliot Volume 6: 1932-1933](#) - T. S. Eliot 2016-02-02

Despairing of his volatile, unstable wife, T. S. Eliot, at 44, resolves to put an end to the torture of his eighteen-year marriage. He breaks free from September 1932 by becoming Norton Lecturer at Harvard. His lectures will be published as *The Use of Poetry and the Use of Criticism* (1933). He also delivers the Page-Barbour Lectures at Virginia (After Strange Gods, 1934). At Christmas he visits Emily Hale, to whom he is 'obviously devoted'. He gives talks all over - New York, California, Missouri, Minnesota, Chicago - and the letters describing encounters with F. Scott Fitzgerald, Edmund Wilson and Marianne Moore ('a real Gillette blade') brim with gossip. High points include the première at Vassar College of his comic melodrama *Sweeney Agonistes* (1932). The year 'was the happiest I can ever remember in my life . . . successful and amusing.' Returning home, he hides out in the country while making known to Vivien his decision to leave her. But he is exasperated when she buries herself in denial: she will not accept a Deed of Separation. The close of 1933 is lifted when Eliot 'breaks into Show Business'. He is commissioned to write a 'mammoth Pageant': *The Rock*. This collaborative enterprise will be the proving-ground for the choric triumph of *Murder in the Cathedral* (1935).

[Aspects of Bloomsbury](#) - S. Rosenbaum 1998-06-10

Much of the widespread interest in the Bloomsbury Group over the past quarter-century has been biographical, yet without the Group's works there would be little interest in their lives. The studies in literary and intellectual history and collected in this volume are chiefly concerned with these works. Subjects covered in the eight essays include an analysis of the philosophical assumption of Virginia Woolf's fiction, an assessment of J M Keynes's account of D H Lawrence's reactions to Cambridge, discussions of the literary backgrounds of E M Forster's *Aspects of the Novel* and Virginia Woolf's *A Room of One's Own*, a consideration of the Woolfs' work as printers and publishers, and a history of Ludwig Wittgenstein's relations with the Bloomsbury Group.

[Religion and Myth in T.S. Eliot's Poetry](#) - Michael Bell 2016-08-17

T.S. Eliot was arguably the most important poet of the twentieth century. Nonetheless, there remains much scope for reconsidering the content, form and expressive nature of Eliot's religious poetry, and this edited collection pays particular attention to the multivalent spiritual dimensions of his popular poems, such as 'The Lovesong of J. Alfred Prufrock', 'The Waste Land', 'Journey of the Magi', 'The Hollow Men', and 'Choruses' from *The Rock*. Eliot's sustained popularity is an intriguing cultural phenomenon, given that the religious voice of Eliot's poetry is frequently antagonistic towards the 'unchurched' or secular reader: 'You! Hypocrite lecteur!' This said, Eliot's spiritual development was not a logical matter and his devotional poetry is rarely didactic. The volume presents a rich and powerful range of essays by leading and emerging T.S. Eliot and literary modernist scholars, considering the doctrinal, religious, humanist, mythic and secular aspects of Eliot's poetry: Anglo-Catholic belief (Barry Spurr), the integration of doctrine and poetry (Tony Sharpe), the modernist mythopoeia of *Four Quartets* (Michael Bell), the 'felt significance' of religious poetry (Andy Mousley), ennui as a modern evil (Scott Freer), Eliot's pre-conversion encounter with 'modernist theology' (Joanna Rzepa), Eliot's 'religious agrarianism' (Jeremy Diaper), the maternal allegory of *Ash Wednesday* (Matthew Geary), and an autobiographical reading of religious conversion inspired by Eliot in a secular age (Lynda Kong). This book is a timely addition to the 'return of religion' in modernist studies in the light of renewed interest in T.S. Eliot scholarship.

