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From Classical Greece To The
Present

Aesthetics From Classical Greece To The Present

In his *Aesthetics* Hegel gives full expression to his seminal theory of art. He surveys the history of art from ancient India, Egypt, and Greece through to the Romantic movement of his own time, criticizes major works, and probes their meaning and significance; his rich array of examples gives broad scope for his judgement and makes vivid his exposition of his theory. The substantial

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Introduction is Hegel's best exposition of his general philosophy of art, and provides the ideal way into his Aesthetics. In Part I he considers the general nature of art: he distinguishes art, as a spiritual experience, from religion and philosophy; he discusses the beauty of art and differentiates it from the beauty of nature; and he examines artistic genius and originality. Part II provides a sort of history of art, divided into three periods called Symbolic (India, Persia, Egypt), Classical (Greece), and Romantic (medieval and

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post-medieval up to the end of the eighteenth century).

Part III deals individually with architecture, sculpture, painting, music, and literature.

An anthology of works commenting on the perception of beauty in art, structure and style in literature, and aesthetic judgement.

Greek Art and Aesthetics in the Fourth Century B.C. analyzes the broad character of art produced during this period, providing in-depth analysis of and commentary on many of its most notable

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examples of sculpture and painting. Taking into consideration developments in style and subject matter, and elucidating political, religious, and intellectual context, William A. P. Childs argues that Greek art in this era was a natural outgrowth of the high classical period and focused on developing the rudiments of individual expression that became the hallmark of the classical in the fifth century. As Childs shows, in many respects the art of this period corresponds with the philosophical inquiry by Plato

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and his contemporaries into the nature of art and speaks to the contemporaneous sense of insecurity and renewed religious devotion. Delving into formal and iconographic developments in sculpture and painting, Childs examines how the sensitive, expressive quality of these works seamlessly links the classical and Hellenistic periods, with no appreciable rupture in the continuous exploration of the human condition. Another overarching theme concerns the nature of "style as a concept of expression," an

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issue that becomes more important given the increasingly multiple styles and functions of fourth-century Greek art. Childs also shows how the color and form of works suggested the unseen and revealed the profound character of individuals and the physical world.

Eye and Art in Ancient Greece examines the art of ancient Greece through reconstructions of how the Greeks saw and understood the products of their own visual culture. The material is approached using a newly

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developed methodology of archaeoaesthetics by which past modes of vision and perception are examined in conjunction with prevailing notions of pleasure and judgement with the purpose of identifying the visual and psychological contexts within which the aesthetics of a culture emerge. Through a wide-ranging examination of ideas found in early written sources, the book examines various key aspects of Greek visual culture, such as continuity and change, nudity, identity, lifelikeness, mimesis, personation and

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enactment, symmetria, dance, harmony, and the modal representation of emotions, with the aim of comprehending how and why choices were made in the conception and making of artifacts. Special attention is given to factors contributing to the formation of taste and the emergence and transmission over time of concepts of art and beauty and the means by which they were identified and judged. The approach facilitates encounters with the material in ways that give rise to new insights into

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how the ancient Greeks experienced their own visual culture and how Greek art may be understood by us today.

Painted Pottery and the Creation of Classical Greece
The Aesthetics of the Greek Banquet

Images of Wine and Ritual
British Aestheticism and Ancient Greece

Discovering Greece and Rome in Gotham

The pioneering work of Johann Winckelmann (1717-1768) identified a homoerotic appreciation of male beauty in classical Greek sculpture, a

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fascination that had endured in Western art since the Greeks. Yet after Winckelmann, the value (even the possibility) of art's queer beauty was often denied. Several theorists, notably the philosopher Immanuel Kant, broke sexual attraction and aesthetic appreciation into separate or dueling domains. In turn, sexual desire and aesthetic pleasure had to be profoundly rethought by later writers. Whitney Davis follows how such innovative thinkers as John Addington Symonds, Michel Foucault, and Richard Wollheim rejoined these two domains, reclaiming earlier insights about the mutual implication of sexuality and aesthetics. Addressing texts by Arthur Schopenhauer, Charles Darwin, Oscar Wilde, Vernon Lee, and Sigmund Freud, among many others, Davis criticizes modern approaches,

