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In his much quoted, seminal work, On Liberty, John Stuart Mill attempts to establish standards for the relationship between authority and liberty. He emphasizes the importance of individuality which he conceived as a prerequisite to the higher pleasures-the summum bonum of Utilitarianism. Published in 1859, On Liberty presents one of the most eloquent defenses of individual freedom and is perhaps the most widely-read liberal argument in support of the value of liberty. Niels Bohr (1885-1962) was a Danish physicist who played a key role in the development of atomic theory and quantum mechanics, he was awarded the Nobel Prize for Physics in 1922. Originally written for various journals during the 1920s, these articles investigate the epistemological significance of discoveries in quantum physics. In this, the only up-to-date critical work on still life painting in any language, Norman Bryson analyzes the origins, history and logic of still life, one of the most enduring forms of Western painting. The first essay is devoted to Roman wall-painting while in the second the author surveys a major segment in the history of still life, from seventeenth-century Spanish painting to Cubism. The third essay tackles the

controversial field of seventeenth-century Dutch still life. Bryson concludes in the final essay that the persisting tendency to downgrade the genre of still life is profoundly rooted in the historical oppression of women. In *Looking at the Overlooked*, Norman Bryson is at his most brilliant. These superbly written essays will stimulate us to look at the entire tradition of still life with new and critical eyes. The present volume is a translation of *Kunst und schöpferisches Unbewusstes*, which was published in 1954 by Rascher Verlag, Zurich, as the third of a series of volumes of collected essays by Erich Neumann ... To the three original essays a fourth has been added. These essays reveal Mikhail Bakhtin (1895-1975)—known in the West largely through his studies of Rabelais and Dostoevsky—as a philosopher of language, a cultural historian, and a major theoretician of the novel. *The Dialogic Imagination* presents, in superb English translation, four selections from *Voprosy literatury i estetiki* (Problems of literature and esthetics), published in Moscow in 1975. The volume also contains a lengthy introduction to Bakhtin and his thought and a glossary of terminology. Bakhtin uses the category "novel" in a highly idiosyncratic way, claiming for it vastly larger territory than has been traditionally accepted. For him, the novel is not so much a genre as it is a force, "novelness," which he discusses in "From the Prehistory of Novelistic Discourse." Two essays, "Epic and Novel" and "Forms of Time and of the Chronotope in the Novel," deal with literary history in Bakhtin's own unorthodox way. In the final essay, he discusses literature and language in general, which he sees as stratified, constantly changing systems of subgenres, dialects, and fragmented "languages" in battle with one another. This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1891 edition. Excerpt: ...

PREFACE. THE first three essays in this volume were published five years ago in *Time*, and are mainly occupied with a criticism of Mr. Herbert Spencer's *The Man versus the State* and of certain parts of J. S. Mill's *Liberty*. The fourth essay appeared in the *Contemporary Review* for June, 1897. The questions discussed have certainly not declined in importance since these dates. The first three essays have, in parts, undergone considerable alteration. But I have retained the original form and manner of treatment, in the belief that a short and controversial examination of two very well known books may, for many purposes, be more profitable than an elaborate and systematic treatise, for which in any case I have not found the leisure. Something may still be said for using the "dialectical" rather than the "apodictic" method in political philosophy. And what appears negative criticism does not necessarily give a negative result, least of all when it is criticism of negative criticism. The fourth essay enables me to approach my conclusions in a different manner from that followed in the other three. I have added an Appendix dealing with three questions that seemed to require rather fuller treatment than was possible in footnotes.