John Donne Journal - 1999

[Deviant Modernism](#) - Colleen Lamos 1998-12-10

This original study re-evaluates central texts of the modernist canon - Eliot's early poetry including *The Waste Land*, Joyce's *Ulysses* and Proust's *Remembrance of Things Past* - by examining sexual energies and identifications in them that are typically regarded as perverse. According to modern cultural discourses and psychosexual categorizations, these deviant desires and identifications feminize men, or tend to render them homosexual. Colleen Lamos's analysis of the operations of gender and sexuality in these texts reveals conflicts, concerning the definition of

masculine heterosexuality, which cut across the aesthetics of modernism. She argues that canonical male modernism, far from being a monolithic entity with a coherently conservative political agenda, is in fact the site of errant impulses and unresolved struggles. What emerges is a reconsideration of modernist literature as a whole, and a recognition of the heterogeneous forces which formed and deformed modernism.

[Andrew Marvell, Sexual Orientation, and Seventeenth-Century Poetry](#) - George Klawitter 2017-09-01

Andrew Marvell, *Sexual Orientation, and Seventeenth-Century Poetry* examines the poet's major works to unmask English

Interregnum/Restoration attitudes on sexuality with a view of understanding Marvell's own sexuality. Klawitter explicates the poet's lyric pieces, major and minor, against a background of modern theories of human sexuality.

[Divine Cartographies](#) - W. David Soud 2016-09-01

Recent critical studies of late modernism have explored the changing sense of both history and artistic possibility that emerged in the years surrounding World War II. However, relatively little attention has been devoted to the impact of poets' theological deliberations on their visions of history and their poetic strategies. *Divine Cartographies: God, History, and Poiesis* in W. B. Yeats, David Jones, and T. S. Eliot triangulates key texts as attempts to map theologically driven visions of the relation between history and eternity. W. David Soud considers several poems of Yeats's final and most fruitful engagement with Indic traditions, Jones's *The Anathemata*, and Eliot's *Four Quartets*. For these three poets, working at the height of their powers, that project was inseparable from reflection on the relation between the individual self and God; it was also bound up with questions of theodicy, subjectivity, and the task of the poet in the midst of historical trauma. Drawing on the fields of Indology, theology, and history of religions as well as literary criticism, Soud explores in depth and detail how, in these texts, theology is poetics.

[Poetic Revelations](#) - Mark S. Burrows 2016-08-12

This book explores the much debated relation of language and bodily experience (i.e. the 'flesh'), considering in particular how poetry functions as revelatory discourse and thus relates to the formal horizon of theological inquiry. The central thematic focus is around a 'phenomenology of the flesh' as that which connects us with the world, being the site of perception and feeling, joy and suffering, and of life itself in all its vulnerability. The voices represented in this collection reflect interdisciplinary methods of interpretation and broadly ecumenical sensibilities, focusing attention on such matters as the revelatory nature of language in general and poetic language in particular, the function of poetry in society, the question of Incarnation and its relation to language and the poetic arts, the kenosis of the Word, and human embodiment in relation to the word 'enfleshed' in poetry.

[Neobaroque in the Americas](#) - Monika Kaup 2012-11-07

In a comparative and interdisciplinary analysis of modern and postmodern literature, film, art, and visual culture, Monika Kaup examines the twentieth century's recovery of the baroque within a hemispheric framework embracing North America, Latin America, and U.S. Latino/a culture. As "neobaroque" comes to the forefront of New World studies, attention to transcultural dynamics is overturning the traditional scholarship that confined the baroque to a specific period, class, and ideology in the seventeenth century. Reflecting on the rich, nonlinear genealogy of baroque expression, *Neobaroque in the Americas* envisions the baroque as an anti-proprietary expression that brings together seemingly disparate writers and artists and contributes to the new studies in global modernity.

