

then followed

books were not printed: aesthetics on acoustics  
& on optics 1842. A little later appeared his  
principal work: "Mind in Nature" (Griff in der  
Natur) 4 Vol.

\* Vischer: his standard work is Aesthetik. One of  
the best works is that of Carriere 2 Vol. 3<sup>rd</sup> ed. 1885  
also is remarkable his work "Die Kunst in  
Zusammenhange der Kulturentwicklung  
oder die Ideale der Menschheit"

Schaefer Kritischer synoptischer  
Aufsatz.

Kierkegaard - Sensat.

Herbart Finnemann, Köstlin - formal.  
In the aesthetics of Vischer, that part of music  
was written by Köstlin.

Fechner - the representative of eclecticism  
founder of modern science of psychophysic.

"Vorschule der Aesthetik"

Metaphysical part of his aesthetics has the  
tint of spiritism. His principal work is  
Zendavesta.

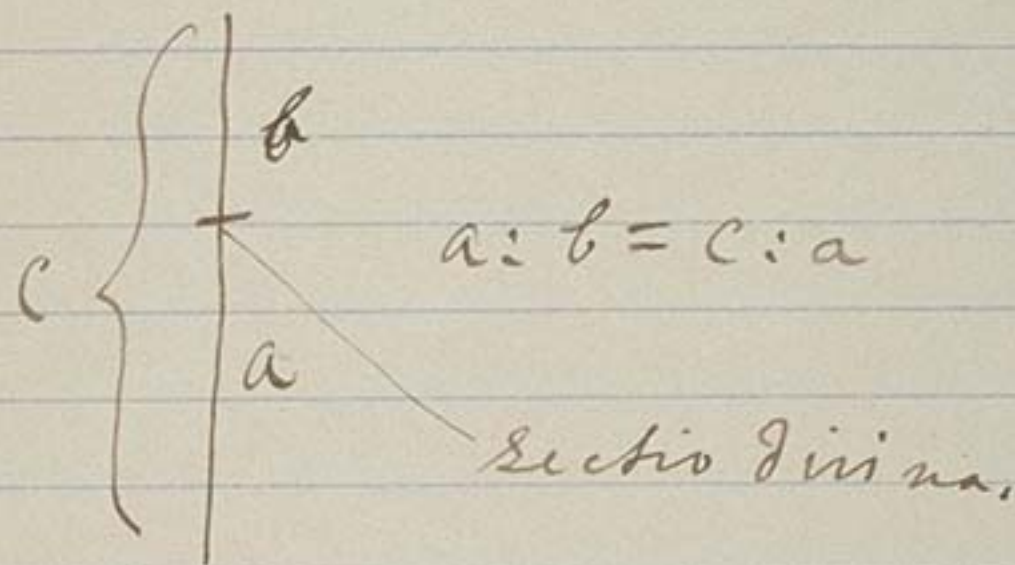
To the school of Hegel belongs

Rosenkranz, die Aesthetik der  
Hässliche.

To the concrete realistic school, Leising.



der goldene Schnitt (sectio divina)



This finds

conscious application in natural art & unconscious application in nature

Schiller is very important also (1759-1805)

Wilh. v. Humboldt (+1835)

John Paul (+1825)

Richard Wagner (+1883)

Schiller has no system, but nevertheless he is a most remarkable adherent of Schiller

"in Graupenness & ~~weil~~" "in naive & sentimental poetry" "in the aesthetic education of man"

über Anmut & Würde

über naive & sentimentalische Dichtung

über die ästhetische Erziehung der Menschen



Littré. In England Mill & Spenser. In Germany  
<sup>Loos</sup>  
~~Loos~~ Pichl. These thinkers will accept only  
 philosophy founded upon positive evidence  
 & refuse all metaphysics on accounts of the  
 limits of human power. But this fact

II Offenbarung; philosophie not merely  
 based upon the human experience but also  
 on the fact of divine revelation. The principles  
 of this latter school is not rational but irrational.  
 Therefore every religion founded on revelation is  
 a positive religion (Christianity, Mahometanism).  
 It is positive it because it is founded upon  
 a spiritual fact. In order to comprehend this  
 revelation man must first be illuminated  
 by which he can understand what is  
 possible for an ordinary man understand  
 & realize. Schelling belong to this class.

Schelling first used the word positive in  
 contradicting his with the system of Hegel, whose  
 which Schelling called negative, because S.  
 's philosophy is based upon rational sci-  
 & logic

Aesthetik wrote two dialogues: — on the  
 causes of our pleasures; on mysticism,  
 the former contains his aesthetic view



According to Salzer, Irony is the God's manifestation in the beautiful objects

Krause wrote Lectures on Aesthetics, his metaphysical view is very interesting: he maintains Panentheism, that is the whole is in God.

π α υ ε υ δ ε ω

Hegel

System of aesthetic

Lodge

The history of aesthetics

Mikrokosmos

Hegel

Lectures on Aesthetics 3V. Posthumous.

