

WELCOME TO THE

11/95

HISTORY

OF

AESTHETICS

("The Golden Sheets"),

Please see encls summary  
sheets.

# HISTORY of Aesthetics "Gold Sheets"

WORKSHEET

CONTENT  
OUTLINE  
LIST  
3 Pages

(P/6 i)

a) Seek the key statements for each PERIOD and each PERSON. Note the distinctions between the people within the periods; b) note flow or distinction between periods. c) Note the whole historic pattern. d) summarize with your own words what it all means to you, and future! (Concentrate on the aesthetics, ONLY not metaphysics unless appropriate to the aesthetic understanding, and space is ample. you can, within your exam, use a listing number and ordering sequence like this, with introduction and summary paragraphs. But be sure it feels like a careful paper overall, with clear sentences (not outline notes). (Be sure the gold sheet letters correspond to this).

The key is to intelligently select, essentialize! Convince instructor you understand the part and whole of it, and throw in your own create summary. This will be a mix of translating from yellow sheets specifics plus your own overview and style. Be proud you know all this! Few people do! Reread the book this summer and develop your own views in years to come! Bye, friends. I will remember each one of you forever!

Read and underline all TEXT passages for instructor's Evaluation! But concentrate on Aesthetics for summary writing.

CHOOSE A CREATIVE TITLE  
(about the history of aesthetics)

Intro about what aesthetic history is, the overall view etc. Be creative but factual. (Mix the facts with your own synthetic expression throughout paper.)

See instructor for extra sheets if necessary.

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A) PRE CLASSICAL

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B) CLASSICAL

Plato

Aristotle

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C) LATE CLASSICAL

Stoics

Epicureanist-hedonist

Cynics

Plotinus



J) CONTEMPORARY: NEO-IDEALISM -METAPHYSICAL

Croce

Collingwood

CONTENT  
OUTLINE  
LIST  
3 Pgs

(Pg 11)

K) CONTEMPORARY: NATURALISM

Santayana

L) CONTEMPORARY: GESTALT-EMPIRICISM

(Big formal handout is thios category; no need to describe here)

Arnheim

M) CONTEMPORARY: EXISTENTIALISM/PHENOMENOLOGY

Heidegger

Husserl

(Ingarden)

(Dufrenne)

(not much said n-p)

N) CONTEMPORARY: SEMIOTICS

Jung

O) CONTEMPORARY: LINGUISTIC/ANALYTIC

P) POSTMODERN: DECONSTRUCTION

Q) Overall pattern of history, summary; original creative ending about your overall view and feeling about aesthetic history and future, perhaps personally and for the world.

D) MEDIEVAL

St Augustine

St Aquinas

CONTENT  
OUTLINE  
LIST  
3 PAGES

Ph  
iii

E) RENAISSANCE

Ficino

(Di Vinci,  
Alberti, &  
Palladio)

(ENLIGHTMENT IN GENERAL)

F) ENLIGHTMENT: RATIONALISM

Baumgarten

G) ENLIGHTMENT: EMPIRICISM

Shaftsbury

Hutcheson

Burke

Alison

H) GERMAN IDEALISM

Kant:

Schiller

Schelling

Hegel:

I) ROMANTICISM

Schopenhauer

Nietzsche

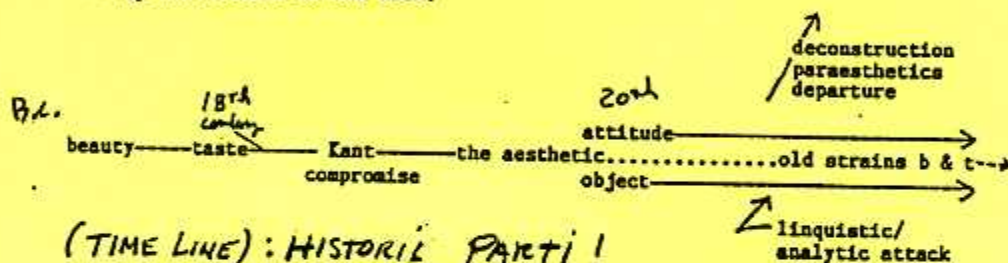


INTRODUCTION TO AESTHETIC HISTORY SURVEY: THE GOLD LINE  
(THIS MAY BE THE MOST IMPORTANT SCAN YOU'LL EVER HAVE— WHEN YOU LOOK BACK TEN YEARS FROM NOW).

Welcome! We will now embark upon our summary of the History of Aesthetics—the "gold sheeta". It is the overall pattern of the summary—the terrain as a whole—and the sum of its views along the terrain—that is important. The end purpose of the summary is to make our minds catalogued of the general historical order—the philosophers, the types of aesthetic content they concentrated on, the pattern of theories that come and go or persist across millennia—the rhythms of aesthetics theory. Against this backdrop you can put the previous work that we did on philosophy or art, and your other art and design courses. The scan opens 'slots' in your mind, so in the end you will have a ready receptiveness for expanding the theories as you further encounter data and your own ideas in years ahead.

This history is not immediately or surfacely exciting—rather it is important and interesting in a subtle, long term way. The way to approach it is to listen in class, achieve an understanding of each point ("yes, I get it") and then file away for future reference. If you do "get it" you will always be able to reclaim and understand the information when you need it, or pick up on such things in other contexts, having been made receptive of that philosophic level of thinking. The Beardsley book will fill in the grain. You should read it more carefully this summer—as we have only time for fast selected readings—it is a dense book indeed.

To consider the overall pattern of the aesthetic history (as a whole) as well as its detailed parts (individual philosophers and theories) the following diagram we showed previously is relevant. "Grasp" this diagrammatic concept of aesthetic history (see it as a historical 'parti') and keep it in mind as we go through the details of the book:



Another way to see overall historical patterns is to extract different lists from history, which we shall occasionally do. For example, we will look at:  
# all the Beauty Theories in a list; # all the Evaluative Theories in a list; and # terms/problems in a list. (We already are looking at the # philosophies of art (imitation, expression, formalism, pragmatism etc)).

See chart on next page to preview the "WHOLE" PATTERN OF THE HISTORY OF AESTHETICS:

- ONE pattern of interpretation
- I PRECLASSICAL THROUGH RENAISSANCE FOLLOWS ON BEAUTY; ART/ARTIST.
  - II ENLIGHTENMENT THROUGH KANT FOLLOWS ON THE HUMAN SUBJECT WHO EXPERIENCES THE BEAUTY: FACULTY OF TASTE, ETC.
  - III FROM KANT TO THE PRESENT DAY, AESTHETICS FOLLOWS ON BOTH THE ABOVE, IN TERMS OF WHAT IS CALLED "AESTHETIC OBJECT" AND "AESTHETIC ATTITUDE OF SUBJECTS"

the second pattern is that the history of Aesthetics

- (A) SPIRITUAL/HISTORICAL from German IDEALISM to NEO-IDEALISM,
- (B) NATURALISTIC SCIENCE from then ON
- (C) WITH A 3RD alternative branch in 1960 ON with Phenomenology and, EXISTENTIALISM, and DECONSTRUCTION. (ALTHOUGH THE "B" SCIENCE OF GUSTAVE ALSO COMPETED.

