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# The Myth Of Deliverance Reflections On Shakespeares Problem Comedies

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Myth criticism flourished in the mid-twentieth century under the powerful influence of Canadian thinker Northrop Frye. It asserted the need to identify common, unifying patterns in literature, arts, and religion. Although it was eclipsed by postmodern theories that asserted difference and conflict, those theories proved incapable of inspiring solidarity or guiding social action. The *Productions of Time* argues for a return to myth criticism in order to refine and extend its vision. With the aim of rehabilitating myth criticism for our time, Michael Dolzani sketches an anatomy of the imagination as demonstrated in the

total body of its productions, including literature, mythology, the arts, popular culture, and religious and political texts. Dolzani situates a vast panoply of images, character types, plot structures, themes, and genres to better understand their purposes, their recurrences across broad spans of history, and their interrelations. Illustrating the relationship between mythology and history, *The Productions of Time* proposes a symbolic language as a way of enabling dialogue across ideological and individual differences. Arguing for the ethical and intellectual necessity of conceiving a unifying pattern that transcends differences, *The Productions of Time* demonstrates that imagination is part of the human inheritance, common to all, not just to poets and mystics.

“ A young man married is a man that ’ s marr ’ d. ” —All ’ s Well That Ends Well Eminent Shakespearean scholars Jonathan Bate and Eric

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Rasmussen provide a fresh new edition of this classic play about gender, desire, and sexual love. THIS VOLUME ALSO INCLUDES MORE THAN A HUNDRED PAGES OF EXCLUSIVE FEATURES: • an original Introduction to All ' s Well That Ends Well • incisive scene-by-scene synopsis and analysis with vital facts about the work • commentary on past and current productions based on interviews with leading directors, actors, and designers • photographs of key RSC productions • an overview of Shakespeare ' s theatrical career and chronology of his plays Ideal for students, theater professionals, and general readers, these modern and accessible editions from the Royal Shakespeare Company set a new standard in Shakespearean literature for the twenty-first century. An inveterate notebook keeper, Northrop Frye continually jotted down his ideas and thoughts as he worked through the complex schemes of his criticism. Volumes 5 and 6 of the Collected Works are the notebooks that he kept while writing his two final books, "Words with Power" and "The Double Vision". They provide a record of what he was reading and thinking as he struggled with the implications of those projects. In a sense they are the workshops out of which the books were constructed. While focusing on the works-in-progress, the 3684 entries presented here range over diverse territory, never failing to surprise, delight, and

provoke. In these notebooks, for instance, we find comments triggered by a detective story Frye is reading, a lecture he has to prepare, a glance at the books on his shelves, a quotation he remembers, a letter received, or the memory of a trip. In many respects, the notebooks reveal a Frye who is quite different from the critic who made his reputation with "Fearful Symmetry" and "Anatomy of Criticism", displaying aspects of his personality and thought that are not apparent in his books and essays. The notebooks show us the unbuttoned Frye, a complex man capable of both spiritual transcendence and hard-headed pragmatism. Here, for instance, his criticism of Catholicism is far more acerbic than in anything he published. Likewise, his rejection of both Marxist and feminist ideology is far more pointed than elsewhere. These two volumes include seven of Frye's handwritten notebooks and five collections of his typed notebooks - all previously unpublished. The material is the record of an extraordinary intellectual odyssey, an odyssey that is, at its base, deeply spiritual. Described as one of Shakespeare ' s most intriguing plays, All ' s Well That Ends Well has only recently begun to receive the critical attention it deserves. Noted as a crucial point of development in Shakespeare ' s career, this collection of new essays reflects the growing interest in the play and

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presents a broad range of approaches to it, including historical, feminist, performative and psychoanalytical criticisms. In addition to fourteen essays written by leading scholars, the editor's introduction provides a substantial overview of the play's critical history, with a strong focus on performance analysis and the impact that this has had on its reception and reputation. Demonstrating a variety of approaches to the play and furthering recent debates, this book makes a valuable contribution to Shakespeare criticism.

