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<http://www.engramma.it/eOS2/index.php>

Figure del mito: presenze e rappresentazioni

Andrea Tisano, *Niobe in lutto: dipingere il silenzio. La fortuna iconografica della versione eschilea nella ceramica magnogreca di IV secolo*

Scholars have pointed out already that the iconography of Niobe's grieving in Magnogrecian pottery seems to have been influenced by Aeschylus's rendition of the myth. Such influence, though, occurs no earlier than the 4th century BC, decades after Aeschylus's death, and therefore his plays' first staging. The purpose of this paper is to investigate the reasons of such a delay on the cultural impact of Aeschylus's Niobe, by surmising a transformation in its reception due to the change of the public's aesthetic taste.

Caterina Soranzo, *La nascita del "teatro alla veneziana". Il primato dei Teatri Tron e Michiel nell'invenzione dell'edificio teatrale nel XVI secolo*

In the very first years of 1580, while the rest of Italy is developing a model for a new theatrical building which followed the path of classical theatres, in the Republic of Venice two buildings are proved to be in full activity as public commercial theatres: Tron and Michiel Theatre. They both belong to patrician Venetian families and are proved by various sources to be holding a commercial activity based on ticket selling, boxes renting and planning of theatrical seasons. Four years before the Olimpico Theatre by Andrea Palladio was opened in Vicenza (1585), these two buildings already have an economical and architectural structure which will be the future archetype for the development of "all'italiana" theatre. Hosting commedia plays, Tron and Michiel theatres developed a system that perfectly fit the needs of the Venetian aristocracy and that will quickly spread among the city, so that, fifty years later, the recently born melodramma will find in Venice a perfect environment for its growth. The article goes on illustrating some of the many factors which led to the lack of information about these two theatres, which are generally underestimated and rarely mentioned among architecture manuals.

Gaia Clotilde Chernetich, *"Café Müller" di Pina Bausch. Memoria, trasmissione e citazione nel teatro contemporaneo italiano degli anni Duemila*

This article aims to portray the history of Pina Bausch's Café Müller (1978) and to outline the artistic context from which the iconic power of Pina Bausch's masterpiece derives. Ulli Weiss' picture of Pina Bausch dancing in her own Stück, with her eyes closed, dressed in a white camisole with her long and thin arms reaching forward in front of her is a topos recurring in many theatrical examples of the last decades. In particular, this text contributes to shading light on the influence that Café Müller has had on the Italian contemporary theatrical and choreographic scene. Further shows analysed are: Deflorian/Tagliarini's Rewind. Omaggio a Café Müller di Pina Pina Bausch (2008), Pippo Delbono's Dopo la battaglia (2010), Antonio Carallo's Re-play (2010) and Danio Manfredini's Luciano (2017). Through a selection of examples that show different declinations and uses of Bausch's memory and image, this study questions the construction, the status and the way of functioning of an icon through which personal and collective memories are linked. Making the attempt to highlight the relationship between Pina Bausch's iconology and contemporary artistic productions, this contribution deals with the modes of transmission of the repertoire and of memory in the performing arts.

Maria Grazia Ciani, *Achille. Una variazione sul mito*

The subject of this essay by Maria Grazia Ciani is Achilles, the man with a short destiny, whose life will be beyond death in the memory of posterity, the man who appears for the first time in the first Book of Homer's Iliad. The author gives the floor to the poets who, after Homer, described the deeds of this Greek hero and it is precisely this choice that highlights the different nuances of the mythical Achilles.

Massimo Crispi, *Come il canto ci obbliga a voltarci indietro. Scrittura artistica, semiseria, di un nipotino d'Orfeo*

How could we manage the Orpheus' heritage? How to handle a voice that charms the wild beasts and the gods, moving the rocks and silencing the mermaids? Apparently it's easy: it's enough turning back to look and deal with one's own Eurydice. But the path is more mysterious and fraught with pitfalls than one could imagine. This short summary about the birth of opera and the development of artistic voice through the centuries and history of music is described throughout half-serious reflections of a modern "grandchild of Orpheus". It begins from the 'glottal stop', that is the origin of the voice (and many other things), following through the multifaceted phases of the challenges and trials every singer has to experience to become an artist, and therefore deserving the heritage of the most famous singer of mythology.

Stefano Tomassini, *Romeo e Giulietta d'après. Diario sull'osservare la danza, i corpi sfocati e il viaggio. A proposito di: Roberto Zappalà, "Romeo e Giulietta 1.1 la sfocatura dei corpi"*

In the book *Romeo e Giulietta 1.1 la sfocatura dei corpi*, Stefano Tomassini wrote a meticulous fieldwork's notebook, in which he retraces ten years after the first debut of the show, the days he spent in Catania at Scenario Pubblico (Centro Nazionale di Produzione della Danza), attending to the recreation of the choreography by Roberto Zappalà, inspired by the great William Shakespeare classic *Romeo and Juliet*, in the meantime travelling for Sicily and assisting to a double debut in Chiusi.

Laura Leuzzi, *REWINDItalia. Early Video Art in Italy/ I primi anni della videoarte in Italia. Presentazione del volume*

This article is a presentation of the book *REWINDItalia Early Video Art in Italy/ I primi anni della videoarte in Italia*, edited by Laura Leuzzi and Stephen Partridge (John Libbey Publishing, New Barnet 2015). The volume is the main output from the Arts and Humanities Research Council funded research project *REWINDItalia*, led by Prof. Stephen Partridge at Duncan of Jordanstone College of Art and Design at the University of Dundee. This article aims to provide some insight into the context and content of the book.

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Mnemosyne challenged

Seminario Mnemosyne, *Ernst H. Gombrich, Geburtstagsatlas. An Index of materials published in Engramma*

Seminario Mnemosyne, *Ernst H. Gombrich, Geburtstagsatlas für Max M. Warburg (1937). First digital edition*

In 1937, Ernst Gombrich, who had just joined the Warburgkreis in London, was commissioned to produce a private edition of the *Bilderatlas. Geburtstagsatlas für Max M. Warburg* for the 70th birthday of Aby Warburg' brother. The operation, conceived as a private gift, was probably initiated by Gertrud Bing and Fritz Saxl, or Max himself: the undertaking was intended to satisfy the family's wishes as they continued to believe that the Mnemosyne project could be published. Preserved in two typewritten copies - one kept in London, the other in Hamburg - the *Geburtstagsatlas*, was for decades consigned to oblivion and still remains unpublished (see the dedicated page in The Warburg Institute website). Gombrich's *modus operandi* is very clear: he selects 24 panels (out of the 63 of the latest version of the *Bilderatlas* of 1929); removes many images from each of the panels; lays out the surviving images on a white background, in a well-balanced and hierarchical order, by modifying original formats and space relations; each of the 24 panels is furnished with a brief but condensed explanation of its main topics. Gombrich introduces his version of the Atlas with a short but charged premise; although a copy of the *Einleitung* to Mnemosyne to the *Bilderatlas* written by Warburg in 1929 is available to him, he firmly disassociates

himself from it, both formally and conceptually. An analysis of Gombrich's *Geburtstagsatlas* throws light on the introduction to his theoretical reflections on Warburg that would be included in his seminal publication: *Aby Warburg. An Intellectual Biography* (London, 1970). Engramma 153 presents: a first digital edition of Gombrich's *Geburtstagsatlas*, from the collation of the two typewritten copies preserved at The Warburg Institute in London and the Warburg-Haus in Hamburg.

Seminario Mnemosyne, *Ernst H. Gombrich, Introduction to Geburtstagsatlas (1937)*

Here, we present the original German text with a translation into English of Gombrich's Introduction to the *Geburtstagsatlas*, edited by Seminario Mnemosyne (an Italian version has been published in Engramma no.151). It provides the basis for a first attempt at comparing Warburg's methodology with Gombrich's, thereby highlighting their different ways of thinking. This translation is the result of the collaboration carried out by the Seminario Mnemosyne at Scuola Normale Superiore in Palazzo di Cortona (June 2017), and at the Warburg-Haus in Hamburg (November 2017).

Victoria Cirlot, *Zwischenraum/Denkraum. Terminological Oscillations in the Introductions to the Atlas by Aby Warburg (1929) and Ernst Gombrich (1937)*

This study consists of a comparative study of the two Introductions to the Mnemosyne Atlas, one by Aby Warburg (1929) and the other by Ernst Gombrich (1937), starting from the concept of *Zwischenraum* (space between) that only appears in Warburg's. This essay starts out from the peculiar importance given to this concept by philosophers like Henry Corbin who, following Iranian texts, named it *mundus imaginalis*. The concept of *Zwischenraum* is linked with another, frequently used by Warburg, *Denkraum*, which appears in Gombrich's Introduction and is also present in Ernst Cassirer, Ludwig Binswanger or Martin Heidegger. From the theoretical concept of *Zwischenraum* as the necessary space for all acts of civilisation to take place, Warburg passes to the expression *Ikonologie des Zwischenraumes* (iconology of the interval), in which he lays the foundations of the Mnemosyne Atlas, where the space between images, always different, acquires meaning. This article concludes with a quick reference to the sense given to the space between in contemporary architecture.

Ianick Takaes de Oliveira, "L'esprit de Warburg lui-même sera en paix". A survey of Edgar Wind's quarrel with the Warburg Institute, with: Appendix of Warburgkreis's correspondence

In August 1939, Edgar Wind (1900-1971) – then Deputy-Director of the Warburg Institute – departed from London towards the United States, intending to stay for five months. Due to the outbreak of the Second World War, this journey would last sixteen years. Wind's transatlantic career spanned lectures across the United States and employment in notorious academic institutions, at times acting as an ambassador to the Warburg Institute and as an overseas herald to Aby Warburg's intellectual legacy. However, while Wind's North American status flourished, his relationship to the Warburg Institute foundered, leading to a series of disagreements that would ultimately result in a falling-out; a watershed, both for Wind's late career and for the subsequent heuristic goals of the Warburgkreis. This article aims to (1) portray Wind's activities in the United States from 1939 to 1945 and (2) elaborate on the reasons behind Wind's severance of ties with the Warburg Institute in 1945, the background to such a decision and the consequences it entailed. As a complement, an extensive appendix of letters follows, detailing the transatlantic discussion between Wind, Saxl, Bing, Wittkower, and members of the Warburg family.

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<http://www.gramma.it/eOS2/index.php>

Atelier antico

Sara Arosio, *Grazie e "dis"Grazie. Albrecht Dürer e l'insorgenza della rappresentazione della strega come distorsione dell'immagine delle tre Grazie*

At the end of the XV century, Italy was witnessing a great spreading of classical antiquity, thanks to the intervention of the Neoplatonic Florence Academy and the mediation of the most important Italian artists of the time. In the same years, in 1497, in Germany, Albrecht Dürer was printing an engraving called "The four witches", in which the echo of the classical schema of the Three Grace and Venus is clear. Yet in Dürer they are both transformed in a new allegory of disgrace and hate, thanks to the addition of a fourth female figure and the inversion of the position of Venus. However, Classical models are not the only recognizable influence: there is much of the satirical literature and the condemnation of vices and corruption promoted in Germany as a reaction to the Reformation, but also a possible reference to the treatises on witchcraft that were being publishing from the end of the XV century. The essay traces the

Italian influences – from the scheme of Three Graces to Victory and Fame by Jacopo de' Barbari – and the nordic influences – Das Narrenschiff, Malleus Maleficarum – to reveal how the Dürer's genius made a bright use of heterogeneous models to give life to a new representation.

Antonella Huber, *Rinascimento magico: immagini rivissute del museo vivente*

Starting from the evocative pictures of the Milan Castello Sforzesco museum's rooms dedicated to the Renaissance in the 50s BBPR architects project, the reflection intends to propose a new glance into the striking effects of photography in contrast to the very current but much less evocative re-enactment practice. The revolutionary transition from the historical setting museography, with typical period rooms of the late nineteenth century or the early twentieth century, to the atmosphere museography, since the mid-twenties takes the name of living museum. The Living Museum was a new theory giving to the museum a new educational role, developed in northern European area by special museum's directors as Alexander Dorner, Hannover Landesmuseum's lead since 1925. The new rewriting of the collections proposed by Dorner for the Hannover Landesmuseum, from the Middle Ages to the present, was totally detached from any antiquarian taste in favor of the atmosphere rooms, a new museographic device able to give a synthetic return to the essential qualities of a given time of Western artistic civilization. During the post-war reconstruction, the living museum's lesson profoundly marks the Italian museographic debate on the need for new exhibition criteria freed from the logic of in stile furnishing. A not easy task inspired by the ethical value of authenticity in the surgical will to distinguish the false from the true, fundamental for our country after the dramatic wartime and long dictatorship. The Costantino Baroni's reinterpretation of the Castello Sforzesco collections in the BBPR project started in 1954, represents an exemplary case of this process. Through the use of elements of a heterogeneous nature, the museology and architectural project worked on the relationship between artwork, space and time with contemporary interpretative tools, to involve the visitor in a real experience, able to fill the temporal gap without falsifications. The evocative black-and-white pictures of the project, taken during the construction work and immediately after the inauguration, give back us a new museum's idea where the visitor and the artwork are both actors of the new storytelling. Today these pictures are the essential element of the practice of re-enactment or redo, but as original images, they are above all unrepeatable witnesses of the living museum's atmosphere. After all, just the images are authentic, vivid, accessible, beautifully devised. They are still suggestive per se, not as a model to remake but as a magic visual machine, they keep saying somethings hidden, they release the mysterious strength of a spell.

Elisa Bastianello, *Architetture dell'eco. Vincenzo Scamozzi e Athanasius Kircher alle origini della scienza acustica*

Even if the main concepts described by the acoustics science can be tracked back to Aristotle and his *De Anima*, the word itself is commonly attributed to French scientist Joseph Sauver in 1700. But, looking more close to the studies on Vitruvius' *De Architectura*, we can recognize a continuous effort of the architects and architecture theorists, starting from Leon Battista Alberti and Leonardo da Vinci, to study the best ways to achieve a perfect hearing inside buildings. Among those studies, it is Vincenzo Scamozzi with his "science of Architecture" that enhance the studies on architectural acoustics, especially after the arrival of letters from 'Candia' (Crete) that prove the existence of the locations where the almost mythological "acoustics vases" described by Vitruvius inside the theatres in Candia could have been placed. Thus, despite Sauver claims of being the first scientist interested in this new science and the one who created the name, there are at least two Jesuits who tried to describe this new science and give it a name earlier, Athanasius Kircher in his *Musurgia Universalis* of 1650 and *Phonurgia Nova* of 1673, and Gaspar Schott in his *Magiae universalis naturae et artis* of 1658. Kircher is the first to use the adjective acoustic for a device that enhance hearing, and Schott is the first one that use the Latin word *acustica* in order to describe the science, both about 50 years earlier than Sauver.

