

## Religious Men Day Poems

Religion as Poetry continues in the grand tradition of the sociology of religion pioneered by Emile Durkheim, Max Weber, and Talcott Parsons, among other giants in intellectual history. Too many present-day sociologists either ignore or disparage religious currents. In this provocative book, Andrew M. Greeley argues that various religions have endured for thousands of years as poetic rituals and stories. Religion as Poetry proposes a theoretical framework for understanding religion that emphasizes insights derived from religious stories. By virtue of his own rare abilities as a novelist as well as sociologist, Greeley is uniquely qualified for this task.Greeley first considers classical theories of the sociology of religion, and then, drawing upon them, he explicates his own interpretation. He critically examines the viewpoint that society is becoming more secular, and that religion is declining. He observes that this theory stands in the way of persuading sociologists that religion is still worth studying. In contrast, Greeley is interested in why religions persist despite secular trends and alongside them. He argues that it is poetic elements that touch the human soul. Greeley then sets out to test this viewpoint.Greeley maintains that his theory is not the only, or necessarily even the best approach to study religion. Rather, it is his contention that it uniquely provides sociologists with perspectives on religion that other theories too often overlook or disregard. Religion as Poetry, an original and intriguing study by a distinguished social scientist and major novelist, will be enjoyed and evaluated by sociologists, ' theologians, and philosophers alike.

Milton, the arch-Puritan and outspoken critic of the stereotyped rituals of the established churches, has been regarded by most scholars as a writer who is unlikely to have employed liturgical materials in his poetry. Thomas B. Stroup shows to the contrary that Milton made extensive use of Christian liturgy not only as material within the body of his poems but also as a force in shaping them. In a survey of both Milton's major works and his minor poems, prayers of thanksgiving, the General Confession, similarities to hymns, echoes from canticles, and many other rites and ceremonies of the church are noted. But what is even more significant is the way in which these liturgical forms are used by the poet, for their appearance is not incidental to the works but contributes to their structural development. The reflections of the rites and ceremonies and the allusions to them seem to have been chosen deliberately as a means of heightening the poems' action and deepening their meaning.

Arabic and Hebrew Love Poems in al-Andalus investigates a largely overlooked subset of Muslim and Jewish love poetry in medieval Spain: hetero- and homo-erotic love poems written by Muslim and Jewish religious scholars, in which the lover and his sensual experience of the beloved are compared to scriptural characters and storylines. This book examines the ways in which the scriptural referents fit in with, or differ from, the traditional Andalusian poetic conventions. The study then proceeds to compare the scriptural stories and characters as presented in the poems with their scriptural and exegetical sources. This new intertextual analysis reveals that the Jewish and Muslim scholar-poets utilized their sacred literature in their poems of desire as more than poetic ornamentation; in employing Qur'anic heroes in their secular verses, the Muslim poets presented a justification of profane love and sanctification of erotic human passions. In the Hebrew lust poems, which utilize biblical heroes, we can detect subtle, subversive, and surprisingly placed interpretations of biblical accounts. Moving beyond the concern with literary history to challenge the traditional boundaries between secular and religious poetry, this book provides a new, multidisciplinary, approach to existing materials and will be of interest to students, scholars and researchers of Islamic and Jewish Studies as well as to those with an interest in Hebrew and Arabic poetry of Islamic Spain.

Redcrosse: Remaking Religious Poetry for Today's World

Representations of the Divine in Arabic Poetry

Classical and Christian Ideas in English Renaissance Poetry

The Quarterly Christian Spectator

Being the Substance of Lectures Recently Given at Oxford : with a Full Analysis of the Rámáya'a and of the Leading Story of the Mahá-Bhárata

*Excerpt from The Spirit of the Hebrew Poetry To give reality to what had been foreshown in shadows; to accomplish what had been predicted; to expound, in a higher sense, whatever is universal and eternal in morals; to authenticate anew what might have been called in question - these functions were proper to the ministers Of the later Dispensation; and the books of the New Testament are the record of this work of completion, in its several kinds. Yet this is the characteristic of the Christian writings, that they abstain from the endeavor to throw into an abstract or philosophic form those first truths of theology to which the prophets of the Old Testament had given expres sion in symbolic terms and in the figures of the He brew poetry. The parables Of christ - symbolic as they are, but not poetic - touch those things Of Heaven which belong to the hu man development of it; or to the administration of the Gospel on earth; or within the consciousness of men singly. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.*

