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Edgar Allan Poe, Wallace Stevens, and the Poetics of American Privacy Louis A. Renza 2002-04-01 Throughout the history of the United States, a commitment to both democratic political ideals and to capitalist realities has made privacy a persistently controversial issue. Only rarely, however, has privacy attracted the attention of American literary criticism. In his ingeniously argued new study, Louis A. Renza extends the idea of privacy beyond the received wisdom of its popular legal and psychological conceptions and, iconoclastically, beyond its conception in postmodern literary theory to show that the public-private paradigm has import for American literary texts past and present. It is a truism of cultural studies that the interior space of imagination is socially constructed and thus that the private is ineluctably political. But Renza shows, through a brilliantly original analysis of works by Edgar Allan Poe and Wallace Stevens, that as an effect of reading and writing, a real or “radical” privacy continually resists appropriation. In admirably close readings of Poe’s tales, his long essay Eureka, and Stevens’s Harmonium poems, Renza demonstrates that both writers ground the concept of privacy in the possibility of multiple interpretations of their texts. Neither Poe nor Stevens resists meaning or sense, but by thematically engaging in their work the inescapable public/private dichotomy of artistic creation, they create a highly personal idiom that, like Poe’s “purloined letter,” allows them to “hide in plain sight” and in that way to finesse public constructions of meaning. Thus, surprisingly, privacy can always be conceived as something more than what current social-cultural codes urge us to believe. The poetics Renza compellingly elucidates does not deny the insights of current theory but offers a refreshing alternative that allows for the “radical” autonomy of authorship without resorting to vague elitist claims of individual genius. His thoughtful readings are a major contribution to traditional Poe and Stevens scholarship, and his challenging thesis will provoke new investigations into the privacy issue in American literature as a whole.

Modernist Mythopoeia S. Freer 2015-03-03 Modernist Mythopoeia argues that the experimental modernist form of mythopoeia was directed towards expressing a range of metaphysical perspectives that fall between material secularism and dogmatic religion. The book is a timely addition to the ‘post-secular’ debate as well as to the ‘return of religion’ in modernist studies.

The Cambridge Companion to Wallace Stevens John N. Serio 2007-01-18 Wallace Stevens is a major American poet and a central figure in modernist studies and twentieth-century poetry. This Companion introduces students to his work. An international team of distinguished contributors presents a unified picture of Stevens' poetic achievement. The Introduction explains why Stevens is among the world’s great poets and offers specific guidance on how to read and appreciate his poetry. A brief biographical sketch anchors Stevens in the real world and illuminates important personal and intellectual influences. The essays following chart Stevens’ poetic career and his affinities with both earlier and contemporary writers, artists, and philosophers. Other essays introduce students to the peculiarity and distinctiveness of Stevens' voice and style. They explain prominent themes in his work and explore the nuances of his aesthetic theory. With a detailed chronology and a guide to further reading, this Companion provides all the information a student or scholar of Stevens will need.
Trailing Clouds

David Cowart 2018-07-05 “We stand to learn much about the durability of or changes in the American way of life from writers such as Bharati Mukherjee (born in India), Ursula Hegi (born in Germany), Jerzy Kosinski (born in Poland), Jamaica Kincaid (born in Antigua), Cristina Garcia (born in Cuba), Edwidge Danticat (born in Haiti), Wendy Law-Yone (born in Burma), Mylène Dressler (born in the Netherlands), Lan Cao (born in Vietnam), and such Korean-born authors as Chang-rae Lee, Theresa Hak Kyung Cha, and Nori Okja Keller—writers who in recent years have come to this country and, in their work, contributed to its culture.”—David Cowart In Trailing Clouds, David Cowart offers fresh insights into contemporary American literature by exploring novels and short stories published since 1970 by immigrant writers. Balancing historical and social context with close readings of selected works, Cowart explores the major themes raised in immigrant writing: the acquisition of language, the dual identity of the immigrant, the place of the homeland, and the nature of citizenship. Cowart suggests that the attention to first-generation writers (those whose parents immigrated) has not prepared us to read the fresher stories of those more recent arrivals whose immigrant experience has been more direct and unmediated. Highlighting the nuanced reflection in immigrant fiction of a nation that is ever more diverse and multicultural, Cowart argues that readers can learn much about the changes in the American way of life from writers who have come to this country, embraced its culture, and penned substantial literary work in English.

