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Appreciations and Criticisms of the Works of Charles Dickens. A Defence of Nonsense and Other Essays. The Future of Religion: The Conversion of an Anarchist. A Miscellany of Men. The Victorian Age in Literature. Thoughts from Chesterton, edited by Elsie E. The Barbarism of Berlin. London, photographs by Alvin Langdon Coburn. Prussian Versus Belgian Culture. Letters to an Old Garibaldian. The So-Called Belgian Bargain. The Crimes of England. Temperance and the Great Alliance. The Chesterton Calendar, edited by H. A Shilling for My Thoughts, edited by E. A Short History of England. Utopia of Usurers and Other Essays. How to Help Annexation. The Superstition of Divorce. Charles Dickens Fifty Years After. The Uses of Diversity: A Book of Essays. Eugenics and Other Evils. What I Saw in America. The End of the Roman Road: A Pageant of Wayfarers. The Superstitions of the Sceptic. The Outline of Sanity. The Catholic Church and Conversion. Selected Works Minerva Edition. Social Reform Versus Birth Control. A Debate, with Bernard Shaw. The Resurrection of Rome. Come to Think of It: The Turkey and the Turk. Is There a Return to Religion? Chesterton selected humour, edited by E. The Well and the Shallows. Stories, Essays and Poems. As I Was Saying: Essays, edited by John Guest. The End of the Armistice, edited by F. Selected Essays, edited by Dorothy Collins. Essays, edited by K. A Handful of Authors: Essays on Books and Writers, edited by Dorothy Collins. An Anthology, edited by D. Essays and Poems, edited by Wilfrid Sheed. Lunacy and Letters essays, edited by Dorothy Collins. Where All Roads Lead. The Man Who Was Orthodox: Chesterton on Shakespeare, edited by Dorothy Collins. The Spirit of Christmas: Stories, Poems, Essays, edited by MarieSmith. Editor, with Alice Meynell, Samuel Johnson selections. Editor, Love and Freindship sic by Jane Austen. Editor, Essays by Divers Hands 6. A Bibliography by John Sullivan, , supplement, , and Chesterton 3: A Bibliographical Postscript, Man and Mask by Garry Wills, ; Chesterton: The Critical Judgments, , and Chesterton: A Half Century of Views, , both edited by D. Corrin, ; The Outline of Sanity: A Seer of Science by Stanley L. A Critical Study by K. Dwarakanath, ; Chesterton by Michael Ffinch, ; Chesterton: Lewis edited by Michael H. Macdonald and Andrew A. A Life of G. Both kinds have strong elements of extravagance and fantastic high spirits, tempered by sharp and sudden doses of common sense. He is always aiming to make the familiar appear in its pristine strangeness, to peel away the coarsening layers of habit, so that a weed or a London street or a suburban family may appear romantic and glorious. As we can see from his autobiography especially the chapter entitled "How to Be a Lunatic", he considered that he had attained sanity and religious truth by passing through something near to madness; and this is reflected in the stories as in the essays. His descriptive passages not only are sharply observed, but often imply social criticism; for instance, the following contains a critique of fruitless aristocratic opulence: Often there is a leading character who expresses these views. Other characters include a man who has invented a wordless language through dancing, and a man paid to impersonate vicars and colonels, whose endless calls keep impatient but polite people at home when their presence elsewhere would be unwelcome. In "Tales of the Long Bow" the central figure is Crane, whose casual good manners contrast with the vulgarities of the new rich. In Father Brown, it was the chief feature to be featureless. The point of him was to appear pointlessâ€¦. I made his appearance shabby and shapeless, his face round and expressionless, his manners clumsyâ€¦. It is interesting that he thus took as a model for his character, in his own Anglo-Catholic days, a Roman Catholic priest, and one who was eventually to receive him into the Catholic Church. The main idea of these stories was simple and fruitful, to give that popular genre of the detective story a core of Christian thought and feeling, so that criminals and victims and witnesses might be judged, not as the law courts judge, but as gifted spiritual advisers might judge. Of course, this meant that the reader had to accept the obvious improbability that Father Brown always happened to be hanging about when a murder was about to be committed, and that his parish duties never seemed onerous. The other recurrent character is Flambeau, the thief, who is outwitted by Father Brown in "The Blue Cross," and who

