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The Geography of the Imagination Quotes by Guy Davenport

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THE GEOGRAPHY OF THE IMAGINATION contains forty essays, most of them essays on literature, principally poets and poetry. School of Geography, University of Nottingham, Nottingham NG7 2RD email: Stephen.Daniels@nottingham.ac.uk. Geography is studied through enquiry, this requires the formulation of effective questions.

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Praise for The Geography of the Imagination. There is no way to prepare yourself for reading Guy Davenport. You stand in awe before his knowledge of the archaic and his knowledge of the modern. Even more, you stand in awe of the connections he can make between the archaic and the modern; he makes the remote familiar and the familiar fundamental.

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The Geography of the Imagination : Guy Davenport ...

This remains my most popular blog post(!) even though I wrote it over nine years ago. For those interested in my current and more comprehensive thinking on the geographical imagination, check out 2016 my encyclopedia entry on this topic which is available here. The “geographical imagination” is a popular catchphrase in the geographical literature with multiple, often unclear definitions ...

In the 40 essays that constitute this collection, Guy Davenport, one of America's major literary critics, elucidates a range of literary history, encompassing literature, art, philosophy and music, from the ancients to the grand old men of modernism.

Guy Davenport demonstrates his unparalleled critical vision as he interprets art, literature, and culture. In this collection of 20 essays, Guy Davenport applies his insightful gaze and critical wisdom to topics including modern art and the effects of the automobile on contemporary society. His work ranges from “What Are Those Monkeys Doing?” in which he links the paintings of Rousseau to the writings of Rimbaud and Flaubert, to “Imaginary Americas,” a survey of the different roles America has filled in the imagination of Europeans. Davenport, 1 of the foremost American critics and intellectuals of the 20th century, brings his piercing intellect, encyclopedic references, and careful eye for detail to each piece in *Every Force Evolves a Form*. Whether writing on the philosophy behind modernism or a study of table manners, the paintings of Henri Rousseau or the design of Shaker handicrafts, Davenport always devotes his full attention and multi-angled analysis to the subject at hand. To read this thought-provoking collection is to see the inner-workings of Davenport’s brilliant mind, with its varied fascinations and unparalleled insights.

A unique collection of stories alive with intellectual and imaginative energy. Inspired by sources as diverse as Virgil, Dumas, and the daily newspaper, the 8 stories in Guy Davenport’s *Eclogues* reflect the wide-ranging passions and curiosities of one of America’s most original and agile writers. Taking the form of diary entries and pastoral poetry, and with allusions to Italo Calvino and the Greek gods, these stories are prime examples of Davenport’s ingenuity and mastery of technique. *Eclogues*

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includes philosophical explorations and portrayals of deeply human emotions with stories such as “ The Trees of Lystra,” Davenport ’ s meditation on the intersection of early Christian doctrine and Greek myth, and “ On Some Lines of Virgil,” in which a group of teenagers experiments with sexuality during a lazy summer in Bordeaux. The author ’ s playfulness and defiance of expectations make for a fascinating and surprising read.

New collection of literary-critical essays and reviews of C. S. Lewis, including previously unpublished and long-unavailable works.

Overall, this volume will afford great pleasure to scholars, teachers, and also those who simply love to watch delightful souls disport themselves in language.--Anne Carson

We can ’ t ever go back, but some journeys require walking the same path again. When three young women set off on a hike through the wilderness they are anticipating the adventure of a lifetime. Over the next five days, as they face up to the challenging terrain, it soon becomes clear they are not alone and the freedom they feel quickly turns to fear. Only when it is too late for them to turn back do they fully appreciate the danger they are in. As their friendship is tested, each girl makes an irrevocable choice; the legacy of which haunts them for years to come. Now in their forties, Samantha, Lisa and Nicole are estranged, but decide to revisit their original hike in an attempt to salvage what they lost. As geography and history collide, they are forced to come to terms with the differences that have grown between them and the true value of friendship.

American Book Award Winner: A “ moving, intimate ” account of serving as a translator for undocumented children facing deportation (The New York Times Book Review). Nonfiction Finalist for the Kirkus Prize Finalist for National Book Critics Circle Award for Criticism Structured around the forty questions volunteer worker Valeria Luiselli translates from a court system form and asks undocumented Latin American children facing deportation, Tell Me How It Ends humanizes these young migrants and highlights the contradiction between the idea of America as a fiction for immigrants and the reality of racism and fear—here and back home. “ Luiselli ’ s prose is always lush and astute, but this long essay, which borrows its framework from questions on the cold, bureaucratic work sheets with which she became so familiar (for example, ‘ Did anything happen on your trip to the U.S. that scared or hurt you?’ ), is teeming with urgency...In this slim volume about the spectacular failure of the American Dream, she tells the stories of the unnamed children she ’ s encountered and their fears and desires, as well as her own family ’ s immigration story. ” —Vulture “ Worthy of inclusion in a great American (and international) canon of writing about migration. ” – Texas Observer “ A powerful indictment of American immigration policy, [Tell Me How It Ends] examines a system that has failed child refugees in particular. ” —Financial Times “ Masterfully blends journalism, auto/biography, and political history into a compelling and cohesive narrative. . . . Luiselli uses the personal to get political but smartly sidesteps identity politics to focus on policy instead. ” —The Rumpus

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The Leave-Takers is a twenty-first-century American love story and a tale of internal migration to the Great Plains.

“ Davenport writes with equal imagination and verve about the tanginess of an orange, the mystery of love, quantum physics, music, and a lashing rainstorm. ” —Booklist Featuring both short stories and critical pieces, The Death of Picasso exhibits the versatility and innovative thinking that drives all of Guy Davenport ’ s work. As a critic, he takes on topics such as Ruskin ’ s life and influences and Benson Bobrick ’ s history of English versions of the Bible, through which Davenport explores how translation has affected the text ’ s interpretation for centuries. Both his fiction and essays contribute to the eternal conversation on how the arts reflect, inform, and influence the human experience. In his short stories, Davenport vividly evokes entire worlds—such as that of a regatta on the Thames or an air show in Northern Italy—with an eye for telling details that typically go unnoticed. Fact and fiction combine and shift forms throughout the collection, for instance, in “ The Concord Sonata ” when the author manipulates time and space to put thinkers like Thoreau, Wittgenstein, and W. E. B. Du Bois in conversation. Davenport ’ s uninhibited imagination and singular gaze reveal both the commonplace and the sublime in a new light.

This collection of four essays on the art of the still life begins with a look back to pictures of meals painted on the walls of Egyptian tombs--as the author points out, the soul could eat. Davenport ’ s meditations on the still life dip into the full history of this art form, touching on neolithic cave paintings, the Dutch masters, Cezanne, Van Gogh, even photography and the collage.

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