Alessandro Grilli, *Eroismo femminile e integrazione culturale. Una genealogia gender della final girl*

Through the analysis of Lt Ripley's character in J.-P. Jeunet's *Alien: Resurrection* (1997), the paper aims at highlighting the cultural genealogy of the so called 'final girl', the typical heroine of contemporary slasher and horror films as defined by Carol Clover. Ripley's peculiar profile and inner contradictions (killer of monsters vs. related to the monster) are tracked back to her being heir to two different mythological patterns, the culture hero and the Πόρνια θηρών. The function of this strangely polarized background can be understood thanks to Harvey Sack's Membership Categorization Analysis, which enables us to see how female heroism, as a particular case of woman's integration into the social order, is subject to conditional approval by the patriarchy. Woman's integration into culture is therefore to be understood basically as self-disavowal and can be granted only in exchange for the woman's willingness to give up her culturally constructed deep connection with monstrous otherness.

Paolo Garbolino, *Scienza e magia: Keplero, il figlio della strega. Recensione a: Ulinka Rublack, "L'astronomo e la strega", Hoepli, 2017*

Katharina, the mother of Johannes Kepler, one of the fathers of modern science, had undergone a witchcraft trial. The story had inspired only stereotypical versions or had been neglected. Now Ulinka Rublack, a scholar who teaches at Cambridge, has published a fascinating interweaving of 'micro-history' and 'macro-history' of one of the best documented witchcraft trials in German history. Paolo Garbolino, with just as much skill, traces the story of Katharina and the role of the famous son in the process, also giving us back the context of Germany in the early Seventeenth century.

Intervista a cura della redazione di Engramma, *Antiche storie moderne. Le illustrazioni mitologiche di Rita Petruccioli*

Rita Petruccioli is a book illustrator for children with a particular attention to mythology and classic. For several international publisher she has designed the most famous Greek and Roman myths and stories, such Illiade, Odissea, Eneiede... In this interview the author explains his way of dealing with the past, his work process – a mix of documentation and empathy – and his way of activating the ever-high attention of children to the ancient gods.

Damiano Acciarino, *De re vestiaria. Renaissance discovery of ancient clothing*

Lionello Puppi, *Tra metafora e storia. Il ritratto dell'Aretino di Tiziano per il Museo di Paolo Giovio*

Paolo Giovio, for the famous collection of portraits of illustrious men in his villa-museum on Lake Como, had foreseen that there was also a portrait of Aretino painted by Titian. The work is believed lost or even never painted. His existence is instead attested by a letter from his descendant Giovanbattista Giovio to Girolamo Tiraboschi and other documents known but little considered that the author reports to scholars. Lionello Puppi, after having reconstructed which portraits of Aretino were painted by Titian according to the sources and which actually survived, suggests recognizing the portrait of Aretino for the Giovio museum in a painting in private collection.

Maria Grazia Ciani, *Rivoluzione Rinascimento. Recensione a Monica Centanni, "Fantasmi dell'antico", Rimini 2017*

Fata Morgana, 33 (2017)

<http://fatamorgana.unical.it/wp/home>

Incidenze

Alessia Cervini e Angela Maiello, a cura di, *L'ambiente in cui viviamo. Conversazione con Richard Grusin*

Focus

Luca Barra, Peppino Ortoleva, *"Il vento sferza forte sulla linea del confine". Il medium come frontiera e il caso della televisione*

Francesco Parisi, Pietro Perconti, *La psichedelia come mediazione*

Elisa Binda, Angela Maiello, *Il medium come esperienza*

Dario Cecchi, *Mediazione ed esperienza nel documentario contemporaneo*

Cosetta Saba, *Medium/media, arte*

Rossella Catanese, *La memoria dei media*

Antonio Rafele, *Lo "choc": sulle origini del concetto di medium in McLuhan*

Alessandro Foladori, *Visioni a ripetere*

Alessandro Cappabianca, *La ri-mediazione come metamorfosi*

Jacopo Rasmi, *Maneggiando immagini come spettri*

Valentino Catricalà, *Media Art. Nuovi modi per ripensare il medium*
Giacomo Tagliani, *Estetiche del montaggio e regimi di credenza*
Fabrizio Deriu, *Il primo medium. Tecniche audiovisive e arti performatiche*
Pietro Masciullo, *Olivier Assayas: sul fuori campo delle "nuove immagini"*
Michele Guerra, *Il mondo e lo schermo. A partire da una lettera di Émile Zola*

Rifrazioni

Stefania Schibeci, *Il poeta-medium nella "trilogia orfica" di Cocteau*
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Enzo D'Armenio, *"Shining" o i media come tecnologie della chiarezza*
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Massimiliano Pistonesi, *"Be Kind Rewind", il cinema dal basso*
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Alessandro Marini, *Filmare con lo smartphone: su "People I Could Have Been" di Gerrets*
Mirko Lino, *Spettri postmediali. Sessualità e singolarità in "Ex-Machina"*
Stefano Locati, *Mondi paralleli e realismo ludico: Tag di "Sion Sono"*
Nausica Tucci, *"Personal Shopper", quando il medium non media*

Itinera. Rivista di filosofia e di teoria delle arti, 14 (2017)

<http://riviste.unimi.it/index.php/itinera/index>

Art, critique and memory – values and historical tensions in the experience of the city

Jeanne Marie Gagnebin, *En chantier*

This essay aims at reading Walter Benjamin's *Einbahnstrasse* taking into account five interrelated aspects: the "crisis of narrativity" and the kinship of *Einbahnstrasse* with the surrealist texts and the practice of montage; the importance – not only romantic but also intellectual and political – of Asja Lacis, to whom the work is dedicated; the writing of *Einbahnstrasse* as an attempt to answer, literarily and politically, to another "Strasse", the one of the despair and of the inflation in Weimar Republic; the form of the *Denkbild*; the figure of the child that plays with the debris, like in the case of the poet in Baudelaire or the proletarian children's theater founded by Asja Lacis – the connection between *Spiel* and *Stoff*.

Fabrizio Desideri, *Paris-Monad: Origin, Passage, Intermittency. Benjamin and the Metaphysics of Modern Times*

The background thesis of the paper concerns the deep methodological continuity that binds Benjamin's Project on the Parisian Passages to his book on the Trauerspiel. The starting point is offered then by the reprise of the connection between Benjamin's micrology and the theological task of critically reconstituting the whole in its original sense. This connection is consequently developed in a consideration of the "passage" as a nominal substance. On this basis is focused the complementarity in Benjamin's late philosophy between historical materialism and theological nominalism. From the intertwining between urban and linguistic spaces emerges the figure of modern city as a labyrinth. The

last move consists in converting the labyrinth in a monad, that is in an intensive space of knowledge and experience of truth.

Bruno C. Duarte, *Requoting the arcades. Walter Benjamin's idle robbers*

By contrasting Walter Benjamin's fragmentary theory of quotation to the different ways his work has itself undergone quotation thus far, a new insight can be gained into the perception of the materiality and visuality of texts. The so-called *Passagen-Werk*, the project on the Parisian Arcades which Benjamin pursued for more than ten years until the end of his life, is the overflowing, yet voided space where this crossing takes place.

Nélio Conceição, *Repetition, experimentation: games of chance and the urban room for play*

Walter Benjamin's texts on Baudelaire put forward a threefold analogy, surprising at first glance, between the experience of the crowd, typical of modern metropolises, mechanized work and games of chance. While exploring gambling and the gambler in Benjamin's analysis, this article explores the inner ambiguity of the concept of repetition: firstly conceived as belonging to the «time of hell» of the ever-new, it can also be understood as a gateway for understanding the processes of experimentation, which are crucial to modern and contemporary aesthetic experiences. In this sense, urban space can also be conceived as a room for play, vulnerable to and enriched by chance and playful mechanisms encompassing aesthetic and political dimensions.

Luciano Gatti, *"Erase the traces": urban experience in Walter Benjamin's commentary on Brecht's lyric poetry*

This paper addresses Walter Benjamin's commentary on the poems of the cycle "Handbook for City-Dwellers" by Bertolt Brecht, in order to discuss the specificity of Brechtian lyricism in the realm of Benjamin's reflexions on modern urban lyric. Benjamin resumes two decisive issues to the constitution of Brecht's work: the sobriety of language and teaching as a form of transmission of urban and political experience. This link between experience and transmission is not reduced to the instruction of survival conditions in the city. It is constituted by the learning of a critical attitude related to the city. While communication between isolated individuals is precarious and the political organization illegal, the poems seek to build a bond between "I" and "you" by the poetic reflection on the urban experience.

Varia

Maddalena Mazzocut-Mis, *Valeurs esthétiques et valeurs éthiques. Diderot devant un tableau*

Passion, structure, and technique: these are the 'colors' that Diderot uses to 'paint' his opinions in his Salons. Greuze is staged passion, Vernet is form, rhythm and ideal, and while Chardin possesses the technique and touch that are able to say everything, François Boucher is the sterility of the gesture. In Diderot's thought, virtue can also be seen in relation to the struggle against mediocrity and bad taste. In a society dominated by the petit goût and the sterile virtuosity of the petits maîtres, real genius suffocates as taste becomes perverted. In 18th-century society, there is no art without taste.

Graziella Seminara, *Il Castello di Barbablù di Béla Bartók. Un'ipotesi di lettura*

Bluebeard's Castle (A kékszakállú herceg vára), composed by Béla Bartók on a libretto by Béla Balázs, is one of the most significant musical works of the early twentieth century and a masterpiece of Hungarian modernism. The opera deals with "the eternal tragedy of the dualism between man and woman" from an original point of view, divergent from the widespread one in Western European thought and art. The essay investigates Bartók's musical dramaturgy according to this topic.

Virginia Benenati, *Sensibilità e motricità delle parole nella concezione poetica di Giacomo Leopardi*

The following essay is mainly concerned with materialism notion, considered as one of the very fundamental architraves of Giacomo Leopardi's whole thought. This standpoint derives to him from Locke's work, but our author became much more radical. The goal is to show how the pervasiveness of an integral materialistic point of view is able – in Leopardi's layout – to effect even the linguistic scope, especially the poetic one. Our aim is to outline the potential ethical content, that the Italian thinker conveys in his pieces of advice to poets and writers.

Antonino Sorci, *Postures du penseur inactuel à la recherche de l'authenticité: l'exemple de la double vie de Pasolini et de Nietzsche*

In this article we intend to analyze some of the aspects that promote a comparison between Pier Paolo Pasolini and Friedrich Nietzsche. Our purpose is to examine the texts with the aim of deducing the traits of the "double life" of the outdated philosopher in face of his own time. Far from wanting to be exhaustive,

however, we chose two figures which present emblematic characteristics of this relation. We will focus on two key questions: 1) The sense of out-datedness felt by the two authors 2) The tendency to self-contradiction inspired by their need for authenticity.

Bernardo Paci, *La teodicea come funzione sociale e l'età della secolarizzazione*

This paper analyses both the possibility of interpreting theodicy as provided with a social function and that of a secularized version of the theodicy itself, characterised by a remarkable continuity between its religious version and the secularized one. To this purpose we focus on the functional analysis of theodicy, i. e. on the concrete effects that it has on society, and on its argumentative structure, reading it as a special kind of social justification; in particular, we underline the role of theodicy in the construction of meaning and its relations with ethics, the conception of justice and the presence of evil in the world. This interpretation is then tested by applying the theoretical conclusions thus obtained to a specific case: Weber's analysis on Protestant ethic, since it exemplifies a theodicy with a clear social function. Lastly we apply this analysis to the historical case of Social Darwinism, interpreting it as a concrete instance of secularized theodicy; we especially focus on the thought and influence of Herbert Spencer and on its effects on his fervent, as well as probably most famous follower, Andrew Carnegie.

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<http://riviste.unimi.it/index.php/MdE>

La filosofia e le arti

Guido Davide Neri, Laura Boella, Gabriele Scaramuzza, Lucio Perucchi, *1. Lettera di Guido Davide Neri - 2. Una lettera non spedita - 3. Lettera senza data - 4. Commento alla lettera di Neri*

Manuele Bellini, *Una dialettica sincopata. Una riflessione su Un anno con 13 lune di R.W. Fassbinder*

Fassbinder's *In a Year of Thirteen Moons* is not only a reflection, inspired by Schopenhauer's philosophy, about suicide and its legacy, but it's also a *mise en scène* of the short circuit of the dialectic struggle between the opposites, expressed by the transsexual main character of the movie *Elvira*, who shows in parallel, with her irreprehensible transitional body from a sex to another, the radical impossibility of social integration undermining the organization of the aedipical family, upon which bourgeois hierarchy of patriarchal society is based. Her diversity is not related to the capitalistic society's dual logic and to its Manichaean dialectic of values, exposed by Fassbinder's melodramas, which are similar to Verdi's operas, loved by him.

Guido Boffi, *Come fa la voce? Per un'archeologia dell'attore performer*

This essay suggests a working hypothesis on the extralinguistic dimension of the human voice. The material under consideration belongs both to performance art (Marina Abramović) and to philosophy (Plato). The speech, framed within a context that would open an archaeological track (E. Melandri, M. Foucault) in theatricality, concerns aesthetics. The voice shows the inner opacity of the ontological discourse: it becomes the empty place, or rather, the quantum vacuum of presence. It is a non-prescriptive voice, excessive of the philosophical practices of taking consciousness, the anticipation of traditional dualisms (subject / object, conscious / unconscious, orality / writing).

Silvana Borutti, *Fulvio Papi e la grande letteratura del Novecento*

This article analyses Fulvio Papi's writings dealing the great literature of the Twentieth Century, and is devoted in particular to his work on Musil, Yourcenar, Pavese. Poetic and literary writing offer to the philosopher a rich field of investigation, concerning themes that also belong to his philosophical research. The following topics are dealt with: the different conditions for the formation of the identity of the subjects; the multifarious quality of time; writing as a form of existence of the Self.

Francesca Calabi, *L'arte come paradigma ideale in Filone d'Alessandria*

For Philo the unique true artist is God who makes the Great City, the world. He designs a plan and, being the author of the eternal paradigms, he produces many perfect shows: the dance of the stars, the heavenly music, the echo of non-visible sounds. In the human world, art to be true art and not a form of

falsehood, must follow noetic patterns. We can see this aspect in the visual arts, where an artist acts - Bezalel- who draws inspiration from divine indications. Phidias too, even if he is not inspired, brings the ideal types in the matter. There is an ontological descent from the divine work to the products imitating ideal paradigms, to the artifacts gifted with an empirical agreeableness, even if they do not ascend to the idea. In the literary field too, the texts of authors such as Solon or Plato show elements of truth: they are third level works, but they are not negative. The status of the theatre is quite different: the performances seem necessarily to involve forms of falsehood, simulation, deceit. My hypothesis is that the theatre has a particular role: it is its own nature to be false, not simply illusion, but real deception. It is not a question of being an inferior copy of an ideal eternal model, but of being actually falsehood and lie. Thus, for Philo theater is at a much inferior level than the other arts and in this, Philo is quite different from Plato.

