Questions to Abel Chapter 21 Form in Art

1. Abel points out that the word *aesthetics* was only coined in the 18th century, and that neither classical Greek nor ancient Egyptian really had a word for “art.” What does that suggest about our concept of *art*?

2. Why have traditional distinctions in the kind of art by the medium used eroded?

3. What are some of the ways that art functions within human societies? (P. 251)

4. What is the most ancient function of art? (P. 251)

5. Why is the way in which Velazquez “imitates nature” contrasted with that of El Greco? Of Bosch? (P. 251)

6. Why does Abel assert that both El Greco and Bosch are both inspired by nature? (P. 251)

7. Why are Kafka and Joyce contrasted stylistically with Zola and Balzac? (p. 251-2)

8. In what way does each pair of writers imitate nature? (P. 251-252)

9. What does George Moore mean when he says “Art is not nature. Art is Nature digested. Art is a sublime excrement”? (P. 252)

10. In what way do Plato and Aristotle disagree on the function of Art? (P. 252)

11. Which of the two makes more sense to you? Or do neither? (P. 252)

12. In what way is Art a language? (P. 253)

13. In what way does Art speak to us with precision? (P. 254-5)

14. Why is poetry so difficult to translate? (P. 255)

15. What objection does Abel have to the work of *Croce* and *Cassirer*, “who hold that the objective value of art depends on the harmony between the artist's inner intuition and its external expression, that is, between the ‘poet's vision and his handiwork.’” (p. 256)

16. How do you respond to the belief of the New Criticism that “Its advocates maintain that the work of art is public and self-sufficient; it is ‘detached from the author at birth.’” (P.
17. How does Abel define Art?

18. What are some qualities that Aestheticians describe?

19. What are the Five Quandaries described by Abel? (Pp. 259-260)

20. What is the problem presented by forgeries? (P. 260)

21. What is the challenge posed by copies? (P. 260)

22. What is the difficulty posed by non-persons? (P. 260-261)

23. What is the challenge posed by intention? (P. 261)

24. What is the difficulty posed by nature? (P. 261)

25. How does Abel modify his definition of Art to take into account the five quandaries? (P. 261)

26. What is the distinction between a work of art and an artifact? (P. 262)

27. What is the distinction between the arts and crafts? (P. 262)

28. What is the distinction between the fine arts and the practical arts? (P. 262)

29. Does Abel regard the creation of Art as a uniquely human experience? (P. 264)