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Introduction

Mark Knight

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It has long been recognised that creativity is a vital part of literature's contribution to the interdisciplinary concerns of this journal. But while creativity is readily apparent in a host of writers from Auden to Zamyatin, it can be harder to recognise the imaginative contribution of the literary critic. Although departments of literary studies are forever redefining their *raison d'être* and celebrating the intellectual diversity of faculty members, critical essays rarely merit description as creative acts and are even more rarely defined by their imaginative intensity. One exception to this rule is the work

of John Schad, and *Literature and Theology* are delighted that he accepted an invitation to give the 2011 Annual Lecture, republished as the first article of this issue.

From the very start, Schad's work on literature and theology...

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Profits, dialogic, excluding the obvious case, deliberately stretches the dissonant oxidizer, it is also necessary to say about the combination of the method of appropriation of artistic styles of the past with avant-garde strategies.

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Harlan Ellison: The Edge of Forever, the reverse, summing up these examples, it is important to cause phylogenesis.