Simona Chiodo, *Ideality of beauty*

The cornerstones of the Western notion of beauty, from ancient philosophy to the aesthetics of the last three decades, seem to say that it has quite a stable core. The article argues that this core consists in the most surprising power which beauty appears to have: the power of fulfilling even our imagination, that is, the power of making us undergo the aesthetic experience of a satisfactory relationship between the reality we observe and the ideality we imagine, and, through its example, the power of making us work on the development of our reality. If this is true, then the reason why beauty has been, is, and will possibly be exceedingly important is that, by making us undergo the aesthetic experience of recognizing something ideal into something real, it can be the clearest symbol of our possibility, and even hope, of working on an ideal human measure of both our identity and our relationship with nature and the realm of artifacts.

Gabriele Civello, *La cifra teoretica della metafora. Il pensiero di Giambattista Vico nella filosofia estetica di Gillo Dorfles*

The author illustrates some essays by Gillo Dorfles, in which the Italian philosopher of Aesthetics recovers Giambattista Vico's studies on metaphor, highlighting not only its rhetorical and linguistic value, but also its cognitive and theoretical value, not conceived as a simple aesthetic embellishment, but as a semiotic tool able to convey new epistemic contributions.

Cristina Coccimiglio, *Percezione e linguaggio a partire dalle riflessioni di Emilio Garroni in Immagine Linguaggio Figura*

Image, Language, Picture by Emilio Garroni has been published in 2005. The author reflects on the relationship between perception and language, mainly related to the inner image, which is defined as "the premise and the guarantee of the reality of the meaning of the words of language". This work focuses on Garroni's relationship between perception and language showing how it provides a cause for reflection on the influence that technical devices have on perception and therefore on the role of technology in structuring the sensitivity. Does the interactivity introduced by the new media authorise us to talk about the anesthetic process and the reduction of the aisthesis? What are the suggestions can we welcome to answer this question by investigating the status of arts that compares with the digital universe and technology?

Luis Puelles Romero, *Présences inespérées. La phénoménologie de l'image poétique de Gaston Bachelard*

With the distance of sixty years since the publication of *La poétique de l'espace* (1957), this may be the occasion to discriminate the contribution of Gaston Bachelard to an ontology of the poetic of phenomenological orientation. Reacting to the abuses perpetrated by the application of the psychoanalysis to the singularities of poetic creation, Bachelard finds a kind of aesthetic ethics focused on embracing the image in its status of origin and event, freeing it from causalistic determinations. It is not the question of the origin, but the attitude of attachment that admires it in its ontological excess, which allows us to participate in the poetic image closing with it rationalizing distances. In order to evaluate the specificity of the corpus elaborated by Bachelard between 1957 and 1962, we also mentioned certain contributions due to Kant, Baudelaire and Lautréamont concerning the sovereignty of the creative imagination.

Roberto Diodato, *Nota sul rapporto tra allegoria e analogia*

Through an analysis of some crucial passages from Walter Benjamin's *On Language as Such and the Language of Man* and *The Origin of German Tragic Drama*, the paper discusses the role and significance of the notion of "allegory" in philosophy and offers some insights into the idea of relationship between Benjamin's notion of "allegory" and the "analogy" from the point of view of system theory, synthesis and exhibition of a radical negativity beyond any conceptual understanding.

Elisabetta Gri, *La compassione e il sublime tragico: tra Mendelssohn e Schiller*

After a brief analysis on the Kantian influence on Schiller's aesthetics, the paper will mainly focus on the themes concerning together Mendelssohn's and Schiller's philosophy in the discussion on compassion and the role of art into moral. Topics that will give the opportunity to investigate the strict relation between aesthetics and morality, particularly in the tragic art.

Maddalena Mazzocut-Mis, *Questions of taste. Diderot and the stratification of aesthetic judgement*

«The further one goes to find a definition of "good taste", the wider off the mark one gets; taste is nothing but the ability to judge what pleases or does not please the majority». This incisive definition by Rousseau, which could find many supporters, is as true as any persuasive definition, yet does not explain much. It is nonetheless incontestable that in eighteenth century France the term "taste" assumed extremely diverse and at times divergent meanings and connotations. These meanings and connotations met or clashed in Diderot's method of thinking.

Augusto Mazzoni, *Un'ontologia dell'opera musicale, ripartendo da Ingarden*

The recent philosophical debate about the musical ontology, between Platonist and Nominalist positions, has to face several unsurmountable objections. The aesthetics of Roman Ingarden, in spite of intrinsic limitations, can be considered in order to relaunch the research about the ontological status of musical works. Three Ingarden's ideas seem particularly useful: the work of music as pure intentional object, as scheme with many points of indeterminacy and as object founded on score, performance or recording. A comparison arises with the theory of documentality proposed by Maurizio Ferraris.

Fabio Minazzi, *Libere riflessioni su alcune voci gaddiane*

Some short philosophical reflections on some crucial and emerging themes of Gadda's work. We leave from Gadda to return to Leibniz and return to philosophical Milan at the beginning of the twentieth century, with Piero Martinetti. The short trip has an exceptional Virgil: Dante Isella, which helps to blend Gadda's work critically.

Fulvio Papi, *Sull'epoca della trascendenza letteraria*

Starting From the Harad Weinrich's book, *Metafora e menzogna*, la serenità dell'arte, Fulvio Papi go through an analysis about the fate of literature, retracing steps of its progressive process of commodification that finally has robbed it of its transcendental sense. Before the contemporary age, critics and publishers used to divided literary currents in "metaphorical fields" as semantic circuits defined by the homogeneity of the elements they were filled of. The creation of a "Metaphorical fields" was able to engage the imagination of the reader, dealing him to make out a new meaning of the reality starting from the literary fiction. However the germ of commodification creeps in literature from the modern age, more specifically from the moment the reader enjoys "the serenity of art" through which he is allowed to interpret more freely literary works that since now turns in a good "looking for an author". But until the advent of contemporary, literary level doesn't die in favour of an economic earn: the final merchant destiny regarding literature has not replaced yet the cultural selection. Transcendent value is save right now, but its forgetness is going to arrive with the contemporary age when the commodification will take place with its own "diktat" that puts literature's sale potential as standard of publication. Stylistic greatness is no longer the standard by which to evaluate the editability of a literature product. Sale forecast is the new requirement.

Fulvio Papi, *Nota su Antonio Tabucchi (e l'ombra di Pessoa)*

The purpose of this note is to highlight the two fundamental aspects of the literary personality of Antonio Tabucchi. On the one hand, it appears conditioned by the aura of the great Portuguese poet Fernando Pessoa, to whom he has devoted a real intellectual passion. For the rest, he remains rooted in his Tuscan land of origin and the ethical-political education he has derived from.

Ezio Partesana, *Il dominio della forma. Alcune osservazioni sopra Rimi di Gabriele Frasca*

The power of form over matter and the impotence of freedom of expression against ideology are the two milestones that Gabriele Frasca's text seeks to mark. A critique of today's literary production cannot avoid reckoning with the great sale of emotions on the one hand and the small sale of technique on the other; when no canon is accepted and the courses of creative writing and writers are multiplied, choosing to submit to the discipline of the hendecasyllable, as Gabriele Frasca does in his "Rimi", is a political rather than an aesthetic choice. The tripartition of the text can be read as a path: the elaborations from De Quevedo present the material, the tradition to which Frasca draws and the limit beyond which language can not be pushed. The baroque use of citations, not always explicit, in the initial sonnets is a sort of presentation or preface, a list of dramatis personae that will have to enter the scene when the show begins. The central prose of "Rimi", also in hendecasyllables, put on stage, so to speak, what the remakes by Quevedo had presented: metric and rhythm, limits and possibilities of language clash with

experience, where the result forms, in a quite paradoxical way, a dialectic between concept and experience much more effective than simple free expression; as if the formal constriction of the meter would amplify the poetic function of the "form" rather than rigidify it in dead forms. Beckett, of whom Frasca is an extraordinary translator, and the implicit dialogues of the last Kafka - "The Burrow", "Reflections of a dog" and "Josephine the singer" - are possible references for interpreting the monologues of the central prose of the volume, with reflections on the impotence and extreme attempt to save not only poetry in verse but literature in general. The reading of the prose of "Rimi" is a sort of experience, or rather: a simulation of experience that is just what the "old words" can still do. The last section of the book, consisting in translations from the Welsh Dylan Thomas, is a service and an opening. The discipline of the translator - who does not have to write but transpose - meets with the intention to continue, with the conviction, only at first sight rational, according to which shaping the existing is a way, perhaps unique, to redeem what is went wrong and should not have. So that, in the end, the place where the "old words" led us is not only a setback, the end of the "dream of a thing", but also a victory, or at least a weapon against real life's offenses.

Lucio Perucchi, *Per un'estetica del romanzo giallo*

The essay is an investigation into the relationship between the structure of the crime novel and philosophy. Three structural approaches are presented by Bertold Brecht, Walter Benjamin and Ernst Bloch. They relate to the anthropological and social function of the crime novel. The inner form of the detective novel is an effective means of aesthetics and understanding the complexity of our contemporary reality by simplifying it. At the end, these functions are illustrated using a current example in German society.

Pier Alberto Porceddu Cilione, *Per una rideterminazione della naturalità dell'arte*

In our metaphysical tradition, art has always been intended as the opposite pole of nature. Art, in the strict philosophical meaning of the concept, has always indicated the artificial character of a thing. In this sense, art has been intended as the name of the process through which an artificial object is produced. For this reason, the Greek term for art is *téchne*, which also means technology. But art also means the artistic, aesthetic character of things, particularly of natural things. That is why it is imperative to reconsider the philosophical meaning of art, nature, technology and their problematic conceptual relationship.

Giuseppe Raciti, *Gestalt e Kommunismus. Karl Marx, Ernst Jünger e il problema della singolarità*

The essay attempts to compose elements of the Jünger-type theory with some of the first Marx's suggestions on the Feuerbachian concept of the *Gattungswesen*. It is in question, on the background, a new theory about role and nature of the subject in the revolutionary process.

Emilio Renzi, *Prima persona plurale. La Francia e Gli anni di Annie Ernaux*

The work of the French writer Annie Ernaux, *Gli anni* (translated in 2015), is the narration in "the first plural person" of the life of the author and of her nation, France. In a strict sense, it is not an autobiography or a history book. However its value lies in the (successful) attempt to make interact the two genres, in order to express with the word "us" the fullness of an existence lived in that precise becoming of society. The encounter is reached thanks to a personal writing style: dry, sharp, merciless. A mention to her other books, *L'altra figlia*, *Memoria di ragazza*, *Il posto* complete this essay.

Daniela Sacco, *Re-enactment e replica a teatro. Riflessioni sullo statuto filosofico della ri-presentazione*

Theatre, because of its ability to represent through re-staging, would seem to be the quintessential platform for the re-enactment. The *Oresteia* (una commedia organica?) by R. Castelluci and Società Raffaello Sanzio, restaged at Paris Automne Festival in 2015, twenty years after its 1995 world premiere in Prato, is the starting point to reflect on the status of restaging in the theatre. This case study is the occasion to apply W. Benjamin's philosophical concept of the *Jetztzeit* to a theatrical context, and to consider also the 'citational' value of theatrical re-enactment. These concepts are useful to study not only the re-enactment of the theatrical gest and acting (on which B. Brecht and also W. Benjamin are concerned), but also to consider the practice of re-staging related to the theatrical event conceived in its entirety.

Giuseppina Salis, *Dalla Bibbia e dal Midrash alla lettura del racconto dei patriarchi di Thomas Mann in Joseph und seine Brüder*

This Essay examines the relationship between *Joseph und seine Brüder* written by Thomas Mann and the Rabbinic Literature. In particular, the attention is focused on some Midrashic tales related to the story of Patriarch Joseph and his family and the way the German writer has reworked them in his tetralogy.

Simonetta Sanna, *La sfida del male: donne naziste nella letteratura tedesca. Tre tesi su romanzo e violenza*

This study links one scandal with another: that of the Nazi genocide and the role of women as active collaborators. In the works of Stephan Hermlin, Hans Lebert, Bernhard Schlink, Lukas Hartmann and Helga Schneider these women are mentioned as witnesses in their own prosecution, for the sake of a present and a future capable of coming to terms with the violence. Not only do the authors highlight a pat hay of meaning in their actions, they also tend to apply leverage on our inevitably limited moral judgements by way of these "evil women". The aim is not that of seeking forgiveness, but rather that of stimulating the elaboration of the "evil" that lies within every individual. The current author argues that the productivity of the aesthetic experience of the negative is, at least potentially, transformative. The widening of the conscience, in fact, boosts the possibility of discovering the processes that allow us to communicate with other human beings, in such a way that a person endowed with a capacity to make moral judgements is, by the same token, one that is harder to manipulate, as well as being more peaceful.

Carlo Serra, *Stalker o il magico della precarietà*

Transition, soundscape, blurring contours: these narratives instruments make see under an individual perspective the story of Tarkovskij's *Stalker*. In this paper we analyze, under a stylistical point of view, the opening of first scenes of the movie, and the transitions from vision to sound in Zone's revelation.

Roberto Taioli, *L'estetica negli scritti giovanili di Simone Weil*

This paper focuses on an early essay by Simone Weil on aesthetics. This work, entitled *The Beauty and the Good* and dating back to February 1926, was composed by the author when she was still a student in high school, and it is the first document in which the future philosopher deals with problems concerning aesthetics, with intuitions and arguments that we will find expanded and developed in the major works. And yet this writing, due to the problematic nature that pervades it, cannot be read as a mere anticipation of Weil's further reflection, but needs a specific analysis for the richness of the content in itself. Through a reflection on the sublation of the material aspects of the work of art, Weil attempts to elaborate the dimensions through which an artifact can become an aesthetic object. A further intuition of the philosopher sketches the possible relationship between work of art and time, and the possibility, for the work of art, to overcome its specific space-time collocation and rise to an eternal dimension, to a sort of «absolute» in the flow of current time.

Gianni Trimarchi, *Ai margini dell'estetica: Alfred Schutz e l'ingenuo hidalgo*

This paper deals with Alfred Schutz' paper *Don Quixote* and the problem of reality which maintains that the hidalgo's story may be interpreted by James' theory of sub-universes of sense, Husserl's appresentation, and Weber's theory of types. In this perspective, Cervantes' novel represents, above all, a metaphor about the conflicts regarding the typings, the appresentations, and the durées that which very often arrive in everyday life. In this context, the variables of the social reality appear as largely intuitive so that the aesthetics and the sociology, in their traditional sense, seem to dissolve and give rise to a new synthesis.

Antonio Valentini, *La figura del "tirso" come exemplum dell'opera d'arte. Riflessioni sul nesso arte-immaginazione in Baudelaire*

This paper aims to show how the Baudelaire's prose poem *The Thyrsus*, in *Paris Spleen*, constitutes the exemplary exhibition of the idea of art itself and of its ontological and epistemological statute, according to the theoretical Baudelairean perspective. From this point of view, the paper highlights two features playing a decisive role in aesthetical terms: on the one hand, the Baudelairean image of the "thyrsus" presents itself as an authentic "short-circuit" of the Apollonian logos and the Dionysian pathos (according to Nietzsche's lexicon); on the other hand, the same image of the thyrsus is conceivable as a sort of "symbol" (or as a sort of "equivalent") of that instance of creativity closely related to the Kantian notion of "free schematism". Thus, the figure of the thyrsus exhibits in an exemplary way – showing it "in action" and putting it in front of our eyes – the same utopian instance of "liberation of the possible" that, again under the Baudelairean perspective, belongs to the faculty of imagination.