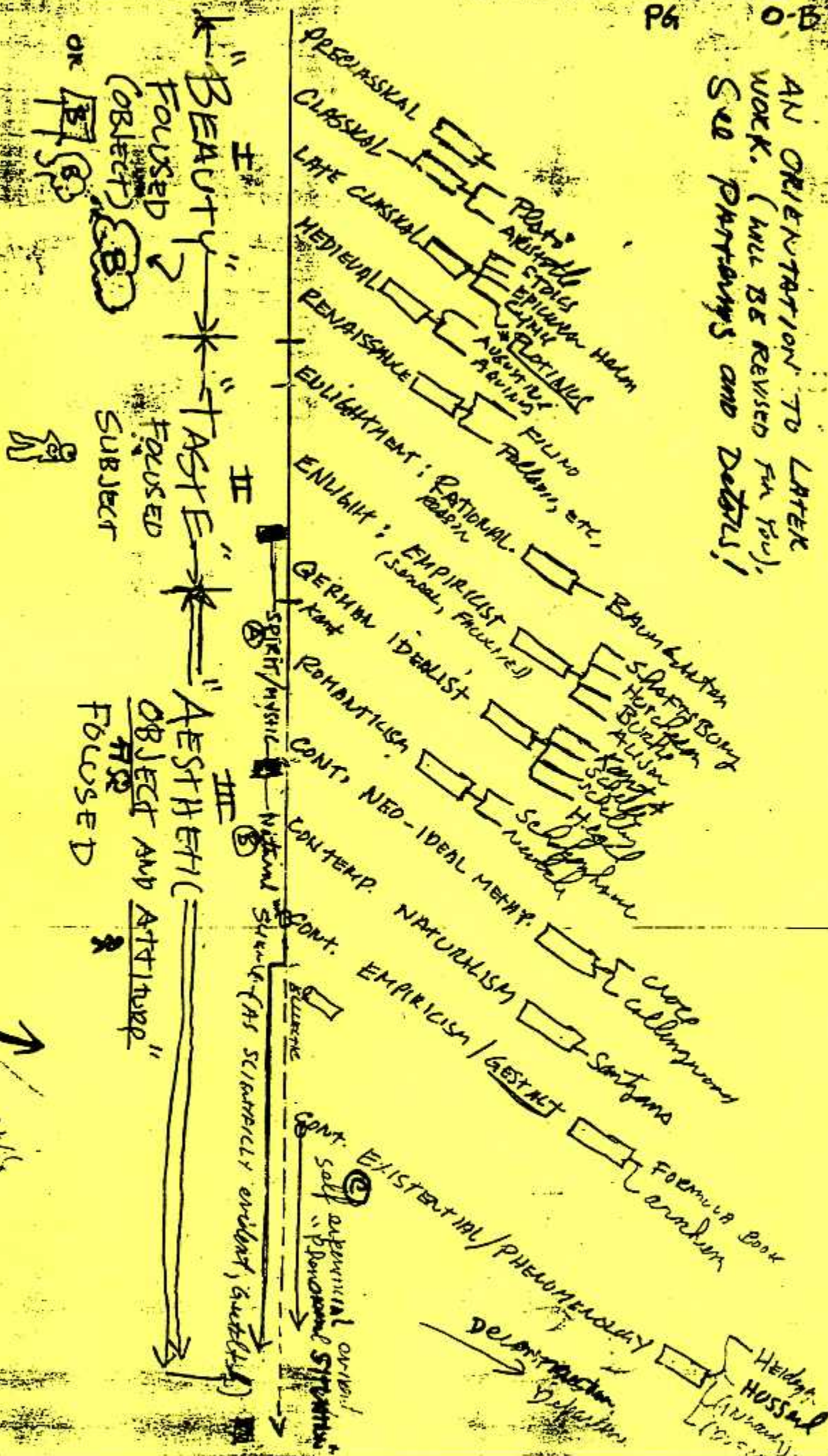
AS YOU READ, and underline:

Please be aware of the overall outline. Note that some of the outline includes

- AESTHETICS \* (MAJOR POINT)
- METAPHYSICS
- OTHER DETAILS



AN ORIENTATION TO LATER  
WORK. (will be revised for you).  
See Protocols and Details!



# HISTORY OF AESTHETICS

↓  
Dunst + 1/2  
Dunst + 1/2



# HISTORY OF AESTHETICS (600 sheets)

PG  
1

Preview:

PRECLASSICAL AND CLASSICAL OVERVIEW OF METAPHYSICS (A context for aesthetics):

Pluralism vs monism and the problem of "permanence and change" dominated ancient Greek metaphysical theories. The ancient Greek 'pluralist' metaphysics said the world is reducible to four basic elements: earth, air, fire and water. Other theories were 'monist' (reality is basically one substance). All Greek philosophers noticed that everything seemed to change, and this brought about argument about the real vs the appearances. Thales, Parmenides, and Democritus noticed that some things change, while on the other hand there is the continuance of apparent unchanging conditions: He concluded that certain elements are real, and the rest we see is flux or change and only appearance. (Democritus was an original atomist for science). Heraclitus said everything is always changing and not reducible to an unchanging element. He said the only thing that is permanent and unchanging, is the "principle that everything changes" (a paradox). Zeno created paradoxes to show that certain appearances, such as motion could not be real. (The hare and tortoise). The Pythagoreans (a cult that was chased away by the towns people into refuge camps) dealt with translating reality into mathematics. Aristotle said that matter is permanent and form is changing—the acorn growing to the oak is a matter of form change. Inherent in the acorn is telos—the destiny of the oak. Plato said things imitate eternal platonic forms. The forms are real, and participate in material. All of this gives aesthetic context, because we are always forging aesthetic theory against a backdrop of "existent things".

NOTE TO  
STUDENTS:

The HISTORY of  
AESTHETICS is  
SUBTLE + RICH,  
Very IMPORTANT,  
Especially in  
LONG RUN.

However it takes  
careful reading,  
THINKING, APPRECIATION  
EFFORT.

(It will appear  
DRY and  
INSIGNIFICANT TO  
The Poorer  
Student!)

## (A) PRECLASSICAL AESTHETICS

In the west, the history of systematic philosophy about the arts began with Plato (428-348 bc). But the road was paved for Plato by two hundred years of preclassical aesthetics that we know little of. A noteworthy example is one of the first known "aesthetic judgements" in the Iliad, regarding a picture on Achilles' shield (548 bc). "That was a marvelous piece of work" was the judgement, and it obviously based on imitation theory values. (Art as imitation). Homer and Hesiod also raised the question of the source of the artist's inspiration, which they attributed to a divine power. Pythagoras and his followers (an odd and radical crew) discovered the dependence of musical intervals on the ratio's of the lengths of stretched strings, generalized this discovery into a theory about the elements of the material world (and they ARE or are dependent on numbers; i.e. ultimate reality is numbers); He also developed an elaborate ethical and therapeutic theory of music which supposedly can strengthen or restore the harmony of the individual soul—harmonia or the octave is the primary interval.

## (B) CLASSICAL AESTHETIC THEORY

The ancient classical Greeks touched upon virtually all subjects and are a base for western civilization. Socrates is the father of classical ancient Greek philosophy. We know much of him through his student and protege, Plato. Plato's student and theoretical opponent is Aristotle. Plato and Aristotle represent two opposite poles of thought that persisted and fluctuated throughout subsequent western history to the present. Regarding their points of dichotomy, Plato influenced idealism and Aristotle influenced materialistic realism. (Plato believed in Platonic (an otherworld, ideal) realm and the ultimate unreality of the world of apparent material. Aristotle instead emphasized development of the scientific truths of material world (roughly speaking) and classification of the material world and science, and advanced the western tradition of science. For Aristotle, essences do, but exist in things only, not a Platonic second realm.

\* READ : UNDERLINE  
ALL FOR EVALUATION.

### \* 1. PLATO (classical)

a) PLATO'S METAPHYSICAL VIEW includes the existence of three things: "Plato's Heaven", the common sense everyday "material world", and a go-between called "Demiurge". Plato's Heaven is the ultimate true reality. This is the world of invisible pure concepts called Platonic forms. (Platonic forms are "unactualized" pure essences or concepts). However, the everyday visual world we experience—the material world—is a mere imperfect copy of the forms—and caused or ordered by the forms. "Demiurge" is an agent that exists between the world of Platonic forms and the material world. It tries to impose the various forms on the chaotic material world, trying to actualize material into its pure conceptual qualities such as triangles, circularity, point, line, plane, volume, colors, etc—until there is some order. (The platonic forms are analogous to a magnet organizing iron filings (as material), that are otherwise chaotic. The materialized concepts are always crude copies and imperfect—not as real. (We can say that platonic forms "participate" in the material world of things of art and nature). All sorts of concepts exist, including most special normative types such as "beauty", "justice", "truth", and "the one". (Know the forms said Plato—is to know truth—what is ideal justice, "man", "the one", circle etc). These are irreducible pure forms that on occasion can be approximated to some degree by the material world. Eg the painting embodies concept approximately.

See DIAGRAM



b) PLATO'S EPISTEMOLOGY: is called "Extreme concept-realism" (see 9/22.pink handout) where we look into Plato's heaven for knowledge. We seek truth and understanding of concepts by contemplating not the material world, but Plato's Heaven, because the material world is only an imperfect imitation of Plato's Heaven. And art is an imitation of the material world. (See the previous handout at beginning of year on Platonic forms; where platonic-concepts exist independently, prior to actualized in material).

c) PLATO'S SOCIAL VIEW is that humans are naturally born into one of three types: the artisans or craftsman, the soldiers and the philosopher-kings. These, respectively, reflect Plato's virtues of temperance, courage, wisdom and (for society as a whole) justice.

#### d) PLATO'S AESTHETICS:

Plato's Aesthetic view is seen in the context of the above views). Nearly all the fundamental aesthetic problems were touched upon or even deeply considered by Plato. The questions he framed were astonishingly varied and deep. They are scattered throughout his dialogues. (Plato had three periods of writing: 1) Early (pre-academy) period: the Ion/Symposium/Republic; 2) middle period: Phaedrus; 3) later period: Sophist and Laws.

