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Stevens's metamorphosis of Phoebus constitutes the preliminary stage of the process of decreation, a washing clean of old images which more than full erasure becomes a way of "speaking to and through old writers," Milton and Keats in particular. *Desire, Pursuit and Loss: The Making of Athena*

Decreation - definition of
Decreation by The Free
Dictionary

(usually uncountable, plural
decreations)

DECREATION | 1 Definitions

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What does decreation mean? -
definitions
Paul Griffiths's Decreation
is systematic theology in
grand, classical style.
Eschewing the notion of
"eschatology" because of its
ambiguity and (one suspects)
its modernity, Griffiths

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probes the novissimum of creatures, the last things after which no novelty, no new state, will occur.

Decreation - Reformation 21
"Decreation," she goes on to explain, "is an undoing of the creature in us - that creature enclosed in self and defined by self." In decreating we would, in our extinction of the self, find a...

Decreation, by Anne Carson |
The Independent

Anne Carson's Decreation starts with form - the undoing of form. Form is various here: opera libretto, screenplay, poem,

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oratorio, essay, list, montage. The undoing is tender, but tenderness can change everything, or so the author appears to believe. By turns exhilarating and bewildering, lucid and hermetic, Anne Carson is a maverick with a thrilling range of skills. As Charles Simic says ...

Decreation: Amazon.co.uk:
Carson, Anne: 9780224079266:
Books

Decreation, Sadler's Wells,
London William Forsythe's
Decreation is about
jealousy. It concerns people
fragmented and alienated by
strong feeling, disconnected
from each other. In

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practice,...

Decreation, Sadler's Wells,
London | The Independent
Decreation, 2018 -
present...if water forgets
how to play mirror, 32 x 40,
Gelatin silver print, 2018
Flesh, 10.25 x 13.25,
Gelatin silver print in 8
ply over-mat (18 x 21), 2018
Burned Map (or: Body),
Gelatin silver print, 32 x
40, 2019

DeCreation - Mark McKnight
ilbusca / Getty Images. The
simple truth of the biblical
creation story is that God
is the author of creation.
In Genesis 1, we are
presented with the beginning

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of a divine drama that can only be examined and understood from the standpoint of faith.

The Creation - Bible Story Summary and Study Guide

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Decreation, by Anne Carson
Canadian poet Anne Carson,
who admits to earning a

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living teaching ancient Greek, chose Decreation as the title of her zeitgeist book.

Decreation (Esther Vera) - Ara.cat

Simone Weil described "decreation" as "undoing the creature in us"-an undoing of self.

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Simone Weil described "decreation" as "undoing the creature in us" -- an undoing of self.

Decreation: Poetry, Essays, Opera - Anne Carson - Google Books

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Decreation by Acephalix,
released 22 September 2017
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Mnemonic Death 4. God is
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Offerings 6. Egoic Skin 7.
Decreation Released by 20
Buck Spin/Sentient Ruin

Decreation | Acephalix
Everybody loves radio. It's
on while you're getting
ready for work in the
morning or making the dinner
in the evening. It's on
while you're in the car, and
for some people, it is on
all day as well.

decreation Archives | MMH -
The Home Of Rock Radio

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Mnemonic Death 4. God Is
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Offerings 6. Egoic Skin 7.
Decreation

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Decreation | Acephalix | 20
Buck Spin

While Decreation is still a death metal record at heart, much more so than their debut Aporia and their demo tapes, it's got a looser feel thanks to Benson's drumming. He gives space for ...

Acephalix: Decreation Album Review | Pitchfork
noun refreshment by means of some pastime, agreeable exercise, or the like. a pastime, diversion, exercise, or other resource affording relaxation and enjoyment.

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A remarkable compilation of literary writings by the critically acclaimed author of *Autobiography of Red* features an array of original poetry, essays, a screenplay, and a libretto that explores the nature and mechanics of the human act of decreation as revealed in the lives of Sappho, Marguerite Porete, Simone Weil, Virginia Woolf, and her own relationship with her mother. Reprint.

Death is not the end--either for humans or for all creatures. But while Christianity has obsessed over the future of humanity, it has neglected the ends

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for nonhuman animals, inanimate creatures, and angels. In *Decreation*, Paul J. Griffiths explores how orthodox Christian theology might be developed to include the last things of all creatures. Griffiths employs traditional and historical Christian theology of the last things to create both a grammar and a lexicon for a new eschatology. Griffiths imagines heaven as an endless, repetitively static, communal, and enfleshed adoration of the triune God in which angels, nonhuman animals, and inanimate objects each find a place. Hell becomes a

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final and irreversible separation from God--annihilation--sin's true aim and the last success of the sinner. This grammar, Griffiths suggests, gives Christians new ways to think about the redemption of all things, to imagine relationships with nonhuman creatures, and to live in a world devastated by a double fall.

In Simone Weil's philosophical and literary work, obligation emerges at the conjuncture of competing claims: the other's self-affirmation and one's own dislocation; what one has and what one has to give; a

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demand that asks for too much and the extraordinary demand implied by asking nothing. The other's claims upon the self—which induce unfinished obligation, unmet sleep, hunger—drive the tensions that sustain the scene of ethical relationality at the heart of this book. *Decreation and the Ethical Bind* is a study in decreative ethics in which self-dispossession conditions responsiveness to a demand to preserve the other from harm. In examining themes of obligation, vulnerability, and the force of weak speech that run from Levinas to Butler, the book situates

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Weil within a continental tradition of literary theory in which writing and speech articulate ethical appeal and the vexations of response. It elaborates a form of ethics that is not grounded in subjective agency and narrative coherence but one that is inscribed at the site of the self's depersonalization.

A critical introduction to the work of the Italian philosopher Giorgio Agamben.

When Dr. Mark Haslam

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encounters Esau Jones, he's astonished to learn that Jones can perform apparent miracles. But despite his amazing gift of complete mastery of mind over matter, Jones is content to remain anonymous, living the life of a country rustic. Until, that is, the Earth faced destruction when Haslam's atomic experiment goes horribly wrong—spreading an advancing tide of dissolution...Decreation!

This book seeks to explore the concept of divine judgment in Christian eschatology. It contends that this judgment is salvific rather than

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destructive. This notion can be described aphoristically as *iudicandus est salvandus* ("to be judged is to be saved"). The provocation to Christian eschatology is that human beings are not saved from judgment, but are saved within it. The exploration begins defining the context and moves into a review of the symbols and problems of judgment through a reappraisal of *De novissimis* ("concerning the last things"), the last section found in traditional works of Christian dogmatics. This is followed by a critical engagement with the soteriological optimism posited by four

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twentieth- and twenty-first century theologians: Sergei Bulgakov, Hans Urs von Balthasar, J. A. T. Robinson, and Marilyn McCord Adams. The event of the judgment is then defined as the event of absolute recognition: that it is within the eschatic recognition of God, the self, and the other that transformation and glorification of human persons occur in a way that avoids a dual outcome of salvation and damnation. The book concludes by proposing that we may approach divine judgment with faith, hope, and love--not only for ourselves, but for the human

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race as a whole.

Combining both a historical and a critical approach toward the works of major British, American, French, German and Russian poets, this work surveys a century of high poetic achievement

A close reading of Simone Weil's philosophical and literary writings examining themes of ethical obligation, dispossession and vulnerability in relation to the works of Emmanuel Levinas, Maurice Blanchot and Judith Butler.

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