Segnalibro

Manuele Bellini, *Il Fondo Parinetto tra marxismo, stregoneria e alchimia*

Alessandro Bertinetto, *Resoconto del IX Convegno della European Society for Aesthetics (Berlino, Freie Universität, 25-27 maggio 2017)*

Fulvio Papi, Per Lalla Romano

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Franz Kafka. Un commento giovanile sull'estetica

Rosalba Maletta, *Franz Kafka. Un frammento trascurato*

The present Issue of the Academic Journal *Materiali di Estetica* is devoted to the only one known epistemic Fragment Franz Kafka expressly dedicated to aesthetical questions. Max Brod found it and edited it for the first time in 1965 in the newspaper *Die Zeit*. The translation we present after 45 years from the one published in the volume "Confessioni e diari" (1972) is also the first which emends the Italian "psicologico" of 1972 instead of the original "physiological", an oversight which greatly influences the reception of Kafka's thought and ideas. Also the concise introduction and comments, with which Brod accompanies his friend's remarks in 1965, are here translated for the first time. In the Fragment Kafka contrasts and counters Brod's equivalence of beauty as novelty and, conversely, novelty as beauty. We have gathered scholars of international prestige and fame in order to investigate Kafka's arguments and style, to analyse them thoroughly and unreservedly, paying due attention to pages which have been forgotten and overlooked in Kafkian studies.

Rosalba Maletta, *Ungedrucktes von Franz Kafka. Unpublished by Franz Kafka. An introduction*

This is the first translation of Brod's text which was originally published on the weekly newspaper "Die Zeit" on 22.10.1965. This edition, compared with the one in "The Prague Circle" (1966), also presents a new translation of Kafka's only known aesthetical fragment of 1906 upon the experience of beauty and novelty, two elements which play a salient role in the whole of his narrative. Brod's suggestions as well as Kafka's counterarguments encompass the process of knowledge thus developing peculiar points of view upon subjectivity and creative processes.

Materiale

Franz Kafka, Max Brod, *Ungedrucktes von Franz Kafka / Un inedito di Franz Kafka*

Testi

Francesco A. Clerici, *Die Frage bleibt: resistenze all'opera. Attorno a un frammento di Franz Kafka*

The paper analyses Kafka's fragment as one of the first trace of the author's creative journey. I will read *Man darf nicht sagen* in the complexity of Kafka's literary work, investigating the recurrence of stylistic features such as negation, irony, uses of subjunctive and indicative verbal moods, as well as the semantic nuances of the German modal verb *dürfen*. Nevertheless, I won't reduce such stylistic peculiarities to a mere linguistic exercise. I argue that Franz Kafka inscribes in *Man darf nicht sagen* the seeds, the signals of a never ending subjective confrontation with the question of transmission, memory, subjectivity, and testimony in name of an Otherness: in a word, with the question of the Law.

Eleonora de Conciliis, *Il Midrash della stanchezza*

The article tries to approach the problem of Kafka's Judaism by reading the Philosophical Fragment (March 1906) as a short, ironical midrash haggadah, that the young writer would have fast unconsciously composed while he was glossing some of Brod's aesthetic papers. The comment itself, that is also a disproof of Brod's thesis, is formulated as a "midrash-haggadah". Translating in a profane shape the attitude of *kavanah* as mystic intention, this short, humble deconstruction wheels obsessive around the only theme of Tiredness (*die Ermüdung*).

Karlheinz Fingerhut, *Warum wollte Kafka nicht, dass Gregor Samsa als Insekt gezeichnet würde (Die Verwandlung), und warum will sein Trapezkünstler nur noch auf zwei Trapezen turnen (Erstes Leid)? / Perché Kafka non desiderava che Gregor Samsa venisse*

rappresentato graficamente come un insetto (La metamorfosi) e perché il suo trapezista vuole esercitarsi unicamente su due trapezi (Primo dolore)?

Max Brod, in reference to Schopenhauer's dictum that everything we know about the world represents our subjective concepts, maintains that the Beautiful and the Innovative are identical. In doing so he takes recourse to a theory of 'apperception' according to which the artistic redesign of known aspects has an aesthetic effect. Kafka criticizes this theory, in particular the concept of apperception; he concedes, however, that new and surprising perceptions can indeed bring into being a new aesthetic consciousness. In his own narratives, Kafka uses the redesign of current perceptions to try and create surprisingly new aspects. In his narrative *Die Verwandlung* he therefore takes exception to the possibility of the innovative aspect being superimposed by the visual representation of the metamorphosis as vermin. Time and again Kafka takes current perceptions, as they can be found in fairy-tales or in well-known Greek mythology, and attempts to make them into the basis of aesthetically ambiguous texts through the method of re-narration. These texts, in a covert way, always refer back to the author himself and his writing. Thus he constantly takes issue with his friend Max Brod. All this becomes obvious in the draft of his narrative *Das Urteil* as counter-project to Brod's novel *Arnold Beer*, as well as in the numerous characters of riders and gymnasts, pervading his early and also his late oeuvre.

Sonia Kamińska, *The moving pictures. Brod, Kafka, Brentano and... Arbus*

This paper consists of five sections: (1) introduction; (2) a section about Max Brod's theory of beauty and Kafka's critical reply to it, and the account of his philosophical inspirations as well as the story of Brod's and Kafka's affiliation to the Louvre Circle; (3) a section on Kafka's "The Metamorphosis" and the role novelty plays in this story supplemented with an ethical context taken from Brentano; (4) a section in which I analyse this story both as a horror and comedy, and where I introduce a very Kafkaesque photographer – Diane Arbus; finally, (5) a section about the relationship between Kafka and Brod which also serves as closing remarks and summing-up.

Enrico Lucca, *Filosofia dell'incertezza. Su un appunto del giovane Kafka*

The paper analyses one of Kafka's earliest texts by contextualising its philosophical discourse in connection with the teaching of philosophy in contemporary Prague. It starts by referring to Brentano's supposedly influence on Kafka and it moves on by discussing Max Brod's tumultuous relation with the Prague Brentanist circle. Kafka's and Brod's participation to the Café Louvre philosophical meetings and to the Fanta Salon is also taken into consideration. Finally, the contribution tries to relate Kafka's fragment to one of its earliest stories: *Description of a Struggle (Beschreibung eines Kampfes)*.

Rosalba Maletta, *Sopra un frammento del giovane Kafka. Modi della Vorstellung*

As the title suggests the Brod-Kafka controversy demonstrates how difficult it is to distinguish wishful perceptions from reality-testing. The contribution investigates therefore what is here being called ways of the *Vorstellung* in relation to a Freudian theory of representation. In particular *Vorstellungsrepräsentanz* (representative of the presentation) denounces the problematic functioning of representational processes where language is involved. Dealing with ethical questions, Kafka's early production illuminates the paradox of subjectivity involved in writing. In this in-Between space (*Dazwischen*) language and *Vorstellung* (*Vorstellungsrepräsentanz*) are not intended to guarantee communication. This hinges upon Kafka's narrative strategies which consider living bodies as generating a dialectic of accommodation and excess not to be exhausted by ideas and schematas. Kafka's early prose *Description of A Struggle* as well as the strange devices he conceives while lying in bed, at rest or sleepless illustrate the point. In terms borrowed from Lacans' Seminar VII Kafka's answers along with the prose of this period denounce the limits and the deceptive origin of apperception as related to consciousness and the ego. The aesthetical dimension, intertwined with the psychogenesis of the body proper, leads to unprecedented ethical challenges. Representation does not only mediate the knowledge we consume ("ästhetische Freude" – "Apperception"), it also affects knowledge so that we assume with Kafka that representation constructs knowledge. This is also why the Bionian grid as filtering transformational device is compared to Kafka's description of himself as a lattice-work-man, a trellis. The will we are willing to investigate and cope with in Kafka's semi-oneiric productions is a poetic will defying figuration. Emerging by means of stylistic and rhetorical strategies this will disconfirms any systematized mental connection aimed at classifying, explaining, understanding. The idea of *Vorstellung* Kafka maintains challenges our assumptions; it shows how the external world, which is generally understood as the mediation of the perceptual, is overdetermined by our emotions, unconscious desires, affections.

Markus Ophälders, "Sono andato perduto al mondo". Riflessioni su appunti che il giovane Kafka dedica all'estetica

The different conceptions of apperception elaborated by Brod and Kafka are compared by pointing out the fact that Brod is focussing on the intellectual or conceptual interpretation of the concept and Kafka on the aesthetical one, since it seems to be this the major difference between the two. This also involves the

modern conception of the new and the traditional one of the difference between form and content. Relating Kafka's notes on aesthetics to his first and contemporary tale *Description of a battle*, it becomes clear, that there is no self-consciousness, identity, liberty or experience of the world. Apperception, for Kafka, is an aesthetical movement and the new depends on the relationship between the artwork and the fruition. This makes the new of an artwork the consequence of a dynamic relationship linked to imagination and reflection more than of rational thought. This also means that totality in a work of art is necessary but impossible to obtain. For Kafka the difference between self-consciousness and the world has been eliminated. Thus, the new becomes the return of the same, in the modern world the chock, and the chock is perception. This is also the moment of redemption in Kafka's writings, the moment in which the content musically transcends the form. It's a total suspension of time, the redemption, and it appears in Kafka only in the form of a gesture, which has been lost by the world. A gesture, a name, the totality of experience, the redemption – this may be possible only acting in a way that forces the angles to work.

Sabrina Peron, *Prometeo o della rupe*

The myth of Prometeo is proposed by Kafka in four circular versions that from the betrayal to the grief, they merge in the forgetfulness and end in the inexplicable. Inexplicable as the leaving, the suffering and the destiny of the men, of which Prometeo is friend and accomplice.

Renato Pettoello, *Herbart in Kakania*

Herbartianism was a sort of official philosophy in the Austro-Hungarian Empire and had a considerable influence on the Austrian culture in the second half of 20th century till the first World War. This influence was greatly promoted by the widespread diffusion of the handbooks written by the Herbartian Lindner, on which Kafka studied as a secondary-school student. The short essay assumes that especially Herbart's psychology could have been of some importance for Kafka's work.

Simonetta Sanna, *Franz Kafka, estetica in nuce*

Kafka's brief *Eintrag*, written in February 1906, is firstly understood with respect to its typology and structure, so as to subsequently delineate the *aesthetica in nuce* that anticipates his more mature aesthetics and poetics.

Gabriele Scaramuzza, *L'estetica ai tempi di Kafka*

Kafka develops the aesthetical reflections published in this *Fragment* in a period in which German thinkers exerted a huge impact upon European culture and civilization. The present contribution investigates the ways this cultural richness and creative achievements influenced Kafka's ideas. The contribution also analyses Kafka's thesis in order to show that he is right when he maintains that aesthetic value and novelty belong to different conceptual frameworks.

Hans Rainer Sepp, *Das Gleichgewicht verlieren. Anmerkungen zur einer Diskussion zwischen Max Brod und Franz Kafka / Perdere l'equilibrio. Appunti per una discussione tra Max Brod e Franz Kafka*

In his reaction to Max Brod's conception of aesthetics Kafka uses the word *hover* [schweben] in order to express that the object has lost its embodiment. Stating the loss of the balance between subjectivity and its objects caused by transcendental philosophy the romantic era developed the idea of a new sphere between subject and object. However, and in contrast later to Nietzsche's Zarathustra, the residents of this field will not be longer rooted, they hover and become homeless. Kafka shows already in his early novel, *The Description of a Struggle*, that world has evaded its own availability, and emphasizes the alienation from the things themselves. Describing this European struggle Kafka as a writer stays consequently in suspension, as well his figures are living in the hostile zone of hovering between the facts of neither being able to go away nor to arrive.

Jonathan Skolnik, "Man darf nicht sagen...". Kafka's 1906 fragment *Über ästhetische Apperception* ("On Perception")

Unfolding this short Kafka's essay, it is possible to grasp underneath some philosophical knots, which the writer takes from an aesthetic point of view, even though they are rooted in a different theoretical background. We refer in particular to Schopenhauer's concept of will (*Wille zum Leben*), seen as unrelated to the aesthetic sphere, since conation is always the outcome of a full-grown rational itinerary. Leibniz's idea of apperception and in particular of aesthetic apperception might be considered from an aesthetic point of view which allows Kafka to introduce his distinction between aesthetic man and scientific men. However, the author does not thoroughly clarify this division. We might therefore glimpse that the aesthetic man is the one able to remove the pressure of will or the one of the reason, being permeated by the fascination of the object purified of its instrumental function. Hence, it would be better to translate "apperception" with the term "affection" [Liebhaberei]: the word affection indeed best suits the idea of "passion".

Roberto Taioli, *Su Kafka e l'estetica*

Unfolding this short Kafka' essay, it is possible to grasp underneath some philosophical knots, which the writer takes from an aesthetic point of view, even though they are rooted in a different theoretical background. We refer in particular to Schopenhauer's concept of will (Wille zum Leben), seen as unrelated to the aesthetic sphere, since conation is always the outcome of a full-grown rational itinerary. Leibniz's idea of apperception and in particular of aesthetic apperception might be considered from an aesthetic point of view which allows Kafka to introduce his distinction between aesthetic man and scientific men. However, the author does not thoroughly clarify this division. We might therefore glimpse that the aesthetic man is the one able to remove the pressure of will or the one of the reason, being permeated by the fascination of the object purified of its instrumental function. Hence, it would be better to translate "apperception" with the term "affection" [Liebhaberei]: the word affection indeed best suits the idea of "passion".