Plato held to an imitation theory of art, believing that art imitates some aspect of the everyday spatial temporal material world (of "particular" things), which in turn imitated Plato's heaven. Only the material things directly attempt to imitate Platonic forms. (See our handout on imitation theory). Therefore Art is an "imitation of an imitation"—twice removed from true forms, and doubly inferior because it does not imitate the world of forms directly. (In other words, the visible material world is illusionary, imperfect, indirectly true and yet art imitates it; therefore, analogous to the allegory of the cave, art imitates the deceptive shadows on the wall of the cave, not the true hidden (platonic) objects causing the shadows). Therefore art is distracting from true understanding and experience of ultimate reality, and even corrupting.

ART AND KNOWLEDGE The poet is placed only on the 6th level of knowledge. But he may have some extra insight, perhaps madly possessed by some divinity or like a diviner who does not fully know. Important: You would think, instead of shunning art, Plato instead would have advocated a better imitative art, an art that tried to imitate Plato's Heaven, but he didn't. For Plato, art was unnecessary and it is better only to have direct contemplation of the forms by meditation. Although has some divine insight as creates, is like a diviner, not knowing for sure, or Plato also refers to art and craft, later distinguished by other philosophers in terms of original creation in art vs a learned skill in craft.

ART AND MORALITY is always a consequence of concern. Art, if we have to have it, should therefore be regulated to only harmless pleasureable art (of perhaps little value though) that can help not hurt human character. The enjoyment of true beauty is harmless—unlike the scratching of itch which is preceded and followed by discomfort. But on the other hand, representing (eg in a play) unworthy characters or imperfect Gods can corrupt citizens, and should be censored. Music also must be regulated not to have enervating modes. The supreme craft for Plato is that art of the legislator or educator, who has final say about arts. Their first problem is to discover arts effects on people, and censor that harmful.

#### PLATO'S OBJECTIVE BEAUTY THEORY (a platonic realm)

Beauty for Plato is an eternal, irreducible, objective, platonic form. There is a platonic form called "the beautiful"—a pure concept, irreducible and eternal. (Beauty is evident behind changing particular material things, as art or nature that embody beauty and give a dim sense of beauty to some degree). The qualities of measure and proportion and symmetry of constitute beauty and excellence. See separate sheet on Beauty theories later. (A sidenote about art: Remember when we mentioned formalist theory, we ended up with the possible aesthetic attribute of beauty. So now we are talking about just beauty— and Plato's theory is one candidate. Note that beauty is not necessarily art. And art may not necessarily have beauty, In formalism it was beauty-by-way-of-elements-relations and principles. And some would say the beauty was optional or should be widened to "aesthetic value").

(SEE DIAGRAM ATTACHED AND PREVIOUSLY GIVEN).

→ Plato:

- The true world is Plato's Heaven of concepts (invisible)
- The earthly material world (senses) is ONLY an imperfect imitation of Plato's Heaven.
- Art only imitates the imperfect earthly material world  
→ SO ART IS UNIMPORTANT.



## \* 2. ARISTOTLE (classroom)

a) Introduction: Aristotle was Plato's student, and represents an opposing metaphysical view, that there is no Platonic second realm of ideas. Ideas or essence exist only within things themselves (we can abstract them into perfection). He emphasized scientific methods, classification, and focus on particular things— not platonic universals.

### b) ARISTOTLE'S AESTHETIC THEORY:

For Aristotle, art is one of three branches of knowledge, the other two being theoretical science and practical wisdom. Art is knowledge of principles relevant to producing beautiful objects. Aristotle's aesthetic theory comes chiefly to us through his little collection of lecture notes called the "Poetics".

\* Aristotle's aesthetic view modifies Plato's imitation theory so that art became an imitation not of the "actual" (imperfect) material world, but possible perfect world. (He believed art should modify and essentialize things— flush out their essence). Also, Aristotle stressed the importance of the "proper pleasure" derived from experiencing imitative art, such as poetry or a play. The characters should follow universal (psychological) laws of human nature, so a whole order of the play is intact, consistent and correct with reality. This makes for correctly ordered "poetic composition". His most famous contribution dealt with a notion of "Catharsis".

### ARISTOTLE'S "CATHARSIS" THEORY OF TRAGEDY

There is a great paradox of tragedy in imitation theory that Aristotle attempted to solve with his "catharsis theory". The paradox is that plays that are tragic, sad, frightening and imitate bad life (like a movies) we actually ENJOY, and feel we should see, although they imitated tragedy and we experience the tragedy in some sense. Why do we enjoy if it is imitating tragedy and causes us fear and pity? Aristotle's great answer is the "Catharsis theory", which says that tragic art "purges" or releases (like therapy) those feelings always pent up within us— and we feel better and are morally cleansed. (Later theorists speak of 'aesthetic detachment' or 'psychological distance'). This allows a worthy function of tragic art for society, against Plato's view that such art should be banned. Aristotle also had a catharsis theory for why we enjoy sad music.

ARISTOTLE'S BEAUTY THEORY: In this Aristotle produced a theory in which beauty depends on organic unity, a unity in which every part contributes to the quality of the whole. Beauty is an "emergent quality", not like Plato where beauty is a "transcendent quality".

For Aristotle, this beauty can be found in nature, but also in the above example where a play is beautiful if the characters are imitative of human nature so the play has a correct sense of ending, and whole. (See future handout on beauty). He also distinguished between material, formal, efficient, and final types of "causes" or design forces within the order of a play.

See DIAGRAMS  
ATTACHED AND  
PREVIOUS:

→ ARISTOTLE:

① ART IS GOOD.

ART ABSTRACTS  
THE ESSENCE  
FROM EARTHLY  
MATERIAL OBJECTS.

IT IS IMITATION  
OF THE OBJECTS  
ESSENCE.

(TRANSFORMS  
and improves)

② CATHARSIS  
THEORY  
OF TRAGEDY

③ BEAUTY  
THEORY.



Introduction: After the collapse of classical greek city states , Stoicism, Epicurean (hedonism), Skepticism, and Neoplatonism flourished competitively— each make some contribution to the history of aesthetics.

1. STOICISM: (The term comes from the 'stoa', the ancient building where the Stoics gathered). Like the Cynics, the Stoics were tremendously depressed by the collapse of the Greek city states, and Alexandrian Empire. Consequently, their philosophy consists of advice to individual for attaining personal salvation in a crumbling world by reason, resignation, and aiming for tranquility.

"Learn to be indifferent to external influences" they stressed. (We can not be free, but accepting of our destiny at least lets us feel free). Stoics were "fatal-optimists": The world is fatal (predestined and not effected or controlled by us); but their view was also "optimistic" in that the ultimate destined end, and everything that happens, is ultimately for the good. Lives destiny is properly fixed by god according to some preconcieved plan. But man can practice indifference to the world, and others will not have power over him. (Virtue resides in the will) It therefore important to free oneself from desires and passions, and thus be free. Good and evil depends upon one self. They stressed in tranquility (eg in poetry), semantics, reason, and logic. The stoics metaphysical view is the material world was pervaded by a dynamic force called reason , which acted not mechanically but "purposefully" in order to maintain a universal, rational pattern through all nature. Matter and reason are the two elements of the cosmos; Matter is not 'atomic' but an continuous amorphous stuff; reason— is a rational force that organizes and directs the world not from the outside, but from within (within the matter). A seed of reason is found in all things, guiding it.

In aesthetics too, the Stocis interested in poetry (for tranquility), and the problems of semantics, logic and rationality. (Chrysippus, Philodemus) Beauty depends on the arrangement of parts, and symmetry. Diogenes of Babylon wrote on music; Panaetus on beauty. The delight in beauty is connected to the virtue that expresses itself in an ordered life with decorum. Not only irrational pleasure, but rational elevation of the soul, in keeping with the stoics general goal of tranquility (as a way of life) is imporatatnt role for art. Poetry can achieve this, and the moral benifit of poetry is chief justification for poetry. Poetry allegorizes true philosophy.

2) EPICUREANISM (THOUGHTFUL HEDONISM) : says that "pleasure" is an ingredient to happiness. Hedonism is that pleasure is the sole ultimate good in life. Also, pleasure can improve or entail ethics. Art can contribute in that role. Moderate life = the most pleasurable way to live. (Called "passive pleasure". However "dynamic pleasures", are not good— they are accompanied by pain. (For example gluttony, sexual love). Ethical hedonisms says not only do people seek pleasure, but they ethically ought to. (There is a confusiuon here in the "end/means distinction).

