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English Pastoral Poetry, from the Beginnings to Marvell
 The Sense of an Ending
 Romantic Image
 The War Against Cliche
 Koba the Dread
 Romantic Image
 The Man Who Walks
 The Art of Telling
 The Genesis of Secrecy
 Pieces of My Mind
 Stories in an Almost Classical Mode
 Not Entitled
 The tempest
 Shakespeare, Spenser, Donne
 Addressing Frank Kermode
 Pleasing Myself
 The Poetry of George Herbert
 BETWEEN THE ACTS
 Meditations on a Hobby Horse
 Not Entitled
 The Sense of an Ending
 An Unofficial Rose
 Before She Met Me
 The Living Milton (Routledge Revivals)
 An Appetite for Poetry
 The Pleasures of Peace
 The Age of Shakespeare
 Sacred Country
 Pleasure and Change
 King Lear in our Time
 Shakespeare's Language
 The Uses of Error
 The Oxford Book of Letters
 A Reader's Guide to the Twentieth-century Novel
 The Literary Guide to the Bible
 The Classic
 Forms of Attention
 Shakespeare, Our Contemporary
 History and Value
 Midcentury Suspension

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CASSIUS CAREY

English Pastoral Poetry, from the Beginnings to Marvell Random House

"A Shakespearean comedy of misaligned lovers" set in the modern English countryside by a Man Booker Prize winner (Publishers Weekly). Hugh Peronett's life is tinged with regret: the regret of never following his passions and losing the one woman he loved. Twenty-five years ago, he ended an affair with Emma Sands, a detective novelist who had stolen his heart, to be with his wife, Fanny. Now, Fanny is gone, and both Hugh and his grown son, Randall, find themselves at a crossroads of passion and righteousness. As Hugh, Emma, Randall, Randall's wife, Randall's mistress, and several others are caught in a dance of romance and rejection in bucolic rural England, they will discover the true meanings of love, companionship, and desire. From the acclaimed author of *The Sea, The Sea*, *An Unofficial Rose* is a novel of wit, sorrow and an unparalleled psychological insight.

The Sense of an Ending Vintage Canada

In *The Age of Shakespeare*, Frank Kermode uses the history and culture of the Elizabethan era to enlighten us about William Shakespeare and his poetry and plays. Opening with the big picture of the religious and dynastic events that defined England in the age of the Tudors, Kermode takes the reader on a tour of Shakespeare's England, vividly portraying London's society, its early capitalism, its court, its bursting population, and its epidemics, as well as its arts—including, of course, its theater. Then Kermode focuses on Shakespeare himself and his career, all in the context of the time in which he lived. Kermode reads each play against the backdrop of its probable year of composition, providing new historical insights into Shakespeare's characters, themes, and sources. The result is an important, lasting, and concise companion guide to the works of Shakespeare by one of our most eminent literary scholars.

Romantic Image Macmillan

Frank Kermode is one of the pre-eminent practitioners of the art of criticism in the English speaking world. It has been his distinction to make a virtue – as all the best critics have done – of the necessarily occasional nature of his profession. That virtue is evident on every page of this collection of essays. In one group of essays he asks the reader to share his pleasure in a number of major writers – Milton, T.S. Eliot, Wallace Stevens. In another, he discusses ideas about problems in biblical criticism and their implications for the study of narrative in particular and the interpretation of secular literary texts in general. In them he gives clear accounts of questions relating to interpretation and the debate about canons. A key essay looks at the career of William Empson, a career lived between literature and criticism, between the pleasure of the text and the delight in conceptual issues which is characteristic of so much of the contemporary taste for theory. It is Empson's career, perhaps, which is the foundation for the polemical prologue to the book, where Kermode challenges those who doubt the possibility (and the necessity) of the cross-over between literature and criticism, and who argue that criticism is mere appreciation, mere connoisseurship, that theory has displaced criticism and has left literature in the dust, that theory is the avant-garde of critical thought. This piece defines the author's position in the debate about literature and value.

