

Phantasmagoria Spirit Visions Metaphors And Media Into The Twenty First Century Marina Warner

Bringing together cultural history, visual studies, and media archaeology, Bruno considers the interrelations of projection, atmosphere, and environment. Projection has long been transforming space, from shadow plays to camera obscuras and magic lantern shows. Our fascination with projection is alive on the walls of

Page 1/56

museums and galleries and woven into our daily lives. Giuliana Bruno explores the histories of projection and atmosphere in visual culture and their continued importance to contemporary artists who are reinventing the projective imagination with atmospheric thinking and the use of elemental media. To explain our fascination with projection and atmosphere, Bruno traverses psychoanalysis, environmental philosophy, architecture, the history of science, visual art, and moving image culture to see how projective mechanisms and their environments have developed over time. She reveals how atmosphere is formed and mediated, how it can change,

Page 2/56

and what projection can do to modify a site. In so doing, she gives new life to the alchemic possibilities of transformative projective atmospheres. Showing how their “environmentality” produces sites of exchange and relationality, this book binds art to the ecology of atmosphere.

Grace Dane Mazur uses the idea of the hinge to illuminate real and metaphysical thresholds in fiction, poetry, myth, and ordinary life. From ancient narratives of Gilgamesh, Odysseus, Parmenides, and Orpheus, to modern works by Katherine Mansfield and Eudora Welty, the exploration of the Other World acts as a metaphor for

the entrancement of reading and writing. Looking at Lascaux, Renaissance and Byzantine images of Christ harrowing Hell, Rubens, Vermeer, and others Mazur contemplates writing, attention, Hades, the gates of Hell, trap doors, demons, love, the human body, forbidden looking, Virgil, Ovid, Nicodemus, Nighttown, and the melancholy of twilight.

First published in 1959, Iona and Peter Opie's *The Lore and Language of Schoolchildren* is a pathbreaking work of scholarship that is also a splendid and enduring work of literature. Going outside the nursery, with its assortment of parent-approved entertainments, to observe and

investigate the day-to-day creative intelligence and activities of children, the Opies bring to life the rites and rhymes, jokes and jeers, laws, games, and secret spells of what has been called "the greatest of savage tribes, and the only one which shows no signs of dying out."

This book offers an innovative reassessment of the way Victorians thought and wrote about visual experience. It argues that new visual technologies gave expression to new ways of seeing, using these to uncover the visual discourses that facilitated, informed and shaped the way people conceptualised and articulated visual experience. In doing so, the book reconsiders literary and non-fiction

works by well-known authors including George Eliot, Charles Dickens, G.H. Lewes, Max Nordau, Herbert Spencer, and Joseph Conrad, as well as shedding light on less-known works drawn from the periodical press. By revealing the discourses that formed around visual technologies, the book challenges and builds upon existing scholarship to provide a powerful new model by which to understand how the Victorians experienced, conceptualised, and wrote about vision.

Spirit Visions, Metaphors, and Media Into the Twenty-first Century
Curious Subjects

Page 6/56

Seeing, Thinking, Writing
Performing the Nineteenth-Century Spirit Medium's
Autobiography
The Spectral Metaphor
Invisible Hosts
Spectres of the Self

French composer Maurice Ravel was described by critics as a magician, conjurer, and illusionist. Scholars have been aware of this historical curiosity, but none so far have explained why Ravel attracted such critiques or what they might tell us about how to interpret his music. *Magician of Sound* examines Ravel's music through the lens of illusory experience, considering how timbre, orchestral effects, figure/ground relationships, and impressions of motion and stasis might be