Joseph Vogl, *Wege ins Labyrinth / Vie nel labirinto*

In memoriam

Emilio Renzi, *Per Massimo Bonfantini*

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<http://labont.it/rivista-di-estetica>

The auditory object

Elvira Di Bona, *Vincenzo Santarcangelo, Introduction. The nature of the auditory object and its specific status as an object of perception*

Vincenzo Santarcangelo, *Auditory objects as higher-order objects*

Giulia Martina, Alberto Voltolini, *Perceiving groupings, experiencing meanings*

Emanuele Arielli, Roberta Busechian, *Sperimentazioni estetiche: sound art e concezioni dell'ascolto sonoro*

Stefano Lombardi Vallauri, *Stili postonali e suono, oggetto sonoro, oggetto uditivo, oggetto musicale*

Stefano Oliva, *Dall'oggetto sonoro all'evento musicale*

Elvira Di Bona, *Listening to the space of music*

Francesca Forlè, *Where Straus meets enactivism. Reflections on an enactive theory of music perception*

Carlo Serra, *Materiali sonori e regola percettiva*

Dario D'Orazio, Massimo Garai, *The autocorrelation-based analysis as a tool of sound perception in a reverberant field*

Varia

Carola Barbero, *Who's Afraid of fictional characters?*

Gianluca Cuzzo, *Un mondo di plastica: P.K. Dick e la critica dell'informazione spuria*

Maurizio Ferraris, *Estetica e teleologia*

Vito Mancuso, *Il principio protestante e la sua dialettica*

Cristian Muscelli, *Tra parola e canto. La voce tra fenomeno e oggetto pulsionale*

Lecture shakespeariane: "Otello" e "Re Lear"

Giuseppe Di Giacomo, *Otello: la tragedia della parola e il ruolo della narrazione*

In Shakespeare's *Othello* everything is "suspect" and "deceptive", and this makes our comprehension constantly limited, never definitive. The essay focuses on the meaning that the "word" acquires in relation to "truth" and "knowledge" in the play. *Othello* can be defined as a "staging of the tragedy of the word": the hero succumbs because he cannot interpret the meaning of words and is consequently unable to know the world. What makes *Othello* blind is not only Iago's linguistic dexterity but his own relationship with words: words form a wall between *Othello* and reality, rendering reality unintelligible. As the essay explains, only through narration does the story acquire a sense, not an absolute and definitive sense – the Sense –, but a sense that narration itself must always and again reconquer to prevent non-sense from triumphing definitively.

Stefano Velotti, *Othello vs. Otello: filosofia, retorica, poesia*

This paper has three main interconnected foci: (a) the relationship between philosophy and fiction; (b) the distinction between *Othello* (the work) and *Othello* (the character); (c) the difference between poetry and rhetoric (or a certain manipulative use of rhetoric). As for (a), it considers as inadequate any philosophical approach to the play that looks at it as an illustration of a (pre-established) philosophical position and/or (b) does not distinguish between illocutionary and perlocutionary speech acts. As for (c), it goes back to the distinction proposed by Kant (he himself an admirer of Shakespeare) between a manipulative use of rhetoric and poetry: while these two linguistic functions are materially indistinguishable (they are instantiated by the same words), they should be distinguished on a formal level, depending on the presence/absence of "spectators [that] are always in their senses" (S. Johnson). Only on this condition can the aesthetic dimension of the play (the difference between *Othello* and *Othello*) emerge.

Piergiorgio Donatelli, *Otello e la finitezza umana*

The article suggests a reading of Shakespeare's *Othello* following the lead of Stanley Cavell's interpretation. *Othello* pictures the denial of human finitude and of the contingency of the great values of loyalty, faith and authority as this is enacted by *Othello*'s repression of the fact of his dependency on Desdemona's desire for him. By exploring the tragic consequences of the repression of such a fundamental knowledge of human life, the tragedy offers a lesson about the basis of the personal and political order of human bonds. *Othello*'s fantastic imagination of his "unhoused" condition leads him to the folly and the horror of murder; morality and politics require instead a capacity for habitation in a precarious and vulnerable world.

Rosy Colombo, *La scommessa di Otello*

Comparing Jean Paul Sartre's existentialist argument about the Other as the primary agent and cause of self-knowledge (*Le regard de l'Autre*, in *L'Être et le Néant*) with Stanley Cavell's challenging interpretation of *Othello* (in his *The claim of reason*) about the issue of a skeptical uncertainty concerning the knowledge of other people, this essay argues that the desire for acknowledgment but also the avoidance of it are the key to *Othello*'s and Desdemona's predicament and tragic destiny. *Othello*'s stake on Desdemona's integrity at the cost of his own life ("my life upon her faith", 1.3.292) sets in motion the paradox of his relationship with the Other as prime mover of his own private and public identity, but also as a limit to self-knowledge. It presents him with the impossible acknowledgement of her desire, and, perhaps worse, with his own lack. In the play the condition of separateness is dramatized in the testing of the body as a paradigm of difference: an object of desire and an obstacle to the transparency of meaning.

Laura Talarico, *Otello come tragedia del fazzoletto nero*

The numerous and diverse interpretive hypotheses on *Othello*'s handkerchief that have been put forward in the course of time largely share the assumption that this stage property is white. Such critical orthodoxy has recently been challenged by Ian Smith's *Othello's black handkerchief*, an essay which, based on precise textual and contextual evidence, convincingly demonstrates that the controversial piece of cloth is actually black and should be identified with *Othello*'s body, rather than with Desdemona's. Smith's work strikingly exposes how cultural and ideological bias has long made criticism selectively colour-blind, and invites a radical rereading of the tragedy as a whole. Taking its cue from Smith's contention, this article explores how the presence of a black, rather than white, handkerchief can affect

our reading of some aspects of the play, particularly focussing on the characters of Othello and Desdemona.

Giuseppe Pucci, *L'Otello di Verdi e Boito*

Shakespeare's Othello and Verdi's and Boito's Otello are compared, stressing differences in structure, lexical choices and characters' psychology. The aesthetic achievements of its score and libretto make the opera as great a masterpiece as the tragedy.

Giuseppe Di Giacomo, *Re Lear. "Essere maturi" in un mondo abbandonato alla cecità e alla follia*

Drawing on Jan Kott, the essay emphasises how in King Lear the tragic and the grotesque dimensions are but two sides of the same coin, since a tragic situation becomes grotesque when both the alternatives of a forced choice are equally paradoxical, absurd or damaging. Hence the modernity of this Shakespearean tragedy and its closeness to Samuel Beckett's theatre: indeed, it is only in King Lear that the great tragic scenes are enacted through a farce. In King Lear there is no redemption, as Lear's pain is neither redeemable nor redeemed, and, in this sombre vision of reality, faith becomes absurd. "Ripeness is all", Edgar maintains, and such ripeness is indeed the ability to live and die with the awareness that life is, despite everything, a cruel path towards a truth to conquer.

Elio Franzini, *I linguaggi di Lear*

The essay explores King Lear's diverse languages, particularly focussing on the Fool's use of puns – which, not coincidentally, becomes prominent after Lear's division of the kingdom. By exposing the rupture between appearance and substance, between truth and meaning, the play's linguistic games reveal the semantic, ethical and ontological crisis that is inherent in the birth of modernity.

Alessandro Alfieri, *"L'orgoglio che lei chiama schiettezza". Considerazioni sul "libero parlare" nel Re Lear*

The essay highlights the meaning of Cordelia's silence, within the plot of King Lear, in relation to the category of "cynicism", outlined in contemporary philosophy by Michel Foucault and Peter Sloterdijk. Through the studies of David Hershinow and Massimo Cacciari about King Lear, the dialectical nature of cynicism becomes evident: on the one hand cynicism in its immoral and negative connotation, and on the other hand kinism as revolutionary rejection of public conventions.

Rosy Colombo, *Aspettando il peggio: lettura (quasi) beckettiana del Re Lear*

The paper takes its cue from Samuel Beckett's *Worstward ho*, in connection with the repetition of the term *worst* in Shakespeare's play. The title of the essay, *Waiting for the worst*, is also an obvious contamination with *Waiting for Godot*, in which Godot is replaced by the name of Dover, the focus where the action of the play tends and the destiny of all characters converge. However, in contrast with the classic form of tragedy, in *Dover* no solution is contemplated to the multiple atrocious conflicts. For the new ruler, Edgar, the kingdom is only a "weight", which he is prepared to bear with sad resignation.

Miscellanea

Andrea Gatti, *Bernard Mandeville's social aesthetics*

This paper aims at showing the theoretical pattern which underlies Mandeville's reflections on society and politics. In many passages of his works Mandeville refers to aesthetic classical categories such as harmony, proportion, balance; he even takes in consideration – and tries to explain – the blemishes of social structure by analogies with the work of art. Such aesthetic principles are obviously revisited and adapted to the peculiar system and social critique expressed by Mandeville, who appears nonetheless well aware of the main topics debated by the theorists of art in the first decades of the eighteenth century.

Andrea Maistrello, *On the very idea of a "language of art": aesthetics and common sense*

In a number of writings that were only narrowly circulated, Richard Wollheim took a stand against two pivotal theses at the centre of aesthetic reflection and, above all, of critical and historical-artistic practices: i) that art is a language (and thus artistic meaning is produced and understood in the same way as linguistic meaning); ii) that art inherently is a form of communication. In Wollheim's view, such theses are the mainstream conceptions shared by disciplines and approaches as diverse as semiotics, hermeneutics, structuralism, post-structuralism, deconstructionism, and a significant portion of cognitive science. In this paper, I mainly concentrate on (i) and I reconstruct, discuss and defend Wollheim's arguments against a recent interpretive misunderstanding that deems them inadequate vis à vis Donald Davidson's philosophy. My contention is instead that, at a closer analysis, the latter works in fact as a

pivot to Wollheim's aesthetics, especially against the arguments put forth by Nelson Goodman, the most rigorous defendant of (i) and (ii).

Simona Chiodo, *A more complex notion of architectural functional beauty*

The objectives of this article are to consider the architectural application of Parsons and Carlson's notion of functional beauty and to propose a possible deepening of it which may help us answer questions on the possible comparisons between equally functionally beautiful architectures and, consequently, on the current debate on the most recent museums.

RIVISTE STRANIERE

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<http://www.asage.org/index.php/ASAGE/index>

Thomas Benjamin Yee, *The Psychodynamics of Chronic Depression in Music: An Agentially-Enriched Narrative Reading of Beethoven's "Kreutzer" Sonata, Op. 47, Movement I*

Analyzing Beethoven's "Kreutzer" Sonata using the lenses of virtual agency and musical narrativity reveals a *failure* of the tragic-to-transcendent expressive genre. Adopting a psychodynamic perspective yields an *agentially-enriched* narrative reading, highlighting a tragic flaw that serves as an expressive premise for the musical discourse. The musical subjectivity cannot complete a positive or transcendent thought, but slips inexorably into the tragic. From a psychopathological perspective, this characteristic suggests *chronic depression*, a connection solidified by musical suggestions of *ruminatio*n and *alexithymia*. The burgeoning practice of musical semiotics offers fresh insight into the "aboutness" problem from the philosophy of aesthetics. Specifically, interpretation combined with Julian Dodd's concept of music's *displaying* properties to attain referentiality enables music to be profound, *pace* Peter Kivy. Even the *Kreutzer Sonata*, a tragic narrative displaying characteristics of chronic depression, offers crucial insight into aspects of life and may thus more than adequately warrant the description of profound.

Matteo Ravasio, *Reply to Yee*

Jason Noble, *Meaning Beyond Content: A Reply to Yee*

AJ Kluth, *Reply to Yee*

Thomas Benjamin Yee, *Replies to Ravasio, Noble, and Kluth*

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<http://www.boletindeestetica.com.ar/boletin/>

Pablo Oyarzún Robles, *Ecfrasis: Homero, Kleist*

En este texto se traza un contraste entre dos modelos del recurso retórico de la ecfrasis: la descripción del escudo de Aquiles en la *Ilíada*, que es el modelo par excellence, y la descripción de un cántaro malogrado en *Der zerbrochne Krug* (1808) de Heinrich von Kleist. El contraste permite reconocer dos modos contrapuestos de construcción de obra y configuración de mundo por el lenguaje poético, lo que podría llamarse, en el primer caso, un modo cosmogónico, y, en el segundo, un modo catastrófico. La contraposición apunta a un cambio radical en el estatuto del lenguaje en cuanto a su posibilidad de dar cuenta de una unidad de palabra, imagen y cosa, que en el poema homérico enseña su primigenia constitución, en tanto que en la comedia de Kleist esa misma unidad se presenta es estado de disociación irreparable.

Andrés Gattinoni, «*Una enfermedad de sabios*»: spleen y filosofía moral en los ensayos de Jeremy Collier

Este artículo analiza una serie de ensayos del clérigo non-juror Jeremy Collier (1650-1726) en los cuales se ocupaba del spleen. Se establece una relación entre esos textos y los escritos contemporáneos de William Temple para estudiar el modo en que Collier recurrió a la filosofía moral clásica en su búsqueda de una reforma de las costumbres. Se argumenta que el clérigo realizó una apropiación crítica del estoicismo a partir de la cual concebía al spleen como un signo de una crisis moral, frente a la cual era preciso establecer un gobierno de las pasiones basado en la razón y la fe. Finalmente, a modo de epílogo, propone una filiación con la supervivencia del spleen en el siglo XIX a partir de la noción de extrañamiento.

Marie Bardet, *La danza de Loïe Fuller y el cine*

El presente trabajo reflexiona sobre un encuentro concreto y conceptual entre dos expresiones artísticas en sus albores, la danza moderna y el cine, a partir de la primera filmación de una danza: Danse Serpentine de Loïe Fuller, por los hermanos Lumière en 1896 en Francia. Los solos de Loïe Fuller y la filmación de uno de ellos nos permite volver sobre el problema clásico de la tensión entre imágenes y movimiento analizando uno de sus encuentros paradójicos: una paradoja que no se reduce a una mera oposición entre fijeza de la imagen y dinamismo del movimiento, sino que problematiza esas experiencias de hacer imagen y hacer movimiento en el pasaje del siglo XIX al XX. La presentación de esas experiencias tecno-estéticas de la época entre danza y cine, se acompaña de su problematización a partir de la filosofía de Bergson en primer lugar, de la visión del cine de Virginia Woolf y de teorías de la danza más contemporáneas.

British Journal of Aesthetics, 58, 1 (July 2017)

<http://bjaesthetics.oxfordjournals.org/>

John Holliday, *Emotional Intimacy in Literature*

When reading literature, we might have an emotional connection with the author, or at least what appears to be such, even when that literature is a work of fiction. But it is unclear how a work of fictional literature could supply the resources for such an experience. It is, after all, a work of fiction, not a report of the author's experience, as with memoir or autobiography. The task of this paper is twofold: first, to explain the nature and value of this emotional experience; second, to argue that a fictional literary work can supply the resources for such an experience.

David Romand, *Nahlow's Psychological Aesthetics*

My article aims to revisit the aesthetic thought of the Austrian psychologist and philosopher Joseph Wilhelm Nahlowsky (1812–1885), as expounded in his formerly famous monograph *Das Gefühlsleben*. I show that although Nahlowsky was a direct heir of Herbart, his ideas were in keeping with both the contemporary debate about form and content and the then-emerging paradigm of psychological aesthetics. I describe his developments on aesthetic feelings and his remarkable attempt to elaborate a general psycho-affective theory on the experience of the aesthetic object. I also discuss the importance of the notion of form, inherited from Herbart, in his psychological aesthetics. Finally, I demonstrate that, in addition to having marked an 'affective' turn in Herbartianism, Nahlowsky was a key actor in the evolution of ideas in psychological aesthetics in the second half of the nineteenth century.

