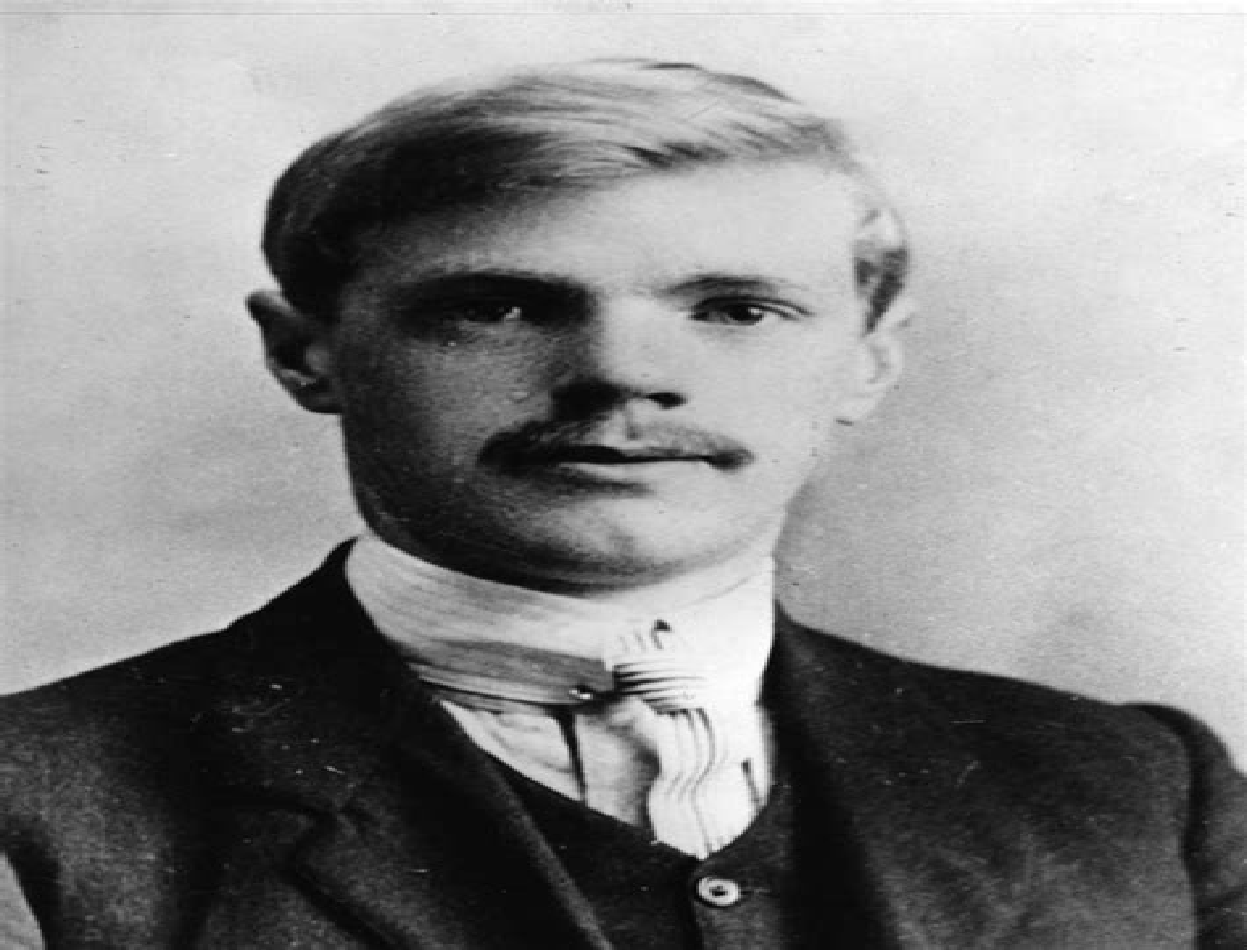




D H Lawrence The Artist As Psychologist

Hersh Lionel Adlerstein



D H Lawrence The Artist As Psychologist:

D. H. Lawrence Daniel J. Schneider,1984 **D.H. Lawrence, the Artist as Psychologist** Daniel J. Schneider,1984

D. H. Lawrence and the Psychology of Rhythm Peter Balbert,2019-01-14 No detailed description available for D H Lawrence and the Psychology of Rhythm *Major Short Stories of D.H. Lawrence* Martin F. Kearney,2016-12-05 First published in 1998 This reference guide is designed for those who would be knowledge able readers of major short stories by D H Lawrence when the store of scholarship investigation and appraisal is far too vast for all but the expert An inclusive examination of what has been written about these short stories each chapter deals with a different short story and consists of five distinct sections 1 the complete publication history including all revisions and variants 2 a thorough examination of recognized and hitherto unrecognized sources as well as the influences at work on Lawrence in the creation of the story 3 the story s relationship to Lawrence s other writings 4 acknowledgement and summary of all extant critical studies and 5 a bibliography of works cited This study concentrates on six short stories culled from Lawrence s more than fifty works of short fiction The Psychology of D.H. Lawrence as an Artist Hersh Lionel Adlerstein,1950 **D. H. Lawrence and the Child** Carol Sklenicka,1991 In the first major work that considers the importance of childhood representations in shaping the modern writer Sklenicka unearths the richness of possibility D H Lawrence found in his depiction of children and the complexities of family life Publishers website The Intelligent Unconscious in Modernist Literature and Science Thalia Trigoni,2020-11-16 This book reassesses the philosophical psychological and above all the literary representations of the unconscious in the early twentieth century This period is distinctive in the history of responses to the unconscious because it gave rise to a line of thought according to which the unconscious is an intelligent agent able to perform judgements and formulate its own thoughts The roots of this theory stretch back to nineteenth century British physiologists Despite the production of a number of studies on modernist theories of the relation of the unconscious to conscious cognition the degree to which the notion of the intelligent unconscious influenced modernist thinkers and writers remains understudied This study seeks to look back at modernism from beyond the Freudian model It is striking that although we tend not to explore the importance of this way of thinking about the unconscious and its relationship to consciousness during this period modernist writers adopted it widely The intelligent unconscious was particularly appealing to literary authors as it is intertwined with creativity and artistic novelty through its ability to move beyond discursive logic The book concentrates primarily on the works of D H Lawrence Virginia Woolf and T S Eliot authors who engaged the notion of the intelligent unconscious reworked it and offered it for the consumption of the general populace in varied ways and for different purposes whether aesthetic philosophical societal or ideological Shortlisted for the Modernist Studies Association MSA First Book Prize and for the 2021 British Society for Literature and Science Book Prize Dynamic Psychology in Modernist British Fiction G. Johnson,2005-10-06 Dynamic Psychology in Modernist British Fiction argues that literary critics have tended to distort the

impact of pre Freudian psychological discourses including psychical research on Modern British Fiction Psychoanalysis has received undue attention over a more typical British eclecticism embraced by now forgotten figures including Frederic Myers and William McDougall This project focuses on the Edwardian novelists most fully engaged by dynamic psychology May Sinclair and J D Beresford but also reconsiders Arnold Bennett and D H Lawrence The book concludes by demonstrating Woolf s subtle assimilation of pre Freudian discourse

The Phantom of the Ego Nidesh Lawtoo,2013-10-01 The Phantom of the Ego is the first comparative study that shows how the modernist account of the unconscious anticipates contemporary discoveries about the importance of mimesis in the formation of subjectivity Rather than beginning with Sigmund Freud as the father of modernism Nidesh Lawtoo starts with Friedrich Nietzsche s antimetaphysical diagnostic of the ego his realization that mimetic reflexes from sympathy to hypnosis to contagion to crowd behavior move the soul and his insistence that psychology informs philosophical reflection Through a transdisciplinary comparative reading of landmark modernist authors like Nietzsche Joseph Conrad D H Lawrence and Georges Bataille Lawtoo shows that before being a timely empirical discovery the mimetic unconscious emerged from an untimely current in literary and philosophical modernism This book traces the psychological ethical political and cultural implications of the realization that the modern ego is born out of the spirit of imitation it is thus strictly speaking not an ego but what Nietzsche calls a phantom of the ego The Phantom of the Ego opens up a Nietzschean back door to the unconscious that has mimesis rather than dreams as its via regia and argues that the modernist account of the mimetic unconscious makes our understanding of the psyche new

