

1. Record Nr.	UNISA996234843203316
Autore	Schönecker Dieter
Titolo	Immanuel Kant's <i>Groundwork for the Metaphysics of Morals</i> : A Commentary // Dieter Schönecker
Pubbl/distr/stampa	Cambridge, MA : , : Harvard University Press, , [2015] ©2014
ISBN	0-674-96736-4 0-674-73621-4
Descrizione fisica	1 online resource (249 p.)
Classificazione	CF 5015
Disciplina	170
Soggetti	Ethics
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Preface -- 1. Kant's Preface: The Metaphysics of Morals and the Strategy of the Groundwork -- 2. Section I of the Groundwork: The Good Will, Duty, and the Derivation of the Categorical Imperative -- 3. Section II of the Groundwork: Practical Reason, Imperatives, and Kant's Formulas -- 4. Section III of the Groundwork: The Deduction of the Categorical Imperative -- 5. Bibliography -- Index
Sommario/riassunto	A defining work of moral philosophy, Kant's <i>Groundwork for the Metaphysics of Morals</i> has been influential to an extent far beyond what its modest length (roughly 75 pages) might suggest. It is also a famously difficult work, concerned with propounding universal principles rather than answering practical questions. As even professional philosophers will admit, first-time readers are not alone in finding some of its arguments perplexing. Offering an introduction that is accessible to students and relevant to specialized scholars, Dieter Schönecker and Allen Wood make luminously clear the ways the <i>Groundwork for the Metaphysics of Morals</i> forms the basis of our modern moral outlook: that all human beings have equal dignity as ends in themselves; that every rational being is a self-governing agent whose morality freely derives from his or her own will; and that all rational beings constitute an ideal community, bound only by the moral laws they have agreed upon. Schönecker and Wood explain key Kantian

concepts of duty, the good will, and moral worth, as well as the propositions Kant uses to derive his conception of the moral law. How the law relates to freedom, and the significance of the free will within Kant's overall philosophy are rigorously interrogated. Where differing interpretations of Kant's claims are possible, the authors provide alternative options, giving arguments for each. This critical introduction will help readers of the *Groundwork* gain an informed understanding of Kant's challenging but central philosophical work.

2. Record Nr.	UNINA9910595038203321
Autore	Horton Ian
Titolo	Art History for Comics : Past, Present and Potential Futures / / by Ian Horton, Maggie Gray
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2022
ISBN	9783031073533 3031073533
Edizione	[1st ed. 2022.]
Descrizione fisica	1 online resource (248 pages)
Collana	Palgrave Studies in Comics and Graphic Novels, , 2634-6389
Disciplina	709
Soggetti	Comic books, strips, etc - Influence on mass media Art - History Comics Studies Art History
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Why Does Comics Studies Need Art History (and Vice Versa)? -- Disciplinary and Methodological Concerns -- Part I: The History of Art History and Comics Studies -- Part II: Possibilities for Comics Art History Now -- References -- Part I The History of Art History and Comics Studies -- Establishing Canons, Styles and Schools at the Dawn of Comics Studies -- Creating Classical Canons -- Defining Styles and Schools -- References -- Iconography and Cultural History in Comics Studies -- Iconography as Method and Methodology -- Cultural History as a Critical Framework -- References -- Art History Turned Upside

Down: David Kunzle and the Social History of Art -- Volume 1: Exorcising Gombrich -- New Left Art History -- How Karl Marx Prevailed over Carl Barks -- Volume 2: The Social History of Comics -- References -- Variations of Formalism, Modernism, Abstraction -- Claude Moliterni: A Formalism of Narrative Technique -- Gerald Gassiot-Talabot: Comics Against Formalism and Abstraction? -- Comics (and the) Modernist Avant-Garde -- Andrei Molotiu: Abstract Comics Formalism -- Abstraction Beyond Modernist Formalism -- References -- Part II Possibilities for Comics Art History Now -- Challenging Canons and the Challenge of Style: Visualising the Baroque Storyworld of Judge Dredd's "The Cursed Earth" -- Contesting Canons in Comics Studies -- The Challenge of Style for Comics Studies -- Styles and Schools as Canonical Markers -- Picturing a Baroque Storyworld: Seeing "The Cursed Earth" Through Wolfflin's Comparative Methodology -- The Limits and Potential of Wolfflin's Analysis of Style for Comics Studies -- References -- Iconography for Comics Studies Reconsidered: Interpreting Visual Transformations in Jack Kirby's *The Mighty Thor* -- From Iconography to Iconology -- The Semiotic Turn in Art History (and Comics Studies) -- Thump, Karrack! The Iconology of Transformation in Thor -- The Challenge of Iconography and Iconology for Comic Studies (and Art History) -- References -- Cultural History for Comics Studies: Reinterpreting the Eagle and "Dan Dare - Pilot of the Future" -- From Iconology to Cultural History -- The Discourse of Cultural Studies Within Comics Studies -- Recontextualising the Eagle and "Dan Dare - Pilot of the Future" -- Daring to Use Cultural History in Comics Studies -- References -- A Social History of Comics Art: Looking at Writers and Readers' Capitalism for Beginners -- Marxist Art History and Comics -- Style, Ideology and Class -- Ideology and Autonomy -- Affect, Materiality and Ways of Reading and Seeing -- Writers and Readers ... for Beginners Comic Books -- Relations of Production, Distribution and Consumption -- Style, Materiality and the Politics of Form -- Ways of Reading and Looking -- References -- Reframing the Avant-Garde: Different Ways of Seeing Escape -- Positioning the Avant-Garde in Comics Studies -- Unpopular Culture and Postmodern Modernism -- Framing the Avant-Garde in Art History -- Advancing Towards the Picture Plane -- Advancing Against Art and into Life -- Advancing as Reaction and Repetition -- Advancing Beyond the Frame -- Escape Artistry -- Reading Escape as Unpopular Culture -- Small Press and Alternative Avant-Gardes -- A Mainstream Alternative -- Putting Comics Studies in the Frame -- References -- Modernism and Comics Revisited: Form and Fragmentation in Alan Moore's "I Can Hear the Grass Grow" -- Comics and Modernism -- Modernism in Art History -- The Significance of Form -- The Specificity of Medium -- The Defence of Autonomy -- The Occlusions of Modernist Criticism -- Reframing Modernism and Comics -- I Can Hear the Grass Grow -- Form: The Abstract Underscore, Medium and Modernism -- A Medium of Fragments: Modernity, Montage and the Politics of Form -- References -- Conclusion: Future Directions -- References -- Index.

Sommario/riassunto

This book looks at comics through the lens of Art History, examining the past influence of art-historical methodologies on comics scholarship to scope how they can be applied to Comics Studies in the present and future. It unearths how early comics scholars deployed art-historical approaches, including stylistic analysis, iconography, Cultural History and the social history of art, and proposes how such methodologies, updated in light of disciplinary developments within Art History, could be usefully adopted in the study of comics today. Through a series of indicative case studies of British and American

comics like Eagle, The Mighty Thor, 2000AD, Escape and Heartbreak Hotel, it argues that art-historical methods better address overlooked aspects of visual and material form. Bringing Art History back into the interdisciplinary nexus of comics scholarship raises some fundamental questions about the categories, frameworks and values underlying contemporary Comics Studies. Ian Horton is Reader in Graphic Communication at the University of the Arts London, UK. Maggie Gray is Senior Lecturer in Critical & Historical Studies at Kingston University, UK.
