

Bosanquet

Definition of the Beautiful (ボザン)

(1) That which has characteristic or individual expressiveness for sense perception
(modern)

or imagination, subject to the condition of general or abstract expressiveness in the same medium. (Bosanquet p. 5)

→ "The characteristic is as far as expressed for sense-perception & for imagination"

(2) Beauty & pleasantness = co-extensive + 2 "The characteristic is as far as expressed for sense-perception & for imagination" } p. 6
Beauty & 2 "Beauty & 2 "5 E C" } p. 6
Goethe }
(3) Highest beauty & 2 "The characteristic is as far as expressed for sense-perception & for imagination" } p. 6
+ 2 "The characteristic is as far as expressed for sense-perception & for imagination" } p. 6

(4) Psychological Definition -
metaphysical - analytic of the elements of the beautiful

(5) Religion - philosophy
Practical - reflective

mediate

Poetry formalist art

Chap II creation of a poetic world & its encounter with reflection

(1) Greek art - Imitation - "Greek gods are part of nature" - Shelley

(2) Imitation become easily ideal because it is ideal

Chap III Theory of the beautiful

(a) metaphysical - moral - aesthetic

(b) Art = a kind of nature. man to nature = man to art. Essence of art lies in imitative relation to natural objects, not to an unseen reality

(c) Plato, Aristotle, Platonism

- (e) moral principle in art. man & moral world = imitate moral representation ∴ imitate up, is & down, is in morality.

- (f) metaphysical principle art = a second nature. superior to nature.

- (g) aesthetic principle beauty = purely formal

X (H) Provs: - Heraclitus, Xenophanes, Aristophanes

condemns Homer prais Homer against Euripides

Plato - resemblance has the same effects as the normal reality

Aristotle - poetics. Derives from a true tragic collision

(i) moral criticism good when representation is better than reality than purely aesthetic
- the aesthetic value of: (1) demand for defect, power in the moral world
(2) condemnation of a pleasure art, as representing sensual interest than aesthetic.

X (j) Prop of metaphysical - Plato 25-6 unseen reality - apparent reality - art

Aesthetic Value 1. aesthetic semblance

2. semblance is adequate to reality

X (K) Prop of aesthetic value. Suggestive sensory expression of unity & variety.

unity in variety = superior factor. ∴ Plato + various Aristotle's opinion of tragedy.

Pure, typical embodiment of beauty

mathematical beauty ∴ life & history of life = 2 "2" 33

(3)

Chap VI

- (a) Theory of Renaissance Christian Era - Pre-Raphaelite - Dante, Giotto
- (b) 16th Cent. French lit. - Romantic
- (c) Abelard - Romanism, etc
- (d) Architecture
- (e) Liturgical music traceable to New Testament times + Christian painting, Christian Symbolism + Christian hymns + sacred poetry 127-130
- (f) 130-131

- (a) Emanation to evolution, - Dualism and love of nature
Augustine on "beauty of universe" - His opinion about ugliness (Plutarch 3, 3) 135
- (b) suppression of Paganism - Theodosius
- (c) Significance of Iconoclasm - Council of Constantinople in 754
- Christ is too exalted to be figured by human art.
- Gregory and Charlemagne's solution
- (d) Scotus Erigena - ugly
- (e) millennium, etc = ...
- (f) Thomas of Aquinas - beauty, ground in affirming, revealed in symmetry between the perceiver + the perceived
- (g) medieval, etc. The beauty is the revelation of reason in sensuous shape etc 149
etc etc = abstract thing +

imitation of

Chap VII. Dante and Shakespeare

a. Selection of form

Dante utters a unique dramatic unity, unique in form. Individual spirit has deepened into a universal within, it has widened into an outer with the universal without.
Shakespeare, adopts distinctly traditional dramatic form, more complex than his predecessor in minor comedy and tragedy, in the history the heroic tradition of dramatic form. No personal reference. Contrast to Dante.

b. Subject matter.

