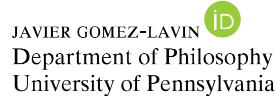
how amenable or sensitive their research project is to empirical formulations and results.

There are philosophically interesting discussions interspersed throughout the book, for instance, on the perceptual effects of indeterminate artworks (p. 152), the aesthetics of action (pp. 196–197), the uniqueness of dance as a media (pp. 238–239), the paradox of repeated exposure (p. 291), and the utility of phenomenology in perceptions of time and musicality (Chapter 25). However, the most robust philosophical arguments are found early on, in the first section on *Foundational Issues*. William Seeley's contribution, "Art, Meaning, and Aesthetics," is by far the most engaging philosophical work, where he mounts a thorough defense of why we ought to consider art as an interesting category to treat from a neuroscientific perspective in the first place (p. 29). Prima facie, there should be no reason why the brain treats art any differently from another artifactual kind—in quite a close possible world we could have an anthology on *Espresso, Caffination, and the Brain*. Seeley counters this view by arguing that artworks are unique in that they serve as "attentional engines ... intentionally designed to direct attention to those aspects of their formal compositional structure, that carry information about their content" and the category they belong in (p. 28). Still, Seeley's clarification strikes me as too broad—after all, advertisements are a paradigmatic example of attentional engines—and what of social media and memes, which do nothing but capture and direct attention to the structure and category of a given post or tweet.

I am not convinced, yet, that neuroscience of art comes in at the right "level" of analysis, at least while there is still much work to be done on the lower-level properties—those sudden chills and flutters of elation—that may be elemental to an aesthetic experience. The role of social and environmental context also must be taken into account; since being taken into a lab and shown an image of *Guernica* on a seventeen-inch LED screen is, at least in my limited experience, radically different than standing in front of the twenty-five-foot real deal. To do empirical aesthetics correctly, we will have to follow participants to the gallery, or the concert venue, or the street corner—wherever art happens—to actually measure aesthetic effects. Finally, besides the need to replicate these findings at a cross-cultural scale, using a diverse array of art forms, we need to tackle the epistemological considerations that abound. Does being shown a forged, or a participatorially made, or a computer-generated artwork change our aesthetic experience of a work? Given the ease of computer mediated forgeries, especially in photography and now in video with the rise of "deepfakes" created by machine learning, this seems like a salient question at the border of aesthetics and epistemology that cognitive neuroscience may be well suited to solve. Clearly, there is a lot of work yet to be done.

JAVIER GOMEZ-LAVIN 
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DESTRÉE, PIERRE, and PENELOPE MURRAY, eds. *A Companion to Ancient Aesthetics*. Hoboken, NJ: Wiley-Blackwell, 2015, xiv + 538 pp., 26 b&w illus., $195.00 cloth.

What could it mean to speak of ancient aesthetics? The phrase has seemed at turns obvious and impossible. We are heirs to splendid examples of ancient Greek and Roman art and influential reflections on their composition, beauty, emotional power, and value. How could there not be *ancient* aesthetics? Yet, famously, ancient Greeks and Romans had neither the concept of art nor the philosophical discipline of aesthetics that continues to incline our approach to their achievements. While some formative theorists of the discipline, from Shaftesbury and Batteux to Herder, Baumgarten, and Schiller, understood what they were doing as continuous with, or even an attempt to recover, ancient forms of experience, the terms of experience had changed with the times. We are pressed to find Athenians, Romans, and Alexandrians admiring paintings in galleries, wondering whether an artifact is an artwork, debating whether beauty is a subjective or an objective property, or evaluating music apart from song and dance and architecture, sculpture, embroidery, and poetry apart from civic and religious life. So how could ancient *aesthetics* be more than an anachronism? This familiar problem of historical interpretation is compounded when inquiring with a concept so tied to lived experience as aesthetics and into the experience of something so culturally bound as art, leading many to wonder: how can we pursue aesthetics in even western antiquity without imposing familiar categories onto an unfamiliar world? And if we can, what would it mean to speak of *modern* aesthetics with this fuller history in view? To ask now after ancient aesthetics is to ask after aesthetics's past but also its possible futures.