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such as Kantian idealism, Darwinism, psychoanalysis, and analytic aesthetics, for either reducing aesthetics to a question of sexuality or for removing sexuality from the aesthetic field altogether. Despite these schematic reductions, sexuality always returns to aesthetics, and aesthetic considerations always recur in sexuality. Davis particularly emphasizes the way in which philosophies of art since the late eighteenth century have responded to nonstandard sexuality, especially homoeroticism, and how theories of nonstandard sexuality have drawn on aesthetics in significant ways. Many imaginative and penetrating critics have wrestled productively, though often inconclusively and "against themselves," with the aesthetic making of sexual life and new forms of art

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made from reconstituted sexualities. Through a critique that confronts history, philosophy, science, psychology, and dominant theories of art and sexuality, Davis challenges privileged types of sexual and aesthetic creation imagined in modern culture-and assumed today.

This is the first modern attempt to put aesthetics back on the map in classical studies. James Porter traces the origins of aesthetic thought and inquiry in their broadest manifestations as they evolved from before Homer down to the fourth-century and then into later antiquity, with an emphasis on Greece in its earlier phases. Greek aesthetics, he argues, originated in an attention to the senses and to matter as opposed to the formalism and idealism that were enshrined by Plato and Aristotle and through whose lens

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most subsequent views of ancient art and aesthetics have typically been filtered. Treating aesthetics in this way can help us reveal the commonly shared basis of the diverse arts of antiquity. Reorienting our view of the ancient vocabularies of art and experience around matter and sensation, this book dramatically changes how we look upon the ancient achievements in these same areas. Figurines are objects of handling. As touchable objects, they engage the viewer in different ways from flat art, whether relief sculpture or painting. Unlike the voyeuristic relationship of viewing a neatly framed pictorial narrative as if from the outside, the viewer as handler is always potentially and without protection within the narrative of figurines. As such, they have potential for a potent, even

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animated, agency in relation to those who use them. This volume concerns figurines as archaeologically-attested materials from literate cultures with surviving documents that have no direct links of contiguity, appropriation, or influence in relation to each other. It is an attempt to put the category of the figurine on the table as a key conceptual and material problematic in the art history of antiquity. It does so through comparative juxtaposition of close-focused chapters drawn from deep art-historical engagement with specific ancient cultures - Chinese, pre-Columbian Mesoamerican, and Greco-Roman. It encourages comparative conversation across the disciplines that constitute the art history of the ancient world through finding categories and models of discourse that may offer fertile ground for

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comparison and antithesis. It extends the rich and astute literature on prehistoric figurines into understanding the figurine in historical contexts, where literary texts and documents, inscriptions, or surviving terminologies can be adduced alongside material culture. At stake are issues of figuration and anthropomorphism, miniaturization and portability, one-off production and replication, and substitution and scale at the interface of archaeology and art history. In deepening our understanding of the symposium in ancient Greece, this book embodies the wit and play of the images it explains: those decorating Athenian drinking vessels from the sixth and fifth centuries B.C. The vases used at banquets often depict the actual drinkers who commissioned their production and convey the

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flowing together of wine, poetry, music, games, flirtation, and other elements that formed the complex structure of the banquet itself. A close reading of the objects handled by drinkers in the images reveals various metaphors, particularly that of wine as sea, all expressing a wide range of attitudes toward an ambiguous substance that brings cheer but may also cause harm. Not only does this work offer an anthropological view of ancient Greece, but it explores a precise iconographic system. In so doing it will encourage and enrich further reflection on the role of the image in a given culture. Originally published in 1990. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of

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Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Greek and Roman Aesthetics
Sexuality and Aesthetics from
Winckelmann to Freud and Beyond
Frontiers of Pleasure

The Outward Mind

A Companion to Ancient Aesthetics
Selected Essays

*This book explores the
intersection of music and
Hellenism in nineteenth-
century Germany. It shows how*

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productions such as that of the Prussian court of Sophocles' Antigone with music by Felix Mendelssohn reflect an effort by the rulers who commissioned them to appropriate the legacy of Greece for the creation of a German cultural and national identity.

Those who study the nature of beauty are at once plagued by a singular issue: what does it mean to say something is beautiful? On the one hand, beauty is associated with erotic attraction; on the other, it is the primary category in aesthetics, and it is widely supposed that the proper response to a work of art is

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one of disinterested contemplation. At its core, then, beauty is a contested concept, and both sides feel comfortable appealing to the authority of Plato, and via him, to the ancient Greeks generally. So, who is right--if either? Beauty offers an elegant investigation of ancient Greek notions of beauty and, in the process, sheds light on modern aesthetics and how we ought to appreciate the artistic achievements of the classical world itself. The book begins by reexamining the commonly held notion that the ancient Greeks possessed no term that can be unambiguously defined as

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"beauty" or "beautiful."

