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~~The Pleasures Of The Imagination~~

The Pleasures of the Imagination is a long didactic poem by Mark Akenside, first published in 1744. The first book defines the powers of imagination and discusses the various kinds of pleasure to be derived from the perception of beauty; the second distinguishes works of imagination from philosophy; the third describes the pleasure to be found in the study of man, the sources of ridicule, the operations of the mind, in producing works of imagination, and the influence of imagination on morals.

~~The Pleasures of the Imagination — Wikipedia~~

The Pleasures of the Imagination examines the birth and development of English "high culture" in the eighteenth century. It charts the growth of a literary and artistic world fostered by

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publishers, theatrical and musical impresarios, picture dealers and auctioneers, and presented to th public in coffee-houses, concert halls, libraries, theatres and pleasure gardens.

~~The Pleasures of the Imagination: English Culture in the ...~~

'The Pleasures of the Imagination' examines the birth and development of English 'high culture' in the eighteenth century. It charts the growth of a literary and artistic world fostered by publishers, theatrical and musical impresarios, picture dealers and auctioneers, and presented to the public in coffee-houses, concert halls, libraries, theatres and pleasure gardens.

~~9780002559201: The Pleasures of the Imagination: English ...~~

A real pleasure of the imagination. I would definately recommend

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this book. It gives a comprehensive insight in to eighteenth century artistic life and culture.

~~The Pleasures of the Imagination: English Culture in the ...~~

All the primary pleasures of the imagination result from the perception of greatness, or wonderfulness, or beauty in objects; v. 145. The pleasure from greatness, with its final cause; v. 151, to 221. Pleasure from novelty or wonderfulness, with its final cause; v. 222, to 270. Pleasure from beauty, with its final cause; v. 275, to 372.

~~Dr. Mark Akenside: The Pleasures of Imagination. A Poem.~~

The pleasures of the imagination, taken in their full extent, are not so gross as those of sense, nor so refined as those of the

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understanding. The last are, indeed, more preferable, because they are founded on some new knowledge or improvement in the mind of man; yet it must be confest, that those of the imagination are as great and as transporting as the other.

~~'Pleasures Of Imagination' by Joseph Addison.~~

“Pleasures of the Imagination” by Joseph Addison Shows of the same Things, that whatever is new or uncommon contributes a little to vary human Life, and to divert our Minds, for a while, with the Strangeness of its Appearance: It serves us for a kind of Refreshment, and takes off from that Satiety we are apt to complain of in our usual and ordinary Entertainments.

~~“Pleasures of the Imagination” by Joseph Addison~~

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In aesthetics: The origins of modern aesthetics ...series of influential essays, “ The Pleasures of the Imagination ” in The Spectator (1712). He defended the theory that imaginative association is the fundamental component in our experience of art, architecture, and nature, and is the true explanation of their value to us.

~~The Pleasures of the Imagination | work by Addison ...~~

Imagination is Reality Lite—a useful substitute when the real pleasure is inaccessible, too risky, or too much work. Often we experience ourselves as the agent, the main character, of an ...

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The pleasures of the imagination arise originally from sight. The pleasures of the imagination divided under two heads. The pleasures of the imagination in some respects equal to those of the understanding. The extent of the pleasures of the imagination. The advantages a man receives from a relish of these pleasures.

~~Joseph Addison on the Pleasures of Imagination Contents~~

It is this sense which furnishes the imagination with its ideas; so that by the pleasures of the imagination, or fancy (which I shall use promiscuously) I here mean such as arise from visible objects, either when we have them actually in our view, or when we call up

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their ideas into our minds by paintings, statues, descriptions, or any the like occasion.

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Joseph Addison: The Pleasure Of The Imagination 1435 Words 6

Pages Rational contemplation upon theory, precedents, and proportion had been the driving force behind the previous concept of beauty in the 17th Century, but with the advancement of multiple theories upon sentiment and sensation, scholars began to study extensively exactly how humans subjectively experienced beauty through taste and not reason.

~~Joseph Addison: The Pleasure Of The Imagination | ipl.org~~

Addison's definition of the pleasures of the imagination as "only such Pleasures as arise originally from Sight" (388), is deeply Lockean in its opinion that imagination is ruled and bounded by the external images perceived through the five senses.

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~~Locke and Addison's "Pleasures of the Imagination" | 18th ...~~

Besides, the pleasures of the imagination have this advantage above those of the understanding, that they are more obvious, and more easy to be acquired. It is but opening the eye, and the scene enters. The colours paint themselves on the fancy, with very little attention of thought or application of mind in the beholder.

~~Joseph Addison on the Pleasures of Imagination~~

Addison's "Pleasures of the Imagination" makes a case for such imaginative pleasures as reading, looking at art, and remembering. His essay is written in simple prose and reflects an Enlightenment...

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"First published in 1997 by Farrar, Straus and Giroux."

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The whole history of literary criticism is illuminated by this analysis of one English critic's work. It is, in effect, a literary case study presented as partial answer to the complicated question: what cultural conditions are conducive to the development of a particular theory of literature? Initially, Lee Andrew Elioseff defines four difficult responsibilities of the historian of criticism: the interpretation of his material in terms of all the cultural circumstances that produced it; elimination of the purely chance elements, such as private feuds and unimportant personal tastes; consideration of those aspects of criticism that best indicate the dominant critical opinions of the age and the principles that are leading it; and illumination of the present critical situation. Concentrating upon the first three of these obligations, Elioseff seeks the sources of modern literary criticism in the works of

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Joseph Addison and his contemporaries, analyzing with great care and accuracy their responses to problems—both literary and nonliterary—in their culture. From the analysis, Addison emerges as a very significant figure: a critic who moved from Renaissance and neoclassical humanism and became one of the most important predecessors of romantic criticism; a formulator of what was to become the “emotive strain” in literary criticism; an essayist who raised many problems shared by the “modern” psychological critic whose immediate concern is the effect of the literature upon its audience. Drawing abundantly from a wide knowledge of philosophy, literature, and history, and exercising an incisive critical acumen, Elioseff discusses Addison’s criticism in three aspects: “The Critical Milieu,” an interpretation of Addison’s relation to his age as it influenced his views on tragedy, epic poetry,

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and ballads; “Addison and Eighteenth-Century England,” a consideration of contemporary political thought, morals, and theology; and the “Empirical Tradition,” an analysis of Addison’s critical views as expressed in *The Pleasures of the Imagination*.

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