Epicureans entered the first stirrings for formalism , by arguing (aginst the pythagoreans, Plato and aristotle) that the just music itself, apart from the words (whose effects are often confuseds with the music itself) is incapable of arousing emotions or ethical transformation of the soul. Poetic goodness is not determined by moral aim alone, or by pleasure techniques and form alone, nor by simple addition of both— but by a unity of form an content (not defined here). They further reflected on ancient work regarding style, and described literature affectionately, saying that it transports the sole.

3) CYNICS holds that the fruits of all civilization are worthless: government, property, marriage, religion, luxury and all artificial pleasures of the senses. If salvation is to be found, it is to be found in a rejection of society and return to a simple life -- to a life of ascetic living. The Cynics believed that the world is fundamentally evil; in order to live properly a man must withdraw from participation in it. If we trust our happenings in things, we risk the heartbreak in loosing them. Cynicism is anti-social in that it does not seek societal standards but individual virtue is the basic importance. Cynicism is "other-worldly". (Like a monk). Art— particularly as supposedly an important part of society— therefore is looked upon cynically.

See th beginning introduction of th handout that dealt with Zeno and others view about reducing reality to elements, an struggled to deal with what was real and not, permanent and chaging; See zeno's paradoxes. These, as attempts at finding reality, had a priorimprtance and implication for art. (Art is only part of the larger reality, unknown illusionary perhaps, and a secondary emphasis for Cynics. A side thought is that Zeno's paradoxes have impliaction for "conceptualizing" and diagramtics— something we shall see later in parti theory,



\* 4) PLOTINUS represents the culmination of neoplatonism in the "Academy of Athens" that was closed in 529 AD by Justinian. "On Beauty", "On the Intellectual Beauty", and "How the Multiplicity of ideal forms came into being" and "On the Good". Plotinus' philosophy is a version of neoplatonism which develops Plato's mysticism (Plato's heaven) to the fullest extent: The truths of mysticism are considered ineffable. The material world is illusionary, and the forms are the true reality—as it was for Plato. Plotinus divided reality into different levels or hypostases:

a) "the one" or first ultimate reality in its first role or hypostasis beyond our knowledge or conception. Behind all reality stands the "one". b) second hypostasis: reality is mind or intellect and the platonic forms known by mind c) "all-soul" or principle of creativity and life force. Within this scheme—infinite graduations of being emanating from the central light—Plotinus developed his highly original aesthetic theory, though inspired by Plato's dialogues.

#### Plotinus' Beauty:

Beauty for Plotinus and Plato is not a sensuous experience but an intellectual one. Compare with instructor's lecture on the meaning of diagrammatic concepts—not visual meaning but intellectual meaning).

But Plotinus strengthened the idea of mystical "contemplation" of forms in the art. Remember that Plato shunned art: Plotinus implied we should use it to imitate platonic forms or to use it as a ladder to platonic forms—particularly the platonic form Plato called "the beautiful".

#### SIDENOTE ABOUT BEAUTY IN THINGS VS THE PURE REALM OF THE BEAUTIFUL

(In both Plato there seems to be an ambiguity about two levels of beauty: the "lower" earthly beauty of material things (that embodies some of the pure beauty) and the high purely platonic realm called "the beautiful". Always, to see the latter directly is best, but often we need to see the dimmer instance of beauty occupying the former and then transcend it to the pure full platonic realm of "the beautiful").

Plotinus argues against symmetry (that stoics stressed). It is neither sufficient or necessary to beauty, says Plotinus. When an object becomes unified, beauty "enthrones itself". Some things are already unified and beautiful, such as a homogeneous patch of colors. Others like a ship, are unified by dominance of form—which is a divine thought (concept that applies to the whole). In the experience of beauty, the soul finds joy in recognizing it has "affinity" or unity within itself. \* This is the historical source of mysticism and romanticism in aesthetics. Love for Plotinus is always the love of beauty.

There are three ways to truth: that of the musician, lover, and metaphysician. Nature can lead us to higher beauties. Art is important as imitation—it can even improve upon nature, or add where nature is lacking. But we should be careful of earthly things because they can distract us from the highest, most infinite "authentic beauty" (Plato's the beautiful). He who sees this beauty ("beyond earthly beauty") becomes beautiful, and no longer needs to see it. He can "kick away the ladder".

Plotinus associated the beautiful with a radiance or splendor, resulting from the quality of unity in the object. For Plotinus the "One" was a divine principle, more or less completely reflected in this world.

PLOTINUS'S neoplatonism shall influence later theories partly influencing St Augustine (medieval philosophy), and strongly occupying Renaissance "Florentine Academy" established by the Medici, with Marsilius Ficino.

→ SEE ATTACHED AND PREVIOUSLY GIVEN DIAGRAM.

→ PLOTINUS IS:  
Same as Plato  
BUT ART  
IS GOOD;

IT SHOULD  
IMITATE THE  
PERFECT  
ESSENTIALS  
OF  
PLATO'S  
HEAVEN.

ASSIGNMENT: Please be sure to read and underline key points.

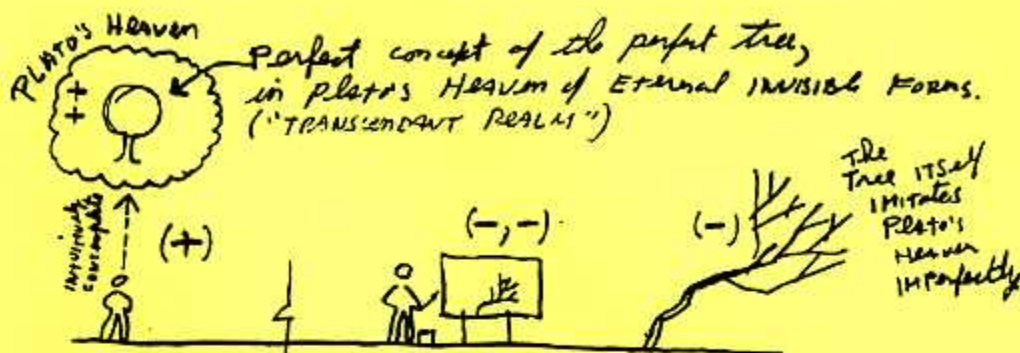


# 3 ORIGINAL IMITATIVE THEORIES

5-A<sub>2</sub>

## I. PLATO

("CONCEPT-  
REALISM" OR  
"PLATONIC-  
IDEALISM")

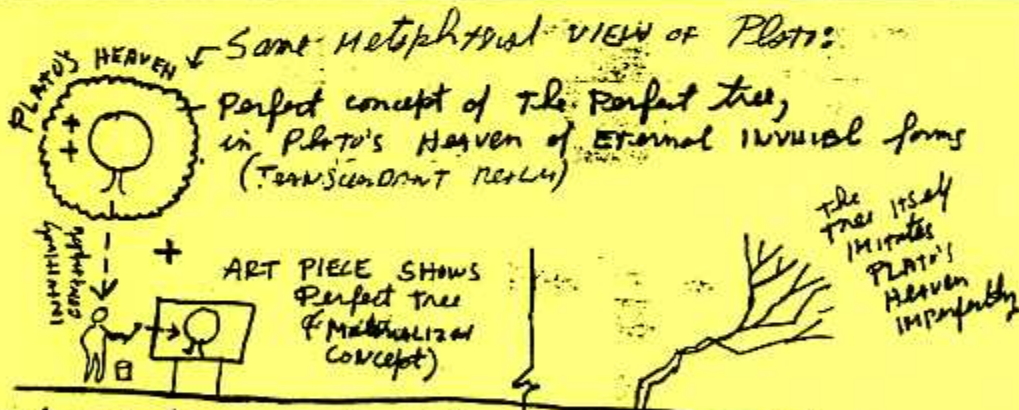


The wise philosopher  
SHOULD ONLY  
contemplate  
the eternal perfect  
(invisible) concepts directly  
in Plato's Heaven,  
and teach society.  
(Should NOT bother  
with art)

Art is unimportant  
because it only imitates  
the "imperfect" material  
sensual world, which itself  
is an imperfect imitation of  
Plato's Heaven. Art is  
therefore only an imperfect  
"imitation of an imitation" ---  
"twice removed" from the  
true reality of Plato's  
Heaven of true concepts.