*In Islam the fascination for “the word” is as vigorous as in Judaism and in Christianity, but an extra dimension is, that the revealed text, the Koran, is considered to be verbatim the word of the Almighty Himself, thereby providing the Arabic language with just an extra quality. No wonder that throughout Islamic history the study of the word, the Koran, the prophet's utterances and the interpretation of both, has become the main axis of knowledge and education. As a consequence the intellectuals – and also the poets in Islamic culture - were thoroughly familiar with religious terms and the phraseology of a language which was highly estimated because of the divine origin with which it was associated. No wonder therefore, that allusions to religious texts can be found throughout Arabic literature, both classical and modern. The subject of this volume is the representation of the divine in Arabic poetry, be it the experience of the divine as expressed by poets or the use of imagery coined by religion.*

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*Specimens of sacred and serious poetry, from Chaucer to the present day; including Graham's Sabbath and other poems, and Blair's Grave; with biographical notices and critical remarks, by J. J.*

*Specimens of sacred and serious poetry, from Chaucer to the present day; including Grahame's Sabbath [&c.] with biogr. notices and critical remarks, by J. Johnstone*

*The Spirit of the Hebrew Poetry*

*Select specimens of English poetry*

*A Collection of the Best Poems of All Ages and Tongues. With Biographical and Literary Notes*

*The Poets Discussed In This Volume Are Vivekananda, Toru Dutt, Rabindranath Tagore, Sarojini Naidu, Nissim Ezekiel, Kammala Das, A.K. Ramanujan, T.R. Rajasekharaiah, O.P. Bhatnagar, Sugathakumari, Melanie Silgado, Eunice De Souza And A Ew Others.*

*This perceptive, carefully documented study challenges the traditional assumption that the supernatural virtually disappeared from eighteenth-century poetry as a result of the growing rationalistic temper of the late seventeenth century. Mr. Morris shows that the religious poetry of eighteenth-century England, while not equaling the brilliant work of seventeenth-century and Romantic writers, does reveal a vital and serious effort to create a new kind of sacred poetry which would rival the sublimity of Milton and of the Bible itself. Tracing the major varieties of religious poetry written throughout the century -- by major figures and by their now vanished contemporaries -- the author explains how later poets and critics made significant departures from the established norms. These changes in religious poetry thus become a valuable means of understanding the shift from a neoclassical to a Romantic theory of literature.*

*This book examines how Gwendolyn Brooks, a self-proclaimed nonreligious person, advocates adherence to Christian ideals through religious allusions in her poetry. The discussion integrates Brooks’ words, biographical data, commentary by other scholars, scriptural references, and doctrinal tenets. It identifies biblical figures and events and highlights Brooks’ effective use of the sermon genre, and her express parallels between Christianity and Democracy. The work opens with a biographical chapter and Brooks’ comments on religion, followed by analyses of her long poems, and more than thirty of her short ones. An illuminating interview with Nora Brooks Blakely about Brooks’ religious background and philosophy is included.*

*Macmillan's Magazine*

*Religion as Poetry*

*Religious Allusion in the Poetry of Gwendolyn Brooks*

*Early Religious Poetry of Persia*

*New Perspectives*

**Since publication in 1979 Isabel Rivers' sourcebook has established itself as the essential guide to English Renaissance poetry. It: provides an account of the main classical and Christian ideas, outlining their meaning, their origins and their transmission to the Renaissance; illustrates the ways in which Renaissance poetry drew on classical and Christian ideas; contains extracts from key classical and Christian texts and relates these to the extracts of the English poems which draw on them; includes suggestions for further reading, and an invaluable bibliographical appendix.**

**Over twenty years ago my mother, Bonnie Ashworth, passed along to me an old, worn ledger book. The book contained poetry written over one hundred and fifty years ago by her great-great-grandfather and passed down to her by her Grandmother, Caroline Billingham Bentz (Grandpa Murphy's granddaughter). The family possessed several pictures of the author, but no one in the clan could remember precisely who this lyrical ancestor was. He was known to the family as simply OGrandpa Murphy.Ó The acquisition of this family heirloom marked the beginning of my long search for the identity of the mysterious Grandpa Murphy, and my family history in general; a search that would ultimately lead me to a small historical society basement on the Northern Neck of Virginia where many of my questions began to be answered.**