The present seems ripe to take up these questions. Just as energy has been renewed recently to aesthetic issues within the philosophy of art and beyond—from the wide range of beauty and disgust to the aesthetics of the body, race and gender, and non-Western cultures—scholars of ancient Greece and Roman cultures have renewed aesthetics to the forefront of classical scholarship, a consequence of the "material turn" within the field. The study of ancient aesthetics

is blossoming, however self-conscious that label must remain. The last decade has witnessed fresh studies of ancient variations on such familiar themes as beauty, sublimity, and aesthetic value, artistic performance and reception, and Plato's engagement with poetry, but also, less familiarly, of how the senses themselves were constructed, returning aesthetics to its origins in sense perception (*aisthēsis*) broadly understood. These studies have been specially focused and often quite specialized, however. It is therefore welcome to have finally a companion to guide exploration through this exciting terrain and wonderful to find in this compendium one so sure-footed across its many paths and eager to point out the wide horizons onto which they open. The most comprehensive volume of its kind, *A Companion to Ancient Aesthetics* gathers an impressive array of leading scholars to address, specifically, how the arts were variously experienced and conceptualized in the ancient Greek and Roman world. Some of the thirty-three essays provide incisive overviews of contexts or concepts, others more pointed contributions to scholarship. All are valuable resources for graduate instruction and for research on their specific topics, not least due to their consistently extensive citations of primary sources and helpful guides to secondary literature appended to each chapter.

The editors, Pierre Destrée and Penelope Murray, sharply focus in their Introduction "the fundamental question" (p. 9) raised by the volume, *how* one can analyze "aesthetic" experience of "the arts" in antiquity without assimilating ancient lives to modern frameworks. The variety of disciplines and disciplinary approaches assembled suggest a compelling if tacit response: investigate and integrate myriad details of material remains, cultural practices, semantic ranges, literary devices, conceptual relations, and philosophical problems. Through its interdisciplinary approach the volume succeeds in its aim to present a synoptic view of responses to various arts across a range of ancient sources and contexts. To the prior conceptual question, *whether* this view may be termed "ancient aesthetics," Destrée and Murray judiciously anchor their project in the historical fact that the concepts of aesthetics and (the) art(s) have been constantly contested since their explicit formation. Their aim is to show the "versatility of the notion of the aesthetic" (p. 5) by presenting "alternative possibilities" (p. 12) to a rather narrow view that would preclude their inquiry, according to which art and aesthetics are properly divorced from ethical, sociopolitical, religious, and other practical functions. Whether this view is or ever was as dominant as several contributors suggest, special urgency is felt to overcome the influence of Paul Oskar Kristeller's famous remark (quoted in three essays: pp. 2, 143, 310) that ancient thinkers were "neither able nor eager to detach the aesthetic quality" of the excellent works of art that enchanted them. It is intriguing that Kristeller becomes the *bête noire* of this volume because, despite this remark and his too narrow treatment of Greco-Roman sources, he frames his classic two-part genealogy of the "The Modern System of the Fine Arts" (1951–1952) by suggesting that art be reintegrated with and reconceived in terms of broader aspects of experience, not unlike it was, in his view, for the ancients. The greatest strength of this volume lies in showing us precisely what that looked like, and might yet look like, by detailing how ancient Greeks and Romans connected their responses to the arts at the center of human life. Treatment of individual arts thus forms the thematic core and middle section of the volume, flanked by the historical contexts and by the central concepts and questions that conditioned their experience.

It may prove helpful, rather than repeat the editors' clear summaries of chapters and common themes, to call attention to chapters that reflect well the orientation and central questions of the volume. Essential to its primary aim and surely illuminating for those interested in ancient philosophical aesthetics, the eight essays of "Art in Context" first situate artistic production and reception at Greece and Rome within their changing political structures, social institutions, and religious practices. Greece receives the greater share of attention, though Agnès Rouveret examines the prestige of private Roman collections of Greek paintings and Thomas Habinek traces how poets from republican to imperial Rome formed through a continuous system of patronage a continuous and deliberately classicized tradition of literature. Their emphasis on structural conditions complements the learned and accessible survey by Richard Martin of how the performance of Greek poetry in agonistic contexts of religious festivals and symposia were often judged beautiful less for their content than for providing pleasure and comporting with social norms of conduct, including an ethic of fairness. Attentive to the tangle of aesthetic, ethical, and sociopolitical meanings in such key evaluative terms as *kalos* ("beautiful," "noble," "fine," pp. 18, 26) or *urbanus* ("urbane," p. 71), this pair of essays demonstrates well the civic nature of the arts pursued throughout the volume but most intensely in this section. It is a tad surprising, therefore, to detect in some of these historicizing essays intimations of or a trajectory toward some notion of autonomous aesthetic experience. Graham Zanker, for example, proposes that the fundamental principle of Hellenistic art of "leading the soul" (*psychagōgia*) sought to provide "pure 'entertainment'" to a wide cosmopolitan audience, thereby "liberating" all arts and particularly poetry from a need to provide ethical or political instruction (p. 63); a similar shift is said to mark the

transition from Greek to Roman music and dance (p. 89), though, as Eleonora Rocconi acknowledges, these arts had always aimed to please and remained integral to religious and political activity. It may likewise concede too much to remark that architectural beauty "cannot be very far from politics" (p. 137). More persuasive is how Rosemary Barrow concretely illustrates, in her fascinating examination of the presence of the divine in Greek sculpture how in this period aesthetic, religious, ethical, and political ideals remained inseparable.