signalizes his repentance by returning the jewels he has stolen in an atmosphere of uproarious Christmas farce in "The Flying Stars. Father Brown is a firm supporter of common sense and homely virtues, at the same time as he is, like his creator, a lover of paradox. Very characteristic is "The Scandal of Father Brown," where the priest is suspected of conniving at adultery, because the actual adulterer looks dull and elderly like a stock idea of a husband, while the husband has the appearance of a curly-headed lover. And when the American journalist shows his prejudices about "Wops and Dagos," Father Brown has his wider context: Well, there was a Dago, or possibly a Wop, called Julius Caesar; he was afterwards killed in a stabbing match; you know these Dagos always use knives. And there was another one called Augustine, who brought Christianity to our little island. Many of the stories are aimed against esoteric cults, pseudo-oriental magic, and cranky religions. Thus in "The Blast of the Book," the book, a glance into which is supposed to make the reader disappear, proves to consist of blank pages, and the ingenious story of its fatal effects is elaborate fabrication. In "The Invisible Man" the caller that no one noticed is the postman, who is also the murderer, and the story ends with Father Brown giving him spiritual counsel. The odd similarity in the dress of fashionable diners and those who wait on them leads, in "The Queer Feet" to an ingenious story in which a thief deceives the diners into thinking he is a waiter, and the waiters into thinking he is a diner, but the upshot, that the members of the Club agree to meet in green dinner jackets to avoid being mistaken for waiters, has a symbolic value as a critique of the meaningless extravagance of a plutocracy lacking a real social function. The conventionality of many who deem themselves bold and revolutionary thinkers is satirized in "The Crime of the Communist," where a communist don can talk of bloody revolution, but would be horrified at the thought of smoking before the port. Few have succeeded so well as Chesterton in combining a thoughtful interpretation of life with amusing fantasies. Cockshut Pick a style below, and copy the text for your bibliography.

The Bodley Head G.K. Chesterton by G. K. Chesterton, P. J. Kavanagh (Volume editor) starting at \$ The Bodley Head G.K. Chesterton has 1 available editions to buy at Alibris.

Early life[edit] G. The Slade is a department of University College London , where Chesterton also took classes in literature, but did not complete a degree in either subject. Family life[edit] Chesterton married Frances Blogg in ; the marriage lasted the rest of his life. Chesterton credited Frances with leading him back to Anglicanism , though he later considered Anglicanism to be a "pale imitation". He entered full communion with the Catholic Church in Fisher Unwin , [14] where he remained until During this period he also undertook his first journalistic work, as a freelance art and literary critic. In the Daily News gave him a weekly opinion column, followed in by a weekly column in The Illustrated London News , for which he continued to write for the next thirty years. Early on Chesterton showed a great interest in and talent for art. He had planned to become an artist, and his writing shows a vision that clothed abstract ideas in concrete and memorable images. Even his fiction contained carefully concealed parables. Father Brown is perpetually correcting the incorrect vision of the bewildered folks at the scene of the crime and wandering off at the end with the criminal to exercise his priestly role of recognition and repentance. For example, in the story "The Flying Stars", Father Brown entreats the character Flambeau to give up his life of crime: Men may keep a sort of level of good, but no man has ever been able to keep on one level of evil. That road goes down and down. The kind man drinks and turns cruel; the frank man kills and lies about it. Wells , Bertrand Russell and Clarence Darrow. His girth gave rise to a famous anecdote. During the First World War a lady in London asked why he was not "out at the Front " ; he replied, "If you go round to the side, you will see that I am. Wodehouse once described a very loud crash as "a sound like G. Chesterton falling onto a sheet of tin". He had a tendency to forget where he was supposed to be going and miss the train that was supposed to take him there. It is reported that on several occasions he sent a telegram to his wife Frances from some distant and incorrect location, writing such things as "Am in Market Harborough. Where ought I to be? XVI of his autobiography. He accepted, tentatively at first. However, from until his death, Chesterton delivered over 40 talks per year. He was allowed and encouraged to improvise on the scripts. This allowed his talks to maintain an intimate character, as did the decision to allow his wife and secretary to sit with him during his broadcasts. Chesterton died of congestive heart failure on the morning of 14 June , at his home in Beaconsfield , Buckinghamshire. His last known words were a greeting spoken to his wife. He was a literary and social critic, historian, playwright, novelist, Catholic theologian [30] [31] and apologist , debater, and mystery writer. His best-known character is the priest-detective Father Brown , [5] who appeared only in short stories, while The Man Who Was Thursday is arguably his best-known novel. He was a convinced Christian long before he was received into the Catholic Church, and Christian themes and symbolism appear in much of his writing. Of his nonfiction, Charles Dickens: A Critical Study has received some of the broadest-based praise. He employed paradox, while making serious comments on the world, government, politics, economics, philosophy, theology and many other topics. In his book Heretics , Chesterton has this to say of Wilde: It is the carpe diem religion; but the carpe diem religion is not the religion of happy people, but of very unhappy people. Great joy does not gather the rosebuds while it may; its eyes are fixed on the immortal rose which Dante saw. But Oscar Wilde was wrong; we can pay for sunsets. We can pay for them by not being Oscar Wilde. Although rarely in agreement, they both maintained good will toward and respect for each other. However, in his writing, Chesterton expressed himself very plainly on where they differed and why. In Heretics he writes of Shaw: After belabouring a great many people for a great many years for being unprogressive, Mr. Shaw has discovered, with characteristic sense, that it is very doubtful whether any existing human being with two legs can be progressive at all. Having come to doubt whether humanity can be combined with progress, most people, easily pleased, would have elected to abandon progress and remain with humanity. Shaw, not being easily pleased, decides to throw over humanity with all its limitations and go in for progress for its own sake. If man, as we know him, is incapable of the philosophy of progress, Mr. Shaw asks, not for a new kind of