Brandhoff

is an important philosopher though little known in Germany. It is the merit of

Hartman

that he has discovered the importance of the author in his *Die deutsche Aesthetik*

seit Kant (2 vol.) 1886.

Schliermacher's works are

Aesthetik. Lectures on Aesthetics. Not so significant.

Heintinger

disciple of Schelling & Baader Bavarian philosopher, his chief work is

*Grundlinien einer positiven Philosophie*

als vorläufiger Versuch einer Zurückführung aller Theile der Philosophie auf christliche Principien.

The term. positive philosophy needs to be

explained. Two classes. I. Comte

explained. Two classes. I. Comte



Hegel 1770-1831

Grakudoff 1782-1863

Schleiermacher (1768-1834)

Wendinger (1815-1864)

Aestler (1777-1851)

F. Vischer (18-74)

Carrière (1818-

Schaller

Ed. v Hartmann 1842-

Schelling touches very often aesthetic problems.

(Philosophy of art, Lectures on the method of a cademical study, on the relation of plastic arts to the natural 1807)

all these works are very beautiful & important

(Vorlesungen über die methode akademischen Studien, 1803)

ü das Verhältnis des plastischen Künste zur Natur, zur Natur

Brummo  
ide  
melin  
nicht  
reinge  
1807

Schopenhauer's view is expressed in his chief work. The word as will + Idea.

Solger's chief work is Erwin, appeared in 1815, one of the philosophical representatives of romantic school while the poetical are Novalis, Tieck, Schlegel, Hölderlin



schools: 1) aesthetics of contents  
Inhaltliche aesthetik

2) formalistische "

3) eklektische "

1) means <sup>that</sup> notions are contents, that notions included in the beautiful is more important than the mere form

2) this view is the opposite of the first, the practice is regards the beautiful to the form only

3)

The greatest and most important is the I which is divided into two groups I) Idealism. II)

Sensation aesthetics. Within the first you must separate the abstract idealism from the concrete. (der abstrakte, der Konkrete)

In the second we have:

The representatives of the abstract Idealism

Schelling 1775 - 1854

Schopenhauer 1788 - 1860

Solger (1780 - 1819)

Krause (1781 - 1832)

Weisse (1801 - 1866)

Lotze (1817 - 1881)

Konkrete Id.



in Vahrung

Wie doch ein einziger Reicher so viele Bettler  
 hat! Wenn die Könige Bau'n haben die Kär(2)ner  
 Zu Thun.

Kant und seine Suu logy

You can consider

Kant 1) as a subjectivist

2) a formalist

3) a sensualist in spite of his declaration  
 against sensualist English (Burke)

4) as a partisan of the principle of feeling <sup>unpleasant</sup>

5) as a idealist

1) is a result of his subjectivism in his  
 theory of knowledge. Beauty does not adhere  
 to the object itself but to our judgment. Viewed  
 from this light, Kant is a subjectivism. Because  
 taste is subjective.

2)

1) if you emphasize the doctrine of comical  
 & sublime of Kant, he is certainly a sensualist

5) Kant is an idealist as regards his doctrine  
 that genius is a innate faculty of producing  
 of the beautiful.

We can distinguish 3 different classes of aesthetics



of beautiful. For there are many things, which  
 are sublime yet not beautiful. In my  
 opinion, it must be separated from the  
 beautiful. The earthquake is sublime but  
 not beautiful. Great beyond  
 is sublime, Great is either extensive  
 or intensive. Mathematic sublime &  
 dynamical sublime must be distinguished  
 the mathematic sublime is that which exceeds  
 purposes

Sublime causes agitation in the  
 first sight. not pleasure

Kant says

Wie Erhabenheit ist in keinem Dinge der  
 Natur sondern nur in unserem Gemüthe,  
 sofern wir uns bewusst werden der Natur  
 in uns und ausser uns überlegen zu sein.  
 Schiller utters the same thing

An die Astronomen, und Sonnen  
 Schwatzen mir nicht so viel von Nebelflecken  
 Ist die Natur nur gross, weil sie zu Fühlen sich giebt.  
 Euer Gegenstand ist der Erhabenste endlich im Raum.  
 Aber, Freund, im Raum wohnt das Erhabene nicht.



Thesis

The judgment of taste is not founded on notion  
Anti-thesis

The judgment of taste is founded on notion

Kant's classification of arts

A) Mädelnde Künste

Poetry - Rhetoric

B) Plastische Künste

Sculpture, architecture, painting  
which belongs to this category merely as drawing

C) Spielende Künste = beautiful play <sup>without colour</sup>  
(beautiful sensation)

Painting as art of colour  
Music { beautiful (is placed in middle)  
          { agreeable (stands lower)

as simple play of sound, not at all art.

Kant's description of the sublime

The sensation of the sublime takes place when the expectation

is disappointed of the sublime: (as Erhatene)

he separates sublime from beautiful.

It is not easy to pronounce sublime as a kind