



Aesthetics The Science

Benedetto Croce



Aesthetics The Science:

The Aesthetics of Science Milena Ivanova, Steven French, 2020-01-16 This volume builds on two recent developments in philosophy on the relationship between art and science the notion of representation and the role of values in theory choice and the development of scientific theories Its aim is to address questions regarding scientific creativity and imagination the status of scientific performances such as thought experiments and visual aids and the role of aesthetic considerations in the context of discovery and justification of scientific theories Several contributions focus on the concept of beauty as employed by practising scientists the aesthetic factors at play in science and their role in decision making Other essays address the question of scientific creativity and how aesthetic judgment resolves the problem of theory choice by employing aesthetic criteria and incorporating insights from both objectivism and subjectivism The volume also features original perspectives on the role of the sublime in science and sheds light on the empirical work studying the experience of the sublime in science and its relation to the experience of understanding The Aesthetics of Science tackles these topics from a variety of novel and thought provoking angles It will be of interest to researchers and advanced students in philosophy of science and aesthetics as well as other subdisciplines such as epistemology and philosophy of mathematics

The Elusive Synthesis: Aesthetics and Science A.I. Tauber, 1996-10-31 The tension between art and science may be traced back to the Greeks What became natural philosophy and later science has traditionally been posed as a fundamental alternative to poetry and art It is a theme that has commanded central attention in Western thought as it captures the ancient conflict of Apollo and Dionysus over what deserves to order our thought and serve as the aspiration of our cultural efforts The modern schism between art and science was again clearly articulated in the Romantic period and seemingly grew to a crescendo fifty years ago as a result of the debate concerning atomic power The discussion has not abated in the physical sciences and in fact has dramatically expanded most prominently into the domains of ecology and medicine Issues concerning the role of science in modern society although heavily political must be regarded at heart as deeply embedded in our cultural values Although each generation addresses them anew the philosophical problems which lay at the foundation of these fundamental concerns always appear fresh and difficult This anthology of original essays considers how science might have a greater commonality with art than was perhaps realized in a more positivist era The contributors are concerned with how the aesthetic participates in science both as a factor in constructing theory and influencing practice The collection is thus no less than a spectrum of how Beauty and Science might be regarded through the same prism

Aesthetic Benedetto Croce, 1995-01-01 Benedetto Croce is one of the most influential philosophers of the twentieth century His work in aesthetics and historiography has been controversial but enduring When the first edition of Aesthetic appeared in 1902 Croce was seen as foremost in reasserting an idealistic philosophy which despite its source in continental idealists from Descartes to Hegel offers a system that attempts to account for the emergence of scientific systems Croce thus combines scientific and metaphysical thought into a dynamic aesthetic

Croce regards aesthetics not merely as a branch of philosophy but as a fundamental human activity. It is inseparable from historical, psychological, political, economic, and moral considerations, no less than a unique frame of artistic reference. Aesthetics is composed of two parts. Part One concentrates on aesthetic theory and practice. Among the topics it covers are intuition and expression, art and philosophy, historicism and intellectualism, and beauty in nature and in art. Part Two is devoted to the history of aesthetics. Croce analyzes such subjects as aesthetic ideas in the Middle Ages and Renaissance, Giambattista Vico's contribution to aesthetics, the philosophy of language, and aesthetic psychologism. In his new introduction to a classic translation, John McCormick reviews Croce's impact in the fields of aesthetic theory and historiography. He notes that the republication of this work is an overdue appreciation of a singular effort to resolve the classic question of the philosophy of art: art for its own sake or art as a social enterprise. Both find a place in Croce's system.

