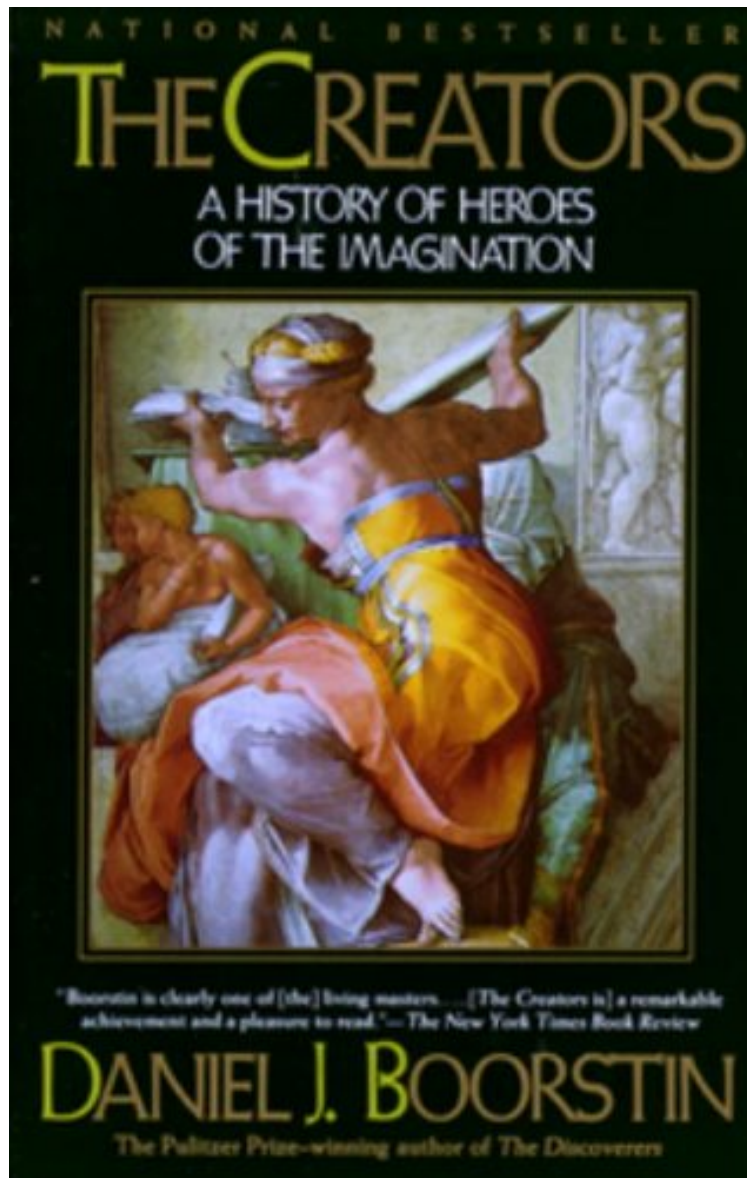


[Ebook free] The Creators: A History of Heroes of the Imagination

The Creators: A History of Heroes of the Imagination

Von Daniel J. Boorstin

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Von Daniel J. Boorstin : The Creators: A History of Heroes of the Imagination before purchasing it in order to gage whether or not it would be worth my time, and all praised The Creators: A History of Heroes of the Imagination:

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich. Boorstin's shallow narrative on the history of 'the creator'Von Ein KundeI found 'The creators', as a narrative piece, to lack the in-depth analytical reasoning that the subject demands. Boorstin builds a mosaic of his subject from specific

characters and creative 'advances' throughout history, and whilst he succeeds in opening the door to a piecemeal understanding of creative progression, we do not gain insight into the ebb and flow of creativity from one era to the next. In effect, we are viewing the outcomes rather than the underlying driving forces behind creativity. I enjoyed this book for its short and succinct precis on individual heroes and their life's work, but ultimately yearned to know more about the zeitgeist from which they sprang - or ultimately created.

