

**Chapter 1 : Feminist Aesthetics (Stanford Encyclopedia of Philosophy)**

*Escape into Aesthetics* has 1 rating and 1 review. S. said: In this great examination of Nabokov's literary output, Page Stegner focuses on the famous aut.

During a recent semester spent studying abroad in the UK, I had the opportunity to take an undergraduate course on Henry James. I seized the chance, having never taken a class devoted to a single author before. Previously, Henry James had existed in my mind as a hazy legend in Anglo-American letters who wrote hefty novels and dense stories in an ominously opaque prose. It sounds awfully boring but I was impressed by the story, which reveals a great deal about reader-writer relations, although of course I found the writing itself a little impenetrable at times the number of commas in the first sentence alone would send a good number of readers packing. Your eyes keep scanning the words, but your thoughts tend to wander off. It all sounds beautiful, but the reader is left wondering: The prose becomes denser, the metaphors extend into page-long emotional parables, the grammar is impossibly convoluted, and numerous adverbs cling to and clutter the sentences. In a letter to the Duchess of Sutherland, dated , James gave his correspondent a few tips on how to read one of his novels: The thread is really stretched quite scientifically tight. The reading list for the class in question included: A selection of tales: It is apparent that there are quite a few gems in the tales of Henry James, which are often in the vein of the French nouvelles Maupassant often comes to mind. Although writing many of these short stories was bread-and-butter work for James, they offer much insight into art and human expression. The Portrait of a Lady was by far the most readable and engaging of his novels, and Isabel Archer remains one of his most sympathetic characters “ despite the famously unsatisfactory ending. The two later novels I read, The Ambassadors and The Golden Bowl “ especially the latter, where so little happens for so long “ initially put me off. They are demanding books, but in the end they proved more interesting to think and write about. He already seemed outdated in his own time at the turn of the century, who else was writing novels about adultery among the rich and beautiful in such wordy prose? I was wrong, of course. Although James was never read by the masses, he still generates a fair deal of critical attention and admiration. He is, in fact, perhaps more relevant than ever; but his works lie in a strange place outside of time, and they were written that way. James was and remains a demanding author because he found something intensely true about the complexity of human nature and felt compelled to communicate this truth in the stories that took hold of his imagination. He was a careful writer, true to his art and craft, and a meticulous revisionist. His works are deep, long, airless dives into the complexities and multiplicities of the self. His stories, lacking in plot, are simple accounts: Often times it felt like I was out of breath as I jumped from one work to the next, trying to catch up on my reading just before class, and then having to move on to the next book down the list without having finished the previous one. But, as anyone who has taken a class like this or anyone who has ever binge read from a single author in a short period of time will know, this type of reading can also be highly rewarding. For instance, I noticed that in nearly all of his novels, whenever fate intervenes in a way that seems exaggerated, a character usually declares something along the lines of: One of the most common, in James, is the young, empowered American heiress: Theater is another recurring although not always explicit theme in Jamesian fiction. James uses a great deal of theatrical metaphor throughout his stories to describe the shifting nature of his characters and the multiplicity of their personalities, which they project out into the world like carefully constructed roles. Thus the adulterous women in his novels “ another stock character “ like Madame de Vionnet in The Ambassadors or Madame Merle in The Portrait of a Lady, are often described as actresses. They put on masks, makeup, and costumes and bury their identities beneath layers of constructed characteristics to manipulate their audiences. It proves an insightful way of writing and thinking about James, whose life and work are a complicated balance of fiction and reality. The Master is a good read intrinsically, as well; intelligent, endearing, moving, and even funny at times in a quiet, quaint, all too Jamesian way. If you read nothing by Henry James or nothing else related to him, I urge you, at least, to read The Master.

**Chapter 2 : Escape into aesthetics: the art of Vladimir Nabokov - Page Stegner - Google Books**

*Escape into Aesthetics: The Art of Vladimir Nabokov [Page Stegner] on www.nxgvision.com \*FREE\* shipping on qualifying offers. His first book. The first full-length study of Nabokov in the United States, with bibliography.*