On Aesthetics in Science Judith Wechsler, 1981

There have been in recent years exhibitions that juxtapose abstract paintings with photographs taken through the electron microscope and contemporary sculpture with molecular models in order to demonstrate the closeness of modern art and the products of modern science or the effect of nature seeming to imitate art. And parallels between Cubism and relativity or between action painting and the indeterminate character of quantum phenomena have been put forward as evidence of a twentieth-century mentality that is embodied in both art and science. The essays included in *On Aesthetics in Science* however deal with the subject at a much deeper level, beyond these somewhat facile likenesses and parallels. The book is not so much concerned with the products and artifacts of science as it is with the concepts, models, and theories that make them possible. And beyond that, it is concerned with the processes by which individual scientists, passing their ideas and data through Poincaré's irreducible delicate sieve of the aesthetic sensibility, create their concepts, models, and theories. Elegance, simplicity, economy, beauty, the sense of rightness, of inevitability, of perfect correspondence—these are the intuitive guides and formal goals that scientists have long recognized but have seldom explicitly articulated. Above all, the book treats aesthetics as a way of knowing, as fundamental to cognition. As the editor writes in her introduction, "The aesthetic factors in cognition manifest in both art and science, though until recently more recognizable in art, are continuous and broader than either." Aesthetics is presented in this collection as a mode of cognition that focuses on forms and metaphors used in scientific conceptualizing and modeling. Viewed as a way of knowing, aesthetics in science is concerned with the metaphorical and analogical relationship between reality and concepts, theories, and models. As Cyril Smith points out, the search in science for models that illuminate nature seems to parallel certain crucial processes in art; they share a fundamental evocative quality. Aesthetic judgments in science are found to be as dependent on cultural context and personal style as they are in the arts. Thus, the book notes, although the appreciation of elegance and economy is historically recurrent and is certainly in accord with contemporary taste, whether conceptual or decorative, the Victorians often preferred more complicated formulations in their science. And while some individual scientists are guided by geometric

intuitions that appeal to the visual cognitive mode Kepler and the planetary orbits Bohr and electron orbits others are attracted to abstract mathematical formalisms Newton and the universal laws of the cosmos Heisenberg and unvisualizable particle of quantum mechanics The book notes other such dualities that embody the dialectic of the scientific imagination Just as art can be appreciated by those who did not engage in the process of its creation so can the grandeur of the epoch defining scientific theories And in both cases an understanding of the appropriate aesthetics is recommended That is why this book is for scientist and nonscientist alike for all who would share the experience of the sudden eureka of discovery or the long evolution toward understanding The book was developed from a course taught by the author at MIT The essays Introduction by Judith Wechsler Structural Hierarchy in Science Art and History by Cyril Stanley Smith On Broken Symmetries by Philip Morrison Visualization Lost and Regained The Genesis of the Quantum Theory in the Period 1913 1927 by Arthur I Miller The Mathematical Unconscious by Seymour A Papert Darwin s Tree of Nature and Other Images of Wide Scope by Howard E Gruber Rationality and Intuition by Geoffrey Vickers *Aesthetic* Benedetto Croce,2017-11-30 Benedetto Croce is one of the most influential philosophers of the twentieth century His work in aesthetics and historiography has been controversial but enduring When the first edition of *Esthetic* appeared in 1902 Croce was seen as foremost in reasserting an idealistic philosophy which despite its source in continental idealists from Descartes to Hegel offers a system that attempts to account for the emergence of scientific systems Croce thus combines scientific and metaphysical thought into a dynamic aesthetic Croce regards aesthetics not merely as a branch of philosophy but as a fundamental human activity It is inseparable from historical psychological political economic and moral considerations no less than a unique frame of artistic reference Aesthetic is composed of two parts Part One concentrates on aesthetic theory and practice Among the topics it covers are intuition and expression art and philosophy historicism and intellectualism and beauty in nature and in art Part Two is devoted to the history of aesthetics Croce analyzes such subjects as aesthetic ideas in the Middle Ages and Renaissance Giambattista Vico as the inventor of aesthetic science the philosophy of language and aesthetic psychologism In his new introduction to a classic translation John McCormick assesses Croce s influence in aesthetic theory and historiography He notes that the republication of this work is an overdue appreciation of a singular effort to resolve the classic questions of the philosophy of art art for its own sake and art as a social enterprise both find a place in Croce s system **Aesthetics as Science** Thomas Munro,1951 *The Science of Aesthetics, Or, The Nature, Kinds, Laws, and Uses of Beauty* Henry Noble Day,1888 [Aesthetic as Science of Expression & General Linguistic](#) Benedetto Croce,2017 Benedetto Croce is one of the most influential philosophers of the twentieth century His work in aesthetics and historiography has been controversial but enduring When the first edition of *Esthetic* appeared in 1902 Croce was seen as foremost in reasserting an idealistic philosophy which despite its source in continental idealists from Descartes to Hegel offers a system that attempts to account for the emergence of scientific systems Croce thus combines scientific and

metaphysical thought into a dynamic aesthetic Croce regards aesthetics not merely as a branch of philosophy but as a fundamental human activity It is inseparable from historical psychological political economic and moral considerations no less than a unique frame of artistic reference Aesthetic is composed of two parts Part One concentrates on aesthetic theory and practice Among the topics it covers are intuition and expression art and philosophy historicism and intellectualism and beauty in nature and in art Part Two is devoted to the history of aesthetics Croce analyzes such subjects as aesthetic ideas in the Middle Ages and Renaissance Giambattista Vico as the inventor of aesthetic science the philosophy of language and aesthetic psychologism In his new introduction to a classic translation John McCormick assesses Croce s influence in aesthetic theory and historiography He notes that the republication of this work is an overdue appreciation of a singular effort to resolve the classic questions of the philosophy of art art for its own sake and art as a social enterprise both find a place in Croce s system Provided by publisher *Aesthetic Science* Arthur P. Shimamura, Stephen E. Palmer, 2011-09-08