- (a) Dante and his world against this (Dualism) - spiritual + sensuous (again symbolical-allegorical) beyond the grave
- his letter to Can Grande
- if beauty lies in symbolism, it is not to be found in the actual world of perception
- (b) Shakespeare. His domain not "the life to come" - naturalism as the Greek one but not classical but romantic. Shakespeare is a first Dualism + a second dualism etc + etc etc. Rewards or punishment, etc, in Theological principle etc etc etc. Reason, how etc etc etc. Character, etc etc etc. expression through man + nature etc etc etc etc etc

Chap VIII

The beautiful is of interest { metaphysic criticism
middle ages "Scholar, etc etc" no aesthetic consciousness, etc etc
The close { Raphael in continuous Elizabethan in Eng.
aesthetic of Shakespeare, etc etc "material alien to modern life etc"
preparation of the etc etc etc interest, unification etc etc etc
etc etc, aesthetic consciousness etc etc etc etc etc

(4)

Chap VIII, 後半

Two Tendencies:-

- Universal - Cartesian - Leibniz - Wolffian Philosophy
- Individual - Empirical - Bacon - David Hume - Rousseau, Voltaire
- Stoic - Epicurean - Christian

Kant - convergent point of two streams of modern two tendencies
 connection of medieval dualism with later schools. - It began with the habit of
 habitual abstract analysis, not the contents of the analysis
 the reason vs feeling vs the supernatural vs natural system = E + H 182

Pre-Kantian Philosophy = " vs aesthetic / H 182 + c, E 182 = generic principle = 182
 Leibniz - Shaftesbury

Hume - Definition of the beautiful - discerned only by a taste or sensation
 - pleasure arises from convenience or utility

Baumgarten - excellence of perception consists in a form of truth
 - manifestation of feeling of that attribute which when manifested
 in intellectual knowledge is called truth.
 Perfect of sensuous knowledge (unity of part in the whole) of the sense-
 perception. • opposed to this is ugly.
 - Teleological consciousness of Christian translated into
 philosophy. Nature more beautiful than art.

Chap IX Criticism

- Wolf and Philology
- Archaeology + Winckelmann
- Hirt + Hirt (maintained Greek art was not objectively beautiful)
- Art-criticism -
 Cornelle: morals must be good, character typical, unity the day
 because of imitation realism, not on account of symmetry
 - against lapse of time in plays

Hirt

Burke + Kaimes painful emotion delightful

English Antiquaries to the ancients 2/10

Burke. Exercise necessary for the finer organs. pain, terror / H 182 + c
 or. Charming part + H.

Sublime " beautiful + 182" pain & danger connected with
 the principle of self-preservation. - ugliness hardly coincides
 with sublime
 Dishevelled is delightful, attracts, fascinates one.

Hirt

Really " practical interest + 411" aesthetic = 182 + c
 H 182 aesthetic temper = " such interest + c
 Formalist - reflects proportion theory

Quincy

Hogarth. undulating or spiral line (most beautiful)

of Plato straight line circle

Raymond. In matters of the same species, beauty is the medium
 or centre of all various forms. Specific against sensorial
 formalism

Gottsched - The poet select a moral doctrine to imbue the reader
 with in sensorious form

Lessing - Dramaturgie - Aristotelian, against Cornelle
 - Drama, as he thought proper has never revived
 - Lucretius. Abstract to combat
 against Winckelmann. Violent expression, + 411

beauty 182 + 1. W. B. & great soul of 182
 Overbeck @ & violent passion of 182 + c + 182 " 2"

(5)

詩の subjectivism, 詩人の
subjectivism
poetry, materialism image
of the object 詩人

(詩人の詩の表現)

Lessing - paintings - object poetry - action 224 225

owes to Baumgarten, Burke, Kames, Aristotle, "Swiss", Hogarth
Winckelmann.

Him
詩人の詩

Beauty confined to material beauty

ugliness in poetry as a means of to the comic and the terrible

ugliness permissible as an imitative art

"not" " on fine art - its object is beauty

expression & truth are excluded from beauty.