Historical Background Feminist perspectives in aesthetics first arose in the s from a combination of political activism in the contemporary art world and critiques of the historical traditions of philosophy and of the arts. They have developed in conjunction with the postmodern debates about culture and society that have taken place in many fields in the social sciences and humanities. These debates often begin with an assessment of the western philosophical legacy, a legacy that is nowhere more challenged than in the art world itself. Therefore, the significance of many contemporary art movements, including feminist and postfeminist work, is dramatized and clarified by understanding the traditional values and theories that they address and challenge. The richest historical target for feminist critiques of philosophies of art has been the concept of fine art, which refers to art that is created chiefly for aesthetic enjoyment. It includes at its core painting, music, literature, and sculpture, and it excludes crafts, popular art, and entertainment. Closely related to the concept of fine art are ideas about the creative genius of the artist, who is often conceived as possessing a unique vision expressed in art works. This inquiry also positions us to understand the media, subject matter, and styles that contemporary feminist artists and art theorists have advanced. What is more, examination of the ancient roots of philosophy of art reveals a gendered value structure that persists to this day. Like most of the terms that refer to major conceptual anchors of the western intellectual tradition, its origins may be traced to classical antiquity. Sculpture imitates the human form, for instance; music imitates sounds of nature and voices orâ€”more abstractlyâ€”human emotions. Drama and epic poetry imitate lived events. The Roman historian Pliny the Elder recorded the acclaim for painters who were able to render their subjects in line and color so accurately that they were indistinguishable from their appearance in nature. Unlike most of his contemporaries, Plato regarded mimesis as dangerous. The Republic is an extended investigation of the nature of justice, in the course of which Socrates and his friends envision an ideal society that strictly censors and controls art forms such as drama, music, painting, and sculpture. Hence the more direct the apprehension of Forms, the closer a human mind can approach Truth. Imitations such as paintings mimic the mere appearance of physical objects, becoming as he puts it in Republic X three times removed from reality and the truth. Mimesis substitutes illusion for truth, and it does so in seductively pleasurable ways. What is more, arts such as tragic poetry rivet attention by engaging powerful emotions such as fear, enervating the virtues of a courageous person but paradoxically pleasing at the same time. In his preference for the philosophical quest to attain knowledge of the Forms over indulgence in the pleasures of mimesis, for example, one can see a hierarchy of values that rank the eternal, abstract, intellectual world of ideal forms over the transient, particular, sensuous world of physical objects. This hierarchy supports the dualism between mind and body that is deeply correlated with gender asymmetry, and that was a fundamental target of critique in the early development of feminist perspectives in philosophy. These are not merely correlative pairs, they are ranked pairs in which the first item is taken to be naturally superior to the second. Universality is considered superior to particularity because it provides more general knowledge, for example; reason is superior to emotion because it is supposedly a more reliable faculty. What is more, the sorts of pleasures that mimesis arouses are emotional and appetitive, appealing more to the body than to the intellect. While there are no direct references to women creators in the Republic, this philosophy of art partakes of gendered concepts at its very core. The implications of such concepts for artists evolve into explicit form with the genesis of the modern category of fine art and its creators. At this time the idea that art is essentially mimetic begins to recede, and it gradually gives way to a romantic concept of art as self-expression. The focus on fine art singles out the purely aesthetic values of works of art and positions them so centrally that the very concept of art is narrowed. Art that is appreciated for its beauty or other aesthetic virtues is distinct from the sorts of arts that produce items for practical use, such as furniture, cushions, or utensils. Artistic creativity increasingly came to be regarded as a kind of personal expression that externalizes the vision of the individual artist in a work of