[Rhythms of Feeling in Edward Lear, T. S. Eliot, and Stevie Smith](#) - Jasmine Jagger 2022-04

Rich with unpublished material and detailed insight, *Rhythms of Feeling* offers a new reading of three of the most celebrated poets: Edward Lear, T.S. Eliot, and Stevie Smith. Tracing exciting lines of interplay, affinity, and influence between these writers for the first time, the book shifts the terms of critical debate on Lear, Eliot, and Smith and subtly reorients the traditional account of the genealogies of Modernism. Going beyond a biographically-framed close reading or a more general analysis framed by affect theory, the volume traces these poets' 'affective rhythms' (fits, tears, nerves) to consider the way that poetics, the mental and physical process of writing and reading, and the ebbs and flows of their emotional weather might be in dialogue. Attentive, acute, and often forensic, the book broadens its reach to contemporary writers and medical accounts of creativity and cognition. Alongside deep critical study, this volume seeks to bring emotional intelligence to criticism, finding ways of speaking lucidly and humanely about emotional and physical states that

defy lucidity and stretch our sense of the human.

Baroque New Worlds - Lois Parkinson Zamora 2009-01-01

Baroque New Worlds traces the changing nature of Baroque representation in Europe and the Americas across four centuries, from its seventeenth-century origins as a Catholic and monarchical aesthetic and ideology to its contemporary function as a postcolonial ideology aimed at disrupting entrenched power structures and perceptual categories. Baroque forms are exuberant, ample, dynamic, and porous, and in the regions colonized by Catholic Europe, the Baroque was itself eventually colonized. In the New World, its transplants immediately began to reflect the cultural perspectives and iconographies of the indigenous and African artisans who built and decorated Catholic structures, and Europe's own cultural products were radically altered in turn. Today, under the rubric of the Neobaroque, this transculturated Baroque continues to impel artistic expression in literature, the visual arts, architecture, and popular entertainment worldwide. Since Neobaroque reconstitutions necessarily reference the European Baroque, this volume begins with the reevaluation of the Baroque that evolved in Europe during the late nineteenth century and the early twentieth. Foundational essays by Friedrich Nietzsche, Heinrich Wölfflin, Walter Benjamin, Eugenio d'Ors, René Wellek, and Mario Praz recuperate and redefine the historical Baroque. Their essays lay the groundwork for the revisionist Latin American essays, many of which have not been translated into English until now. Authors including Alejo Carpentier, José Lezama Lima, Severo Sarduy, Édouard Glissant, Haroldo de Campos, and Carlos Fuentes understand the New World

Baroque and Neobaroque as decolonizing strategies in Latin America and other postcolonial contexts. This collection moves between art history and literary criticism to provide a rich interdisciplinary discussion of the transcultural forms and functions of the Baroque. Contributors. Dorothy Z. Baker, Walter Benjamin, Christine Buci-Glucksmann, José Pascual Buxó, Leo Cabranes-Grant, Haroldo de Campos, Alejo Carpentier, Irlemar Chiampi, William Childers, Gonzalo Celorio, Eugenio d'Ors, Jorge Ruedas de la Serna, Carlos Fuentes, Édouard Glissant, Roberto González Echevarría, Ángel Guido, Monika Kaup, José Lezama Lima, Friedrich Nietzsche, Mario Praz, Timothy J. Reiss, Alfonso Reyes, Severo Sarduy, Pedro Henríquez Ureña, Maarten van Delden, René Wellek, Christopher Winks, Heinrich Wölfflin, Lois Parkinson Zamora

Prospects for the Study of American Literature - Richard Kopley 1997-08

What can there possibly be left to say about . . .? This common litany, resonant both in and outside of academia, reflects a growing sense that the number of subjects and authors appropriate for literary study is rapidly becoming exhausted. Take heart, admonishes Richard Kopley in this dynamic new anthology--for this is decidedly not the case. While generations of literary study have unquestionably covered much ground in analyzing canonical writers, many aspects of even the most well-known authors--both their lives and their work-- remain underexamined. Among the authors discussed are T. S. Eliot, Ralph Waldo Emerson, William Faulkner, Harriet Beecher Stowe, Walt Whitman, Ernest Hemingway, Richard Wright, Edith Wharton, Nathaniel Hawthorne, Zora Neale Hurston, Henry James, Willa Cather, Herman Melville, Edgar Allan Poe, Henry David Thoreau, and Mark Twain.