## II. PLATINUS

(Neo-  
PLATINISM)

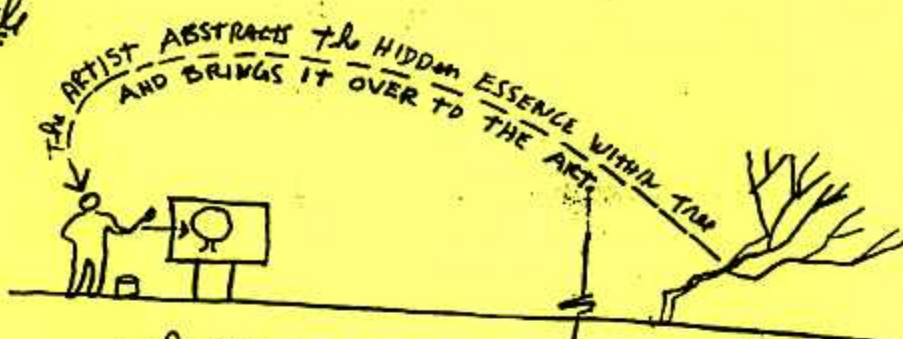


The wise "Artist-Philosopher"  
SHOULD DIRECTLY contemplate  
the eternal forms in Plato's  
Heaven --- BUT SHOULD ALSO  
BRING them into the  
art, and teach society.

(Material world is  
imperfect, SAME  
AS Plato's view)

OPPOSITE  
of  
PLATO



III. ARISTOTEL("ANALYTICAL  
REALISM")

THE RESULTING ART  
IS SAME AS PLATO'S.  
(A PICTURE OF PERFECT  
IDEAL TREE-CONCEPT).  
(THE ARTIST PERFECTS  
REALITY).

IMPERFECT TREE.  
(IMPERFECT MATERIAL/  
SENSORY WORLD,  
SAME AS PLATO,  
BUT THE PERFECT  
ESSENTIAL CONCEPT  
IS HIDDEN WITHIN  
THE TREE ITSELF.  
THERE IS NO SUCH  
THING AS PLATO'S  
HEAVEN).

(The following three  
sheets are a further  
repet of this.)



\* See instructions other diagrams of Plato/Aristotle/Platonism from previous class.

# IMITATION PLATO'S VIEW Text from Phl 1

(CONCEPT-REALISM OR PLATONIC IDEALISM)

"ART IS unimportant because it only imitates the material. Sensual world, which is imperfect (and an imperfect copy of the real world of Plato's Heaven). IT IS better to forget art, and instead DIRECTLY Meditate into Plato's Heaven to see and enjoy true reality concepts (invisible, intangible)."



IT IS Better to Contemplate the Pure concepts of Plato's Heaven, DIRECTLY Through INTUITIVE MEDITATION, THAN TO BOTTLER WITH ART.

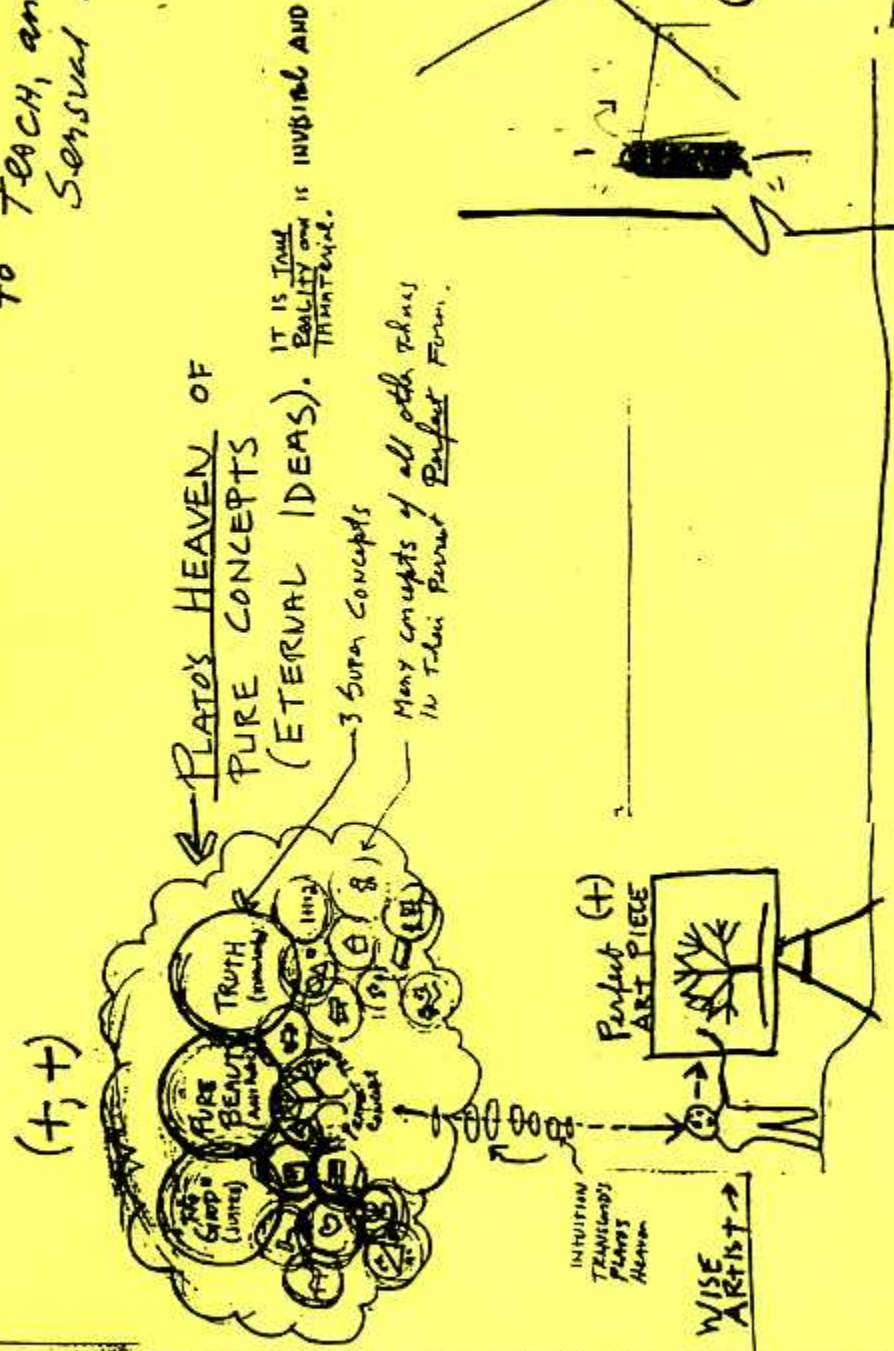


THE MATERIAL WORLD IS IMPERFECT, and only a crude imitation of the REALITY of Plato's Heaven.



IMITATION  
**PLOTINUS**  
 From Pg 5-A

**VIEW (NEOPLATONIC):** Same as Plato's  
 Except that ART IS  
 IMPORTANT BECAUSE IT  
 SHOULD IMITATE (materialize)  
 Concepts of Plato's  
 HEAVEN. (ART IS IMPORTANT  
 TO TEACH, and clarify the  
 Sensual world's imperfection.)



THE ARTIST DIRECTLY CONTEMPLATES  
 PLATO'S HEAVEN AND BRINGS THOSE  
 CONCEPTS (MATERIALIZED) ON TO ART, FOR SOCIETY.  
 "ART IMITATES PLATO'S HEAVEN"

THE MATERIAL world (Sensual)  
 IS IMPERFECT, and  
 only a crude IMITATIONS  
 of the reality of Plato's  
 Heaven of concepts.

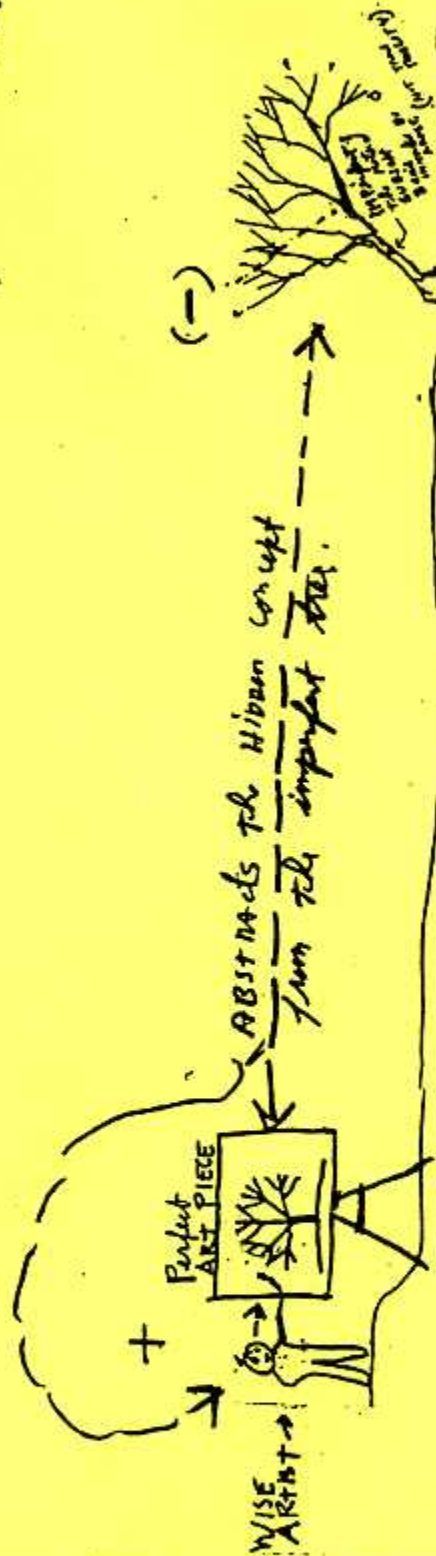


# ARISTOTLE'S VIEW (MATERIAL REALISM):

From Text Pg 3

THE ARTIST ABSTRACTS THE ESSENTIAL CONCEPTS FROM THE IMPERFECT WORLD OF MATERIAL OBJECTS. IT TRANSLATES THE WORLD INTO IDEAL PERFECT CONCEPTS.

