

Poetics Longinus On The Sublime Demetrius On Style

In Poetics Aristotle (384-322 BCE) treats Greek tragedy and epic. The subject of On the Sublime, attributed to an (unidentifiable) Longinus and probably composed in the first century CE is greatness in writing. On Style, attributed to an (unidentifiable) Demetrius and perhaps composed in the second century BCE, analyzes four literary styles.

Yun Lee Too offers a sustained reading of the social function of the body of texts we identify as 'ancient literary criticism' with major implications for how we understand this discourse and also modern criticism and literary theory. The author argues that when Greek and Roman authors discuss what and how to read in works, they are attempting to create and maintain the political community and its identity by regulating the languages available to it. Literary criticism is a process of discrimination between competing discourses, serving as a strategy by which certain forms of speech or writing may be pronounced legitimate at the expense of others. The volume traces ancient criticism from its origins in archaic Greek poetry through to the early Christian era. As well as reading the familiar texts of ancient criticism - Plato's Republic, Aristotle's Poetics, [Longinus] On the Sublime, amongst others - it shows how ancient law, history, and rhetoric participate in the critical process.

On the Sublime Aristotle The poetics. "Longinus": On the sublime. Demetrius: On style Aristotle. The Poetics. "Longinus" on the Sublime Aristotle: The Poetics "Longinus": On the Sublime. Demetrius: On Style The Poetics "Longinus," on the Sublime : Demetrius, on Style Aristotles? Poetics Longinus On the Sublime Aristotle - The Poetics: "Longinus" - On the Sublime ; Demetrius - On Style Aristotle The Poetics. "Longinus" : On the Sublime. Demetrius : On Style Dionysius Longinus on the Sublime Translated from the Greek, with Notes and Observations, and Some Account of the Life, Writings and Character of the Author. By William Smith, ... Aristotle's Poetics and Longinus on the Sublime Literary Licensing, LLC Aristotle The Poetics ; "Longinus" on the Sublime ; Demetrius on Style Aristotle Poetics/Longinus on the Sublime/Demetrius on Style Classical Literary Criticism Penguin UK Celebrated for its own clarity and sublime style, this classic work of literary theory draws on the writings of Demosthenes, Plato, Sappho, Thucydides, Euripides, and Aeschylus, among others, to examine and delineate the essentials of a noble style. The complete translation, from the Greek of A. O. Prickard's Oxford text, features an introduction by Grube, establishing the historical and critical context of the work, and a biographical index.

The works collected in this volume have profoundly shaped the history of criticism in the Western world: they created much of the terminology still in use today and formulated enduring questions about the nature and function of literature. In Ion, Plato examines the god-like power of poets to evoke feelings such as pleasure or fear, yet he went on to attack this manipulation of emotions and banished poets from his ideal Republic. Aristotle defends the value of art in his Poetics, and his analysis of tragedy has influenced generations of critics from the Renaissance onwards. In the Art of Poetry, Horace promotes a style of poetic craftsmanship rooted in wisdom, ethical insight and decorum, while Longinus' On the Sublime explores the nature of inspiration in poetry and prose.

Current understandings of the sublime are focused by a single word ('sublimity') and by a single author ('Longinus'). The sublime is not a word: it is a concept and an experience, or rather a whole range of ideas, meanings and experiences that are embedded in conceptual and experiential patterns. Once we train our sights on these patterns a radically different prospect on the sublime in antiquity comes to light, one that touches everything from its range of expressions to its dates of emergence, evolution, role in the cultures of antiquity as a whole, and later reception. This book is the first to outline an alternative account of the sublime in Greek and Roman poetry, philosophy, and the sciences, in addition to rhetoric and literary criticism. It offers new readings of Longinus without privileging him, but instead situates him within a much larger context of reflection on the sublime in antiquity.

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