

○ 之ヲ換テスレハ — 持ラク我ト物トヲ假定シテ互ニテ之ヲ分ル (仮定) 及メニ) フラズ
 ハ「文章」, represent スル内容 n whole + 此ガ為メ = 吾人, whole being →
 affect スル。知ヲ affect スルニシテ「知」ヲ affect スル, 情ヲ affect スルニシテ
 「知」ヲ affect スル。知 = 大ニシテ「知」ヲ affect スルニシテ「知」ヲ affect スル
 「一個」, bundle トシテ complete + 此 unity トシテ affect セラレニシテ「知」
 ○ 之ヲ換テスレハ「文章」, contents ヲ「知」ニシテ「吾人」 philosopher 等
 知ヲ為, man of action ヲ volition, expression ヲ為ルニシテ「知」ヲ
 為ルニシテ「知」ヲ為ル

Imitation: —

Aristotle Poenonysat. Matthew Arnold Popee
 Pleistarch, Boanysat ugliness 106. Hiru Painful 考. Bos. 142 考考
 Epicurean v. p. 108
 cornelle Drama an imitation of nature. Bos. p 200

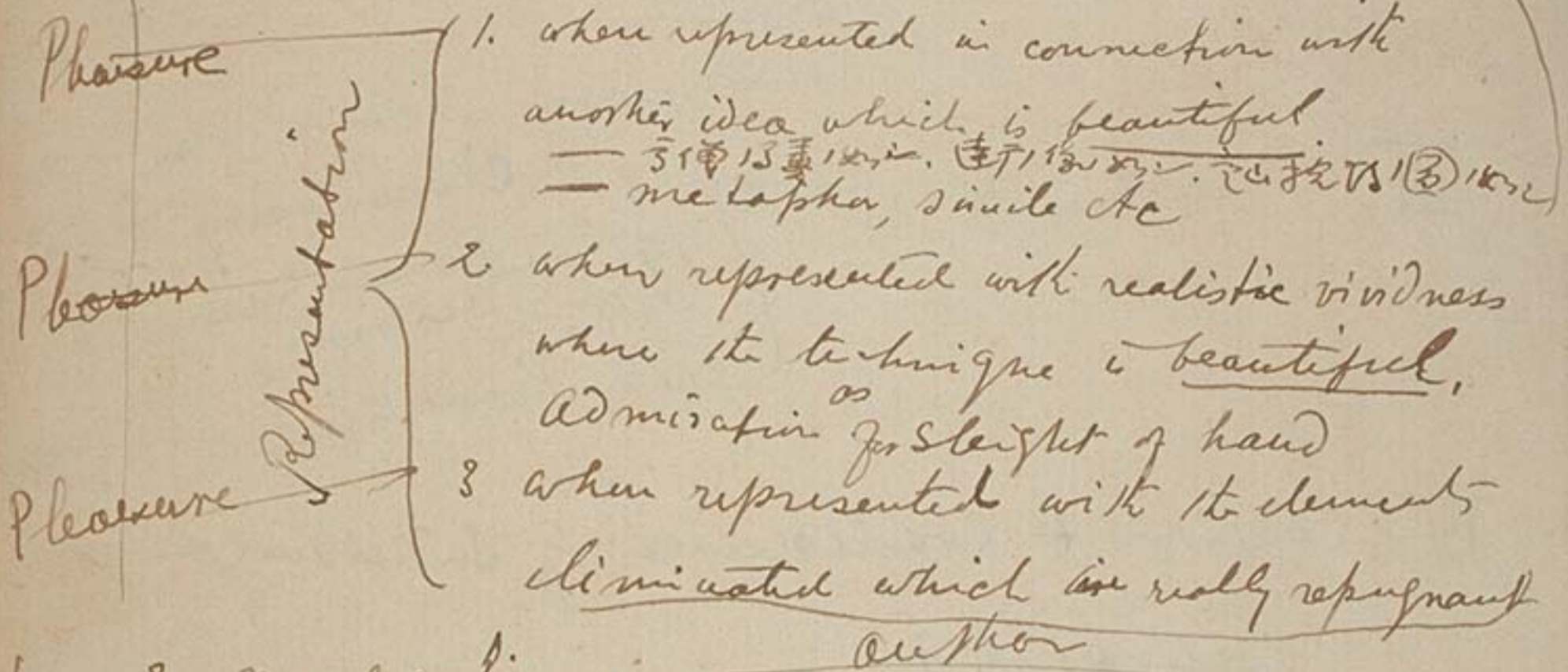
slat. 1

Fundamental modes of Consciousness:

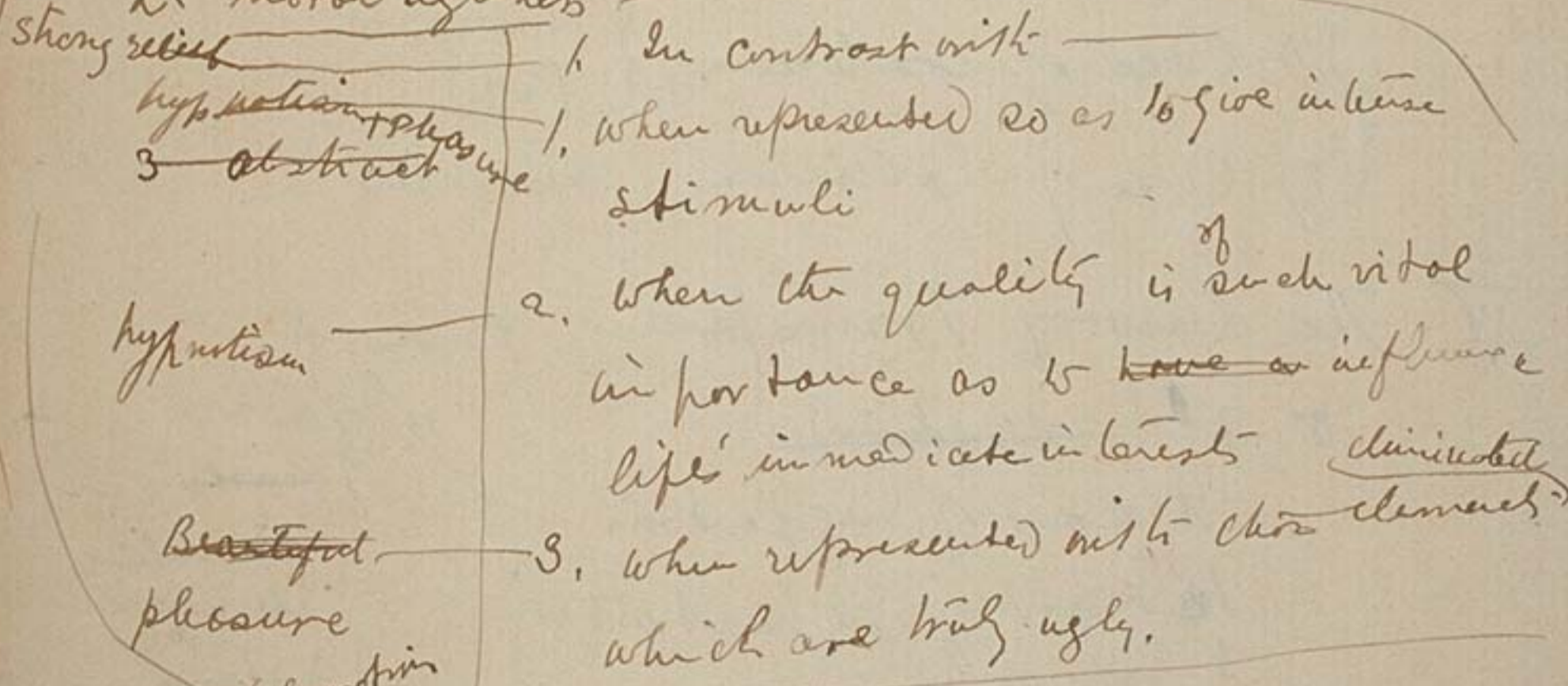
- (1) Sentence
- (2) ^{single} Apprehension { Form
- (3) Belief

夢窓園印遺稿次

Reader / Sensuous ugliness



2. moral ugliness



gradual seq. — Collection of { Classicism

Individual { P. H. Fenimore Brownie

end — Thomson

Collect - Renaissance of wonder
end. - Morris, Scott

I Individual 7 { Pope
Tennyson
Browning
Shakespeare Naturalism

II Collective 7 ~~Age of~~ 18th) Classicism
19th) Romanticism
17th) Realism
16th) Romanticism

III Collision + Coalescence of Individual +
Collective 7.

