

MEDIA, TECHNOLOGY, AND LITERATURE IN THE NINETEENTH CENTURY. IMAGE, SOUND, TOUCH

Colette Colligan y Margaret Linley (Eds.), Surrey, Ashgate, 2011.

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La experiencia de lo visual, lo sonoro y lo táctil goza de particular protagonismo en la academia anglosajona. Desde los "visual studies" o los "sound studies" se da cabida a un amplio espectro de manifestaciones de la visualidad o del sonido más allá de lo que tradicionalmente se considera "artístico" entre las que se incluye la perspectiva intermedial. Este planteamiento es el que enmarca el volumen colectivo titulado *Media, Technology, and Literature in the Nineteenth Century. Image, Sound, Touch*, realizado bajo la dirección de Colette Colligan y Margaret Linley, profesoras de literatura inglesa en la Simon Fraser University (British Columbia, Canadá).

Se recogen en esta obra un conjunto de ensayos en torno a la redefinición de la cultura decimonónica a partir de la incidencia en la misma de nuevos usos tecnológicos y del auge de los medios de comunicación masivos. Este nuevo panorama supone una re-configuración de las prácticas implícitas no sólo en la difusión sino también en la propia actividad creativa, en particular de la literatura, en la que el volumen se centra. La ordenación del mismo se lleva a cabo a través de tres ámbitos: la imagen, el sonido y el tacto, algunas de cuyas aportaciones pasaré a destilar brevemente, sin pretensiones de exhaustividad.

En la sección dedicada a la imagen, el ensayo inicial de Richard Menke plantea, a partir del célebre poema "I wandered lonely as a Cloud" (1807) de William Wordsworth, la concepción de la memoria como *medium* para una experiencia virtual actualizada, que replica a la observación

directa. Este ejemplo supone asimismo la alternativa al objeto libro como formato uniforme, ya que su aspecto formal sobre la página tiene en cuenta la dimensión plástica, lo que pone en interrelación materialidad y memoria, texto e imagen. El ensayo de Vanessa Warne aborda la conformación de un lenguaje escrito para ciegos durante la época victoriana a través del alfabeto táctil. La autora se hace eco de lecturas contemporáneas como la que plantea el distanciamiento de la asimilación entre visualidad y cognición (Maurice de La Sizeranne) y, por consiguiente, la asunción del tacto como perfecto sustituto de la vista, lo cual permite establecer similitudes entre las prácticas literarias de los colectivos vidente e invidente. El capítulo de Daniel A. Novak entraña una interpretación de la fotografía como forma de narrativa literaria, en concreto, como narrativa de sí misma según revela cierta fotografía victoriana. La objetividad asociada al género es transgredida a través de innovadoras formas de montaje, como la "composition photography" de los fotógrafos Oscar Gustav Rejlander o Henry Peach Robinson. El capítulo de Helen Groth desentraña la metáfora social de la que el periodista y reformador social George Sim se vale al vincular el funcionamiento del caleidoscopio con la vida urbana de la última etapa victoriana. Su *The Social Kaleidoscope* (1881) muestra este artefacto como dispositivo revelador de un modelo idealizado de conciencia que representa los detalles del flujo existencial de la vida moderna, con su incesante torbellino de estímulos aleatorios.

Media Technology And Literature In The Nineteenth Century Nineteenth Century Series Ashgate

Heather Tilley



Media Technology And Literature In The Nineteenth Century Nineteenth Century Series Ashgate:

Media, Technology, and Literature in the Nineteenth Century Margaret Linley, 2016-04-29 Operating at the intersection where new technology meets literature this collection discovers the relationship among image sound and touch in the long nineteenth century The chapters speak to the special mixed media properties of literature while exploring the important interconnections of science technology and art at the historical moment when media was being theorized debated and scrutinized Each chapter focuses on a specific visual acoustic or haptic dimension of media while also calling attention to the relationships among the three Famous works such as Wordsworth's I wandered lonely as a cloud and Shelley's Frankenstein are discussed alongside a range of lesser known literary scientific and pornographic writings Topics include the development of a print culture for the visually impaired the relationship between photography and narrative the kaleidoscope and modern urban experience Christmas gift books poetry painting and music as remediated forms the interface among the piano telegraph and typewriter Ernst Heinrich Weber's model of rationalized tactility and how the shift from visual to auditory telegraphic instruments amplified anxieties about the place of women in nineteenth century information networks Full of surprising insights and connections the collection offers new impetus for stimulating historical conversations and debates about nineteenth century media while also contributing fresh perspectives on new media and re mediation today