Of Being Numerous Glenn A. Kurtz 1994

Poetry, Modernism, and an Imperfect World Sean Pryor 2017-03-06 Diverse modernist poems, far from advertising a capacity to prefigure utopia or save society, understand themselves to be complicit in the unhappiness and injustice of an imperfect or fallen world. Combining analysis of technical devices and aesthetic values with broader accounts of contemporary critical debates, social contexts, and political history, this book offers a formalist argument about how these poems understand themselves and their situation, and a historicist argument about the meanings of their forms. The poetry of the canonical modernists T. S. Eliot, Mina Loy, and Wallace Stevens is placed alongside the poetry of Ford Madox Ford, better known for his novels and his criticism, and the poetry of Joseph Macleod, whose work has been largely forgotten. Focusing on the years from 1914 to 1930, the book offers a new account of a crucial moment in the history of British and American modernism.

Seeing Into the Life of Things John L. Mahoney 1998 As the discourse of contemporary cultural studies brings questions of race, nationality, and gender to the center of critical attention nowadays, there is a strong sense that religious, or perhaps religious experience, should command the attention of the academic and wider reading community. Seeing into the Life of Things is a response to that need. By combining the theoretical and the practical, this book serves as both a pioneering scholarly contribution to a developing field and a valuable guide for those who read, reflect on, and discuss points of intersection of religion and literature. The contributors to this pioneering study represent a range of voices and viewpoints, some of them established leaders in their fields, others in the process of becoming new leaders. E. Dennis Taylor, Joseph Appleyead, Philip Rule, John Boyd, and Jane and Charles Rzepka work toward the development of a discourse that can take its place with discourses that have developed around a New Historicism and Feminism. Robert Kiely, Stephen Fix, Keven Van Anglen, J. Robert Barth, Richard Kearney, Henry Louis Gates Jr., Judith Wilt, John L. Mahoney, David Leigh, Melinda Ponder, John Anderson, and Michael Raiger offer more focused approaches to writers as varied as Gerard Manley Hopkins, Katherine Lee Bates, Flannery O’Connor, Wallace Stevens, T.S. Eliot, and Seamus Heaney and to special genres like spiritual autobiography and film.

Things Merely are Hans Jonas Professor of Philosophy Simon Critchley 2005

Simon Critchley argues that poetry enlarges life with a range of observation, power of expression and attention to language that eclipses any other medium. In a rich engagement with the poetry of Wallace Stevens, Critchley reveals that poetry also contains deep and important philosophical insight.

Early Stevens Bobby Joe Leggett 1992 In recent years Nietzsche has emerged as a presiding genius of our intellectual epoch. Although scholars have noted the influence of Nietzsche’s thought on Wallace Stevens, the publication of Early Stevens establishes, for the first time, the extent to which Nietzsche pervades Steven’s early work. Concentrating on poems published between 1915 and 1935—but moving occasionally into later poems, as well as letters and essays—B. J. Leggett draws together texts of Stevens and Nietzsche to produce new and surprising readings of the poet’s early work. For instance, “Peter Quince at the Clavier” is read in the light of Nietzsche’s discussion of Apollonian and Dionysian art in The Birth of...
Tragedy; Stevens' early poems on religion, including principally "Sunday Morning," are seen through the perspective of Nietzsche's doctrines of the transvaluation of values, genealogy, and the innocence of becoming; Stevens' notions of femininity, virility, and poetry are examined in relation to Nietzsche's texts on gender and creativity. This intertextual critique reveals previously undisclosed ideologies operating at the margins of Stevens' work, enabling Leggett to read aspects of the poetry that have until now been unreadable. Early Stevens also considers such issues as Stevens' perspectivism, his aphoristic style, the Nietzschean epistemology of his poems of order, and the implications of notions of art, untruth, fiction, and interpretation in both Stevens and Nietzsche. Though many critics have discussed the concept of intertextuality, few have attempted a truly intertextual reading of a particular poet. Early Stevens is an exemplary model of such a reading, marking a significant advance in both the form and substance of our understanding of this quintessential modern poet. 

