

1: Maud Bodkin - Wikipedia

Of these studies -- or essays, as from their freely ranging character they might have been entitled -- a friend wrote to me: 'the important questions dealt with need considerably longer treatment'. I have been keenly conscious of the need not for greater length of treatment with my present resources.

On the other hand, Willcock It is a courageous and, to a great extent, successful attempt to apply the technique of analytical psychology to the cloudy and elusive emotional patterns brought up into consciousness by the magic of great poetry. Eliot, as well as the Christian Gospels Hooke The Divine Despot seems to be involved in the Heaven-and-Hell archetype, the kernel of which contains a "vital aspect" that is both positive and negative, and appears in space "as an image of loveliness with an ever attendant threatening shadow, a desolation beneath or around it" Bodkin Sometimes he is the heroic antagonist of tyranny, and sometimes a devilish enemy of group values, conceived to reside in the protection of God. In the mind of the reader there are these forces, sometimes inherited from very ancient times, and they may determine his response to the poetry quite independently of his conscious thinking about God, fate, and morality. As in the mind of poet or percipient the character of Satan alternates, so inversely the character of God must alternate too. In the Prometheus of Aeschylus are remembered dim fears that progress is wrong, inimical to the group; but also there are present instincts of self-assertion and rebellion. These instincts are connected with the infantile wishes and fears which still lurk in our minds. Complicating matters is the Rebirth archetype which, like the Heaven-and-Hell archetype, also involves a "vital aspect" that is simultaneously positive and negative, but which appears, not static, but rather "as a passage in time, from life to desolate death and beyond, to life renewed" Bodkin In addition, there is a "night-journey stage within the pattern of Rebirth" Bodkin Look up reintegration in Wiktionary, the free dictionary. Heaven, Hell, and Rebirth are related: Further inter patterning of the two archetypes, spatially and temporally, occurs when Satan emerges "upwards from his tremendous cavern below the realm of Chaos, to waylay the flower-like Eve in her walled Paradise and make her an inmate of his Hell, even as Pluto rose from beneath the earth to carry off Proserpine from her flowery meadow" Bodkin Other readings, other writings Letters and articles Bodkin did not limit herself to the classics nor to Jung, however. She was also an astute reader of other important philosophers of the time. The July issue of Philosophy, for example, published a letter Bodkin wrote to the editor concerning Santayana: Bodkin also grappled with the ideas of I. The gain which has come to those of us whom Dr. In addition, Aldrich Jung, but also of Albert Schweitzer and Plato. We avoid thereby the dubious mythological and psychological connotations of the term: Archetypal Patterns of Poetry: Psychological Studies of Imagination. The Eumenides and Present-Day Consciousness. London and New York: Our Knowledge of One Another. Physical Agencies and the Divine Persuasion. Review of Bodkin Philosophical Review 62 1: American Journal of Psychology 48 3: Journal of Religion 32 3: Modern Language Review 31 1: Other sources Allgaier, J. Is King Lear an Antiauthoritarian Play? Proceedings of the Modern Language Association 88 5: Zeus in the Prometheia. Journal of Hellenic Studies 58 1: Some Recent Articles of Interest. Journal of Aesthetics and Art Criticism 21 1: South Atlantic Bulletin 43 2: Its Seasonal Imagery Reconsidered. Studies in English Literature, 7 4: Rivista di Estetica 5 3: In Defense of Lady Macbeth. Shakespeare Quarterly 24 2:

2: Search results for ` Religion and poetry` - PhilPapers

Enter your mobile number or email address below and we'll send you a link to download the free Kindle App. Then you can start reading Kindle books on your smartphone, tablet, or computer - no Kindle device required.

