สูตรความงามของอริสโตเติล
สูตรinspaceหลักสี่ในปรมาณ์ วัตถุ
โกลทุกข์ในปรมาณ์ หลักทุกข์และมหาทุกข์

ิมหากาฬหมายของอริสโตเติล
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อริสโตเติลสภาวะสมเกียรติ คืนใจ!
คณะคณิตศาสตร์ มหาวิทยาลัยเชียงใหม่

1 โครงการจัดตั้งสำเร็จสมุนไพรต่างประเทศ คณะคณิตศาสตร์ มหาวิทยาลัยเชียงใหม่

The School of Athens

ในงานภาพเขียน The School of Athens, จิตรกรรมแห่งโลก Raphael แสดงภาพของ Plato และ Aristotle ยืนเคียงข้างกัน สำหรับ Plato ซึ่งนั่งใน ประสาทของศิลปศาสตร์ของพืชมนตรี ส่วน Aristotle ถูก นำเสนอตัวอย่างการสร้างภาพที่มีถิ่นที่อยู่ในปรมาณ์ จานของภาพของที่มีผลให้เกิดความแห่งของ ปัญญาของสมัยกรีกครู่ ซึ่งมีทัศนคติและความ ทนทานของศิลป์และสอนในปรมาณ์ นอกจากนี้ยัง บรรยายถึงการแก้ไขความสัมพันธ์ระหว่างแนวคิด ปรมาณ์ของ Plato และ Aristotle ซึ่งเป็นความสัมพันธ์ แสดงออกถึงความสัมพันธ์ระหว่างคตินิยมของศิลป์ เหล่านี้เป็นแบบในการแสดงของ ยอดของรูปแบบ

แม้ Plato และ Aristotle จะมีแนวคิดทาง ปรมาณ์แตกต่างกัน แต่ความคิดของ彼ไม่ว่าจะถูก แสดงให้เห็นไปเอง เราจะเห็น Plato และ Aristotle เชื่อมใน concept ของความคิดของเพื่อเป็นแบบของ หรือแบบ (Forms) ได้เห็นว่าสิ่งที่ปรมาณ์ที่เรียกว่า ข้อมูลไม่มีสิ่งใดสามารถบอกความจริงได้โดยเฉพาะความ

เข้าใจแบบของนั้น (nothing can be understood without grasping its form.) ต่างกับ "information" (ข้อมูล-ความรู้) สิ่งเหล่านี้จากบริบทของความรู้ กล่าวคือจำนวนหลักการตามแบบของโมเดล สิ่งเข้าใจไป ได้รับโดยอุปนัยว่าไม่ได้ใจ

Aristotle สำรวจ Plato ในสิ่งที่เราเรียกว่า "การแยกเป็นกลุ่มแบบต่างๆ" (the separation of the forms.) Plato มีแบบ (Forms) คือ สิ่งที่มีอยู่จริง (true reality) และ希腊ีวัฏกิจกรรม ที่จัดมาจากแบบต่างๆ ส่วน Aristotle ถือว่า "แบบ" (Forms) ไม่เคยแยกจากพืชต่างๆ ในบริบท การนี้ ช่วยบอกบางสิ่งเป็นเรื่องหลักสำคัญ "สิ่งที่ เคลือบให้ไม่ถูกเคลือบไป" (unmoved Mover- ความดีเดือดในความนิยม) ซึ่งคือแบบอนิภูพิศุทธ์ คือสิ่งที่สิ่งพืชพิทยาสำคัญอย่างหนัก

สารพัดที่มากับชื่อที่มีมากกว่าข้อกล่าวหาได้ รับการกล่าวว่าพืชต่างๆ ในไม่เคยแยกให้พืชต่างๆ เนื่อง และไม่เคยมีทางไล่เรียงพืชต่างๆ ตามแบบ อนิภูพิศุทธ์ของสรรพสิ่งที่ทำหน้าที่เหมาะสมกว่านิภูพิ ยะร์ และครอบครัวพลัลคอมเป็ตแนซ์สำหรับการตัด ยุติและการพัฒนาของลิป ทุกสิ่งที่มีคือ

การสถาปัตยกรรม 2
The Unities

Poetics

Poeticism is a way of life that is responsive to the world and to one's place in it. It is the art of living, and living is the art of Poetics.

Aristotle

Universality

Poetics

Poetics is the art of life, and life is the art of Poetics.

Aristotle

Universality

Poetics

Poetics is the art of life, and life is the art of Poetics.
Aristotle's reasoning (action) has led to the conclusion of his work, Poetics, which is widely regarded as one of the earliest and most influential works in the philosophy of literature.

