

READ FREE YEATS THE INITIATE ESSAYS ON CERTAIN THEMES IN THE WRITINGS OF WBYEATS

Yeats the Initiate

The eminent poet and scholar Kathleen Raine, leading exponent of "the learning of the imagination," brings together all her essays on Yeats (some never before printed) covering many aspects of the traditions and influences that informed his great poetry. In saluting Raine's "magnificent achievement in this rich and learned book," Professor Augustine Martin of University College Dublin states that she "irradiates [Yeats] and every corner of his work. Her unique and unanswerable contribution to Yeatsian criticism is to establish his authority as an immensely learned poet and thinker in the tradition of Plato and the Eternal Philosophy." Contains over 140 illustrations.

Yeats the Initiate

The most recent volume of this distinguished annual

Yeats

This research-level publication for current thought and documentation upon the life and work of Yeats, focuses on Yeats at work on various manuscripts and on his tours of America. Two of his poems are published from manuscript for the first time.

Yeats Annual No 6

W. B. Yeats's "A Vision": Explications and Contexts' is the first volume of essays devoted to 'A Vision' and the associated system developed by W. B. Yeats and his wife, George. 'A Vision' is all-encompassing in its stated aims and scope, and it invites a wide range of approaches-asdemonstrated in the essays collected here, written by the foremost scholars in the field.The first six essays present explications of broader themes in 'A Vision' itself: the system's general principles; incarnate life and the Faculties; discarnate life and the Principles; how Yeats relates his own work to other philosophical approaches; and his consideration of the historical process.A further three essays include an examination of the elusive 'Thirteenth Cone', a consideration of astrological features in the automatic script, and a view of the poetry within 'A Vision'. The final five essays look at contextual themes, whether of collaboration and influence-between husband, wife,and spirits, or with another poet-or the gender perspective within these interrelations, the historical context of Golden-Dawn occultism or the broader political context of fascism in the 1920s and 1930s. Throughout, the different contributors take a variety of stances with regard to texts and theautomatic script.This is an important contribution to Yeats scholarship in general and a landmark in studies of 'A Vision'.

W.B. Yeats's A Vision

This book presents an in-depth study of the influence of Indian philosophical and religious thought on W.B. Yeats's poetic and dramatic work. It traces the development of this influence and inspiration from Yeats's

early impressionistic work to the mature and elaborate incorporation of Indian ideas into the structure, themes and symbolism of his writing. It recognizes the importance of his Indian friendships, Indian essays, and shows the limits of his Indianness. While providing a comprehensive analysis of Yeats's poetry and his bizarre poetic play, *The Herne's Egg*, from an Eastern perspective, the book examines how Indian philosophical concepts guided Yeats in constructing his characters, imagery, and symbology, and in shaping the structure of his dramatic narrative. Yeats's liminal positioning between Orientalism and Celticism, Irish nationalism and British imperialism, and his heterogeneous literary aspirations and modernist poetic idiom are probed and explored in order to position him on a pendulum of postcolonial debate. The focus in this book is on the aesthetic appreciation of the parts of Yeats's creative opus where he engaged with Eastern thought, with genuine interest and enthusiasm, when the pendulum swings towards Yeats being a mythopoetic and anticolonial writer.

W.B. Yeats and Indian Thought

This authoritative edition was first published in the acclaimed Oxford Authors series under the general editorship of Frank Kermode. It brings together a unique combination of Yeats's poetry and prose - all the major poems, complemented by plays, critical writings, and letters - to give the essence of his work and thinking. W. B. Yeats was born in 1865, only 38 years after the death of William Blake, and died in 1939, the contemporary of Ezra Pound and James Joyce. His career crossed two centuries, and this volume represents the full range of his achievement, from the Romantic early poems of *Crossways* and the symbolist masterpiece *The Wind Among the Reeds* to his last poems. Myth and folk-tale influence both his poems and his plays, represented here by Cathleen ni Houlihan and *Deirdre* among others. The importance of the spirit world to his life and work is evident in his critical essays and occult writings, and the anthology also contains political speeches, autobiographical writings, and a selection of his letters. This one-volume collection of poems and prose offers a unique perspective on the connectedness of Yeats's literary output, showing how his aesthetic, spiritual, and political development was reflected in everything he wrote.