The Secular Scripture and Other Writings on Critical Theory, 1976-1991

Encyclopedia of the Essay

Troilus and Cressida

The Myth of Deliverance

Northrop Frye Newsletter

Fifty Key Literary Theorists

The first ever biography of one of Canada's best-known and most colourful personalities by an award-winning author. From his northern childhood on, it was clear that Pierre Berton (1920—2004) was different from his peers. Over the course of his eighty-four years, he would become the most famous Canadian media figure of his time, in newspapers, magazines, radio, television, and books — sometimes all at once. Berton dominated bookstore shelves for almost half a century, winning Governor General's Awards for *Klondike* and *The Last Spike*, among many others, along with a dozen honorary degrees. Throughout it all, Berton was larger than life: full of verve and ideas, he approached everything he did with passion, humour, and an insatiable curiosity. He loved controversy and being the centre of attention, and provoked national debate on subjects as wide-ranging as

religion and marijuana use. A major voice of Canadian nationalism at the dawn of globalization, he made Canadians take interest in their own history and become proud of it. But he had his critics too, and some considered him egocentric and mean-spirited. Now, with the same meticulous research and storytelling skill that earned him wide critical acclaim for *The Spinster and the Prophet*, Brian McKillop traces Pierre Berton's remarkable life, with special emphasis on his early days and his rise to prominence. The result is a comprehensive, vivid portrait of the life and work of one of our most celebrated national figures. From the Hardcover edition.

The Arden Shakespeare is the established edition of Shakespeare's work. Justly celebrated for its authoritative scholarship and invaluable commentary, Arden editions guide you to a richer understanding and appreciation of Shakespeare's plays. This edition of *A Midsummer Night's Dream* provides a clear and authoritative text, detailed notes and commentary on the same page as the text and a full introduction discussing the critical and historical background to the play. The editor brings fresh perspectives on global productions and adaptations of this most-loved of Shakespeare's comedies.

*Troilus and Cressida: A Critical Reader* offers an accessible and thought-provoking guide to this complex problem play, surveying its key themes and evolving critical preoccupations. Considering its generic ambiguity and experimentalism, it also provides a uniquely detailed and up-to-date history of the play's stage performance from Dryden's rewriting up to Mark Ravenhill and Elizabeth LeCompte's controversial 2012 production for the Royal Shakespeare Company and the Wooster Group. Moving through to four new critical essays, the guide opens up fresh perspectives on the play's iconoclastic nature and its key themes, ranging from issues of gender and sexuality to Elizabethan politics, from the uses of antiquity to questions of cultural translation, with particular attention paid on *Troilus'*

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“ Greekness ” . The volume finishes with a helpful guide to critical and web-based resources. Discussing the ways in which this challenging and acerbic play can be brought to life in the classroom, it suggests performance-based strategies, designed to engage with the dramaturgical and theatrical dimensions of the text; close-reading exercises with an emphasis on rhetoric, metaphor and the practice of “ troping ” ; and a series of tools designed to situate the play in a range of contexts, including its classical and critical frameworks.

This collection of writings brings together Northrop Frye's large body of work on Shakespeare and other Renaissance writers (with the exception of Milton, who is featured in other volumes), and includes major articles, introductions, public lectures, and four previously published books. Spanning forty years of Frye's career as a university professor and literary critic, these insightful analyses not only reveal the author's formidable intellect but also offer the reader a transformative experience of creative imagination. With extensive annotation and an in-depth critical introduction, the volume demonstrates Frye's wide-ranging knowledge of Renaissance culture and its pivotal significance in his work, his impact on Renaissance criticism and the Stratford Shakespeare Festival, and his continuing importance as a literary theorist. Troni V. Grande is an associate professor in the Department of English at the University of Regina. Garry Sherbert is an associate professor in the Department of English at the University of Regina.

Poetry and the Religious Imagination  
Third Series, Revised Edition  
Third Series

Northrop Frye, Past, Present, and Future  
The Making of the Modern Canon  
Northrop Frye's Writings on Shakespeare and the Renaissance

A student at McGill in the mid-1950s, Marian Engel wrote her M.A. thesis under the direction of Hugh MacLennan. Their

work together became the basis of a correspondence, the MacLennan half of which survives and is detailed here. Both personal and professional in nature, MacLennan's letters to Engel provide fascinating insights into his life's pursuit of writing and offer another glimpse of the author of *Two Solitudes*.

This is an introduction to Shakespeare's comedies and romances. Rather than taking each play in isolation, the chapters trace recurring issues, suggesting both the continuity and the variety of Shakespeare's practice.