Author David Konstan

discusses a number of Greek approximations before positioning the heretofore unexamined term *kállōs* as the key to bridging the gap between beauty and desire, and tracing its evolution as applied to physical beauty, art, literature, and more. Throughout, the discussion is enlivened with thought-provoking stories taken from Homer, Plato, Xenophon, Plutarch, and others. The book then examines corresponding terms in ancient Latin literature to highlight the survival of Greek ideas in the Latin West. The final chapter will

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compare the ancient Greek conception of beauty with modern notions of beauty and aesthetics. In particular, the book will focus on the reception of classical Greek art in the Renaissance and how Vasari and his contemporaries borrowed from Plato the sense that the beauty in art was transcendental, but left out the erotic dimension of viewing. A study of the ancient Greek idea of beauty shows that, even if Greece was the inspiration for modern aesthetic ideals, the Greek view of the relationship between beauty and desire was surprisingly consistent--and different

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from our own. Through this magisterial narrative, it is possible to identify how the Greeks thought of beauty, and what it was that attracted them. Their perceptions still have something important to tell us about art, love, desire--and beauty.

Explores the connections between art and play in ancient Greek thought, especially that of Plato and Aristotle.

Demonstrates how ancient Roman mural paintings stood at the intersection of contemporary social, ethical, and aesthetic concerns.

The Aesthetic Point of View

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*Materialist Aesthetics in
Victorian Science and
Literature*

*The Emergence of the
Classical Style in Greek
Sculpture*

*Models of Aesthetic Response
in Archaic and Classical
Greek Thought*

*Aesthetics from Classical
Greece to the Present
Matter, Sensation, and
Experience*

*This book investigates the nature of
aesthetic experience with the help
of ancient material, exploring our
responses to both narratives and
images.*

*In this wide-ranging study, Richard
Neer offers a new way to
understand the epoch-making*

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sculpture of classical Greece. Working at the intersection of art history, archaeology, literature, and aesthetics, he reveals a people fascinated with the power of sculpture to provoke wonder in beholders. Wonder, not accuracy, realism, naturalism or truth, was the supreme objective of Greek sculptors. Neer traces this way of thinking about art from the poems of Homer to the philosophy of Plato. Then, through meticulous accounts of major sculpture from around the Greek world, he shows how the demand for wonder-inducing statues gave rise to some of the greatest masterpieces of Greek art. Rewriting the history of Greek sculpture in Greek terms and

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restoring wonder to a sometimes dusty subject, The Emergence of the Classical Style in Greek Sculpture is an indispensable guide for anyone interested in the art of sculpture or the history of the ancient world.

Seeks to bring present-day philosophy principles into the history of aesthetics Before the publication of Aesthetics from Classical Greece to the Present there were three histories of aesthetics in English—Bosanquet's pioneering work, the second part of Croce's Aesthetic in the Ainslie translation, and the comprehensive volume by Gilbert and Kuhn. While each of these is interesting in its own ways, and together they cover

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a good deal of ground, none of them is very new. Thus none could take advantage of recent work on many important philosophers and periods and bring into a consideration of the past the best concepts and principles that have been developed by present-day philosophy. In Aesthetics from Classical Greece to the Present the author seeks to bring these principles to the forefront in exploring the history of aesthetics. How remarkable changes in ancient Greek pottery reveal the transformation of classical Greek culture Why did soldiers stop fighting, athletes stop competing, and lovers stop having graphic sex in classical Greek art? The scenes

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depicted on Athenian pottery of the mid-fifth century BC are very different from those of the late sixth century. Did Greek potters have a different world to see—or did they come to see the world differently? In this lavishly illustrated and engagingly written book, Robin Osborne argues that these remarkable changes are the best evidence for the shifting nature of classical Greek culture. Osborne examines the thousands of surviving Athenian red-figure pots painted between 520 and 440 BC and describes the changing depictions of soldiers and athletes, drinking parties and religious occasions, sexual relations, and scenes of daily life. He shows that it

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was not changes in each activity that determined how the world was shown, but changes in values and aesthetics. By demonstrating that changes in artistic style involve choices about what aspects of the world we decide to represent as well as how to represent them, this book rewrites the history of Greek art. By showing that Greeks came to see the world differently over the span of less than a century, it reassesses the history of classical Greece and of Athenian democracy. And by questioning whether art reflects or produces social and political change, it provokes a fresh examination of the role of images in an ever-evolving world.