The Major Works

Religious faith, myths and legends have always been present in literature. However, their role has changed over time. Since the middle of the nineteenth century, with the diminishing role of religion in European society, writers with some kind of belief system, whether religious or political, have tended to use myth in two different ways. They have either retold the old, familiar myths of the past so that they carry fresh messages relevant to a contemporary audience or created their own, new myths as modern vehicles of traditional truths. Many writers have combined the two techniques. Such is the transforming artistry which the eighteen essays in *Re-Embroidering the Robe* examine: the remaking or new-minting of myth, in literature from 1850 to the present day, so that what it embodies and expresses speaks powerfully to the modern reader. In widely differing ways, therefore, all of the texts analysed here compel attention.

Re-Embroidering the Robe

This Companion explores the Bible's role and influence on individual writers, whilst tracing the key developments of Biblical themes and literary theory through the ages. An ambitious overview of the Bible's impact on English literature - as arguably the most powerful work of literature in history - from the medieval period through to the twentieth-century. Includes introductory sections to each period giving background information about the Bible as a source text in English literature, and placing writers in their historical context. Draws on examples from medieval, early-modern, eighteenth-century and Romantic, Victorian, and Modernist literature. Includes many 'secular' or 'anti-clerical' writers alongside their 'Christian' contemporaries, revealing how the Bible's text shifts and changes in the writing of each author who reads and studies it.

The Blackwell Companion to the Bible in English Literature

The essays in Yeats Annual No 7 are dedicated to the memory of Richard Ellmann, one of the great pioneer critics of W.B. Yeats. They have been contributed by distinguished colleagues and friends of Richard Ellmann, chosen on his advice. The volume also contains much new material by Yeats himself - a new and virtually complete early draft of his novel *The Speckled Bird*, here entitled 'The Lilies of the Lord' and two new poems from *The Flame of the Spirit* manuscript book, given to Maud Gonne in 1981.

Yeats Annual No 7

Modernism, as a powerful movement, saw the literary and artistic traditions, as well as pure science, starting to evolve radically, creating a crisis, even chaos, in culture and society. Within this chaos, myth offered an ordered picture of that world employing symbolic and poetic images. Both W.B. Yeats and Angelos Sikelianos embraced myth and symbols because they liberate imagination and raise human consciousness, bringing together humans and the cosmos. Being opposed to the rigidity of scientific materialism that inhibits spiritual development, the two poets were waiting for a new age and a new religion, expecting that they, themselves, would inspire their community and usher in the change. In their longing for a new age, archaeology was a magnetic field for Yeats and Sikelianos, as it was for many writers and thinkers. After Sir Arthur Evans's discovery of the Minoan Civilization where women appeared so peacefully prominent, the dream of re-creating a gynocentric mythology was no longer a fantasy. In Yeats's and Sikelianos's gynocentric mythology, the feminine figure appears in various forms and, like in a drama, it plays different roles. Significantly, a gynocentric mythology permeates the work of the two poets and this mythology is of pivotal importance in their poetry, their poetics and even in their life as the intensity of their creative desire brought to them female personalities to inspire and guide them. Indeed, in Yeats's and Sikelianos's gynocentric mythology, the image of the feminine holds a place within a historical context taking the reader into a larger social, political and religious space.

The Image of the Feminine in the Poetry of W.B. Yeats and Angelos Sikelianos

The Brill Handbook of the Theosophical Current represents pioneering research into an important but under-researched current. The three sections in this volume are devoted to the Theosophical Society, Theosophically influenced religious currents, and the interaction between Theosophy and surrounding culture.