Goethe's opinion 228.

its objection to Diderot's

permanent expression 227 2 Second part of Laocoon

"3. = beauty, material beauty" formal, geometrical
beauty + "

Dramaturgie. - Interpretation of "Phy + Kai" h 236

Winckelmann

His claims: - (a) art = 451, degree of real contact with human mind

(b) social & political develop. + art, develop. 1 2 3 4 5 6 7

(c) expressiveness, various phases = 4, 5, 6, 7

(d) conflict & reconciliation between formal beauty &
expression

Chap X. Kant. The power of judgment unites the Understanding & the Reason

prescribes to itself the conception of purposiveness
in nature. This conformity with cognition produces
a feeling of pleasure, distinct from the conformity
with desire

Four paradoxes

(a) In Quality, the judgment of Taste is aesthetic.

(b) In quantity, it is individual, it is beautiful is the object
of pleasure which is universal & necessary

(c) In relation, ...

(d) purposiveness without purpose

The aesthetic consciousness distinguishes (a) from abstract intelligence
(b) moral & sensual

Essence meeting point of reason & sense.

Subjectivism 10 12 - 13 0 5 32

Cf. Burke

Cf. Pain/Him

Sublime sublime is rooted in an emotion of the intelligence

beauty depends upon form, sub. on form or on formless

deformity, incongruous with the judgment of Taste

it imitates the idea of reason, abstract (2, 1, 3, 4, 5)

(a) mathematical sublime (b) dynamical

no synthesis of Beauty & Sublimity because devoid of content

(6)

- (a) metaphysical { ancient - imitation, subordinate to reality
modern - symbolism, experience of supra-sensuous meaning
- (b) moral criticism { ancient - practical in itself (実践的)
modern - 理想論 (Kant 9"5"9"3) 283 72112
- (c) Concrete Analysis { ancient - unity in variety
modern - expressiveness, characterization, significance

Chap. XI Synthesis Schiller and Goethe.

Schiller - (a) The abandonment of Subjectivity
 (b) The link between the objectivity + the latitude of perception
 "ideal man" not realized if the state kills individuality.
 3) ideal principle + individuality (unity + variety)
 27-28 + 8102 = 2000 years old + 9
 Beauty = object, beauty = a state of entire life
 form
 Beauty = 723 " union of moral freedom + sensual dependence
 Aesthetic semblance from Kant's form

Plato 12345
 (a) It is honest - ∴ not deception
 (b) Independent - ∴ not practical relation to reality
 civilization " its practical relation 72345 is a semblance
 72345 22 2707 195 2 232

Play impulse anticipates Spencer
 In heart alone we are at once individual & the race
 antique + modern
 Nature 12345
 naive poet - nature
 sentimental poet - supra nature
 Nature at first hand
 " at second
 Greeks have little sentimental interest in external N.
 naive - limitative
 modern - sentimental - infinity } 7412... 241234782-234782
 7789 72123 2112 = 211
 Schiller 2217 2712 221291

Schlegel Fr. V.
 modern poet - subjective - ideal - sentimental mood become
 poetry only through the characteristic
 unpleasant manifestation of the bad = ugliness
 pleasant " of the good = beautiful
 wholly outside the beautiful

Ugliness
 Goethe
 antithesis of beauty (narrower sense) & significance + characteristic
 Nature of Wieland - in its limit - in started from
 the characteristic for + the ideal becomes individual through
 the fusing power of beauty
 Art - truth, beauty, finish

(7)

Schelling (a) objectivity of art & beauty:-

Art-objectivity = philosophy

Philosophy + objectivity = art

Sublime

o infinite represented in finite form = beauty

o These two activities separate in free production

o sublime more subjective reconciliation than beauty of structure (character)

o organic + aesthetic production 1/2

(a) organic previous to separation of two

(b) aesthetic subsequently but reunited "

(i) organic unconscious

(ii) aesthetic from infinite contradiction, conscious

∴ organic not necessarily beautiful

The absolute has no existence except apart from its expressions

it = activities " - 知識 (知識) / 主観 (主観) "

客観 (客観) = " subjective (in conscious mind itself) = 主観 (主観) / 客観 (客観) "

postulate 2. activity 2. aesthetic activity + "

Nature

objectivity word " primitive + unconscious faculty of mind; the universal organ of philosophy

(b) Historical treatment of "Ancient and Modern"

ancient = infinite in the finite

modern = finite in the infinite 1. 323-324

= tends towards unity of

ancient

modern

finite → ∞

infinite

nature

history (History)

consistent

idea

succession

language " 1741 P. 330 "

objective

subjective

genus (Typical)

individual

racial

individual

Modern Subjectivism 主観 (主観) ?