autonomous value; craft, by contrast, aims at some practical use. While there are many objects that are excluded from the category of fine art whose makers are male, those objects of domestic use whose creation was predominantly the occupation of women were all marginalized by this category and its attendant values Parker and Pollock. Thereby the traditional domestic arts were removed from the history of art proper. What is more, the rise of attention to the fine arts gave those arts a particularly public presence. The modern institution of the museum put paintings and sculptures on display; the concert hall made performances available to a larger public Shiner. This is a period of history when ideas of social propriety were especially divergent for men and women of the middle and upper classes, the chief consumers of the fine arts. While it was considered a domestic benefit for well-bred young ladies to be able to perform music at home for family and guests and to decorate the walls of the home with deft paintings, public exposure of such talents was widely regarded as improper and unfeminine. Therefore, what talents women exercised in areas such as music tended to remain in the amateur realm rather than be exerted in the more public professional world that monitored important developments of art forms. There are notable exceptions such as the musicians Clara Schumann and Fanny Mendelssohn Hensel, but they are comparatively few. Thus another reason women artists in many genres take a back seat to their male colleagues is that they withdrew from or were denied the kind of education and training that prepared them for the exacting standards of the public audience. Nochlin notes how many women painters were trained by artist-fathers who were able to provide them with the kind of training that would otherwise be difficult to obtain; the same may be said of women musicians [Citron ; McClary ]. These historical explanations illuminate another pair of opposites marked by gender: This binary has been especially investigated by feminist political theorists but also has considerable significance for philosophy of art Pollock. Their work invokes materials with domestic and feminine associations, calling attention to the long-overlooked labor of women in art traditions that are different from but no less worthy of attention than the fine arts of painting and sculpture. Indeed, craft objects themselves such as quilts are now occasionally the subject of exhibits in fine-art museums, another recognition that the problematic distinction between fine art and craft dissolves with changing cultural assessments. These sorts of work suggest that, from one point of view, women have not been so much absent from the history of art, as the history of art has screened out many of the forms to which they have traditionally directed their energies. Perspectives on domesticity and the daily lives of women have dramatically influenced not only the materials of art but also subjects portrayed. There has been a notable increase of depictions of pregnancy and motherhood in art that manifests feminist thinking, for example Liss ; Brand and Granger. Feminist and postfeminist art has been groundbreaking in the theoretical exploration of the body in its varieties and meanings, including sexuality and maternity. The body in art is reviewed in Section 5 below. In addition to principles of selection, another bias infuses gender into the idea of fine art: Creativity and Genius. While genius is a rare gift, according to most theorists the pool of human beings from which genius emerges includes only men. Rousseau, Kant, and Schopenhauer all declared that women possess characters and mentalities too weak to produce genius. This judgment represents a particular instance of more general theories that attribute to males the strongest and most important qualities of mind, in comparison to which females are but paler counterparts. Women are standardly considered less intellectual but more sensitive and emotional. According to some theories of creativity, emotionality and sensitivity can be inspirational virtues, and so the field of aesthetics has been more responsive to the positive uses to which these traits might be put than are some other areas of philosophy. When it comes to genius, however, male artists get the best of both worlds: By the time it reaches its powerful Romantic form in the eighteenth and nineteenth centuries, it is especially exclusionary of women artists. The artistic genius was praised not only for the strong mentality that has always been attributed more heavily to men than to women, but also for a sensitivity and creativity that partakes equally of supposedly feminine attributes. Womanly metaphors of conception, gestation, labor, and birth were liberally appropriated in descriptions of artistic creativity, at the same time that actual women artists were passed over as representatives of the highest aesthetic production. As the nineteenth century drew on — the metaphors of male motherhood became commonplace — as did those of male midwifery. The artist conceived, was pregnant, laboured in sweat and pain, was delivered, and in an uncontrolled ecstasy of agonized — male — control brought forth. The

description of genius with feminine images did not serve to bridge the gulf between male and female artists, partly because of the different ways that their creativity was conceived. What is more, there are certain art forms in which women were the pioneers, such as the prose novel. The novel is a relatively new art form in the west, and it began as popular story-writing whose market demand also afforded opportunities for women writers to earn money. Their works were not always highly praised, for there was a lot of critical disdain for the wide appeal of their stories. Especially in the early years of such studies, an important goal of scholarship was to give women a fair shot at recognition in order to attain the goal of sexual equality in the arts. As we shall see shortly, this proved to be a temporary objective, one stage in the development of work in feminist aesthetics. There has been considerable debate among feminist scholars concerning how to assess the values associated with genius and artistic accomplishment. Some have argued that the idea of genius itself is suspect because of the great disparities in education available to people, and the concept ought simply to be discarded. In addition, valorizing the accomplishments of one individual perpetuates the neglect of joint and communal creativity in favor of a kind of masculine heroism. In fact, earlier feminist art was often collaborative, an explicit rejection of the idea of individual creativity in favor of joint efforts among women. Critical attention to the values surrounding genius and the valorization of individual creativity has occasioned some practical recommendations regarding museum displays and the sorts of objects considered worthy of public attention. In fact, recent years have seen increased attention to works produced outside the academic fine art systems, including the creative products of under-represented social minorities. Hein maintains that the nonhierarchical values promoted by feminist theory might motivate museums to reconsider their visitors and the objects on display, reducing the distance between viewer and object that the concept of the masterwork of genius induces. Hein Claims for a tradition of feminine aesthetics have been widely criticized for essentializing women and ignoring their many social and historical differences. Meagher As with virtually all philosophical questions, those concerning commonalities among women artists are revisited from time to time. The latter perspective characterizes those scholars who defend the idea that experiences of female embodiment can be manifest in distinctive expressive styles that yet accommodate difference. With or without the psychoanalytic frameworks employed by their originators, such ideas have proven fruitful resources for feminist scholars working in a variety of philosophical traditions. For example, Jane Duran has examined the fiction of writers as different as the British novelist Margaret Drabble and the African-American writer Toni Cade Bambara to disclose how expressing embodied experience shares certain traits that are manifest quite differently when inflected by race, social position, and cultural legacy. Duran In counterpoint, Ewa Plonowska Ziarek notes that worlds of art have also provided a wealth of resources to uncover realities of gender, sexuality, social position, and race. However, the project of developing feminist aesthetics has often been eclipsed by the political urgencies thereby disclosed, sidelining feminism within aesthetics and aesthetics within feminism. Aesthetic Categories and Feminist Critiques The foregoing has reviewed feminist reflections on theories of art, noting how the histories of women in the arts inform contemporary feminist debates and practices. Equally important are assessments of the values that comprise the conceptual frameworks of aesthetics, from which some of the most influential tools of feminist critical analysis emerge. A good deal of feminist criticism has been focused on eighteenth-century philosophy because of the many influential works on beauty, pleasure, and taste that were written at that time and that became foundational texts for contemporary theories. While the metaphor for perception is taken from the gustatory sense, these theories are actually about visual, auditory, and imaginative pleasure, since it is widely assumed that literal taste experience is too bodily and subjective to yield interesting philosophical problems. The major theoretical concepts of this period are riddled with gendered significance, although tracing gender in the maze of writings of this time is a task complicated by the unstable role of sexuality in theories of aesthetic pleasure. According to its most austere analysis—“which came to dominate aesthetics and philosophy of art for a time”—aesthetic enjoyment has nothing to do with sexuality at all: Aesthetic pleasure is not a sensuous, bodily gratification; it is free from practical considerations and purged of desire. It is disinterestedness that rids the perceiver of the individual proclivities that divide people in their judgments and that clears the mind for common, even universal agreement about objects of beauty. To some degree, the requirements of taste may be seen as bridging the differences among people. But there is an