{ 1) Case of coalescence { Tennyson
Pope
2) Case of Collision Browning

IV The Law of Transference from 7

5 7th (~~collective~~)

2 Law of Suggestion

1 Law of Expectation

3 Law of

5. Suggestions how modified

by factors other than literary currents.

- 1. { Politics - French Revolution + Lit
- 2. { Religion - Puritanism + Lit
Restoration
- 3. { material conditions - Elizabethan England + Lit.

{ of Love
of morals
of Supernatural
Elements
of Nature

1. The View of the world. The unity of ego and alters
 No objective existence except Phenomena
 The Idea of Space and Time, only an
 abstracting Process.
 Anything which is not Phenomenal is
 either hypothesis or dogmatic assumption
 or an ideal.)

god
 atoms straight line etc

2. The View of Life. Psychological - Succession of Phenomena
 - internal, external.
 Physiological -

3. Activities of Life - Giddings, theory of society } v.
 " / activities }

4. The object of Life - To Live
 - To Live in a certain way.
 - To satisfy this desire, Society (Giddings)
 - Restriction begins with the formation of Society.

5. What is the activity of
 Art and Literature?
 - Its scope
 - Its object

6. Its object

7. Process of Projection - Sympathy, sense of justice etc
 利己, 利他 " 利己の利他性 利己の利他性
 利己の利他性 利己の利他性
 利己の利他性 利己の利他性
 利己の利他性 利己の利他性

Truth & Literature

o ~~技巧与内容~~

Volition

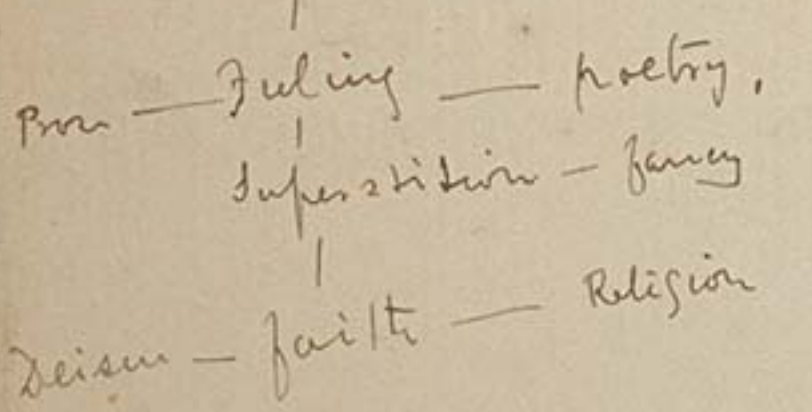
o Contrast / principle

o 技巧与内容

General State

- (1) 1695 the formal release of the press from official censorship
Elton p. 290
- (2) Works (Library) up to 1700
- (3) Royal academy
- (4) Scribblers Club p. 284 Elton.
- (5) p. 266. poetry in town Elton
- (6) Deism
- (7) literary man 1612 18th, 18th x. Elton 289
- (8) Millar / Partscript
Gay (1685-1732)
(1728) Beggars Opera
Prior 1664-1721
- (9) see conclusion in Chapter in Elton p. 4/5

(10) Reason, abstraction



accepting as it is
 |
 Sickly, morbidly
 |
 correctness - precision
 |
 polite - Augustan
 |
 cold

世の中を正しく見る
 正しさを重んずる
 礼儀正しく
 冷たい

(11) French Criticism of the 17th Boileau, Augustan
 Elton p. 144 - cold

see Watts-Dunton (Renaissance of Writings)

Fichin

o Defoe, characteri etic Elton p 291.

