

44 STEPHEN GREENBLATT *Resonance and Wonder* 45 *tutions and noble houses, the collapse of rituals, the evacuation of myths, the destructive effects of warfare, neglect, and corrosive doubt.*

Resonance and Wonder and Invisible Bullets since new historicism is highly associated with Stephen Greenblatt. Social, political, and economic elements designate the literary works of a society. New Historicism will be explored in detail through considering the relationship between history and literature as literary works are regarded as historical texts according to this criticism; however, it will be concluded that fiction and history are storylike narratives. Stephen Greenblatt thinks that not obvious matters but less noticeable ones marginals should be handled, that is to say, besides what is known and apparent to anyone, what is alien the other should also be reviewed. Another important figure, concerning new historicism, is Michel Foucault. Probably the most pervasive influence on new historicist practice, however, is the work of Foucault. His writings have consistently shown how so-called objective historical accounts are always products of a will to power enacted through formations of knowledge within specific institutions. Regarding the New Historicist concept, the aim is not to leave the past behind but, on the contrary, to criticize the past and reconsider the social assessments. Stephen Jay Greenblatt was born in Boston in Greenblatt has mainly studied on Shakespeare, the Renaissance and the New Historicism. He has also works on travelling in Laos and China, story-telling and miracles. He has written a lot of books, and articles on new historicism. He is respected as an expert on Renaissance and Shakespeare fields. One of his most popular work is *Will in the World*. But he pairs it, when describing his method, with another term: When we think about the definition of the word, the importance of literary works of the past comes into mind. Conflicts and rules of a culture affect the selves, and they also effect changes in the course of history now that they are conditioned by the gender, religion and race. As the title suggests, in the essay Greenblatt identifies the processes of subversion¹ and containment². The mentioned Thomas Harriot, however, was an English astronomer, mathematician and translator. Thomas Harriot, in his work, writes how he achieved to convert the Indians into Christianity. Without Christianity, civilization for those natives would not be possible; in his work, Harriot indicates that: Most things they saw with us, as mathematical instruments, sea compasses, the virtue of the loadstone in drawing iron, a perspective glass whereby was showed many strange sights, burning glasses, wildfire works, guns, books, writing and reading, spring clocks that seem to go of themselves, and many other things that we had, were so strange unto them, and so far exceeded their capacities to comprehend the reason, and means how they should be made and done, that they thought they were rather the works of gods then of men, or at the leastwise they had been given and taught us of the gods Harriot Subversion seems to be produced and contained: There was no town where we had any subtle device practiced against us but that within a few days after our departure from every such town, the people began to die very fast, and many in short space The disease was so strange that they neither knew what it was, nor how to cure it He systematizes this test into three phases: Lechler web Shakespeare thought about the effects of English culture and the Queen together with its enemies and friends, and out the strategies of the kingdom and its power in his works. In the play *1 Henry IV*, the authority is problematical. In the essay, although Greenblatt exemplifies recording, and explaining, he does not provide examples of testing clearly. As mentioned at the beginning, the marginalised groups are of concern for new historicists. A ruler without a standing army, without a highly developed bureaucracy, without an extensive police force, a ruler whose power is constituted in theatrical celebrations of royal glory and theatrical violence visited upon the enemies of that glory—As in a theatre, the audience must be powerfully engaged by this visible presence while at the same time held at a certain distance from it. Fiction and history are storylike narratives as Hayden White purports: We may seek to give our live a meaning of some specific kind by telling now one and now another kind of story about them. But this is a work of construction rather than of discovery — and so it is with groups, nations and whole classes of people who wish to regard themselves as parts of organic entities capable of living storylike lives. Neither the reality nor the meaning of history is out there in the form of a story awaiting only a historian to discern its outline and identify the plot that comprises its meaning In other

words, new historicists regard historiography as connected to power relations; therefore, producing stories of the past is beside the point Oppermann History and fiction are, in a way, like the fictionalised representations of the past. New Historicism and Cultural Materialism. Essays in Cultural Materialism. Jonathan Dollimore and Alan Sinfield. Manchester University Press, Anthropology Department, University of California. Studies in Philology 92 4: The Purpose of Playing. The University of Chicago Press. Rice, Philip and Patricia Waugh.