**Aristotle’s Poetics**

Aristotle's Poetics is a treatise on dramatic art. It is divided into three main sections: the definition of tragedy, the definition of comedy, and the definition of Epic.

- **Tragedy**
  - Aristotle defines tragedy as a serious and complete work of art, which aims at the production of pity and fear in the audience.
  - The tragic plot should be unified and coherent, with a clear beginning, middle, and end.
  - The tragic action should be related to a god, and the tragic hero should be of noble birth, but his downfall is due to his own flaws.

- **Comedy**
  - Aristotle defines comedy as a serious and complete work of art, which aims at the production of laughter in the audience.
  - The comic plot should be unified and coherent, with a clear beginning, middle, and end.
  - The comic action should be related to a common man, and the comic hero should be of a lower social status, but his success is due to his own flaws.

- **Epic**
  - Aristotle defines epic as a serious and complete work of art, which aims at the production of admiration in the audience.
  - The epic plot should be unified and coherent, with a clear beginning, middle, and end.
  - The epic action should be related to a ruler, and the epic hero should be of noble birth, but his success is due to his own virtues.

**Summary**

Aristotle's Poetics is a comprehensive work on the theory of drama. It provides a framework for understanding the nature of tragedy, comedy, and epic, and it has been influential in shaping the development of drama in Western culture.
The Last Second Book of Aristotle's Poetics

Meanwhile, while teaching at St Andrews, I came across a mysterious and forgotten text that, when it was first published in 1839, was identified as an abstract of the lost second book of Aristotle's Poetics, his missing treatise on comedy. (The existence of a second book is proved by ancient references.) In 1853, however, the great scholar Jacob Bernays agreed that parts of it were genuine, but argued that other parts, those in fact which disagreed with his interpretation of what Aristotle meant by catharsis, were a Byzantine forgery meant to replace the lost text. I investigated this manuscript, which is anonymous and unedited, in great detail. It is in a tenth-century manuscript in Paris. I concluded, by traditional philological methods, that it is indeed an abstract of the lost Poetics Book II, offering new insights into the theory of comedy in antiquity and Aristotle's view of tragic and comic catharsis (see my essay of 1992, “From catharsis to the Aristotelian mean”). Aristotle regarded Aristophanes as the best poet of comedy. I presented my conclusions in Aristotle on Comedy. This proved to be very controversial, not least because I argued in scholarly terms the same thesis as did Umberto Eco in his famous novel The Name of the Rose, which by coincidence came out at the same time. For my view of the controversy see my essay “Aristotle on comedy of 2001.”

The Poetics ประกอบเรื่อง ฉบับล่าสุด 2 เล่ม

เป็นทางการตามเจ้าหน้าที่ เรื่องที่สามของ Poetics น่าจะประกอบด้วยจะเล่ม 2 เล่ม ล่าสุด Poetics ที่ เรายังไม่ยินดีลงมา ในขณะที่มีการตั้งใจให้ท่านนี้เรียบ รักษาทั้งกว่าเรื่องเสียของประเด็นบาง หรือเรื่องของการกล่าวถึงเรื่องของ (comedy and/or katharsis) ไม่สิ้นสุดอย่างนี้ บันทึกเรื่องการ มีอยู่ของหนังสือที่เพียงแค่คน แต่ Richard Janko ได้กล่าว เครื่องดื่มกับ หลักฐานส่วนใหญ่ที่สามารถได้แก่ การที่กล่าวถึงเรื่องดัง ค่ะ (*)

(*) Richard Janko (http://www.personal.umich.edu/~rjanko/jankobis.html)

(c. 1215 – 1286) was a prolific medieval translator of philosophical, medical, and scientific texts from Greek into Latin. His translations were influential in his day, when few competing translations were available, and, more to the point, are still respected by modern scholars.

Rhetoric, The Art of Rhetoric, or a Treatise on Rhetoric. Aristotle is generally credited with developing the basics of the system of rhetoric that "thereafter served as its touchstone", influencing the development of rhetorical theory from ancient through modern times. The Rhetoric is regarded by most rhetoricians as "the most important single work on persuasion ever written.”

Aristotle's Politics is a work of political philosophy. The end of the Nicomachean Ethics declared that the inquiry into ethics necessarily follows into politics, and the two works are frequently considered to be parts of a larger treatise, or perhaps connected lectures, dealing with the “philosophy of human affairs.” The title of the Politics literally means “the things concerning the polis.”