January, 1891. i. Introductory. R. SPENCER'S little book, *The Man versus the State*, is the most conspicuous work of recent years in defence of "individualism" and in opposition to the growing tendency of State intervention in matters which the older English economists and Radical politicians held to be best left to private enterprise and unchecked competition. From its very nature it demands and challenges critical examination. Mr. Spencer's conception of what the State is appears to me to involve grave... This book has been published to mark the twenty-fifth anniversary of the Erasmus Prize and underline the importance of the four laureates who received the Prize in the jubilee year. Raymon Aron, Isaiah Berlin, Leszek Kolakowski and Marguerite Yourcenar can be considered four outstanding representatives of the unique European intellectual tradition that is characterised by its critical sense and respect for freedom of the individual. It is for this reason that they have been awarded the Erasmus Prize. The essays included in this book are devoted to these four personalities, a Frenchman strongly influenced by the German philosophical tradition, a Russian who has settled in Oxford, a philosopher banned from his native Poland, and a Frenchwoman of Belgian origin living in America. Each has demonstrated in his or her own way that the ideas on and ideals of European culture and tradition are of lasting value. Each recognizes that human values can only flourish in a pluralistic society, a society in which 'le juste milieu' must constantly be sought. The temptation to succumb to monistic, dogmatic and intolerant tendencies that continue to threaten our civilisation not only from the outside but also from within, must be continually resisted. The dignity of man reaches full maturity first and foremost in a society in which man is the moulder and maker of himself and freedom of the individual stands central. "Retells the story of the fall of Troy ... from the point of view of the woman whose visionary powers earned her contempt and scorn. Written as a result of the author's Greek travels and studies, Cassandra speaks to us in a pressing monologue whose inner focal points are patriarchy and war. In the four accompanying pieces, which take the form of travel reports, journal entries, and a letter, Wolf describes the novel's genesis."--Cover p. [4]. At 2.26 million, incarcerated Americans not only outnumber the nation's fourth-largest city, they make up a national constituency bound by a shared condition. *Fourth City: Essays from the Prison in America* presents more than seventy essays from twenty-seven states, written by incarcerated Americans chronicling their experience inside. In essays as moving as they are eloquent, the authors speak out against a national prison complex that fails so badly at the task of rehabilitation that 60% of the 650,000 Americans released each year return to prison. These essays document the authors' efforts at self-help, the institutional resistance such efforts meet at nearly every turn, and the impact, in money and lives, that this resistance has on the public. Directly confronting the images of prisons and prisoners manufactured by popular media, so-called reality TV, and for-profit local and national news sources, *Fourth City* recognizes American prisoners as our primary, frontline witnesses to the dysfunction of the largest prison system on earth. Filled with deeply personal stories of coping, survival, resistance, and transformation, *Fourth City* should be read by every American who believes that law should achieve order in the cause of justice rather than at its cost. *The Invisible Dragon* made a lot of noise for a little book. When it was originally published in 1993 it was championed by artists for its forceful call for a reconsideration of beauty—and savaged by more theoretically oriented critics who dismissed the very concept of beauty as naive, igniting a debate that has shown no sign of flagging. With this revised and expanded edition, Hickey is back to fan the flames. More manifesto than polite discussion, more call to action than criticism, *The Invisible Dragon* aims squarely at the hyper-institutionalism that, in Hickey's view, denies the real pleasures that draw us to art in the first place. Deploying the artworks of Warhol, Raphael, Caravaggio, and Mapplethorpe and the writings of Ruskin, Shakespeare, Deleuze, and Foucault, Hickey takes on museum culture, arid academicism, sclerotic politics, and more—all in the service of making readers rethink the nature of art. A new introduction provides a context for earlier essays—what Hickey calls his "intellectual temper tantrums." A new essay, "American Beauty," concludes the volume with a historical argument that is a rousing paean to the inherently democratic nature of attention to beauty. Written with a verve that is all too rare in serious criticism, this expanded and refurbished edition of *The Invisible Dragon* will be sure to captivate a new generation of readers, provoking the passionate reactions that are the hallmark of great criticism. Intended to fill a void in critical writing on Philippine musical literature - reflective and analytical discussions of important markers in contemporary Filipino musical life. *We Must Have Certainty* surveys the development of the genre of the detective story from its origins in the mid-nineteenth century to its current profile in the early twenty-first century. It locates a principal appeal of the genre in the nature of the world that the detective necessarily inhabits: a world of more or less realistic violence and excitement and, at the same time, a world that always, in the end, makes sense. It suggests that there is a significance to a popular narrative formula that requires that an initial world of suspicion and uncertainty be inevitably transformed by the detective into a world of clarity and order. Though scholarship in the field is acknowledged, the author's citations are most often from detective stories themselves. The essays are written in an accessible style; those who have read a few novels in the genre, as well as those who have read many, will find the book stimulating and provocative. Twenty four essays cover a broad range of topics in cultural anthropology, and represent the best writings of George Peter Murdock and reveal his theoretical

