

PROPOSITIONAL PERCEPTION

PHANTASIA, PREDICATION AND SIGN
IN PLATO, ARISTOTLE AND THE STOICS

Jeffrey Barnouw



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Propositional Perception Phantasia Predication And Sign In Plato Aristotle And The Stoics

Vanessa de Harven



Propositional Perception Phantasia Predication And Sign In Plato Aristotle And The Stoics:

Propositional Perception Jeffrey Barnouw, 2002 The early Greek Stoics were the first philosophers to recognize the object of normal human perception as predicative or propositional in nature Fundamentally we do not perceive qualities or things but situations and things happening facts To mark their difference from Plato and Aristotle the Stoics adopted phantasia as their word for perception This term had been coined by Plato to designate deceptive appearance a combination of sensation and judgment and the Stoics turned this sense to positive account by linking it to the ground breaking work of Plato and Aristotle on predication the framing of propositions To corner the Sophist in his Sophist Plato had argued that phantasia was of the nature of judgment and statement capable of truth and falsity The Stoics made phantasia or propositional perception the starting point and basis for their propositional logic and showed that the revealing power of perception is carried over in the formation of logical propositions and the interrelation of propositions in signs and proof Author Jeffrey Barnouw proposes new interpretations and translations for other characteristic Stoic terms in addition to phantasia including lekton pragma axioma huparchein ptosis tunchanon emphasis endeiktikon and metabasis Barnouw also demonstrates a multi faceted and deep affinity between Stoic logic and the semiotic logic of Charles S Peirce **Ekphrasis, Vision, and Persuasion in the Book of Revelation** Robyn J. Whitaker, 2015-11-13 Robyn J Whitaker interprets the Book of Revelation within the context of ancient rhetoric and religion She argues that the author of Revelation uses a popular rhetorical tool ekphrasis to paint word pictures of God that compete with material images to both critique image making and simultaneously make an absent God present *The Stoics on Lekta* Ada Bronowski, 2019-07-11 After Plato s Forms and Aristotle s substances the Stoics posited the fundamental reality of lekta the meanings of sentences distinct from the sentences themselves This is the first time in the tradition of Western philosophy that what is signified is properly distinguished from signs and signifiers The Stoics on Lekta offers a synoptic treatment of the many implications of this distinction which grants an existential autonomy to lekta language can only ever express meanings but what happens to meanings which are there ready to be said but which are never actually expressed It analyses the deep shift in ontological paradigm required by the presence of lekta in reality and reveals a truly unique complex and consistent cosmic view in which lekta are the keystones of the structure of reality According to this view we cannot not speak or think in terms of lekta and for this reason they are in fact all there is to say The Stoics position ignited many fiery debates in antiquity and continues to do so in the modern era they were the first to be concerned with questions about language and grammar and the first to put the relation of language to reality at the heart of the enquiry into human understanding and the place of man in the cosmos Such questions remain central to life and philosophy to this day and by explicitly comparing and contrasting the themes and topics discussed to twentieth century treatments of the status of the proposition propositional structure speech act theory and the relation of attribution of the predicate to a subject term this volume seeks to demonstrate the enduring value of a

direct Stoic contribution to the contemporary debate

Phenomenology and the Arts: Logos and Aisthesis Kwok-Ying

Lau, Thomas Nenon, 2020-01-30 This volume examines the great varieties of artistic experience from first hand phenomenological descriptions. It features detailed and concrete analyses which provides readers with in depth insights into each specific domain of artistic experience. Coverage includes phenomenological elucidation of the aesthetic attitude, the power of imagination and the logic of sensibility. The essays also detail concrete phenomenological analyses of aesthetic experiences in poetry, painting, photography, drama, architecture and urban aesthetics. The book contains essays from Logos and Aisthesis Phenomenology and the Arts, an international conference held at the Chinese University of Hong Kong. It brings together a team of top scholars from both the East and the West and offers readers a global perspective on this interesting topic. These innovative yet accessible essays will benefit students and researchers in philosophy, aesthetics, the arts and the humanities. They will also be of interest to specialists in phenomenology.