Chapter 2 : Armin Strom Masterpiece 1 Dual Time Resonance: Simplifying With Complexity | Quill & Pad

Resonance and wonder do not only characterize viewers' experience of or reaction to objects; those terms characterize intent. Objects (which includes texts, movies, buildings, TED talks) are curated and even made for their resonance and for their wonder.

Fountain pen and convertible roller ball set Hand engraved 18 ct two-tone gold nib 4 x mother-of-pearl moon phase inlays Damascus stainless steel cap and blind cap with 18 ct white gold clip inlays Available exclusively from Blancpain boutiques Armin Strom Masterpiece 1 Dual Time Resonance: Sometimes the best way forward is reducing complexity so that a design can shine without being overwhelmed by details. But other times addition is the only thing that can make something simpler. The claw hammer was designed to simplify a task by reducing the tools needed and expanding the capabilities of the simple hammer. The oldest hammers are just that – hammers that have a large heavy body and flat surface with which to hit something. It works wonders when all you need to do is smash something. But if you are hammering nails, there are circumstances where you might need to pull a nail out or pry apart the thing you are nailing together. If all you had was a basic hammer, then you would also need a crowbar or other pry tool. So not only would you have to carry two tools to get the job done, but you might constantly be switching back and forth between them. The claw hammer took the capabilities and features of a pry bar and added them to the opposite side of the hammer so it became two or more tools in one. Added complexity in one place was a trade-off for simplicity in another. It is often the case that the design must increase in complexity to simplify the task for which it is being designed. In the best cases, new features or functions are discovered when complexity is increased, such as the ability to use a claw hammer as a miniature pickaxe. So while complexity is often an undesirable outcome, in other circumstances it is a welcome and integral part of the design process. I believe independent watch brand Armin Strom understands this and has demonstrated as much with its new release, the Dual Time Resonance. This watch sees the Resonance concept from the brand expanded for a different function of simplicity than its sibling, the Pure Resonance, and has grown into a formidable mechanical wonder for the wrist. Armin Strom Masterpiece 1: Dual Time Resonance The new direction shows creativity and the willingness to add a bit of complexity in search of a better way to utilize the concept. As the inaugural timepiece, it holds the distinction of bearing the title Masterpiece 1 and sets a new direction for the brand. The resonance concept as a whole is one of the least explored systems in all of horology. Due to the difficulty of construction and the relative benefits overall, most brands and watchmakers have avoided building a resonance watch, and so possible iterations are still almost unexplored. The Dual Time Resonance is akin to the F. But the Dual Time Resonance grabs the resonance baton and runs with it, taking the brand, and taking Armin Strom, to a new level of presenting its research. Armin Strom Pure Resonance The Pure Resonance eliminated one running-second dial for a visually simpler display, but now the movements are separate aside from the single connection point of the Resonance Clutch Spring. Armin Strom Masterpiece 1 Dual Time Resonance These two independent movements allow for one dial to be used for home time, the other as a second time zone or a GMT reference or, as stated by the brand, a countdown timer or a passive minute and hour chronograph. There is a center subdial showing a hour display with two hands driven by each movement with corresponding steel or pink gold finish, making it clear which dial is set for which time. Since the time displays are independent of each other, any use can be applied to the second dial while ensuring that both are equally consistent thanks to the Resonance Clutch Spring. The only differences between the left and right side come from two closeout plates and the main dial plate on the front of the movement. They differ mainly in which closes out which part of the gear trains and where the screws end up as a result. There is something about a perfectly symmetrical watch that changes how you view it and makes it feel effortless to understand. Our eyes like symmetry – it is evolutionarily programmed into us – so when a timepiece can achieve a perfect, mirrored layout, it will stand out as something that seems complete or finished. That symmetry helps the wearer to use the watch more efficiently, and so the dual time becomes easier to use compared to the co-axial display seen on many GMT pieces. When you are investing in a piece of horology with this much going on, it would be a shame for