Page 7/56

experienced as if they were conjuring tricks. Applying concepts from music theory, psychology, philosophy, and the history of magic, Jessie Fillerup develops an approach to musical illusion that newly illuminates Ravel's fascination with machines and creates compelling links between his music and other forms of aesthetic illusion, from painting and poetry to fiction and phantasmagoria. Fillerup analyzes scenes of enchantment and illusory effects in Ravel's most popular works, including Bol é ro, La Valse, Daphnis et Chlo é , and Rapsodie espagnole, relating his methods and musical effects to the practice of theatrical conjurers. Drawing on a rich well of primary sources, Magician of Sound provides a new interdisciplinary framework for interpreting this enigmatic composer, linking magic and music. Spanning the years 1870-1881, Evenings at Home in Spiritual Seance (Second Series) documents the everyday, yet astonishing, experiences

of spirit activity within the domestic space of the Victorian parlour. Through the intimacy of her diary-like prose, Houghton conjures cosy images of spirits laying the table for tea in what she called the "interblending of the heavenly and the mundane." She is equally comfortable communicating with her beloved pet dove as she is with the archangel Gabriel, living an unassuming yet spiritually rich life, filled with people of this world and the next. Houghton narrates her experiences of seances and trance mediumship with close friends, discusses her own automatic spirit drawings, and offers an autobiographical glimpse into her day-to-day business. This critical edition, edited by Sara Williams, includes: * Introduction * Author biography * Select bibliography * Explanatory footnotes * Appendices on 'Houghton in the Spiritualist press', 'Automatic spirit drawings' and 'Houghton's spirit photography'

Using a wide range of unexplored archival material, this book examines the 'spectral' influence of Victorian spiritualism and Psychical Research on women's writing, analyzing the ways in which modern writers have both subverted and mimicked nineteenth century sources in their evocation of the séance.

The Oxford Handbook of the Georgian Theatre 1737-1832 provides an essential guide to theatre in Britain between the passing of the Stage Licensing Act in 1737 and the Reform Act of 1832 — a period of drama long neglected but now receiving significant scholarly attention. Written by specialists from a range of disciplines, its forty essays both introduce students and scholars to the key texts and contexts of the Georgian theatre and also push the boundaries of the field, asking questions that will animate the study of drama in the eighteenth and early nineteenth centuries for years to come. The Handbook gives

Page 10/56

equal attention to the range of dramatic forms — not just tragedy and comedy, but the likes of melodrama and pantomime — as they developed and overlapped across the period, and to the occasions, communities, and materialities of theatre production. It includes sections on historiography, the censorship and regulation of drama, theatre and the Romantic canon, women and the stage, and the performance of race and empire. In doing so, it shows the centrality of theatre to Georgian culture and politics, and paints a picture of a stage defined by generic fluidity and experimentation; by networks of performance that spread far beyond London; by professional women who played pivotal roles in every aspect of production; and by its complex mediation of contemporary attitudes of class, race, and gender.

Promoting and Producing Evil

Page 11/56

Vision, visibility and power in colonial India

The Other Worlds of Hector Berlioz

Ambiguity and Indeterminacy in Modern Art

Atmospheres of Projection

Empires of light

The Oxford Handbook of the Georgian Theatre 1737-1832

Provides a rhetorical analysis of female spirit mediums autobiographies in the historical and social contexts of Victorian-era America. Invisible Hosts explores how the central tenets of Spiritualism influenced ways in which women conceived of their bodies and their civic responsibilities, arguing that Spiritualist ideologies

helped to lay the foundation for the social and political advances made by women in the late nineteenth and early twentieth centuries. As public figures, female spirit mediums of the Victorian era were often accused of unfeminine (and therefore transgressive) behavior. A rhetorical analysis of nineteenth-century spirit mediums autobiographies reveals how these women convinced readers of their authenticity both as respectable women and as psychics. The author argues that these women's autobiographies reflect an attempt to emulate feminine virtues even as their interpretation and performance of these

virtues helped to transform prevailing gender stereotypes. She demonstrates that the social performance central to the production of women's autobiography is uniquely complicated by Spiritualist ideology. Such complications reveal new information about how women represented themselves, gained agency, and renegotiated nineteenth-century gender roles.