Handbook of the Theosophical Current

This book asserts that Oscar Wilde (1854 – 1900) was a major precursor of W.B. Yeats (1865 – 1939), and shows how Wilde's image and intellect set in train a powerful influence within Yeats's creative imagination that remained active throughout the poet's life. The intellectual concepts, metaphysical speculations and artistic symbols and images which Yeats appropriated from Wilde changed the poet's perspective and informed the imaginative system of beliefs that Yeats formulated as the basis of his dramatic and poetic work. Section One, 'Influence and Identity' (1888 – 1895), explores the personal relationship of these two writers, their nationality and historical context as factors in influence. Section Two, 'Mask and Image' (1888 – 1917), traces the creative process leading to Yeats's construction of the antithetical mask, and his ideas on image, in relation to the role of Wilde as his precursor. Finally, 'Salomé: Symbolism, Dance and Theories of Being' (1891 – 1939) concentrates on the immense influence that Wilde's symbolist play, *Salomé*, wrought on Yeats's imaginative work and creative sensibility.

The Influence of Oscar Wilde on W.B. Yeats

This book focuses on W. B. Yeats's critical writings, an aspect of his oeuvre which has been given limited treatment so far. It traces his critical work from his earliest articles, through to his occult treatises, and all the

way to his last pamphlets, in which he sought to delineate the idea of a literary culture: a community of people willing to credit poetry with the central role in imagining and organising social praxis throughout society. The chapters of this study investigate the contexts in which Yeats's thought developed, his many disputes over the shape of Irish cultural politics, the future of poetry and the place literature occupies in the world. What transpires is an image of Yeats who is strung between the impulses of faith in the existence of a supernatural order and ironic scepticism as to the possibility of ever capturing that order in language. This study is distinguished by its grounding of Yeats's critical agenda in a broader context through textual analysis. In addition, it organises and systematises his conceptions of poetry and its social role through its approach to his criticism as a fully-fledged area of his artistic practice. The monograph has been written within the framework of the project financed by The National Science Centre, Cracow, Poland, pursuant to the decision number DEC-2013/09/D/HS2/02782.

The Critical Thought of W. B. Yeats

When H. P. Blavatsky, the controversial head of the turn of the century movement Theosophy, defined "a true Theosophist" in her book *The Key to Theosophy*, she could have just as easily have been describing W. B. Yeats. Blavatsky writes, "A true Theosophist must put in practice the loftiest moral ideal, must strive to realize his unity with the whole of humanity, and work ceaselessly for others." Although Yeats joined Blavatsky's group in 1887, and subsequently left to help form *The Golden Dawn* in 1890, Yeats's career as poet and politician were very much in line with the methods set forth by Blavatsky's doctrine. My project explores how Yeats employs this pop-culture occultism in the creation of his own national literary aesthetic. This project not only examines the influence theosophy has on the literary work Yeats produced in the late 1880's and 1890's, but also Yeats's work as literary critic and anthology editor during that time. While Yeats uses theosophy's metaphysical world view to provide an underlying structure for some of his earliest poetry and drama, he uses theosophy's methods of investigation and argument to discover a metaphysical literary tradition which incorporates all of his own literary heroes into an Irish cultural tradition. Theosophy provides a methodology for Yeats to argue that both Shelley and Blake (for example) are part of a tradition that includes himself. Basing his argument in theosophy, Yeats can argue that the Irish people are a distinct race with a culture more "sincere" and "natural" than that of England.

Yeats and Theosophy

Examines the life and writings of William Butler Yeats, including a biographical sketch, detailed synopses of his works, social and historical influences, and more.