The issue of autonomy comes center stage in the nuanced discussion of ancient Greek poetic practice and criticism with which Andrew Ford begins the central section of the volume, "Reflecting on Art." Ford is concerned to show that, despite frequent ethical objections, in classical Athens the art or skill (*technē*) of poetry could be considered to have its own (*auto*) laws or norms (*nomoi*) by which its merits or demerits are to be properly criticized. Adumbrated by the contest between Euripides and Aeschylus in Aristophanes' *Frogs*, this position becomes theoretically developed, Ford argues, when Aristotle claims at *Poetics* 25 that poetry, like every art, has its own standard of correctness. The argument is carefully circumscribed. Since Aristotle there considers critical moves within private debate, the end of poetry to elicit certain emotional responses in audiences does not remove poetic practice from the overarching sphere of the art of politics. One may wonder in turn whether poetic correctness is not more radically ethical or political in this context. For even if poets need not, and should not, present entirely "morally uplifting" behavior (p. 150), to elicit pity and fear in the right way, they would seem to have to structure plots and characters to make contact with what audiences can find intelligible within an ethical framework [cf. *alogon*, Ari. *Poet*. 1460^{b}28]. This would not preclude Aristotle's restricted notion of autonomy from providing the resources that Ford finds in it to defend contemporary literature from politically and ethically motivated charges.

Complemented by Penelope Murray's careful overview of the relation, particularly in Plato, between poetic inspiration and agency and a rich discussion by Nancy Worman of how stylized portrayals of natural landscapes work to reinforce cultural and political values, most of the eleven subsequent essays in this section further the ambition of the volume to show how ancient Greek and Roman arts would have been experienced. The recovery of ancient *aesthetics* here reaches its peak and promise in three outstanding contributions to the perception of music, dance, and painted pottery. Armand D'Angour makes considerable progress on the relatively recent question of what ancient Greek listeners enjoyed in the sonic qualities of musical compositions. Since their music has often been studied in terms of its effects of individual and political character, as part of a broader category of *mousikē* alongside dance and song (and, generally, arts inspired by the Muses), we are treated to quite detailed reconstruction of rhythmic and aural elements of music that we can detect in a few extant compositions and fragments (pp. 194–197). This excellent analysis made me wish to hear further how wider cultural valences of musical vocabulary (e.g., *harmonia*: "tuning," "harmony"; *nomos*: "style" but lit. "custom," "law"), musical instruments (the scintillating yet anxiety-provoking *aulos*), and being "musical" (*mousikos*) itself may have inflected and complicated the experience and evaluation of the sound structures that D'Angour evokes. In the following kindred essay, Anastasia-Erasmia Peponi pursues an aesthetics of dance more directly "in the midst of explicit and implicit tensions" in cultural discourses between, on the one hand, the conceptualization of beauty in bodily movement and other values and forms of cognition on the other (p. 207). Absent treatises on dance and records of choreography, Peponi analyzes ekphrases of dancing in ancient Greek poetry, including choral directions as to how to perceive and appreciate the action, to elaborate three ways in which apprehending beautiful dance stirred both the senses and the imagination. Her analysis, like the previous, excels at leading readers through texts to imagine the dynamics of aesthetic experience. François Lissarague performs a similar feat, not with texts but with pottery, emphasizing the three-dimensional, temporal, and tactile aspects of actually *using* painted Greek vases that we cannot but fail to miss inside museums and outside symposia. For this reason, Lissarague makes a bold choice not to include illustrations to help to demonstrate how painted images on vases played with one another and with drinkers to create narratives, imaginative associations, instability, suspense, humor, and pleasure. Those unfamiliar with the vases he describes will be rewarded by viewing reproductions after reading, and then rereading, this short but rich piece.

To have simply images in mind, however, would contradict the deeper impulse of this essay to restore these artifacts, qua art, to the contexts of their use. Lissarague is not exceptional among contributors to this volume in wanting to show that the ancients could appreciate something aesthetically yet still for its functions, not purely for its own or for "art's sake." How difficult it remains to take this view fully to heart under current conceptions of aesthetics is evident in the fact that the volume all but equates aesthetics with responses to and reflections on the arts and understands the arts almost exclusively in terms of individuated arts of poetry, music, dance, painting, sculpture, and architecture.