A Study in Conflict. Southern Methodist University Press, After the Lost Generation. For the Time Being. The Collected Poetry of W. The Age of Anxiety. The Ethics of Ambiguity. The Philosophy of Decadentism. Archetypal Patterns in Poetry. Oxford University Press, London and New York: Let It Come Down. Harvard University Press, The Common Sense of Science. The Writer in America. Science and English Poetry. The Dawn of Personality. The Passing of the Gods. The Myth of Sisyphus. New York and London: Journey to the End of the Night. The Plays of Anton Tchekov. Art and Social Responsibility. The Novel and Our Time. The Pattern of the Future, London: On This Side Nothing. The Psychiatrist and the Dying Patient. International Universities Press, Essays, Ancient and Modern. The Complete Poems and Plays. The Nature of Metaphysical Thinking. Allen and Unwin, Poetry and Personal Responsibility. The Modern Writer and His World. International Psycho-analytical Press, Modern Poetry, American and British. Yale University Press, University of Chicago Press, The Later Years of Thomas Hardy. The Background of American Fiction. American Book Company, The Crucifixion of Intellectual Man. The Feast of Unreason. Existentialism and the Modern Predicament. The Hazard of Modern Poetry. Freudianism and the Literary Mind. Louisiana State University Press, A Study of George Orwell. Meaning and Truth in the Arts. University of North Carolina Press, Politics and the Novel. After Many a Summer Dies the Swan. Time Must Have a Stop. An Assessment of Twentieth-Century Literature. Vedanta for the Western World. The Varieties of Religious Experience. Studies in Literature and Belief. Tragedy Is Not Enough. Roan Stallion, Tamar, and Other Poems. Dear Judas and Other Poems. Art and Scientific Thought. Columbia University Press, The Life and Work of Sigmund Freud. Modern Man in Search of a Soul. The Integration of the Personality. New York and Toronto: Essays on Contemporary Events. Princeton University Press, The Concept of Dread. Freedom Forgotten and Remembered. Philosophy in a New Key. Psychoanalysis and the Unconscious. The Letters of D. The Republic of Silence. The Psychology of Art. Creative Intuition in Art and Poetry. The Situation of Poetry. Treatise on the Gods. University of California Press, The Continuity of Poetic Language. The Dada Painters and Poets. William Sloane Associates, The Spirit of Tragedy. The Conduct of Life. Science, Religion and Reality. The Complete Works of Friedrich Nietzsche, ed. My Sister and I. Dickens, Dali and Others. Such, Such Were the Joys. The Idea of the Holy. Freud and Religious Belief. Studies in Human Time. Johns Hopkins Press, The Fire and the Fountain. From Baudelaire to Surrealism. Existentialism, Marxism and Anarchism. Rutgers University Press, Interpretations of Poetry and Religion. The Age of Reason.

3: Project MUSE - The Princeton Handbook of Poetic Terms

We use cookies to distinguish you from other users and to provide you with a better experience on our websites. Close this message to accept cookies or find out how to manage your cookie settings.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: However, Herder was careful to warn what every good poet knows that the m. In other words, m. Vico, *The New Science* ; Eng. Eliot, "Ulysses, Order, and M. Prescott, *Poetry and M. Eliot* ; H. *Poetry and Mythology and the Romantic Trad*, in Eng. *Poetry* ; M. Schorer, *William Blake* ; esp. Ure, *Towards a Mythology: Studies in the Poetry of W. Yeats* ; J. Chase, *Quest for M. The Design of his Poetry* ; T. Sebeok ; separate issue of *JAF*, v. Murray ; M. Campbell, *The Masks of God* ; M. Schiller divides all poets into two classes: The naive poets Homer, Shakespeare, Goethe who strive, as best they may, to project nature as they embody it, and the sentimental poets Schiller himself and most poets associated with classicism, q. The naive poets create by instinct since they must only express themselves to express natureâ€”they are realists since they embody and produce reality. Sentimental poets, on the other hand, create You are not currently authenticated. View freely available titles:

4: Project MUSE - Princeton Encyclopedia of Poetry and Poetics

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

On the other hand, Willcock It is a courageous and, to a great extent, successful attempt to apply the technique of analytical psychology to the cloudy and elusive emotional patterns brought up into consciousness by the magic of great poetry. Eliot, as well as the Christian Gospels Hooke The Divine Despot seems to be involved in the Heaven-and-Hell archetype, the kernel of which contains a "vital aspect" that is both positive and negative, and appears in space "as an image of loveliness with an ever attendant threatening shadow, a desolation beneath or around it" Bodkin Sometimes he is the heroic antagonist of tyranny, and sometimes a devilish enemy of group values, conceived to reside in the protection of God. In the mind of the reader there are these forces, sometimes inherited from very ancient times, and they may determine his response to the poetry quite independently of his conscious thinking about God, fate, and morality. As in the mind of poet or percipient the character of Satan alternates, so inversely the character of God must alternate too. In the Prometheus of Aeschylus are remembered dim fears that progress is wrong, inimical to the group; but also there are present instincts of self-assertion and rebellion. These instincts are connected with the infantile wishes and fears which still lurk in our minds. Complicating matters is the Rebirth archetype which, like the Heaven-and-Hell archetype, also involves a "vital aspect" that is simultaneously positive and negative, but which appears, not static, but rather "as a passage in time, from life to desolate death and beyond, to life renewed" Bodkin In addition, there is a "night-journey stage within the pattern of Rebirth" Bodkin Heaven, Hell, and Rebirth are related: Further interpatterning of the two archetypes, spatially and temporally, occurs when Satan emerges "upwards from his tremendous cavern below the realm of Chaos, to waylay the flower-like Eve in her walled Paradise and make her an inmate of his Hell, even as Pluto rose from beneath the earth to carry off Proserpine from her flowery meadow" Bodkin Other readings, other writings Letters and articles Bodkin did not limit herself to the classics nor to Jung, however. She was also an astute reader of other important philosophers of the time. The July issue of Philosophy, for example, published a letter Bodkin wrote to the editor concerning Santayana: Bodkin also grappled with the ideas of I. The gain which has come to those of us whom Dr. In addition, Aldrich Jung, but also of Albert Schweitzer and Plato. We avoid thereby the dubious mythological and psychological connotations of the term: Archetypal Patterns of Poetry: Psychological Studies of Imagination. The Eumenides and Present-Day Consciousness. London and New York: Our Knowledge of One Another. Physical Agencies and the Divine Persuasion. Review of Bodkin Philosophical Review 62 1: American Journal of Psychology 48 3: Journal of Religion 32 3: Modern Language Review 31 1: Other sources Allgaier, J. Is King Lear an Antiauthoritarian Play? Proceedings of the Modern Language Association 88 5: Zeus in the Prometheia. Journal of Hellenic Studies 58 1: Some Recent Articles of Interest. Journal of Aesthetics and Art Criticism 21 1: South Atlantic Bulletin 43 2: Its Seasonal Imagery Reconsidered. Studies in English Literature, 7 4: Rivista di Estetica 5 3: In Defense of Lady Macbeth. Shakespeare Quarterly 24 2:

5: Gkicksberg's Bibliography

Of all published articles, the following were the most read within the past 12 months.