Critical Companion to William Butler Yeats

John Oliver Killens's politically charged novels *And Then We Heard the Thunder* and *The Cotillion; or One Good Bull Is Half the Herd*, were nominated for the Pulitzer Prize. His works of fiction and nonfiction, the most famous of which is his novel *Youngblood*, have been translated into more than a dozen languages. An influential novelist, essayist, screenwriter, and teacher, he was the founding chair of the Harlem Writers Guild and mentored a generation of black writers at Fisk, Howard, Columbia, and elsewhere. Killens is recognized as the spiritual father of the Black Arts Movement. In this first major biography of Killens, Keith Gilyard examines the life and career of the man who was perhaps the premier African American writer-activist from the 1950s to the 1980s. Gilyard extends his focus to the broad boundaries of Killens's times and literary achievement—from the Old Left to the Black Arts Movement and beyond. Figuring prominently in these pages are the many important African American artists and political figures connected to the author from the 1930s to the 1980s—W. E. B. Du Bois, Paul Robeson, Alphaeus Hunton, Langston Hughes, James Baldwin, Martin Luther King Jr., Malcolm X, Harry Belafonte, and Maya Angelou, among others.

John Oliver Killens

Yeats, Philosophy, and the Occult is a collection of essays examining the thought of the Irish poet W. B. Yeats and particularly his philosophical reading and explorations of older systems of thought, where philosophy, mysticism, and the supernatural blend. It opens with a broad survey of the current state of Yeats scholarship, which also includes an examination of Yeats's poetic practice through a manuscript of the original core of a poem that became a work of philosophical thought and occult lore, *The Phases of the Moon*. The following essay examines an area where spiritualism, eugenic theory, and criminology cross paths in the writings of Cesare Lombroso, and Yeats's response to his work. The third paper considers Yeats's debts to the East, especially Buddhist and Hindu thought, while the fourth looks at his ideas about the dream-state, the nature of reality, and contact with the dead. The fifth essay explores Yeats's understanding of the concept of the Great Year from classical astronomy and philosophy, and its role in the system of his work *A Vision*, and the sixth paper studies that work's theory of contemporaneous periods affecting each other across history in the light of Oswald Spengler's *The Decline of the West*. The seventh essay evaluates Yeats's reading of Berkeley and his critics' appreciation (or lack of it) of how he responds to Berkeley's idealism. The book as a whole explores how Yeats's mind and thought relate to his poetry, drama, and prose, and how his reading informs all of them.

Yeats, Philosophy, and the Occult

An authoritative new history of the vampire, two hundred years after it first appeared on the literary scene. Published to mark the bicentenary of John Polidori's publication of *The Vampyre*, Nick Groom's detailed new account illuminates the complex history of the iconic creature. The vampire first came to public prominence in the early eighteenth century, when Enlightenment science collided with Eastern European folklore and apparently verified outbreaks of vampirism, capturing the attention of medical researchers, political commentators, social theorists, theologians, and philosophers. Groom accordingly traces the vampire from its role as a monster embodying humankind's fears, to that of an unlikely hero for the marginalized and excluded in the twenty-first century. Drawing on literary and artistic representations, as well as medical, forensic, empirical, and sociopolitical perspectives, this rich and eerie history presents the vampire as a strikingly complex being that has been used to express the traumas and contradictions of the human condition.

The Vampire

Emphasizing the interplay of aesthetic forms and religious modes, Sean Pryor's ambitious study takes up the endlessly reiterated longing for paradise that features throughout the works of W. B. Yeats and Ezra Pound. Yeats and Pound define poetry in terms of paradise and paradise in terms of poetry, Pryor suggests, and these complex interconnections fundamentally shape the development of their art. Even as he maps the shared influences and intellectual interests of Yeats and Pound, and highlights those moments when their poetic theories converge, Pryor's discussion of their poems' profound formal and conceptual differences uncovers the distinctive ways each writer imagines the divine, the good, the beautiful, or the satisfaction of desire. Throughout his study, Pryor argues that Yeats and Pound reconceive the quest for paradise as a quest for a new kind of poetry, a journey that Pryor traces by analysing unpublished manuscript drafts and newly published drafts that have received little attention. For Yeats and Pound, the journey towards a paradisaic poetic becomes a never-ending quest, at once self-defeating and self-fulfilling - a formulation that has implications not only for the work of these two poets but for the study of modernist literature.