On Psychological and Visionary Art C. G. Jung,2025-07-22 The first English translation of Jung s landmark lecture on Nerval s hallucinatory memoir In 1945 at the end of the Second World War and after a long illness C G Jung delivered a lecture in Zurich on the French Romantic poet Gerard de Nerval The lecture focused on Nerval s visionary memoir Aurélia which the poet wrote in an ambivalent attempt to emerge from madness Published here for the first time Jung s lecture is both a cautionary psychological tale and a validation of Nerval s visionary experience as a genuine encounter Nerval explored the irrational with lucidity and exquisite craft He privileged the subjective imagination as a way of fathoming the divine to reconnect with what the Romantics called the life principle During the years of his greatest creativity he suffered from madness and was institutionalized eight times Contrasting an orthodox psychoanalytic interpretation with his own synthetic approach to the unconscious Jung explains why Nerval was unable to make use of his visionary experiences in his own life At the same time Jung emphasizes the validity of Nerval s visions differentiating the psychology of a work of art from the psychology of the artist The lecture suggests how Jung s own experiments with active imagination influenced his reading of Nerval s Aurélia as a parallel text to his own Red Book With Craig Stephenson s authoritative introduction Richard Sieburth s award winning translation of Aurélia and Alfred Kubin s haunting illustrations to the text and featuring Jung s reading marginalia preliminary notes and revisions to a 1942 lecture On Psychological and Visionary Art documents the stages of Jung s creative process as

he responds to an essential Romantic text **Toward a Psychology of Art** Rudolf Arnheim, 1966 A worthy companion to the writer's *Art and Visual Perception* and the two books together form one of the outstanding contributions of this century to the psychology of art *Journal of Aesthetics and Art Criticism* **The Art of D. H. Lawrence** Keith Sagar, 1966 Study of Lawrence's fiction non-fiction poetry and paintings **Modernism, Metaphysics, and Sexuality** Debrah Raschke, 2006-08 Without question modernist texts have been haunted by what can be known or more aptly what cannot be known This position is foundational to one of the pivotal readings of modernism Simultaneously economic legal and political shifts that occurred during the late nineteenth and early twentieth centuries produced real material changes pertaining to the status of women Thus as many others have adeptly argued modernism is also a crisis in gender *Modernism Metaphysics and Sexuality* keenly suggests that these narratives the thinking of what constitutes truth and the rethinking of gender are intertwined Interpreting Conrad's *Heart of Darkness* and Victory Forster's *A Passage to India* and Maurice Lawrence's *Women in Love* and Woolf's *A Room of One's Own* and *To the Lighthouse* through Luce Irigaray's rereading of western metaphysics Raschke suggests that where there is a crisis in knowing there is also a crisis in gender *Symbolism 2018* Rüdiger Ahrens, Florian Kläger, Klaus Stierstorfer, 2018-10-08 This special issue of *Symbolism An International Annual of Critical Aesthetics* explores the various functions of metaphor in life writing Looking at a range of autobiographical subgenres pathography disability narratives memoirs of migration autofiction and different kinds of metaphors the contributions seek to map the possibilities of metaphor for narratively framing an individual life and for constructing notions of selfhood **Uncertainty, Expectations, and Financial Instability** Eric Barthalon, 2014-11-18 Eric Barthalon applies the neglected theory of psychological time and memory decay of Nobel Prize winning economist Maurice Allais 1911-2010 to model investors psychology in the present context of recurrent financial crises Shaped by the behavior of the demand for money during episodes of hyperinflation Allais's theory suggests economic agents perceive the flow of clocks time and forget the past at a context dependent pace rapidly in the presence of persistent and accelerating inflation and slowly in the event of the opposite situation Barthalon recasts Allais's work as a general theory of expectations under uncertainty narrowing the gap between economic theory and investors behavior Barthalon extends Allais's theory to the field of financial instability demonstrating its relevance to nominal interest rates in a variety of empirical scenarios and the positive nonlinear feedback that exists between asset price inflation and the demand for risky assets Reviewing the works of the leading protagonists in the expectations controversy Barthalon exposes the limitations of adaptive and rational expectations models and by means of the perceived risk of loss calls attention to the speculative bubbles that lacked the positive displacement discussed in Kindleberger's model of financial crises He ultimately extrapolates Allaisian theory into a pragmatic approach to investor behavior and the natural instability of financial markets He concludes with the policy implications for governments and regulators Balanced and coherent this book will be invaluable to researchers working in macroeconomics financial economics