Critical attention to the Victorian supernatural has flourished over the last twenty-five years. Whether it is spiritualism or Theosophy, mesmerism or the occult, the dozens of book-length studies and hundreds of articles that have appeared recently

reflect the avid scholarly discussion of Victorian mystical practices. Designed both for those new to the field and for experts, this volume is organized into sections covering the relationship between Victorian spiritualism and science, the occult and politics, and the culture of mystical practices. The Ashgate Research Companion to Nineteenth-Century Spiritualism and the Occult brings together some of the most prominent scholars working in the field to introduce current approaches to the study of nineteenth-century mysticism and to define new areas for research.

Berlioz frequently explored other worlds in his

writings, from the imagined exotic enchantments of New Zealand to the rings of Saturn where Beethoven's spirit was said to reside. The settings for his musical works are more conservative, and his adventurousness has instead been located in his mastery of the orchestra, as both orchestrator and conductor. Inge van Rij's book takes a new approach to Berlioz's treatment of the orchestra by exploring the relationship between these two forms of control – the orchestra as abstract sound, and the orchestra as collective labour and instrumental technology. Van Rij reveals that the negotiation between worlds characteristic of Berlioz's writings

also plays out in his music: orchestral technology may be concealed or ostentatiously displayed; musical instruments might be industrialised or exoticised; and the orchestral musicians themselves move between being a society of distinctive individuals and being a machine played by Berlioz himself.

Spectres of the Self is a fascinating study of the rich cultures surrounding the experience of seeing ghosts in England from the Reformation to the twentieth century. Shane McCorristine examines a vast range of primary and secondary sources, showing how ghosts, apparitions, and hallucinations

were imagined, experienced, and debated from the pages of fiction to the case reports of the Society for Psychical Research. By analysing a broad range of themes from telepathy and ghost-hunting to the notion of dreaming while awake and the question of why ghosts wore clothes, Dr McCorristine reveals the sheer variety of ideas of ghost seeing in English society and culture. He shows how the issue of ghosts remained dynamic despite the advance of science and secularism and argues that the ghost ultimately represented a spectre of the self, a symbol of the psychological hauntedness of modern experience.

Page 18/56

Travels with the Orchestra

and Other Weird Stories

Milton on Film

Spiritualism and Women's Writing

Analog Fictions for the Digital Age

Living Ghosts and the Agency of Invisibility

With over thirty illustrations in color and black and white, *Phantasmagoria* takes readers on an intellectually exhilarating tour of ideas of spirit and soul in the modern world, illuminating key questions of imagination and cognition. Warner tells the unexpected and often disturbing story about shifts in thought about consciousness and the individual

person, from the first public waxworks portraits at the end of the eighteenth century to stories of hauntings, possession, and loss of self in modern times. She probes the perceived distinctions between fantasy and deception, and uncovers a host of spirit forms--angels, ghosts, fairies, revenants, and zombies--that are still actively present in contemporary culture.

In *Monsters of Our Own Making*, Marina Warner explores the dark realm where ogres devour children and bogeymen haunt the night. She considers the enduring presence and popularity of male figures of terror, establishing their origins in mythology and their current relation to ideas about sexuality and power, youth and age.

Ghosts have made an unexpected reappearance in German

literature since 1989. Catherine Smale reads this as symptomatic of writers' attempts to renegotiate their personal and collective identity in the wake of German reunification. Focusing on two major authors from the former GDR, Christa Wolf and Irina Liebmann, Smale examines the ways in which their work adopts notions of haunting in its creative engagement with the double legacy of Socialism and National Socialism. The ghost has long been regarded as a vehicle for making manifest taboo or unauthorized memories. However, Smale goes further, demonstrating how the human subject is destabilized by the return of the phantom and is itself rendered insecure and spectral. Drawing on a wide range of theoretical reference, from the psychoanalytic concept of intergenerational phantoms to Derridean hauntology, Smale's

study highlights the particular challenge which Wolf and Liebmann pose to the familiar understanding of how German writers have confronted their country's troublesome past. Catherine Smale is Lecturer in German at King's College London.