The Wallace Stevens Journal 2005

Making the Poem  George S. Lensing 2018-06-09 Over sixty years after his death, Wallace Stevens remains one of the major figures of American modernist poetry, celebrated for his masterful style, formal rigor, and aesthetic investigations of the natural, political, and metaphysical worlds. In Making the Poem, noted Stevens scholar George S. Lensing explores the poet’s progress in the creation of his body of work, considering its development, composition, and reception. Drawing on little-known sources and nuanced readings of Stevens’ texts, Lensing expands the customary view of the poet’s creative approaches. This wide-ranging study extends from the origins and overlapping themes of well-known poems through the social and political backgrounds that marked Stevens’ work to the prosodic and musical elements central to his style. Making the Poem features a dynamic new reading of the important early poem “Sea Surface Full of Clouds”—viewing it alongside his wife Elsie’s journal describing the sea voyage that inspired the poem—and an extensive, multiperspective treatment of the widely anthologized “The Idea of Order at Key West,” as well as a careful excavation of the poem “Mozart, 1935” in the context of the U.S. Great Depression. Lensing concludes with a discussion of the gradual (and sometimes reluctant) recognition Stevens’ work received from poets and critics in Great Britain and Ireland. Stemming from decades of research and writing, Making the Poem: Stevens’ Approaches presents a holistic view of his creative achievements and a wealth of new material for readers to draw upon in their future encounters with the poetry of Wallace Stevens.

Radiant Textuality J. McGann 2016-04-30 This book describes and explains the fundamental changes that are now taking place in the most traditional areas of humanities theory and method, scholarship and education. The changes flow from the re-examination of the very foundations of the humanities - its theories of textuality and communication - that are being forced by developments in information technology. A threshold was crossed during the last decade of the twentieth century with the emergence of the World Wide Web, which has (1) globalized access to computerized resources and information, and (2) made interface and computer graphics paramount concerns for work in digital culture. While these changes are well known, their consequences are not well understood, despite so much discussion by digital enthusiasts and digital doomsters alike. In reconsidering these matters, Radiant Textuality introduces some remarkable new proposals for integrating computerized tools into the central interpretative and critical activities of traditional humanities disciplines, and of literary studies in particular.

Wallace Stevens in Context Glen MacLeod 2016-12-22 This book aims to provide an in-depth introduction to the multifaceted life and times of Wallace Stevens, who is generally considered one of the great twentieth-century American poets. In thirty-six short essays, an international team of distinguished scholars have created a comprehensive overview of Stevens' life and the world of his poetry. Individual chapters relate Stevens to important contexts such as the large Western movements of romanticism and modernism; particular American and European philosophical traditions; contemporary and later poets; the professional realms of law and insurance; the parallel art forms of painting, music, and theater; his publication history, critical reception, and his international reputation. Other chapters address topics of current interest such as war, politics, religion, race and the feminine. Informed by the latest developments in the field, but written in clear, jargon-free prose, Wallace Stevens in Context is an indispensable introduction to this great modern poet.

