



# Sensation and Intuition: Studies in Psychology and Aesthetics



James Sully

# Sensation And Intuition Studies In Psychology And Aesthetics

**Leo Tolstoy**



## **Sensation And Intuition Studies In Psychology And Aesthetics:**

*Sensation and Intuition* James Sully, 1874      *Sensation and Intuition* James Sully, 1874      **Sensation and Intuition; Studies in Psychology and Aesthetics** James Sully, 2013-09 This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book without typos from the publisher. Not indexed. Not illustrated. 1874 edition. Excerpt: Finally the scientific mind gathers up all such credible conceptions branching out in all directions of space and time and formulates them in general laws. Every one of these universal propositions stands for an indefinite number of anticipations. Of these some are simple and positive that is point to events we really count upon witnessing for ourselves. The greater number however are complex and conditional that is rest on a supposition of certain experiences which we either regard as probable at some future day or can imagine ourselves as undergoing or having undergone at any conceivable point of time. The number of our own actual experiences of the given fact may be small enough and yet we do not hesitate to cast ourselves in thought at least if not in action on this indefinitely wide range of conceivable experiences. We have now ceased to draw our crude childish inferences of a world revolving about us like some painted cylinder with all its different pictures occurring in exactly the same order and have expanded our field of vision to a world with no clearly marked limits in space or time a vast painted canvas for ever moving onwards before the eye in which at first sight nothing but most intricate and unlike groupings of coloured forms are discoverable subtly woven lines that intersect in ever fresh arabesque forms but in which the measuring eye of the geometer discovers unfailing uniformities of relation resolving every picturesque complexity into a modified combination of a few elementary lines and surfaces. In this way then it seems possible to connect the definite beliefs of maturity with those wild impulses to realize an idea as actual sensation which I have regarded as the germinal form of all.      **Sensation and Intuition** James Sully, 2017-07-15 Excerpt from *Sensation and Intuition Studies in Psychology and Aesthetics* The author would tender his best thanks to Professor Bain 1<sup>st</sup> and to Mr Herbert Spencer for their kindness in giving him fuller explanations of their published views. He would also express his obligations to Professor Bain to the Rev J. About the Publisher: Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com). This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.      **Sensation and Intuition** James Sully, 2013-11 This is a reproduction of a book published before 1923. This book may have occasional imperfections such as missing or blurred pages, poor pictures, errant marks, etc. that were either part of the original artifact or were introduced by the scanning process. We believe this work is culturally important and despite the imperfections have elected to bring it back into print as

part of our continuing commitment to the preservation of printed works worldwide We appreciate your understanding of the imperfections in the preservation process and hope you enjoy this valuable book

**Sensation and Intuition** James Sully,1874 **Women Musicians in Victorian Fiction, 1860-1900** Phyllis Weliver,2018-02-06 This title was first published in 2000 Phyllis Weliver investigates representations of female musicians in British novels from 1860 to 1900 with regard to changing gender roles musical practices and scientific discourses During this time women were portrayed in complex and nuanced ways as they played and sang in family drawing rooms Women in the 19th century were judged on their manners appearance language and other accomplishments such as sewing or painting but music stood out as an area where women were encouraged to take centre stage and demonstrate their genteel education graceful movements and self expression However within the novels of the Victorian were beginning to move away from portraying the musical accomplishments of middle and upper class women as feminine and worthwhile towards depicting musical women as truly dangerous This book explores the reasons for this reaction and the way labels and images were constructed to show extremes of behaviour and it looks at whether the fiction was depicting the real trends in music at the time

**Children in Culture** K. Lesnik-Oberstein,1998-09-07 Children in Culture is one of the first fully multi and interdisciplinary collections of essays on theoretical approaches to childhood and formulates and presents new and exciting ideas about the construction of childhood as a cultural identity The ten original chapters have been written especially for this volume by some of the most eminent writers on childhood in their fields psychology Valerie Walkerdine Rex and Wendy Stainton Rogers history Jenny Bourne Taylor Kimberly Reynolds Paul Yates critical theory Erica Burman literary criticism Margarida Morgado Sara Thornton children s literature criticism Karin Lesnik Oberstein Stephen Thomson and film and drama theory Joe Kelleher

The Physiology of the Novel Nicholas Dames,2007-09-27 How did the Victorians read novels Nicholas Dames answers that deceptively simple question by revealing a now forgotten range of nineteenth century theories of the novel a range based in a study of human physiology during the act of reading He demonstrates the ways in which the Victorians thought they read and uncovers surprising responses to the question of what might have transpired in the minds and bodies of readers of Victorian fiction His detailed studies of novelcritics who were also interested in neurological science combined with readings of novels by Thackeray Eliot Meredith and Gissing propose a vision of the Victorian novel reader as far from the quietly immersed being we now imagine as instead a reader whose nervous system was addressed attacked andsoothed by authors newly aware of the neural operations of their public Rich in unexpected intersections from the British response to Wagnerian opera to the birth of speed reading in the late nineteenth century The Physiology of the Novel challenges our assumptions about what novel reading once did and still does to the individual reader and provides new answers to the question of how novels influenced a culture s way of reading responding and feeling

**Catalogue of the Central Lending Library** Newcastle Central Library,1908 **Invalidism and Identity in Nineteenth-Century Britain** Maria H.