it to go unnoticed in a quiet and unremarkable package. The dual-dial display with twin, mirrored balances will catch the eye, entertaining your own peepers anytime you need to check your wrist for the time. This is, and always will be, the star of any resonance watch by Armin Strom. The substantial research and development behind the innovation deserves to be utilized to its full potential. Armin Strom truly developed a mechanism as good as gold. Since it is only one of, at most, three resonance watches in production depending on what F. Journe and Beat Haldimann are working on, it is an ambassador for an entire area of physics study and a gateway into complex theories of horology for the more passive watch enthusiast. That is a huge responsibility if you take horology seriously which Armin Strom does, so it allows for nearly endless possibilities to utilize such an amazing mechanism. New ideas for what a resonance movement can accomplish can be dreamed up every day, and there will be more ideas than time to attempt them all. Neither Haldimann nor Journe have gone to any great lengths to expand upon the concept through the years and may never try. It is very hard as an independent watchmaker to work on such a finicky concept when it is much easier to build simple things like tourbillons or split-second chronographs not a hyperbolic statement, so I am thrilled that a brand with full production capabilities like Armin Strom is continuing on this path. I think the Dual Time Resonance is a fantastic example of the possibilities of the resonance mechanism, and based on the three current iterations of the Resonance concept it seems clear that Armin Strom has no immediate intentions of letting it fade to the background. The core business is built on very cool and customizable pieces at relatively competitive prices that might appeal to a broader range of collectors. But Armin Strom also understands that overdoing the marketing and heritage angle and having tons of special editions or extravagant products will only cost it revenue and likely not add to its bottom line. The resonance concept is the most extravagant complexity from the brand, but it still feels natural and measured. Honestly, it just feels right for the brand. Armin Strom Masterpiece 1 Dual Time Resonance on the wrist I urge you to take another long look at the Dual Time Resonance and its predecessors to better understand a cool function of physics and an awesomely independent brand. I think it will be worth it! But before you go, check out the breakdown! A lot, that is for sure. And the time spent with this piece was definitely one of the better times! Always, ALWAYS, make sure you are not creating a shorter pathway from the electrode to the ground cable when welding, lest you find yourself lighting up like Marv in Home Alone 2. Still, if I could ensure no lasting damage I might take that jolt again if it meant getting this watch on my wrist! For more information, please visit www.chf.ch, You may also enjoy:

Chapter 3 : Resonance and Wonder - Paintings and Songs - Exhibition at Rye Creative Centre in Rye

Wonder and resonance can thus work in concert to produce the most impactful museum experience, one in which the visitor is both awed by and more deeply informed by an object simply by experiencing it under the right circumstances.

