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*Walter Pape (Ed.) et al.*

# REFLECTING SENSES

# Reflecting Senses Perception And Appearance In Literature Culture And The Arts

**K. Bullivant**



## **Reflecting Senses Perception And Appearance In Literature Culture And The Arts:**

Reflecting Senses Walter Pape, Frederick Burwick, 2011-10-13 No detailed description available for Reflecting Senses

*The Oxford Handbook of Samuel Taylor Coleridge* Frederick Burwick, 2012-02-24 A practical and comprehensive reference work the Oxford Handbook provides the best single volume source of original scholarship on all aspects of Coleridge's diverse writings Thirty seven chapters bringing together the wisdom of experts from across the world present an authoritative in depth and up to date assessment of a major author of British Romanticism The book is divided into sections on Biography Prose Works Poetic Works Sources and Influences and Reception The Coleridge scholar today has ready access to a range of materials previously available only in library archives on both sides of the Atlantic The Bollingen edition of the Collected Works of Samuel Taylor Coleridge forty years in production was completed in 2002 The Coleridge Notebooks 1957 2002 were also produced during this same period five volumes of text with an additional five companion volumes of notes The Clarendon Press of Oxford published the letters in six volumes 1956 1971 To take full advantage of the convenient access and new insight provided by these volumes the Oxford Handbook examines the entire range and complexity of Coleridge's career It analyzes the many aspects of Coleridge's literary critical philosophical and theological pursuits and it furnishes both students and advanced scholars with the proper tools for assimilating and illuminating Coleridge's rich and varied accomplishments as well as offering an authoritative guide to the most up to date thinking about his achievements

*The Cambridge Handbook of the Psychology of Aesthetics and the Arts* Pablo P. L. Tinio, Jeffrey K. Smith, 2014-10-30 The psychology of aesthetics and the arts is dedicated to the study of our experiences of the visual arts music literature film performances architecture and design our experiences of beauty and ugliness our preferences and dislikes and our everyday perceptions of things in our world The Cambridge Handbook of the Psychology of Aesthetics and the Arts is a foundational volume presenting an overview of the key concepts and theories of the discipline where readers can learn about the questions that are being asked and become acquainted with the perspectives and methodologies used to address them The psychology of aesthetics and the arts is one of the oldest areas of psychology but it is also one of the fastest growing and most exciting areas This is a comprehensive and authoritative handbook featuring essays from some of the most respected scholars in the field

*The Routledge Handbook of Emotions and Mass Media* Katrin Döveling, Katrin Döveling, Christian von Scheve, Elly A. Konijn, 2010-10-04 The impact of mass media on individuals and society is to a great extent based on human emotions Emotions in turn are essential in understanding how media messages are processed as well as media's impact on individual and social behavior and public social life Adopting an interdisciplinary approach to the study of emotions within a mass media context the Handbook of Emotions and Mass Media addresses areas such as evolutionary psychology media entertainment sociology cultural studies media psychology political communication persuasion and new technology Leading experts from across the globe explore cutting edge research on issues including the evolutionary

functions of mediated emotions emotions and media entertainment measurements of emotions within the context of mass media media violence fear evoking media politics and public emotions features forms and functions of emotions beyond the message and provide the reader a glimpse into future generations of media technology This compelling and authoritative Handbook is an essential reference tool for scholars and students of media communication studies media psychology emotions cultural studies sociology and other related disciplines

**Pleasure and Guilt on the Grand Tour** Chloe Chard, 1999 This work examines the forms of language that map out Italy as an imaginative topography of pleasure within British and French travel writing over the period 1600 to 1830 It considers the tour with reference to strategies of description and themes

**Moving Scenes** Alison E. Martin, 2017-12-02 Accounts of travel to England reached unprecedented levels of popularity in the German states in the late eighteenth and early nineteenth centuries Competition therefore increased for travel writers to produce travelogues which offered the most authentic original and vibrant picture of England The wider range of narrative strategies which travellers consequently deployed increasingly drew on the emotional responses of their audience whether to serve a political purpose show concern for the darker side to the Industrial Revolution or simply demonstrate the humanitarian interests of the travellers themselves In this broad ranging study Alison E Martin draws on a variety of travellers men and women canonical and forgotten to chart the fascinating variety of styles and approaches which mark this highly interdisciplinary genre

**Bombs Away!**, 2016-08-09 Prompted by recent challenges to and debates about the relative public silence concerning the effects of the Allied air war over Europe during World War II this collection of essays examines literary visual film and photography and institutional museums representations of the bombing of civilian targets predominantly in Germany The authors examine narrative strategies of both well known and relatively little known works as well as the moral and ideological presuppositions of the varied representations of the depredations of total war The introduction and afterword by the editors invite the readers to expand the contours and historical context of the debates about the German public discourse on the bombing war beyond the narrow confines of perpetrators and victims The volume will be of interest to literary scholars historians and the general reading public