First published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.

What is the role of spiritual experience in poetry? What are the marks of a religious imagination? How close can the secular and the religious be brought together? How do poetic imagination and religious beliefs interact? Exploring such questions through the concept of the religious imagination, this book integrates interdisciplinary research in the area of poetry on the one hand, and theology, philosophy and Christian spirituality on the other. Established theologians, philosophers, literary critics and creative writers explain, by way of contemporary and historical examples, the primary role of the religious imagination in the writing as well as in the reading of poetry.

All's Well That Ends Well

Religious Visionary and Architect of the Spiritual World

Thomas Hardy and the Comic Muse

All's Well, That Ends Well

Versions of the Past — Visions of the Future

Northrop Frye on Myth

Introduction - C. Henke: Self-

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Reflexivity and Common Sense in A Tale of a Tub and Tristram Shandy: Eighteenth-Century Satire and the Novel - C. Goer: Wie Tyrann Amor seine Meisterin fand: Die Geburt des Individuums aus dem Geist der Musik in Wilhem Heinses Musikroman Hildegard von Hohenthal - H. Breuer: John Keats' Ode To Autumn als Metapoesie - H. Zapf: Structure, Chaos, and Self-Reference in Edgar Allan Poe - U. Böker: "A raid on the inarticulate:" Hawthorne, Hopkins, Hofmannsthal - T. Fischer-Seidel: Archetypal Structures and Literature in Joyce's Ulysses: Aristotle, Frye, and the Plot of Ulysses - P. Freese: Trouble in the House of Fiction: Bernard Malamud's The Tenants - B. Hesse: "The moo's an arrant thief" - Self-Reflexivity in Nabokov's Pale Fire - W. Huber: "Why this farce, day after day?" On Samuel Beckett's Eleuthéria - L. Volkmann: Explorationen des Ichs: Hanif Kureishis post-ethnische Kurzgeschichten - P. Lenz: Talking-Cures oder Tall Stories? The (Dis)Establishing of Reality in Conor McPherson's The Weir - A. Merbitz: The Art of Listing: Selbstreflexive Elemente in Nick Hornbys High Fidelity - A. Nünning: Fictional Metabiographies and Metaautobiographies: Towards a Definition, Typology and Analysis of Self-Reflexive Hybrid Metagenres - M. Middeke: Self-Reflexivity, Trans-/Intertextuality, and Hermeneutic Deep-Structure in Contemporary British Fiction - A. H. Kümmel: Mighty Matryoshka: Zum Konzept der fraktalen Person - M. Markus: Tu put it shortly: Abkürzungen, reflektiert am Beispiel englischer und deutscher Eigennamen - R. Weskamp: Selbstreflexion und Fremdsprachenerwerb his new edition in the Collected Works of Northrop Frye series brings The Secular Scripture together with thirty shorter pieces pertaining to literary theory and criticism from the last fifteen years of Frye's life." This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961-1985. Doctoral dissertations will also be included. Each entry will provide a clear and detailed summary of an item's contents. For pomes and plays based directly on classical sources like Antony and Cleopatra and The Rape of Lucrece, virtually all significant scholarly work during the period covered will be annotated. For other works such as Hamlet, any scholarship that deals with classical connotations will be annotated. Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics. Covering over a century's worth of debate, thinking and writing

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about literature, this is a unique guide to the lives and works of fifty theorists who have left an indelible mark on literary studies. Featuring theorists such as Judith Butler, Jacques Derrida, Sigmund Freud and Edward Said, this accessible guide includes: a glossary of terms full cross-referencing for maximum ease of use authoritative guides to further reading on and by each theorist. An essential resource for all students of literature, *Fifty Key Literary Theorists* explores the gamut of critical debate, from the New Critics to the Deconstructionists, and from post-colonialism to post-Marxism and more.

Reflections on Shakespeare's Problem Comedies

Northrop Frye and Others  
Critical Essays

The Cambridge Companion to Shakespearean Comedy

A Midsummer Night's Dream

A Biography

"... twelve essays in which this visionary literary critic speaks specifically to the eternal act of creation, addressing the incessant need for literary revisioning." —*Studies in Religion* These essays, four of which are published here for the first time, reveal one of the most extraordinary minds of our time engaging a wide range of literary, cultural, and religious issues. Frye gave these addresses during the last decade of his life, and they reveal this distinguished critic speaking with wit and wisdom about the permanent forms of human civilization and engaging in the eternal act of creation.