By resonance I mean the power of the displayed object to reach out beyond its formal boundaries to a larger world, to evoke in the viewer the complex, dynamic cultural forces from which it has emerged and for which it may be taken by a viewer to stand. By wonder I mean the power of the displayed object to stop the viewer in his or her tracks, to convey an arresting sense of uniqueness, to evoke an exalted attention. Read his essay a. In this post, I translate his ideas and use them to consider toys, Jane Eyre, The Matrix, and other things that stand in for objects. When you first encounter an object – especially one you instantly are wowed by – you stand in wonder. You feel delight, surprise, enchantment. Greenblatt says that museums like MoMA amplify wonder with tactics they use to display objects, with boutique lighting, for example, which throws a pool of light around objects in a dimmed room, in the same way that jewelry stores and designer clothing shops do. Lighting isolates an object and holds it up for display. That isolation is important: An object with resonance, though, is not isolated. In fact, an object with resonance is loaded with associations, not just in our minds, but by its very existence. A resonant object reaches back in time and forward. Furthermore, it is not only resonant with associations historical moments, other artifacts, it can vibrate with its own experience as an object. In a museum, wear and tear signal that other viewers have experienced an object. I love that term: They have been used, and they continue to be in use. Objects which includes texts, movies, buildings, TED talks are curated and even made for their resonance and for their wonder. The Matrix, the first time I saw it, stunned and amazed me. Those bullets, slowed down! Keanu, in jazz black, pivoting in air with balletic, even geometric, control. If fighting in movies is stylized, why not stylize it all the way? A long passage on a Coca-Cola stand figures in his argument. On Wednesday afternoon I went to the Idea Presentations for a toy design class at MIT, and I thought of those qualities, resonance and wonder, as they might apply to toys. Student design teams have played with, researched, and developed their ideas enough to have defined the concept, designed a poster and illustration, and prepared a one-minute, enthusiastic presentation for the toy idea. Around the 15th presentation, however, I became aware that I was starting to mentally divide the ideas into two categories: Some of the ideas, when I imagined encountering them as made objects, seemed as though they would be arresting and unique, but which I doubted could get their hold on me. Furthermore, ideas in this category did not create any associations or mental movies for me. Wonder, yes, resonance, no. Ah, but there were a few toy ideas that rang the wonder bell and then stayed with me, even after the presentation stream flowed on. These few ideas, also, opened up my imagination: With these toy ideas, scenes of play kept unfolding in my imagination, and I felt my interest in them deepen from wonder into resonance, which feels akin to a commitment. From love at first sight to commitment. From the wow of novelty to the repeated play of toy. From wonder to resonance. Are these qualities accidents? How does a maker make something that does more than delight a viewer? In either case, the goal – difficult but not utopian – should be to press beyond the limits of the models, cross boundaries, create strong hybrids. For both the poetics and the politics of representation are most completely fulfilled in the experience of wonderful resonance and resonant wonder. That may not be a specific enough answer, a how-to. However, I think the clue is here: In making, one must press beyond the limits, cross boundaries, create hybrids. If you want to make a toy or text or song or movie that gets a child or reader or viewer to return, the thing must be more than what it is, open to new ways of playing and experience, not bound by rules, instructions, genre. A tall order, I realize.

Written by Stephen Greenblatt, one interesting point in "Resonance and Wonder" is the idea of the need to distinguish what he labels as the two unique models with regard to the practice regarding museography.

He offers each as illustration of his own interests as a new historicist. Every fairy take his gait, And each several chamber bless, Through this palace, with sweet peace, And the owner of it blest Ever shall in safety rest. Notice the issue Greenblatt is raising by quoting these lines. He wants to know how a sacred Catholic ritual—the blessing of the marriage bed—has moved from Christian solemnity to the secular stage, thus being transformed by Shakespeare into something pagan. As such, I want to ask what is at stake in the shift from one zone of social practice to another, from the old religion to public theater, from priests to fairies, from holy water to field dew. First he notes that Wolsey founded Christ Church, a college at Oxford, so the connection seems pretty obvious: Greenblatt thinks about this. And when, exactly, was it placed under glass? Such issues are the stuff on which the new historicist gnaws. The particular and contingent, not the universal and inevitable. Every form of behavior, in this view, is a strategy: Agency is virtually inescapable. If human beings in fact display real agency or Nietzschean will in the world and Greenblatt thinks they do; the title of his widely-acclaimed biography of Shakespeare has the punning title, *Will in the World*, is agency or will ever effective? Where the past surprises and gets interesting. Greenblatt sees his own scholarly practice as akin to a crime detective, not an ideologue: A criticism that never encounters obstacles. Where butterflies change the weather. In chaos theory, a small effect a butterfly flapping its wings in the Amazon can render precise weather forecasting in England a week later impossible for want of a wing flap, a slight tug of breeze went slightly right instead of left; for want of that breeze going left it was blocked by a particular tree, and so on. Greenblatt describes part of his project as the extension and resonance of wonder beyond the artifact of contemplation: Museums function, partly by design and partly in spite of themselves, as monuments to the fragility of cultures, to the fall of sustaining institutions and noble houses, the collapse of rituals, the evacuation of myths, the destructive effects of warfare, neglect, and corrosive doubt. Greenblatt would also direct our attention to displacement. For preservation, restoration, and fresh display, things get: The clean stage of the museum room effaces these displacements and restorations, giving objects a quiet mausoleum-like life, their meanings resonant not in time but space that is, in relation to one another. But every artifact has had another life—a life in time where it was subject to touch. Animals and elements may touch a thing. A thing can be jostled, or touched by accident, or touched because someone wishes to make use of it. A person can also touch a thing with the intent to harm, alter, or deface it, and so Greenblatt would have us notice how artifacts in museums have been marked by time: The most familiar way to recreate the openness of aesthetic artifacts without simply renewing their vulnerability is through a skillful deployment of explanatory texts in the catalogue, on the walls of the exhibit, or on cassettes. Thus, when attending a museum, Greenblatt would suggest asking questions like these: How have the objects come to be displayed? How were they originally used? What cultural and material conditions made possible their production? What were the feelings of those who originally held these objects, cherished them, collected them, possessed them? What is my relationship to these same objects now that they are displayed here, in this museum, on this day? Greenblatt is frequently associated with the postmodern turn in academic studies, but as you can see, he is neither obscure nor self-referential as is characteristic of so many other postmodern writers.

