

Selected Reading

Katherine Anne Porter: *Pale Horse, Pale Rider* (in *Collected Stories of Katherine Anne Porter*).

Bible: Matthew 24, Revelation 6.

Albrecht Durer, Woodcuts: *Four Horsemen of the Apocalypse* (1498).

— *The Knight, Death, and the Devil* (1513).

Jewel Spears Brooker, Professor Emerita, Eckerd College, has had visiting appointments at Yale, Harvard, Cambridge, Hebrew University of Jerusalem, and during Michaelmas this year, is a research fellow at Merton College. She has published nine books, including *Mastery and Escape: T. S. Eliot and the Dialectic of Modernism* (1994) and *T. S. Eliot: The Contemporary Reviews* (2004). She is the co-editor (with Ron Schuchard) of volumes 1 and 8 of Eliot's *Complete Prose* (2014, 2016) and is writing a book on dialectic in modern poetry. Dr. Brooker served two terms as president of the U.S. Conference on Christianity and Literature.

So Young Park writes: How did the violence and trauma of World War I change poetry? How was poetic language used to voice anti-war sentiment and advocate political intervention? To address these questions, my paper examines the war poetry of Thomas Hardy and the Irish poet Dora Shorter. In 1914, Hardy and Shorter were arguably the most important renovators of the ballad form, a form particularly effective in representing the horrors of war in common speech and in disseminating anti-war ideas to English and Irish audiences.

Selected Reading

Ernest Boyd, *Ireland's Literary Renaissance*, 1916.

Thomas Hardy, *The Complete Poetical Works of Thomas Hardy*, ed. Samuel Hynes, vol. 2, 1984.

Michael Millgate, *Thomas Hardy: A Biography Revisited*, 2004.

Talia Schaffer, *The Forgotten Female Aesthetes: Literary Culture in Late-Victorian England*, 2000.

Dora Shorter, *The Collected Poems of Dora Sigerson Shorter*, 1907.

So Young Park teaches nineteenth- and early twentieth-century British literature and culture at Gustavus Adolphus College, Minnesota, where she is an associate professor. She has published on Victorian fiction and poetry, as well as on Korean popular culture. Her current research project explores visual artists and writers of the Decadent and Aesthetic movements.

CLSG Secretary: Dr Roger Kojecky – secretary@clsg.org
10 Dene Road, Northwood, Middlesex HA6 2AA
01923 823319 07811 807878

The CLSG is a Professional Group associated with
the Universities and Colleges Christian Fellowship

uccf:thechristianunions



LSG

Christian Literary
Studies Group

www.clsg.org

DAY CONFERENCE

The Lord of Hosts and the Pity of (the Great) War

Saturday 1 November 2014

The Seminar Room
Corpus Christi College
Merton Street
Oxford

OX1 4JF

Tel. (lodge) 01865 276700



Programme

10.00 Arrivals and coffee

10.30 Introductions

10.45 **Valentine Cunningham**

Remembering the Lord God of Hosts, with Kipling, Owen and Derrida

11.55 **Roger Kojecký**

"Send forth lightning": morality, mimesis and rhetoric in the Great War

13.00 Lunch

14.00 **Jewel Spears Brooker**

Biblical Archetypes in Katherine Anne Porter's Pale Horse, Pale Rider

15.00 **So Young Park**

Ballads for the Young and Dying: The War Poetry of Thomas Hardy and Dora Sigerson Shorter

16.00 Tea
Work in progress
Plans
Prayer

16.30 Close

Valentine Cunningham writes: Biblical complexities of the Lord God of Hosts; traditionally simplified by Christianized nationalists, imperialists and other warmongers; deconstructed with the help of Rudyard Kipling, Wilfred Owen and Jacques Derrida.

Selected Reading

Jacques Derrida, *Politics of Friendship* [1994], trans. George Collini (1997)

—'Hostipitality', *Angelaki*, 5:3, 2000, 3-18.