(THE ART concept IS THE SAME AS PLATONIC ART, BUT THERE IS NO PLATO'S HEAVEN. THE ARTIST ABSTRACTS REAL ESSENCE FROM THE OBJECTS IN WHICH CONCEPTS RESIDE INSIDE.



THE ARTIST IMITATES THE MATERIAL REALITY

BY ABSTRACTING ITS HIDDEN INNER ESSENCE (AND REVEALING, TRANSMITTING ITS TRUE PERFECT CONCEPTS.

THE MATERIAL (SENSUAL) WORLD IS IMPERFECT, BUT IT IS REAL. IT HIDES A... (THERE IS NO "PLATO'S HEAVEN") CONCEPTS EXIST IN OBJECTS, INTERPRETED BY A WISE MAN FROM OBJECT.



Gold Sheet's continued.  
(See previous directions to re-read and underline Points on all Gold sheets.)

P66

#### (D) MEDIEVAL THEORIES

General description of Medieval period:

- (a) The universe was considered both "geocentric" (the earth is the center) and "Theo-homocentric" (man is most important of God's creation).
- (b) The universe consisted of heaven above, a flat earth, and hell below. Supernaturalism permeated the universe. Supernatural creatures existed in heaven and hell.
- (c) Authoritarianism reigned over individual freedom and worth. The Church was the center of supreme value, and controlled philosophy.
- (d) God's will is free, and not subject to human investigation

General AESTHETICS of medieval period:

The early church Fathers were somewhat doubtful of 'beauty' and 'the arts' and they feared that earthly things might endanger their soul. Moreover, the literature, drama, and visual arts that they were acquainted with were associated with non-Christian cultures of Greek and Rome, involving dangers of idoltry and therefore Aesthetics was not a major medieval concern. But important developments occurred in two thinkers St Augustine and St Aquinas.

#### 1). ST AUGUSTINE — his general Christian philosophy.

St Augustine is the first medieval figure of significance. He provided a valuable synthesis of Platonic and neoplatonic thought with christian doctrine. For him the path to happiness and salvation is the same path as self knowledge. And it turns out that only Christian theism is true knowledge. But Augustine said he couldn't understand Christianity until he learned to appreciate Platonism— as a basis for holding that immaterial things exist. He uses Platonism to explain the existence of Truth, Beauty and Goodness (Platonic forms). To discover thoses marks an inward path to God. His book "Confessions" marks this as a experiential movement from sounds and sights, through imageless ideas, to finally the "intelligible light" (which is a metaphor only, for God). Man is on a dual theme involving "nature" on one hand, and intervening spiritual miracles on the other. Ultimately man's soul extends beyond bodily life. Love of self and God are imporant. But though the city of God is eternal, man's citys are not (eg fall of Rome).

#### ST. AUGUSTINE AESTHETICS

\* St Augustine distinguished between: "beauty that belongs to things in virtue of their forming a whole; vs beauty that belongs to things in virtue of their fitting in with something else and being part of a greater whole. This anticipates our recent "logical structure and synergy" lecture. He wrote on "Concerning Order".

\* His key concepts are unity, number, equality, proportion, order; Unity is the basic notion; not only in art but all reality. The existence of individual things as units (and the possibility of comparing them with respect to equality or likeness), gives rise to proportion, measure, and number. Number is fundamental to both beauty and being. "Examine the bodily form and you will see that everything is in its place by number". Number gives rise to order, the arrangement of equal and unequal parts into an integrated complex in accordance with an end. And from order comes a second level kind of unity: the emergent unity of of heterogenous wholes, harmonized or made symmetrical through internal relations of likeness between the parts.

Also perception of beauty involves a "normative judgement". We percieve the ordered object as what it "ought" to be., and the disordered object as folloing short.

Augustine was also concerned with the problem of literary truth— but follows the will of poet. Different sorts of lying or deceptive representation. Affictional character is ok (and not a "deception" because not pretend realness, and only follows will of author.



St Aquinas accepted the task of bringing Aristotelian philosophy into Christianity—that philosophy and religion complement each other. Knowledge of God is available through a negative way: We assume, indirectly, God is not like us and that God is perfect. Therefore perfection implies existence and therefore God exists. God is needed to explain "a prime mover, an original cause, that there must be a necessary being (and not nothingness...) otherwise non necessary beings such as person would have not persist.

Also, as a proof of God: We do recognize truth, goodness etc. And to have those make sense, there must be a God. Reality includes some things that are so general they transcend specific things. These transcendental existents (or categories of existence) are "thing, unity, distinction, true, and good". When we join these qualities together we begin to understand God's nature, but only in a relative or proportional way—but by "analogy". God is perfect, unchanging, utterly simple, unitary, and hence indestructible, good, and true. (This actually synthesizes the idea of perfect being—found in Plato, Aristotle, and Augustine.) God's essence and existence are the same—God can not fail to exist.

The world for Aquinas (like Aristotle) is made of individual substances, composed of "prime matter" plus "substantial form" in interaction. Reality in fact can be viewed as a hierarchical pyramid of being with uniform and prime matter at the bottom, the human in the middle, and pure form, and God as pure actuality at the top. NOTE: Some medievalists used a logical matrix to deduce the "existence of angels" (to fill a blank logical category). Both matter and form are abstracted elements. The human soul has three functions: intellect, will, and appetite (with senses). Reality itself divides into four laws: divine eternal law, natural law, national law, and civil behavioral law.

#### ST AQUINUS AESTHETICS

St Aquinas defines art as "the right reason in making things".

His account of beauty is given almost casually, in a few key passages that have become famous for this rich interpretation. He starts by saying that "Goodness" is one of the "transcendentals", being predicable of every being, and cutting across all Aristotelian categories. Goodness is defined as "being in relation to desire". ONE category of goodness is called the "pleasant" or "delightful". The pleasant is defined as "that which terminates the movement of appetite in the form of rest in the thing desired. He then defines beautiful as that which gives pleasant "pleasure" when perceived. (Here, perceive means more than seeing. It extends to all cognitive grasp—the perception of beauty is a kind of knowing). Since cognition consists in abstracting the form that makes an object what it is, beauty depends on form.

In his view three factors are closely associated with the beautiful:

- "Integrity or perfection" (That a beautiful object is complete: a whole)
- "Due proportion or harmony" (refers to not just relations between parts and whole, but to the perceiver;
- "Brightness or clarity". Clarity is that "splendor of form that shining on the proportioned parts of matter. (This view connects to medieval neoplatonic traditions which light is a symbol of divine beauty and truth.

(Note: To associate the "beautiful" with "harmony and unity" is reminiscent of Aristotle. To relate the unity of a thing to its "radiance or brilliance" is reminiscent of Plotinus. In addition to physical beauty, there is a spiritual beauty which derives from the due ordering of spiritual goods.

AQUINAS' PLURALIST ASPECT OF BEAUTY (Student: Remember our list of beauty). The conditions of beauty can be stated unequivocally, but beauty, being only part of "goodness", is an "analogical term"—having different senses when applying to different sorts of things. And any of these beauties are pleasant (and pleasing) upon being seen.

← Late.  
Different use of "Good"  
per different arts.

#### THEORY OF INTERPRETATION OF LITERATURE AND OTHER ART

The theory of interpretation: The church fathers were consumed in the task of clarifying, reconciling and systematizing biblical texts to defend Christianity against external enemies and deviations. They therefore needed a method for quick interpretation.

