

M E R I D I A N

WRITINGS ON ART AND
LITERATURE

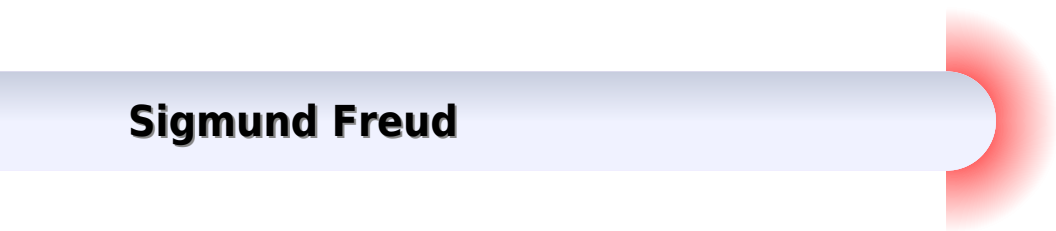
Sigmund Freud

FOREWORD BY NEIL HERTZ

C R O S S I N G A E S T H E T I C S

Writings On Art And Literature Meridian Crossing Aesthetics

Sigmund Freud



Writings On Art And Literature Meridian Crossing Aesthetics:

Writings on Art and Literature Sigmund Freud, 1997 Despite Freud's enormous influence on twentieth century interpretations of the humanities there has never before been in English a complete collection of his writings on art and literature These fourteen essays cover the entire range of his work on these subjects in chronological order beginning with his first published analysis of a work of literature the 1907 *Delusion and Dreams in Jensen's Gradiva* and concluding with the 1940 posthumous publication of *Medusa's Head* Many of the essays included in this collection have been crucial in contemporary literary and art criticism and theory Among the subjects Freud engages are Shakespeare's *Hamlet* The Merchant of Venice King Lear and Macbeth Goethe's *Dichtung und Wahrheit* Michelangelo's *Moses* E T A Hoffman's *The Sand Man* Dostoevsky's *The Brothers Karamazov* fairy tales the effect of and the meaning of beauty mythology and the games of aestheticization All texts are drawn from The Standard Edition of the Complete Psychological Works of Sigmund Freud edited by James Strachey The volume includes the notes prepared for that edition by the editor In addition to the writings on Jensen's *Gradiva* and *Medusa* the essays are *Psychopathic Characters on the Stage* The Antithetical Meaning of Primal Words The Occurrence in Dreams of Material from Fairy Tales The Theme of the Three Caskets The Moses of Michelangelo Some Character Types Met with in Psychoanalytic Work On Transience A Mythological Parallel to a Visual Obsession A Childhood Recollection from *Dichtung und Wahrheit* The Uncanny Dostoevsky and Parricide and The Goethe Prize

When Art Disrupts Religion Philip Salim Francis, Randall Herbert Balmer, 2017 *When Art Disrupts Religion* lays bare the power of encounters with the arts to unsettle and overturn deeply ingrained religious beliefs and practices Grounded in the accounts of more than 80 Evangelicals who experienced such a sea change of religious identity the book bridges the gap between aesthetic theory and lived religion while exploring the interrelationship of religion and art in the modern West

Restorative Christ Geoff Broughton, 2015-02-26 Erik Erikson best known for his life cycle theory and concept of the identity crisis proposed that we are comprised of a number of selves In several earlier books including *At Home in the World* Donald Capps has suggested that the emotional separation of young children especially boys from their mothers results in the development of a melancholy self In this book Capps employs Erikson's assignment of an inherent strength to each stage of the life cycle and proposes that the life enhancing strengths of the childhood years hope will purpose and competence are central to the development of a resourceful self and that this self counters the life diminishing qualities of the melancholy self Focusing on Erikson's own writings Capps identifies the four primordial resources that Erikson associates with childhood humor play dreams and hope and shows how these resources assist children in confronting life's difficulties and challenges Capps further suggests that the resourceful self that develops in childhood is central to Jesus' own vision of what we as adults may become if we follow the lead of little children