This book explores the sense in which the uncanny may be a distinctively modern experience, the way these unnerving feelings and unsettling encounters disturb the rational presumptions of the modern world view and the security of modern self-identity, just as the latter may themselves be implicated in the production of these experiences as uncanny.

Religion, Technology, and the Things in Between
Joyce's Ghosts
Magician of Sound

No Go the Bogeyman

Women and the Trials of Realism

Gothic Literature 1764-1824

Potential Images

Spirit Possession and Communication in Religious and Cultural Contexts explores the phenomenon of spirit possession, focusing on the religious and cultural functions it serves as a means of communication. Drawing on the multidisciplinary expertise of philosophers, anthropologists, historians, linguists, and scholars of religion and the Bible, the volume investigates the ways that spirit possession narratives, events, and rituals are often interwoven around communicative acts, both between spiritual and earthly realms and between members of a community. This book offers fresh insight into the enduring cultural and religious significance of

Page 23/56

spirit possession. It will be an important resource for scholars from a diverse range of disciplines, including religion, anthropology, history, linguistics, and philosophy.

Award-winning artist and illustrator Sara Fanelli's inspiration lies not only in the visual arts but also in literature and the theatre.

"Sometimes I Think, Sometimes I Am" is a remarkable creation, in which Fanelli takes the quotations and aphorisms that inspire her work. This book contains five 'chapters' that make up this unique work.

In January 2012, shooting was set to begin in Sydney, Australia, on the Hollywood-backed production of Milton's Paradise Lost, with Oscar nominee Bradley Cooper cast as Satan. Yet just two weeks before the start of production, Legendary Pictures delayed the project, reportedly due to budgetary concerns, and soon the

company had suspended the film indefinitely. Milton scholar Eric C. Brown, who was then serving as a script consultant for the studio, sees his experience with that project as part of a long and perplexing story of Milton on film. Indeed, as Brown details in this comprehensive study, Milton's place in the popular imagination—and his extensive influence upon the cinema, in particular—has been both pervasive and persistent.

'Well, a corpse is a natural thing; but this was the dreadfulest sight I ever sid...' Sheridan Le Fanu is one of the indispensable figures in the history of Gothic and horror fiction—the most important such writer in English, certainly, between Poe and M. R. James. While a number of his sensation and mystery novels were popular with mid-Victorian readers, it was in shorter forms that he truly excelled, and most showed himself an innovator in the field of uncanny fiction.

Page 25/56

Tales such as 'Carmilla' and 'Green Tea' prompted M. R. James to remark, 'he succeeds in inspiring a mysterious terror better than any other writer'. This landmark critical edition includes the original versions of all five stories later collected in the superb *In a Glass Darkly*, along with seven equally chilling tales spanning the length of Le Fanu's career, from 'Schalken the Painter', a pioneering story of the walking dead, to 'Laura Silver Bell', a haunting exploration of the dark side of fairy lore. Aaron Worth's introduction discusses the paranoid, claustrophobic world of Le Fanu's fiction as a counterpoint-one in its own way equally modern-to the cosmic horror tale as practiced by such writers as H. P. Lovecraft.

Before and After Film

From the Fin de Siècle to the Neo-Victorian

The Ashgate Research Companion to Nineteenth-Century

Page 26/56

Spiritualism and the Occult
Ireland, Modernism, and Memory
The machine and the ghost
Sometimes I Think, Sometimes I Am
Green Tea

What does it mean to live as a ghost? Exploring spectrality as a metaphor in the contemporary British and American cultural imagination, Peeren proposes that certain subjects – migrants, servants, mediums and missing persons – are perceived as living ghosts and examines how this figuration can signify both dispossession and empowerment or agency.