The War Against Cliche Modern Library

The question of the canon has been the subject of debate in academic circles for over fifteen years. *Pleasure and Change* contains two lectures on this important subject by the distinguished literary critic Sir Frank Kermode. In essays that were originally delivered as Tanner Lectures at Berkeley in November of 2001, Kermode reinterprets the question of canon formation in light of two related and central notions: pleasure and change. He asks how aesthetic pleasure informs what we find valuable, and how this perception changes over time. Kermode also explores the role of chance, observing the connections between canon formation and unintentional and sometimes even random

circumstance. Geoffrey Hartmann (Yale University), John Guillory (New York University), and Carey Perloff (director of the American Conservatory Theatre) offer incisive comments on these essays, to which Kermode responds in a lively rejoinder. The volume begins with a helpful introduction by Robert Alter. The result is a stimulating and accessible discussion of a highly significant cultural debate.

Koba the Dread Routledge

How did literary artists confront the middle of a century already defined by two global wars and newly faced with a nuclear future? *Midcentury Suspension* argues that a sense of suspension—a feeling of being between beginnings and endings, recent horrors and opaque horizons—shaped transatlantic literary forms and cultural expression in this singular moment. Rooted in extensive archival research in literary, print, and public cultures of the Anglophone North Atlantic, Claire Seiler's account of midcentury suspension ranges across key works of the late 1940s and early 1950s by authors such as W. H. Auden, Samuel Beckett, Elizabeth Bishop, Elizabeth Bowen, Ralph Ellison, and Frank O'Hara. Seiler reveals how these writers cultivated modes of suspension that spoke to the felt texture of life at midcentury. Running counter to the tendency to frame midcentury literature in the terms of modernism or of our contemporary, *Midcentury Suspension* reorients twentieth-century literary study around the epoch's fraught middle.

Romantic Image Macmillan

Can you remember what happens at the end of 1984? Or what triggered Quentin Compson's suicide in *The Sound and the Fury*? Perhaps you need to know who won the National Book Award in 1960, how many times the Booker Prize has been awarded to non-British writers, or what novels people were reading the year the Titanic sank. The answers to all these questions, and many more, can now be found in *A Reader's Guide to the Twentieth-Century Novel*. Wide-ranging and authoritative, *A Reader's Guide to the Twentieth-Century Novel* is a unique and invaluable guide to modern fiction written in English. Arranged chronologically from Joseph Conrad's *Lord Jim* to E. Annie Proulx's *The Shipping News*, it contains detailed accounts of some 750 novels from the United States, Britain, Ireland, Canada, Africa, India, Australia, New Zealand, and the Caribbean. All of the century's major novelists are represented, alongside less-celebrated writers whose work has been unjustly neglected; such beloved children's authors as A.A. Milne, Frances Hodgson Burnett, and Kenneth Grahame, and such popular authors as Agatha Christie, Ian Fleming, Daphne Du Maurier, and others whose work has left a definite stamp on readers' imaginations. Each lively entry supplies a summary of the plot, places the novel in a biographical and historical context, and provides a provocative critical assessment. Written by a team of thirty-eight contributors made up of critics, biographers, novelists, historians, academics, and literary journalists, all entries are fully cross-referenced and supplemented at the end of the book by brief biographical notes on all authors and by helpful alphabetical indexes of novels and authors. Interwoven with the entries are also 150 short extracts illustrating the voice and style of many featured novels, from Rudyard Kipling's *Kim* to Roddy Doyle's *Paddy Clarke Ha Ha Ha*. The chronological arrangement of the Guide gives readers fascinating insight into the sorts of books people were reading at any given period, and each year is prefaced by a selection of contemporary events from the worlds of the arts, science, and politics, revealing the background against which novels were written and published. This arrangement also allows readers to trace the literary history of twentieth-century fiction and to follow the development of individual authors. A celebration of modern fiction and an indispensable aide-memoire, *A Reader's Guide to the Twentieth-Century Novel* is a book to be read for pleasure as well as consulted for reference.

The Man Who Walks Vintage

Frank Kermode attempts to determine the criteria for classical literature through an analysis of the social and intellectual importance of great works of the past.