What do we do when we view a work of art What does it mean to have an aesthetic experience Are such experiences purely in the eye and brain of the beholder Such questions have entertained philosophers for millennia and psychologists for over a century More recently with the advent of functional neuroimaging methods a handful of ambitious brain scientists have begun to explore the neural correlates of such experiences This book offers an introduction to the way art is perceived interpreted and felt and approaches these mindful events from a multidisciplinary perspective **On Aesthetics in Science** Judith Wechsler, 1988-01-01

The Science of Aesthetics, Or, The Nature, Kinds, Laws, and Uses of Beauty Henry Noble Day, 2023-07-18 This book covers the nature and principles of beauty aesthetics and art theory It highlights concepts such as the sublime taste form and design The author takes a philosophical approach to the subject exploring the significant works of other philosophers who wrote on the topic of aesthetics It is ideal for individuals looking to understand the philosophy of beauty and art at a deeper level This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant **Aesthetic as Science of Expression and General Linguistic** Benedetto Croce, Douglas Ainslie, 2024-04-06

Reproduction of the original The publishing house Megali specialises in reproducing historical works in large print to make reading easier for people with impaired vision Thinking about Science, Reflecting on Art Otávio Bueno, George Darby, Steven French, Dean Rickles, 2017-08-07 Thinking about Science Reflecting on Art Bringing Aesthetics and Philosophy of Science Together is the first book to systematically examine the relationship between the philosophy of science and aesthetics With contributions from leading figures from both

fields this edited collection engages with such questions as Does representation function in the same way in science and in art What important characteristics do scientific models share with literary fictions What is the difference between interpretation in the sciences and in the arts Can there be a science of aesthetics In what ways can aesthetics and philosophy of science be integrated Aiming to develop the interconnections between the philosophy of science and the philosophy of art more broadly and more deeply than ever before this volume not only explores scientific representation by comparison with fiction but extends the scope of interaction to include metaphysical and other questions around methodology in mainstream philosophy of science including the aims of science the characterisation of scientific understanding and the nature of observation as well as drawing detailed comparisons between specific examples in both art and the sciences

Aesthetics, Or, The Science of Beauty John Bascom, 1862 *Aesthetics; Or, the Science of Beauty* John BASCOM, 2018-10-10 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public To ensure a quality reading experience this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy to read typeface We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant

Aesthetic as Science of Expression and General Linguistic Benedetto Croce, 1922 , **Aesthetic as Science of Expression ...** Benedetto Croce, 1963 *Aesthetics, Or the Science of Beauty* Bascom John, 1901 **Aesthetic as science of expression and general linguistic** Benedetto Croce, 2019-12-05

Aesthetic as Science of Expression and General Linguistic Benedetto Croce presents a comprehensive examination of aesthetic theory aligning it with his broader philosophical framework Through a meticulous analysis of expression and its role in artistic creation Croce argues that art is a form of knowledge and communication highlighting the intrinsic connection between art and language His literary style is characterized by clarity and precision establishing a dialogic relationship with the reader while challenging contemporary notions of aesthetic value and criticism within the context of early 20th century thought ensuring a nuanced exploration of aesthetics as a vital human expression Benedetto Croce an influential Italian philosopher historian and critic was deeply immersed in the intellectual currents of his time including idealism and historicism His formative experiences in the cultural milieu of Italy along with his political engagement informed his philosophical inquiries into art and expression Croce s belief in the unity of form and content shaped his conception of aesthetics making this work a pivotal contribution to philosophical discourse and a reflection of his commitment to the arts as vital components of human civilization This seminal work is highly recommended for scholars and enthusiasts of philosophy and art alike Croce s innovative approach challenges readers to rethink the

connections between aesthetics and linguistics offering invaluable insights into the nature of artistic expression Whether you are a student of the humanities or a seasoned academic this book promises to expand your understanding of the intricate relationship between art language and human experience

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