While nineteenth-century literary scholars have long been interested in women's agency in the context of their legal status as objects, *Curious Subjects* makes the striking and original argument that what we find at the intersection between women subjects (who choose and enter into contracts) and women objects (owned and defined by fathers, husbands, and the law) is curiosity. Women protagonists in the novel are always both curiosities: strange objects worthy of our interest and actors who are themselves actively curious--relentless askers of questions, even (and perhaps especially) when they are commanded to be content and passive. What kinds of

curiosity are possible and desirable, and what different kinds of knowledge do they yield? What sort of subject asks questions, seeks, chooses? Can a curious woman turn her curiosity on herself? *Curious Subjects* takes seriously the persuasive force of the novel as a form that intervenes in our sense of what women want to know and how they can and should choose to act on that knowledge. And it shows an astonishingly wide and subtly various range of answers to these questions in the British novel, which far from simply punishing women for their curiosity, theorized it, shaped it, and reworked it to give us characters as different as Alice in Wonderland and

Page 29/56

Dorothea Brooke, Clarissa Harlowe and Louisa Gradgrind. Schor's study provides thought-provoking new readings of the most canonical novels of the nineteenth century--Hard Times, Bleak House, Vanity Fair, Daniel Deronda, among others--and pushes well beyond commonplace historicist accounts of British culture in the period as a monolithic ideological formation. It will interest scholars of law and literature, narratology, and feminist theory as well as literary history more generally. Inge van Rij's book demonstrates how Berlioz used the sights and sounds of the orchestra to explore other worlds. In *Air's Appearance*, Jayne Elizabeth Lewis enlists her

readers in pursuit of the elusive concept of atmosphere in literary works. She shows how diverse conceptions of air in the eighteenth century converged in British fiction, producing the modern literary sense of atmosphere and moving novelists to explore the threshold between material and immaterial worlds. *Air's Appearance* links the emergence of literary atmosphere to changing ideas about air and the earth's atmosphere in natural philosophy, as well as to the era's theories of the supernatural and fascination with social manners—or, as they are now known, “airs.” Lewis thus offers a striking new interpretation of several standard features of the

Enlightenment—the scientific revolution, the decline of magic, character-based sociability, and the rise of the novel—that considers them in terms of the romance of air that permeates and connects them. As it explores key episodes in the history of natural philosophy and in major literary works like *Paradise Lost*, “The Rape of the Lock,” *Robinson Crusoe*, and *The Mysteries of Udolpho*, this book promises to change the atmosphere of eighteenth-century studies and the history of the novel.

Air's Appearance

Phantasmagoria

Hinges

Scaring, Lulling and Making Mock

The Figure of the Ghost in the Work of Christa Wolf and
Irina Liebmann

The Lore and Language of Schoolchildren

Environmentality in Art and Screen Media

In 1896, Maxim Gorky declared cinema "the Kingdom of Shadows." In its silent, ashen-grey world, he saw a land of spectral, and ever since then cinema has had a special relationship with the haunted and the ghostly. Cinematic Ghosts is the first collection devoted to this subject, including fourteen new essays, dedicated to exploring the many permutations of the movies' phantoms. Cinematic

Page 33/56

Ghosts contains essays revisiting some classic ghost films within the genres of horror (*The Haunting*, 1963), romance (*Portrait of Jennie*, 1948), comedy (*Beetlejuice*, 1988) and the art film (*Uncle Boonmee Who Can Recall His Past Lives*, 2010), as well as essays dealing with a number of films from around the world, from Sweden to China. *Cinematic Ghosts* traces the archetype of the cinematic ghost from the silent era until today, offering analyses from a range of historical, aesthetic and theoretical dimensions.

This interdisciplinary volume explores how two domains of human experience and action—religion and technology—

are implicated in one another. Combining rich historical and ethnographic detail with extended theoretical reflection, *Deus in Machina* challenges longstanding assumptions about religion and/as technology and outlines new directions of inquiry at the crossroads of religious studies, science and technology studies, communication studies, history, anthropology, and philosophy.

Shows how current photographic discourse can illuminate the analysis of recent literary realism and proposes a truly original photographic hermeneutics for literary study.