**T.S. Eliot was arguably the most important poet of the twentieth century. Nonetheless, there remains much scope for reconsidering the content, form and expressive nature of Eliot’s religious poetry, and this edited collection pays particular attention to the multivalent spiritual dimensions of his popular poems, such as ‘The Lovesong of J. Alfred Prufrock’, ‘The Waste Land’, ‘Journey of the Magi’, ‘The Hollow Men’, and ‘Choruses’ from The Rock. Eliot’s sustained popularity is an intriguing cultural phenomenon, given that the religious voice of Eliot’s poetry is frequently antagonistic towards the ‘unchurched’ or secular reader: ‘You! Hypocrite lecteur!’ This said, Eliot’s spiritual development was not a logical matter and his devotional poetry is rarely didactic. The volume presents a rich and powerful range of essays by leading and emerging T.S. Eliot and literary modernist scholars, considering the doctrinal, religious, humanist, mythic and secular aspects of Eliot’s poetry: Anglo-Catholic belief (Barry Spurr), the integration of doctrine and poetry (Tony Sharpe), the modernist mythopoeia of Four Quartets (Michael Bell), the ‘felt significance’ of religious poetry (Andy Mousley), ennuï as a modern evil (Scott Freer), Eliot’s pre-conversion encounter with ‘modernist theology’ (Joanna Rzepa), Eliot’s ‘religious agrarianism’ (Jeremy Diaper), the maternal allegory of Ash Wednesday (Matthew Geary), and an autobiographical reading of religious conversion inspired by Eliot in a secular age (Lynda Kong). This book is a timely addition to the ‘return of religion’ in modernist studies in the light of renewed interest in T.S. Eliot scholarship.**

**The Religious Sublime**

**To which is Prefixed the Life of the Author..**

**Poetry**

**The Power of the Word**

**The Poetical Works of Sir R. Blackmore: Containing Creation; a Philosophical Poem, in Seven-books**

This collection of essays examines religion in the American South across three centuries--from the beginning of the eighteenth century to the civil rights movement of the 1960s. The first collection published on the subject in fifteen years, Religion in the American South scholarship to push scholarly conversation about the field to a new level of sophistication by complicating "southern religion" geographically, chronologically, and thematically and by challenging the interpretive hegemony of the "Bible belt." Contributors demonstrate how the South not only to American religious history but also to the history of the nation as a whole. They show that religion touched every corner of society--from the nightclub to the lynching tree, from the church sanctuary to the kitchen hearth. These essays vary in scope and subject, including eighteenth-century religious history, conversion narratives, religion and violence, the cultural power of prayer, the importance of women in exploiting religious contexts in innovative ways, and the interracialism of southern religious history. Contributors include: Notre Dame Emily Bingham, Louisville, Kentucky Anthea D. Butler, Loyola Marymount University Paul Harvey, University of Colorado, Colorado Springs Jerma Jackson, University of North Carolina at Chapel Hill Lynn Lyerly, Boston College Donald G. Mathews, Chapel Hill Jon F. Sensbach, University of Florida Beth Barton Schweiger, University of Arkansas Daniel Woods, Ferrum College

This 1911 text presents an engaging guide to Avestan literature, containing abundant textual quotation and historical information.

Do poetry and criticism matter in today's world? How can the poetry of the past help us tackle the changing nature of religious faith and national identity? This book explores the creation of Redcrosse, a new poetic liturgy for St George's Day and a unique response to the current political climate. The author, a theologian and poet, explores the poem's central inspiration, Edmund Spenser's epic Renaissance poem, The Faerie Queene, as well as on its two premieres in St George's Chapel, Windsor and Manchester Cathedral, and its sometimes controversial public reception. Including the full text of Redcrosse, this book shows how poetic work really can address some of the most pressing concerns of our time.

Poetry of Jonathan G. Murphy: The Bard of Northumberland County, Virginia

The Agnostic Journal and Eclectic Review

Poetry and the Religious Imagination

Indian Epic Poetry

Religion and Poetry

Religious poetry is the holy of holies of literature. In all ages poets have been the interpreters of the finer feelings of humanity, and the greatest have treated the loftiest themes that can employ the mind and the heart -- the relation of man to his Maker, and the duties and privileges which arise from it. It has been the aim of the editors to make the present collection truly catholic. It embraces a body of representative poems of all ages, denominations, and countries. The authors are allowed the fullest liberty of uttering their sentiments in their own words. - Preface.

What is the role of spiritual experience in poetry? 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 the primary role of imagination in the writing and reading of poetry.