Paper on Arts - universal

particular (starting point is)

but part never because reacts as an individual

universal (necessarily becomes)

Permanent, imperishable

change, movement

" 知識 (知識) / 主観 (主観) " 知識 (知識) / 主観 (主観) " 知識 (知識) / 主観 (主観) " 知識 (知識) / 主観 (主観) "

(c) Nature living whole, the expression of reasonable powers, then the rule of imitation + the aim of idealization become clear. The form is beautiful because it expresses the idea. The total idea is not opposed to characteristic

Real & ideal, predominance. - art = 17# 331

Hegel

(a) The Conception of Beauty

(b) Beauty is the idea as it shows itself to sense

Idea = consciousness + i: life + consciousness .. Idea, form = 13#

Beauty " Idea, semblance } identical but a different form
True " Idea for thought }

Good + 13# will, desire

B. " infinite, free from necessity, satisfies perception (C)

Nature

Lowest idea in nature
Lowest beauty in nature 337

Inanimate nature (2), plant (3) animal (4) man

17# - 7# 13# 13# 13# spirit + 13# 338

abstract forms, beauty
(A) Geometrical { regularity
symmetry
harmony

abstract un(1) of
sensuous matter { purity
simplicity
colour
tone
shape

Beauty of
Art: Ideal - 13# relation to nature

(1) Imitation: Delightful because they are made
made so natural, not because they are nature

(2) Imitation .. nature = 7# + 13# 7# 7# 7# 7# 7# 7# 7#
nature has done it right 7# 7# 7#

(3) 13# 13# essential + 13# 13# expressive + 7#
idea 7# 7#

(4)

Change of taste
= 7# 7# 7#

deal to life & action

for not 7# 7#

deal + life + action = 13# 13# modern civilized
world 13# 13# 7# 7#

Evolution of the Ideal

(1) { (a) by intelligence } Symbolic
{ (b) by cumulative result of experience } Classical
Romantic

(2) Co-existing differentiation repeating itself in each of historic

forms, Symbolic Classical Romantic
Architecture, Sculpture, Painting same same
Music, Poetry

(4)

Hegel continued
Euler's 3 spheres = 2 = 世界の境界 = 2つの世界 = 2つの世界 + 1

(1) Symbolic Art-form 非 = " groping of the mind after sensuous forms, 3 years 1840 c

(2) Classical " 非 = " well-formed, compact definite self & compact definite object = 2つの世界 = 2つの世界

(3) Romantic " 非 = " compact & simple shape = 1つの世界 = 1つの世界 idea " thought = 1つの世界 = 1つの世界

Art forms = 187 in 15, 187 in 15, 187 in 15, 187 in 15, 187 in 15
Hegel, Double Clas. 727 349

Four leading conceptions defined

Ugly

(1) Ugliness ugliness always involves distortion
false characterization of the ugliness, essence + 7

imperfect + the idea / presentation " ugly " + 7
Indian God, 187 + 11 content = 7 in 17 " false characterization
of ugly " + 7

Ugly " typical content, negative + 7, Molier, Moliere, 187, 187
concrete man, portrait 7 + 187

Sublime

(2) Sublime

lie at the threshold of beauty; belong to symbolic art-form
infinite & visible object 7 " 187 + 187 + 187 " attempt + 7

" 187 in 11 " inadequate expression, 187 + 187 " ugly = 187 + 187

187 in 11 formation art = 7 187 + 187 + 187 " consciousness " a true outline

= 7 in 11 Jewish Religion, Idea of abstract God
sublimity involves on the side of man the feeling of his own
finiteness and his insuperable remoteness from God.