—'The principle of hospitality', in *Paper Machine* [2000], trans. Rachel Bowlby (2005)

Rudyard Kipling, 'Recessional 1897', orig. in *The Five Nations* (1903) [in any Collected/Selected Kipling Poems]

Wilfred Owen, 'Strange Meeting' (posth. 1919) [in any Collected/selected Owen Poems]

Valentine Cunningham is Professor of English Language and Literature at Oxford University and Senior Research Fellow and Tutor in English Literature at Corpus Christi College, Oxford. He specializes in modern literature and literary theory, and he has twice been a judge for the Booker Prize. His books include *Everywhere Spoken Against: Dissent in the Victorian Novel* (1975), *British Writers of the Thirties* (1988), *In the Reading Gaol: Postmodernity, Texts and History* (1994) and *Reading After Theory* (2002). He is a contributor to *Visions and Revisions: The Word and the Text* (2013).

Roger Kojecký writes: Religious sanctions were invoked as the Great War was launched, and again for justifying the brute facts, the millions of deaths. While bishops and army chaplains adapted Christian motifs, some poets and novelists were striving for 'the veracity of war'. Wilfred Owen, encouraged by Siegfried Sassoon, struck out verses which moved beyond established Georgian forms. Frederic Manning's novel *The Middle Parts of Fortune* (aka *Her Privates We*) mediated an army private's observations of experiences of the Somme combat lines in 1916, drawing on literary and also Christian antecedents.

Selected Reading

David Jasper, 'The Bible' in Kate McLoughlin (ed.), *The Cambridge Companion to War Writing*, 2009.

Frederic Manning, *The Middle Parts of Fortune*, 1929.

A.E. Manning Foster, *Lord God of Battles: A War Anthology*, 1914.

Jon Stallworthy (ed.), *The Poems of Wilfred Owen*, 1985.

A. Wilkinson, *The Church of England and the First World War*, 1978.

Roger Kojecký's *T S Eliot's Social Criticism* describes Eliot's attempts to engage as a Christian man of letters with social issues. The book contains first publication of a paper on the role of the clerisy contributed by Eliot to the proceedings of a discussion group, The Moot. He is among the contributors to the *Oxford Dictionary of National Biography* and the *Dictionary of Biblical Imagery* (IVP), and has lectured recently at universities in Krakow, Olomouc, Toronto and Beijing. He is Secretary of the CLSG and co-editor with Andrew Tate of *Visions and Revisions: The Word and the Text* published with Cambridge Scholars Publishing in 2013.

Jewel Spears Brooker writes: Porter was one of several early twentieth century artists who perceived the Great War and the influenza pandemic that followed in Biblical terms. In *Pale Horse, Pale Rider*, she deals with the interface between personal pilgrimage and the large sweep of history by using images of Apocalypse, primarily from Matthew's gospel and from the Revelation. The personal is mediated through Dürer's *The Knight, Death and the Devil* (1513), and the historical through his *Four Horsemen of the Apocalypse* (1498).

Booking Form

CLSG Conference 1 November 2014

Please return with fee before 27 October 2014 to:
Dr Roger Kojecký, CLSG Secretary, 10 Dene Road,
Northwood Middlesex HA6 2AA.

I enclose my fee for the conference (includes refreshments and buffet lunch in college):

	£
Non-member	18
CLSG paid-up member	12
Student	12

I am not a member and would like to join the CLSG at the special rate of £12, student/concessions £9, valid to December 2015 when linked to this booking, and to receive *The Glass*, the journal of the CLSG. (All attenders pay a conference fee but joining is not a condition of attendance.)

I enclose a membership application form (can be downloaded from www.clsq.org).

Name

Address

.....

.....

.....

Phone

Email

Cheque enclosed payable to **CLSG** £

To book and pay by online bank transfer please email secretary@clsq.org before 27 October. See also the PayPal and Ping options at www.clsq.org on the Conference Booking page.

Please note: no refunds after the closing date above.