She is best known for her book *Archetypal Patterns in Poetry: Psychological Studies of Imagination* London: Oxford University Press, 1955. It is generally taken to be a major work in applying the theories of Carl Jung to literature. She lectured at Homerton College, Cambridge from 1955 to 1960. She tried, as Boswell Willcock On the other hand, Willcock She holds herself back from slipping down the easy slope of paraphrase and prose meanings; neither does she drift into allegories and typifyings" Willcock It is a courageous and, to a great extent, successful attempt to apply the technique of analytical psychology to the cloudy and elusive emotional patterns brought up into consciousness by the magic of great poetry. Eliot, as well as the Christian Gospels Hooke The Divine Despot seems to be involved in the Heaven-and-Hell archetype, the kernel of which contains a "vital aspect" that is both positive and negative, and appears in space "as an image of loveliness with an ever attendant threatening shadow, a desolation beneath or around it" Bodkin Sometimes he is the heroic antagonist of tyranny, and sometimes a devilish enemy of group values, conceived to reside in the protection of God. In the mind of the reader there are these forces, sometimes inherited from very ancient times, and they may determine his response to the poetry quite independently of his conscious thinking about God, fate, and morality. As in the mind of poet or percipient the character of Satan alternates, so inversely the character of God must alternate too. In the Prometheus of Aeschylus are remembered dim fears that progress is wrong, inimical to the group; but also there are present instincts of self-assertion and rebellion. These instincts are connected with the infantile wishes and fears which still lurk in our minds. Complicating matters is the Rebirth archetype which, like the Heaven-and-Hell archetype, also involves a "vital aspect" that is simultaneously positive and negative, but which appears, not static, but rather "as a passage in time, from life to desolate death and beyond, to life renewed" Bodkin In addition, there is a "night-journey stage within the pattern of Rebirth" Bodkin This element in the pattern is balanced by a movement upward and outward"an expansion or outburst of activity, a transition toward reintegration and life-renewal" Bodkin Look up reintegration in Wiktionary, the free dictionary. Heaven, Hell, and Rebirth are related: Further inter patterning of the two archetypes, spatially and temporally, occurs when Satan emerges "upwards from his tremendous cavern below the realm of Chaos, to waylay the flower-like Eve in her walled Paradise and make her an inmate of his Hell, even as Pluto rose from beneath the earth to carry off Proserpine from her flowery meadow" Bodkin Other readings, other writings Letters and articles Bodkin did not limit herself to the classics nor to Jung, however. She was also an astute reader of other important philosophers of the time. The July issue of *Philosophy*, for example, published a letter Bodkin wrote to the editor concerning Santayana: Rather they are involved in our intellectual and emotional struggle with problems so deeply rooted within our individual and social life as to be virtually religious in character" Bodkin Bodkin also grappled with the ideas of I. The gain which has come to those of us whom Dr. In this book, Bodkin tried "to understand and make some reasonable discrimination and choice among the type-images which are actually working among us and openly available to us in literary, ritualistic, or philosophical forms" Hayward In addition, Aldrich Jung, but also of Albert Schweitzer and Plato. For example, Walter Sutton published an essay in which "discusses C. We avoid thereby the dubious mythological and psychological connotations of the term: *Archetypal Patterns of Poetry: Psychological Studies of Imagination*. The Eumenides and Present-Day Consciousness. London and New York: Our Knowledge of One Another. Physical Agencies and the Divine Persuasion. Review of Bodkin *Philosophical Review* 62 1: *American Journal of Psychology* 48 3: *Journal of Religion* 32 3: *Modern Language Review* 31 1: Other sources Allgaier, J. Is King Lear an Antiauthoritarian Play? *Proceedings of the Modern Language Association* 88 5: Zeus in the Prometheia. *Journal of Hellenic Studies* 58 1: Some Recent Articles of Interest. *Journal of Aesthetics and Art Criticism* 21 1: *South Atlantic Bulletin* 43 2: Its Seasonal Imagery Reconsidered. *Studies in English Literature*, 7 4: *Rivista di Estetica* 5 3: In Defense of Lady Macbeth. Shakespeare

STUDIES OF TYPE-IMAGES IN POETRY, RELIGION, AND PHILOSOPHY.

pdf

Quarterly 24 2:

6: Maud Bodkin (Author of Archetypal Patterns In Poetry)

Studies of Type-Images in Poetry, Religion, and Philosophy The Quarrel Between Philosophy and Poetry: Studies in Ancient Thought. Studies of Type-Images in.