Psychiatry on the Stage Carol W. Berman, 2023 With an overview and analysis of psychiatric principles applied to plays from the Greeks to Shakespeare to modern times *Psychiatry on the Stage*

provides a deep and insightful look into the psychological underpinnings of contemporary theater **The Man Without Content**, 1999 In this book one of Italy's most important and original contemporary philosophers considers the status of art in the modern era He probes the meaning and historical consequences of the indefinite continuation of art in what Hegel called a self annulling mode in the process offering an imaginative reinterpretation of the history of aesthetics from Kant to Heidegger Art as a Social System Niklas Luhmann, 2000 This is the definitive analysis of art as a social and perceptual system by Germany's leading social theorist of the late 20th century It combines three decades of research in the social sciences phenomenology evolutionary biology cybernetics and information theory with an intimate knowledge of art history literature aesthetics and contemporary literary theory **The Historical Uncanny** Susanne C. Knittel, 2014-12-15 The Historical Uncanny explores how certain memories become inscribed into the heritage of a country or region while others are suppressed or forgotten In response to the erasure of historical memories that discomfit a public's self understanding this book proposes the historical uncanny as that which resists reification precisely because it cannot be assimilated to dominant discourses of commemoration Focusing on the problems of representation and reception the book explores memorials for two marginalized aspects of Holocaust the Nazi euthanasia program directed against the mentally ill and disabled and the Fascist persecution of Slovenes Croats and Jews in and around Trieste Reading these memorials together with literary and artistic texts Knittel redefines sites of memory as assemblages of cultural artifacts and discourses that accumulate over time they emerge as a physical and a cultural space that is continually redefined rewritten and re presented In bringing perspectives from disability studies and postcolonialism to the question of memory Knittel unsettles our understanding of the Holocaust and its place in the culture of contemporary Europe Tatort Germany Lynn M. Kutch, Todd Herzog, 2014 New essays by leading scholars examining today's vibrant and innovative German crime fiction along with its historical background Although George Bernard Shaw quipped that the Germans lack talent for two things revolution and crime novels there is a long tradition of German crime fiction it simply hasn't aligned itself with international trends During the 1920s German language writers dispensed with the detective and focused instead on criminals a trend that did not take hold in other countries until after 1945 by which time Germany had gone on to produce antidetective novels that were similarly ahead of their time German crime fiction has thus always been a curious case rather than follow the established rules of the genre it has always been interested in examining breaking and ultimately rewriting those rules This book assembles leading international scholars to examine today's German crime fiction It features innovative scholarly work that matches the innovativeness of the genre taking up the Regionalkrimi crime fiction's reimagining and transforming of traditional identities historical crime fiction that examines Germany's and Austria's conflicted twentieth century past and how the newly vibrant Austrian crime fiction ties in with and differentiates itself from its German counterpart Contributors Angelika Baier Carol Anne Costabile Heming Kyle Frackman Sascha Gerhards Heike Henderson Susanne C Knittel Anita McChesney Traci S O

Brien Jon Sherman Faye Stewart Magdalena Walig rska Lynn M Kutch is Professor of German at Kutztown University of Pennsylvania Todd Herzog is Professor and Head of the Department of German Studies at the University of Cincinnati

Thinking of Space Relationally Xiaoxue Gao,2021-03-15 Since the relational turn scholars have combated methodological universalism nationalism and individualism in researching social spatial transformations Yet when leaving the gaps between the traveling and local epistemic assumptions unattended engaging relational spatial theories in empirical research may still reproduce established theoretical claims Following the sociology of knowledge tradition and taking Critical Realism as a meta theoretical framework Xiaoxue Gao takes relational spatial theories as traveling conceptual knowledge and develops meaningful and context sensitive ways of engaging them in studying the complex urban phenomenon in China She offers conceptual elucidations and methodological roadmaps which leap productively from employing plural causal hypotheses to generating effect based explanations for locally observable events They are exemplified by manifold interrogations of Beijing s Artworld as a conjuncture of particular events *Forthcoming Books* Rose Arny,2001 *A Child Is Being Killed* Serge Leclaire,1998 The powerful thesis of this book is that in order to achieve full selfhood we must all repeatedly and endlessly kill the phantasmatic image of ourselves instilled in us by our parents We must all combat what the author calls primary narcissism a projection of the child our parents wanted This idea that each of us carries as a burden an unconscious secret of our parents a hidden desire that we are made to live out but that we must kill in order to be born touches on some of the fundamental issues of psychoanalytic theory Around it the author builds an intricate analysis of the relation between primary narcissism and the death drive Each of the book s five chapters begins with one or more case studies drawn from the author s clinical experience as a psychoanalyst In these studies he links his central concern the image of the child created by the unconscious desire of the parents to other issues such as the question of love the concept of the subject and the death drive In the penultimate chapter on transference the author challenges the commonplace understanding of the analyst s impassivity What does such impassivity imply especially in the context of a transferential love between a female patient and a male analyst In replying to this question the author forcefully reassesses the relation of psychoanalysis to femininity to the question What does a woman want Serge Leclaire s overarching thesis leads to a provocative rereading of the Oedipal configuration Leclaire suggests that he is inhabited pursued haunted and debilitated by the child who should have died in order that Oedipus might have been born into life **Magical Thinking** Stuart McWilliams,2011-12-08 Examining how scholarly writing has contended or conspired with discourses of enchantment from the Middle Ages to the present *Resistances of Psychoanalysis* Jacques Derrida,1998 In the three essays that make up this stimulating and often startling book Jacques Derrida argues against the notion that the basic ideas of psychoanalysis have been thoroughly worked through argued and assimilated The continuing interest in psychoanalysis is here examined in the various resistances to analysis conceived not only as a phenomenon theorized at the heart of psychoanalysis but as

