

Nature. (Ruskin's Modern Painters 2-3, Chap V) I

Typical Beauty: —

- 1) Infinity or the type of divine incomprehensibility. "It (infinity) is of all visible things the least material, the least finite, the farthest withdrawn from the earth's prison-house, the most typical of the nature of God, the most suggestive of the glory of his dwelling place.
- 2) Unity or the type of the divine comprehensiveness. "All things" says Hooker "(God only excepted,) besides the nature which they have in themselves, receive internally some perfection from other things"
 - (a) subjunctive unity, (b) original unity, (c) sequence of unity
 - (d) essential unity
- 3) Repose or the type of divine Permanence. It is the "I am" of the creator opposed to the "I become" of all creatures.

..... the expression of repose is greater in proportion to the amount & sublimity of the action which is not taking place, as well as to the intensity of the negation of it.
- 4) Symmetry or the type of divine justice. In all perfectly beautiful objects there is found the opposition of one part to another and a reciprocal balance obtained.
- 5) Purity or the type of divine energy. I repeat then that the only idea which I think can be legitimately connected with purity of matter, is that of vital & energetic connection among its particles, and that the idea of foulness is essentially connected.

with the dissolution & death.

c) Moderation or the type of government by law.
 I think we shall be able to trace them
 (ideas of chasteners, firmness etc) to an under-
 current of constantly agreeable feeling, ex-
 cited by the appearance in material things
 of a self-restrained beauty liberty, that is to
 say, by the imag. of that acting of God with regard
 to all his creation, wherein, though free to operate
 in whatever arbitrary, sudden, violent, or in-
 constant way he will, he yet, if we may
 reverently so to speak, restrains in himself
 the his omnipotent liberty and works
 always in consistent mode, called by us
 laws.

Nature (Ruskin's Modern Painters 2-3 XII)

III

Vital Beauty as Relative Chap XII.

- 1) Its (theoretic faculty) first-perfection therefore, relating to vital beauty is the kindness and unselfishness fulness of heart, which receives the utmost amount of pleasure from the happiness of all things.
 wherefore it is evident that even the ordinary exercise of faculty implies a condition of the whole moral being in some measure like that of a right and healthy mind that to the entire exercise of it there is entirely necessary the entire perfection of the Christian character, for he who loves not God, nor his brother cannot love the grass beneath his feet and the creatures that fill those spaces in the universe which he needs not, and which live not for his eyes; nay, he has seldom grace to be grateful even to those who love him and serve him, while, on the other hand none can love God nor his human brother without loving all things which his brother loves, nor without looking upon them every one as in that respect his brethren also, & perhaps worthier than he, if in the world's concord they have to fill, their part is much more truly.
- 2) The second perfection of the theoretic faculty as concerned with life is justice of moral judgment.

Vital Beauty as generic.

The beauty of prefulment of appointed function in every animal (Ideality)

Mans' use +
function

Mans' use and function (and let him who will not grant me this follow me no farther for this purpose always to assume) is to be the witness of the glory of God, and to advance that glory by his reasonable obedience and resultant happiness.

(Ruskin's Modern Painters ~~Vol 2~~

Part III. Sec. 1

Ch. I. P. 4.

We live by admiration, hope, and love
Excursion, Book IV.