**Nicomachean Ethics** is the name normally given to the most well-known work by Aristotle on ethics. It plays a prominent role in defining Aristotelian ethics, and is widely considered one of the most important historical philosophical works, having for example a very important impact upon European Medieval Philosophy, and hence indirectly upon Modern Philosophy. Many parts of the Nicomachean Ethics are well known in their own right, and have been referred to not only by philosophers, but in legal and theological traditions. Particularly important authors influenced by this work in different periods include Averroes, Marsilius of Padua, Thomas of Aquinas, Alaslarr MacIntyre and Martha Nussbaum. Great modernists on the other hand, such as Niccolo Machiavelli, Francis Bacon and Thomas Hobbes, clearly saw the Aristotelian tradition in practical thinking as having become a great impediment to philosophy in their time. The work consists of ten books, originally separate scrolls, and is understood to be based on notes said to be from his lectures.
minds and reheat the spirit of philosophy itself, which is the foundation of all arguments. The kind of philosophical works. Its influence on the Greeks, the Arabs, the scholastic philosophers and even writers as Dante, was immense. It is essentially a reconciliation of Plato’s theory of Forms that Aristotle acquired at the Academy in Athens, with the view of the world given by common sense and the observations of the natural sciences. According to Plato, the real nature of things is eternal and unchangeable. However, the world as we observe it around us is constantly and perpetually changing. Aristotle’s genius was to reconcile these two apparently contradictory views of the world. It is a synthesis of the naturalism of empirical science, and the mysticism of Plato, that informed the Western intellectual tradition for more than a thousand years.

At the heart of the book lie three questions. What is existence, and what kinds of things exist in the world? How can things continue to exist, and yet undergo the change we see about us in the natural world? And how can this world be understood?

By the time Aristotle was writing, the tradition of Greek philosophy was only two hundred years old. It had begun with the efforts of thinkers in the Greek world to theorize about the common structure that underlies the changes we observe in the natural world. Two contrasting theories, those of Heraclitus and Parmenides, were an important influence on both Plato and Aristotle.

**Learning and Inference**

In the age of the 18th century, philosophy was the foundation for the worldview and the advancement of knowledge. The study of philosophy aims to provide a framework for understanding the world. The past century has witnessed a significant shift in the way we approach philosophy. The traditional approach of philosophy, which is centered on the study of logic and the analysis of concepts, has been complemented by a more empirical and experimental approach. The philosophy of science has been instrumental in this shift, as it has provided a rigorous method for testing the validity of philosophical claims.
(**) Anagnorisis is a moment in a play or other work when a character makes a critical discovery. Anagnorisis originally meant recognition in its Greek context, not only of a person but also of what that person stood for. It was the hero's sudden awareness of a real situation, the realisation of things as they stood, and finally, the hero's insight into a relationship with an often antagonsitic character in Aristotle's tragedy.

Pity and Fear

The concept of pity and fear is central in the Greek tragedies and Aristotle's Poetics. Pity is felt for the tragic hero who suffers, while fear is experienced by the audience who fear experiencing the same fate. Aristotle explains that the audience should feel pity for the hero and fear for their own life.

Sophocles (496 BC-406 BC) was the second of the three ancient Greek tragedians whose work has survived. His first plays were written later than those of Aeschylus and earlier than those of Euripides. According to the Suda, a 10th century encyclopedia, Sophocles wrote 123 plays during the course of his life, but only seven have survived in a complete form: Ajax, Antigone, Trachinian Women, Oedipus the King, Electra, Philoctetes and Oedipus at Colonus.

Oedipus the King (406 BC) is the story of Oedipus, the king of Thebes, who was blinded by his father, King Laius, after he was discovered to be the son of Jocasta, Laius' wife. The play is a classic example of Greek tragedy, with its exploration of themes such as guilt, fate, and the human condition.
การศึกษาทางการแพทย์ จิตรลดาสิทธิวุฒิ
สิทธิ์ ศรีทอง จากหน้า 283 ตอน "การเรียนรู้การใช้ข้อมูลทางวิทยาศาสตร์" ในชุด "การเรียนรู้การใช้ข้อมูลทางวิทยาศาสตร์" ที่ Jacob Bernays ซึ่งราว รายการการใช้ข้อมูลทางวิทยาศาสตร์ katharsis ของ
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Thymos, one element of Plato’s tripartite division of the soul — the other two being reason and desire — can be translated as spiritedness. It is the location of such feelings as pride, shame, indignation, and the need for recognition for oneself and for others.

