

*Engendering*



*Inspiration*

*Visionary Strategies  
in Rilke, Lawrence, and H. D.*

HELEN SWORD

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# Engendering Inspiration Visionary Strategies In Rilke Lawrence And H D

**Julie Goodspeed-Chadwick**



## **Engendering Inspiration Visionary Strategies In Rilke Lawrence And H D:**

**Engendering Inspiration** Helen Sword,1995 Investigates the development of a gendered poetics of inspiration in the modernist period

**Engendering Inspiration** Helen Sword,1991      **In the Company of Rilke** Stephanie Dowrick,2011-11-10 Connecting to your inner life through the transformative poetry of Rainer Maria Rilke In the Company of Rilke is a rare book about a rare poet Rainer Maria Rilke was a giant of twentieth century writing who remains a visionary voice for our own time captivating readers not only with his brilliance but also his fearlessness about the deepest things Speaking through his own contradictions and ambivalences he gives readers a profound understanding of the complex beauty of human existence Here questions matter more than answers Here a poet can speak directly to God while also doubting God Astonishingly this is the first major study of Rilke from a spiritual perspective even though the greatest of Rilke s gifts was to show how inevitably life centers upon a profound mystery to which we can freely open ourselves Drawing on her deep understanding of the gifts of Rilke s writings as well as her own personal spiritual seeking Stephanie Dowrick offers an intimate and accessible appreciation of this most exceptional poet and his transcendent work      **"Strange Prophecies Anew"** Tony Trigilio,2000 This book revives questions of religious and political authority in poetic prophecy It argues that modern prophecy operates within a dynamic of continuity and estrangement that combines immanent and transcendent modes of representation creating a poetry that revises the very tradition that authorizes it      **A Companion to Modernist Poetry** David E. Chinitz,Gail McDonald,2014-06-23 A COMPANION TO MODERNIST POETRY A Companion to Modernist Poetry A Companion to Modernist Poetry presents contemporary approaches to modernist poetry in a uniquely in depth and accessible text The first section of the volume reflects the attention to historical and cultural context that has been especially fruitful in recent scholarship The second section focuses on various movements and groupings of poets placing writers in literary history and indicating the currents and countercurrents whose interaction generated the category of modernism as it is now broadly conceived The third section traces the arcs of twenty one poets careers illustrated by analyses of key works The Companion thus offers breadth in its presentation of historical and literary contexts and depth in its attention to individual poets it brings recent scholarship to bear on the subject of modernist poetry while also providing guidance on poets who are historically important and who are likely to appear on syllabi and to attract critical interest for many years to come Edited by two highly respected and notable critics in the field A Companion to Modernist Poetry boasts a varied list of contributors who have produced an intense focused study of modernist poetry      **The Theory of Inspiration** Timothy Clark,2000 Inspiration is a basic concept of western poetics and deserves reassessment with all the tools of modern literary theory      The Cambridge Companion to H. D. Nephie J. Christodoulides,Polina Mackay,2012 An overview of this important early twentieth century female writer s work and career and her contribution to the development of modernism

Translation and the Languages of Modernism S. Yao,2016-04-30 This study examines the practice and functions of

literary translation in Anglo American Modernism Rather than approaching translation as a trans historical procedure for reproducing semantic meaning between different languages Yao discusses how Modernist writers both conceived and employed translation as a complex strategy for accomplishing such feats as exploring the relationship between gender and poetry creating an authentic national culture and determining the nature of a just government all of which in turn led to developments in both poetic and novelistic form Thus translation emerges in this study as a literary practice crucial to the very development of Anglo American Modernism *D H Lawrence: Poet* Keith Sagar,2008 This new collection of Keith Sagar s writings on the poetry of D H Lawrence includes many new interpretations of well known poems It ends with a year by year checklist of reviews and criticism of Lawrence s poems from 1913 to the present Though much has been written about Lawrence s poetry as revealed by the several hundred entries in the book s checklist of criticism there have been relatively few full length studies This book deals with the whole range of his poetry from his earliest poems such as To Champions and To Guelder Roses through the poems inspired by his elopement with and subsequent marriage to Frieda Weekley Look We Have Come Through to the mature achievement in free verse forms inspired by Walt Whitman of Birds Beasts and Flowers Pansies and Last Poems The genesis of the poems in Lawrence s life is explored and there are new interpretations of his most memorable poems such as The Wild Common Piano Song of a Man Who Has Come Through Tortoises Peach Pomegranate Snake Bavarian Gentians and The Ship of Death Modernism Lawrence Rainey,2005-07-15