From antiquity through the Renaissance, Homer's epic poems – the *Iliad*, the *Odyssey*, and the various mock-epics incorrectly ascribed to him – served as a lens through which readers, translators, and writers interpreted contemporary conflicts. They looked to Homer for wisdom about the danger and

the value of strife, embracing his works as a mythographic shorthand with which to describe and interpret the era's intellectual, political, and theological struggles. *Homer and the Question of Strife* from Erasmus to Hobbes elegantly exposes the ways in which writers and thinkers as varied as Erasmus, Rabelais, Spenser, Milton, and Hobbes presented Homer as a great champion of conflict or its most eloquent critic. Jessica Wolfe weaves together an exceptional range of sources, including manuscript commentaries, early modern marginalia, philosophical and political treatises, and the visual arts. Wolfe's transnational and multilingual study is a landmark work in the study of classical reception that has a great deal to offer to anyone examining the literary, political, and intellectual life of early modern Europe.

This book is part of a series which moves the canon debate of the 1980s forward into a new multidisciplinary and cross-cultural phase by investigating problems of canon formation across the whole humanistic field. Some volumes explore the linguistic, political or anthropological dimensions of canonicity. Others examine the historical canons of individual disciplines. The important contribution to the canon debate is remarkable in examining the actual process of canon formation from three unusual and complementary angles. The first two chapters discuss historical attitudes to canons from antiquity onwards, showing the religious, aesthetic, cultural and political interests which have shaped our modern critical canons. Each of the four succeeding chapters examines an exemplary modern defendant, interpreter, or critic of canons: Ernst Gombrich, Northrop Frye, Frank Kermode, and Edward Said. A final chapter considers the origins and rationale of the contemporary debate, emphasizing the disciplinary and aesthetic problems we must confront if our cultural institutions are to meet the changing needs of the next century.

There has long been a tendency to regard Thomas Hardy as a great tragic writer and to ignore or underestimate the value of his comic works. This derives no doubt partly from the fact that comedy as an art form has been consistently undervalued ever since Aristotle dealt with it so slightly and so slightly. It also stems from the evident inability of some readers and critics to allow an artist a wide

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scope and multiple voices. Thomas Hardy and the Comic Muse discusses the nature of comedy and the various theories that purport to explain or define it, and examines Hardy's works — novels, short stories, and poetry — in terms of the categories of farce, humour, satire, and wit. It looks at where and why Hardy made use of these forms of comedy, what his historical sources were, and why this side of his work has been so frequently neglected. It also looks at what insights might be offered by Hardy — both directly and indirectly — to answer the difficult but always tantalizing question: what is comedy? The two subjects, Hardy and Comedy, are counterpointed throughout so that they prove to be mutually illuminating.

New Critical Essays

The Power of the Word

Northrop Frye's Late Notebooks, 1982-1990

Educating the Imagination

The Theoretical Imagination

Volume III: Interpenetrating Visions

More than fifty years after the publication of *Anatomy of Criticism*, Northrop Frye remains one of Canada's most influential intellectuals. This reappraisal reasserts the relevance of his work to the study of literature and illuminates its fruitful intersection with a variety of other fields, including film, cultural studies, linguistics, and feminism. Many of the contributors draw upon the early essays, correspondence, and diaries recently published as part of the *Collected Works of Northrop Frye* series, in order to explore the development of his extraordinary intellectual range and the implications of his imaginative syntheses. They refute postmodernist arguments that Frye's literary criticism is obsolete and propose his wide-ranging and non-linear ways of thinking as a model for twenty-first century readers searching for innovative ways of understanding literature and its relevance to contiguous disciplines. The volume provides an in-depth examination of Frye's work on a range of literary questions, periods, and genres, as well as a consideration of his contributions to literary theory, philosophy, and theology. The portrait that emerges is that of a writer who still

has much to offer those interested in literature and the ways it represents and transforms our world. The book's overall argument is that Frye's case for the centrality of the imagination has never been more important where understanding history, reconciling science and culture, or reconceptualizing social change is concerned.