Frawley,2010-11-15 Nineteenth century Britain did not invent chronic illness but its social climate allowed hundreds of men and women from intellectuals to factory workers to assume the identity of invalid Whether they suffered from a temporary condition or an incurable disease many wrote about their experiences leaving behind an astonishingly rich and varied record of disability in Victorian Britain Using an array of primary sources Maria Frawley here constructs a cultural history of invalidism She describes the ways that Evangelicalism industrialization and changing patterns of doctor patient relationships all converged to allow a culture of invalidism to flourish and explores what it meant for a person to be designated or to deem oneself an invalid Highlighting how different types of invalids developed distinct rhetorical strategies her absorbing account reveals that contrary to popular belief many of the period s most prominent and prolific invalids were men while many women found invalidism an unexpected opportunity for authority In uncovering the wide range of cultural and social responses to notions of incapacity Frawley sheds light on our own historical moment similarly fraught with equally complicated attitudes toward mental and physical disorder

**The Cambridge Companion to the Fin de Siècle** Gail Marshall,2007-08-02 Publisher description **What is art?** Leo Tolstoy,1904 This profound analysis of the nature of art is the culmination of a series of essays and polemics on issues of morality social justice and religion Considering and rejecting the idea that art reveals and reinvents through beauty Tolstoy perceives the question of the nature of art to be a religious one Ultimately he concludes art must be a force for good for the progress and improvement of mankind

**British Women's Writing from Brontë to Bloomsbury, Volume 2** Adrienne E. Gavin,Carolyn W. de la L. Oulton,2020-08-26 This five volume series British Women s Writing From Bront to Bloomsbury 1840 1940 historically contextualizes and traces developments in women s fiction from 1840 to 1940 Critically assessing both canonical and lesser known British women s writing decade by decade it redefines the landscape of women s authorship across a century of dynamic social and cultural change With each of its volumes devoted to two decades the series is wide in scope but historically sharply defined Volume 2 1860s and 1870s continues the series by historically and culturally contextualizing Victorian women s writing distinctly within the 1860s and 1870s Covering a range of fictional approaches including short stories religiously inflected novels and comic writing the volume s 16 original essays consider such developments as the sensation craze the impact of new technologies and the career opportunities opening for women Centrally it reassesses key nineteenth century female authors in the context in which they first published while also recovering neglected women writers who helped to shape the literary landscape of the 1860s and 1870s

**Cézanne's Other** Susan Sidlauskas,2009 In the voluminous scholarship that s been written on Paul Cezanne little has been said about the twenty four portraits in oil that Cezanne made of his wife Hortense Fiquet Cezanne over an extended twenty year period In Cezanne s Other The Portraits of Hortense Susan Sidlauskas breaks new ground focusing on these paintings as a group and looking particularly at the differences that render many of them unrecognizable as the same person She argues that Cezanne sidestepped the conventional goals of portraiture he avoids representing a consistent

identifiable physiognomy or conventional feminine postures and does not portray the subject's inner life making lack of fixedness itself his subject which leads him ultimately to a radical reformulation of modern portraiture Sidlauskas also upends the notion of Mme Cezanne as the irrelevant and absent spouse Instead she reveals Hortense Fiquet Cezanne as a presence so crucial to the artist that she became the essential other to his ever evolving self Coupling historical texts from philosophy psychology and physiology with more recent writings from women's and gender studies cognitive psychology and visual culture Sidlauskas demonstrates that Mme Cezanne offered intimacy at arm's length for the painter who has been dubbed the lone wolf of Aix Book Jacket **George Eliot, Music and Victorian Culture** Delia da Sousa Correa, 2002-11-18

George Eliot was passionate about music and her writing is steeped in musical allusion This book explores musical reference in her work and investigates contexts such as Eliot's friendship with Wagner the legacy of Romanticism music's role in scientific theory and the ambivalent status of female musicality The book establishes how intensely Eliot's musical allusions are informed by her contemporary culture and offers a fresh view of the experimental writing through which she took literary realism into previously uncharted regions **Reconstructing the Personal Library of William James** Ermine L. Algaier IV, 2019-11-23 While a reconstruction of the whole of William James's personal library isn't feasible there are significant portions of it that reside within the Harvard University Library system and this book is a partial reconstruction of their story Reconstructing the Personal Library of William James offers a new comprehensive account of the James collection at Harvard University bringing together all known Harvard owned entries into one comprehensive volume The annotated bibliography contains data on 2 554 entries 2 862 volumes from James's personal library including both the 1923 Philosophical Library and all known additional donations by James and his family Each entry when applicable contains the following data points Harvard Library location and call number provenance bookplate accession record autographs inscriptions ownership marks indexical annotations markings and marginalia To orient the reader Ermine L Algaier IV supplements the bibliography with essays that examine the history of the James's library at Harvard assess the size of the collection and how it came to reside at Harvard and showcase patterns that emerge from looking at the collection as a whole Additional essays are devoted to explaining the source lists and archival resources used in reconstructing James's personal library as well as outlining steps for continued research on the collection **The Rise of the Marginal Utility School, 1870-1889** Richard S. Howey, 1989

Supplementary Catalogue California State Library, 1898 *Supplementary Catalogue of the California State Library, General Department* California State Library, 1898

## Unveiling the Power of Verbal Beauty: An Mental Sojourn through **Sensation And Intuition Studies In Psychology And Aesthetics**

In a world inundated with monitors and the cacophony of quick connection, the profound energy and mental resonance of verbal artistry usually disappear in to obscurity, eclipsed by the continuous assault of noise and distractions. However, situated within the musical pages of **Sensation And Intuition Studies In Psychology And Aesthetics**, a charming function of literary brilliance that impulses with raw thoughts, lies an unforgettable journey waiting to be embarked upon. Published by way of a virtuoso wordsmith, that magical opus courses visitors on a psychological odyssey, gently revealing the latent potential and profound affect embedded within the elaborate web of language. Within the heart-wrenching expanse with this evocative examination, we shall embark upon an introspective exploration of the book is central themes, dissect their fascinating publishing style, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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