W.B. Yeats, Ezra Pound, and the Poetry of Paradise

The forty-two chapters in this book consider Yeats's early toil, his practical and esoteric concerns as his career developed, his friends and enemies, and how he was and is understood. This Handbook brings together critics and writers who have considered what Yeats wrote and how he wrote, moving between texts and their contexts in ways that will lead the reader through Yeats's multiple selves as poet, playwright, public figure, and mystic. It assembles a variety of views and adds to a sense of dialogue, the antinomian or deliberately-

divided way of thinking that Yeats relished and encouraged. This volume puts that sense of a living dialogue in tune both with the history of criticism on Yeats and also with contemporary critical and ethical debates, not shirking the complexities of Yeats's more uncomfortable political positions or personal life. It provides one basis from which future Yeats scholarship can continue to participate in the fascination of all the contributors here in the satisfying difficulty of this great writer.

The Oxford Handbook of W. B. Yeats

Yeats Annual No.8 has two distinct themes: Yeats's poetic technique and his aims for an Irish Theatre. Essays from Helen Vendler, Richard Taylor, Timothy Armstrong and Wayne Chapman place the poetry under close scrutiny and offer challenging new studies. Yeats himself writes the remaining essays, including the long-awaited first publication of his Wildean dialogue and an uncollected address on the Irish National Theatre delivered in 1934. Richard Londraville edits four of Yeats's lectures given in England and America in 1902-4.

Yeats Annual No. 8

Andrew Frisardi's essays in *Ancient Salt* are about several modern and contemporary poets—British, American, and Italian. Frisardi offers close readings of these poets, and considers their work in light of the challenges of living and writing amid the extraordinary transformations of the modern era. Some of the poets are religious, some are agnostic or perhaps atheist, but all of them articulate a human-poetic response to modernity: its pluralism, mobility, scientific discoveries, innovations, and unprecedented global awareness; as well as its rootlessness, fragmentation, dehumanizing mechanization, materialism, environmental catastrophes, and even systematic genocide. The subjects of the essays are Scottish poet Edwin Muir (1887–1959); Italian modernist Giuseppe Ungaretti (1888–1970); Irish poet W. B. Yeats (1865–1939); Welsh poet Vernon Watkins (1906–1968); English poet and Blake scholar Kathleen Raine (1908–2003); English poet-editor Peter Russell (1921–2003); American poet and Alaskan homesteader John Haines (1924–2011); English poet Richard Berengarten (formerly Burns) (1943–); and American poet-critic David Mason (1954–). Frisardi's accessible style and extensive knowledge of the thought and learning of these poets as well as of the craft of poetry makes these essays substantial nourishment for poetry lovers and students.

Ancient Salt

This work addresses Yeats's "antinomies"

Yeats The Poet

Yeats Annual is the leading international research-level journal devoted to the greatest twentieth-century poet in the English language. In this number there are new essays on Yeats's theatre by leading scholars such as Richard Allen Cave, Gregory N. Eaves and Masaru Sekine, while scholars from nine countries including Peter L. Caracciolo and Paul Edwards, Maneck H. Daruwala, William F. Halloran, Elisabeth Heine and Colleen MacKenna address such matters as 'Yeats and Maud Gonne: Marriage and the Astrological Record, 1908-9', Yeats's relations with Fiona Macleod and with Wyndham Lewis, the Ghost of Wordsworth, Philip Larkin and Seamus Heaney. There are new essays on *A Vision*, shorter bibliographical notes and reviews of ten new studies.

Yeats Annual No. 13

Examining the intersection of occult spirituality, text, and gender, this book provides a compelling analysis of the occult revival in literature from the 1880s through the course of the twentieth century. Bestselling

