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Charles Mauron (1899-1966) was a French translator of contemporary English authors, including E. M. Forster and Virginia Woolf, and a literary critic who made use of psychoanalytic literary criticism. He is noted for his books Aesthetics and Psychology (1935) and Des métaphores obsédantes au mythe personnel (1962).

~~Charles Mauron Wikipedia~~  
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In the following passage, the French aesthetician Charles Mauron (1899-1966) underscores the central dialectic in his bookAesthetics and Psychology, which was translated by Roger Fry and Katherine John and published by the Hogarth Press in 1935: in life we scarcely look or listen at all, except in view of some future activity.

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In 1963, Charles Mauron conceived a structured method to interpret literary works via psychoanalysis. The study implied four different phases: The study implied four different phases: The creative process is akin to dreaming awake: as such, it is a mimetic , and cathartic , representation of an innate desire that is best expressed and revealed ...

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Explores the 'still life spirit' in modern painting, prose, dance, sculpture and poetryChallenges the conventional positioning of still life a 'minor' genre in art historyProposes a radical alternative to narratives of modernism that privilege speed and motion by revealing forms of stillness and still life at the heart of modern literature and visual cultureProvides the first study of still life to consider the genre across modern literature, visual cultures and danceUncovers connections and cultural exchange between networks of European and American artists including the Bloomsbury Group and Wallace StevensThe late nineteenth and early twentieth centuries have been characterised as the 'age of speed' but they also witnessed a reanimation of still life across different art forms. This book takes an original approach to still life in modern literature and the visual arts by examining the potential for movement and transformation in the idea of stillness and the ordinary. It ranges widely in its material, taking Czanne and literary responses to his still life painting as its point of departure. It investigates constellations of writers, visual artists and dancers including D. H. Lawrence, Virginia Woolf, David Jones, Winifred Nicholson, Wallace Stevens, and lesser-known figures including Charles Mauron and Margaret Morris. Claudia Tobin reveals that at the heart of modern art were forms of stillness that were intimately bound up with movement: the still life emerges charged with animation, vibration and rhythm; an unstable medium, unexpectedly vital and well suited to the expression of modern concerns.

Aldous Huxley described Gerald Heard as "that rare being—a learned man who [made] his mental home on the vacant spaces between the pigeonholes." Heard's off-beat interests made him a cultural and intellectual pioneer on both sides of the Atlantic in the middle decades of the twentieth century. Despite accolades from such figures as E.M. Forster, who characterized him as "one of the most penetrating minds in England," and Christopher Isherwood, who described him upon his death as one of the "few great magic mythmakers and revealers of life's wonder," Heard is largely unknown today. Between the Pigeonholes is the first published full-length study of Gerald Heard. Alison Falby examines Heard's ideas and contexts in interwar Britain and postwar America, demonstrating his significance in several important twentieth-century movements. These movements include popular science and psychology, psychical research, Eastern spirituality, pacifism, cooperativism, and Californian counter-culture. All of Heard's involvements expressed his desire to convey religious ideas in the modern languages of biological, social, and physical science. Falby also traces Heard's shifting political leanings from left-liberal in the early-1930s to libertarian in the early-1960s. She finds that his modernist theological approach, conventionally associated with liberal religion and politics, provided spiritual fodder for those on both the Left and the Right: Isherwood and W.H. Auden on the one hand, and Clare Boothe Luce and Spiritual Mobilization on the other. Using Heard as a prism through which to examine popular ideas, Falby shows that the twentieth century contained much political and religious heterogeneity. This heterogeneity illustrates the diverse and overlapping roots of both liberal religion and conservative politics in the twenty-first century.

Offering essays from some of the leading academic writers and younger scholars in the field of American studies from both the United States and Europe, this volume constitutes a rich and varied reconsideration of Modernist American poetry. Its contributions fall into two general categories: new and original discussions of many of the principal figures of the movement (Frost, Pound, Eliot, Williams, Cummings and Stevens) and reflections on the phenomenon of Modernism within a broader cultural context (the influence of Haiku, parallels and connections with Surrealism, responses to the Modernist accomplishment by later American poets). Because of its mixture of European and American perspectives, Modernism Revisited will be of vital interest to students and scholars of American literature and Modernism in general and of twentieth-century comparative literature and art.

As a representation of the Woolfs' personal library, the Leonard and Virginia Woolf Collection at Washington State University reveals valuable biographical information about the Woolfs and about writers and artists associated with the Bloomsbury Group. The Library of Leonard and Virginia Woolf: A Short-title Catalog consists of brief citations that reflect all the titles within this WSU collection. Arranged in alphabetical order by author or title, the entries include an edition statement, printing or impression statement, publisher, and publication date and location. Initials are provided for annotators, inscribers, illustrators, and binders.

Wallace Stevens (1879-1955), one of the leading poets of the twentieth century, continues to influence a wide range of poets writing today. However, an image persists of Stevens as an aesthete who was politically removed from his times and who also exhibited sexist and racist tendencies. Jacqueline Vaught Brogan

offers careful readings from across the Stevens canon to demonstrate that, contrary to such enduring earlier assessments, Stevens's work over the years shows poetic and political changes that merge with his growing ethical concerns. Brogan traces Stevens's evolving poetic practices along three major lines that often intersected. She situates the beginnings of Stevens's development within his early resistance to the pressures of "reality" on the imagination, an artistic stand that pitted him against the "objective" poetry exemplified in the work of William Carlos Williams. Then, in the midst of Stevens's career, World War II moved him forward with new poetic responsibilities both to witness the current world and to guide readers into their future. The emergence of an almost feminist vision defines Stevens's third line of development. Finally, in addition to identifying these developmental stages, Brogan addresses the undercurrent of race throughout Stevens's work. According to Brogan, Stevens not only changed but matured over time. What began as an aesthetic "violence within," or a girding against such "violence without" as social unrest and war, rapidly evolved during Stevens's middle years into a set of perceptions and practices increasingly responsive to his times.