Essays + Journals

o Addison + Steele Elton p. 295

Addison + Steele, CC 84 p. 299 Elton

See also Millar

Minto

Illusion means

o Wyatt rebellion 1554 tower of London - 塔 = tower, 牢 = 牢, Mary 2nd
33711 Ainsworth the tower of London p. 293 Chap. XXI

Richard IV Act IV, SC III

York of Edward IV, 子 = 子 = tower = 塔 = 牢, 物 = 物
竟 = 人 = 人 = 塔 = 牢 (Richard IV = 塔 = 牢)

- o Like ghosts from an enchanted flooring — & hollow
- o all his face was white
and cloudless, and like the wither'd moon
Smote by the fresh beam of the springing East — *Jennyson*
- o *Andrew Marvell, Isaac Shakespeare & Pope p. 218 —*
"metaphysical poets" or "mavisists" 7 2 7
- o Opening Chorus of the 4th act *Prometheus Unbound*
The pale stars are gone!
For the sun, their swift shepherd,
To the folds them compelling
In the depths of the dawn. — *Sun & Shepherd = CC 82*
3w. 1315

- o *Prometheus Unbound*: —
And multitudes of dense white fleecy clouds
Were wandering in thick flocks along the mountains
Shepherded by the slow, unwilling wind. *Personification*
- o Metaphor "style" 55 127 "concise"

Like Maenads who cry loud Eoo! Eoo!
 — P. Ubborn act II sc III l. 9.
 O Bacchus!

and then Ephinx, subtlet of feins
 Epimachus, who ministered to Theseus Heaven's poisoned wine
 An natural love and more unnatural hate.
 — P. Ubborn act I 346
 rd. *Od. di. p. 11*

Mercury
 what if the Son of Maia's own
 shared more in good + sport — who can please lay
 The Omnipotent? — P. Ubborn I 342

When from its sea of death to kill + burn,
 The Gallican serpent forth did creep
 And made thy world an undistinguishable heap.
 — Ode to Liberty; Stanzas VIII
 Christian's spirit

Come thou, but lead out of the inmost cave
 of man's deep spirit, as the waning star
 Beckons the Sun from the Eoan wave, East down
 Wisdom. — Ode to Liberty; Stanzas XVIII

The worship of Bacchus
 or Dionysus

The drama (if drama it must be called) is, however,
 so artificial that I doubt whether, if recited in the
 Thespian wagon to an Athenian village at the Dionysiacae
 it would have obtained the prize of the goat.
 — Puffin in Hellas

Tragedy = The song of goat.

Then take this signet
 Unlock the seventh chamber in which lie
 The treasure of victorious Solymon —
 Hellas 250

Smokes and snatches as aldermanic
 That one would permit for the dinner,
 When reigns a Cretan-tongued parrot,
 — Peter Bell the Third XII

Curtains are alkydols, wild beasts
 Bible Titus I, 12,
 And old Silenus, shocking a green stock
 of lilies, and the wood-gods in a crew,
 Come, blithe as in the olive leaves thick
 Cicadae on, drunk with its wondrous dew;
 And Dryope and Fawnus follows quick,
 — The Witch of Atlas VIII

And Ocean with the train on his grey locks,
 And grand Priapus with his company
 — The Witch of Atlas X

The herdsmen and mountain maids came,
 And sturdy King of pastoral Garamant
 — The Witch of Atlas XI

The Oceanides and Hamadryades,
 Oreads and Naiads, with long wavy locks,
 — The Witch of Atlas XII

Quatrain

Tormented to tell where the treasures were, on the
 gridiron

Mummi & an egypt

P. Umbound act III sc. 2, 40
-42

Dante's metre after Thalabou

Bacchus

One of the twins at Evros' feet that sit -
Or on Vesta's scepter a swift flame
- The Witch of Atlas XXXIVIn beauty that bright slope of vital stone
Which drew the heart out of Pygmalion
- The Witch of Atlas XXXVShe called "Hera a phooliter!" - and its pale
And heavy hue - - - The Witch of Atlas XLIIICanopus and his crew, lay the Austral lake
- The Witch of Atlas XLVIIIEven as a tiger on Hydaspes' banks
- The Witch of Atlas LIAnd like Arion on its dolphins' back
- The Witch of Atlas LVThe tried with the pomp of their Osirian feasts
- The W. of Atlas LVIIIAlas! Amora, what wouldst thou have given
For such a charm when Tithon became grey?
- The W. of Atlas
LXVIIThe Heliad does not know its value yet.
- The W. of Atlas
LXVII

