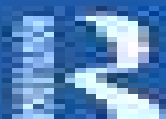


The Foundations of Aesthetics

Volume 2

I. A. Richards



Continental Philosophy / 1978 / 1978 / 1978

Foundations Of Aesthetics

Chandler Montgomery



Foundations Of Aesthetics:

The Foundations of Aesthetics Charles Kay Ogden,Ivor Armstrong Richards,James Edward Hathorn Wood,1925

The Foundations of Aesthetics S. Ossowski,2012-12-06 This translation was made from the third edition of The Foundations of Aesthetics as prepared by the author I ed 1933 II ed 1949 III ed 1957 IV ed in Works 1966 Some parts of the text were deleted from this translation such as references to examples which could not be understood by non Polish readers e g reminiscences about famous theatrical interpretations theatrical productions dating back many years or references to literary characters which serve as specific examples in the consciousness of readers of Polish literature Names and works of Polish authors cited in the text have been supplemented by brief information notes the numbers referring to these footnotes have been differentiated by block parentheses In the block parentheses in the author s footnotes the latest editions are given Illustrations at the end of the book have been placed according to the order in which they would best serve to analyze the various topics IX STANISLAW OSSOWSKI S CONCEPTION OF SOCIAL SCIENCES The Foundation of Aesthetics is the first major work by Stanislaw Ossowski Ossowski is well known to the English reader for his socio logical works and especially for his book Class Structure in Social Consciousness and the majority of his works deal with various theoretical and methodological problems of sociology It should be stressed here that the book in the field of aesthetics constitutes a turning point in his biography in the process of changing his focus of interest from logic to sociology *The Foundations Of Aesthetics* I. A. Richards,C. K. Ogden,James Wood,2011-06 The Foundations of Aesthetics by I A Richards is a comprehensive exploration of the nature of beauty and art The book delves into the philosophical and psychological aspects of aesthetics examining the ways in which people perceive and appreciate art Richards argues that aesthetics is not only concerned with the sensory qualities of art but also with the emotional and intellectual responses it elicits He explores the role of language in aesthetics and how it is used to express and communicate aesthetic experiences The book also considers the relationship between aesthetics and morality and the ways in which art can influence ethical behavior The Foundations of Aesthetics is a seminal work in the field of aesthetics and is essential reading for anyone interested in the nature of beauty and art This scarce antiquarian book is a facsimile reprint of the old original and may contain some imperfections such as library marks and notations Because we believe this work is culturally important we have made it available as part of our commitment for protecting preserving and promoting the world s literature in affordable high quality modern editions that are true to their original work **The Foundations of Aesthetics** Charles Kay Ogden,2011 [The Foundations of Aesthetics](#) C K (Charles Kay) 1889-1957 Ogden,2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved

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The Foundations of Aesthetics. [By] C. K. Ogden ... I. A. Richards ... and James Wood ... With Seventeen Illustrations Charles Kay Ogden,Ivor Armstrong Richards,James WOOD (Writer on Art.),1922 **Foundations Aesthetics V 1** John Constable,2013-09-13 This is Volume I of ten in the selected works of I A Richards 1919 to 1938 This set gathers the major writings of I A Richards between 1919 and 1938 including a large proportion of his periodical journalism together with a selection from previously unpublished manuscript articles now held in the Richards Collection of Magdalene College Cambridge The aim of this edition has been to provide modernised and corrected standard texts of these classics of twentieth century literary theory and also to make available for research less accessible books and articles

The Foundations of Aesthetics and Art Education Frank H. Farley,1986 *The Philosophical Foundations of Soviet Aesthetics* Edward M. Swiderski,2012-12-06 0 1 GENERAL DESCRIPTION OF THE PROBLEMATIC This study is devoted to an examination of a concept of crucial significance for Soviet aesthetics the concept of the aesthetic esteticeskoe Soviet aestheticians have for some time already been trying to design a concept of the aesthetic that would satisfy on the one hand the requirements of aesthetic phenomena and on the other hand the principles of the Marxist Leninist world view The first part of this work shows how the concept of the aesthetic has been and continues to be problematic for Soviet aestheticians This task is carried out by dwelling first of all on the controversies among Soviet aestheticians concerning meta aesthetic issues viz the nature and scope of aesthetics as well as its place among other philosophical and non philosophical disciplines A particularly clear view of the problems that have traditionally pre occupied Soviet aestheticians is provided by an examination of what they standardly call the method of aesthetics where method is understood in the sense of an explanatory framework rather than in the strict logico scientific sense of the term This discussion will provide the occasion to pass in review the main periods of Soviet aesthetics and the characteristic aspects of each The chapter on the sources of

contemporary Marxist Leninist aesthetics brings into relief the lack of a homogeneous tradition in the question of the nature of the aesthetic and other related problems