element of leisure embedded in the values of fine art, and critics have argued that taste also ensconces and systematizes class divisions Shusterman ; Mattick Even as theorists extolled the possibilities for universal taste, however, they often drew gender distinctions regarding its exercise. Many theorists argued that women and men possess systematically different tastes or capabilities for appreciating art and other cultural products. The most noticeable gender distinctions occur with the two central aesthetic categories of the eighteenth century, beauty and sublimity. What is more, gendered meanings in the sublime are intensified by surrounding discourse about the strange, exotic, and foreign. In short, aesthetic objects take on both gendered and racialized meanings with the concepts of beauty and sublimity. Moreover, so do aesthetic appreciators. But a woman is incapable of the tougher appreciation and insight that sublimity discloses Wiseman , Kneller The preclusion of women from the experience of the sublime limits their competence to apprehend the moral and existential weight of the might and magnitude of both nature and art.

**Chapter 3 : Escape into Aesthetics: The Art of Vladimir Nabokov by Page Stegner**

*At Escape Aesthetics based in Luton, Bedfordshire we specialise in enhancing your natural beauty with BOTOX®, Lip Fillers and Aqualyx Fat Dissolving. At Escape Aesthetics based in Luton, Bedfordshire we specialise in enhancing your natural beauty with BOTOX®, Lip Fillers and Aqualyx Fat Dissolving.*