psychoanalysis's resistance to itself an insusceptibility to analysis that has to do with the structure of analysis itself Derrida not only shows how the interest of psychoanalysis and psychoanalytic writing can be renewed today but these essays afford him the opportunity to revisit and reassess a subject he first confronted in an essay on Freud in 1966 They also serve to clarify Derrida's thinking about the subjects of the essays Freud Lacan and Foucault a thinking that especially with regard to the last two has been greatly distorted and misunderstood The first essay on Freud is a tour de force of close reading of Freud's texts as philosophical reflection By means of the fine distinctions Derrida makes in this analytical reading particularly of *The Interpretation of Dreams* he opens up the realm of analysis into new and unpredictable forms such as meeting with an interdiction when taking an analysis further is forbidden by a structural limit Following the essay that might be dubbed Derrida's return to Freud the next is devoted to Lacan the figure for whom that phrase was something of a slogan In this essay and the next on Foucault Derrida reencounters two thinkers to whom he had earlier devoted important essays which precipitated stormy discussions and numerous divisions within the intellectual milieus influenced by their writings In this essay which skillfully integrates the concept of resistance into larger questions Derrida asks in effect What is the origin and nature of the text that constitutes Lacanian psychoanalysis considering its existence as an archive as teachings as seminars transcripts quotations etc Derrida's third essay may be called not simply a criticism but an appreciation of Foucault's work an appreciation not only in the psychological and rhetorical sense but also in the sense that it elevates Foucault's thought by giving back to it ranges and nuances lost through its reduction by his readers his own texts and its formulaic packaging

The Decision Between Us John Paul Ricco, 2014-03-31 *The Decision Between Us* combines an inventive reading of Jean-Luc Nancy with queer theoretical concerns to argue that while scenes of intimacy are spaces of sharing they are also spaces of separation John Paul Ricco shows that this tension informs our efforts to coexist ethically and politically an experience of sharing and separation that informs any decision Using this incongruous relation of intimate separation Ricco goes on to propose that decision is as much an aesthetic as it is an ethical construct and one that is always defined in terms of our relations to loss absence departure and death Laying out this theory of unbecoming community in modern and contemporary art literature and philosophy and calling our attention to such things as blank sheets of paper images of unmade beds and the spaces around bodies *The Decision Between Us* opens in 1953 when Robert Rauschenberg famously erased a drawing by Willem de Kooning and Roland Barthes published *Writing Degree Zero* then moves to 1980 and the neutral mourning of Barthes' *Camera Lucida* and ends in the early 1990s with installations by Felix Gonzalez Torres Offering surprising new considerations of these and other seminal works of art and theory by Jean Genet Marguerite Duras and Catherine Breillat *The Decision Between Us* is a highly original and unusually imaginative exploration of the spaces between us arousing and evoking an infinite and profound sense of sharing in scenes of passionate erotic pleasure as well as deep loss and mourning

Of God Who Comes to Mind Emmanuel Lévinas, 1998 The thirteen essays collected in this volume

investigate the possibility that the word God can be understood now at the end of the twentieth century in a meaningful way. Nine of the essays appear in English translation for the first time. Among Levinas's writings this volume distinguishes itself both for students of his thought and for a wider audience by the range of issues it addresses. Levinas not only rehearses the ethical themes that have led him to be regarded as one of the most original thinkers working out of the phenomenological tradition but he also takes up philosophical questions concerning politics, language and religion. The volume situates his thought in a broader intellectual context than have his previous works. In these essays alongside the detailed investigations of Husserl, Heidegger, Rosenzweig and Buber that characterize all his writings, Levinas also addresses the thought of Kierkegaard, Marx, Bloch and Derrida. Some essays provide lucid expositions not available elsewhere to key areas of Levinas's thought. **God and Philosophy** is perhaps the single most important text for understanding Levinas and is in many respects the best introduction to his works. **From Consciousness to Wakefulness** illuminates Levinas's relation to Husserl and thus to phenomenology which is always his starting point even if he never abides by the limits it imposes. **In The Thinking of Being and the Question of the Other**, Levinas not only addresses Derrida's *Speech and Phenomenon* but also develops an answer to the later Heidegger's account of the history of Being by suggesting another way of reading that history. Among the other topics examined in the essays are the Marxist concept of ideology, death hermeneutics, the concept of evil, the philosophy of dialogue, the relation of language to the Other and the acts of communication and mutual understanding.