The Visible and the Invisible in the Interplay between Philosophy, Literature and Reality Anna-Teresa Tymieniecka 2012-12-06 Merleau-Ponty’s categories of the visible and the invisible are investigated afresh and with originality in this penetrating collection of literary and philosophical inquiries. Going beyond the traditional and current references to the mental
and the sensory, mind and body, perceptual content and the abstract ideas conveyed in language, etc., these studies range from the ‘hidden spheres of reality’, to the play of the visible and the invisible left as traces in works of human genius, the origins of intellect and language, the real and the imaginary in literature, and the ‘hidden realities’ in the philosophy of the everyday world. These literary and philosophical probings collectively reveal the role of this disjoined/conjoined pairing in the ontopoietic establishment of reality, that is, in the manifestation of the logos of the life. In tandem they bring to light the hidden play of the visible and the invisible in the emergence of our vital, societal, intimate, intellectual, and creative involvements.

The Persistence of Beauty Mark Sandy 2015-09-30 This significant collection of essays examines the cultural, literary, philosophical and historical representation of beauty in British, Irish and American literature. Contributors use the works of Charles Dickens, T S Eliot, W H Auden and Stephen Spender among others to explore the role of beauty and its wider implications in art and society.

Restless Secularism Matthew Mutter 2017-06-27 A scholarly and deeply sensitive study that explores how religion and secularism are tightly interwoven in the major works of modernist literature Matthew Mutter provides a broad survey of modernist literature, examining key works against a background of philosophy, theology, intellectual and social history, while tracing the relationship of modernism’s secular imagination to the religious cultures that both preceded and shaped it. Mutter’s provocative study demonstrates how, despite their explicit desire to purify secular life of its religious residues, Wallace Stevens, Virginia Woolf, and other literary modernists consistently found themselves entangled in the religious legacies they disavowed.

South Atlantic Review 1994
Keats’s Reading / Reading Keats Beth Lau

The Whole Harmonium Paul Mariani 2017-04-04 Wallace Stevens (1879-1955) lived a richly imaginative life that he expressed in his poems. The Whole Harmonium presents Stevens within the living context of his times and as the creator of a poetry that continues to shape how we understand and define ourselves. A lawyer who rose to become an insurance-company vice president, Stevens composed brilliant poems on long walks to work and at other stolen moments. His first book of poems, Harmonium, published when he was forty-four, drew on his profound understanding of Modernism to create a distinctive and inimitable American idiom. Over time he became acquainted with peers such as Robert Frost and William Carlos Williams, but his personal style remained unique. The complexity of Stevens’s poetry rests on emotional, philosophical, and linguistic tensions that thread their way intricately through his poems. And while he can be challenging to understand, Stevens has proven time and again to be one of the most richly rewarding poets to read.

American Studies International 1996
Wallace Stevens and Pre-Socratic Philosophy Daniel Tompsett 2012 This book studies Wallace Stevens and pre-Socratic philosophy, showing how concepts that animate Stevens’ poetry parallel concepts and techniques found in the poetic works of Parmenides, Empedocles, and Xenophanes, and in the fragments of Heraclitus. Tompsett traces the transition of pre-Socratic ideas into poetry and philosophy of the post-Kantian period, assessing the impact that the mythologies associated with pre-Socratism have had on structures of metaphysical thought that are still found in poetry and philosophy today. This transition is treated as becoming increasingly important as poetic and philosophic forms have progressively taken on the existential burden of our post-theological age. Tompsett argues that Stevens’ poetry attempts to ‘play’ its audience into an ontological ground in an effort to show that his ‘reduction of metaphysics’ is not dry philosophical imposition, but is enacted by our encounter with the poems themselves. Through an analysis of the language and form of Stevens’ poems, Tompsett uncovers the mythology his poetry shares with certain pre-Socratics and with Greek tragedy. This shows how such mythic rhythms are apparent within the work of Friedrich Nietzsche, Martin Heidegger and Hans-Georg Gadamer, and how these rhythms release a poetic understanding of the violence of a ‘reduction of metaphysics.’