The Unity of Stoic Metaphysics Vanessa de

Harven, 2024-11-26 The Unity of Stoic Metaphysics argues that the Stoics were sophisticated metaphysical thinkers responding to Plato's Sophist and forging a bold new path between materialism and idealism with a one world metaphysics best characterized as non reductive physicalism. The book is divided into five sections. Section I Something develops the suggestion that the Stoics arrived at the genus Something and their two ontological criteria for being Something by careful reflection on Plato's Sophist, finding new depth to Plato's challenges as well as to the Stoic response. Section II Bodies offers an account of Stoic corporealism that takes us from the ontology of what exists to the metaphysics of body, explaining how body can be the fundamental grounds of the cosmos and how qualities can be corporeal. Section III Incorporals takes us beyond corporealism to physicalism. It argues that the Stoic incorporals, space, time and the lekta or sayables are all dependent on body for their subsistence, inheriting their spatial, temporal and semantic properties from underlying body without being nothing but the body. Section IV Neither Corporeal nor Incorporal argues in support of a tripartite ontology that includes a third class of entities that are neither corporeal nor incorporal, limits of the continuum, geometrical limits and creatures of fiction. Section V Everything returns to the Stoic ontology, arguing that concepts are not Something, thus no reason remains to posit a further class of entities. Not Somethings out in metaphysical limbo between Something and nothing at all. The genus Something is complete and comprehensive as it stands. Everything is Something.

Phantasms of

Matter in Gogol (and Gombrowicz) Michal Oklot, 2009 An investigation into the problem of writing about matter in Nikolai Gogol's work and indirectly into the entire Neoplatonic tradition in Russian literature, this book is not intended to be an exhaustive historical survey of the concept of matter but rather an effort to enumerate the images of matter in Gogol's texts and to specify the rules of their construction. The trajectory of the book is directed by movement from Gogol to Gogol. Its major assumption is that Gogol successfully develops a language for grasping the Neoplatonic concept of matter and subsequently rejects it, abandoning literature. Since then the Gogolian form, sic of the image of a sheer negation of form, has

recurred frequently in Russian literature Yet the direction of the movement is always towards Gogol Somewhere at the margin of this circular trajectory one can inscribe a Polish writer Witold Gombrowicz who established one hundred years later a similar rhythm governing Polish literature from Gombrowicz to Gombrowicz

Deleuze, Bergson, Merleau-Ponty Dorothea E. Olkowski, 2021-09-07 Deleuze Bergson Merleau Ponty The Logic and Pragmatics of Creation Affective Life and Perception offers the only full length examination of the relationships between Deleuze Bergson and Merleau Ponty Henri Bergson 1859 1941 Maurice Merleau Ponty 1908 1961 and Gilles Deleuze 1925 1995 succeeded one another as leading voices in French philosophy over a span of 136 years Their relationship to one another s work involved far more than their overlapping lifetimes Bergson became both the source of philosophical insight and a focus of criticism for Merleau Ponty and Deleuze Deleuze criticized Merleau Ponty s phenomenology as well as his interest in cognitive and natural science Author Dorothea Olkowski points out that each of these philosophers situated their thought in relation to their understandings of crucial developments and theories taken up in the history and philosophy of science and this has been difficult for Continental philosophy to grasp She articulates the differences between these philosophers with respect to their disparate approaches to the physical sciences and with how their views of science function in relation to their larger philosophical projects In Deleuze Bergson Merleau Ponty Olkowski examines the critical areas of the structure of time and memory the structure of consciousness and the question of humans relation to nature She reveals that these philosophers are working from inside one another s ideas and are making strong claims about time consciousness reality and their effects on humanity that converge and diverge The result is a clearer picture of the intertwined workings of Continental philosophy and its fundamental engagement with the sciences