**Bombs Away!** Wilfried Wilms, William Rasch, 2006 Prompted by recent challenges to and debates about the relative public silence concerning the effects of the Allied air war over Europe during World War II this collection of essays examines literary visual film and photography and institutional museums representations of the bombing of civilian targets predominantly in Germany The authors examine narrative strategies of both well known and relatively little known works as well as the moral and ideological presuppositions of the varied representations of the depredations of total war The introduction and afterword by the editors invite the readers to expand the contours and historical context of the debates about the German public discourse on the bombing war beyond the narrow confines of perpetrators and victims The volume will be of interest to literary scholars historians and the general reading

public interested in warfare and its effects on civilian populations

### **Romanticism and Visuality** Sophie

Thomas, 2007-12-12 This book investigates the productive crosscurrents between visual culture and literary texts in the Romantic period focusing on the construction and manipulation of the visual the impact of new visual media on the literary and historical imagination and on fragments and ruins as occupying the shifting border between the visible and the invisible It examines a broad selection of instances that reflect debates over how seeing should itself be viewed instances from Daguerre's Diorama to the staging of Coleridge's play *Remorse* to the figure of the Medusa in Shelley's poetry and at the Phantasmagoria in which the very act of seeing is represented or dramatized In reconsidering literary engagements with the expanding visual field this study argues that the popular culture of Regency Britain reflected not just emergent and highly capitalized forms of mass entertainment but also a lively interest in the aesthetic and conceptual dimensions of looking What is commonly thought to be the Romantic resistance to the visible gives way to a generative fascination with the visual and its imaginative even spectacular possibilities

### **Making Sense**

Ralf Hertel, 2021-07-26 Fiction is fascinating All it provides us with is black letters on white pages yet while we read we do not have the impression that we are merely perceiving abstract characters Instead we see the protagonists before our inner eye and hear their voices Descriptions of sumptuous meals make our mouths water we feel physically repelled by depictions of violence or are aroused by the erotic details of sexual conquests We submerge ourselves in the fictional world that no longer stays on the paper but comes to life in our imagination Reading turns into an out of the body experience or rather an in another body experience for we perceive the portrayed world not only through the protagonist's eyes but also through his ears nose tongue and skin In other words we move through the literary text as if through a virtual reality How does literature achieve this trick How does it turn mere letters into vividly experienced worlds This study argues that techniques of sensuous writing contribute decisively to bringing the text to life in the reader's imagination In detailed interpretations of British novels of the 1980s and 1990s by writers such as John Berger John Banville Salman Rushdie Jeanette Winterson or J M Coetzee it uncovers literary strategies for turning the sensuous experience into words and for conveying it to the reader demonstrating how we make sense in and of literature Both readers interested in the contemporary novel and in the sensuousness of the reading experience will profit from this innovative study that not only analyses the interest of contemporary authors in the senses but also pin points literary entry points for the sensuous force of reading

### **Landscapes of Memory and Experience**

Jan Birksted, 2012-12-06 It has been argued that the history of landscape and of gardens has been marginalized from the mainstream of art history and visual studies because of a lack of engagement with the theories methods and concepts of these disciplines This book explores possible ways out of this impasse in such a way that landscape studies would become pivotal through its theoretical advances since landscape studies would challenge the underlying assumptions of traditional phenomenological theory Thus the history and theory of twentieth century landscape might not only once again share concepts and methods with contemporary art and

