

Shrewsdale exit

Angus and Robertson - The catholic ethos in the novels of John Buell

JOHN BUELL, a native and lifelong resident of Montreal, who received both his master's and his doctor's degrees from the University of Montreal, has been a member of the Communication Studies faculty of Loyola/Concordia University, where he is now professor emeritus. His five novels (all published by FSG) are *The Pyx* (1959), *Four Days* (1962), *The Shrewsdale Exit* (1972), *Playground* (1976), and *A Lot to Make Up For* (1990).

Description: -

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Notes: Originally published, New York, Farrar, Straus, 1972.
This edition was published in 1973



Filesize: 54.13 MB

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L'Agression 1975, directed by Gérard Pirès

For they strive to probe the unique nature of man, his problems, and his experiences as he struggles to know and perfect both himself and the world. Miss Pringle notices with pleasure that Bulkington is reading one of her novels. Buell's unwashed, wild bikers appear as efficient, faceless contract killers — characters in conspiracy.

Buell John

Moreover, the corollary of this love involves suffering derived from a perception of one's own inadequacy as well as from a sense of the loved one's absence. At those points in his fiction when the fractured lives of his principal characters experience a mediating resolution to their suffering by means of sacramental grace, Buell's fiction becomes distinctively Catholic.

L'agression (1975)

Anyone familiar with the series will understand why I'm not bothering with the image. . . A Skull and Crossbones, an Iron Cross, a Star of David and what might be something from Star Trek — these bikers might be bad, but they don't discriminate.

Appleby's Answer (Sir John Appleby, #28) by Michael Innes

This is the world of

L'agression (1975)

Spine creases, wear to binding and pages from reading. . .

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He wanted to do a short detective story for the Weekly Advocate. By the grace of this blessing, Buell suggests, the remaining darkness in Elizabeth's soul may be dispelled. He watched the clouds puffing themselves lazily on the horizon; little by little his surroundings lost their

eir initial strangeness but not enough to leave him at the mercy of his 97 thoughts, and he found himself less unwilling to stay and prolong a precarious moment of peace FD 92.

L'agression (1975)

This moment of invention, as sudden and surprising as it may be, activates the imagination as contextual narrative possibilities suggest themselves: Once having created that context of stay-with-it-ness.

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