Investigates how the cinematic tendency of Joyce's writing developed from media predating film

comprehensive consideration of Joyce in the context of pre-filmic 'cinematicity'. Research and analysis based on recent 'media archaeology'. Examines the shaping of Joyce's fiction by late-Victorian visual culture and science. Shows that key aspects of his literary experimentation derive from 'forgotten' popular cultural practices and 'vernacular modernism'. Shows Joyce's interaction with and critique of Modernity's developing 'media cultural imaginary'. In this book, Keith Williams explores Victorian culture's emergent 'cinematicity' as a key creative driver of Joyce's experimental fiction, showing how Joyce's style and themes share the

cinematograph's roots in Victorian optical entertainment and science. The book reveals Joyce's references to optical toys, shadowgraphs, magic lanterns, panoramas, photographic analysis and film peepshows. Close analyses of his works show how his techniques elaborated and critiqued their effects on modernity's 'media-cultural imaginary'.

The Dream of the Moving Statue

History of the Gothic: Gothic Literature 1764-1824

Urban Imagination in Biblical Prophecy

Deus in Machina: Religion, Technology, and the Things in Between

Page 37/56

Monsters of Our Own Making

Phantom Images

Cinematic Ghosts

This collection displays a range of approaches and contemporary developments in the expanding field of film-philosophy. The essays explore central issues surrounding the conjunction of film and philosophy, presenting a varied yet coherent reflection on the nature of this conjunction.

Ogres and giants, bogeymen and bugaboos embody some of our deepest fears, dominating popular fiction, from tales such as 'Jack the Giant Killer' to the cannibal monster Hannibal Lecter, from the Titans of Greek mythology to the dinosaurs of

JURASSIC PARK, from Frankenstein TO MEN IN BLACK. Following her brilliant study of fairy tales, FROM THE BEAST TO THE BLONDE, Marina Warner's rich, enthralling new book explores the ever increasing presence of such figures of male terror, and the strategems we invent to allay the monsters we conjure up -from horror stories to lullabies and jokes. Travelling from ogres to cradle songs, from bananas to cannibals, Warner traces the roots of our commonest anxieties, unravelling with vigorous intelligence, creative originality and relish, the myths and fears which define our sensibilities. Illustrated with a wealth of images - from the beautiful and the bizarre to the downright scary -this is a tour de force of scholarship and imagination.

Page 39/56

Focusing on our complex relationship with technology, *The machine and the ghost* explores our culture's continued fascination with the spectral, the ghostly and the paranormal. Through a series of critical case studies and artists' discussions, this lively new collection examines topics ranging from contemporary art to cultural theory. Produced with renowned specialists within the field, including the artist Susan Hiller and the writer Marina Warner, the book combines the historical with the contemporary in exploring how the visual culture of paranormal phenomena continues to haunt our imaginations. Informed by history and the visual tradition of spiritualism and psychical research, the collection is very much concerned to situate that tradition within our contemporary

concerns, such as landscape and environment, and recent technological developments. Aimed at a broad academic and cultural audience, the collection will appeal to all academic levels in addition to those interested in art and culture more widely.

The essays in this volume provide rich fodder for reflection on topics that are of urgent interest to all thinking people. Each one suggests new ways to contemplate our own role(s) in the production and promotion of evil. The authors encourage the reader to be challenged, outraged, and disturbed by what you read here. The eighth gathering of Global Perspectives on Evil and Human Wickedness, which took place in Salzburg in March 2007, provided a look at evil past, present, and future,