Novel structure[ edit ] Starting with the epigraph and table of contents, *Pale Fire* looks like the publication of a line poem in four cantos "Pale Fire" by the fictional John Shade with a foreword, extensive commentary, and index by his self-appointed editor, Charles Kinbote. Here and in the rest of his critical apparatus, Kinbote explicates the poem very little. Focusing instead on his own concerns, he divulges what proves to be the plot piece by piece, some of which can be connected by following the many cross-references. Espen Aarseth noted that *Pale Fire* "can be read either unicursally, straight through, or multicursally, jumping between the comments and the poem. Kinbote writes his commentary from then to October in a tourist cabin in the equally fictitious western town of Cedarn, Utana. Both authors recount many earlier events, Shade mostly in New Wye and Kinbote in New Wye and in Europe, especially the "distant northern land" of Zembla. Canto 1 includes his early encounters with death and glimpses of what he takes to be the supernatural. Canto 2 is about his family and the apparent suicide of his daughter, Hazel Shade. One is his own story, notably including what he thinks of as his friendship with Shade. King Charles escaped imprisonment by Soviet-backed revolutionaries, making use of a secret passage and brave adherents in disguise. However, no explicit reference to King Charles is to be found in the poem. In the last note, to the missing line, Kinbote narrates how Gradus killed Shade by mistake. In the latter interpretation, Kinbote is delusional and has built an elaborate picture of Zembla complete with samples of a constructed language as a by-product of insanity; similarly, Gradus was simply an unhinged man trying to kill Shade, and his backstory as a revolutionary assassin is also made up. Nabokov said in an interview that Kinbote committed suicide after finishing the book. Kinbote quotes the passage but does not recognize it, as he says he has access only to an inaccurate Zemblan translation of the play "in his Timonian cave", and in a separate note he even rails against the common practice of using quotations as titles. Botkin, to whose delusions John Shade and the rest of the faculty of Wordsmith College generally condescend. For instance, the nasty commentator is not an ex-King of Zembla nor is he professor Kinbote. He is professor Botkin, or Botkine, a Russian and a madman. The Index, supposedly created by Kinbote, features an entry for a "Botkin, V. Goldsworth had condemned Grey to an asylum from which he escaped shortly before mistakenly killing Shade, who resembled Goldsworth. Other readers see a story quite different from the apparent narrative. According to Boyd, [36] Andrew Field invented the Shadean theory [40] and Julia Bader expanded it; [41] Boyd himself espoused the theory for a time. Boyd [36] credits the Kinbotean theory to Page Stegner [45] and adds that most of its adherents are newcomers to the book. Some readers see the book as oscillating undecidably between these alternatives, like the Rubin vase a drawing that may be two profiles or a goblet. The name "Zembla" taken from "Nova Zembla", a former latinization of Novaya Zemlya [49] may evoke popular fantasy literature about royalty such as *The Prisoner of Zenda*. Still other readers de-emphasize any sort of "real story" and may doubt the existence of such a thing. In the interplay of allusions and thematic links, they find a multifaceted image of English literature, [52] criticism, [46] or glimpses of a higher world and an afterlife. There are many resemblances to "Ultima Thule" and "Solus Rex", [54] two short stories by Nabokov intended to be the first two chapters of a novel in Russian that he never continued. The placename Thule appears in *Pale Fire*, as does the phrase *solus rex* a chess problem in which either colour has no pieces but the king. The book is also full of references to culture, nature, and literature.

**Chapter 4 : Page Stegner - Wikipedia**

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Aesthetics, a not very tidy intellectual discipline, is a heterogeneous collection of problems that concern the arts primarily but also relate to nature. In practice, aesthetic judgement refers to the sensory contemplation or appreciation of an object not necessarily an art object, while artistic judgement refers to the recognition, appreciation or criticism of art or an art work. Philosophical aesthetics has not only to speak about art and to produce judgments about art works, but also has to give a definition of what art is. Art is an autonomous entity for philosophy, because art deals with the senses i. Hence, there are two different conceptions of art in aesthetics: They study the varieties of art in relation to their physical, social, and culture environments. Aestheticians also use psychology to understand how people see, hear, imagine, think, learn, and act in relation to the materials and problems of art. Aesthetic psychology studies the creative process and the aesthetic experience. However, aesthetic judgments usually go beyond sensory discrimination. For David Hume, delicacy of taste is not merely "the ability to detect all the ingredients in a composition", but also our sensitivity "to pains as well as pleasures, which escape the rest of mankind. For Immanuel Kant Critique of Judgment, "enjoyment" is the result when pleasure arises from sensation, but judging something to be "beautiful" has a third requirement: Judgments of beauty are sensory, emotional and intellectual all at once. Kant observed of a man "If he says that canary wine is agreeable he is quite content if someone else corrects his terms and reminds him to say instead: It is agreeable to me," because "Everyone has his own sense of taste". The case of "beauty" is different from mere "agreeableness" because, "If he proclaims something to be beautiful, then he requires the same liking from others; he then judges not just for himself but for everyone, and speaks of beauty as if it were a property of things. Viewer interpretations of beauty may on occasion be observed to possess two concepts of value: Aesthetics is the philosophical notion of beauty. Taste is a result of an education process and awareness of elite cultural values learned through exposure to mass culture. Bourdieu examined how the elite in society define the aesthetic values like taste and how varying levels of exposure to these values can result in variations by class, cultural background, and education. However, one may not be able to pin down these qualities in a work of art. Judgments of aesthetical values seem often to involve many other kinds of issues as well. Responses such as disgust show that sensory detection is linked in instinctual ways to facial expressions, and even behaviours like the gag reflex. Aesthetic judgments may be linked to emotions or, like emotions, partially embodied in our physical reactions. For example, the awe inspired by a sublime landscape might physically manifest with an increased heart-rate or pupil dilation; physiological reaction may express or even cause the initial awe. Victorians in Britain often saw African sculpture as ugly, but just a few decades later, Edwardian audiences saw the same sculptures as being beautiful. Evaluations of beauty may well be linked to desirability, perhaps even to sexual desirability. Thus, judgments of aesthetic value can become linked to judgments of economic, political, or moral value. Likewise aesthetic judgments seem often to be at least partly intellectual and interpretative. It is what a thing means or symbolizes for us that is often what we are judging. Modern aestheticians have asserted that will and desire were almost dormant in aesthetic experience, yet preference and choice have seemed important aesthetics to some 20th-century thinkers. Thus aesthetic judgments might be seen to be based on the senses, emotions, intellectual opinions, will, desires, culture, preferences, values, subconscious behaviour, conscious decision, training, instinct, sociological institutions, or some complex combination of these, depending on exactly which theory one employs. A third major topic in the study of aesthetic judgments is how they are unified across art forms. The philosopher Denis Dutton identified six universal signatures in human aesthetics: Humans cultivate, recognize, and admire technical artistic skills. Artistic objects and performances satisfy rules of composition that place them in a recognizable style. People make a point of judging, appreciating, and interpreting works of art. With a few important exceptions like abstract painting, works of art simulate experiences of the world. Art is set aside from ordinary life and made a dramatic focus of experience. For

