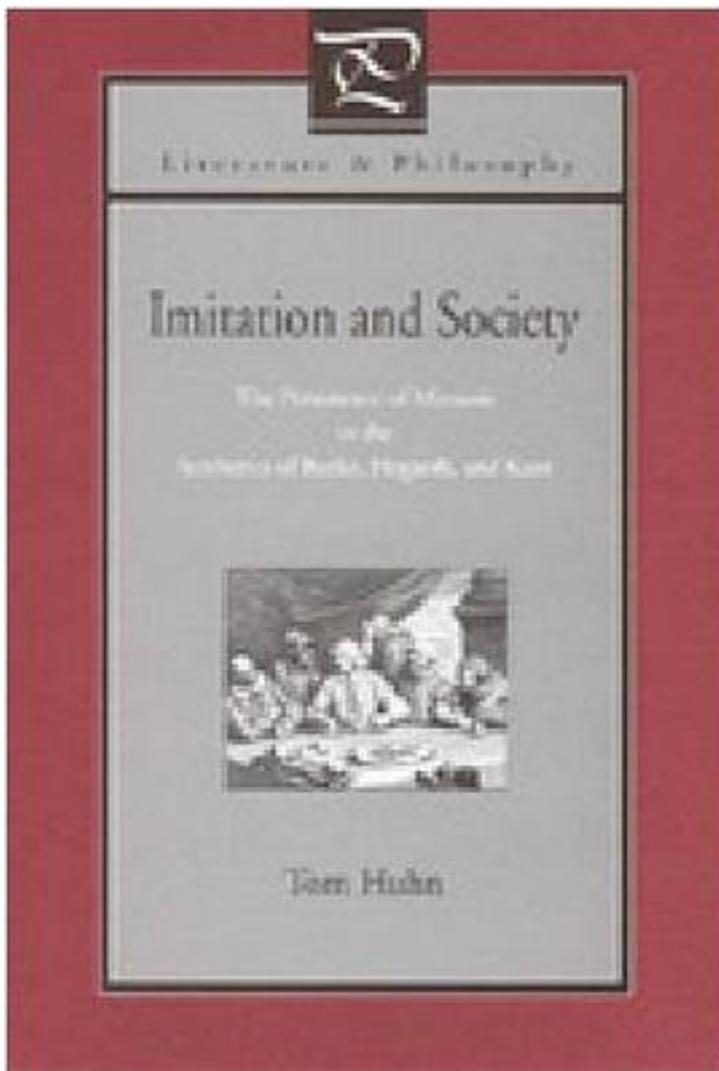


Imitation and Society



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This book reconsiders the fate of the doctrine of mimesis in the eighteenth century. Standard accounts of the aesthetic theories of this era hold that the idea of mimesis was supplanted by the far more robust and compelling doctrines of taste and aesthetic judgment. Since the idea of mimesis was taken to apply only in the relation of art to nature, it was judged to be too limited when the focus of aesthetics changed to questions about the constitution of individual subjects in regard to taste. Tom Huhn argues that mimesis, rather than disappearing, instead became a far more pervasive idea in the eighteenth century by becoming submerged within the dynamics of the emerging accounts of judgment and taste. Mimesis also thereby became enmeshed in the ideas of sociality contained, often only implicitly, within the new accounts of aesthetic judgment.

作者介绍:

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标签

美学

美国

德国

康德

哲学

评论

读了头尾和康德那章。反对把审美快感视作解开社会与审美之间的连接的入口，而把审美快感当做再造这一连接的途径，因而它也必然无法被透明解读，而必须通过mimesis接近。Allison和Guyer要么把审美还原为认识要么只能把审美拆成两步的努力总是不够成功，是因为审美经验内建的subreption从根上就是基于这个不透明的mimesis而非某种可以被解读的机制。略狡猾……Jay上课时评论这本书：虽然说自己写的是伯克霍佳

特和康德，但是脑子里真的全是阿多诺和梅洛庞蒂……

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书评

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