The Imagination of the Mind in Classical Athens Emily Clifford, Xavier Buxton, 2023-07-14 This book explores the imaginative processes at work in the artefacts of Classical Athens When ancient Athenians strove to grasp justice or war or death when they dreamt or deliberated how did they do it Did they think about what they were doing Did they imagine an imagining mind European histories of the imagination have often begun with thinkers like Plato and Aristotle By contrast this volume is premised upon the idea that imaginative activity and especially efforts to articulate it can take place in the absence of technical terminology In exploring an ancient culture of imagination mediated by art and literature the book scopes out the roots of later more explicit theoretical enquiry Chapters hone in on a range of visual and verbal artefacts from the Classical period Approaching the topic from different angles philosophical historical philological literary and art historical they also investigate how these artefacts stimulate affective sensory meditative in short imaginative encounters between imagining bodies and their world The Imagination of the Mind in Classical Athens offers a ground breaking reassessment of imagination in ancient Greek culture and thought it will be essential reading for those interested in not only philosophies of mind but also ancient Greek image text and culture more broadly

The Poetics of Visuality Justin J. White , 2024-11-14 Justin J White explores the nature of images in ancient

Israel through a reconceptualization of the relationship between image and text He proposes that in ancient Israel texts evoked images as a core part of their rhetoric Rather than conceptualizing texts and images as ontologically or functionally distinct media he argues that both media are mixed media even while neither medium is reducible to the other In order to make this argument he focuses on the visual aspects of textual rhetoric what he terms the poetics of visibility He builds his argument across three text specific axes of visual rhetoric ekphrasis the visual imagination and material agency He makes the claim that each of these three axes are endemic to Israelite literature and mutually contribute to the formation of a robust ontology of visual representation in ancient Israel

George Berkeley and Early Modern Philosophy Stephen H. Daniel, 2021-04-01 Stephen Daniel presents a study of the philosophy of George Berkeley in the intellectual context of his times with a particular focus on how for Berkeley mind is related to its ideas Daniel does not assume that thinkers like Descartes Malebranche or Locke define for Berkeley the context in which he develops his own thought Instead he indicates how Berkeley draws on a tradition that informed his early training and that challenges much of the early modern thought with which he is often associated Specifically this book indicates how Berkeley's distinctive treatment of mind as the activity whereby objects are differentiated and related to one another highlights how mind neither precedes the existence of objects nor exists independently of them This distinctive way of understanding the relation of mind and objects allows Berkeley to appropriate ideas from his contemporaries in ways that transform the issues with which he is engaged The resulting insights for example about how God creates the minds that perceive objects are only now starting to be fully appreciated

Hagia Sophia and the Byzantine Aesthetic Experience Nadine Schibille, 2016-04-22 Paramount in the shaping of early Byzantine identity was the construction of the church of Hagia Sophia in Constantinople 532-537 CE This book examines the edifice from the perspective of aesthetics to define the concept of beauty and the meaning of art in early Byzantium Byzantine aesthetic thought is re-evaluated against late antique Neoplatonism and the writings of Pseudo Dionysius that offer fundamental paradigms for the late antique attitude towards art and beauty These metaphysical concepts of aesthetics are ultimately grounded in experiences of sensation and perception and reflect the ways in which the world and reality were perceived and grasped signifying the cultural identity of early Byzantium There are different types of aesthetic data those present in the aesthetic object and those found in aesthetic responses to the object This study looks at the aesthetic data embodied in the sixth century architectural structure and interior decoration of Hagia Sophia as well as in literary responses ekphrasis to the building The purpose of the Byzantine ekphrasis was to convey by verbal means the same effects that the artefact itself would have caused A literary analysis of these rhetorical descriptions recaptures the Byzantine perception and expectations and at the same time reveals the cognitive processes triggered by the Great Church The central aesthetic feature that emerges from sixth century ekphraseis of Hagia Sophia is that of light Light is described as the decisive element in the experience of the sacred space and light is simultaneously associated with the notion of wisdom It is argued that the

concepts of light and wisdom are interwoven programmatic elements that underlie the unique architecture and non figurative decoration of Hagia Sophia A similar concern for the phenomenon of light and its epistemological dimension is reflected in other contemporary monuments testifying to the pervasiveness of these aesthetic values in early Byzantium