Symbol and Myth In this chapter I wish briefly to consider religious models in relation to other forms of religious language -- particularly symbols, images and myths. Four issues which will be significant in the subsequent analysis of models arise here in discussing these other linguistic forms: I will suggest that the idea of religious models offers a distinctive way of dealing with each of these issues. Metaphor and Symbol Because religious language is frequently metaphorical, I start with some remarks about metaphors in general. A metaphor proposes analogies between the normal context of a word and a new context into which it is introduced. Some, but not all, of the familiar connotations of the word are transferred. There is a tension between affirmation and negation, for in analogy there are both similarities and differences. The philosopher Max Black argues that in metaphoric usage there is a highly selective transfer of some of the familiar associations of a word. These associations then act as a kind of screen or lens through which the new subject is viewed; some of its features are ignored or suppressed while others are emphasized or distinctively organized. It is seen in a new way and new attitudes are evoked. A metaphor can order our perceptions, bringing forward aspects which we had not noticed before. One kind of experience is interpreted in terms of the characteristics of another. There is often novelty and surprise in these new combinations and the fresh images that they evoke. They arise from the concreteness and individuality of particular experiences, which only an extension of language can try to convey. A metaphor is not literally true. Yet a metaphor is not a useful fiction, a mere pretence, a game of make-believe with no relation to reality; it asserts that there are significant analogies between the things compared. Literary critics have debated at length whether these resemblances can be reduced to a set of equivalent literal expressions. Some critics have said that a metaphor is a condensed simile or a substitute for detailed comparison; they claim that a metaphor can be paraphrased exactly by a set of statements about the resemblance of specific features of the two situations. It would have a psychological role but not an indispensable logical one. The opposing view, with which I would side, holds that a metaphor cannot be replaced by a set of equivalent literal statements because it is open-ended. No limits can be set as to how far the comparison might be extended; it cannot be paraphrased because it has an unspecifiable number of potentialities for articulation. It is not an illustration of an idea already explicitly spelled out, but a suggestive invitation to the discovery of further similarities. It will be proposed in the next chapter that scientific models are not eliminable because they, too, are based on analogies which are open-ended and extensible, though of course they are more systematically developed than metaphors. Unlike scientific models, however, metaphors -- especially in poetry -- often have emotional and valuational overtones. They call forth feelings and attitudes. Metaphors are dynamic; language becomes event. The reader is involved as a personal participant and is encouraged to draw from various dimensions of his own experience. But the presence of these non-cognitive functions does not require that cognitive functions be absent. Metaphors influence perception and interpretation as well as attitude. It is judged by its faithfulness to concrete human experience. Consider first the symbols of height. Edwyn Bevan shows, more specifically, that the sense of religious awe is similar to the awe in looking up at a mountain or at the sky. Symbols of height are therefore appropriate expressions of worship, e. Water is a symbol of chaos the primeval waters, for instance but also of regeneration and purification as in baptism, since man experiences water both as a destructive power and as a cleansing agent and sustainer of life. Similarly fire can at various times be devouring, purifying or life-giving. Furthermore, a number of differing metaphors may be applied to the same religious experience. Thus the Christian experience of liberation from anxiety and guilt is variously described as analogous to acquittal in a law court, the release of a slave, the ransom of a captive, the reconciliation of enemies, the forgiveness of one person by another and the recovery of health after sickness. But they need not be taken literally; they combine affirmation and

negation and point beyond themselves. As Tillich puts it, a religious symbol is idolatrous unless it suggests its own inadequacy. Metaphors are employed only momentarily and symbols only in a limited range of contexts, but models are more fully elaborated and serve as wider interpretive schemes in many contexts. Other religious traditions have used dominant models which are impersonal in character. In later chapters we will find that religious models, like literary metaphors, influence attitudes and behaviour and also alter ways of seeing the world. Models, like metaphors, may help us to notice particular features of the world. In all of these functions -- the evocation of attitudes, the guidance of behaviour, the interpretation of experience, and the organization of perceptions -- a metaphor is used only momentarily, whereas a model is used in a sustained and systematic fashion. In both cases, however, claims are made about the world and not simply about human feelings and attitudes.