Media, Technology, and Literature in the Nineteenth Century Colette Colligan, Margaret Linley, 2011 [Bulwarks of Unbelief](#) Joseph Minich, 2023-04-12 How modernity creates atheists and what the church must do about it Millions of people in the West identify as atheists Christians often respond to this reality with proofs of God's existence as though rational arguments for atheism were the root cause of unbelief In [Bulwarks of Unbelief](#) Joseph Minich argues that a felt absence of God as experienced by the modern individual offers a better explanation for the rise in atheism Recent technological and cultural shifts in the modern West have produced a perceived challenge to God's existence As modern technoculture reshapes our awareness of reality and belief in the invisible it in turn amplifies God's apparent silence In this new context atheism is a natural result And absent of meaning from without we have turned within Christians cannot escape this aspect of modern life Minich argues that we must consciously and actively return to reality If we reattune ourselves to God's story reintegrate the whole person and reinhabit the world faith can thrive in this age of unbelief [The Routledge Handbook of Translation and Sexuality](#) Brian James Baer, Serena Bassi, 2024-08-19 The Routledge Handbook of Translation and Sexuality questions what it would mean to think of sexualities transnationally and explores the way cultural ideas about sex and sexuality are translated across languages It considers how scholars chart the multilingual rise of the modern sexual sciences in the nineteenth and twentieth centuries how translators writers and readers respond to sexual modernities and to what extent the keywords of queer social movements travel across borders The handbook draws from fields as diverse as translation studies critical multilingualism studies comparative literature European studies Slavic studies Middle Eastern

studies Latin American studies and East Asian studies This pioneering handbook maps out an emerging brand of women's gender and sexuality studies that approaches sexualities as translational formations Divided into two parts the handbook covers Theoretical chapters on the interdisciplinary dialogue between translation studies and queer studies Empirical studies of both canonic and minor scientific religious literary philosophical and political texts about sex and sexuality in translation across a variety of world languages With 20 chapters written by leading academics from around the world The Routledge Handbook of Translation and Sexuality will serve as an important reference for students and scholars in the fields of translation studies applied linguistics modern languages and women's gender and sexuality studies *Horn, or The Counterside of Media* Henning Schmidgen, 2021-11-22 We regularly touch and handle media devices At the same time media devices such as body scanners car seat pressure sensors and smart phones scan and touch us In *Horn* Henning Schmidgen reflects on the bidirectional nature of touch and the ways in which surfaces constitute sites of mediation between interior and exterior Schmidgen uses the concept of horn whether manifested as a rhinoceros horn or a musical instrument to stand for both natural substances and artificial objects as spaces of tactility He enters into creative dialogue with artists scientists and philosophers ranging from Salvador Dalí William Kentridge and Rebecca Horn to Sigmund Freud Walter Benjamin and Marshall McLuhan who plumb the complex interplay between tactility and technological and biological surfaces Whether analyzing how Dalí conceived of images as tactile entities during his rhinoceros phase or examining the problem of tactility in Thomas Pynchon's *The Crying of Lot 49* Schmidgen reconfigures understandings of the dynamic phenomena of touch in media Special Correspondence and the Newspaper Press in Victorian Print Culture, 1850-1886 Catherine Waters, 2019-02-06 This book analyses the significance of the special correspondent as a new journalistic role in Victorian print culture within the context of developments in the periodical press throughout the second half of the nineteenth century Examining the graphic reportage produced by the first generation of these pioneering journalists through a series of thematic case studies it considers individual correspondents and their stories and the ways in which they contributed to and were shaped by the broader media landscape While commonly associated with the reportage of war special correspondents were in fact tasked with routinely chronicling all manner of topical events at home and abroad What distinguished the work of these journalists was their effort to picture the news to transport readers imaginatively to the events described While criticised by some for its sensationalism special correspondence brought the world closer shrinking space and time and helping to create our modern news culture The Untold Story of the Talking Book Matthew Rubery, 2023-01-18 A history of audiobooks from entertainment rehabilitation for blinded World War I soldiers to a twenty first century competitive industry Histories of the book often move straight from the codex to the digital screen Left out of that familiar account are nearly 150 years of audio recordings Recounting the fascinating history of audio recorded literature Matthew Rubery traces the path of innovation from Edison's recitation of *Mary Had a Little Lamb* for his tinfoil phonograph in 1877 to the first novel length