philosophy, but for a new kind of man. It is rather as if a nurse had tried a rather bitter food for some years on a baby, and on discovering that it was not suitable, should not throw away the food and ask for a new food, but throw the baby out of window, and ask for a new baby. In Orthodoxy he writes: This is illustrated again in Orthodoxy: The wild worship of lawlessness and the materialist worship of law end in the same void. Nietzsche scales staggering mountains, but he turns up ultimately in Tibet. He sits down beside Tolstoy in the land of nothing and Nirvana. They are both helpless — one because he must not grasp anything, and the other because he must not let go of anything. They stand at the crossroads, and one hates all the roads and the other likes all the roads. The result is — well, some things are not hard to calculate. They stand at the cross-roads. The business of Progressives is to go on making mistakes. The business of the Conservatives is to prevent the mistakes from being corrected. Charges of anti-Semitism[edit] Chesterton faced accusations of anti-Semitism during his lifetime, as well as posthumously. Some of the key players were Jewish. The most virulent attacks in the Marconi affair were launched by Hilaire Belloc and the brothers Cecil and G. Chesterton, whose hostility to Jews was linked to their opposition to liberalism, their backward-looking Catholicism, and their nostalgia for a medieval Catholic Europe that they imagined was ordered, harmonious, and homogeneous. The Jew baiting at the time of the Boer War and the Marconi scandal was linked to a broader protest, mounted in the main by the Radical wing of the Liberal Party, against the growing visibility of successful businessmen in national life and their challenge to what were seen as traditional English values. He felt that Jews, "a sensitive and highly civilized people" who "were the capitalists of the age, the men with wealth banked ready for use", might legitimately complain that "Christian kings and nobles, and even Christian popes and bishops, used for Christian purposes such as the Crusades and the cathedrals the money that could only be accumulated in such mountains by a usury they inconsistently denounced as unchristian; and then, when worse times came, gave up the Jew to the fury of the poor". The point is that we should know where we are; and he would know where he is, which is in a foreign land. Later he grew out of the notion of Palestine as a Jewish homeland, and suggested somewhere in Africa instead. When Hitlerism came, he was one of the first to speak out with all the directness and frankness of a great and unabashed spirit. Blessing to his memory! His own bones are the sacred relics; his own blood is the blood of St. Chesterton wrote *The Feud of the Foreigner* in , saying that the Jew "is a foreigner far more remote from us than is a Bavarian from a Frenchman; he is divided by the same type of division as that between us and a Chinaman or a Hindoo. He not only is not, but never was, of the same race. Hugh figures held to have been ritual victims of Jews. Some backing the ideas of eugenics called for the government to sterilise people deemed "mentally defective"; this view did not gain popularity but the idea of segregating them from the rest of society and thereby preventing them from reproducing did gain traction. These ideas disgusted Chesterton who wrote, "It is not only openly said, it is eagerly urged that the aim of the measure is to prevent any person whom these propagandists do not happen to think intelligent from having any wife or children. That is the situation; and that is the point — we are already under the Eugenist State; and nothing remains to us but rebellion. It is senseless to talk about breeding them; for they are not a breed. They are, in cold fact, what Dickens describes:

Chapter 3 : G. K. Chesterton Collection (11 vols.)

Chesterton wrote around 80 books, several hundred poems, some short stories, essays, and several plays. He was a literary and social critic, historian, playwright, novelist, Catholic theologian and apologist, debater, and mystery writer.