Philosophers and Their Poets Charles Bambach 2019-12-01 Examines the role that poets and the poetic word play in the formation of philosophical thinking in the modern German tradition. Several of the most celebrated philosophers in the German tradition since Kant afford to poetry an all-but-unprecedented status in Western thought. Fichte, Hegel, Nietzsche, Heidegger, and Gadamer argue that the scope, limits, and possibilities of philosophy are intimately intertwined with those of poetry. For them, poetic thinking itself is understood as intrinsic to the kind of thinking that defines philosophical inquiry and the philosophical life, and they developed their views through extensive and sustained considerations of specific poets, as
well as specific poetic figures and images. This book offers essays by leading scholars that address each of the major figures of this tradition and the respective poets they engage, including Schiller, Archilochus, Pindar, Hölderlin, Eliot, and Celan, while also discussing the poets’ contemporary relevance to philosophy in the continental tradition. Above all, the book explores an approach to language that rethinks its role as a mere tool for communication or for the dissemination of knowledge. Here language will be understood as an essential event that opens up the world in a primordial sense whereby poetry comes to have a deeply ethical significance for human beings. In this way, the volume positions ethics at the center of continental discourse, even as it engages philosophy itself as a discourse about language attuned to the rigor of what poetry ultimately expresses. “With its impressive range of both philosophers and poets, this volume opens up new avenues of thinking at the intersections of philosophy and poetry.” — Robert D. Metcalf, cotranslator of Martin Heidegger’s Basic Concepts of Aristotelian Philosophy

The Cambridge History of American Poetry Alfred Bendixen 2014-10-27
The Cambridge History of American Poetry offers a comprehensive exploration of the development of American poetic traditions from their beginnings until the end of the twentieth century. Bringing together the insights of fifty distinguished scholars, this literary history emphasizes the complex roles that poetry has played in American cultural and intellectual life, detailing the variety of ways in which both public and private forms of poetry have met the needs of different communities at different times. The Cambridge History of American Poetry recognizes the existence of multiple traditions and a dramatically fluid canon, providing current perspectives on both major authors and a number of representative figures whose work embodies the diversity of America’s democratic traditions.

The Modernist Response to Chinese Art Zhaoming Qian 2003
The Modernist Response to Chinese Art is a work of both erudition and sympathy that reveals the root of modernist poets’ otherwise baffling interest in and use of Chinese art. Most impressive, perhaps, is the depth of their embrace of it, as Qian has so convincingly documented. —Patricia C. Williams.

Mystery in its Passions: Literary Explorations International Society for Phenomenology and Literature. Conference 2004-04-30
Through mystery, literature reveals to us the Great Unknown. While we are absorbed by the matters at hand with the present enactment of our life, groping for clues to handle them, it is through literature that we discover the hidden strings underlying their networks. Hence our fascination with literature. But there is more. The creative act of the human being, its proper focus, holds the key to the Sezam of life: to the great metaphysical/ontopoietic questions which literature may disclose. First, it leads us to the subliminal grounds of transformation in the human soul, source of the specifically human significance of life (Analecta Husserliana, Volume III, XIX, XXIII, XXVII) Second, it leads us to the unveiling of the hidden workings of life in the twilight of knowing in a dialectic between The Visible and the Invisible, (Volume LXXV, 2002, Analecta Husserliana) down to the ontopoietic truth. (Volume LXXVI, 2002, Analecta Husserliana) This pining into the unknown which provokes the human being as he or she attempts to conquer, step by step, a space of existence, finds its culmination in the phenomenon of mystery as the subject of the present collection. Its formulation brings us to the greatest question of all: the enigmatic solidarity -in-distinctiveness of human cognition and existence. Papers are written by: Tony E. Afejuku, Gary Backhaus, Paul G. Beidler, Matthew J. Duffy, Raffaella Giovagnoli, Jennifer Anna Gosetti-Ferencei, Matti Itkonen, Lawrence Kimmel, Catherine Malloy, Vladimir L. Marchenkov, Nancy Mardas, Howard Pearce, Bernadette Prochaska, Victor Gerald Rivas, M.J. Sahlan, Dennis Skocz, Jadwiga S. Smith, Mara Stafecka, Max Statkiewicz, Mariola Sulkowska, Anna-Teresa Tymieniecka, Leon U. Weinman, Tim Weiss.