- march 19, 1886
1. "Inaugural Address," by the Rev. S. A. Brooke
 2. "On the Vicissitude of 'Queen Mab,'" H. B. Forman
April 14, 1886
 3. "Shelley's View of Nature contrasted with Darwin's"
Miss Mathilde Blind
Nov. 10, 1886
 4. "A Study of Prometheus Unbound"
W. M. Rossetti
Dec. 15, 1886
 5. "Notes on 'The Triumph of Life,'"
John Todhunter
Feb. 9th, 1887
 6. "Shelley's 'Peterloo' & 'The Mask of Anarchy'"
Forman Feb. 1887
 7. "The Hermit of Marlow," April 13, 1887
Forman
 8. "A Study of Prometheus Unbound"
Nov. 9th, 1887
W. M. Rossetti
 9. "Shelley & Beaumontfield" R. Garnett Oct. 12, 1887
 10. "A Study of Prometheus Unbound" W. M. Rossetti
Jan. 11, 1888

Shelley's Cenci was acted before the Shelley Society
on Friday, May 7, 1886

I Informative art

(Ideal or real for ideal)

Art as teaching

the means of information

applied science or dramatic interpretation of philosophy & psychology

Siemkiewicz - Christian, Tolstoy, Zola, Hugo, etc.

Locke - Sterne, Shelley - Plato, Eliot - Psychology, Kingsley - Socialism

Some part has a historical value, etc.

- 1) Literature or painting, sculpture of manners Richardson etc.
- 2) " of human nature Tompkins etc.
- 3) " of human society Altmann etc.
- 4) " as dramatic interpretation of psychology

II Imitative art

(Realistic)

Aristotle

M. Arnold

Imitation a source of pleasure

his pleasure to his own pleasure

III Imaginative art

(Ideal for real)

Short stories ancient mariner etc

artificial / 人工的 " 法律 " 威 " 力 " 强 " 7 " 以 " 3 " 7 " self. Pr. & Pr. of ...

natural / 自然的 " 道德 " 智 " 慧 " 7 " 以 " 7 " "

Art " - 9 = 3 " 不 "

宗教 " 1. 2. 3 = 7 " "

(1) Fatalism

what is fate?

Partial Evolution 18th C chance & fate

(2) Love

Personal & Universal

(3) Loyalty

(4) Filial Duty

Schopenhauer, Personal love

of illusion, of future generation

p. 204 Mania & Heredity adipsus King Lear

忠 = 孝 & sacrifice

evolution = selection at first, intuitively, at first, love = selection

18th C law = imperfect, etc. = unexpected experience, law modified, etc.

Brantano's Demarcation of feeling + volition (Stout, Psychology 116.
objection to Brantano's Co-ordination of judgment with desire

Searching for causes

Evolution, 結果 人子, 結果から原因を探るが如く, 果" authorize + し" 之結果, 之々々 自身も亦
見下 結果のついでに, 天地の如く God を探るべき也

(音響上の"記憶" = 感じ)

は因

Senses - intellect - will

Association, 故" experience, 故" + " experience, 故" senses, 故" + " senses
1 故" self-preservation 3 故" 故"

曲線の如く感じるの 其の如く之は 能くして 其の如く 其の如く
カガシト又キガシト 其の如く 其の如く 其の如く 其の如く 其の如く
スル 其の如く 其の如く 其の如く 其の如く 其の如く 其の如く
リレ 其の如く

表 1 2 3

True to nature ト云フ 其の如く 其の如く 其の如く 其の如く
universal nature + individual

nature 下 (又云トモ推知ル), 故に 其の如く individual nature 7 其の如く 其の如く nature
之 其の如く 其の如く 其の如く 其の如く 其の如く 其の如く 其の如く