Chapter 5 : Resonant Leaders - Daniel Goleman

'Resonance & Wonder is a magnificent exhibition that you don't want to miss! This carefully curated exhibition offers you the opportunity to not only view the works of some of South Africa's finest Jewish artists but to also invest in their exquisite artwork.'

We work to unlock the abundance and gifts inherent in every community, organization, or group. We do this by holding space for connection and deep dialogue, by inviting each person into openness and vulnerability, by allowing a community to truly see itself and fathom the wealth of talents, dreams, ideas, and values that were always there. Concretely, we host communities to enter resonant space with one another, so they may experience what it feels like to allow the energy of abundance to flow. And, we co-create and share the stories of each community that are the connective tissue of generative relationships. Invariably individuals from each community we work with raise their hand and say they too want to learn how to host resonant space and narrate the stories of their community. Our work is not truly done until these individuals have heard their calling, so we can teach and mentor them the lessons we have learned. Our work is not truly done until local hosts and narrators are the experts in nurturing resonance in their own communities and homes. Our communities are filled with more potential and wonder than we can imagine. Behind every individual lies a wealth of gifts, skills and wisdom. Every relationship is an unknowable dance of unique souls. Every community is overflowing with abundance in ideas, knowledge, care, and drive. Strategy summits Event facilitation Stakeholder engagement Strategy development Hosting training Are your strategy processes predictable, conservative affairs in which the same known approaches hinder any real innovation or emergence? We can host your strategy summit on the basis of the principles and practices of The Resonance Centre to foster deep connection, hear a broad diversity of voices, and co-create a truly collaborative strategy. Have you experienced AGMs, board retreats, and annual gatherings with no sense of true connection and no possibility of fundamental change? Have you experienced town halls, community meetings, and planning sessions that are either dry and predictable, or contentious and negative? We can host stakeholder-engagement events that nurture deep connection among participants, ensure that each voice is truly heard, and co-create an outcome that serves your purpose. Are you disappointed in your strategic-development processes and the lack of innovation and insight they produce? We support you in igniting your emergent strategy development through a combination of ongoing strategic dialogues and generative communications to cultivate the conditions for transformative change. We specialize in training hosts in the generative practices that nurture personal connection, alignment with values, and the discovery of the collective wisdom within a gathered group. Toward deep connection with people and place? Toward active engagement by every member of the community? The journey to resonance requires patience, trust, and determination. On that journey every community becomes enlivened, learning the principles and practices that break down loneliness and isolation, breaking the vicious circle of scarcity thinking and breaking through to abundance. A Sensing Summit is a one-day event to begin this journey. During a Sensing Summit communities curious and called to being different experience for themselves what it means to jump into a discovery process with complete strangers, to explore in the spaces in between, to cross silos and social circles, to be truly open and authentic in community. Most importantly, Sensing Summits make clear that change happens at the speed of relationship. Relationship with your soul, with sacred others, and the place that holds us all. Our Sensing Summits can be convened on any topic, in your community, to introduce people to the world of possibility. Then you see what happens. Your community may then wish to found a Dialogue Series or a Citizen Summit. Discovery Dialogues A series of community dialogues, connected by working groups and narrative work, held over time ca. A dialogue series is a number of in-person summits invited around a matter of great concern to a community. In these summits community members experience deep and transformative ways to gather together, over time, to connect with our own wholeness, with the sacred others we have yet to meet, and to enter into the dance of co-discovery. Any important question in your community can catalyze wholing and healing through deep dialogue. Over time, these dialogues become the soil in which the patterns and practices of resonant