Modernism An Anthology is the most comprehensive anthology of Anglo American modernism ever to be published Amply represents the giants of modernism James Joyce Gertrude Stein Virginia Woolf T S Eliot Ezra Pound Wallace Stevens Marianne Moore Samuel Beckett Includes a generous selection of Continental texts enabling readers to trace modernism s dialogue with the Futurists the Dadaists the Surrealists and the Frankfurt School Supported by helpful annotations and an extensive bibliography Allows readers to encounter anew the extraordinary revolution in language that transformed the aesthetics of the modern world **H.D. and Sapphic Modernism 1910-1950** Diana Collecott,1999-11-25 Diana Collecott proposes that Sappho s presence in H D s work is as significant as that of Homer in Pound s and of Dante in Eliot s *H.D. and the Image* Rachel Connor,2004 H D and the Image is the only book length study to explore how H D s involvement with the moving image from her appearance in avant garde films to her experience of film editing and her discursive writing on cinema informs the textual practice of her poetry and prose Focusing on the eclecticism of H D s intellectual pursuits and drawing on a broad theoretical framework which includes gender film and cultural theory the book makes a significant contribution to the increasingly multidisciplinary field of transatlantic modernist studies *Flint on a Bright Stone* Kirsten Blythe Painter,2006 Flint on a Bright Stone closes a significant gap in the history of Modernist poetry by identifying the existence of Tempered Modernism an international phenomenon exemplified by Akhmatova Rilke H D and Williams and characterized by small poems written with precision restraint simplicity equilibrium and hardness *Modernism, Cultural*

*Production, and the British Avant-garde* Edward P. Comentale, 2004-07-05 Edward Comentale exposes the links between art literature and early twentieth century capitalism. Comentale shows how apparently progressive avant garde movements in their celebration of individualism, competition and labor worked hand in hand with a market defined by a monstrous increase in production and consumption. Comentale provides an interdisciplinary study examining art and sculpture as well as writing by Virginia Woolf, T. S. Eliot and H. D. among others in the light of psychoanalytic, economic and political theory. This book will be of interest to scholars of literary and cultural modernism.

*The Technological Unconscious in German Modernist Literature* Larson Powell, 2008 Even after the end of modernism and postmodernism, the grandiose fantasies of artifice and self-reference that have informed so much modernist literature still resonate in the social constructivism of current literary and cultural theory. In the idea that we can perform or construct identities or social roles without external constraint, as if we had consumer choice of self, Larson Powell's book posits nature as a limit to such fantasies, redefining aesthetic modernity's conception of and relation to nature and therefore its relation to reality. He shows how nature, no longer the idealized, maternally coded Utopia of the Romantics, becomes the trace of specific political, sexual and technological traumas. The book's four chapters center on the representation of nature in German prose and especially poetry by Rainer Maria Rilke, Gottfried Benn, Bertolt Brecht and Alfred Döblin from the years 1900 to 1945, while making reference to other literatures as well. Powell's term, the Technological Unconscious, refers to a point of intersection between psychoanalysis and social and scientific theories of modernism and also to the philosophical mediation between history and nature, a motif important from Kant to Adorno. Powell critiques the tendency toward jargon of an often merely rhetorical theory while continuing to develop the philosophical and conceptual inheritance of Continental traditions. He analyzes in connection with the works treated the conceptions of subject and system in the theories of Adorno, Luhmann and Lacan and their relation to their complement, nature. The Technological Unconscious is thus an important polemical intervention both in the debates over interdisciplinarity and in those between eclectic culturalist theories such as New Historicism and postcolonialism on the one hand and systems theory and psychoanalysis on the other.