The Art of Telling Harvard University Press

NATIONAL BOOK CRITICS CIRCLE AWARD WINNER • In this virtuosic, career-spanning collection, Martin Amis, "one of the most gifted novelists of his generation" (TIME), takes on James Joyce and Elvis Presley, Nabokov and English football, Jane Austen and Penthouse Forum, William Burroughs and Hillary Clinton, and more. "[Written] with intelligence and ardor and panache.... Speaks not just to a lifetime of reading but also to a fascination with individual writers." —The New York Times Here, Amis serves up fresh assessments of the classics and plucks neglected masterpieces off their dusty shelves. Above all, Amis is concerned with literature, and with the deadly clichés—not only of the pen, but of the mind and the heart. He tilts with Cervantes, Dickens and Milton, celebrates Bellow, Updike and Elmore Leonard, and deflates some of the most bloated reputations of the past three decades. On every page Amis writes with jaw-dropping felicity, wit, and a subversive brilliance that sheds new light on everything he touches.

The Genesis of Secrecy Harvard University Press

Sir Frank Kermode, the British scholar, instructor, and author, was an inspired critic. Forms of Attention is based on a series of three lectures he gave on canon formation, or how we choose what art to value. The essay on Botticelli traces the artist's sudden popularity in the nineteenth century for reasons that have more to do with poetry than painting. In the second essay, Kermode reads Hamlet from a very modern angle, offering a useful (and playful) perspective for a contemporary audience. The final essay is a defense of literary criticism as a process and conversation that, while often conflating knowledge with opinion, keeps us reading great art and working with—and for—literature.

Pieces of My Mind OUP Oxford

Various aspects of Milton are explored in this collection of essays by scholars whose reputations were, at the time of publication in 1960, perhaps largely based on their writings on more modern subjects. This had the advantage of demonstrating that Milton as a poet is "alive" and that other attempts to represent him as irrelevant to the interests of the modern reader had failed. The essays offer to admirers of Milton and of modern poetry cogent and mature arguments for restoring a great poet to his proper authority in our literary life.

Stories in an Almost Classical Mode Harvard University Press

Shakespeare, Our Contemporary is a provocative, original study of the major plays of Shakespeare. More than that, it is one of the few critical works to have strongly influenced theatrical productions. Peter Brook and Charles Marowitz are among the many directors who have acknowledged their debt to Jan Kott, finding in his analogies between Shakespearean situations and those in modern life and drama the seeds of vital new stage conceptions. Shakespeare, Our Contemporary has been translated into nineteen languages since it appeared in 1961, and readers all over the world have similarly found their responses to Shakespeare broadened and enriched.

Not Entitled University of Chicago Press

This book is a record of Kermode's "error," his wandering through literature past and present. He notes that "in thirty-odd years I have written several hundred reviews, an example I would strongly urge the young not to follow." From these Kermode has selected the pieces he treasures most; they provide an example that will be difficult to follow.

The tempest Vintage

A brilliant weave of personal involvement, vivid biography and political insight, *Koba the Dread* is the successor to Martin Amis's award-winning memoir, *Experience*. *Koba the Dread* captures the appeal of one of the most powerful belief systems of the 20th century — one that spread through the world, both captivating it and staining it red. It addresses itself to the central lacuna of 20th-century thought: the indulgence of Communism by the intellectuals of the West. In between the personal beginnings and the personal ending, Amis gives us perhaps the best one-hundred pages ever written about Stalin: *Koba the Dread*, *Iosif the Terrible*. The author's father, Kingsley Amis, though later reactionary in tendency, was a "Comintern dogsbody" (as he would come to put it) from 1941 to 1956. His second-closest, and then his closest friend (after the death of the poet Philip Larkin), was Robert Conquest, our leading Sovietologist whose book of 1968, *The Great Terror*, was second only to Solzhenitsyn's *The Gulag Archipelago* in undermining the USSR. The present memoir explores these connections. Stalin said that the death of one person was tragic, the death of a million a mere "statistic." *Koba the Dread*, during whose course the author absorbs a particular, a familial death, is a rebuttal of Stalin's aphorism.