This groundbreaking new source of international scope defines the essay as nonfictional prose texts of between one and 50 pages in length. The more than 500 entries by 275 contributors include entries on nationalities, various categories of essays such as generic (such as sermons, aphorisms), individual major works, notable writers, and periodicals that created a market for essays, and particularly famous or significant essays. The preface details the historical development of the essay, and the alphabetically arranged entries usually include biographical sketch, nationality, era, selected writings list, additional readings, and anthologies

Even the casual reader will notice a strong preoccupation with religion in the work of Northrop Frye. In his latest book, however, the esteemed Frye scholar Robert Denham shows that it played a far greater role than has been assumed—religion was in fact central to practically everything Frye wrote. Denham's focus shifts the emphasis from *Anatomy of Criticism*, Frye's most famous work, and places it on those works with which Frye began and ended his career—the early *Fearful Symmetry* and, fifty years later, his two studies of the Bible and *The Double Vision*. This reevaluation is based on a close examination of Frye's religiously charged language and aided by Denham's remarkable and unique access to Frye's notebooks. The notebooks' contents not only expand on ideas laid out in Frye's published works but also touch on subjects most readers would not associate with Frye, such as his wide reading in both Eastern religious texts and in esoteric traditions ranging from astrology

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to the Cabala. Denham does not attempt to distill his revisionary use of time-travel and ghost-story a theology from Frye's work; rather, he seeks to trace the movement of Frye's thought, demonstrating the imaginative use to which he put his wide-ranging reading. The result is a pivotal work, redefining our understanding of one of the most important humanists of the twentieth century.

An exciting new edition of the complete works of Shakespeare with these features: Illustrated with photographs from New York Shakespeare Festival productions, vivid readable readable introductions for each play by noted scholar David Bevington, a lively personal foreword by Joseph Papp, an insightful essay on the play in performance, modern spelling and pronunciation, up-to-date annotated bibliographies, and convenient listing of key passages.

The Maclennan-Engel Correspondence  
Homer and the Question of Strife from  
Erasmus to Hobbes

The Moral Universe of Shakespeare's Problem  
Plays

The Canonical in the Criticism of T. S. Eliot, F. R. Leavis, Northrop Frye and Harold Bloom  
Measure for Measure, Troilus and Cressida,  
and All's Well that Ends Well

Northrop Frye

Charles Williams (1886-1945) was hailed by Eliot, Auden, Agee, and others for his metaphysical, ethical, and social vision. In this collection, nineteen scholars examine the rhetorical means he employed to convey that vision and the rhetorical theories that guided him. The contributors vary in approach, from close analysis of Williams's syntactic and semantic strategies to study of his larger concern for an organic unity of rhetoric and idea. They also address his cultivation of affect, aporia, dislocation, allusion, the rhetoric of genres, and other strategies. About half the essays consider Williams's fiction. They explore the theological roots of his theory of imagery; the rhetorical implications of his belief that language is inherently meaningful; his methods of creating "subjective correlatives" for heightened states of consciousness; and, in individual works of fiction,

conventions, his rhetorical application of Blakean "contraries," aspects of his diction and syntax, and his call to pursue integrity of speech as an ideal. Three essays discuss Williams's poetry, specifically his use of the occult as a mode of imagining, the social significance that permeates his idea of coinherence, and the key literary and personal influences on the evolution of his mature poetic style. Another three essays treat Williams's rhetoric in plays - his debts to medieval drama, his success with conversational style, and his reliance on ambiguity and skepticism. Finally, four examine Williams's evenhandedness and liveliness as a historian, his prose style in theological writing, his sensitivity to the rhetoric of detective fiction both as reviewer and as writer, and his markedly poetic style in literary criticism.

Robert D. Denham pursues his quest to uncover the links between Northrop Frye and writers and others who directly influenced his thinking but about whom he did not write an extensive commentary.