orientation and his many landmark contributions to the field. In his introduction, Mr. Baker writes, "Although Romance, the dominant genre of secular literature throughout the later Middle Ages, has prompted floods of scholarship and speculation, it still bristles with unanswered problems of origin, development, and even definition." Helaine Newstead, Distinguished Professor of English at Hunter College, contributes "Malory and Romance"; A. Bartlett Giamatti, Associate Professor of English and Comparative Literature at Yale University, "Spenser: From Magic to Miracle"; Norman Rabkin, Professor of English at the University of California, Berkeley, "The Holy Sinner and the Confidence Man: Illusion in Shakespeare's Romances"; and Barbara K. Lewaiski, Professor of English at Brown University, "Milton: Revaluations of Romance." Originally published in 1985 this book explores, in four interwoven essays, the many ways human life and built form interact and the place that professional designing takes in this interaction. Together, the essays touch on a number of ideas: the idea that our position in space relative to the thing we are designing determines the methods we apply when designing it; the idea that designing is about making proposals, and is therefore a social act first of all; and the idea that agreements, consensus and above all conventions shape the act of designing things independent of their creative qualities. A classic in Chinese Philosophy of Aesthetics for the last twenty years, Li Zehou's Four Essays on Aesthetics (Meixue-sijiang) is finally translated in English to bring philosophical insight to Western readers. Li's seminal work focuses on the widely debated philosophies in China concerning the origins, manifestations, importance, and transformative power of beauty, art, and aesthetic experiences. Drawing upon the influences of both Eastern and Western philosophers and writers, Li discusses the origination of the practices of beauty and aesthetics, and the origins of art credited to Shamanistic rituals, while rejecting the concepts of Western aesthetics and embracing the traditional Chinese purpose for art: to mold human minds. He stresses the importance of the involvement of aesthetic philosophers to advocate technology and aspects of society that will contribute to the harmony among individuals, environments, and social relationships. Begun as a series of engaging conversations, Li Zehou and Jane Cauvel reveal their philosophical presuppositions and expose a deeper, cross-cultural understanding of the philosophy of aesthetics. Their ground breaking work creates a bridge between the traditional and the modern, the East and the West, and brings us one step closer to understanding the beauty in human nature. Academic interest in hysteria has burgeoned in recent decades. The topic has been probed by feminist theorists, cultural studies specialists, literary scholars, anthropologists, sociologists, psychologists, medical and art historians, as well as novelists. The hysteric is construed as a powerless, voiceless subject, marginalised by the forces of the patriarchy that have been the root cause of their distress, dissembling, and disablement. In *Performing Nerves*, Anna Furse interweaves her artistic and academic practice, drawing on her own performance texts to explore four different versions of debilitating hysteric suffering. Each text is extensively annotated, revealing the dramaturgical logic and, in turn, the historical, medical, and cultural contexts behind their protagonists' illnesses, which are argued as environmentally caused in each case. This unique, reflective insight into a playwright and director's craft offers not only an account of how mental suffering can manifest in different contexts and times, from the 19th century to today, but also a breadth of access to the ideas that can motivate creative research. This book is an invaluable resource for scholars of theatre studies, performance studies, dramaturgy, 20th-century history, gender studies, and medical humanities. Additional Contributors Are Gerald W. Johnson, Kenneth C. Royall, And Henry M. Wriston. "Some of the most important literary theory of this century."--College English Russian formalists emerged from the Russian Revolution with ideas about the independence of literature. They enjoyed that independence until Stalin shut them down. By then they had produced essays that remain among the best defenses ever written for both literature and its theory. Included here are four essays representing key points in the formalists' short history. Victor Scklovsky's pathbreaking "Art as Technique" (1917) vindicates disorder in literary style. His 1921 essay on *Tristram Shandy* makes that eccentric novel the centerpiece for a theory of narrative. A section from Tomashevsky's "Thematics" (1925) inventories the elements of stories. In "The Theory of the 'Formal Method'" (1927) Boris Eichenbaum defends Russian formalism from many attacks. An able champion, he describes formalism's evolution, notes its major workers and works, clears away decayed axioms, and rescues literature from "primitive historicism" and other dangers. These essays set a course for literary studies that led to Prague structuralism, French semiotics, and postmodern poetics. Russian Formalist Criticism has been honored as a Choice Outstanding Academic Book of the Year by the American Library Association. Shortly after the birth in 1554 of Sebastian, the last of the dynasty of Avis, a doctor in attendance named Maldonado cast his horoscope. Among other things, the horoscope predicted that Sebastian would be given to "pleasures" with women, and that his wife would give him many noble and handsome children. Since Sebastian never married and had no children in spite of the fact that producing heirs was one of the primary duties of royalty, Sebastian's failure to do so prompted author Harold B. Johnson to examine Sebastian's life more closely in an attempt to understand why. These researches led Johnson to elaborate a radical new picture of the young king's upbringing, a picture that has proved deeply upsetting to conservative Portuguese scholars. *Sebastian King of Portugal: Four Essays* is a collection of Johnson's contributions to the understanding of King Sebastian. Within its pages he provides evidence of Sebastian's sexual abuse at the age of nine, as well as Sebastian's homosexual behavior later in life. Johnson also addresses the arguments of his critics, providing documentation that further authenticates his interpretations of this unusual king's life. The first three essays in this volume were published five years ago in *Time*, and are mainly occupied with a criticism of Mr. Herbert Spencer's the man versus the state, and of certain parts of J.S. Mill's liberty. The fourth essay appeared in the *Contemporary review* for June, 1887. --

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