Nabokov Studies 8 Nabokov and Chesterton David Rampton Ottawa Nabokov always discouraged source- and influence-hunting, routinely insisting that his predecessors and contemporaries had had little in the way of discernible effect on him. He even went out of his way to forestall precisely the sort of investigation that I am proposing here. In an interview, he spoke of his youthful admiration for a range of writers he characterizes as romanticâ€” Conan Doyle, Conrad, Kipling, Wilde, and Chestertonâ€”but described his interest in them as a juvenile phase he quickly outgrew, noting that they are "essentially writers for very young people" Strong Opinions Readers are less likely to go looking for artistic forebears among authors who have been so summarily banished to the nursery. Another reason these two have not been considered in conjunction is that their fiction feels different and reads differently. His one-time admirer obviously worked much harder on, and had more talent for, the sort of thing that lasts. They both wrote nightmare visions, for example, but ten minutes with *The Man Who Was Thursday* and *Invitation to a Beheading* will show the most determined source hunter that they come into only hazy focus when considered together. Lawrence and Ernest Hemingway, and nobody is suggesting them as plausible candidates for comparison with Nabokov. They both wrote plays about would-be conjurorsâ€”*Magic*, *The Waltz Invention*â€”but here too the resemblances are as negligible as the ones between *The Tempest* and a David Copperfield matinee. A similarly titled section on [End Page 43] one of the websites dedicated to his work takes us from "Nabokov and Bellow" and "Nabokov and Bely" all the way to Zhukovsky and Zelda Fitzgerald. Nabokov spent a lifetime emitting similarly colorful summary judgments: That sort of idiosyncratic iconoclasm characterizes a number of the interviews he gave, but juxtaposing these writers and Nabokov has proved more useful than such dismissive comments suggest. Let me begin with a catalogue, a series of similarities that have a kind of cumulative power when strung end-to-end, a list that would seem to constitute some kind of prima facie evidence for at least thinking about these two [End Page 44] writers in conjunction, even if they had nothing else in common. Like Nabokov, Chesterton dedicated his entire life to writing: Chesterton too wrote poems that were in formal terms heavily influenced by his nineteenth-century forebears. He was also a skilled parodist, adept at light verse, and unsympathetic to the modernist aesthetic that took poetry in new directions. Like Nabokov, Chesterton had considerable artistic talent and produced work that was intensely visual as a result. Their ability to describe sharply distinguished objects or the effect of light on a landscape, to take but two examples, is positively uncanny. Both were intrigued by the conventions of the detective novel and made distinctive contributions to a genre that particularly appealed to them because of its artificiality, because of its resemblance to a game. Intensely independent and individualistic themselves, both thought that the individual was far more important than any system, and both thought of themselves as what Nabokov called "a one-man multitude" Strong Opinions Both began adult life as self-declared liberals and went on to become patriotic conservatives in one sense and something sui generis in another. Both believed that democracy was morally invincible. Both regarded rationalistic philosophies like materialism as very limited views of extraordinarily complex phenomena. Both were convinced that to see history as a mere sequence of material causation was to ignore its most salient characteristics. Their attitudes to various aspects of the modern worldâ€”the potential reductiveness of Darwinian ideas about evolution, the misguided nature of the precepts of psychiatry, the sanctity of marriage and the family, and so onâ€”these are not only similar but often eerily so. Both combine a "rare fertility of mind" with "an almost unbelievable range of self-expression" Sheed Both believed that art is far more moral than anything else and were critical of the potential sterility of aestheticism. Both took "an almost palpable joy in revealing what other people have missed" Conlon xxv. Eminently sane and decent citizens, they were both fascinated by insanity and the dark places of the human psyche generally. For both, the exclusively rational man is the purest kind of madman, one whose obsession makes him find evidence for it in everything he sees. In this regard, both were interested in the theme of the double and treated it in original