example, the installations of the contemporary artist Thomas Hirschhorn deliberately eschew technical virtuosity. People can appreciate a Renaissance Madonna for aesthetic reasons, but such objects often had and sometimes still have specific devotional functions. John Dewey [25] has pointed out that the unity of aesthetics and ethics is in fact reflected in our understanding of behaviour being "fair" – the word having a double meaning of attractive and morally acceptable. More recently, James Page [26] [27] has suggested that aesthetic ethics might be taken to form a philosophical rationale for peace education. New Criticism and The Intentional Fallacy[ edit ] During the first half of the twentieth century, a significant shift to general aesthetic theory took place which attempted to apply aesthetic theory between various forms of art, including the literary arts and the visual arts, to each other. This resulted in the rise of the New Criticism school and debate concerning the intentional fallacy. At issue was the question of whether the aesthetic intentions of the artist in creating the work of art, whatever its specific form, should be associated with the criticism and evaluation of the final product of the work of art, or, if the work of art should be evaluated on its own merits independent of the intentions of the artist. In , William K. For Wimsatt and Beardsley, the words on the page were all that mattered; importation of meanings from outside the text was considered irrelevant, and potentially distracting. This fallacy would later be repudiated by theorists from the reader-response school of literary theory. Ironically, one of the leading theorists from this school, Stanley Fish , was himself trained by New Critics. Fish criticizes Wimsatt and Beardsley in his essay "Literature in the Reader" So details of the act of creating a work, though possibly of interest in themselves, have no bearing on the correct interpretation of the work. In , Eli Siegel , American philosopher and poet, founded Aesthetic Realism , the philosophy that reality itself is aesthetic, and that "The world, art, and self explain each other: The challenge to the assumption that beauty was central to art and aesthetics, thought to be original, is actually continuous with older aesthetic theory; Aristotle was the first in the Western tradition to classify "beauty" into types as in his theory of drama, and Kant made a distinction between beauty and the sublime. What was new was a refusal to credit the higher status of certain types, where the taxonomy implied a preference for tragedy and the sublime to comedy and the Rococo. Croce suggested that "expression" is central in the way that beauty was once thought to be central. George Dickie suggested that the sociological institutions of the art world were the glue binding art and sensibility into unities. Essays on Postmodern Culture. The discipline of aesthetics, which originated in the eighteenth century, mistook this transient state of affairs for a revelation of the permanent nature of art. Denis Dutton in "The Art Instinct" also proposed that an aesthetic sense was a vital evolutionary factor. Sublime painting, unlike kitsch realism , " Recent aesthetics[ edit ] Guy Sircello has pioneered efforts in analytic philosophy to develop a rigorous theory of aesthetics, focusing on the concepts of beauty, [43] love [44] and sublimity. As well, art is used to memorialize individuated biographies in a manner that allows persons to imagine that they are part of something greater than themselves. Experimental aesthetics in these times had been characterized by a subject -based, inductive approach. The analysis of individual experience and behaviour based on experimental methods is a central part of experimental aesthetics. In particular, the perception of works of art, [49] music, or modern items such as websites [50] or other IT products [51] is studied. Experimental aesthetics is strongly oriented towards the natural sciences. Modern approaches mostly come from the fields of cognitive psychology or neuroscience neuroaesthetics [52]. In the s, Abraham Moles and Frieder Nake were among the first to analyze links between aesthetics, information processing , and information theory. One of his examples: Here the premise is that any observer continually tries to improve the predictability and compressibility of the observations by discovering regularities such as repetitions and symmetries and fractal self-similarity. A reinforcement learning algorithm is used to maximize future expected reward by learning to execute action sequences that cause additional interesting input data with yet unknown but learnable predictability or regularity. The principles can be implemented on artificial agents which then exhibit a form of artificial curiosity. This is different from the aesthetic considerations of applied aesthetics used in the study of mathematical beauty. Aesthetic considerations such as symmetry and simplicity are used in areas of philosophy, such as ethics and theoretical physics and cosmology to define truth , outside of empirical considerations. The fact that judgments of beauty and judgments of truth both are influenced by processing fluency , which is the ease with which information can be processed, has been presented as an