Wallace Stevens Lee Margaret Jenkins 2000
This revisionary study of Wallace Stevens queries the dominant interpretations of the poet’s career. It redirects the reader’s attention to the neglected achievement of Stevens’ first book, HARMONIUM (1923), and examines the pluralism of these early poems in the context of current critical revaluations of modernisms. The poetry Stevens went on to write is interrogated with scepticism. In major focus here is the figure of the hero or Major Man in poems and prose written at the time of the Second World War. The book concludes with a revaluation of the different stance of Stevens’ late poems, which are here read as poems of doubt, poems which retrace Stevens own, will-bound poetic. Comparison is made with the late poems of W.B. Yeats, which also cast doubt over the poet’s own, earlier achievements. The originality of this book lies in its new interpretation of Stevens, and in its British (and Irish) viewpoint. A principal contrubution is the extended discussion of Stevens’ relationship with the Irish poet Thomas MacGreevy. Where other of Stevens’ correspondents have critical studies devoted to their work, to date there has ben little analysis of MacGreevy and Stevens. This is the first British book...
This book discusses the elusive centrality of silence in modern literature and philosophy. While silence has received critical attention, it has also been interpreted so variously and contradictorily that critics must first address the question of limits to the poetry's signifying potential before they can attempt to deepen our appreciation of it. In the first half of this book, the limits of appropriating and contextualizing Stevens's "The Snow Man," in particular, are investigated. Eckhout does not undertake this reading with the negative purpose of disputing earlier interpretations but with the more positive intention of identifying the intrinsic qualities of the poetry that have been responsible for the remarkable amount of critical attention it has received.

Silence in Modern Literature and Philosophy

Thomas Gould 2018-07-12
This book discusses the elusive centrality of silence in modern literature and philosophy. While silence has received critical attention, it has also been interpreted so variously and contradictorily that critics must first address the question of limits to the poetry's signifying potential before they can attempt to deepen our appreciation of it. In the first half of this book, the limits of appropriating and contextualizing Stevens's "The Snow Man," in particular, are investigated. Eckhout does not undertake this reading with the negative purpose of disputing earlier interpretations but with the more positive intention of identifying the intrinsic qualities of the poetry that have been responsible for the remarkable amount of critical attention it has received.

Wallace Stevens and the Limits of Reading and Writing

Bart Eeckhout 2002
Often considered America's greatest twentieth-century poet, Wallace Stevens is without a doubt the Anglo-modernist poet whose work has been most scrutinized from a philosophical perspective. Wallace Stevens and the Limits of Reading and Writing both synthesizes and extends the critical understanding of Stevens's poetry in this respect. Arguing that a concern with the establishment and transgression of limits goes to the heart of this poet's work, Bart Eckhout traces both the limits of Stevens's poetry and the limits of writing as they are explored by that poetry. Stevens's work has been interpreted so variously and contradictorily that critics must first address the question of limits to the poetry's signifying potential before they can attempt to deepen our appreciation of it. In the first half of this book, the limits of appropriating and contextualizing Stevens's "The Snow Man," in particular, are investigated. Eckhout does not undertake this reading with the negative purpose of disputing earlier interpretations but with the more positive intention of identifying the intrinsic qualities of the poetry that have been responsible for the remarkable amount of critical attention it has received.