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Eye and Art in Ancient Greece

*The Fortunes of an Ancient Greek
Idea*

New Aesthetic Thought,

*Methodology, and Structure of
Systemic Philosophy*

Aesthetic Science

Classical New York

Aesthetics

What do we do when we view a work of art? What does it mean to have an 'aesthetic' experience? Are such experiences purely in the eye of the beholder? This book addresses the nature of aesthetic experience from the perspectives of philosophy psychology and neuroscience.

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The A to Z of Aesthetics covers its history from Classical Greece to the present, including entries on non-western aesthetics. The book contains a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries on the main concepts, terminology, important persons (philosophers, critics, and artists), and the rules and criteria we apply in making judgments on art. By providing concise information on aesthetics, this dictionary is not only accessible to students, but it provides details and facts to specialists in the field.

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The methodologies of aesthetic thought have always had a deep, historic foundation and serve as a staple of philosophy.

Researchers have begun re-examining the structure and levels of aesthetics by tracing the history of this practice and studying European and Asian traditions. This systematic perspective is an emerging topic of exploration yet requires an appropriate level of research that further investigates the recent discoveries of systemic aesthetics in today's modern world. *New Aesthetic Thought, Methodology, and Structure of Systemic Philosophy* is an

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essential reference source that discusses the organic connection between philosophy, mathematics, and aesthetics, as well as its application to other fields of human sciences. This book analyzes the history of aesthetics and studies the contemporary laws and function of beauty and nature. Featuring research on topics such as fundamental principles, mathematical methods, and humanistic logic, this book is ideally designed for philosophers, physicians, scientific researchers, mathematicians, systems engineers, complexity

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professionals, anthropologists, art designers, academicians, and students seeking coverage on the structure of artistic beauty through a systematic approach. Illuminates the reciprocal interaction between minds and materials as a fundamental feature of ancient Greek aesthetics Combining New Materialist and cognitive methodologies, Amy Lather shows the different ways in which matter interacted with mind in ancient Greek thought. Her readings centre on the concept of poikilia, a richly multivalent term in Greek aesthetics that is used to

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characterise artefacts as well as mental activity. By delineating patterns of interaction between living and inorganic beings through the lens of this aesthetic concept, Lather maps a body of canonical texts onto the new critical terrains comprised by the new materialisms and cognitive humanities and reveals the points of intersection between cognitive processes and the material entities produced by them. The result is an innovative contribution to both Classics and New Materialism studies, uncovering the intimate and reciprocal interaction between minds and matter as central to

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ancient Greek aesthetic
experience. Amy Lather is
Assistant Professor of Classics
at Wake Forest University in
Winston Salem, North Carolina.

From Classical Greece to the
Present: a Short History

The Aesthetics of Mimesis
Hellenism, Reception, Gods in
Exile

Aesthetic Experiences and
Classical Antiquity

Aesthetics: Problems in the
Philosophy of Criticism

Painting, Ethics, and Aesthetics
in Rome

Aesthetics from Classical Greece
to the Present
University of
Alabama Press

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In the four centuries leading up to the death of Euripides, Greek singers, poets, and theorists delved deeply into auditory experience. They charted its capacity to develop topologies distinct from those of the other senses; contemplated its use as a communicator of information; calculated its power to express and cause extreme emotion. They made sound too, artfully and self-consciously creating songs and poems that reveled in sonorousness. Dissonance reveals the commonalities between ancient Greek auditory art and the concerns of contemporary sound studies, avant-garde music, and aesthetics, making the argument that “classical” Greek song and drama were, in fact, an early

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European avant-garde, a proto-exploration of the aesthetics of noise. The book thus develops an alternative to that romantic ideal which sees antiquity as a frozen and silent world.

Mimesis is one of the oldest, most fundamental concepts in Western aesthetics. This book offers a new, searching treatment of its long history at the center of theories of representational art: above all, in the highly influential writings of Plato and Aristotle, but also in later Greco-Roman philosophy and criticism, and subsequently in many areas of aesthetic controversy from the Renaissance to the twentieth century.