Money and Dreams Rainer Ganahl, Paul Mattick, Sylvère Lotringer, 2005-08-09. Between August 2001 and February 2002 the Austrian conceptual artist Rainer Ganahl who lives and works in New York created a series of drawings entitled *Die letzten Tage der Sigmund Freud Banknote*. The Last Days of the Sigmund Freud Banknote. This series is in reference to the introduction of the Euro as the new Austrian currency and the discontinuance of the Austrian 50 Schilling banknote which bears a portrait of Sigmund Freud. In consideration of Freud's importance for dream analysis, Ganahl recorded his dreams each morning until February 28, 2002 when the Schilling ceased to be a legal tender in Austria. Each drawing contains one 50 Schilling note, the dream and its associations as well as the daily recorded value of the 50 Schilling banknote in different currencies and the number of books on sale at major online booksellers Amazon.com and Barnes & Noble. With an introduction by the artist and texts by Paul Mattick, professor of philosophy at Adelphi University and Sylvère Lotringer, General Editor of *Semiotext(e)* and a professor at the Center for Comparative Literature and Society at Columbia University.

Sound Figures Theodor W. Adorno, 1999. Theodor Adorno is one of the 20th century's most influential thinkers in the areas of social theory, philosophy, aesthetics and music. This volume of essays contains Adorno's thoughts on music and its wider social implications.

Subject Guide to Books in Print, 2001. **In Praise of Nonsense** Winfried Menninghaus, 1999-10-01. Shells, leafwork, picture frames, hummingbirds, wallpaper decorations, hems of clothing: such are the examples Kant's *Critique of Judgment* offers for a free and purely aesthetic beauty. Menninghaus's book demonstrates that all these examples refer to a widely

unknown debate on the arabesque and that Kant in displacing it addresses genuinely modern phenomena The early Romantic poetics and literature of the arabesque follow and radicalize Kant's move Menninghaus shows parergonality and nonsense to be two key features in the spread of the arabesque from architecture and the fine arts to philosophy and finally to literature On the one hand comparative readings of the parergon in Enlightenment aesthetics Kant and Schlegel reveal the importance of this term for establishing the very notion of a self-reflective work of art On the other hand drawing on Kant's posthumous anthropological notebooks Menninghaus extrapolates an entire Kantian theory of what it means to produce nonsense and why the Critique of Judgment defines genius precisely through the power as well as the dangers of doing so Ludwig Tieck's 1797 rewriting of Charles Perrault's famous Bluebeard tale 1697 explicitly claims to be an arabesque book without any sense and coherence Menninghaus's close reading of this capricious narrative reveals a specifically Romantic as opposed say to a Victorian or dadaistic type of nonsense Benjamin's as well as Propp's, Levi Strauss's and Meletinskij's oppositions of myth and fairy tale lend additional credit to a Romantic poetics that inaugurates universal poetry while performing a bizarre trajectory through arabesque ornament nonsense parergonality and the fairy tale

Psychoanalyzing Serge Leclaire, 1998 Scarcely any theoretical discourse has had greater impact on literary and cultural studies than psychoanalysis and yet hardly any theoretical discourse is more widely misunderstood and abused In Psychoanalyzing Serge Leclaire offers a thorough and lucid exposition of the psychoanalysis that has emerged from the French return to Freud unfolding and elaborating the often enigmatic pronouncements of Jacques Lacan and patiently working through the central tenets of the Ecole freudienne As a concise but nuanced introduction to the subject Psychoanalyzing will prove indispensable to anyone interested in psychoanalysis especially those curious about its Lacanian reconceptualization and the linguistic theory of the unconscious and its effects Leclaire's study is particularly valuable for the way its author links theoretical issues to psychoanalytic practice The opening chapter on listening highlights the necessity and the impossibility of the floating attention required from the analyst while preparing the reader for the following chapters which deal with such topics as unconscious desire how to speak of the body and the intrication of the object and the letter i.e. the signifier the material support that concrete discourse borrows from language The final chapter on transference shows how the analytical dialogue differs from other dialogues Despite the intricacy of its subject matter the book takes very little for granted It does not simplify the issues it presents but does not assume a reader familiar with the concepts of psychoanalysis let alone a reader acquainted with its French inflection Each basic concept and term is carefully explained so that the reader knows the meaning of transference or primal scene before proceeding to more advanced elements of psychoanalysis Leclaire's text is not intended merely to be user friendly its purpose is to clarify and advance rather than to impress or convert

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