Parable and Analogy A narrative form of analogy frequently found in religious teachings is the parable, a short fictional story whose characters are taken from everyday life. I will confine myself to three observations: Parables call for decision. His judgment is called for; he must accept or reject. More often the hearer is implicitly invited to see himself in a parable; he is drawn in as participant and actor. Peter Slater has written: The analogies developed in parables are not just any analogies. They are those which help us to develop our policies for living and decide on their adoption. The central analogies are ones which suggest roles and rules in life, such as the role of sonship and the rule of neighbourly love. Other parables seem at the same time to make claims about reality; the Parable of the Prodigal Son commends to us a filial stance; but it also implies that God is like a father. Dodd gives this definition: Parables communicate vivid images. Who can forget the Prodigal Son, or the Good Samaritan, once he has heard about them? Mental images are more important than abstract concepts as vehicles for the transmission of a religious tradition. Images influence attitudes and behaviour more powerfully than general principles do. Perhaps both philosophers and theologians, in concentrating on verbally-stated propositions, have tended to neglect the role of images in human thought. Once revealed, they can be used to interpret experience and historical events. Farrer discusses a number of these biblical images in detail and makes a convincing case for their influence. Surely the images of different religious traditions lead to incompatible affirmations. On what basis should one accept the claim that the images of a particular tradition are revealed? Further, can we not acknowledge the importance of imagination without treating it as a separate faculty which God could use in isolation from other faculties? To be sure, Farrer does give the religious community an active role in the development and interpretation of images, and even in their origination man is not entirely passive. But by detaching religious images from the human experience in which they occur, he minimizes the influence of psychological forces and cultural images from literature, mythology, art, etc. The role of analogy which I will develop differs, however, from the traditional doctrine of analogy. How can religious language avoid literalism on the one hand and emptiness on the other? If familiar terms are predicated of God literally univocally, one ends in anthropomorphism. But if no familiar terms can be predicated, except equivocally, one ends in agnosticism. If divine love in no way resembles human love, the term is vacuous; one could as well call it divine hate, or divine obesity, after disclaiming all familiar denotations of the terms. The doctrine of analogy was supposed to provide a middle way, allowing for both similarity and difference between God and man. But the argument rests on the assumptions that causes resemble their effects and that God is the cause of the world. The conclusion then asserts only what was already in the premise: If analogies are based on religious experience, however, neither of these two assumptions need be made. The role of analogy in religious models will be presented in a later chapter.

The Character of Myth Religious symbols and images are combined in the complex narratives known as myths. These forms have been illuminated by historians studying ancient civilizations and by anthropologists studying preliterate cultures today. In contrast to literary critics, who have usually concentrated on the internal content of myths, historians and anthropologists have been concerned about their place in the lives of individuals and groups. In broad terms, a myth is a story which is taken to manifest some aspect of the cosmic order. We shall for the moment postpone the question of the relation of the events narrated in the myth to historical events, and consider the function of myths in human life. Unlike a

fairy tale, a living myth is highly significant in personal and corporate life; it endorses particular ways of ordering experience and acting in daily life, along the following lines: Myths offer ways of ordering experience. Myths provide a world-view, a vision of the basic structure of reality. Most myths are set at the time of creation, or in a primordial time, or at the time of key historical events -- times in which the forms of existence were established, modified or disclosed. The present is interpreted in the light of the formative events narrated in the myth, as Mircea Eliade has shown. A myth is relevant to daily life because it deals with perennial problems and the enduring order of the world in which man lives. Myths inform man about himself. He takes his self-identity in part from the past events which he believes have made him what he is. He understands himself in relation to the ancestors of his people. A community is constituted by the key events which it remembers and in which its members participate. A living myth evokes personal involvement rather than contemplation or conceptual analysis. It is a way of action which brings man into accord with a group and an ordained order. Creation myths usually manifest in dramatic form basic convictions about human nature and destiny. Myths express a saving power in human life. The cosmic order reflected in myths typically has a tri-partite structure. There is an ideal state or being which represents the source, ground and goal of life. The actual condition of man is separated from the ideal by some flaw, defect or distortion, variously understood as sin, ignorance, attachment, etc.