Page 41/56

from a broad spectrum of disciplinary perspectives. Papers were presented on the Holocaust, genocide, violence, sadism, paedophilia, physical, verbal, and visual weapons of mass destruction, and on the effects of a variety of media on our apperception of and responses to evil. One of the overarching themes that emerged was the ethical role of the observer or witness to evil, the sense that all of our writings are, in an echo of Thomas Merton's salient phrase, the conjectures of guilty bystanders. The notion of complicity was examined from a number of angles, and imbued the gathering with a sense of urgency: that our common goal was to engender change by raising awareness of the countless and ubiquitous ways in which evil can be actively or passively carried on and

promoted. The papers selected for this volume provide a representative sample of the lively, provocative, and often disturbing discussions that took place over the course of that conference. This volume also contains a few papers from a sister conference, Cultures of Violence, which was held in Oxford in 2004. These papers have been included here because of their striking relevance to the themes that emerged in the Evil conference of 2007. At the Interface/Probing the Boundaries seeks to encourage and promote cutting edge interdisciplinary and multi-disciplinary projects and inquiry. By bringing people together from differing contexts, disciplines, professions, and vocations, the aim is to engage in conversations that are innovative, imaginative, and creatively

interactive. Inter-Disciplinary dialogue enables people to go beyond the boundaries of what they usually encounter and share in perspectives that are new, challenging, and richly rewarding. This kind of dialogue often illuminates one's own area of work, is suggestive of new possibilities for development, and creates exciting horizons for future conversations with persons from a wide variety of national and international settings. By sharing cross-disciplinary insights and perspectives, ATI/PTB publications are designed to be both exploratory examinations of particular areas and issues, and rigorous inquiries into specific subjects. Books in the series are enabling resources which will encourage sustained and creative dialogue, and become the future resource for

further inquiries and research.

Meditations on the Portals of the Imagination

The Peculiar Pleasures of Fear

Cultural Theories, Modern Anxieties

Transnational Networks and Gendered Bodies in the Study of
Psychic Phenomena, 1918-40

Science of the Seance

Evenings at Home in Spiritual Seance

Discourses of Vision in Nineteenth-Century Britain

Light was central to the visual politics and imaginative
geographies of empire, even beyond its role as a symbol of
knowledge and progress in post-Enlightenment narratives.

This book describes how imperial mappings of geographical

Page 45/56

space in terms of ‘cities of light’ and ‘hearts of darkness’ coincided with the industrialisation of light (in homes, streets, theatres) and its instrumentalisation through new representative forms (photography, film, magic lanterns, theatrical lighting). Cataloguing the imperial vision in its engagement with colonial India, the book evaluates responses by the celebrated Indian painter Ravi Varma (1848–1906) to reveal the centrality of light in technologies of vision, not merely as an ideological effect but as a material presence that produces spaces and inscribes bodies.

This volume brings together aspects of contemporary study of cultural geography and selected passages from prophetic texts of the Hebrew Bible/ Old Testament. The aim is to identify

how the image of the city helps to construct meaning inside the biblical material. In order to carry out this task relevant textual narratives are analysed and then read from the viewpoint of space, place and urban studies. This latter category includes the works of Lefebvre, Bachelard, Soja, Massey, Amin and Thrift and Pile, among others. A major finding is that urban imagination is a tool by which the texts manage the experience of political and social events in a time of radical change.

Luke Gibbons, a prominent Irish scholar and Joycean, here offers the first study to make a full and strong argument that Joyce's Irishness is intrinsic to his modernism. It was common in the first generations of Joycean criticism to attribute Joyce's

modernism to European exile, and to portray Ireland as a romantic backwater, the source of the nets from which Joyce was trying to escape. Gibbons argues, by contrast, that the pressures of late colonial Ireland, a country at once inside and outside the world system, provided the ferment that gave rise to Joyce's most distinctive literary experiments. Crucially, Gibbons holds that Ireland features not just as "subject matter" or "content," but as "form." Gibbons further argues that Joyce's major achievement was to pioneer an idiom in which narrative is freighted with voices from both inside and outside a culture. Joyce's use of free indirect discourse opens inner life to other voices and shadowy presences produced by a late colonial culture at odds with its own identity. In this sense, Gibbons

shows, Joyce's language is haunted by ghosts, by voices testifying to forces--technology, empire, urbanization--off the page. This book is sure to become a landmark study of this enduring and widely read novelist, and advances our understanding of the connections between modernism and the nation.