explanation for why beauty is sometimes equated with truth. The Acquine engine, developed at Penn State University, rates natural photographs uploaded by users. Evolutionary aesthetics Evolutionary aesthetics refers to evolutionary psychology theories in which the basic aesthetic preferences of Homo sapiens are argued to have evolved in order to enhance survival and reproductive success. Another example is that body symmetry and proportion are important aspects of physical attractiveness which may be due to this indicating good health during body growth. Evolutionary explanations for aesthetical preferences are important parts of evolutionary musicology, Darwinian literary studies, and the study of the evolution of emotion. Applied aesthetics As well as being applied to art, aesthetics can also be applied to cultural objects, such as crosses or tools. For example, aesthetic coupling between art-objects and medical topics was made by speakers working for the US Information Agency [77] Art slides were linked to slides of pharmacological data, which improved attention and retention by simultaneous activation of intuitive right brain with rational left. It can also be used in topics as diverse as mathematics, gastronomy, fashion and website design. Raymond Williams argues that there is no unique and or individual aesthetic object which can be extrapolated from the art world, but that there is a continuum of cultural forms and experience of which ordinary speech and experiences may signal as art. By "art" we may frame several artistic "works" or "creations" as so though this reference remains within the institution or special event which creates it and this leaves some works or other possible "art" outside of the frame work, or other interpretations such as other phenomenon which may not be considered as "art".

**Chapter 5 : Pale Fire - Wikipedia**

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Growing up in a house of a five children of whom he was the eldest and under the care of Russian statesman and Constitutional Democrat Vladimir Dmitrievich Nabokov and Elena Ivanovna Rukavishnikova, Nabokov spent his childhood in the company of minor nobility and learned to speak Russian, English, and French from a very early age. Nabokov, in the meanwhile, enrolled at Cambridge and read in Slavic and Romance languages. Many of his experiences at Cambridge would be again rehearsed in his first novel, *Invitation of a Small Creature*. After Cambridge, Nabokov spent the next 15 years in Berlin, where his father was murdered by Russian reactionaries. In the United States, Nabokov would make his literary legacy. Edmund Wilson, an American intellectual, helped Nabokov become published and the latter lectured and taught throughout the Northeast. After teaching at Wellesley and curating at Harvard, he eventually became a professor at Cornell. It was during this period that he wrote the initially scandalous *Lolita* and . There he spent the rest of his life, writing and collecting butterflies. *Invitation of a Small Creature* takes on a very familiar tone with the audience, and is comfortable recounting his tale in a rather convoluted, disorganized manner, which only serves to add to the confusion of the chronology regarding his relation to Shade. *Invitation of a Small Creature* then concerns himself with the posthumous slander lobbied by various parties regarding the completion of the manuscript. In dealing with the various critics and detractors, the issue of ownership and the valuation of the text comes into play, and the character of Sybil Shade is introduced. Controversy surrounding the publication of the poem takes up a good portion of the foreword, and it sees *Invitation of a Small Creature* travel to New York City to seek the services of manuscript publication professionals in that locale. His accounts of the hardships he encounters in selecting reliable work associates [4] is punctuated by references to Zembla, the fictitious locale in which Shade and for a time, *Invitation of a Small Creature* was purported to reside. *Invitation of a Small Creature* describes the degree of their mutual respect and affirmation as evoking jealousy in others, and significantly alludes to a number of occasions on which he is slighted for being pathetic or insane. First Canto Shade begins the canto with an image of himself as the shadow of a bird who, upon crashing into a window, presumably passes away. Shade goes on to describe images presumably from his childhood, electing to touch upon the concept of change by describing the development and fixture of a particular tree. Additionally, Shade refers to his take on religion as the death of his God line 99 in these sections. In the final few stanzas of the first canto, Shade mirrors the imagery of the introductory phrases, and then touches upon his own childhood experience with pain and the uncertainty of unconsciousness and death. The non-linear nature of time and the instability of health and security is also brought up. Given the purported death of his God in the first Canto, his musings would appear to be primarily existential as opposed to religious, and he likens death to an equalizer despite the novel way in which each person considers death as occurring to others in the world around them but not themselves. Although the images in the cantos so far have been shown to be mutable and unstable, Sybil is described as a constant lines A story introducing the nature of their interactions with their daughter follows shortly after, and the focus switches to the dynamic of their family as a whole. The adventures of their daughter in the context of their family takes up many lines, but the subject quickly turns grim as Shade voices his suspicion of suicide. Change and the passage of time is once again brought up, which draws the distinction between the conscious span of a life during which time is experienced in a very much linear manner , and the imagined timelessness and non-linear nature of the hereafter. Using examples of an ageless man contrasted with that of an old man whose life is leaving him, Shade illustrates the similarities between the two despite their sharply disassociated experiences “neither man can be saved from this uncertainty that has plagued Shade since childhood. Iph, which would be the ideal institution to intercede in such seemingly hypothetical cases, is described as experiencing a decline after having its membership become diluted with thoughts and ideals from other communities Buddhism, Freudians, etc” lines Shade voices his discontent with the way that his daughter was taken from this world, without so much as a glimpse or tiny bit of acknowledgment from the other side. The following stanza