The first chapter is about Frye's reading of Patanjali, the founder of the philosophy of Hindu yoga, while the second, discusses cultural mythographer Giambattista Vico, literary history and poetic language. The focus of Frye's criticism was the verbal arts, but he also had an abiding interest in both the visual arts and music; hence Frye's admiration of J.S. Bach. The essay on Tolkien examines the tendency in literary history to return from irony to myth, as well as the role that Tolkien played in Frye's fiction-writing fantasies. In subsequent chapters, Denham explores Frye's preference for romance and his critique of realism, which run parallel to the views of Oscar Wilde, and their strong shared convictions about the centripetal thrust of art, and about criticism being as creative as literature. Frye's appreciation for Whitehead's concept of interpenetration in *Science in the Modern World* became a key feature of Frye's speculations about the highest reaches of literature and religion. Frye is clearly indebted to Martin Buber, particularly his influential meditation *I and Thou*. Aristotle, an important influence upon Frye, was partially filtered through R.S. Crane and his *The Languages of Criticism and the Structure of Poetry*. Finally, the relationship between Frye and his Oxford tutor Edmund Blunden are explored,

while the last is an essay on Frye and M.H. Abrams on how Frye's critical project might be viewed developed in Abrams's *The Mirror and the Lamp*. This book is published in English. - Robert D. Denham poursuit son examen d'écrivains et autres influences qui ont marqué l'éminent critique Northrop Frye, mais sur lesquels celui-ci n'avait pas consacré de réflexions très développées. Le premier chapitre porte sur la lecture que fait Frye de Patanjali, le fondateur de la philosophie du yoga hindou, et le deuxième, sur le mythographe culturel Giambattista Vico, l'histoire littéraire et le langage poétique. Frye s'intéressait aux arts visuels et à la musique et Denham approfondit l'influence de J.S. Bach sur Frye. Le chapitre sur Tolkien porte sur la tendance en histoire littéraire de passer de l'ironie au mythe, mais aussi sur l'ascendant de Tolkien sur la fiction fantaisiste de Frye. Dans les chapitres suivants, Denham explore la préférence de Frye pour le romantique et sa critique du réalisme, qui trouvent écho chez Oscar Wilde, de même que leur conviction, partagée, de l'importance de l'art, et de la critique comme étant aussi créative que la littérature. L'admiration de Frye pour le concept d'interpénétration présenté dans le *Science in the Modern World* de Whitehead est devenue un élément clé des réflexions de Frye sur la portée de la littérature et de la religion. Denham explore aussi le lien entre Frye et Martin Buber, dont la méditation *I and Thou* l'a beaucoup inspiré, et celui entre Frye et R.S. Crane, qui parle beaucoup d'Aristote dans son ouvrage *The Languages of Criticism and the Structure of Poetry*. Le chapitre 9 explore la relation entre Frye et son tuteur d'Oxford, Edmund Blunden, alors que le dernier chapitre porte sur Frye et M.H. Abrams, et notamment sur le projet critique de Frye compris à la lumière du cadre sur la théorie critique développé par Abrams dans *The Mirror and the Lamp*. Ce livre est publié en anglais.

Vivienne Brough-Evans proposes a compelling new way of reevaluating aspects of international surrealism by means of the category of *divin fou*, and consequently deploys theories of sacred ecstasy as developed by the Collège de Sociologie (1937–39) as a critical tool in shedding new light on the literary oeuvre of non-French writers who worked both within and against a surrealist framework. The minor surrealist genre of prose

literature is considered herein, rather than surrealism's mainstay, poetry, with the intention of fracturing preconceptions regarding the medium of surrealist expression. The aim is to explore whether International surrealism can begin to be more fully explained by an occluded strain of 'dissident' surrealist thought that searches outside the self through the affects of ekstasis. Bretonian surrealism is widely discussed in the field of surrealist studies, and there is a need to consider what is left out of surrealist practice when analysed through this Bretonian lens. The Collège de Sociologie and Georges Bataille's theories provide a model of such elements of 'dissident' surrealism, which is used to analyse surrealist or surrealist influenced prose by Alejo Carpentier, Leonora Carrington and Gellu Naum respectively representing postcolonial, feminist and Balkan locutions. The Collège and Bataille's 'dissident' surrealism diverges significantly from the concerns and approach towards the subject explored by surrealism. Using the concept of ekstasis to organise Bataille's theoretical ideas of excess and 'inner experience' and the Collège's thoughts on the sacred it is possible to propose a new way of reading types of International surrealist literature, many of which do not come to the forefront of the surrealist literary oeuvre.