Thymos can overcome both reason and basic animal instincts and propel one into a duel over an insult, or into a burning building to save a child, or into a war for a cause one finds just. According to Hegel, humanity is at its peak when it thematically risks its life for the sake of a greater good. On the other hand, it is also what drives suicide bombers and other terrorists.

In the realm of politics, Thymos is a factor that can propel a group of people to act against a common enemy. This is why the concept of Thymos is important in understanding the dynamics of political action.

**Dianoia:** Knowledge in general. In Plato, knowledge of a kind that falls short of the highest kind, noesis. Dianoia describes knowledge of mathematical and technical subjects. It is subdivided in Aristotle into real theoretical knowledge, techne, or knowhow, and phronesis, or practical and moral wisdom.

This distinction is important in understanding the role of Dianoia in the development of ideas. Dianoia provides the foundation for the development of ideas and concepts, and it is through this foundation that new ideas and concepts can be developed and applied.

**Phronesis:** Practical wisdom. In contrast to Dianoia, which is more theoretical, Phronesis is concerned with practical wisdom and decision-making. It is through Phronesis that practical wisdom is applied to real-world situations.

In the realm of politics, Phronesis is essential for making wise decisions and choosing the right course of action. This is why Phronesis is important in understanding the dynamics of political action.

**Kratia:** Authority or power. In contrast to Phronesis, Kratia is concerned with the ability to influence others and to achieve one’s goals. It is through Kratia that one can exert power and influence in order to achieve one’s objectives.

In the realm of politics, Kratia is essential for achieving one’s goals and objectives. This is why Kratia is important in understanding the dynamics of political action.

These three elements — Thymos, Dianoia, and Phronesis — are essential in understanding the dynamics of political action. They provide the foundation for the development of ideas, the application of practical wisdom, and the ability to influence others.

In conclusion, understanding the dynamics of political action requires a deep understanding of these three elements. They are not separate, but rather interrelated and require each other to function effectively. This is why it is essential to study and understand these elements in order to fully comprehend the dynamics of political action.
Notes and Bibliography


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“The Aesthetic of Tragedy : The Art Philosophy of Aristotle” Tragedy, Comedy and the Epic in Ancient Greek Aesthetic

Though Plato and Aristotle do not share the philosophical concept with each other, Plato and Aristotle believe that the substance of the ration will not be changed or the Forms give shapes for everything that we have known and experienced. Both of them also believe that nothing can be understood without understanding their forms. The word “information” (information + knowledge) has transmitted from their philosophy. In literacy, it means to take the form of something into one’s mind and let the form being shaped in mind.

Plato insists that the “Form” is the true reality and the world phenomenon imitates the Form. Aristotle thinks that Forms are never separated from things that we get accustomed with and those familiar objects are created from substance shaped into various forms. No form will be shaped without content and there is no content that exists without the form.

Aesthetic concepts of Aristotle, the imitation theory, unity, universality, tragedy, comedy includes epic, they are all interesting such as the themes of catharsis theory, pity and fear, hamartia, learning and interface. The interesting areas are also the Aristotle’s definition of tragedy, the differences between the poetry and history and the comparison between tragedy and epic.

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THE NEO-TRADITIONAL LANNA MUSIC IN THE 21ST CENTURY

Asst. Thitipol Kanteewong

Every culture has its own music characteristics. The world paradigm has been changing day by day. If we fast forward the revolution of music from the past to the present day, we can see the difference in music both systematically and in a social context which are played in ceremonies, the entertainment and in the religious sense. Music is an essential part of a human life. There are diversities culture in the World. However, the Western popular culture has more influence in Asia due to the mass media. Thai people are still conserving their own traditional music.

Chiang Mai is the capital city of Lanna Kingdom. It was the great kingdom called “Lanna Kingdom” before Nineteenth century, when the Western colonial ideology came over Asia. There are varieties of ethnic groups who live in Chiang Mai, for example, the High Land people are divided into the Mong, Akha, Lahu, Mien and Karen, and the Low Land people are the many groups of Tai, for example, Tai Lue, Tai Yai or Shan, Tai Yong and Tai Yuan. In every ethnic group, they have their own music attribute which will be played in different occasions.

The traditional music in Lanna plays the different but vital role in society, for instance, music is being played as part of the funeral ceremony, the spiritual dance ceremony, and the Buddhist ceremony. Nevertheless, Western modernization has influence on traditional music. The younger generations who are exposed to popular music do not understand traditional music. Furthermore, the