ways. As writers, both were attracted to circular forms, freakish characters with odd [End Page 45] names, characters inclined to solipsism, and types who seem incompletely alive Fanger The source of many of the similarities itemized above is not the fiction but the lives, and the writing that conveyed it to their readers, the essays, interviews, lectures, obiter dicta, and so on, what they said and did when they were not writing novels. Both Chesterton and Nabokov, for example, were responsible for excellent studies of important precursors: When Chesterton observes that criticism "means saying about an author the very things that would have made him jump out of his boots" Charles Dickens 20 , he summarizes the aesthetic credo, if that is the right word, underpinning such studies. Both Chesterton and Nabokov were also writing against certain superficial notions that had built up around their authors. They had little interest in academic studies of writing because their own responses were so subjective, the only kind of response in their view that was entirely trustworthy. Any approach that threatens to disguise the distinctive quality of a given work with mere banalities is anathema to them, because such a proceeding runs directly counter to what Pushkin and Gogol, Browning and Dickens were themselves trying to do: Interestingly, despite having succeeded so brilliantly in mimicking their models, both spoke slightingly of their own criticism, of studies that are still by any just estimate superb intuitive accounts of their subjects. Both Chesterton and Nabokov deal convincingly with minute particulars and generalize enthusiastically about large conceptions. Extravagance relishes extravagance, two masters of language delight in the verbal felicity they encounter, and jokes and puns abound: It might amuse readers to try to guess which of the two said of Tolstoy: The singularity of their faith is adjusted to the singularity of the universe as they conceive it. Both believe in a "transcendental, non-material, timeless and beneficent, ordering and ordered realm" contrived by some "higher intelligence" Alexandrov ; their ideas of good and evil are "absolutized by being linked" to that realm; the "structures, devices, syntax, alliteration, narrative perspectives, and rhythms" Alexandrov of what they write are inextricably bound up with these ideas. Both commentators set out to show that form is not mere excrescence in either writer: Both Kenner and Alexandrov admit that, at a certain point, a recourse to ineffability becomes obligatory, and both deal ably with the difficulties involved in articulating clearly such a complex of beliefs, particularly when the language of rational exposition is the very thing being challenged by those beliefs. Phrases like "moralized metaphysics" and references to the clearly defined "ethical positions" that these writers arrive at can make both of them sound more like conventional philosophers than they actually are. In articulating their views on such matters, their first task is clearly to add an important if idiosyncratic new chapter to metaphysical inquiry and to jolt us out of our somnolence and surprise us with the ordinary. Here the similarity between them seems striking indeed. Chesterton puts it this way at one point: This man walks about the streets and can see and appreciate everything; only he cannot remember who he is. Well, every man is that man in the story. Every man has forgotten who he is. We may understand the cosmos, but never the ego; the self is more distant than any star. We have all forgotten what we really are. All that we call common sense and rationality and practicality and positivism only means that for certain dead levels of our life we forget that we have forgotten. All that we call spirit and art and ecstasy only means that for one awful instant we remember that we forget. Bodley Head This is finally more emotive appeal than metaphysical argument. Ecstasy in this sense means quite literally being "outside oneself," the anti-mystical immediacy of an immersion in the present, the exclusion of the past and its seductive illusions Kundera This has everything to do with subjective vision, rather less to do with ratiocination. Compare that with the following passage from an essay in which Nabokov argues that common sense is "fundamentally immoral": I remember a cartoon depicting a chimney sweep falling from the roof of a tall building and noticing on the way that a sign-board had one word spelled wrong, and wondering in his headlong flight why nobody had thought of correcting it. In a sense, we all are crashing to our death from the top story of our birth to the flat stones of the churchyard and wondering It is in this childishly speculative state of mind, so different from commonsense and its logic, that we know the world to be good. Lectures 3 In such passages, we note yet again the reliance on the entertaining anecdote, the curious mix of the comic and plangent tones in that anecdote, its novel interpretation once it has been recounted, the surprise move from the specific to the general, and the engaging directness of the whole exercise. Both stories celebrate a sentiment that is made possible by ignoring the grim evidence of the receding past and the tense predictions for an

uncertain future. This is as close, both writers seem to be saying, as we get to an intimation of eternity. Such evocative yet casual formulations are in fact a kind of anti-ethics. The [End Page 48] serene self-sufficiency they bespeak celebrates the subjective vision and refuses to admit the possibility of qualification or refutation. Once one notices the similarity in subject of such meditations and of the tone in which they are expressed, one starts to find resemblances everywhere. Here is Chesterton again, writing about the rapt significance of the ultra-ordinary. This is a perfect realization of that eerie sentiment which comes up on us, not so often among mountains and water-falls, as it does on some half-starved common at twilight, or in walking down some grey mean street. It is the song of the beauty of refuse; and Browning was the first to sing it. Oddly enough it has been one of the poems about which most of those pedantic and trivial questions have been asked Do grey skies and wastes covered with thistles mean nothing? Does an old horse turned out to graze mean nothing? If it does, there is but one further truth to be addedâ€”that everything means nothing. Bodley Head Compare that lyrical paean to the signifying power of things with the following comment on Gogol and the importance of his "magically vivifying novelty": As if a man has awakened on a moonlit night in a shabby, shadow-striped hotel room and, before sinking again into insensibility, hears on the other side of the thin wall that seems to be melting in the grey light the muffled rumor of what sounds at first like a quietly playful orchestra: Introduction In both citations, suggestive decor facilitates extended meditation; playful description matches playful discussion; the criticism exhibits an esthetic value in its own right, "quite irrespective of the relative adequacy, justice, or even truth of the propositions it contains"; the end product affords a dazzling "double view of author and subject" Introduction ; and the implied reader becomes a metamorphosed participant in the new world being depicted, seeing with the eyes of both the writer being commented on and with the eyes of the commentator. Both writers are fond of imagining vivid examples, hypothetical and vaguely absurd cases, structured in "If Here is Chesterton explaining [End Page 49] his conviction that certain fairytale conventions inform all of human life: Now, the point here is that to me this did not seem unjust. He must not look a winged horse in the mouth. And it seemed to me that existence was itself so very eccentric a legacy that I could not complain of not understanding the limitations of the vision when I did not understand the vision they limited. The frame was no stranger than the picture. Bodley Head Note the splendid impression of on-going inventiveness here, the exhilaration of verbal extemporizing, as the limits of rational discourse are probed, the wonder of the fairy tale that is human life comes alive, its characters become agents in an ethic drama, and that winged horse metamorphoses into the one from the old saw. Although Chesterton is clearly enjoying himself, this is serious amusement, and the centrality of it to his thought is obvious. We should be prepared to find similar things in the work of someone who once wrote: If I paint my face with home made Prussian blue instead of applying the Prussian blue which is sold by the state and cannot be manufactured by private persons, my crime will be hardly worth a passing smile and no writer will make of it a Prussian Tragedy. But if I have surrounded the whole business with a good deal of mystery and flaunted a cleverness that presupposed the most intricate difficulties in perpetrating a crime of that kind, and if owing to my letting a garrulous neighbour peep at my pots of home-brown paint I get arrested and am roughly handled by men with authentic blue faces, then the laugh for what it is worth is on me. In an essay on anthropology, Chesterton puts it this way: Men can construct a science with very few instruments, or with very plain instruments; but no one on earth could construct a science with unreliable instruments. A man might work out the whole of mathematics with a handful of pebbles, but not with a handful of clay which was always falling apart into new fragments, and falling together into new combinations. A man might measure heaven and earth with a reed, but not with a growing reed. Heretics He believes that logic is stymied when human beings try to become scientifically objective about themselves. Nabokov critiques a similar confusion between the organic and the abstract by sounding the same sort of note: Man at a certain stage of his development invented arithmetic for the purely practical purpose of obtaining some kind of human order in a world which he knew to be ruled by gods whom he could not prevent from playing havoc with his sums whenever they felt so inclined. He accepted that inevitable indeterminism which they know and then introduced, called it magic, and calmly proceeded to count the skins he had bartered by chalking bars on the wall of his cave.