Combining classical scholarship, philosophical analysis, and the history of ideas--and ranging

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across discussion of poetry, painting, and music--Stephen Halliwell shows with a wealth of detail how mimesis, at all stages of its evolution, has been a more complex, variable concept than its conventional translation of "imitation" can now convey. Far from providing a static model of artistic representation, mimesis has generated many different models of art, encompassing a spectrum of positions from realism to idealism. Under the influence of Platonist and Aristotelian paradigms, mimesis has been a crux of debate between proponents of what Halliwell calls "world-reflecting" and "world-simulating" theories of representation in both the visual and musico-poetic arts. This

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debate is about not only the fraught relationship between art and reality but also the psychology and ethics of how we experience and are affected by mimetic art. Moving expertly between ancient and modern traditions, Halliwell contends that the history of mimesis hinges on problems that continue to be of urgent concern for contemporary aesthetics. Though underexplored in contemporary scholarship, the Victorian attempts to turn aesthetics into a science remain one of the most fascinating aspects of that era. In *The Outward Mind*, Benjamin Morgan approaches this period of innovation as an important origin point for current attempts to understand art or beauty using the tools of the

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sciences. Moving chronologically from natural theology in the early nineteenth century to laboratory psychology in the early twentieth, Morgan draws on little-known archives of Victorian intellectuals such as William Morris, Walter Pater, John Ruskin, and others to argue that scientific studies of mind and emotion transformed the way writers and artists understood the experience of beauty and effectively redescribed aesthetic judgment as a biological adaptation. Looking beyond the Victorian period to humanistic critical theory today, he also shows how the historical relationship between science and aesthetics could be a vital resource for rethinking key concepts in contemporary literary

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and cultural criticism, such as materialism, empathy, practice, and form. At a moment when the tumultuous relationship between the sciences and the humanities is the subject of ongoing debate, Morgan argues for the importance of understanding the arts and sciences as incontrovertibly intertwined.

The Origins of Aesthetic Thought
in Ancient Greece

Classical Reception and the
Problem of Rome's Flaws

Connecting Minds, Brains, and
Experience

Queer Beauty

Figuration and The Sense of Scale

The Significance of Form in
Narratives and Pictures

During the rise of New York from

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the capital of an upstart nation to a global metropolis, the visual language of Greek and Roman antiquity played a formative role in the development of the city's art and architecture. This compilation of essays offers a survey of diverse reinterpretations of classical forms in some of New York's most iconic buildings, public monuments, and civic spaces. Classical New York examines the influence of Greco-Roman thought and design from the Greek Revival of the late eighteenth and early nineteenth centuries through the late-nineteenth-century American Renaissance and Beaux Arts period and into the twentieth century's

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Art Deco. At every juncture, New Yorkers looked to the classical past for knowledge and inspiration in seeking out new ways to cultivate a civic identity, to design their buildings and monuments, and to structure their public and private spaces. Specialists from a range of disciplines—archaeology, architectural history, art history, classics, and history—focus on how classical art and architecture are repurposed to help shape many of New York City’s most evocative buildings and works of art. Federal Hall evoked the Parthenon as an architectural and democratic model; the Pantheon served as a model for the creation of Libraries

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*at New York University and
Columbia University; Pennsylvania
Station derived its form from the
Baths of Caracalla; and Atlas and
Prometheus of Rockefeller Center
recast ancient myths in a new light
during the Great Depression.*

*Designed to add breadth and depth
to the exchange of ideas about the
place and meaning of ancient
Greece and Rome in our
experience of New York City today,
this examination of post-
Revolutionary art, politics, and
philosophy enriches the
conversation about how we shape
space—be it civic, religious,
academic, theatrical, or
domestic—and how we make use of*

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that space and the objects in it.

Drawing on theories of lovemaking from ancient Asian and Western cultures, this book provides a new aesthetics of erotic love.