novels such as *The Da Vinci Code* play with magic and the fascination of hidden knowledge, while occult and esoteric subjects have become very visible in literature during the twentieth century. This study analyses literature by women occultists such as Alice Bailey, Dion Fortune, and Starhawk, and revisits texts with occult motifs by canonical authors such as Sylvia Townsend Warner, Leonora Carrington, and Angela Carter. This material, which has never been analysed in a literary context, covers influential movements such as Theosophy, Spiritualism, Golden Dawn, Wicca, and Goddess spirituality. Wallraven engages with the question of how literature functions as the medium for creating occult worlds and powerful identities, particularly the female Lucifer, witch, priestess, and Goddess. Based on the concept of ancient wisdom, the occult in literature also incorporates topical discourses of the twentieth century, including psychoanalysis, feminism, pacifism, and ecology. Hence, as an ever-evolving discursive universe, it presents alternatives to religious truth claims that often lead to various forms of fundamentalism that we encounter today. This book offers a ground-breaking approach to interpreting the forms and functions of occult texts for scholars and students of literary and cultural studies, religious studies, sociology, and gender studies.

Women Writers and the Occult in Literature and Culture

"Attempts to balance traditional and modern criticism of Yeats by linking formalism and philosophy in the context of Yeats' work and evaluates its credibility in Yeats's practice in relation to other theoretical discourses and in the context of the turbulent cultural and historical circumstances under which Yeats worked"--Provided by publisher.

Yeats and the Logic of Formalism

"Because I am not silent," George Oppen wrote, "the poems are bad." What does it mean for the goodness of an art to depend upon its disappearance? In *Being Numerous*, Oren Izenberg offers a new way to understand the divisions that organize twentieth-century poetry. He argues that the most important conflict is not between styles or aesthetic politics, but between poets who seek to preserve or produce the incommensurable particularity of experience by making powerful objects, and poets whose radical commitment to abstract personhood seems altogether incompatible with experience--and with poems. Reading across the apparent gulf that separates traditional and avant-garde poets, Izenberg reveals the common philosophical urgency that lies behind diverse forms of poetic difficulty--from Yeats's esoteric symbolism and Oppen's minimalism and silence to O'Hara's joyful slightness and the Language poets' rejection of traditional aesthetic satisfactions. For these poets, what begins as a practical question about the conduct of literary life--what distinguishes a poet or group of poets?--ends up as an ontological inquiry about social life: What is a person and how is a community possible? In the face of the violence and dislocation of the twentieth century, these poets resist their will to mastery, shy away from the sensual richness of their strongest work, and undermine the particularity of their imaginative and moral visions--all in an effort to allow personhood itself to emerge as an undeniable fact making an unrefusable claim.

Being Numerous

Argues that the discourse of Jacob Boehme represents the return of Gnostic thought in modernity after a thousand year hiatus.

Gnostic Apocalypse

Explores occultism in the writings of four authors who were members of the Hermetic Order of the Golden Dawn. *Talking to the Gods* explores the linkages between the imaginative literature and the occult beliefs and practices of four writers who were members of the Hermetic Order of the Golden Dawn. William Butler Yeats, Arthur Machen, Algernon Blackwood, and Dion Fortune were all members of the occult organization for various periods from 1890 to 1930. Yeats, of course, is both a canonical and well-loved poet. Machen is revered as a master of the weird tale. Blackwood's work dealing with the supernatural was popular

during the first half of the twentieth century and has been influential in the development of the fantasy genre. Fortune's books are acknowledged as harbingers of trends in second-wave feminist spirituality. Susan Johnston Graf examines practices, beliefs, and ideas engendered within the Hermetic Order of the Golden Dawn and demonstrates how these are manifest in each author's work, including Yeats's major theoretical work, *A Vision*.

Talking to the Gods

In *Dance in Ireland: Steps, Stages and Stories*, Sharon Phelan provides an in-depth view of dance in Ireland during the colonial and post-colonial eras. She presents dance as an integral part of Irish life and as a signifier of cultural change. Central themes are documented and analysed. They include cross-cultural influences, the dance master and pantomimic dance traditions, dance during the Gaelic Revival, dichotomies in dance, and the theatricalisation of Irish dance. The book is illustrated with photographs and it is an indispensable resource for academics and artists alike, as they continue to foster dance, on the page and on the stage.

Dance in Ireland

Although Yeats is an over-theorized author, little attempt has been made to situate his occult works in the political context of 20th-century Ireland. This book provides a methodology for understanding the political and cultural impulses which informed Yeats's engagement with the otherworld.