For the Love of Beauty Arthur Pontynen, 2017-07-05 For most of the last century the methodology of art history has followed a positivist approach emphasizing form and style fact and history as the means of studying works of art By contrast the philosophical pursuit of truth once central to the fine arts and humanities has largely been abandoned In *For The Love of Beauty* Arthur Pontynen offers a searching and ambitious critique of modern aesthetic practice that aims to restore the pursuit of the knowledge of reality Being to its rightful place Pontynen begins by addressing the question of why the pursuit of truth be it called Dao Dharma God Logos Ideal etc is no longer acceptable in academic circles even though it has been intrinsic to the purpose of art at most times and in most cultures Lacking the pursuit of truth of some degree of knowledge of what is true and good the humanities necessarily lack intellectual and cultural grounding and purpose Fields of study such as philosophy music art and history are therefore trivialized and brutalized Pontynen s focus on the study of the visual arts details the how the denial of purpose and quality in modernist and postmodernist aesthetics has denied art any possibility of transcending entertainment therapy or propaganda In place of the established narratives Pontynen offers a counter narrative based on a cross cultural pursuit of the good the true and the beautiful He recognizes that substantively different cultural traditions exist and that the truth claims of each may be valid in whole or in part He shows how the history of art parallels the intellectual history of Western culture and how these parallels affect both aesthetics and ethics Pontynen engages with those elements of modernist and postmodernist thought that might be true His purpose is not simply to deny their validity but to engage a viewpoint that does not privilege the notion of a purposeless cosmos For the Love of Beauty will be of interest

Understanding I.A. Richards' Principles of Literary Criticism Kalika Ranjan Chatterjee, 2002 No Treatment Of Modern Criticism Is Possible Without Discussing I A Richards Since In The Most Literal Sense His Influence Combined With That Of T S Eliot And F R Leavis Served To Create It As One Of Seminal Thinkers Paving The Way For The Development Of New Criticism Richards Made A Systematic Attempt To Formulate A Theory Of Poetry In Consonance With The Demands Of Modern Scientific Thought The Present Book Stems From The Need To Offer An Objective Appraisal Of Richards Thought System In The Context Of The Evolution Of His Ideas In Foundations Of Aesthetics The Meaning Of Meaning Principles Of Literary Criticism Science And Poetry Later Reissued As Poetries And Sciences And Practical Criticism In The Context Of Wide Spread Misinterpretations And Distortions Of Richards Point Of View The Author Has Tried Throughout This Inter Disciplinary Work To Allow Richards To Speak For Himself While Unfolding The Subtle Suggestive And Consistent Nature Of Richards Early Writings The Book Studies His Criticism Of Modern Poets Like T S Eliot W B Yeats G M Hopkins Thomas Hardy And D H Lawrence The Chapter On Practical Criticism Throws Light On Richards Technique Of Evaluating Poems And Teaches The Art Of Appreciating Poetry

The Cognitive Basis of Aesthetics Elena Fell, Ioanna Kopsiafti, 2016-04-14 This book seeks to fill a void in contemporary aesthetics

scholarship by considering the cognitive features that make the aesthetic and artistic worthy of philosophical study Aesthetic cognition has been largely abandoned by analytical philosophy which instead tends to focus its attention on the non exhibited properties of artwork or issues concerning semantic and syntactic structure The Cognitive Basis of Aesthetics innovatively seeks to correct the marginalization of aesthetics in analytical philosophy by reinterpreting aesthetic cognition through an integration of Ernst Cassirer s philosophy of symbolic forms with Paul Crowther s theory of imagination and philosophy of art This integration has three important outcomes 1 it explains why the aesthetic and artistic constitute a unique form of knowledge 2 it shows the role this plays in the formation of aesthetics as a discipline and 3 it describes why aesthetic cognition is so deeply engaging This book s unique theoretical approach engages with important works of visual conceptual and digital art as well as literature music and theatre Art for Teachers of Children Chandler Montgomery,1968 *Essay on the Foundations of Aesthetics* Frederick Henry Heinemann,1939

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