With the canon debate, prominent in literary criticism since the early 1970s, as the sounding board, the study aims at investigating and discussing in critical perspective the function of considerations to do with canon for literary criticism at the formation stage. It focuses on the interaction between a critic's canonical preferences ('versions of the past') and his desire for improved cultural and/or aesthetic conditions ('visions of the future') in the criticism of Eliot, Leavis, Frye and Bloom.

New Directions from Old  
Northrop Frye in Context  
Essays on Charles Williams  
Green Worlds of Renaissance Venice  
The Reception of Northrop Frye  
Self-reflexivity in Literature

Northrop Frye's long career made him Canada's most creative public intellectual. A century after his birth, his many books demonstrate a powerful vision of the resources of the human imagination.

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Frye's critical theory sought the continuities linking human creation in all spheres of life, trusting in the idea of a single human community sharing myths, stories, and images that express shared visions and desires. The essays in *Educating the Imagination* illustrate the extraordinary range of Frye's ideas. Robert Bringhurst examines how Frye mapped the mind, Ian Balfour considers what "belief" meant for Frye, and Gordon Teskey re-examines two of the critic's great subjects - Blake and Milton. Michael Dolzani and Thomas Willard discuss Frye's symbolism, and Robert Tally looks at his utopianism. A strong thread running through all the essays is Frye's interest in the Romantic era, as Mark Ittenson shows. Three essays pair Frye with other titans of the time: Fredric Jameson, Paul de Man, and Jacques Derrida. Troni Y. Grande examines a gender issue in Frye's theory of tragedy, and J. Edward Chamberlin concludes by relating Frye's writings to songs, ceremonies of belief, and the common ground that they represent across cultures. Engaging with significant matters of contemporary concern, *Educating the Imagination* provides a renewed understanding of Northrop Frye and the fertility of his ideas about the imagination and society. Contributors include Ian Balfour (York), Robert Bringhurst, Adam Carter (Lethbridge), J. Edward Chamberlin (Toronto), Alexander Dick (British Columbia), Michael Dolzani (Baldwin Wallace), Troni Y. Grande (Regina), Mark Ittenson (Zurich), Garry Sherbert (Regina), Robert T. Tally, Jr., (Texas State), Gordon Teskey (Harvard), and Thomas Willard (Arizona).

"Diane Dubois takes a contextual approach to Northrop Frye's work and claims that it is best assessed in relation to his biographical circumstances. In context and in specific details, Dubois' book seeks to illuminate Frye's oeuvre as a personal, lifelong project. This volume successfully situates Frye's work within the social, political, religious and philosophical conditions of the time and place of conception and writing. Dubois ranges from Frye's critical utopia and views on criticism and education through the university, church and William Blake to politics and the Canadian and academic milieu. This book, which is particularly good at tracing Frye's academic influences and his roots in Methodism and Canada, will have a strong

appeal to an international audience of general readers, students, teachers and specialists. Frye is a key figure in the cultural and literary theory of the twentieth century, and Dubois' accomplished discussion helps us to see his work anew." – Jonathan Hart, author of *Northrop Frye: The Theoretical Imagination* (1994), *Interpreting Cultures* (2006), *Empires and Colonies* (2008) and *Literature, Theory, History* (2011)

Although Northrop Frye's first book, *Fearful Symmetry* (1947), elevated the reputation of William Blake from the status of a minor eccentric to that of a major Romantic poet, Frye in fact saw Blake as a poet (and, consequently, himself as a critic) not of the Romantic period, but of the Renaissance. As such, Frye's meditations on the Renaissance are particularly valuable. This volume collects six of Frye's notebooks and five sets of his typed notes on subjects related to Renaissance literature. Michael Dolzani divides these notes into three categories: those on Spenser and the epic tradition; those on Shakespearean drama and, more widely, the dramatic tradition from Old Comedy to the masque; and those on lyric poetry and non-fiction prose. The organization of this volume reflects 'a comprehensive study of Renaissance Symbolism' in three volumes, which Frye proposed to the Guggenheim Foundation in 1949. Frye received a Guggenheim fellowship, but never wrote the book; nevertheless, his application, part of which is also included here, is an important document. The Guggenheim application not only reveals the outlines of Frye's thinking about literature, it also uncovers his plans for his future creative life during the crucial period between his completion of *Fearful Symmetry* and his absorption in the writing of *Anatomy of Criticism*. In addition to providing insight into Frye's thinking process, the material collected into this key volume in the *Collected Works* is of particular importance because much of it has no direct counterpart in any of Frye's other published works.