talking books made for blinded World War I veterans to today's billion dollar audiobook industry The Untold Story of the Talking Book focuses on the social impact of audiobooks not just the technological history in telling a story of surprising and impassioned conflicts from controversies over which books the Library of Congress selected to become talking books yes to Kipling no to Flaubert to debates about what defines a reader Delving into the vexed relationship between spoken and printed texts Rubery argues that storytelling can be just as engaging with the ears as with the eyes and that audiobooks deserve to be taken seriously They are not mere derivatives of printed books but their own form of entertainment We have come a long way from the era of sound recorded on wax cylinders when people imagined one day hearing entire novels on mini phonographs tucked inside their hats Rubery tells the untold story of this incredible evolution and in doing so breaks from convention by treating audiobooks as a distinctively modern art form that has profoundly influenced the way we read Praise for The Untold Story of the Talking Book If audiobooks are relatively new to your world you might wonder where they came from and where they're going And for general fans of the intersection of culture and technology The Untold Story of the Talking Book is a fascinating read Neil Steinberg Chicago Sun Times Rubery explores 150 years of the audio format with an imminently accessible style touching upon a wide range of interconnected topics Through careful investigation of the co-development of formats within the publishing industry Rubery shines a light on overlooked pioneers of audio Rubery's work succeeds in providing evidence to move beyond the reductive debate on whether audiobooks really count as reading and establishes the format's rightful place in the literary family Mary Burkey Booklist starred review

Brainmedia Flora Lysen, 2022-07-28 Will we ever be able to see the brain at work Could it be possible to observe thinking and feeling as if watching a live broadcast from within the human head Brainmedia uncovers past and present examples of scientists and science educators who conceptualize and demonstrate the active human brain guided by new media technologies from exhibitions of giant illuminated brain models and staged projections of brainwave recordings to live televised brain broadcasts brains hooked up to computers and experiments with brain-to-brain synchronization Drawing on archival material Brainmedia outlines a new history of live brains arguing that practices of and ideas about mediation impacted the imagination of seeing the brain at work By combining accounts of scientists examining brains in laboratories with examples of public demonstrations and exhibitions of brain research Brainmedia casts new light on popularization practices placing them at the heart of scientific work

Picture World Rachel Teukolsky, 2020 Explores the ways in which new forms of visual culture such as the illustrated newspaper the cheap caricature cartoon the affordable illustrated book the portrait photograph and the advertising poster worked to shape key Victorian aesthetic concepts

[Sound, Sin, and Conversion in Victorian England](#) Julia Grella O'Connell, 2018-04-19 The plight of the fallen woman is one of the salient themes of nineteenth century art and literature indeed the ubiquity of the trope galvanized the Victorian conscience and acted as a spur to social reform In some notable examples Julia Grella O'Connell argues the iconography of the Victorian fallen woman was associated

with music reviving an ancient tradition conflating the practice of music with sin and the abandonment of music with holiness The prominence of music symbolism in the socially committed quasi religious paintings of the Pre Raphaelites and their circle and in the Catholic Wagnerian novels of George Moore gives evidence of the survival of a pictorial language linking music with sin and conversion and shows even more remarkably that this language translated fairly easily into the cultural lexicon of Victorian Britain Drawing upon music iconography art history patristic theology and sensory theory Grella O Connell investigates female fallenness and its implications against the backdrop of the social and religious turbulence of the mid nineteenth century

How We Became Sensorimotor Mark Paterson, 2021-10-26 An engrossing history of the century that transformed our knowledge of the body's inner senses The years between 1833 and 1945 fundamentally transformed science's understanding of the body's inner senses revolutionizing fields like philosophy the social sciences and cognitive science In *How We Became Sensorimotor* Mark Paterson provides a systematic account of this transformative period while also demonstrating its substantial implications for current explorations into phenomenology embodied consciousness the extended mind and theories of the sensorimotor the body and embodiment Each chapter of *How We Became Sensorimotor* takes a particular sense and historicizes its formation by means of recent scientific studies case studies or coverage in the media Ranging among a diverse array of sensations including balance fatigue pain the muscle sense and what Maurice Merleau Ponty termed motricity Paterson's analysis moves outward from the familiar confines of the laboratory to those of the industrial world and even to wild animals and their habitats He uncovers important stories such as how forgotten pain measurement schemes transformed criminology or how Penfield's outmoded concepts of the sensory and motor homunculi of the brain still mar psychology textbooks Complete with original archival research featuring illustrations and correspondence *How We Became Sensorimotor* shows how the shifting and sometimes contested historical background to our understandings of the senses are being extended even today