Item # Bodley Head edition of Gilbert Keith Chesterton's early classic, part of the publisher's smart series of uniform Chesterton reprints. Heretics predates the advent of its eventual companion volume, Orthodoxy.

Converted to Roman Catholicism , Career Author, social and literary critic, poet and illustrator. Worked for Redway publisher , , and T. Leader of the Distributist movement, and president of Distributist League. Lecturer at Notre Dame University, ; radio broadcaster during the s. Gregory the Great, The Man Who Was Thursday: The Perishing of the Pendragons, Paget, The Sword of Wood, Elkin Mathews, The Poet and the Lunatics: The Paradoxes of Mr. The Vampire of the Village, privately printed, Father Brownâ€™a Selection, edited by W. Father Brown of the Church of Rome: Poems, John Lane London, England , A Poem, privately printed, Old King Cole, privately printed, The Ballad of St. Barbara and Other Verses, Palmer, Chesterton collected verse , E. The Collected Poems of G. Gloria in Profundis, Rudge, Ubi Ecclesia, Faber London, England , Lepanto, Federal Advertising Agency, Kitton Charles Dickens , Pott, With Lewis Melville Thackeray, Pott, Heretics essays , John Lane London, England , Charles Dickens Fifty Years After, privately published, The Uses of Diversity: Come to Think of It â€: As I Was Saying: Essays, edited by K. Whitehorn, Methuen London, England , A Handful of Authors: Chesterton on Shakespeare, edited by Dorothy Collins, Dufour, Editor Thackeray selections , Bell, The Ultimate Lie, privately printed, The Future of Religion: Bernard Shaw, privately printed, The Conversion of an Anarchist, Paget, Thoughts from Chesterton, edited by Elsie E. London, photographs by Alvin Langdon Coburn, privately printed, Divorce versus Democracy, Society of SS. Peter and Paul, A Shilling for My Thoughts, edited by E. Lucas, Methuen London, England , Lord Kitchener, privately printed, Editor, with Holbrook Jackson and R. The End of the Roman Road: A Pageant of Wayfarers, Classic Press, The Superstitions of the Sceptic lecture , Herder, Chesterton, edited by E. Selected Works, nine volumes, Methuen London, England , The Judgement of Dr. A Debate between G. The Turkey and the Turk, St. Chesterton selected humor , edited by E. Explaining the English, British Council, The Man Who Was Chesterton: Chesterton, compiled and edited by Raymond T. The End of the Armistice, compiled by F. The Common Man, compiled by F. An Anthology, edited and with an introduction by D. The Man Who Was Orthodox: A Selection from the Uncollected Writings of G. Chesterton, edited by A. Auden, Faber London, England , A Sampler, edited by Lyle W. As I Was Saying â€: Chesterton, edited by P. Editor, The Debater St. Chesterton," declared William B. Furlong in the Dictionary of Literary Biography, "was a legend in London literary circles even during his lifetime. Ian Boyd explained in the Dictionary of Literary Biography, "He belonged to that category of writer which used to be called the man of letters, and like the typical man of letters he wrote journalism which included a wide variety of literary forms and literature which possessed many of the characteristics of journalism. Chesterton, Boyd stated, was "very much in the tradition of the Victorian sage"â€a litterateur prepared to comment on almost any subject. Leitch asserted in the Dictionary of Literary Biography that Chesterton "seemed from his early years to combine the disposition of a determined amateur, the imagination of a fantasist, and the temperament of a gadfly. Kenney recounted in the Dictionary of Literary Biography. A sister, five years older than Gilbert, died at the age of eight. Chesterton would look back on his childhood as a time of almost unshadowed happiness. Especially strong and positive memories focused on a toy theater he was given by his father. His fine arts classes were conducted at the Slade School of Art, then entering one of its great periods; Chesterton was asked to leave after a year. His study of art, though quickly terminated, confirmed in him a distaste for the aestheticism and impressionism that he saw as dominating the art world of the time. He viewed aestheticism as related to a severing of the ties between art and the ordinary world; impressionism, to a drift toward solipsism, which seemed to him the great philosophical temptation of the age, a temptation he found especially repugnant because he himself felt some of its attraction. Fisher Unwin, a larger house, with whom he would stay until During this period he was regularly contributing articles and reviews to periodicals. Wells," Boyd explained, "he preferred the role of teacher and prophet to that of literary man, but unlike them his vision of life was fundamentally Christian and even mystical, and the influence he sought to exercise through his writings was