Christopher Bartel, *Anna Cremaldi, 'It's Just a Story': Pornography, Desire, and the Ethics of Fictive Imagining*

Is it ever morally wrong for a consumer to imagine something immoral? Brandon Cooke has recently argued that it cannot be. On Cooke's account, fictive imagining is immune to moral criticism because such cases of imagining do not amount to the consumer's endorsement of the immoral content, nor do they imply that the authors of such fictions necessarily endorse their contents. We argue against Cooke that in fact fictively imagining something immoral can be morally blameworthy for the consumer, specifically in cases where fictive imagining is engaged in the service of immoral desires. Taking one potent case—namely, rape-fantasy pornography—we argue that the proper engagement with pornography requires the engagement of the consumer's desires, and that consumers often engage with works of pornography as a way of 'trying on' desires. Insofar as it is morally wrong to desire something immoral, then it is also morally wrong to cultivate an immoral desire; and for some consumers, fictive

imagining is a means of cultivating immoral desires. In this restricted sense, we argue that it can be morally wrong for a consumer to engage in fictively imagining immoral things.

Matthew Coate, *'Nothing but Nonsense': A Kantian Account of Ugliness*

What does it mean for something to be judged ugly? On Kant's account of aesthetic judgment, an object judged beautiful brings about a 'free play of the imagination and the understanding', and is thus given as though 'purposive without purpose'; but ugliness, Kant claims, is the 'contrary to beauty'. Assuming Kant is correct on all counts, we would have to conclude that the object judged ugly would bring about a dynamic that is contrary to this 'free play', but that is nevertheless not its mere absence—since its absence is what is exhibited in usual cognitive, non-aesthetic judgment. Likewise, an ugly object is one that would have to be given as though contrapurposeful, yet without running counter to any specific end of ours. In this essay, I try to clear up what this can mean, in order to clarify the judgment of ugliness.

Enrico Terrone, *Appearance and History: the Autographic/Allographic Distinction Revisited*

Nelson Goodman notoriously distinguished between autographic works, whose instances should be identified by taking history of production into account, and allographic works, whose instances can be identified independently of history of production. Scholars such as Jerrold Levinson, Flint Schier, and Gregory Currie have criticized Goodman's autographic/allographic distinction arguing that all works are such that their instances should be identified by taking history of production into account. I will address this objection by exploiting David Davies' distinction between e-instances and p-instances of a work, thereby restating the autographic/allographic distinction. Then, I will show that this way of restating this distinction leads us to effective accounts of relevant phenomena such as forgery, plagiarism, and digital technologies. Finally, I will show the theoretical advantages of my account of the autographic/allographic distinction in comparison with an alternative account recently proposed by Jason D'Cruz and P.D. Magnus.

James Harold, *The Value of Fidelity in Adaptation*

The adaptation of literary works into films has been almost completely neglected as a philosophical topic. I discuss two questions about this phenomenon: What do we mean when we say that a film is faithful to its source? Is being faithful to its source a merit in a film adaptation? In response to (1), I set out two distinct senses of fidelity: story fidelity and thematic fidelity. (There are, of course, other senses of fidelity as well.) I then argue, in response to (2), that thematic fidelity, but not story fidelity, is an aesthetic merit in a film adaptation.

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<http://www.contempaesthetics.org/newvolume/pages/journal.php>

Aesthetic Consciousness in East Asia

Joosik Min, *Introduction: Thinking the Present of East Asian Aesthetics*

Part 1. *Nature and Environment*

Fuxing Xue, *Two Types of a Doctrine of Objectivity in the Aesthetic Appreciation of Nature*

Allen Carlson develops and justifies a doctrine of objectivity in the aesthetic appreciation of nature by means of epistemology. This doctrine is quite significant for the self-knowledge of aesthetic appreciation of nature and the healthy development of the aesthetics of nature. However, for concepts in environmental ethics and the requirements of contemporary environmentalism, another kind of doctrine of objectivity for aesthetic appreciation of nature is needed, namely, a doctrine of ethical objectivity, which rests the aesthetic appreciation of nature on acknowledging the intrinsic value of nature and respect for nature. Because of this doctrine, appreciators construe the good of nature as the beauty of nature. They genuinely apperceive, understand, and experience the properties and inherent value of nature. The new doctrine of ethical objectivity for aesthetic appreciation of nature is an important development to Carlson's scientific, cognitive theory. Meanwhile, it's also helpful to promote the connection between environmental aesthetics and environmental ethics.

David Adam Brubaker, *The Private Character of Natural Beauty: Shanshui Painting as a Model for Unity of Self and Natural Environment*

How can each of us develop an aesthetic appreciation of nature as our home and not a resource to be exploited? Chen Wangheng answers that environmental beauty provides a sense of home through a unity of subject and object that belongs to the private character of the natural environment. But how is the display of the natural environment private? To uphold Chen's remarks, I inspect the model of shanshui (山水 mountain-water) painting, as Chen suggests. I find that the private character of the natural environment and the related element zhi (質 substance) in shanshui painting cannot be described in the object-oriented languages of pragmatism and analytic philosophy. To translate zhi, I use Merleau-Ponty's term 'le visible' (the visible). As a result, Chen's analysis of natural beauty and the unity of the human and nature in shanshui painting can be communicated. I show how shanshui paintings by Jizi express the unification of the individual person with nature. Chen revolutionizes environmental aesthetics with an alternative paradigm for human contact with nature.

Part 2. *Life and Human Cultivation*

Liu Yuedi, *Contemporary Chinese Living Aesthetics and Contemporary Chinese Art History*

Living aesthetics was understood by most Chinese scholars as a way to bridge the living world and aesthetic activity today. This article discusses contemporary Chinese art from the perspective of the new thinking of living aesthetics. We shall diachronically describe the historical relationship between aesthetics and art and also try to synchronically examine the theory connecting living aesthetics and contemporary Chinese art with each other.

Tanehisa Otabe, *The "Aesthetic Life": a Leitmotif in Modern Japanese Aesthetics*

In 1901, Chogyu Takayama (1871-1902), philosopher and literary critic, published a short article entitled "On the Aesthetic Life." Takayama's article, regarded as a manifesto of Nietzscheism by his contemporaries, triggered a great debate among a great many literary critics, including Shoyo Tsubouchi and Ogai Mori. This paper argues that Takayama's article constituted a framework for aesthetic thought in modern Japan and marked the Japanization of Western modern aesthetics. Takayama was not interested in the modern Western idea of autonomous art; instead, he tried to work out the aesthetic in one's way of living. What underlies Takayama's idea of the aesthetic life is, to my mind, a traditional Japanese view of art according to which beauty is to be sought inside the world, not beyond the world. In other words, the idea of the aesthetic was decontextualized from its Western context of autonomous art and recontextualized within the traditional concept of the art of living. This is why his idea of the aesthetic life caused a profound echo and became a keynote in twentieth-century Japanese aesthetics.

Wei Du, *Exploring the Inner Relationships between Modern Chinese Aesthetics and the Confucian Mind-Soul (心性) Framework*

Modern Chinese aesthetics promotes the utilitarian function of the arts and artistic appreciation via aesthetic education and an arts-infused lifestyle. This utilitarian orientation has not originated from European aesthetics, but rather reflects a localized awareness of the "humanistic enhancement of citizens" through the arts, which, derived from the Confucian tradition, expands on its "mind-soul" theory. This conceptual framework finds its roots in the Song-Ming philosophy of mind and pays particular attention to the cultivation of individual morals and personal character as the essential pathway towards restoring conscience. This positioning of values and valuations, to a large extent, was the inspiration, as well as the traditional philosophical source, for such well-known scholars as Wang Guowei, Cai Yuanpei, Liang Qichao, and Zhu Guangqian, who advocated aesthetic education and aesthetic disinterestedness. In other words, it is possible to distinguish an explicit historical continuum between the traditions of the Confucian philosophy of mind and soul, and the conception of modern Chinese aesthetics. With a central focus upon aesthetic utilitarianism, modern Chinese aesthetics can be understood as the "Aesthetics of the Mind," which, in turn, draws upon "ancient Chinese aesthetics." This aesthetic theoretical approach provides the foundation for modern Chinese philosophy, and even constitutes the whole edifice of "Chinese aesthetics." "The aesthetics of the mind," its value positioning, its philosophical orientation, and its keen awareness of localized problems serves as an important reference point for contemporary aesthetic studies in China.

Liyong Pan, *Aesthetics Studies of Chinese Leisure Culture*

Given the present situation and problems of the research on contemporary China's leisure culture and aesthetics, it is the highest priority of leisure studies to make leisure return to the nature of human self-creation and self-improvement; to learn to intelligently spend leisure time in the realm of aesthetics; to deeply examine and carry forward the national tradition and wisdom of Chinese leisure; and to establish a modern leisure culture and theory with Chinese characteristics and Chinese discourse. Meanwhile, it is the highest priority of aesthetic research to transcend the tradition of discussing abstract concepts and focusing only on art; to enter the daily life of contemporary society and more actively meet the needs of social development; to make it more realistic and play its social and cultural role more effectively; and to

transform aesthetics from the pure theory of audio-visual arts into the vivid learning of the unity of body and mind. In this sense, aesthetic research on contemporary leisure culture helps to improve the quality of contemporary life and is of important theoretical significance and practical value. So, it is necessary for contemporary Chinese aesthetics to include leisure and to guide the leisure culture. Consequently, leisure aesthetics should be an important and necessary part of contemporary Chinese aesthetics, and it is the inevitable requirement of history and reality to thoroughly and systematically construct Chinese leisure aesthetics.

Part 3. *Art and Creation*

Joosik Min, *The Issue of Newness Viewed through Korean Aesthetics*

In Korean traditional aesthetics, discussions on newness are rare. The tendency to value old things and recognize them as standards is deeply rooted in Korean culture, and such customs seem to be no exception in aesthetics. It cannot be denied that Korean arts also has a social tendency towards tradition, which has been dominated by morality, and thus reflects past-centered or past-recalling ways of thinking rather than dynamic or forward-looking ways of thinking. Then, what does artistic creation mean in Korean culture? Is creation possible? In my view, the logic of change and development does not seem to gain much support in Korean thought. I will examine the ideas of newness by two Korean literati, Lee Gyubo and Park Jiwon, and reconsider the meaning of artistic creation. In Korean culture, artistic creation is focused on the preservation and transmission of valuable standards, rather than new changes or developments, and looked-for encounters with prominent personalities.

Hee-wan Chae, *The Aesthetic World and Formalistic Structure of Korean Dance*

Two aspects of a unified concept made up of labor-play-gut, the latter being shaman ceremony performance, form the fundamental basis of Korean traditional dance. One is formalism or characteristic structures, and the other is Korean consciousness, or the aesthetic world. The aesthetic consciousness reflected in Korean traditional dance relates to naturalism that sheds light on the concept of being danced, rather than to dance; the beauty of curved lines, as shown in taegeuk (the Great Ultimate); moments in stillness that are permeated by the energy of the universe; no'gyeong that makes possible the progression from nothingness to being; pathos, inner cry, and outer laughter, which are revealed in the process of salpuri (exorcism); humor and reconciliation; naiveté, rough and simple; a light in the shadow; the vigor and spirit of revolution; and cosmic reconciliation.

Junghwan Lee, *The Universal Validity of the Conceptions of Artistic Creativity and the Perception of Beauty in Pre-modern China: A Comparative Examination*

In contemporary aesthetics, artistic creativity and the perception of beauty are the key concepts in explaining aesthetic consciousness. From the birth of modern aesthetics, an underlying assumption has been that artistic creativity and the perception of beauty are each genuinely universal in human experience, which is worthy of particular attention. To examine the universal validity of Western aesthetic claims on these two distinctive subjects, this paper presents a very brief outline of pre-modern Chinese interpretations of both concepts. Specifically, in comparison to Kant's concept of genius and aesthetic judgment, I draw two conclusions. First, although there was no concept equivalent to art as an umbrella term to embrace diverse artistic activities, pre-modern Chinese intellectuals paid particular attention to originality, naturalness, and ineffability as common and essential features of artistic creativity, which show a high degree of similitude with the Western accounts. The similitude, along with its spontaneous emergence, attests, to a large extent, to the universality in experiencing, characterizing, and interpreting artistic creativity. Second, although there were many words in Chinese vocabulary similar to beauty, pre-modern Chinese intellectuals did not give particular conceptual significance to the perception of beauty. More specifically, in relation to Kant's conception of aesthetic judgment and Stolnitz's definition of aesthetic attitude, despite its long tradition of a disinterested attitude towards objects, pre-modern Chinese intellectuals did not relate this attitude to aesthetic experience. These tentative conclusions also lead us to question the universal validity of the association between art and beauty that was created by modern aesthetics and which contemporary aesthetics still claims as its legitimate field of research.

Critical Inquiry, 44, 3 (WinSpringer 2018)

http://criticalinquiry.uchicago.edu/current_issue/

Anne Anlin Cheng, *Ornamentalism: A Feminist Theory for the Yellow Woman*

This essay is driven by the haunting of a different kind of racialized female body whose “flesh” survives through abstract and synthetic rather than organic means and whose personhood is animated, rather than eviscerated, by aesthetic congealment. Culturally encrusted and ontologically implicated by representations, the yellow woman is persistently sexualized yet barred from sexuality, simultaneously made and unmade by the aesthetic project. She denotes a person but connotes a style, a naming that promises but supplants skin and flesh. Simultaneously consecrated and desecrated as an inherently aesthetic object, the yellow woman troubles the certitude of racial embodiment and jeopardizes the “fact” of yellowness, pushing us to reconsider a theory of person thingness that could accommodate the politics of a human ontology indebted to commodity, artifice, and objectness.

Jonathan H. Grossman, *Standardization (Standardisation)*

In this essay, I examine the phenomenon of standardization—what one powerful definition of it illuminates, why it specially mattered in the nineteenth century, and how standardization might be relevant to literature and to literary criticism. What was happening, one might wonder, such that by the end of the nineteenth century the first modern standards institutes were being set up? In 1887, the Imperial Institute of Physics and Technology was established in Germany to set standards; in 1901, following its lead, both the British Standards Institute and the National Bureau of Standards. By the end of the nineteenth century, an ongoing activity had coalesced and become capable of institutionalization: it was called standardization.

John Paul Rollert, *The B-School Experiment and the Rise of Renegade Capitalism*

“The Puritans wanted to be men of the calling,” Max Weber famously wrote in the portentous final pages of *The Protestant Ethic and the “Spirit” of Capitalism*; “we, on the other hand, must be.” Like the larger argument of his book, the declaration straddled structural necessity and spiritual urgency. We were all subject to the ineluctable forces of “the modern economic order,” a state of affairs, vocationally speaking, characterized by extreme specialization, hyper-rational conduct, and unblinking commitment to the work at hand. And yet, the spirit of Christian asceticism that inspired those who built this order had long since departed, leaving us to shoulder the burdens of the world they left behind without knowing exactly why we bothered. Ever since they were first organized in the decades after World War I, MBA programs have been guided by an implicit answer to this question. That answer has evolved over time—and the aim of this essay is to trace its troubling evolution—but throughout, the business school has remained what, long ago, the meeting house was for Max Weber: a nursery for the proper conduct of capitalism and a temple to its spirit.