The collections of prayers, blessings and hymns indicate that fixed prayers were already customary within Judaism during the period of the Second Temple within sectarian circles. In the light of the prayer texts from Qumran the author conducts a systematic study of Jewish prayer beginning with its biblical traditions, through its development during the Second Temple period, and down to rabbinic prayer.

A Response to Chaos

The Religious Poetry of Jorge de Montemayor

Chicano Poetry

Christian Poetry and Critical Tradition in 18th-Century England

Orations and Poetry, on Moral and Religious Subjects

Joseph Kitagawa, one of the founders of the field of history of religions and an eminent scholar of the religions of Japan, published his classic book Religion in Japanese History in 1966. Since then, he has written a number of extremely influential essays that illustrate approaches to the study of Japanese religious phenomena. To date, these essays have remained scattered in various scholarly journals. This book makes available nineteen of these articles, important contributions to our understanding of Japan's intricate combination of indigenous Shinto, Confucianism, Taoism, the Yin-Yang School, Buddhism, and folk religion. In sections on prehistory, the historic development of Japanese religion, the Shinto tradition, the Buddhist tradition, and the modern phase of the Japanese religious tradition, the author develops a number of valuable methodological approaches. The volume also includes an appendix on Buddhism in America. Asserting that the study of Japanese religion is more than an umbrella term covering investigations of separate traditions, Professor Kitagawa approaches the subject from an interdisciplinary standpoint. Skillfully combining political, cultural, and social history, he depicts a Japan that seems a microcosm of the religious experience of humankind.

Philosophical poetry or poetic philosophy? Sorin Cerin combines philosophy with poetry, being the author of a philosophical system called Coaxialism but also of many volumes of philosophical poetry. One of the representative poems being this with the title: "The Dreams of lead of the Death", whose lyrics are: "Wax candles, created from the emaciated bodies, of the Non-Senses of the Existence, are melted by the rays, of the Sacred Flames, of the Love, of the Divine Light, which have penetrated with difficulty, through the icy Darkness, from the Inferno of the Absurd, of the Illusions of Happiness, for to give us, the Wings of Angels of the Dreams, with which to we fly beyond us, up to the Star of Immortality, without it knowing, that we are being pursued, by the fangs, of bloody beast, of the Destiny, which crush us, with the Dreams of lead, of the Death, any Memory from the Future, toward which we want to go."

Alurista. Gary Soto. Bernice Zamora. José Montoya. These names, luminous to some, remain unknown to those who have not yet discovered the rich variety of late twentieth century Chicano poetry. With the flowering of the Chicano Movement in the mid-1960s came not only increased political awareness for many Mexican Americans but also a body of fine creative writing. Now the major voices of Chicano literature have begun to reach the wider audience they deserve. Bruce-Novoa's Chicano Poetry: A Response to Chaos—the first booklength critical study of Chicano poetry—examines the most significant works of a body of literature that has grown dramatically in size and importance in less than two decades. Here are insightful new readings of the major writings of Abelardo Delgado, Sergio Elizondo, Rodolfo Gonzales, Miguel Méndez, J. L. Navarro, Raúl Salinas, Ricardo Sánchez, and Tino Villanueva, as well as Alurista, Soto, Zamora, and Montoya. Close textual analyses of such important works as I Am Joaquín, Restless Serpents, and Floricanto en Aztlán enrich and deepen our understanding of their imagery, themes, structure, and meaning. Bruce-Novoa argues that Chicano poetry responds to the threat of loss, whether of hero, barrio, family, or tradition. Thus José Montoya elegizes a dead Pachuco in "El Louie," and Raúl Salinas laments the disappearance of a barrio in "A Trip through the Mind Jail." But this elegy at the heart of Chicano poetry is both lament and celebration, for it expresses the group's continuing vitality and strength. Common to twentieth-century poetry is the preoccupation with time, death, and alienation, and the work of Chicano poets—sometimes seen as outside the traditions of world literature—shares these concerns. Bruce-Novoa brilliantly defines both the unique and the universal in Chicano poetry.

Qumran Prayer and Religious Poetry

Arabic and Hebrew Love Poems in Al-Andalus

A Library of Religious Poetry

A poem on the last day. The force of religion. Love of fame. Odes, occasioned by His Majesty's royal encouragement of the sea service. Epistles to Mr. Pope. A paraphrase on part of the Book of Job. Ocean. Sea-piece

Detached Essays, on a variety of religious subjects, sacred poetry, etc