directed toward a social change which would be thoroughly religious. Chesterton viewed Distributism as a counter to Socialism and Capitalism, ideologies that, he felt, reduced people to inhuman units. Using literary devices such as parable and allegory, he sought to bring about social changes that embodied his religious and political beliefs. Boyd commented on "the close connection between his poetry and his everyday journalism," and concluded, "In this sense, T. In his verse, as in all his writings, his first aim was to comment on the political and social questions of the day. Peter Hunt of the Dictionary of Literary Biography believed that "Chesterton is numbered among the great essayists of the English language. His essays so far collected total almost forty volumes, and although most of them were newspaper or magazine articles, they have established Chesterton in the tradition of the fine art of the essay. Rather than drawn-out logical conclusions, Basil relies on his intuition and his ability to distinguish between good and evil. Set in London, the novel follows an episode in the life of Gabriel Syme, a Scotland Yard detective, formerly a poet, who is hired by a mysterious, cloaked figure to expose a group of seven anarchists who plan to destroy the world. Each member of the group, the Central Anarchist Council, is named for a day of the week, with Syme, working undercover to infiltrate the organization, receiving the name Thursday. They are headed by the powerful and enigmatic figure named Sunday. Through a series of revelations, the supposed anarchists learn that they are all in fact Scotland Yard detectives, hired by the mysterious Sunday. They pursue him in a chase sequence that is both bizarre and humorous, eventually tracking him to his mansion, where they are treated as honored guests, given refreshment and entertainment. Perplexed, they ask their host the reason behind his scheme.

Chapter 5 : Gilbert Keith Chesterton â€“ Wikipedija

Like the majority of Chesterton's biographies, this book won't tell you many "facts" about GBS, but it will present a solid, complete, and enjoyable picture of Shaw as a man: giving his opinions and criticizing them.