Pictures of Poverty Lydia Jakobs, 2021-10-26 From Charles Dickens's *Oliver Twist* to George Sims's *How the Poor Live* illustrated accounts of poverty were en vogue in Victorian Britain Poverty was also a popular subject on the screen whether in dramatic retellings of well known stories or in documentary photographs taken in the slums London and its street life were the preferred setting for George Robert Sims's rousing ballads and the numerous magic lantern slide series and silent films based on them Sims was a popular journalist and dramatist whose articles short stories theatre plays and ballads discussed overcrowding drunkenness prostitution and child poverty in dramatic and heroic episodes from the lives and deaths of the poor Richly illustrated and drawing from many previously unknown sources *Pictures of Poverty* is a comprehensive account of the representation of poverty throughout the Victorian period whether disseminated in newspapers illustrated books and lectures presented on the theatre stage or projected on the screen in magic lantern and film performances Detailed case studies reveal the intermedial context of these popular pictures of poverty and their mobility across genres With versatile author George R Sims as the starting point this study explores the influence of

visual media in historical discourses about poverty and the highly controversial role of the Victorian state in poor relief

Blindness and Writing Heather Tilley, 2018 In this innovative and important study Heather Tilley examines the huge shifts that took place in the experience and conceptualisation of blindness during the nineteenth century and demonstrates how new writing technologies for blind people had transformative effects on literary culture Considering the ways in which visually impaired people used textual means to shape their own identities the book argues that blindness was also a significant trope through which writers reflected on the act of crafting literary form Supported by an illuminating range of archival material including unpublished letters from Wordsworth's circle early ophthalmologic texts embossed books and autobiographies this is a rich account of blind people's experience and reveals the close and often surprising personal engagement that canonical writers had with visual impairment Drawing on the insights of disability studies and cultural phenomenology Tilley highlights the importance of attending to embodied experience in the production and consumption of texts

Ephemeral Spectacles, Exhibition Spaces and Museums Dominique Bauer, Camilla Murgia, 2025-10-01 This book examines ephemeral exhibitions from 1750 to 1918 In an era of acceleration and elusiveness these transient spaces functioned as microcosms in which reality was shown simulated staged imagined experienced and known They therefore had a dimension of spectacle to them as the volume demonstrates Against this backdrop the different chapters deal with a plethora of spaces and spatial installations the Wunderkammer the spectacle garden cosmoramas and panoramas the literary space the temporary museum and the alternative exhibition space

The New Mountaineer in Late Victorian Britain Alan McNee, 2017-04-18 This book is about the rise of a new ethos in British mountaineering during the late nineteenth century It traces how British attitudes to mountains were transformed by developments both within the new sport of mountaineering and in the wider fin de siècle culture The emergence of the new genre of mountaineering literature which helped to create a self-conscious community of climbers with broadly shared values coincided with a range of cultural and scientific trends that also influenced the direction of mountaineering The author discusses the growing preoccupation with the physical basis of aesthetic sensations and with physicality and materiality in general the new interest in the physiology of effort and fatigue and the characteristically Victorian drive to enumerate codify and classify Examining a wide range of texts from memoirs and climbing club journals to hotel visitors books he argues that the figure known as the New Mountaineer was seen to embody a distinctly modern approach to mountain climbing and mountain aesthetics

The Player Piano and the Edwardian Novel Cecilia Björken-Nyberg, 2016-03-03 In her study of music making in the Edwardian novel Cecilia Björken-Nyberg argues that the invention and development of the player piano had a significant effect on the perception performance and appreciation of music during the period In contrast to existing devices for producing music mechanically such as the phonograph and gramophone the player piano granted its operator freedom of individual expression by permitting the performer to modify the tempo Because the traditional piano was the undisputed altar of domestic and highly gendered music making Björken-Nyberg

Nyberg suggests the potential for intervention by the mechanical piano's operator had a subversive effect on traditional notions about the status of the musical work itself and about the people who were variously defined by their relationship to it. She examines works by Dorothy Richardson, E. M. Forster, Henry Handel Richardson, Max Beerbohm and Compton Mackenzie among others contending that Edwardian fiction with music as a subject undermined the prevalent antithesis expressed in contemporary music literature between a nineteenth-century conception of music as a means of transcendence and the increasing mechanisation of music as represented by the player piano. Her timely survey of the player piano in the context of Edwardian commercial and technical discourse draws on a rich array of archival materials to shed new light on the historically conditioned activity of music making in early twentieth-century fiction.