The Poetics of the Everyday

Siobhan Phillips 2010
Wallace Stevens once described the "malady of the quotidian," lamenting the dull weight of everyday regimen. Yet he would later hail "that which is always beginning, over and over." Recognizing, if not celebrating, the possibility of fresh invention. Focusing on the poems of Wallace Stevens, Robert Frost, Elizabeth Bishop, and James Merrill, Siobhan Phillips positions everyday time as a vital category in modernist aesthetics, American literature, and poetic theory. She eloquently reveals how, through particular but related means, each of these poets converts the necessity of quotidian experience into an aesthetic and experiential opportunity. In Stevens, Phillips analyzes the implications of cyclic dualism. In Frost, she explains the theoretical depth of a habitual "middle way." In Bishop's work, she identifies the attempt to turn recurrent mornings into a "ceremony" rather than a sentence, and in Merrill, she shows how cosmic theories rely on daily habits. Phillips ultimately demonstrates that a poetics of everyday time contributes not only to a richer understanding of these four writers but also to descriptions of their era, estimations of their genre, and ongoing reconfigurations of the issues that literature reflects and illuminates.
philosophy, focusing on the writing and theory of Jean-Luc Nancy and Roland Barthes, the prose of Samuel Beckett, and the poetry of Wallace Stevens. It suggests that silence is best understood according to two categories: apophasis and reticence. Apophasis is associated with theology, and relates to a silence of ineffability and transcendence; reticence is associated with phenomenology, and relates to a silence of listenership and speechlessness. In a series of diverse though interrelated readings, the study examines figures of broken silence and silent voice in the prose of Samuel Beckett, the notion of shared silence in Jean-Luc Nancy and Roland Barthes, and ways in which the poetry of Wallace Stevens mounts lyrical negotiations with forms of unsayability and speechlessness.

Poetic Justice and Legal Fictions Anca Rosu 2016-12 Demonstrates that Wallace Stevens's experimentation with sound is not only essential to his poetics but also profoundly linked to the pragmatist ideas that informed his way of thinking about language.

The Excavation of the Prehistoric Burial Tumulus at Lofkend, Albania Lorenc Bejko 2015-12-31 The burial tumulus of Lofkend lies in one of the richest archaeological areas of Albania (ancient "Illyria"), home to a number of burial tumuli spanning the Bronze and Iron Ages of later prehistory. Some were robbed long ago, others were reused for modern burials; few were excavated under scientific conditions. Modern understanding of the pre- and protohistory of Illyria has largely been shaped by the contents of such burial mounds. What inspired the systematic exploration of Lofkend by UCLA was more than the promise of an unplundered necropolis; it was also a chance to revisit the significance of this tumulus and its fellows for the emergence of urbanism and complexity in ancient Illyria. In addition to artifacts, the recovery of surviving plant remains, bones, and other organic material contribute insights into the environmental and ecological history of the region.

Poetic Justice and Legal Fictions Jonathan Kertzer 2010-03-25 Literature reveals the intense efforts of moral imagination required to articulate what justice is and how it might be satisfied. Examining a wide variety of texts including Shakespeare's plays, Gilbert and Sullivan's operas, and modernist poetics, Poetic Justice and Legal Fictions explores how literary laws and values illuminate and challenge the jurisdiction of justice and the law. Jonathan Kertzer examines how justice is articulated by its command of, or submission to, time, nature, singularity, truth, transcendence and sacrifice, marking the distance between the promise of justice to satisfy our moral and sociable needs and its failure to do so. Poetic Justice and Legal Fictions will be invaluable reading for scholars of the law within literature and amongst modernist and twentieth century literature specialists.