故に "true" ト云フ 其の如く "假令" 其の如く "争奪" 其の如く "身体" 其の如く

其の如く " inconsistency " 其の如く, Critique, 其の如く?
其の如く " honest " 其の如く 其の如く 其の如く 其の如く 其の如く 其の如く

Beautiful - good - true, relation

one moral act = 其の如く subjective feeling { good or bad } coexist
" beautiful or ugly } concomitant

" principle " " [true or false] coexist
(or right or wrong) concomitant
" so called aesthetic object " " beautiful or ugly }

天地山川 其の如く negatively = 其の如く
inoffensive = 其の如く harmless 其の如く 其の如く 其の如く 其の如く
大山 其の如く 其の如く 其の如く 其の如く 其の如く 其の如く 其の如く
其の如く = 其の如く 其の如く 其の如く 其の如く 其の如く 其の如く 其の如く
其の如く 其の如く 其の如く 其の如く 其の如く 其の如く 其の如く
feeling 其の如く 其の如く " good " 其の如く negatively = no bad + 其の如く 其の如く 其の如く?

{ beautiful or ugly } degree, 其の如く
good bad } concomitant 其の如く 其の如く

Lauds

Asop and Rhodopi
Leofric & Godiva

preponderating degree romantic, and never more so than
in his treatment of Greek and Roman themes.

- Sidney Colvin, Preface to Selections from
Landon

The variety and continuity of harmony in Milton's blank verse,
its prolonged, involved, and sustained movements, what De
Quincey calls its "solemn planetary wheelings," it was beyond
his means to rival. De Quincey has chosen a fine passage of
Landon's blank verse, and has shown with great justice &
ingenuity how by a simple change, which did not occur
to its author, its movement might have been amplified and enriched.
The passage from Landon's tragedy of Count Julian, where Hernando
says of Julian, who -

"no airy and light passion stirs abroad
To ruffle or to soothe him; all are quell'd
Beneath a mightier, sterner stress of mind.
Wakeful he sits, and lonely, and unmoved,
Beyond the arrows, shouts, and views of men;
As oftentimes an eagle, ere the sun
Throws over the varying earth his early ray,
Stands solitary, stands immovable
Upon some highest cliff, and rolls his eye,
Clear, constant, unobtrusive, unabased,

In the cold light, above the dew of morn."

"One change," says De Quincey in commenting on this passage,
"suggests itself to me as possibly for the better, viz. if the mag-
nificent line - 'Beyond the arrows, shouts and views of men,'
were transferred to the secondary object, the eagle and placed
after what is now the last line, it would give a fuller
rhythm to the close of the entire passage; it would be
more literally applicable to the majestic and solitary bird
than to the majestic and solitary man." - at which point
we may break off from De Quincey, whose suggestion, so far
at least as concerns the rhythm of the passage, needs only
to be tried in order to be accepted.

- Sidney Colvin, Preface to Selections
from Landon.

'Tis him | I am | that spirit unfortunatē

and to define for our present purpose the difference between the classical and the romantic modes of workmanship: in classical writing every idea is called up to the mind as nakedly as possible, and at the same time as distinctly: it is exhibited in white light and left to produce its effect by its own unaided power. In romantic writing, on the other hand, all objects are exhibited as it were through a coloured and iridescent atmosphere. Round about every central idea the romantic writer summons up a cloud of accessory and subordinate ideas for the sake of enchanting its effects, if at the risk of confusing its outlines. The temper, again, of the romantic writer is one of excitement, while the temper of the classical writer is one of self-possession. No matter what the power of his subject, the classical writer does not fail to assert his mastery over it and over itself himself, while the romantic seems as though his subject were ever on the point of dazzling and carrying him away. On the one hand there is calm, on the other hand enthusiasm: the virtues of the one style are strength of grasp, with clearness and justice of presentment: the virtues of the other style are glow of spirit, with magic and richness of suggestion. Of imaginative literature in England the main effort has ^{from} the first been romantic. The Elizabethans were essentially romantic, some of them extravagantly so: Shakespeare, who could write in all manners, was in a