Functional Beauty is an in-depth philosophical study of the relationship between function and aesthetic value. Breaking with the philosophical tradition of separating aesthetic value from functionality and drawing on recent research on the nature of function in the philosophy of science, Glenn Parsons and Allen Carlson explore the ways in which aesthetic value can depend upon function. In so doing, they provide a theory of the aesthetics of

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functional objects, including furniture, tools, and machines. They also shed new light on the aesthetics of the natural environment, architecture, and art. The first of its kind, A Companion to Ancient Aesthetics presents a synoptic view of the arts, which crosses traditional boundaries and explores the aesthetic experience of the ancients across a range of media—oral, aural, visual, and literary. Investigates the many ways in which the arts were experienced and conceptualized in the ancient world Explores the aesthetic experience of the ancients across a range of media, treating literary, oral, aural, and visual arts together

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*in a single volume Presents an
integrated perspective on the major
themes of ancient aesthetics which
challenges traditional demarcations
Raises questions about the
similarities and differences between
ancient and modern ways of
thinking about the place of art in
society*

Aesthetics:

*Auditory Aesthetics in Ancient
Greece*

*Greek Art and Aesthetics in the
Fourth Century B.C.*

Beauty

*Aesthetics, Problems in the
Philosophy of Criticism*

Studies in Archaeoaesthetics

The ancient singing and

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dancing chorus has exerted a powerful influence in the modern world. This is the first book to look systematically at the points of similarity and difference between ancient and modern choruses, across time and place, in their ancient contexts in modern theatre, opera, dance, musical theatre, and in political debate.

What is art's relationship to play? Those interested in this question tend to look to modern philosophy for answers, but, as this book shows, the question was already debated in antiquity by luminaries like Plato and

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Aristotle. Over the course of eight chapters, this book contextualizes those debates, and demonstrates their significance for theoretical problems today. Topics include the ancient child psychology at the root of the ancient Greek word for 'play' (paidia), the numerous toys that have survived from antiquity, and the meaning of play's conceptual opposite, the 'serious' (spoudaios). What emerges is a concept of play markedly different from the one we have inherited from modernity. Play is not a certain set of activities which unleashes a certain feeling of

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pleasure; it is rather a certain feeling of pleasure that unleashes the activities we think of as 'play'. As such, it offers a new set of theoretical challenges.

This second edition features a new 48-page Afterword--1980 updating Professor Beardsley's classic work.

"For those of us who want to know what philosophers have said about beauty and the arts, this book will be especially useful."—The Philosophical Review

Figurines

**The A to Z of Aesthetics
Choruses, Ancient and Modern
Ancient Texts and Modern**

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Problems

Functional Beauty

Dissonance

Frontiers of Pleasure presents critical issues regarding Greek conceptions of aesthetic response while questioning influential modern notions of the aesthetic. Despite a recent rebirth of interest in the field of aesthetics, no extensive discussion of this fundamental topic has hitherto been available.

Essays explore the philosophy of art, the definition of a work of art, the aims of art criticism, and the nature of creativity

This book is the first comprehensive study of the reception of classical Greece among English aesthetic writers of the nineteenth century. By

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exploring this history of reception, it aims to give readers a new and fuller understanding of literary aestheticism, its intellectual contexts, and its challenges to mainstream Victorian culture.

In the eyes of posterity, ancient Rome is deeply flawed. The list of censures is long and varied, from political corruption and the practice of slavery, to religious intolerance and sexual immorality, yet for centuries the Romans' "errors" have not only provoked opprobrium, but also inspired wayward and novel forms of thought and representation, themselves errant in the broad sense of the Latin verb. This volume is the first to examine this phenomenon in depth, treating examples from history, philosophy,

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literature, psychoanalysis, and art history, from antiquity to the present, to examine how the Romans' faults have become the basis for creative experimentation, for rejections of prevailing ideology, even for comedy and delight. In demonstrating that the reception of Rome's missteps and mistakes has been far more complex than simply denouncing them as an exemplum malum to be shunned and avoided, it argues compellingly that these "alternative" receptions are historically important and enduringly relevant in their own right. "Roman error" comes to signify both ancient misstep and something that we may commit when engaging with Roman antiquity, whereby reception may even be conceived as "error" of a

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kind: while the volume ably addresses popular fascination with a wide range of Roman vices, including violence, imperial domination, and decadence, it also asks us to consider what makes certain receptions matter, how they matter, and why.

Ars Erotica

The Politics of Appropriation

Sex and Somaesthetics in the

Classical Arts of Love

A Short History

German Romantic Music and the

Ancient Greek Legacy

Materiality and Aesthetics in

Archaic and Classical Greek Poetry