What is it that makes Shakespeare's problem plays problematic? Many critics have sought for the underlying vision or message of these puzzling and disturbing dramas. Originally published in 1987, the key to Viv Thomas's new synthesis of the plays is the idea of fracture and dissolution in the universe. From the collapse of 'degree' in *Troilus and*

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Cressida to the corruption at the heart of innocence in *Measure for Measure*, to the puzzling status of virtue and valour in *All's Well*, the most obvious feature of these plays in their capacity to prompt new questions. In a detailed discussion of each play in turn, the author traces the dominant themes that both distinguish and unite them, and provides numerous insights into the sources, background, texture and morality of the plays.

*The Rhetoric of Vision*

*An Annotated Bibliography, 1961-1991*

Pierre Berton

*Shakespeare and the Classical Tradition*

*Troilus and Cressida: A Critical Reader*

*The Bible and the Comic Vision*

A revised edition of this intriguing and complex play, updated to cover recent critical thinking and stage history. *Troilus and Cressida* is a tragedy often labelled a "problem" play because of its apparent blend of genres and its difficult themes. Set in the Trojan Wars it tells a story of doomed love and honour, offering a debased view of human nature in war-time and a stage peopled by generally unsympathetic characters. The revised edition makes an ideal text for study at undergraduate level and above.

Northrop Frye differed from other theorists of myth in tracing all of the major literary genres--romance, comedy, satire, not just tragedy--to myth and ritual. This volume is the most thorough presentation of his thinking on the subject.

This accessible study explores the place of comedy in the Hebrew Bible.

The widespread opinion is that Northrop Frye's influence reached its zenith in the 1960s and 1970s, after which point he became obsolete, his work buried in obscurity. This almost universal opinion is summed up in Terry Eagleton's 1983 rhetorical question, "Who now reads Frye?" In *The Reception of Northrop Frye*, Robert

D. Denham catalogues what has been written about Frye – books, articles, translations, dissertations and theses, and reviews – in order to demonstrate that the attention Frye's work has received from the beginning has progressed at a geomantic rate. Denham also explores what we can discover once we have a fairly complete record of Frye's reception in front of us – such as Hayden White's theory of emplotments applied to historical writing and Byron Almén's theory of musical narrative. The sheer quantity of what has been written about Frye reveals that the only valid response to Eagleton's rhetorical question is "a very large and growing number," the growth being not incremental but exponential.

*Sacred Surrealism, Dissidence and*

*International Avant-Garde Prose*

*Northrop Frye's Notebooks on Renaissance Literature*

*Essays, 1979-1990*

*A Study of the Human Imagination*

*Architecture of the Spiritual World*

*The Eternal Act of Creation*

From celebrated gardens in private villas to the paintings and sculptures that adorned palace interiors, Venetians in the sixteenth century conceived of their marine city as dotted with actual and imaginary green spaces. This volume examines how and why this pastoral vision of Venice developed. Drawing on a variety of primary sources ranging from visual art to literary texts, performances, and urban plans, Jodi Cranston shows how Venetians lived the pastoral in urban Venice. She describes how they created green spaces and enacted pastoral situations through poetic conversations and theatrical performances in lagoon gardens; discusses the island

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utopias found, invented, and mapped in distant seas; and explores the visual art that facilitated the experience of inhabiting verdant landscapes. Though the greening of Venice was relatively short lived, Cranston shows how the phenomenon had a lasting impact on how other cities, including Paris and London, developed their self-images and how later writers and artists understood and adapted the pastoral mode.

Incorporating approaches from eco-criticism and anthropology, *Green Worlds of Renaissance Venice* greatly informs our understanding of the origins and development of the pastoral in art history and literature as well as the culture of sixteenth-century Venice. It will appeal to scholars and enthusiasts of sixteenth-century history and culture, the history of urban landscapes, and Italian art.

This volume traces the modern critical and performance history of this play, one of Shakespeare's most-loved and most-performed comedies. The essay focus on such modern concerns as feminism, deconstruction, textual theory, and queer theory.

Productions of Time

Genesis and Crisis of a Literary Idea

Dear Marian, Dear Hugh