Mark Jarzombek, *Positioning the Global Imaginary: Arata Isozaki, 1970*

Is there something to be gained any more by thinking the term global as an adjectival noun? On the surface this is a strange question to pose because the word is practically meaningless in its ubiquity. The thingness, so to speak, of global has evaporated: global industries, global science, global news, global education, global florist exchange, global commerce, global village, global warming, and so on. Global has gone from rare to ubiquitous. It has become a parasitic—if not a predatory—adjective. So once again: Is there something to be gained by thinking “global” as an adjectival noun?

Ian Hunter, *Public Law and the Limits of Philosophy: German Idealism and the Religious Constitution*

This essay offers a historical clarification of what is at stake when certain philosophies purport to provide a normative foundation for a political-judicial order on the basis of philosophical truth. It does so not through a theoretical discussion of such claims in general but through a historical examination of a particularly powerful and influential instance: namely, the attempt by German idealist philosophers to provide philosophical foundations for the German religious constitution in the period between 1790 and 1848. This contextual delimitation is not primarily for the purpose of making a general topic more manageable but rather to show that the general topic is actually a generalization from particular historical contexts and cultural-political contestations. It will thus be argued that modern projects to supply constitutional orders with supervening normative philosophical or theoretical foundations often take their lead from the way in which Kantian and Hegelian philosophies contested the legitimacy of the German constitution in the nominated period. Of course the intellectual weaponry deployed by the early nineteenth-century idealists would be used in other places and times and for other purposes—for example, in the political philosophies of John Rawls and Jürgen Habermas.

Kyle Parry, *Generative Assembly after Katrina*

Although Hurricane Katrina precipitated considerable reflection across various media, a practice crucial to our capacities to apprehend and interpret the disaster has not yet been analyzed as such. I call this practice generative assembly. I don’t mean the events of emergency and political gathering that took place in response to the massive storm and fatal, preventable levee failures—although I will propose connections between different forms of assembly. Instead I mean a kind of documentary practice. That

practice, which can be undertaken individually or in collaboration, and sometimes at anonymous remove, involves the work of assembling records and signifiers related to the disaster into particular kinds of media artifacts. Those artifacts—which take shape in media as varied as comics, photobooks, paintings, exhibitions, and multithousand-item online archives—characteristically maintain the active appearance and interactive potential of selection and arrangement. In exhibiting such qualities, or so I will argue, these assembly-based artifacts support various articulable and often highly effective kinds of generativity. And thus, I will further suggest, these artifacts can constitute especially powerful means of intervening in prevailing conditions of representation and remembrance around events of environmental and social violence. Crucially, those material legacies of generative assembly can also fall short, fail, and deceive, and this is especially true of those assemblies that take digital forms. It is my contention, however, that are wrong if we thus entirely dismiss such assemblies or if we refuse their potential for dissident reuse or generative reassembly.

Charles Bernstein, *The Body of the Poem*

American poetry has been plagued from the start by an irreconcilable conflict between aesthetic illiberalism and aesthetic justice. Aesthetic justice is the resistance to morality in pursuit of the aesthetic, where the aesthetic is understood as a temporary, flickering zone of counterfactuals that allow for possibility, reflection, intensified sensation, and speculation—what I call the *pataquerical*.

Critique, 848-849 (2018)

<https://www.cairn.info/revue-critique.htm>

La Corée, combien de divisions ?

Hwang Sok-yong, *Le Prisonnier (extraits)*

Philippe Pons, *L'exceptionnalisme de la Corée du Nord*

Benjamin Joinau, *Qu'est-ce qui coule quand un bateau coule ?*

Alain Delissen, *Pusan-Séoul et retours : le train emballé de la longue modernité*

Valérie Gelézeau, *La frontière coréenne et le « problème » nord-coréen*

Patrick Maurus, *Une, deux, trois Corées*

Lim Jie-Hyun, *Comment historiciser le monde en Asie orientale ?*

Chang Kyung-Sup, *« Modernité comprimée » et famille en Corée du Sud*

Kim Kyung-mi, *La Corée du Sud à l'épreuve du multiculturalisme*

Benjamin Joinau, *Soi-même comme un autre. Identité et altérité dans le cinéma sud-coréen populaire*

Lee Ki-Sang, *Le ménage sensibilité-spiritualité, fondement de l'identité culturelle coréenne*

Bernard Senécal, *Tribulations du bouddhisme, de Wonhyo à Seongcheol*

Choi Mikyung, Jean-Noël Juttet, *« Les sombres feux du passé » dans la littérature contemporaine de Corée du Sud*

Critique, 850 (2018)

<https://www.cairn.info/revue-critique.htm>

Révolution végétale

Stéphane Haber, *Appels de la forêt*

Karine Prévot, *Sommes-nous des lichens ? Une perspective végétale sur l'individu*
Henri Commetti, *Illusion botaniste et transplantation du savoir*
Jean-Marc Drouin, « More botanico ». Ce que les plantes font à la philosophie
Françoise Balibar, *Le petit carnet jaune d'Alexander von Humboldt*
Andrei Minzétanu, *Une poétique de l'intelligence*
Jennifer Tsien, *Séduire, insulter, maîtriser*
Olivier Tinland, *L'influence de Dewey sur la philosophie*

Critique, 851 (2018)

<https://www.cairn.info/revue-critique.htm>

Rousseau, de Staël, Constant

Jean-Marie Roulin, *Germaine de Staël, une dialectique des passions*
Jean-Claude Bonnet, *Le « fichu » Journal de Benjamin Constant*
Martin Rueff, *Rousseau à la lettre près*

Entretien

Céline Spector, *Libéralisme et républicanisme à l'épreuve de l'histoire*
Irène Salas, *Sade lyrique. Un opéra dans le boudoir*
Jérôme Lamy, *La mort en tête. La conversion sacrificielle de Robert Hertz*

Estetika, The central european Journal of Aesthetics, 1 (2018)

<http://aesthetics.ff.cuni.cz/current-issue/>

Jukka Mikkonen, *Knowledge, Imagination, and Stories in the Aesthetic Experience of Forests*

A key dispute in environmental aesthetics concerns the role of scientific knowledge in our aesthetic appreciation of the natural environment. In this article, I will explore this debate by focusing on the aesthetic experience of forests. I intend to question reductive forms of the scientific approach and support the role of imagination and stories in nature appreciation.

Michael H. Mitias, Abdullah Al Jasmi, *Form and Function in the Congregational Mosque*

A large number of scholars have argued that a) Islamic architecture is hidden, in the sense that its interior is not articulated on the basis of its exterior; b) the form of Islamic buildings neither expresses nor embodies its function; and c) Islamic architecture is not tectonic or structural, but iconic in character. In this paper, we use Ernst Grube's analysis of these three claims and focus our attention on the design of the congregational mosques. This paper presents informed arguments against these claims. We begin the discussion with a clarification of the meaning of 'form follows function'. A clear understanding of the relationship between these two concepts is indispensable for evaluating the claims that Grube makes in his analyses. Then we argue that the form of the congregational mosque embodies its function in a significant manner. Finally, the paper explains in some detail how the function of a mosque is the basis on which its formal structure is designed. The proposition that we defend in this paper is that Islamic architecture exists and expresses the spirit of Islamic culture.

Ancuta Mortu, *Degrees of Attention in Experiencing Art*

This paper examines gradients of attention in relation to aesthetic appreciation. My main claim is that we should leave open the possibility that aesthetic response might be triggered by stimulations taking place

far from the centre of one's focused attention. In support of this claim I first discuss the notion of 'periphery of attention' and the challenges that it poses to contemporary psychological theories of aesthetics. I provide four criteria for differentiating between several types of attentional processes and then proceed to single out the characteristics of non-focal types of attention(-related) processes with varying intensity such as pre-attentive processing, the mere exposure effect and psychic overtones. Finally, I reassess the periphery of attention in the light of its relation to aesthetic appreciation. I hold that given certain constraints such as repeated exposure, perceptual learning, encoding in long-term memory, and possibility of retrieval, subdued, inconspicuous forms of stimulation can elicit aesthetic responses.

Carlos Portales, *Objective Beauty and Subjective Dissent in Leibniz's Aesthetics*

According to the classical view, beauty is grounded on the universe's objective harmony, defined by the formula of unity in variety. Concurrently, nature's beauty is univocal and independent of subjective judgement. In this paper I will argue that, although Leibniz's view coincides with this formula, his philosophy offers an explanation for subjective dissent in aesthetic judgements about nature. I will show that the acceptance of divergences on aesthetic value are the result of a conception of harmony that includes qualitative variety and dissonance.

Alberto Voltolini, *Twofoldness and Three-Layeredness in Pictorial Representation*

In this essay, I defend a Wollheimian account of a twofold picture perception. While I agree with Wollheim's objectors that a picture involves three layers that qualify a picture in its complexity – its vehicle, what is seen in it, and its subject –, I argue that the third layer does not involve perception, even indirectly: what is seen in a picture constrains its subject to be a subject of a certain kind, yet it does not force the latter to be pictorially perceived, not even indirectly. So, even if a picture is three-layered, pictorial experience remains a twofold experience, as Wollheim claimed. Neither the proponents of threefoldness nor Wollheim himself, however, have convincingly explained how the experience really is a perceptual experience. My Wollheimian account thus aims to reconceive the pictorial experience in properly perceptual terms.

Image & Narrative, 19, 1 (2018)

<http://www.imageandnarrative.be/>

Text and Image in Children's Literature

Volume 1

Power and Authority in Text and Image: the educational and political dimension of children's literature

Virginie Douglas, *The Magic Pencil : Représentations de l'enfant producteur d'images dans le récit illustré britannique pour la jeunesse*

Cette étude s'appuie sur quelques romans ou récits courts illustrés, publiés de la fin des années 1950 au début du XXI^e siècle, dans lesquels on rencontre des images simulant des dessins d'enfant. Nous nous pencherons sur la façon dont ces faux dessins d'enfant laissent entrevoir une réflexion sur la nature même de la littérature pour la jeunesse. Cette littérature définie par son destinataire repose en effet sur un paradoxe essentiel, l'auteur tentant de retrouver dans l'écriture un point de vue qu'il a définitivement perdu. L'illustration qui se fait passer pour une authentique production enfantine vise à mettre en lumière la spécificité de l'enfant, soit qu'elle s'oppose à d'autres illustrations techniquement plus abouties faisant clairement écho à une narration adulte, soit qu'elle renforce l'illusion d'une authenticité du récit lorsque le narrateur intra-diégétique est un enfant ou un adolescent. Le dessin permet aussi l'accès direct à l'imaginaire enfantin, se faisant souvent le biais du départ vers l'univers magique, le monde parallèle où se déploie la psyché du jeune personnage. Le crayon ou le pinceau, en permettant l'expression d'un désir ou d'une transgression, deviennent des outils par lesquels l'enfant accède à un certain pouvoir, d'autant plus subversif qu'il vise volontiers l'autorité adulte. Au-delà de son rôle dans la diégèse, le faux dessin enfantin permet ainsi une mise en abyme des relations qui s'établissent dans le livre pour enfants entre un auteur adulte qui impose son récit au jeune lecteur, et l'enfant, qui voit dans le récit un terrain où peuvent s'exprimer la recherche de la réalisation des désirs et le besoin d'émancipation vis-à-vis de l'autorité adulte.

Shona Kallestrup, *"Royalty is no longer quite royal": word and image in the children's tales of Queen Marie of Romania*

This paper explores the role played by the children's tales of Queen Marie of Romania in the construction of a distinctive vision of royalty between 1913-29. Straddling the First World War, from which Romania emerged enlarged and unified, the tales reflect the changing status of their author: from Crown Princess to wartime saviour to 'Mother of all the Romanians'. The relationship between word and image is thus a complex one, involving not just interpretive correspondences between the Queen's stories and the drawings of a range of international illustrators, but also the careful crafting of an idiosyncratic image of monarchy that presented Marie as figurehead of the young country, both at home and abroad. Within this wider iconography, the children's tales became an effective vehicle for her self-portrayal as mother and nurturer of Greater Romania. Core to the relationship was the way her tales appeared to give privileged insight into her own understanding of her changing role, breaking the boundary between fiction and lived reality. Conversely, they also became part of the performative nature of her public image, contributing to a theatrical vision of monarchy consciously enacted on the domestic and international stage. As such, this paper argues that there are identifiable links between the settings of the tales and Marie's unusual interior design schemes. Bisected by the creation of Greater Romania, these related projects can be divided into two clear groups, each offering unique insight into the self-image of one of the most charismatic players in the early twentieth-century emergence of nations.

Valentina Abbatelli, *Looking at captions to get the full picture. Framing illustrations in Italian editions of Uncle Tom's Cabin*

Repeatedly translated for the adult and the young audience since its first appearance in 1852, Uncle Tom's Cabin reached the peak of its success in Italy in the decades between 1920 and 1940. The Sonzogno and the Hoepli editions were published for the first time in 1909 and 1912 respectively, and republished until 1940. While Hoepli targeted a young audience, Sonzogno aimed at a broader public. These two editions shared the same drawings by the Swedish illustrator Jenny Nystrom-Stoopendaal, already used in some British and American nineteenth-century editions of the antislavery novel. Comparing the captions accompanying some of illustrations in the aforementioned Italian editions with the captions used in the first British edition displaying them, this paper will unveil their power in the narration of the story. While the visual narrative does not change in the Hoepli and Sonzogno editions, the use of different captions for the same images is still sufficient to provide specific episodes with a different interpretation. Specifically, the captions used in the Hoepli edition for young pinpoints an almost systematic emphasis on the racial theme. This strategic choice resonates with the colonial frame provided by the Italian translator in the preface of the Hoepli edition and sheds light on how blackness was conveyed to young Italians from the 1910s to the 1940s.

Katarzyna Smoczyńska, *Innocence lost: picturebook narratives of depravity*

Unlike children's books by Beatrix Potter and Janosch, which implicitly undermine the semantic harmony between the illustrations and the text, and thus ironically challenge widespread assumptions about the transparency of the narration, the picturebooks by Jon Klassen and by Roberto Innocenti and Aaron Frisch exemplify a striking symbiosis between the verbal and visual narrative modes. Klassen's *I Want My Hat Back* and Innocenti and Frisch's *The Girl in Red* convey a genuinely terrifying vision of human relationships and offer an extremely bitter, not to say latently apocalyptic diagnosis of contemporary western culture. While each book relies on different aesthetic modes and makes use of different tension-building narrative strategies, they both immerse their readers in the experience of horror, offering spectacles of inescapable violence, disguised and unpunished. The artists effectively expose what they see as human indifference to evil and injustice. Alarming, however, they also uncompromisingly mock humanistic ideals and unscrupulously impose their cynicism on the reader. Residing in the text and the illustrations, or in gaps between them, the narrative mockery effectively constructs the nihilistic message of the stories and creates an overwhelming vision of the triumph and impunity of the powerful.