(3) The Tropic 359-360 Collision - external & Individual = 187 + 7

(4) The Comic, the absolute reconciliation - Individual & External = 187 + 7

Chap XII Exact Aesthetic

360 Foot Note 727

Schopenhauer, Post-Kantian

unhistorical (v. Hegelian)

Real, underlying character of the universe & each
individual is one & unchangeable
"Ideas" correspond to forms of species

Classical - natural motives

Romantic - artificial, Christian myth, chivalry
Christ-Germanic Roman

90)

The beauty

(1) liberates us from the will (to live)

22!

(2) fills the mind with an "idea", an objectification of the will at a certain grade
everything beautiful in some degree 365

Genius .. nature, produce $2+2=4$ "4" $2 \times 2 = 4$ produce
 $2, 2, 2, 2$ will + nature, will + $2 \times 2 = 4$, $2 \times 2 = 4$ understanding
"ideal" + "

Ag
S.J.
uf.

ugliness
Sublime

partial or imperfect manifestation of will
relative to beauty
hostility between objects + the individual will.

Against Concrete Idealism (Hegel + Schelling)

Herbart

objective validity of aesthetic sentiment judgment
This judgment is individual, abstract or universality
is incompatible with the complete presentation

Pure form .. objective individual judgment $7 + 2$ before $4 \times 2 = 8$
 $= 7$ $8 =$ relation = $3 \times 2 = 6$ aesthetic elementary
relation $+ 2 = 8$ it $4 \times 2 = 8$ aesthetic science $1 \times 2 = 2$
is relation $1 \times 2 =$ will + will, relation $7 \times 2 = 14$

good
AT

Good = act of will + aesthetic judgment
the beautiful = aesthetic judgment
sh. P. (1) pathetic, noble + to petty + to solemn
to subjective $1 \times 2 = 2$ + $1 \times 2 = 2$
(2) Simple has no aesthetic quality
 $2 \times 2 = 4$ simple $1 \times 2 = 2$ 370

Aesthetic Relation / Division

Simultaneous + successive but all participate in both.

General formula - "to lose something of regularity"

in order at once to regain it" - i.e. apparently to suggest the rule by deviations from it

Classification of Art.

Complete and Incomplete Presentation

Criticism / Esthetics

Numerical + Physical Basis of Harmony.
其 欠 欠 373

Zimmermann

Together

Image = perception + a feeling
Images (together) = perception + tension
This tension felt as pleasure or otherwise is aesthetic judgment

(11)

together = psychological group of ideas
what form is "together" or possible?

The conception of psychological idea which possess a content (Quality) and a definite energy (Quantity) is sufficient for this purpose.

aesthetic a priori science.

Wundt
Psychology

Idea or image accompanied by adequate attention
are, if suggested, always pleasant

Flechner

There is no normal line or shape of beauty
association is much more important element
than these forms.

Association

Form, 1891 382

Aesthetic Law

(a) association (b) Economy (c) Greek
colour & association 7 7 2 6 2 1 2 2 1 1

economy, law, unity in variety, Deduction
+ 3 2 1 0

Silber

ugliness, historical & Ketch

Ug.,
History

Beauty = Idea + phenomenon, unity

Tragedy = phenomenon & annihilate idea

Comedy = common place & history & object assert 2
Idea + 1

Ug. = common place phenomenon + Idea & recognition
prosaic view + 1 1 1 1 1

(a) ugly, Idea + c = phenomenon 1 1 1 1 1 1 1 1 1 1

(b) ugly, only because it is wholly opposed from
aesthetic feeling.

common place = single point = concentrated 2000 ugly

ugly & beautiful = positive opposite 7 "excludes each
other + 1

Ug. = real ug. ... positive false hood aspires to the place of beauty

Ug. = ug. + beauty, B = ... of beauty 7 2 + 1 explanation = ...