The Poetics of Greek Ekphrasis Matthew Chaldekas, Irmgard Männlein-Robert, 2025-11-03 This volume examines the literary figure of ekphrasis with a particular focus on its role in an overarching poetic or artistic design As a literary phenomenon with roots in the earliest Greek poetry ekphrasis has been traditionally defined as Kunstbeschreibung art description Recent scholarship has challenged this definition and broadened it to extend beyond descriptions of artworks and beyond poetic contexts Nevertheless ekphrasis retains the basic outline of a sensory especially visual experience translated into words As such it invites an audience to engage with a real or imagined object and to reflect on the text as object and its artistic construction The sensory element of ancient ekphrasis allows this literary device to raise questions of perception and cognition as well as materiality spatiality and aesthetics The papers in this volume engage with a variety of texts and objects which shed new light on the special relationship between ekphrasis and poetry ekphrasis and art The material covered here ranges from the Hellenistic period where ekphrasis experienced its great efflorescence to Late Antiquity and it will be of interest to literary scholars art historians and archaeologists Knowledge and virtue in early Stoicism Håvard

Løkke, 2015-10-22 This book is about the epistemological views and arguments of the early Stoics It discusses such questions as How is knowledge possible and what is it How do we perceive things and acquire notions of them Should we rely on arguments How do we come to make so many mistakes The author tries to give a comprehensive and conservative account of Stoic epistemology as a whole as it was developed by Chrysippus He emphasizes how the epistemological views of the Stoics are interrelated among themselves and with views from Stoic physics and logic There are a number of Stoic views and arguments that we will never know about But there are passages on Stoic epistemology in Sextus Empiricus Galen Plutarch Cicero and a few others authors The book is like a big jigsaw puzzle of these scattered pieces of evidence **A Companion**

to Hellenistic Literature James J. Clauss, Martine Cuypers, 2014-01-28 Offering unparalleled scope A Companion to Hellenistic Literature in 30 newly commissioned essays explores the social and intellectual contexts of literature production in the Hellenistic period and examines the relationship between Hellenistic and earlier literature Provides a wide ranging critical examination of Hellenistic literature including the works of well respected poets alongside lesser known historical philosophical and scientific prose of the period Explores how the indigenous literatures of Hellenized lands influenced Greek literature and how Greek literature influenced Jewish Near Eastern Egyptian and Roman literary works **Looking**

Through Images Emmanuel Alloa, 2021-10-05 Images have always stirred ambivalent reactions Yet whether eliciting fascinated gazes or iconoclastic repulsion from their beholders they have hardly ever been seen as true sources of knowledge They were long viewed as mere appearances placeholders for the things themselves or deceptive illusions Today the

traditional critique of the spectacle has given way to an unconditional embrace of the visual. However, we still lack a persuasive theoretical account of how images work. Emmanuel Alloa retraces the history of Western attitudes toward the visual to propose a major rethinking of images as irreplaceable agents of our everyday engagement with the world. He examines how ideas of images and their powers have been constructed in Western humanities, art theory, and philosophy, developing a novel genealogy of both visual studies and the concept of the medium. Alloa reconstructs the earliest Western media theory: Aristotle's concept of the diaphanous milieu of vision and the significance of its subsequent erasure in the history of science. Ultimately, he argues for a historically informed phenomenology of images and visual media that explains why images are not simply referential depictions, windows onto the world. Instead, images constantly reactivate the power of appearing. As media of visualization, they allow things to appear that could not be visible except in and through these very material devices.

Odysseus, Hero of Practical Intelligence Jeffrey Barnouw, 2004-10-05 In dramatic representations and narrative reports of inner deliberation, the *Odyssey* displays the workings of the human mind and its hero's practical intelligence epitomized by anticipating consequences and controlling his actions accordingly. Once his hope of returning home as husband, father, and king is renewed on Calypso's isle, Odysseus shows a consistent will to focus on this purpose and subordinate other impulses to it. His fabled cleverness is now fully engaged in a gradually emerging plan as he thinks back from that final goal through a network of means to achieve it. He relies on signs, inferences in the form of *if-then* that as defined by the Stoic Chrysippus, and the nature of his intelligence is thematically underscored through contrast with others' recklessness that is failure to heed signs or reckon consequences. In Homeric deliberation, the mind is torn between competing options or intentions, not between reason and desire. The lack of distinct opposing faculties and hierarchical organization in the Homeric mind, far from archaic simplicity, prefigures the psychology of Chrysippus, who cites deliberation scenes from the *Odyssey* against Plato's hierarchical tripartite model. From the Stoics, there follows a psychological tradition leading through Hobbes and Leibniz to Peirce and Dewey. These thinkers are drawn upon to show the significance of the conception of thinking first articulated in the *Odyssey*. Homer's work inaugurates an approach that has provoked philosophical conflict persisting into the present and opposition to pragmatism. Pragmatism can be discerned in prominent critiques of Homer and his hero, which are analyzed and countered in this study.