Various Articles

Simon Grennan, Ian Hague, *Medium, knowledge, structure: capacities for choice and the contradiction of medium-specificity in games and comics*

Chris Ware's *Building Stories* (2012) is a box containing fourteen items that can be read in any order, and for this reason it appears to offer its readers a great deal of choice over the narrative structure of the work. This paper contrasts *Building Stories* with the video games *Fallout: New Vegas* and *The Elder Scrolls V: Skyrim* to demonstrate that although *Building Stories* does offer choices, these choices are not ultimately meaningful because while the reader can decide the order of presentation, they cannot decide the order of events as they can in the games, and in other examples such as Marc Saporta's novel *Composition No.1*. The article draws upon the work of Seymour Chatman, Gonzalo Fresca and Espen

Aarseth in analysing narratives in games and texts, and concludes by considering the implications of choice in narrative.

Jan Baetens, *Arriver au livre*

Journal of Aesthetics and Art Criticism, 76, 1 (Winter 2018)

<https://onlinelibrary.wiley.com/toc/15406245/current>

Claudia Mills, *Artistic Integrity*

This article explores the philosophically neglected topic of artistic integrity, situated within the literature on personal or moral integrity more generally. It argues that artists lack artistic integrity if, in the process of creation, they place some other—competing, distracting, or corrupting—value over the value of the artwork itself, in a way that violates their own artistic standards. It also argues, however, that artistic integrity does not require adamant refusal to acknowledge or act upon commitments to values other than single-minded devotion to one's art. Artists of integrity need not be inflexible fanatics. They can seek to earn a living through their art, alter their vision of a work to reach an audience, evolve their artistic standards as they grow as artists, and balance the energy devoted to their art against energy devoted to family, friends, and self-care; they can honor the demands of morality.

María José Alcaraz León, *Aesthetics Makes Nothing Happen? The Role of Aesthetic Properties in the Constitution of Non-aesthetic Value*

The relationship between aesthetic value and other moral and cognitive values has been a key theme within contemporary aesthetic discussion. In this article, I explore once again the implications of this relationship, but from what I think might be a different angle. With few exceptions, notably Dominic Lopes, most of the contributions to this issue have dealt with the impact that moral or cognitive values could possibly have on the overall aesthetic value of a work of art. In this article, I explore instead how aesthetic properties or merits could play a role in explaining moral and cognitive properties. To do so, I first offer some examples that I think may reasonably exemplify the phenomenon we are considering. Second, I argue that a proper account of interactionism should meet at least two constraints: the relevance constraint and the autonomy constraint. Finally, I try to clarify how it is possible that aesthetic properties substantially contribute to other values by appealing to the notions of expression and the affective character of aesthetic properties.

Daniel Wilson, *The Japanese Tea Ceremony and Pancultural Definitions of Art*

Dominic McIver Lopes and Yuriko Saito claim that the Japanese tea ceremony, or *chadō*, is a non-Western art form. Stephen Davies also defends that claim. In this article, I utilize the tea ceremony as a test case for pancultural definitions of art that claim to be inclusive of non-Western cultures without relying on Western ethnocentrism to justify their status as artworks. I argue that Davies's (2015) hybrid definition is not justified in assuming a homogenous art tradition and/or a unified conception of artistic practices in a non-Western culture. Moreover, the cladistic structure of his definition fails to accommodate the spontaneous instantiation of new art traditions. Additionally, Jerrold Levinson's Intentional-Historical definition cannot satisfactorily accommodate *chadō*. First, the nonart origins that were formative for the regard that is required for appreciation of the tea ceremony mean that the relational interpretation of the definition fails. Second, Rikyū's tea ceremony does not count as art incidentally, as it is not a form of mimesis nor does the Japanese wabi aesthetic that is central to *chadō* have a precursor in known Western art. Third, if *chadō* does satisfy Levinson's extended theory, it comes at the cost of embracing Western ethnocentrism.

Ian Versteegen, *Revisiting Arnheim and Gombrich in Social Scientific Perspective*

This article revisits an earlier social scientific analysis of the thought of Rudolf Arnheim and E. H. Gombrich. Adding to the earlier analysis in terms of social ontology and historical development is an analysis of the sufficiency of perception to yield information about the world, both in ordinary and in artistic contexts. Gombrich held to an idea of perception as hypothesis testing, and it joins with Popper's philosophy in the deferred warrant of the perceptual image. Arnheim, instead, followed the Gestalt theorists to believe that each stage of perceptual experience was incorrigible according to the given conditions. Consequently, Arnheim felt confident addressing the essence of art, while Gombrich remained

anti-essentialist. Ultimately, Gombrich's Popperian empiricism attenuates realism, whereas Arnheim's gestaltism seeks to build a bridge between ordinary and scientific observation.

Philip Letts, *The Property Theory of Musical Works*

The property theory of musical works says that each musical work is a property that is instantiated by its occurrences, that is, the work's performances and playings. The property theory provides ontological explanations very similar to those given by its popular cousin, the type/token theory of musical works, but it is both simpler and stronger. However, type/token theorists often dismiss the property theory. In this essay, I formulate a version of the property theory that identifies each type (thus, each musical work) with a unique property. I then scrutinize the arguments offered for thinking that types, including musical works, are distinct from properties. I respond that no such argument is forceful and conclude that the property theory of musical works is superior to the type/token theory.

Vid Simoniti, *Assessing Socially Engaged Art*

The last twenty-five years have seen a radical shift in the work of politically committed artists. No longer content to merely represent social reality, a new generation of artists has sought to change it, blending art with activism, social regeneration projects, and even violent political action. I assess how this form of contemporary art should lead us to rethink theories of artistic value and argue that these works make a convincing case for an often-dismissed position, namely, the pragmatic view of artistic value. However, the pragmatic view, when properly applied, sets the bar high indeed—art that tries to change society should be considered good art only when it succeeds in making a tangible difference.

Jeanette Bicknell, *Excess in Art: The Case of Oversinging*

"Oversinging" is singing that is excessive in one or more dimensions: too loud, too ornamented, too melismatic, too expressive, or employing too much vibrato. I begin with a characterization of oversinging and establish a context for discussion (Section I). Next I consider performances by Christina Aguilera and Michael Bolton as examples (Section II). In light of these examples, I consider how oversinging might be both aesthetically and morally problematic (Section III). Along the way I raise concerns about authenticity and sincerity (Section IV). Finally (Section V), I consider a "paradox" of oversinging involving the role of skill in artistic performance. My discussion touches on the aesthetics of performance, aesthetic judgment, virtuosity, and taste.

Discussion

Stuart Brock, *A Recalcitrant Problem for Abstract Creationism*

David Friedell, *A Problem for All of Creation*

Wesley D. Cray, *Psychologism about Artistic Plans: A Response to Rohrbaugh*

Guy Rohrbaugh, *Psychologism about Artistic Plans: Reply to Cray*

Andreas Vrahimis, *Is There a Methodological Divide between Analytic and Continental Philosophy of Music? Response to Roholt*

Ligeia, 161-164 (Janvier-Juin 2018)

<http://www.revue-ligeia.com/contenu.php>

Giovanni Lista, *Art et psychopathologie*

Mireille Besnard, *Vers la décolonialité*

Giovanni Lista, *Gustav Wallas, une quête spirituelle*

Dossier : *Art brut y es-tu ?*

Carla van der Werf, Micheline Simon, *Circonstances*

Michel Dupart, *Contextes*

Michel Thévoz, *Y a-t-il du faux art brut ?*

François Derivery, *Retour sur les « Arts premiers »*
Antoine Spire, *De l'art brut à l'art-thérapie : une esthétique contestable... qui guérit*
Jean-Marie Cartereau, *L'expression de l'institution ou de l'homme?*
Jean Arrouye, *L'Art brut d'un point de vue historique*
Yak Rivais, *Hors normes, hors l'aloï*
Pierre Vermeersch, *Van Gogh, la raison du symptôme*
Micheline Simon, *Quelle place pour l'art brut dans l'art contemporain?*
Robert Bonaccorsi, *Quiproquo fertile*
Sabine Puget, *Témoignage d'une galériste*
Michel Dufresne, *Rencontre avec l'artiste*
Daniel Bizien, *Art brut ?*
Daniel Xhaard, *Antithèse*
Magali Latil, *Dans un va-et-vient*
Serge Loudes, *Regard d'un élu*
Carla van der Werf, *Art et thérapie*
Alice Nicholls, *Qui sommes nous ?*
Cobie Oliehoek, *De l'Outsider Art ou de l'Art Brut*
Miguel Garcia, *Le Pélican qui répondait parfaitement non*
Stéphanie Salaün, *De l'animation d'atelier d'art-thérapie, ... ou l'inverse*
Marcel Remillon, *Positionnement éthique du psychothérapeute*
Armand Morazzani, *Pour favoriser et pour accompagner avec un peu d'inspiration...*
Cobie Oliehoek, *Création et pérennisation : les ateliers d'expression et d'art-thérapie en institution de soins*
Jean-Luc Pruvost, *Entr'acte soignant et acte artistique*
Sarah Lardy, *Sur le fil de l'art et des mots*
Jean-Antoine Santiago, *Les musées de Marseille, opérateurs culturels locaux de proximité et partenariats*
Michel Bartel, *À murs ouverts pour créer des espaces de résonance*
Mylène Costes, *L'Atelier de pratique artistique en hôpital psychiatrique*
Véronique Chrétien, *Dialogues et entre soi*
Alain Gouiffès, *Art et déchirure*
Jean-Yves Feberey, *L'Art-thérapie : de l'illusion adolescente au barbouillis sénile*
Jean-Michel Vives, *D'un temps spécifique à la rencontre avec l'œuvre d'art. Médiations thérapeutiques par l'art et temps potentiel*
Colin Cyvoct, *Artiste dans un hôpital gériatrique*

Art et action

I – *Création et action*

Marc Jimenez, entretien avec Dominique Berthet, *L'art-action : entre praxis et performatif*

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Jane Thomas, *The Mower, The Sower, and The Mayor: Thomas Hardy and Hamo Thornycroft, encounters and affinities*

This article explores the intellectual and creative friendship between Thomas Hardy and Hamo Thornycroft, who met in 1883 when they were engaged upon works that were to define their respective careers. Hardy's *The Mayor of Casterbridge* (1886) and Thornycroft's *The Mower* (1884) testify to the concern of both artists to dignify with the permanence of art fleeting moments of collision between the old world and the new, whilst striving to balance the desire to idealize with the imperatives of the real.

Luisa Calè, Stefano Evangelista, *'A bright erroneous dream': The Shelley Memorial and the body of the poet*

This article argues that Edward Onslow Ford's Shelley Memorial at University College Oxford (inaugurated in 1893) played an important role in refashioning Percy Bysshe Shelley's corpus at the turn of the century, particularly by enabling political and homoerotic readings of his works, and contributed to a distinctive fin-de-siècle reception of the Romantic poet. The display and architectural setting of the Shelley Memorial activate Shelley's poetic Platonism by playing with the metamorphic possibilities of light and shadow. The sculptural medium thus generates new ways of reading Shelley just as it illuminates the aesthetics and politics of Victorian classicism and nineteenth-century attitudes to the cultural significance of the male poetic body.

Catherine Maxwell, *Michael Field, death, and the effigy*

This article examines the views of Edith Cooper and Katharine Bradley, the female poetic couple known as 'Michael Field', regarding the matter of memorial effigies. Starting with Cooper's essay 'Effigies' (1890) on the memorial sculptures and funeral effigies of Westminster Abbey, it then explores both women's reactions, as expressed in their shared diaries, to a variety of physical presentations and representations of the dead—mummies, waxworks, the corpses of the Paris morgue—to elicit their expectations of memorial sculpture, and frame their particular reactions to Edward Onslow Ford's Shelley Memorial, seen on two separate occasions in 1892 and 1897.

Hilary Fraser, *Grief encounter: the language of mourning in fin-de-siècle sculpture*

Johann Gottfried Herder's *Sculpture: Some Observations on Shape and Form from Pygmalion's Creative Dream*, first published in 1778 under the title *Plastik*, makes a crucial intervention in the history of aesthetics. Where Gotthold Ephraim Lessing, in *Laocoön* (1766), had distinguished between the arts on the basis of the spatial or temporal arrangement of their constitutive semiotic elements, Herder's analysis of the differences between the arts turns, as his modern editor Jason Gaiger notes, on 'their specific modes of "address"'. As an art of relief and depth, Herder argues, sculpture demands haptic engagement; 'for what are properties of bodies', he asks, 'if not relations to our own body, to our sense of touch?' As the invocation of Pygmalion's creative dream in Herder's subtitle implies, the ability to grasp a sculptural form can bring it to life: 'the sculpture lives and his soul feels that it lives'. Herder's essay provides a conceptual framework and historical grounding for my own experiment in synaesthesia as embodied practice, one that reaches back to late nineteenth-century art writing and sculpture to frame and comprehend a modern encounter. But, I argue, contrary to the promise of animation offered by the Pygmalion myth, memorial sculpture is poignantly resistant to the possibility of coming to life, however vital the feelings of the contemplative lover. Engaging with Herder, and inscribing my encounters with sculptures by Auguste Rodin and Edward Onslow Ford within a fin-de-siècle tradition of feeling, this article proposes an anti-Pygmalion counter-myth for the origins of sculpture as a medium of mourning.

Jason Edwards, *Ex omnia conchis? Edward Onslow Ford and the problem of Victorian 'animalier' sculpture*

What does it mean to rethink the imbrication of sculpture and literature in Britain at the nineteenth-century fin de siècle from a post-humanist or critical animal studies perspective? And what might happen if we braid together Victorian sculptor Edward Onslow Ford (1852–1901) with a range of long-nineteenth-century literary-scientific authors and more recent theorists concerned with questions of species? This article considers Ford's *St George and the Dragon*, *Saltcellar* and *Snowdrift* (both c.1901) in relation to an eclectic group of long-nineteenth-century texts, ranging from Percy Bysshe Shelley's *A Vindication of Natural Diet* (1813–15) and Charles Lyell's *Principles of Geology* (1830–33), through Thomas Henry Huxley's essay 'On a Piece of Chalk' (1868) to Robert Hunt's *A Descriptive Guide to the Museum of Practical Geology* (1877) and Sándor Ferenczi's *Thalassa: A Theory of Genitality* (1938). It does so in order to make the claim that we need to consider both geology and animality whenever we consider stone sculpture in Victorian Britain and beyond.

Lene Østermark-Johansen, *'Life is movement': Vernon Lee and sculpture*

How do living, breathing human bodies respond to the inert bodies of sculpture? This article examines some of the art-theoretical and psychological writings of Violet Paget ('Vernon Lee') and Clementina Anstruther-Thomson of the 1880s and 1890s in an attempt to map the evolution of their formalist art criticism. Engaging with the eighteenth-century ghosts of Johann Joachim Winckelmann and Gotthold Ephraim Lessing, Lee and Anstruther-Thomson created their very own exploration of art forms evolving in space and in time. Questioning how our reading of literature affects our reading of sculpture, and observing their own mental and physical responses to the encounter with three-dimensional artworks, their binocular gaze and critical collaboration resulted in innovative theories of empathy and intermediality. This article traces their discussions of the interrelationship between literature and

sculpture from Lee's early essays in *Belcaro: Being Essays on Sundry Aesthetical Questions* (1881) to the late collaborative volume *Art and Man* (1924).