Originally, in ancient times Philo of Alexandria distinguished three levels for interpretation: which we further developed in the medieval period by John Cassian, for interpreting literary art (and Bible): a) literal historical level; b) allegorical; c. tropological or moral level; d) spiritual or analogical (as required for religious art).

Because Christianity said the world was created out of nothing (ex nihilo), nature itself must hold the marks or signs of its origin, and be a symbolic embodiment of the world.—and like the Bible, can also be interpreted. Thus nature becomes an allegory. (A symbolic story). These observations are more theological than aesthetic but important (eg raising the question of symbol and metaphor, and the general problem of "interpreting art".



(General Introduction)

Some of the factors contributing to the breakdown of medievalism include the protestant reformation, the decline of the idea that theology needs protecting (since God has supreme will) and a decline in supernaturalism. The Renaissance is often considered a sudden rebirth of man in the most positive cultural and intellectual and economic aspects against the dark medieval ages. However this conception of the Renaissance was actually promoted during and by the Renaissance, and is oversimplified. Actually there is due credit for medievalism as a foundation, and that later balanced critiques of Renaissance are valid. However the Renaissance encompasses many events, most notable are interest in astronomy (vs geocentricity), the discovery of America, the rise of nationalism, the rise of a middle-class (economics). Naturalism replaced supernaturalism, and replaced by humanistic attitude for experimentation and observation in sciences. From the Renaissance and Enlightenment onward, the modern age advances, and we see the rejection of external authorities, the increase of individualism, focus on humanity, increase in scientific progress.

RENAISSANCE AESTHETICS (neoplatonist)

a) In aesthetics, there was a revival of Platonism, called Neoplatonism. Marsilio Ficino translated Plato and Plotinus. He founded the "New Academy" which combined some Greek and St Augustine thought, plus invented a theory of contemplation based on Plato's conception of the soul in Phaedo: "In contemplation (of art), the soul withdraws to some extent from the body into a purely rational consciousness of the Platonic Forms. This inward concentration is required for artistic creation, requires detachment from the earthly real, to to anticipate what does not yet exist, and also is required for the experience of beauty. This explains why beauty can be grasped only by the intellectual senses (sight/hearing/thought) and not by lower senses. Theorists advance theories of arts and order. Representation and imitation should be faithful in such order, for example:

b) Alberti - Produced significant works on fine arts of painting, sculpture, architecture. He said a painter requires special talent and skill, liberal education, and knowledge about human affairs and human nature. Scientific knowledge is desirable to follow the laws of nature representation (imitation). Scientific knowledge must be mathematical for the theory of proportions. He also advanced the medieval 2dimension looking painting into a theory of (3-d-ish) linear perspective, to provide the principles in terms of which paintings can be unified and made more beautiful, yet still imitate faithfully. (See Alberti and Palladio: math canons)

d) Leonardo da Vinci - created a large collection of notes toward a systematic treatise on painting. Said painting is superior to poetry and music due to better imitatively.

e) Albrecht Durer: two books on geometry, perspective and human proportion Renaissance music: that it should compare to the emotive/ethical effects of Greek music; Music should follow the meaning of texts, to intensify the meanings of the words.

f) Renaissance poetry: (Aristotelian imitation) is imitation of human action; the concept of imitation was debated, for example regarding the morality in fictional poetry (tell lies)? Discussion occurred about Plato's condemnation of poetry and Aristotle's katharsis.

→ PURE Formalistil Concepts!

(Students:

Please  
Appreciate  
Renaissance  
ART: Architecture  
In The Deeper  
Philosophical-  
Aesthetic Theory  
and Historical  
Context.)

BEFORE WE GO ON: A SIDENOTE ABOUT RATIONALISM AND EMPIRICISM THROUGHOUT ALL HISTORY

Since Plato and Aristotle, history has oscillated back and forth between rationalist vs empirical methods in arts and science. Indeed people reflect these two modes of thought in their individual; left and right brain thinking. (Please recall the definition handout given in september):

Rationalist depends on inner reason for truth, not the perceptions of the external world. The empiricist depends not on inner reason, but external evidence through the senses. The rationalist often starts with a self evident premise, and builds a system of knowledge. The empiricist assumes an empirical probability and experiments in the external world. The rationalism seems to work well in closed system of math and logic, where you don't have to see the world, but just think. Empiricism works in other scientific ways and life. The truth is both is important. In art, architecture especially, we can see both trends throughout history: Rationalism - Plato, Renaissance, baroque; Empiricism - Aristotle, gothic, etc.

Also the rationalist is dogmatic, the empiricist is more freely experimental. Once the empiricist creates something new, for example an architectural style, it may later be established as a rationalist rule to deduce from.

\* The Enlightenment period is unique in that it divided so strongly into both types. Therefore we have "rationalist enlightenment" and the "empiricist enlightenment".

See JANSON BOOK FOR EXAM PLES



## Preview!

OVERVIEW OF ENLIGHTENMENT: (Addendum for clarification, to insert at start of general enlightenment aesthetics. from 11/8).

● I Previous to the Enlightenment period, the aesthetic theories were "OBJECTIVIST". This means they focused outside the person at "beauty" itself. Beauty itself, as an object— (either emergent or transcendental or pluralistic) as it exists in the world outside of us (in art, nature or in Plato's heaven only) was the focus. We saw this, for example, in the Renaissance, as they focused on analysing "things" that were beautiful — in terms of parts and wholes, math, harmonious relations etc. (For example Palladio. And medievalists analyzed beauty of things too, in formulas).

● II During the enlightenment, however, philosophers became "SUBJECTIVIST" that is, they looked at the psychology of the human (subject) that perceives beauty—not the beauty in the world. In other words they dealt with inner sense-psychology of the human who perceives beauty. This term "subjectivist" does not mean "opinion only" or "relative"; It just means we are dealing with the "subject" side, not the "object" that we are looking at that has beauty. (Although the latter too is important they more ignore it than denied it). They focused on the person ("subject") perceiving beauty— and sought exact answers actually in a kind of parapsychology.

We have two types of philosophers in the enlightenment, the "rationalists" (French/German) and the "empiricists" (British/Scottish). Both looked at the subject side of things and the psychology of the person, (not the object of beauty or beauty itself). But the enlightenment "rationalists" aimed to clarify aesthetics in terms of RATIONAL FACULTIES (reason, clear and distinct ideas and rational laws found within the mind). The enlightenment "empiricists" looked at the senses that let us perceive beauty— either normal senses or a special sense organ called the FACULTY OF TASTE.

So, the enlightenment looks at the person or SUBJECT (NOT OBJECTS or BEAUTY-OBJECTS)

There are 2 enlightenment approaches;

a) RATIONAL Enlightenment

b) EMPIRICAL Enlightenment

SUMMARY



1.) In the sixteenth century, the rules for making and judging works of art were generally suggested by the authority or classical and renaissance writers we mentioned. But the new rationalists of this enlightenment period wanted to establish definite basic rules to support the authority of art. They wanted to establish artistic truths in a way similar to the mathematical attitude, where they establish self evident axioms (such as "art is imitation" etc and build up a system). A key was to rationally understand only essential things in the world and in art and try to establish premises for rational rules. Some preliminary statements in that line are: the end of art is to examine and produce not an imitation of an individual thing, but of the essential species. (Modified imitation). "To consider nature in the abstract, and represent in every painted figure the character of the species is the aim". Capture the species's essence it would reflect mathematical and aesthetic laws known by reason.

In music there was a conflict in theories between reason and experience; trying to align sensations with mathematics. One music view attempted to reconcile this with a view that said: musical tones, like all sensations, are "confused" mixtures of infinite sets of "petite perceptions" in preestablished harmony with the perception of all things; so in hearing a chord, the soul unconsciously counts the beats and compares the mathematical ratio, which when simple produces agreement or harmony.

2.) ALEXANDER BAUMGARTEN : THE MOST IMPORTANT RATIONALIST AESTHETICIAN

(TOWARD A UNIFIED AESTHETIC— THE ATTEMPT TO MAKE ART INTO SCIENCE. This scientific tradition continues today, opposing so called non-scientific methods).