design history but might in turn influence them A complementary sequel to *Relating Architecture to Landscape* this volume of essays explores further areas of interest and discussion in the landscape architecture debate and offers contributions from a team of well known researchers teachers and writers The choice of topics is wide ranging and features case studies of modern and contemporary schemes from the USA Far East and Australasia *The Aesthetics of Emotion* Gerald C. Cupchik, 2016-07-28 Gerald C Cupchik builds a bridge between science and the humanities arguing that interactions between mind and body in everyday life are analogous to relations between subject matter and style in art According to emotional phase theory emotional reactions emerge in a perfect storm whereby meaningful situations evoke bodily memories that unconsciously shape and unify the experience Similarly in expressionist or impressionist painting an evocative visual style can spontaneously colour the experience and interpretation of subject matter Three basic situational themes encompass complementary pairs of primary emotions attachment happiness sadness assertion fear anger and absorption interest disgust Action episodes in which a person adapts to challenges or seeks to realize goals benefit from energizing bodily responses which focus attention on the situation while providing feedback in the form of pleasure or pain regarding success or failure In high representational paintings style is transparent making it easier to fluently identify subject matter **Beyond 1989** K. Bullivant, 1997-09-01 With the fall of the Berlin Wall in November 1989 four decades of separation seemed to have been brought to an end In the literary arena as in many others this seemed to be the surprising but ultimately logical end to the situation in which after the extreme separation of the two Germanies literatures during most of the period up to 1980 an increasing closeness could be observed during the 1980s as relations between the two German states normalized With the opening up of the East in the Autumn of 1989 claims were being made on the one hand that German literature had never in fact been divided while others were proclaiming the end of East and West German literatures as they had existed and the beginning of a new era This volume examines these claims and other aspects of literary life in the two Germanies since 1945 with the hindsight born of unification in 1990 as well as looking at certain aspects of developments since the fall of the Wall when as on East German put it in 1996 rapprochement came to an end **A Comparative Guide to Sartrean and Deleuzean Selves in Modernist and Post-Modernist Fiction** Onur Ekler, 2021-07-12 This book provides insights into the maze of know thyself through a carefully detailed comparative study of the Sartrean no self and the Deleuzean rhizomic self It is informative argumentative and rich in literary context and mainly focuses on the shift in the notion of self from Sartre's elegiac suicidal and nihilistic tone seen pervasively in modernist fiction to the celebratory Deleuzean self in postmodernist fiction To trace this shift the book presents a comparative analysis of selected novels showing that authors like Bellow and Atwood have adopted a more positive attitude toward the self similar to the Deleuzean rhizomic self while authors like Hedayat and Beckett have more reductionist decadent nihilistic views on the self like the Sartrean no self Moreover as argued in the cases of the protagonists in the selected novels this book further asserts that the Deleuzean rhizomic self might

be seen as a possible alternative to help one survive in times of crisis in contrast to the nihilistic Sartrean no self *The Scriblerian and the Kit-Cats*, 1995 *Prefacing the Image* David J. Roxburgh, 2001 Readership All those interested in the history and theory of art and histories of Persian literature and culture in the premodern Islamic world BOOK JACKET

*Mimesis and Its Romantic Reflections* Frederick Burwick, 2010-11-01 In Romantic theories of art and literature the notion of mimesis defined as art's reflection of the external world became introspective and self-reflexive as poets and artists sought to represent the act of creativity itself Frederick Burwick seeks to elucidate this Romantic aesthetic first by offering an understanding of key Romantic mimetic concepts and then by analyzing manifestations of the mimetic process in literary works of the period Burwick explores the mimetic concepts of art for art's sake *Idem et Alter* and palingenesis of mind as art by drawing on the theories of Philo of Alexandria Aristotle Immanuel Kant Friedrich Schiller Friederich Wilhelm Joseph von Schelling Thomas De Quincey and Germaine de Staël Having established the philosophical bases of these key mimetic concepts Burwick analyzes manifestations of mimesis in the literature of the period including ekphrasis in the work of Thomas De Quincey mirrored images in the poems of Samuel Taylor Coleridge and William Wordsworth and the twice told tale in the novels of Charles Brockden Brown E T A Hoffmann and James Hogg Although artists of this period have traditionally been dismissed in discussions of mimesis Burwick demonstrates that mimetic concepts comprised a major component of the Romantic aesthetic **Hearing with the Mind** Carmel Raz, 2025 Hearing with the Mind synthesizes two approaches to music cognitive psychology and social history by focusing on the work of John Holden 1729-72 one of the first musical thinkers to propose a detailed account of how the human mind perceives music Carmel Raz investigates Holden's proto-cognitive music theory and its afterlife in the writings of the Scottish siblings Walter 1745-1814 and Anne Young 1756-1813 within the context of the Scottish Enlightenment Raz shows how the contributions of marginalized figures in the history of music theory reflect Britain's social transformations and global entanglements in the rising age of empire

*Watching Weimar Dance* Kate Elswit, 2014-07-17 Watching Weimar Dance asks what audiences saw on stages from cabaret and revue to concert dance and experimental theatre in the turbulent moment of the Weimar Republic Spectator reports that performers died or became half-machine archive not only the physicality of past performance but also the ways audiences used the temporary world of the theatre to negotiate pressing social issues from female visibility within commodity culture to human functioning in an era of increasing technologization Archives of watching a range of performance artists including Oskar Schlemmer Valeska Gert Kurt Jooss Mary Wigman Bertolt Brecht Anita Berber and the Tiller Girl troupes also revise and complicate our understanding of Ausdrucksstanz as the representative dance of this moment in Germany They further reveal how such practices came to be imbued with different significance in the postwar era as well as in transnational context By bringing insights from theatre dance and performance studies to German cultural studies and vice versa Watching Weimar Dance develops a culturally situated model of spectatorship that not only offers a new narrative but also

demonstrates new methods for dance scholarship to shape cultural history      **Icons - Texts - Iconotexts** Peter  
Wagner, 2012-10-25 No detailed description available for Icons Texts Iconotexts



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