highlights the pain which Shade endures, struggling with his unbridled thoughts likely of death and the beyond. Shade describes his literary process, and how the internal monologue that he keeps up helps him understand better a world that since childhood eluded the grasp of his comprehension. He references Zembla and constructs metaphors while describing his hygienic routine, and in this way the reader is to understand that Shade uses every part of his day and every facet of his experience to write and create art. The setting sun, shadows, and the emptiness of the barrow guided by a nameless man all evoke a conclusive image of the end of a life. On top of analyzing lines of text with deeper meanings that perhaps only Kinbote himself can understand, he takes every opportunity to insert a story about himself or Shade and relate it to the alleged significance of the poem itself. A character named Gradus is also introduced, who is an assassin sent to kill King Charles, but instead encounters and mistakenly kills Shade. In the midst of this fantastic story, Kinbote details the way in which Pale Fire unfolded before his eyes and he was charged, in light of the unfortunate circumstances, with overseeing its completion and publication. Shade and Sybil do not say a word in support of this theory, but Kinbote is thoroughly convinced, and thus convinces audiences of his own dementia. The commentary ends with Kinbote proclaiming his desire to exist in the fashion that the characters in Pale Fire did not, despite his likely deluded assertion that another assassin is already preparing to make another attempt on his life. Themes Literary Criticism vs. Pale Fire is very clearly a literary work. However, the book itself is composed of a foreword, poem, and commentary on the poem. Nabokov challenges readers to interrogate their preconceived literary categories. In particular, Nabokov invites readers to reconsider literary criticism as an artistic enterprise. Normally understood as an intellectual engagement with literature, literary criticism is itself a work of art in Pale Fire. This nostalgia serves provides both an internal and external analytic lens for the text. Is it an actual place? Or is he totally deluded? Ripped from his childhood roots and forced to spend his adult life abroad, first in Cambridge, then in Berlin, America and finally in Switzerland, Nabokov was the perpetual itinerant. Nabokov offers readers two main characters involved in two different types of reality-construction. First, there is Shade, the detached poet creating his own poem, seemingly oblivious to the world around him and wholly concerned with his own work. His poem, as a persisting alternate aesthetic reality, stands in stark contrast to his own mortality. Contrariwise, Kinbote is the painfully self-conscious commentator, constantly forcing upon the reader his own subversive readings of the poem. Through his commentary, the reader is introduced in far greater detail to Zembla. Standing above all of this confusion is Nabokov himself. His book is a clinic in artifice-building and intellectual play and indicative of his own artistic priorities. Throughout the novel, he relies on foreign words to imbue names and contexts with deep significances. Carl Eichelberger, for example, notes how Dr. Given the astute reader, his clever puns reveal the connections between naming and the world.

### Chapter 6 : Escape Aesthetics (@escape\_aesthetics) â€œ Instagram photos and videos

*Having a life-style, transfiguring the daily chaos, mastering one's limitations, is a modish cultural creed with adherents extending from Wilde to Camus. The latter lectured us in a language approaching organ music, the former was content to chatter about the expressiveness of his boutonniere. Only.*

### Chapter 7 : Escape Into Aesthetics: The Art of Vladimir Nabokov - Page Stegner - Google Books

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Chapter 9 : Escape Into Night (TV Mini-Series " ) - IMDb

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