Ficino and Fantasy Marieke J.E. van den Doel, 2021-12-13 Did the Florentine philosopher Marsilio Ficino (1433-99) influence the art of his time? Art historians have been fiercely debating this question for decades. This book starts with Ficino's views on the imagination as a faculty of the soul and shows how these ideas were part of a long philosophical tradition and inspired fresh insights. This approach, combined with little-known historical material, offers a new understanding of whether, how, and why Ficino's Platonic conceptions of the imagination may have been received in the art of the Italian Renaissance. The discussion explores Ficino's possible influence on the work of Botticelli and Michelangelo and examines the appropriation of Ficino's ideas by

early modern art theorists **Philosophy of Mind in Antiquity** John Sisko, 2018-07-06 Spanning 1200 years of intellectual history from the 6th century BCE emergence of philosophical enquiry in the Greek city state of Miletus to the 6th century CE closure of the Academy in Athens in 529 *Philosophy of Mind in Antiquity* provides an outstanding survey of philosophy of mind of the period It covers a crucial era for the history of philosophy of mind examining the enduring and controversial arguments of Plato and Aristotle in addition to the contribution of the Stoics and other key figures Following an introduction by John Sisko fifteen specially commissioned chapters by an international team of contributors discuss key topics thinkers and debates including the Presocratics Plato cognition Aristotle intellect natural science time mind perception and body the Stoics Galen and Plotinus Essential reading for students and researchers in philosophy of mind ancient philosophy and the history of philosophy *Philosophy of Mind in Antiquity* is also a valuable resource for those in related disciplines such as Classics *Sight and the Ancient Senses* Michael Squire, 2015-12-22 It is to Greek critical thinking about seeing that we owe our conceptual framework for theorizing the senses and it is also to such thinking that we owe the lasting legacy of Greco Roman imagery *Sight and the Ancient Senses* is the first thorough introduction to the conceptualization of sight in the history visual culture literature and philosophy of classical antiquity Examining how the Greeks and Romans interpreted what they saw the collection also considers sight in relation to the other senses This volume brings together a number of interdisciplinary perspectives to deliver a broad and balanced coverage of this subject Contributors explore the cultural social and intellectual backdrops that gave rise to ancient theories of seeing from Archaic Greece through to the advent of Christianity in late antiquity This series of specially commissioned thematic chapters demonstrate how theories about sight informed Graeco Roman philosophy science poetry rhetoric and art The collection also reaches beyond its Graeco Roman visual framework showcasing how ancient ideas have influenced the longue dur e of western sensory thinking Richly illustrated throughout including a section of color plates *Sight and the Ancient Senses* is a wide ranging introduction to ancient theories of seeing which will be an invaluable resource for students and scholars of classical antiquity *The Cambridge History of English Literature, 1660-1780* John Richetti, 2005-01-06 *The Cambridge History of English Literature 1660 1780* offers readers discussions of the entire range of literary expression from the Restoration to the end of the eighteenth century In essays by thirty distinguished scholars recent historical perspectives and new critical approaches and methods are brought to bear on the classic authors and texts of the period Forgotten or neglected authors and themes as well as new and emerging genres within the expanding marketplace for printed matter during the eighteenth century receive special attention and emphasis The volume s guiding purpose is to examine the social and historical circumstances within which literary production and imaginative writing take place in the period and to evaluate the enduring verbal complexity and cultural insights they articulate so powerfully

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