This title offers a detailed yet accessible introduction to classic British Gothic literature and the popular sub-category of the Female Gothic designed for the student reader. Works by such classic Gothic authors as Horace Walpole, Matthew Lewis, Ann Radcliffe, William Godwin, and Mary Shelley are examined against the backdrop of eighteenth- and nineteenth-century British social and political history and significant

intellectual/cultural developments. Identification and interpretation of the Gothic's variously reconfigured major motifs and conventions is provided alongside suggestions for further critical reading, a timeline of notable Gothic-related publications, and consideration of various theoretical approaches.

James Joyce and Cinematicity

Technology and spiritualism in nineteenth- to twenty-first-century art and culture

Literary Realism and Photographic Discourses in Novels After 2000

Uncanny Modernity

Haunting and Spectrality from Silent Cinema to the Digital

Page 50/56

Era

Spirit Possession and Communication in Religious and Cultural Contexts

Ravel and the Aesthetics of Illusion

The fantasy of a sculpture that moves, speaks or responds, a statue that comes to life as an oracle, lover, avenger, mocker, or monster—few images are more familiar or seductive. The living statue appears in ancient creation narratives, the myths of Pygmalion and Don Juan, lyric poetry from the Greek Anthology to Rilke, and romantic fairy tales; it is a recurrent theme in ballet and opera, in philosophy, psychoanalysis, and film. What does it mean

for the statue that stands immobile in gallery or square to step down from its pedestal or speak out of its silence? What is it in this fantasy that animates us? Kenneth Gross explores the implications of fictive statues in biblical and romantic narrative; in the poetry of Ovid, Michelangelo, Blake, Rilke, and Stevens; in the drama of Shakespeare; in the writings of Freud and Wittgenstein. He also considers their place in the poetry of such contemporaries as Richard Howard and the films of Charlie Chaplin, François Truffaut, and Peter Greenaway. In the motif of the moving statue, we can see how the reciprocal ambitions of writing and sculpture play off each other,

Page 52/56

often producing deeply paradoxical figures of life and voice. Stories of the living statue point to the uncertain ways in which our desires, fantasies, and memories are bound to the realm of unliving objects. Clarifying the sources of our fascination with real and imaginary statues, this book asks us to reconsider some of our most basic assumptions about the uses of fantasy and fiction.

Eloquent and evocative, *The Dream of the Moving Statue* will capture and hold a wide audience.

Beth A. Robertson resurrects the story of a group of men and women who sought to transform the seance into a laboratory of the spirits and a transnational empirical

project. Her findings cast new light on how science, metaphysics, and the senses collided to inform gendered norms in the 1920s and '30s. She reveals a world inhabited, on one side, by psychical researchers who represented themselves as masters of the senses, untainted by the effeminized subjectivity of the body and, on the other, by mediums and ghostly subjects who could and did challenge the researchers' exclusive claims to scientific expertise and authority.

In *Potential Images* Dario Gamboni explores ambiguity in modern art, considering images that rely to a great degree on a projected or imaginative response from viewers to

achieve their effect. Ambiguity became increasingly important in late 19th- and early 20th-century aesthetics, as is evidenced in works by such artists as Redon, Cezanne, Gauguin, Ensor and the Nabis. Similarly, the Cubists subverted traditional representational conventions, requiring their viewers to decipher images to extract their full meanings. The same device was taken up in the various experiments leading to abstraction. For example, it was Kandinsky's intention that his work could be interpreted in both figurative and non-figurative ways, and Duchamp's Readymades suggested the radical conclusion that 'it is the beholder who makes the picture'. These

invitations to viewers to participate in the process of artistic communication had social and political implications, as they accorded artist and beholder symmetrical, almost interchangeable, roles.

Literary Atmosphere in British Fiction, 1660-1794

New Takes in Film-Philosophy

Thinking about Ghosts and Ghost-Seeing in England,
1750–1920