Shakespeare, Spenser, Donne Psychology Press

After the scandalous theft of a pub's World Cup cash kitty, a homeless drifter pursues his eccentric

uncle: 'The Man Who Walks', up into the Highlands to recover the money - a cool -27,000. The nephew's frantic, stalled progress and other bizarre diversions form this wickedly hilarious novel. But who is The Man Who Walks? Is he simply a water-carrying madman with one glass eye and a fondness for whisky and pony nuts, and who has a physiological inability to handle slopes? Or is he a savant, touched by the hand of God, wandering the back roads along ancient, ancestral tracks? And as the sinister, unstable nephew gains on The Man Who Walks, can it be that it will all end in a field and that this field is Culloden Moor?

Addressing Frank Kermode Oxford University Press

This edition first published in 1966. Previous edition published 1965 by the University of California Press. Perhaps more than any other play of Shakespeare's *King Lear* has been subjected to almost totally contradictory interpretations. In the first historical section of the book the author describes the varying concepts of the play and the distortions of text and even plot that have been widely used. Garrick's playing of *Lear* as a pathetic and down-trodden old man. Laughton's and Olivier's versions and Herbert Blaus's theory of the 'subtext' are described and analysed. The central section of the book examines the medieval, folk and romance sources of the play. The final chapter illustrates how the action of the play and its pervading violence and evil are not explained in terms of human motive and rely for their meaning more on their effects than their antecedents. An important theme is the play's examination of society and the ties of service and family love.

Pleasing Myself Psychology Press

BOOKER PRIZE WINNER • NATIONAL BESTSELLER • A novel that follows a middle-aged man as he contends with a past he never much thought about—until his closest childhood friends return with a vengeance: one of them from the grave, another maddeningly present. A novel so compelling that it begs to be read in a single setting, *The Sense of an Ending* has the psychological and emotional depth and sophistication of Henry James at his best, and is a stunning achievement in Julian Barnes's oeuvre. Tony Webster thought he left his past behind as he built a life for himself, and his career has provided him with a secure retirement and an amicable relationship with his ex-wife and daughter, who now has a family of her own. But when he is presented with a mysterious legacy, he is forced to revise his estimation of his own nature and place in the world.

The Poetry of George Herbert Oxford University Press

Sir Frank Kermode has been writing peerless literary criticism for more than a half-century. *Pieces of My Mind* includes his own choice of his major essays since 1958, beginning with his extraordinary study of "Poet and Dancer Before Diaghilev" and ending with a marvelous consideration of Shakespeare's *Othello* and Verdi-Boito's *Otello*. Important essays on Hawthorne, on Wallace Stevens, on problems in literary theory and analysis, on Auden, on "Secrets and Narrative Sequence," and three previously unpublished essays (including one on "Memory" and one on "Forgetting") fill out this rich and rewarding volume. *Pieces of My Mind* also contains recent considerations of the work of major modern writers—Don DeLillo, Raymond Carver, Tom Paulin, and others. Of Kermode's last book, Shakespeare's *Language*, Richard Howard wrote that it was "a triumph of inauguration and the crowning action of his splendid career of criticism. It is, and will doubtless remain, the first book one should read about Shakespeare's plays, and with those plays." *Pieces of My Mind* has equal authority and power, and it will be equally praised.

BETWEEN THE ACTS University of Illinois Press

First published in 1971. This collection of essays discusses some of the central works and areas of literature in the Renaissance period of cultural history. Contents include: Spenser and the Allegorists; The Faerie Queene, I and V; The Cave of Mammon; The Banquet of Sense; John Donne; The Patience of Shakespeare; Survival fo the Classic; Shakespeare's Learning; The Mature Comedies; The Final Plays.

Meditations on a Hobby Horse Doubleday

Frank Kermode assesses the revolutionary transformations in literary criticism over the last fifteen years and places them in historical perspective. Examining novels ranging in scope from a 1907 bestseller to the avant-garde works of various periods, he includes such writers as Conrad, Ford Madox Ford, Michel Butor, and Thomas Pynchon.

Not Entitled Farrar, Straus and Giroux

This classic work, back in print for the first time in over a decade, questions the public's harsh perception of the artist, while at the same time gently poking fun at the artists' own, often inflated self-image.