Gilbert Keith Chesterton Prolific English critic and author of verse, essays, novels, and short stories. Wells , Chesterton was one the great Edwardian men of letters. Between and he published some one hundred books. Chesterton also gained fame for his series about the priest-detective Father Brown, who appeared in 50 stories "The vast mass of humanity, with their vast mass of idle books and idle words, have never doubted and never will doubt that courage is splendid, that fidelity is noble, that distressed ladies should be rescued, and vanquished enemies spared. There are a large number of cultivated persons who doubt these maxims of daily life, just there are a large number of persons who believe they are the Prince of Wales; and I am told that both classes of people are entertaining conversationalists. Edward, his father, whom Chesterton described as "serene, humorous and full of hobbies," was a member of the well-known Kensington auctioneer and estate agents business of Chesterton. Marie-Louise Grosjean, his mother, was of Franco-Scottish ancestry. Chesterton did not learn to read until he was over eight, but later he could quote whole passages of books from memory. One of his teachers told him, "If we opened your head, we should not find brain but only a lump of white fat. At the age of sixteen he started a magazine called The Debater. Around Chesterton had gone through a crisis of skepticism and depression. During this period he experimented with the Ouija board and grew fascinated with diabolism. Chesterton renewed his Christian faith; also the courtship of his future wife, Frances Blogg, whom he married in , pulled him out of the crisis. Frances was the eldest daughter of a deceased diamond merchant. She was convicted her husband was ment to be a novelist, rather than a prolific journalist. At the start of the twentieth century, Chesterton had formed strong relationships with a range of writers. The Defendant , gathered together from a series essays, which had appeared in Speaker, caused considerable debate â€“ Chesterton defended popular culture, including detective stories, which reviewers had scorned to waste ink upon them. The protagonist, Syme, is a poet turned an employee of Scotland Yard, who reveals a vast conspiracy against civilization. The members of the secret anarchist gang are named for days of the week. Sunday is the most mysterious character who tells that since "the beginning of the world, all men have hunted me like a wolf â€“ kings and sages, and poets and law-givers, all the churches, and all the philosophers. But I have never been caught yet. You want a dress which will guarantee you harmless, a dress in which no one would ever look for a bomb? Why then, dress up as an anarchist, you fool! Nobody will ever expect you to do anything dangerous then. In Chesterton moved with his wife to Beaconsfield, a village twenty-five miles west of London, and continued to write, lecture, and travel energetically. Wherever he went, he was recognized. He was six feet four inches tall, and weighted three hundred pounds. His wife dressed him in a huge cape and wide-brimmed hat. He also carried a swordstick. I his youth he had carried a gun and when he heard someone say that life was not worth living, he would offer to shoot the person, "and always with the most satisfactory results. When the First World War began, he suffered a physical and nervous breakdown. At the call of Charles Masterman, a member of H. Wells and Israel Zangwill â€“ whose task was to represent the British viewpoint and counterbalance German propaganda in Allied and neutral nations. Chesterton wrote several pamphlets, beginning from a tract called The Barbarism of Berlin After the war Chesterton became leader of the Distributist movement and later the President of the Distributist League, promoting the idea that private property should be divided into smallest possible freeholds and then distributed throughout society. In his writings Chesterton also expressed his distrust of world government and evolutionary progress. During the Boer War Chesterton took a pro-Boer standpoint. He was very popular radio lecturer, engaging in a series of debates with George Bernard Shaw. The editorial work occupied a considerable amount of his time and energy. Chesterton received honorary degrees from Edinburgh, Dublin, and Notre Dame universities. Chesterton died on June 14, , at his home in Beaconsfield. His coffin, too big to be carried down the staircase, had to be lowered from the window to the ground. In Autobiography Chesterton explained the passive character of his creation: The critic and awarded mystery writer H. Among his opponents is the French jewel

thief Flambeau, who reforms and becomes a London private investigator, and helps occasionally Father Brown. John Dickson Carr used Chesterton as the model for his detective Dr. In his verse Chesterton was a master of ballad form, as shown in his "Lepanto", published in Chesterton wrote quickly and refused to edit his publications carefully. Religious perspective was the center of much of his writings. Winks ; G. A Half Century of Views, ed. Conlon ; G. Chesterton by Michael F. Rauch ; The Outline of Sanity by A. Corrin ; G. Explorations in Allegory by Lynette Hunter ; G. Chesterton by Margaret Canovan ; G. Conlon ; The Novels of G. Chesterton by Ian Boyd ; G. A Centenary Appraisal, ed. Chesterton Society ; G. Hollis ; Chesterton: Man and Mask by Garry Wills ; G. A Bibliography by J. Evans ; G. Titterton - Father Brown films: Father Brown, Detective, dir. Horn, starring Walter Janssen ; Das schwarze Schaf, dir. Vittorio De Sisti, with Emrys James Garnett Thackeray, with L. A Nightmare, - Mies joka oli Torstaina:

Chapter 6 : G K Chesterton | www.nxgvision.com

Author G K Chesterton's complete list of books and series in order, with the latest releases, covers, descriptions and availability. The Bodley Head G.K.

Chapter 7 : The Bodley Head G.K. Chesterton by G K Chesterton

â€”â€”â€” () , Chesterton Day by Day: The Wit and Wisdom of G. K. Chesterton. â€”â€”â€” () , Essential Writings. â€”â€”â€” () , G. K. Chesterton's Early Poetry: Greybeards at Play, The White Knight and Other Poems, The Ballad of the White Horse.

Chapter 8 : The Bodley Head G.K. Chesterton (Book,) [www.nxgvision.com]

G.K. Chesterton Synopses: Manalive by G.K. Chesterton is a light-hearted novel about Mr. Innocent Smith, who has been accused of murder and repeatedly marrying his wife. He must teach a group of disillusioned young people that life is worth living.

Chapter 9 : G. K. Chesterton - Wikipedia

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