Consequently, despite its vast coverage and self-appointed aim not to be comprehensive (p. 5), we do not gain as rich a sense as one might wish of how regularly in antiquity the arts and artists were placed in *contest* with one another or of how important were arts such as embroidery, weaving, or metallurgy that did not become ancestors to the modern fine arts. Our understanding of ancient aesthetics—particularly if it is to bear alternative possibilities for aesthetics itself—could also be enriched by greater emphasis on the cultural significance of beauty, at once aesthetic and ethical, in the realms of fashion and adornment, the sculpting of the body and athletic competition, political spectacle, and the aspiration to glory.

It is worth wondering how far these cultural emphases take us from modern concepts of beauty; yet one difference observed by David Konstan is that the erotic desire that lies at the heart of ancient Greek thinking about beauty pervades responses to its expression in art. His contribution to this final section on individual "Aesthetic Issues" joins others, such as Stephen Halliwell's superb discussion of fiction, James Porter's of the sublime, and Michael Silk's of the value of art, in negotiating the various continuities and discontinuities among ancient and modern conceptual landscapes. In addition to familiar topics from the histories of philosophical aesthetics and literary criticism, including pleasure, tragic emotions, *mimēsis*, and the relation of art to morality, this section includes excellent introductions to the experience of wonder (*thauma*) by Christine Hunzinger and, by Adeline Grand-Clément, to the relatively neglected but prominent archaic and classical Greek concept of *poikilia*, which encompasses the fascinating effect of combining different sensuous elements, especially colors and sounds, as well as ideals of variety, versatility, or complexity. Plato and Aristotle expectedly receive the most attention in this section. More might have been done, as throughout, to avoid or else to communicate clearly points of overlap—Christof Rapp and Elizabeth Asmis both discuss at length the Aristotelian notion of *katharsis*, though differently—and to give greater hearing to other influential thinkers, notably Stoics and Epicureans, Plotinus (but see Malcolm Heath, pp. 390–391), Augustine, and the elder Philostratus. Such omissions, however, only reflect how capacious and integral is the field of ancient aesthetics and the many fruitful questions and trajectories that this volume helps to generate. If ancient aesthetics is a name for a problem, it is one rich in rewards.

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CHANDLER, MARTHE ATWATER. *Expressing the Heart's Intent: Explorations in Chinese Aesthetics*. Albany, NY: SUNY Press, 2017, xv + 284 pp., 31 b&w illus., $90 cloth.

We might expect the audience for a book about Chinese aesthetics to interest China philosophers. But Marthe Atwater Chandler's *Expressing the Heart's Intent: Explorations in Chinese Aesthetics* is for readers of all traditions and in many fields—everyone who wants to understand art. It is for understanding your aesthetic experiences, but also those you do not quite have but have felt yourself on the verge of. Just what is it that holds you back, anyway? Read this and see.

Chandler has taken on a rare and difficult task: explaining the theory of a current Chinese philosopher of art, Li Zehou (b. 1930), then using it to understand aesthetic experience in general and regarding three genres of Chinese art: Northern Wei (386–584) Buddhist sculpture, horse paintings of many eras, and the Song Dynasty (960–1179) poetry and philosophy of Su Shi (a.k.a. Su Dongpo).

Chandler accomplishes this in such a way that it is not only an explanation of (several) bodies of philosophical thinking and art work, thereby increasing readers' *knowledge* (of China, of art, of philosophy), but it makes possible new ways of understanding how we come to understand works of art—have aesthetic experiences. As an East Asia art historian turned Western philosopher, I found her discussions of the three genres stunningly helpful. Works I had barely understood came alive; puzzles were solved; my own most successful aesthetic experiences became more comprehensible.

Somehow Chandler managed something I did not think possible: doing justice to the intricacies of Chinese philosophies and the dramas and complexities of Chinese history while both satisfying China specialists and nudging laymen along comfortably.

She achieves this by means of seamless integration of both Western and Chinese art history and theory and Chinese political and cultural history into contemporary aesthetics (both Western and Chinese), focusing on the contributions of Li Zehou. (She and Li discuss Aristotle, Durkheim, Marx, Mill, Nietsche, Plato, Putnam, Wittgenstein, Wordsworth, and others.) The task is difficult. It is hard enough doing philosophy or introducing material from another culture—especially across periods as different from each other as ancient China from the Northern Wei Dynasty, the Tang from the Song, or any of them from our times—much less integrating them. Chandler accomplishes all this gracefully, giving enough background so we can understand why each of these historically new visual and conceptual ways of seeing and the communication of what they perceived at