behavioral finance decision theory and the history of economic thought Encyclopedia of the Essay Tracy Chevalier,2012-10-12 This groundbreaking new source of international scope defines the essay as nonfictional prose texts of between one and 50 pages in length The more than 500 entries by 275 contributors include entries on nationalities various categories of essays such as generic such as sermons aphorisms individual major works notable writers and periodicals that created a market for essays and particularly famous or significant essays The preface details the historical development of the essay and the alphabetically arranged entries usually include biographical sketch nationality era selected writings list additional readings and anthologies **The Eisenstein Universe** Ian Christie,Julia Vassilieva,2021-04-22 Over the decades since he was first hailed by critics and filmmakers around the world Sergei Eisenstein has assumed many identities Originally cast as a prophet of revolution and the maestro of montage and later seen as both a victim of and apologist for Stalin s tyranny the scale and impact of Eisenstein s legacy has continued to grow If early research on Eisenstein focused on his directorial work from the legendary Battleship Potemkin and October to the still controversial Ivan the Terrible with time scholars have discovered many other aspects of his multifarious output In recent years multimedia exhibitions access to his vast archive of drawings and publication of his previously censored theoretical writings have cast Eisenstein in a new light Deeply engaged with some of the leading thinkers and artists of his own time Eisenstein remains a focus for many of their successors contested as well as revered Over half a century since his death in 1948 an ambitious treatise that he hoped would be his major legacy Method has finally been published Eisenstein s lifelong search for an underlying unity that would link archaic art with film s modernity individuals with their historic communities and humans as a species with the universe may have more appeal than ever today And among his many thwarted film projects those set in Mexico and what were once the Soviet Central Asian republics reveal complex and still intriguing realms of speculation In this ground breaking collection sixteen international scholars explore Eisenstein s prescient engagement with aesthetics anthropology and psychology his roots in diverse philosophical traditions and his gender politics What emerges has surprising relevance to contemporary media archaeology intermediality cognitive science eco criticism and queer studies as well as confirming Eisenstein s prestige within present day film and audiovisual media Thomas Hardy: Art and Thought Frank B Pinion,1977-04-28

Katherine Mansfield and Psychology Gerri Kimber,2016-08-16 In line with the recent surge of critical interest in early psychology the contributors read Mansfield s work alongside figures like William James and Henri Bergson opening up new perspectives on affect in her work While these essays trace strands within the intellectual milieu in which Mansfield came of age others explore the intricate interplay between Mansfield s fiction and Freudian theory seeing her work as emblematic of the uncanny doubling of modernist literature and psychoanalysis **Open Secrets** Michael Bell,2007-05-17 Open Secrets reflects on contemporary humanistic pedagogy by examining the limits of the teachable in this domain The Goethean motif of the open secret refers not to a revealed mystery but to an utterance that is not understood the likely fate of any instruction

based purely on authority Revisiting the European Bildungsroman it studies the pedagogical relationship from the point of view of the tutor or mentor figure rather than with the usual focus on the young hero The argument is not confined to works of fiction however but examines texts in which the category of fiction has a crucial and constitutive function for a growing awareness of limited authority on the part of the mentor figures is closely related to fictive self consciousness in the texts Rousseau's *Emile* as a semi novelised treatise whose fictiveness is at once overt and yet unmarked is relatively unaware of the imaginary nature of its envisaged authority Passing through Laurence Sterne C M Wieland Goethe and Nietzsche the situation is gradually reversed culminating with the conscious impasse of authority in *Thus Spoke Zarathustra* All these writers have achieved their pedagogical impact despite indeed by means of their internal scepticism By contrast in the three subsequent writers D H Lawrence F R Leavis and J M Coetzee the impasse of pedagogical authority becomes more literal as the authority of *Bildung* is eroded in the wider culture The awareness of pedagogical authority as a species of fiction to be conducted in an aesthetic spirit remains a significant prophylactic against the perennial pressure of reductive conceptions of the education as form of instructional production

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