The Way of Nature and the Way of Grace Vernon W. Cisney 2016-06-15 Amid all the controversy, criticism, and celebration of Terrence Malick's award-winning film The Tree of Life, what do we really understand of it? The Way of Nature and the Way of Grace thoughtfully engages the philosophical riches of life, culture, time, and the sacred through Malick's film. This innovative collection traverses the relationships among ontological, moral, scientific, and spiritual perspectives on the world, demonstrating how phenomenological work can be done in and through the cinematic medium, and attempting to bridge the gap between narrow "theoretical" works on film and their broader cultural and philosophical significance. Exploring Malick's film as a philosophical engagement, this readable and insightful collection presents an excellent resource for film specialists, philosophers of film, and film lovers alike.

Poetry and Repetition Krystyna Mazur 2006-06-02 This book examines the function of repetition in the work of Walt Whitman, Wallace Stevens and John Ashbery. All three poets extensively employ and comment upon the effects of repetition, yet represent three distinct poetic voices, considerably removed from one another in stylistic and historical terms. At the same time, the three are engaged in a highly interesting relation to each other - a relation readers tend to explain in terms of repetition, by positing Whitman and Stevens as the two alternative 'beginnings' out of which Ashbery emerges. Krystyna Mazur analyses the work of the three poets to discern patterns that may operate across a relatively broad spectrum of examples, as well as to consider the variety of ways in which repetition can structure a poetic text.

Wanderers David Brown Morris 2021-12-24 This book introduces the idea and experience of wandering, as reflected in cultural texts from popular songs to philosophical analysis, providing both a fascinating informal history and a necessary vantage point for understanding - in our era - the emergence of new wanderers. Wanderers offers a fast-paced, wide-ranging,
and compelling introduction to this significant and recurrent theme in literary history. David Brown Morris argues that wandering, as a primal and recurrent human experience, is basic to the understanding of certain literary texts. In turn, certain prominent literary and cultural texts (from Paradise Lost to pop songs, from Wordsworth to the blues, from the Wandering Jew to the film Nomadland) demonstrate how representations of wandering have changed across cultures, times, and genres. Wanderers provides an initial overview necessary to grasp the importance of wandering both as a perennial human experience and as a changing historical event, including contemporary forms such as homelessness and climate migration that make urgent claims upon us. Wanderers takes you on a thoroughly enjoyable and informative stroll through a significant concept that will be of interest to those studying or researching literature, cultural studies, and philosophy.

American Poetic Materialism from Whitman to Stevens, Mark Noble

In American Poetic Materialism from Whitman to Stevens, Mark Noble examines writers who rethink the human in material terms. Do our experiences correlate to our material elements? Do visions of a common physical ground imply a common purpose? Noble proposes new readings of Walt Whitman, Ralph Waldo Emerson, William James, George Santayana and Wallace Stevens that explore a literary history wrestling with the consequences of its own materialism. At a moment when several new models of the relationship between human experience and its physical ground circulate among critical theorists and philosophers of science, this book turns to poets who have long asked what our shared materiality can tell us about our prospects for new models of our material selves.

Progress and Values in the Humanities, Volney Gay

Money and support tend to flow in the direction of economics, science, and other academic departments that demonstrate measurable "progress." The humanities, on the other hand, offer more abstract and uncertain outcomes. A humanist's objects of study are more obscure in certain ways than pathogens and cells. Consequently, it seems as if the humanities never truly progress. Is this a fair assessment? By comparing objects of science, such as the brain, the galaxy, the amoeba, and the quark, with objects of humanistic inquiry, such as the poem, the photograph, the belief, and the philosophical concept, Volney Gay reestablishes a fundamental distinction between science and the humanities. He frees the latter from its pursuit of material-based progress and restores its disciplines to a place of privilege and respect. Using the metaphor of magnification, Gay shows that, while we can investigate natural objects to the limits of imaging capacity, magnifying cultural objects dissolves them into noise. In other words, cultural objects can be studied only within their contexts and through the prism of metaphor and narrative. Gathering examples from literature, art, film, philosophy, religion, science, and psychoanalysis, Gay builds a new justification for the humanities. By revealing the unseen and making abstract ideas tangible, the arts create meaningful wholes, which itself is a form of progress.