7: Chapter 2: Symbol and Myth – Religion Online

*Studies of Types-Images in Poetry, Religion and Philosophy [Maud Bodkin] on www.enganchecubano.com *FREE* shipping on qualifying offers.*

Additional Information In lieu of an abstract, here is a brief excerpt of the content: Vico, *The New Science* ; Eng. Eliot, "Ulysses, Order, and M. Prescott, *Poetry and M. Eliot*, ; H. *Poetry and Mythology and the Romantic Trad*, in *Eng. Poetry* ; M. Ure, *Towards a Mythology: Studies in the Poetry of W. Chase, Quest for M. The Design of his Poetry* ; T. Sebeok ; separate issue of *JAF*, v. Murray ; M. Campbell, *The Masks of God* ; M. Eliade, *The Sacred and the Profane* and M. *The two basic types are epic and ballad. Both epic and ballad have a long history as oral literature before they are recorded and literary forms of each emerge. Storytelling in verse form is sometimes thought to have its beginning in the chanting of myth relating to ritual. Vestiges of this earlier mythic connection of n. In answer to the question of why a story should be told in verse, and in sung verse, at that since both epic and ballad were originally sung or chanted , it is often said that the verse serves a purely mnemonic purpose; the story in verse is easier to remember than that in prose. Actually there is little or no basis for this conclusion. Moreover, the oral transmission of the tale indicates that prose can be handed on with as great ease as poetry and with almost as great, perhaps even greater, fidelity. It seems more likely that the story sung in verse had a magical purpose and was in some way connected with ritual. This technique later loses its overt magical function, but is preserved first* You are not currently authenticated. View freely available titles:

8: Maud Bodkin : Wikis (The Full Wiki)

Save on ISBN www.enganchecubano.com has *Studies of type-images in poetry, religion, and philosophy* by Maud Bodkin and over 50 million more used, rare, and out-of-print books.

She tried, as Boswell On the other hand, Willcock She holds herself back from slipping down the easy slope of paraphrase and prose meanings; neither does she drift into allegories and typifyings" Willcock It is a courageous and, to a great extent, successful attempt to apply the technique of analytical psychology to the cloudy and elusive emotional patterns brought up into consciousness by the magic of great poetry. Eliot , as well as the Christian Gospels Hooke The Divine Despot seems to be involved in the Heaven-and-Hell archetype, the kernel of which contains a "vital aspect" that is both positive and negative, and appears in space "as an image of loveliness with an ever attendant threatening shadow, a desolation beneath or around it" Bodkin Sometimes he is the heroic antagonist of tyranny, and sometimes a devilish enemy of group values, conceived to reside in the protection of God. In the mind of the reader there are these forces, sometimes inherited from very ancient times, and they may determine his response to the poetry quite independently of his conscious thinking about God, fate, and morality. As in the mind of poet or percipient the character of Satan alternates, so inversely the character of God must alternate too. In the Prometheus of Aeschylus are remembered dim fears that progress is wrong, inimical to the group; but also there are present instincts of self-assertion and rebellion. These instincts are connected with the infantile wishes and fears which still lurk in our minds. Complicating matters is the Rebirth archetype which, like the Heaven-and-Hell archetype, also involves a "vital aspect" that is simultaneously positive and negative, but which appears, not static, but rather "as a passage in time, from life to desolate death and beyond, to life renewed" Bodkin In addition, there is a "night-journey stage within the pattern of Rebirth" Bodkin This element in the pattern is balanced by a movement upward and outwardâ€”an expansion or outburst of activity, a transition toward reintegration and life-renewal" Bodkin Look up reintegration in Wiktionary, the free dictionary. Heaven, Hell, and Rebirth are related: Further inter patterning of the two archetypes, spatially and temporally, occurs when Satan emerges "upwards from his tremendous cavern below the realm of Chaos, to waylay the flower-like Eve in her walled Paradise and make her an inmate of his Hell, even as Pluto rose from beneath the earth to carry off Proserpine from her flowery meadow" Bodkin Other readings, other writings[edit] Letters and articles[edit] Bodkin did not limit herself to the classics nor to Jung, however. She was also an astute reader of other important philosophers of the time. The July issue of *Philosophy*, for example, published a letter Bodkin wrote to the editor concerning Santayana: Rather they are involved in our intellectual and emotional struggle with problems so deeply rooted within our individual and social life as to be virtually religious in character" Bodkin Bodkin also grappled with the ideas of I. The gain which has come to those of us whom Dr. In this book, Bodkin tried "to understand and make some reasonable discrimination and choice among the type-images which are actually working among us and openly available to us in literary, ritualistic, or philosophical forms" Hayward In addition, Aldrich Jung, but also of Albert Schweitzer and Plato. For example, Walter Sutton published an essay in which "discusses C. We avoid thereby the dubious mythological and psychological connotations of the term: Archetypal Patterns of Poetry: Psychological Studies of Imagination. The Eumenides and Present-Day Consciousness. London and New York: Our Knowledge of One Another. Physical Agencies and the Divine Persuasion. Review of Bodkin *Philosophical Review* 62 1: *American Journal of Psychology* 48 3: *Journal of Religion* 32 3: *Modern Language Review* 31 1: Is King Lear an Antiauthoritarian Play? *Proceedings of the Modern Language Association* 88 5: Zeus in the Prometheia. *Journal of Hellenic Studies* 58 1: Some Recent Articles of Interest. *Journal of Aesthetics and Art Criticism* 21 1: *South Atlantic Bulletin* 43 2: Its Seasonal Imagery Reconsidered. *Studies in English Literature*, â€” 7 4: *Rivista di Estetica* 5 3: In Defense of Lady Macbeth. *Shakespeare Quarterly* 24 2:

STUDIES OF TYPE-IMAGES IN POETRY, RELIGION, AND PHILOSOPHY.

pdf

9: Literature and Religion | Department of English

Jung and C. Kerényi, Essays on a Science of Mythology trans. R. F. C. Hull, Princeton University Press ; *Maud Bodkin, Studies in Type Images in Poetry, Religion and Philosophy*, Oxford University Press ; also *Wheelwright* (note 4 above).

STUDIES OF TYPE-IMAGES IN POETRY, RELIGION, AND PHILOSOPHY.

pdf

Tactics for practical application From customer understanding to strategy innovation: practical tools to establish competitive positioning Third Inning: Satchel Paige and Marcus Aurelius Modern grammar and basic writers Ronald F. Lunsford African American literature. Historical sketch of the Synod of New Jersey Newborn Conspiracy Analysis of Messy Data Volume I The locks of the Oxford canal William Wordsworth travel What would Lincoln say? Pediatric neuroimaging barkovich 6th edition Third World women speak out Beverly Hills, 90210 factfile Designing resistance training programs fleck kraemer Step 9: find your peace Situational judgment tests theory measurement and application The Big White House Cst microwave studio 2014 tutorial Bound Brook, the place to dwell. Technology in the library instruction classroom Britains Energy Resources (Reference Pamphlet) Ipad note taking app import DOS 6.0 Coursebook The pursuit of innocence in the golden state Verlyn Klinkenborg The night of no weather. Creating a mission statement Edward Larrabee Barnes, architect Movement, Stability Lumbopelvic Pain The regulation-common law feedback loop in non-preemptive regimes Thomas O. McGarity Daily steps to renewal 7. The Meo Poeple, Syed Jamal Jaafar, 61 South Sea adventure Humes an enquiry concerning human understanding Shape-Selective Catalysis Handbook of veterinary pharmacology 2nd edition Aristotle on the Sense-Organs (Cambridge Classical Studies) Healing past lives in the Akashic records North end parking program. The Return of the Village Atheist