0 von 0 Kunden fanden die folgende Rezension hilfreich. Mediocre in contrast with other's covering the same work

Von Ein Kunde

For contrast, try Kenneth Rexroth's book "Classics Revisited". Rexroth was "the father of the beatniks" and steeped in a much more humane understanding of the classics. Rexroth's book discusses sixty volumes, most of which also appear in "The Creators". (Examples pro and con: Illiad Odyssey, Beowolf, Njal's Saga, Job, Mahabarata, Kalevala, Sappho, Aeschylus, Sophocles, Euripides, Herodotus, Plato, Livy, and so on, through Mark Twain and Chekhov. A second volume contains similar sweep across different authors/works.) And the contrast is astounding, even when Rexroth veers close to Boorstin and says these classic texts are "basic document in the history of the imagination".

A review of Rexroth's book in the Village Voice, written three decades ago, says that "The talk is expansive, linking the archaic and the immediate, finding in Euripides 'the first psychedelic system of values, a middle-class substitute for mystical vision,' or noting how in Caesar's _Gallic War_ 'the simple nouns and verbs carom off each other like billiard balls... The rapid and complex movement of simple elements deploys on the page exactly like the battle it describes.'...The books he loved he saw as emanations of living feeling, lines of communication miraculously kept open."

Or, to quote from Rexroth himself: "Life may not be optimistic, but it certainly is comic, and the greatest literature present man wearing the two conventional masks; the grinning and the weeping faces that decorate theatre prosceniums. What is the face behind the mask? Just a human face -- yours or mine. That is the irony of it all -- the irony that distinguishes great literature -- it is all so ordinary." Without denigrating the non-Western tradition as Boorstin does -- in fact, by including essays about non-Western classics -- and without paying homage via knee jerks, Rexroth succeeds better.

0 von 0 Kunden fanden die folgende Rezension hilfreich. A Useful Overview of "Great Western Art" But Nothing New

Von Ein Kunde

This unfortunately myopic and "catholic" work offers a readable overview of many of the great artists of Europe (and a smattering located elsewhere). But the treatment of non-European traditions demonstrates a series of basic misunderstandings regarding the cultures the author (nearly) explains-away. (For example: No creation story in Vedic Cosmology? Please.) And, unfortunately, when dealing with European art, there are few analyses that set this work apart from, say, a long string Cliff's Notes or the articles one would find in a decent encyclopedia. That said, if you have no idea who Leonardo was, or want to learn the basic structure of the Canterbury Tales, this book will help. Beyond that, I find the themes which unite the author's "summaries" insulting -- or banal, at best.

Kurzbeschreibung

By piecing the lives of selected individuals into a grand mosaic, Pulitzer Prize-winning historian Daniel J. Boorstin explores the development of artistic innovation over 3,000 years. A hugely ambitious chronicle of the arts that Boorstin delivers with the scope that made his Discoverers a national bestseller. Even as he tells the stories of such individual creators as Homer, Joyce, Giotto, Picasso, Handel, Wagner, and Virginia Woolf, Boorstin assembles them into a grand mosaic of aesthetic and intellectual invention. In the process he tells us not only how great art (and great architecture and philosophy) is created, but where it comes from and how it has shaped and mirrored societies from Vedic India to the twentieth-century United States.

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Historian Daniel J. Boorstin brings his customary depth and range to this compelling book on Western art, taking on everything from European megaliths (Stonehenge, for example) to Benjamin Franklin's autobiography ("the first American addition to world literature"). Boorstin does not aim at being comprehensive--he much prefers to linger over certain "heroes of the imagination" as he surveys human accomplishment in the fields of architecture, music, painting, sculpting, and writing--yet The Creators certainly feels comprehensive, as Boorstin carefully places everything he describes within a grand tradition of aesthetic achievement. Boorstin knows that good history demands good writing, and his prose makes this big book easy to absorb. "This is a story," he writes, "of how creators in all the arts have enlarged, embellished, fantasized, and filigreed our experience"--an apt description of the role art plays in our life and an equally apt description of the way Boorstin interprets it for readers. (The Creators also is the second volume of a trilogy that starts with The Discoverers and concludes with The Seekers, although none of these books requires any knowledge of the others.) --John J. Miller.com

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