Book Jacket Modernist Women Writers and War Julie Goodspeed-Chadwick, 2011-01-01 In *Modernist Women Writers and War*, Julie Goodspeed Chadwick examines important avant garde writings by three American women authors and shows that during World Wars I and II a new kind of war literature emerged, one in which feminist investigation of war and trauma effectively counters the paradigmatic war experience long narrated by men. In the past, Goodspeed Chadwick explains, scholars have not considered writings by women as part of war literature. They have limited war writing to works by men such as William Butler Yeats's poem "An Irish Airman Foresees His Death" (1919), which relies on a male perspective: a pilot contemplates his forthcoming flight, his duty to his country and his life in combat. But works by Djuna Barnes, H. D. and Gertrude Stein, set in wartime, reveal experiences and views of war markedly different from those of male writers. They write women and their bodies into their texts, thus creating

space for female war writing insisting on female presence in wartime and perhaps most significantly critiquing war and patriarchal politics often in devastating fashion Goodspeed Chadwick begins with Barnes who in her surrealist novel *Nightwood* 1936 emphasizes the actual perversity of war by placing it in contrast to the purported perverse and deviant behavior of her main characters In her epic poem *Trilogy* 1944 1946 H D validates female suffering and projects a feminist spiritual worldview that fosters healing from the ravages of war Stein for her part in her experimental novel *Mrs Reynolds* 1952 and her long love poem *Lifting Belly* 1953 captures her experience of the everyday reality of war on the home front within the domestic economy of her household In these works the female body stands as the primary textual marker or symbol of female identity an insistence on women's presence in both the text and in the world outside the book The strategies employed by Barnes H D and Stein in these texts serve to produce a new kind of writing Goodspeed Chadwick reveals one that ineluctably constructs a female identity within and authorship of the war narrative **Modernist**

**Literature** Mary Ann Gillies, 2007-03-19 This engaging textbook provides a critical assessment of British modernist literature produced between 1900 and 1945 Each chapter focuses on a single decade a distinct genre and a specific theme the 1900s the short story gender and sexuality the 1910s poetry war technology and propaganda the 1920s the novel new modes of literary expression the 1930s the documentary political engagement A final chapter covers the 1940s and beyond looking at new literary and artistic movements and other modernisms Covering canonical texts and lesser known works *Modernist Literature* introduces students to current debates in Modernism and a range of literature in its historical and aesthetic contexts Features Examines four distinct genres the short story poetry novel and documentary decade by decade Combines close readings with cultural and political analyses of British modernism Includes a Chronology and Further Readings with each chapter *Optical Impersonality* Christina Walter, 2014-07-08 Christina Walter brings the next offering to the Hopkins Studies in Modernism series Her work looks at the influence of the modern science of visual perception a variety of modernist writers Walter focuses in particular on the way in which writers like H D Virginia Woolf Walter Pater and T S Eliot developed an alternative conception of the self in light of the developing neuro scientific account of our inner workings Critics have long seen modernist writers as being concerned with an impersonal form of writing that rejects the earlier Romantic notion that literature was a direct expression of an author's subjective personality Walter argues that the charge of impersonality has been overblown and that the modernists did not want to entirely evacuate the self from writing Rather she argues modernist writers embraced the kind of material and embodied notion of the self that resulted from the then emerging physiological sciences This work will appeal to scholars and advanced students of modernist literature as well as scholars interested in the influence of science on literature Provided by publisher *The Geometry of Modernism* Miranda B. Hickman, 2005 Addressing both the literature and the visual arts of Anglo American modernism *The Geometry of Modernism* recovers a crucial development of modernism's early years that until now has received little sustained critical

attention the distinctive idiom composed of geometric forms and metaphors generated within the early modernist movement of Vorticism formed in London in 1914 Focusing on the work of Wyndham Lewis leader of the Vorticist movement as well as Ezra Pound H D and William Butler Yeats Hickman examines the complex of motives out of which Lewis initially forged the geometric lexicon of Vorticism and then how Pound H D and Yeats later responded to it and the values that it encoded enlisting both the geometric vocabulary and its attendant assumptions and ideals in transmuted form in their later modernist work Placing the genesis and appropriation of the geometric idiom in historical context Hickman explores how despite its brevity as a movement Vorticism in fact exerted considerable impact on modernist work of the years between the wars in that its geometric idiom enabled modernist writers to articulate their responses to both personal and political crises of the 1930s and 1940s Informed by extensive archival research as well as treatment of several of the least known texts of the modernist milieu *The Geometry of Modernism* clarifies and enriches the legacy of this vital period     [Encyclopedia of British Poetry, 1900 to the Present](#) James Persoon, 2015-04-22 Presents a comprehensive A to Z reference with approximately 450 entries providing facts about contemporary British poets including their major works of poetry concepts and movements

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