397 7 2 3

Rossmbranz

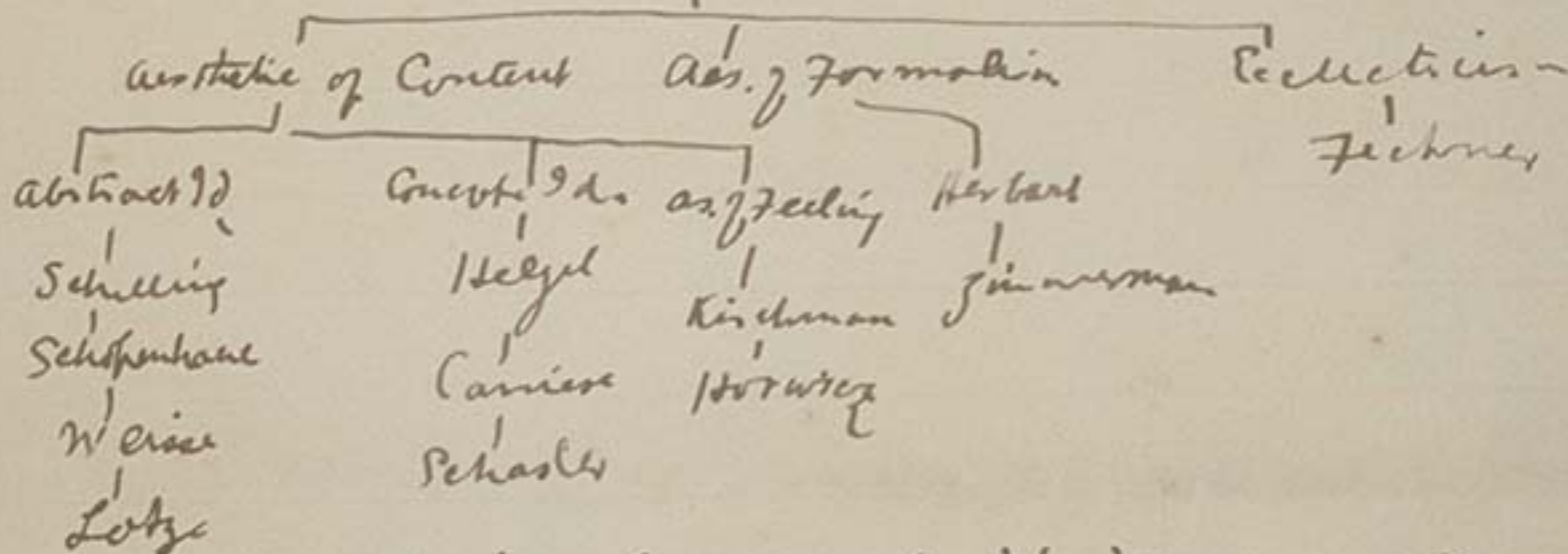
ugly is the negation of the beautiful
(ug., factors = B, factors = 19c)

(14)

- (a) ug. .. confusion of two phases of beauty (sublime + graceful)
 - (b) .. intensification of some characteristic destroyed by harmony.
- Classification by Grotz & Mottner

Hartmann

23 — Bos. 127 art, like philosophy a notional product
Kant's Critique of the power of Judg.



Beauty is the life of love apprehending its own ground + purpose in the idea. (Hegel - 382)

for. and Beauty six orders

Nature does not aim at beauty; sometimes does, but attraction in it. Allen. colour sense.

no ug. in beauty. Inexperienced perception of stroke 2.00

characteristic beauty .. potentially = ugly + 1 483 (Bos, 178)

Pre-Raphaelite appreciate H.L. 708 = perspective of 2.00 > 2.00 > 2.00
708 > 708. Am. Rm + 2.00 > 2.00. Correct + 4.00 Beauty 7.00 > 2.00
2.00 > 2.00 (参考 表)

14. Real ug. 435 参考 = + 2.00 > 2.00
(参考 表)

Classification.

参考 表 440

Chap. XV Eng.

antiquities, Elizian marble, Phigaleian frieze

oïme

Romantic naturalism

democratic spirit

Ug.

Ruskin Ugly. Rosankranz + 173