community are established. Working groups form around pockets of energy, enlivening people and ideas to become actively engaged community members. Narrative work — stories, films, poetry, images — all form a new narrative universe for possibility and wonder. Together, this ecosystem of summits, working groups, and narrative work organically cultivates conditions for transformative change. If you have a powerful question, perhaps it is calling you into a Discovery Dialogue. What is your burning question? Government as we know it is confronted with the possibility of irrelevance. The sweeping changes occurring throughout our communities are outpacing what governments can address. It is a matter of civic safety; there is urgency. Our government structures are not enough by themselves. Citizen Studios are a generative complement to current government structures. Occupying a third space between official government bodies and the civic sphere, Citizen Studios are stable groups of citizens structured to come together and grapple with any important community question, discover the abundance of gifts and competencies already in their midst, and configure them anew to shape the community of their dreams. The patterns and practices they use to host and narrate their work are those of resonant communities through and through. Thus, Citizen Studios can organize and lead differently: That difference is what is needed. What if there was a Citizen Studio in your community to bring that difference to its fullest potential? Keynote listening Amazing conference kick-off that generates deep connection and focused intention through dialogue and listening. Most conferences kick off with a keynote speaker. This can be a fascinating and inspiring way to start a day, but what about keynote listening? Imagine your conference being launched not with information directed at the participants, but with connection and intention built between them. Keynote listening is a minute group practice which primes the pump of your conference. Through skilled hosting and a few key questions, we at The Resonance Centre nurture a deep dialogue between participants that grounds each person in their intention, gently uncovers the choices most alive for them in the moment, and connects them with powerful strangers who can magically bring new life into their work. Narrative work Stories, films, artwork, and images create a new narrative of resonance and possibility in your community. Resonant community springs out of two fundamental community patterns. The second is narrating — the shared stories, sounds, and images that together create the intellectual and emotional foundation of how community members see and interpret their world. Many communities get convening right, while neglecting the potential of narrative. Narratives of all kinds — personal stories, films, poetry, music, and more — weave an understanding of what a community is and what is possible. Ignoring narrative is like not watering the garden: Imagine what would happen to your community if it soaked up a constant flow of ideas, personalities, and potential to nourish its growth. The Way of Resonance Training Program The Way of Resonance is a year-long program specially designed to teach the core practices of The Resonance Centre methodology and to support participants in living the practice in their own settings. During The Way of Resonance Training participants step into their own mastery in hosting generative conversations, in holding space for groups, in creating the narratives that bind us together, and much more. Our goal is not to transfer knowledge, but to foster competency that can be used in any setting, in any organization, and in any community beyond the constraints of strict methodology or critical mass. When you are finished with The Way of Resonance, you will have begun to master a new way of being with others that naturally sparks resonance, generativity, and connection. The year-long training encompasses four 2-day workshops, six personal mentoring conversations, and continuous online exchange with each training group. But our past is not what defines us. We are a family of choice.

Chapter 6 : Mark Auslander: Resonance and wonder | MSUToday | Michigan State University

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Chapter 7 : Resonance, wonder, and toys | leaf — stitch — word

In this sense, the cult of wonder originated in close conjunction with a certain type of resonance, a resonance bound up with the evocation not of an absent culture but of the great man's superfluity of rare and precious things.

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Chapter 8 : Greenblatt's Resonance and Wonder Essay "Free Papers and Essays Examples"

Of all the objects on display in MSU's Museum, perhaps none so remarkably combines "resonance" and "wonder" as the great brown bear, towering over all the other taxidermy specimens in the second floor's Hall of Evolution and Adaptation.

Chapter 9 : Museum Questions: Resonance and Wonder "Museum Studies at Tufts University"

Global Nuclear Magnetic Resonance Spectrometer Market Worth \$ Million by Nuclear Magnetic Resonance Spectrometer Market Worth \$ Million by Date: Nuclear magnetic resonance spectroscopy, most commonly known as NMR spectroscopy, is a research technique that exploits the magnetic properties of certain atomic nuclei.