Envisioning Ireland

This number of *Yeats Annual* collects the essays resulting from the University College Cork/ESB International Annual W. B. Yeats Lectures Series (2003-2008) by Roy Foster, Warwick Gould, John Kelly, Paul Muldoon, Bernard O'Donoghue and Helen Vendler. Those that were available in pamphlet form are now collectors' items, but here is the complete series. These revised essays cover such themes as Yeats and the Refrain, Yeats as a Love Poet, Yeats, Ireland and Europe, the puzzles he created and solved with his art of poetic sequences, and his long and crucial interaction with the emerging T. S. Eliot. The series was inaugurated by a study of Yeats and his Books, which marked the gift to the Boole Library, Cork, of Dr Eamonn Cantwell's collection of rare editions of books by Yeats (here catalogued by Crónán Ó Doibhlin). Many of the volume's fifty-six plates offer images of artists' designs and resulting first editions. This bibliographical theme is continued with Colin Smythe's census of surviving copies of Yeats's earliest separate publication, *Mosada* (1886) and a resultant piece by Warwick Gould on that dramatic poem's source in the legend of *The Phantom Ship*. John Kelly reveals Yeats's ghost-writing for Sarah Allgood; Geert Lernout discovers the source for Yeats's 'Tulka', Günther Schmigalle unearths his surprising connexions with American communist colonists in Virginia, while Deirdre Toomey edits some new letters to the French anarchist, Auguste Hamon—all providing new annotation for standard editions. The volume is rounded with review essays by Colin McDowell (on *A Vision*, and Berkeley, Hone and Yeats), shorter reviews of current studies by Michael Edwards, Jad Adams and Deirdre Toomey, and obituaries of Jon Stallworthy (Nicolas Barker) and Katharine Worth (Richard Cave).

Essays in Honour of Eamonn Cantwell

The first comprehensive study to explore the role of esoteric, occult, alchemical, shamanistic, mystical and magical traditions in the work of major Beat authors.

The Spiritual Imagination of the Beats

The first history of Traditionalism, an important yet surprisingly little-known twentieth-century anti-modern movement. Comprising a number of often secret but sometimes very influential religious groups in the West

and in the Islamic world, it affected mainstream and radical politics in Europe and the development of the field of religious studies in the United States. In the nineteenth century, at a time when progressive intellectuals had lost faith in Christianity's ability to deliver religious and spiritual truth, the West discovered non-Western religious writings. From these beginnings grew Traditionalism, emerging from the occultist milieu of late nineteenth-century France, and fed by the widespread loss of faith in progress that followed the First World War. Working first in Paris and then in Cairo, the French writer René Guénon rejected modernity as a dark age, and sought to reconstruct the Perennial Philosophy-- the central religious truths behind all the major world religions --largely on the basis of his reading of Hindu religious texts. A number of disenchanted intellectuals responded to Guénon's call with attempts to put theory into practice. Some attempted without success to guide Fascism and Nazism along Traditionalist lines; others later participated in political terror in Italy. Traditionalism finally provided the ideological cement for the alliance of anti-democratic forces in post-Soviet Russia, and at the end of the twentieth century began to enter the debate in the Islamic world about the desirable relationship between Islam and modernity

Against the Modern World

Modernist Alchemy takes a close look at the work of twentieth-century poets whose use of the occult constitutes a recovery of discarded beliefs and modes of thought: Yeats and Plath try to dismiss conventional religion, Hughes captures a sense of adventure, H.D. seeks to liberate repressed concepts, while Duncan and Merrill hunt for a lost understanding of sexual identity which will allow for androgyny and homosexuality.

Modernist Alchemy

Rereads Jung in light of contemporary theoretical concerns, and offers a variety of examples of post-Jungian literary and cultural criticism.

Post-Jungian Criticism

Collection of articles and essays originally published 1958-1983.

Critical Essays on W.B. Yeats

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