Reading Victorian Deafness Jennifer Esmail, 2013-04-15 *Reading Victorian Deafness* is the first book to address the crucial role that deaf people and their unique language of signs played in Victorian culture. Drawing on a range of works from fiction by Charles Dickens and Wilkie Collins to poetry by deaf poets and life writing by deaf memoirists Harriet Martineau and John Kitto to scientific treatises by Alexander Graham Bell and Francis Galton, *Reading Victorian Deafness* argues that deaf people's language use was a public, influential and contentious issue in Victorian Britain. The Victorians understood signed languages in multiple and often contradictory ways: they were objects of fascination and revulsion, were of scientific import and literary interest and were considered both a unique mode of human communication and a vestige of a bestial heritage. Over the course of the nineteenth century, deaf people were increasingly stripped of their linguistic and cultural rights by a widespread pedagogical and cultural movement known as oralism, comprising mainly hearing educators, physicians and parents. Engaging with a group of human beings who used signs instead of speech challenged the Victorian understanding of humans as the speaking animal and the widespread understanding of language as a product of the voice. It is here that *Reading Victorian Deafness* offers substantial contributions to the fields of Victorian studies and disability studies. This book expands current scholarly conversations around orality, textuality and sound while demonstrating how understandings of disability contributed to Victorian constructions of normalcy. *Reading Victorian Deafness* argues that deaf people were used as material test subjects for the Victorian process of understanding human language and, by extension, the definition of the human.

Literature and Photography in Transition, 1850-1915 O. Clayton, 2014-11-21 *Literature and Photography in Transition, 1850-1915* examines how British and American writers used early photography and film as illustrations and metaphors. It concentrates on five figures in particular: Henry Mayhew, Robert Louis Stevenson, Amy Levy, William Dean Howells and Jack London.

Towards an Aesthetics of the Victorian Novel Nadine Böhm-Schnitker, 2023-11-16 *Towards an Aesthetics of the Victorian Novel: Senses and Sensations* establishes a new analytical method in the broader context of sensory studies in order to explain how the genre of the novel can impact on our perception of ourselves and our social contexts. Taking cultural literary studies ahead, the book re-integrates aesthetics, a much-fraught concept in cultural studies that long favoured popular over high

culture into cultural studies as aesthetics in the word's root sense of perception Zooming in on period shifts and changes in taste spanning realism sensation fiction and aestheticism aesthetics reveals how these shifts also pertain to new ways of perceiving in selected novels by George Eliot Wilkie Collins and Vernon Lee Connecting Victorian and current literary theories aesthetics helps explore the way in which the novel can shape the way we perceive the world what remains excluded from the realm of the perceivable and how our conduct is consequently always also influenced by the dominant genres of our time

Figures of the Imagination Roger Hansford, 2017-03-16 This new study of the intersection of romance novels with vocal music records a society on the cusp of modernisation with a printing industry emerging to serve people's growing appetites for entertainment amidst their changing views of religion and the occult No mere diversion fiction was integral to musical culture and together both art forms reveal key intellectual currents that circulated in the early nineteenth century British home and were shared by many consumers Roger Hansford explores relationships between music produced in the early 1800s for domestic consumption and the fictional genre of romance offering a new view of romanticism in British print culture He surveys romance novels by Ann Radcliffe Matthew Lewis Sir Walter Scott James Hogg Edward Bulwer and Charles Kingsley in the period 1790-1850 interrogating the ways that music served to create mood and atmosphere enlivened social scenes and contributed to plot developments He explores the connections between musical scenes in romance fiction and the domestic song literature treating both types of source and their intersection as examples of material culture Hansford's intersectional reading revolves around a series of imaginative figures including the minstrel fairies mermaids ghosts and witches and Christians engaged both in virtue and vice the identities of which remained consistent as influence passed between the art forms While romance authors quoted song lyrics and included musical descriptions and characters their novels recorded and modelled the performance of songs by the middle and upper classes influencing the work of composers and the actions of performers who read romance fiction

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