The word Aesthetics was invented by Alexander Baumgarten in his 1735 book called "Reflections on Poetry". Baumgarten was a follower of the rationalist school of philosophy under the influence of Descartes. (PLEASE SEE PREVIOUS NOTES ON DESCARTES). Baumgarten noticed that the rationalist school had done well in developing systematic thought in logic and mathematics, where systems of theory could be built up from self evident axioms— this is called "cognitive knowledge" or "conceptual cognition". But they had neglected "sensory knowledge" or "perceptual-sensory cognition" (i.e aesthetics). (Rationalists had always restricted understanding to to conceptual cognition and Baumgarten was interested sensory and perceptual cognition). He realized also that Descartes, who had dealt only in conceptual cognition (math) had used the terms "clear" and "distinct". "Clear" meant that something was obviously present to the mind— a strong presence— (like 'volume' if you will, or strength of perception. "Distinct" meant it was precisely differentiated from other things, and was internally articulated— defined sharply in parts and whole, that is. In Descartes geometric math systems all the terms and proposition in his theory is presumably clear and distinct (i.e strongly present, and well delineated). Opposite of Descartes geometry and math is ordinary "sloppy" language is often— it is often obscure and confused.

\* Baumgarten proceed his rational analysis using Descartes terms, applied to aesthetics. He noticed, in the realm of aesthetics, that sensations and perceptions are intrinsically confused, but can be made clear, and when they were made so (as in art, nature), people could have a lower level "cognition" or understanding. This kind of sensual/perceptual cognition is what Baumgarten found in good poetry (and implies for other arts). He termed the word aesthetics as the SCIENCE OF PERCEPTUAL/SENSUAL COGNITION.

|      |  |   |
|------|--|---|
| ++   | clear and distinct                                 | (eg mathematical geometry)                        |
| +, - | * <del>clear</del> <del>obscure</del> and confused | (everyday street language)                        |
| -    | obscure and confused                               | (unaesthetic perceptions and sensations)          |
| +    | clear and less confused                            | (aesthetic perceptual and sensational knowledge). |

\* Sensations are intrinsically confused but can be clear. The aesthetic value or beauty of a poem or art is proportional to the extent of clear as opposed to confused ideas it contains. The aesthetic value of art is proportional to the intuited vividness of the fused quality of the experience felt. Even today, student's aesthetic concepts aim to be clear and unconfused. \* Except in deconstruction— it reacts against the art is dissolved, ambiguous, multi layered, has its inner contradictions exploded. The point here, is basically that rationalist approach was taken to make aesthetic a logical science. You can appreciate this when you read Descartes because the rationalist spirit there is so evident. NOTE: The rationalists, in their inner logic, distinguished between a substance (thing or noun) vs an attribute (property or adjective). We later see there are substances, objects, properties, events, continuants and— against all that— a logical fiction (?) called "relations".



**ENLIGHTENMENT "RATIONALIST" VERSION:** (Continued from 11/8) So, rationalism took a scientific approach the aesthetics in looking at the human mind—emphasizing the mind's COGNITIVE, RATIONAL features, in dealing with ideas. (They did not focus on a direct sense organ (or faculty) for perceiving beauty as the empiricists did). Baumgarten (a rationalist) for example, worked out a theory where art falls under the category of both "normal sensory" AND "intellectual" — so art is a kind of inferior rational COGNITION. (Not a SENSING). He tried to establish rules for aesthetics mostly as they relation to cognitive features and ideas— not sense facult(ies) for beauty itself.

Supplement to  
END of Pg 10  
after last paragraph  
@ "Reviews"

**ENLIGHTENMENT "EMPIRICIST" VERSION:** The empiricists developed an even further look at the human mind. But in contrast to rationalists, the enlightenment empiricists tried to explain the experience of beauty under the "SENSORY FACULTY OF BEAUTY" alone or normal senses in a respectable direct way.

\* An overview/ preview of empiricist enlightenment is as follows:

Shaftesbury begins the empiricist enlightenment by combining the old (objective) Platonic view of beauty with the new subjectivism of a "inner faculty of taste". Hutcheson advanced empiricism to high point by eliminating Platonism, and developing a full subjectivism that beauty is only "of" the new faculty of taste. Burke starts to look at physiology behind this; Alison develops its complexity to address the true complexities of our experience of art and nature.

\* A summary of specific points about enlightenment EMPIRICISTS aesthetics:

- 1) Concerned about the psychological internal sense for perceiving beauty.
  - a) There is a special faculty of beauty with the human that perceives beauty. They developed another sensory faculty called— under a new faculty called the "FACULTY OF TASTE". (For them beauty is not a matter of external senses like seeing or hearing; In fact many thought they discovered a new sense organ that perceives beauty alone). (Shaftesbury, Hutcheson) NOT
  - b) OR (another view) there is a special sense for picking up beauty, just our normal senses that give synergistic rise to beauty. (Burke)
  - c) OR some of the enlightenment empiricists would say there are several faculties for different aesthetic values other than beauty such as the sublime. (Hutcheson, Gerard, Alison)
- 2) All types recognized broader aesthetic concepts: beautiful, sublime, picturesque. Some see as separate, some see as subcategories of beautiful, or later a wider category called the aesthetic.
- 3) Imagination plays key role. The rationalists had underplayed imagination as a mere image recording remixing faculty. The empiricists see it as a creative terms in creative association and inventiveness.
- 4) The middle of the 18th century, furthered this theory into the notion of "association": that anything could be beautiful (through our faculty of taste provided it associatively linked to right things.) This also established a common basis.
- 5) That the faculty of taste was to be a basis of knowing more about the judgement of beautiful in things (art, nature)— But, the old views that beauty is transcendental and not definable was not accepted.

\* ((A clarification about aesthetic judgement:  
Prior to enlightenment we could make objective judgements of beauty, by discovering what it is (irreducible or not; perhaps not really knowable fully), just as we do about "red" things etc. Now, though (18th c), the attention shifted to the person judging— so we can ultimately have a basis for judging whether something has beauty. So we look at the person: mind, a senses, and specifically a proposed new sense called The sense of taste or the sense of beauty"))

\* A summary again, but listed in terms of the philosophers, with more detail follows. (Continue to read and underline, but the following names need not be memorized, only the basic principles understood in summary):

**EARL OF SHAFTESBURY (1671-1713)** (empiricist enlightenment) Shaftesbury's views are "transitional", because he retains the objectivist tradition of earlier periods (see "a" below) but introduces the subjectivist position that dominates the enlightenment (See "b" below). His views are:

- a) He holds the PLATONIC (objectivist) theory of beauty (transcendental beauty). \* "Beauty is a platonic form". "Whatever in nature (or art) is beautiful is only a faint shadow of that first beauty (i.e the Platonic form called "the beautiful". Other empiricists do not hold the platonic view, because they only look at item b below).
- b) He helped initiate the (subjectivist) theory of FACULTY OF TASTE, and emphasized our immediacy of perceiving beauty. (The faculty is a sense organ that perceives beauty directly, not merely emergent from the visual sense. Rather, from the visual sense to the beauty sense. (ALL ENLIGHTENMENT EMPIRICISTS ARE SUBJECTIVISTS). (Important: The other of the empiricists didn't accept Platonism, because it seems inconsistent with the theory of taste— because the whole purpose of the theory of taste is to look within the human subject for a faculty of taste to explain beauty— not to look at a mysterious platonic realm of beauty outside of us). Notes: Shaftesbury (and Hutcheson) interpret beauty in terms of a special inner sense reactive of "beauty" of art and nature.



(Seen through eye, to a special \* GTR sense called the "FACULTY of TASTE")

Nature Strategy - EMergent Beauty



FROM EXE TO A SPECIAL GTR Sense



- Page 12
- c) Anyway, for Shaftsbury there is a "single" faculty of taste, but has TWO FUNCTIONS: it can function as a "MORAL" sense or as a sense of "beauty" about whether something has beauty. This faculty of taste is like an inward eye that grasps "harmony" both in its aesthetic and ethical (moral) forms. These connect because beauty is perceived not only as harmony but as virtue. (We can sense both "beauty" (eg we can sense it in art) and "morality" in regards to harmony. Beauty is sensed as a kind of harmony; morality is harmony with general welfare of mankind.)
- d) Shaftsbury was also one of the first to focus on the sublime as an aesthetic quality. He analysed the sublime as "one category of beauty", rather than a separate opposite category. His notion of sublime was influenced by his conception of God the creator: the vastness and incomprehensibility of God's creations are called sublime and — and appreciated the wild, fearful (sublime) forms of nature.
- e) He also introduced the notion of "DISINTERESTEDNESS" — which was to later become the core of the concept of the aesthetic. (and for his morality view also). The interest in beauty (from art nature) is properly detached and unselfishly desired. Not lust or greed for selfish pleasure or possession.

FRANCIS HUTCHESON (1694-1746): wrote the first modern treatise on aesthetics and perhaps is the best representative of eighteenth century enlightenment empiricism (British): HE FULLY SUBJECTIVISED BEAUTY (as inner taste faculties response). His views are:

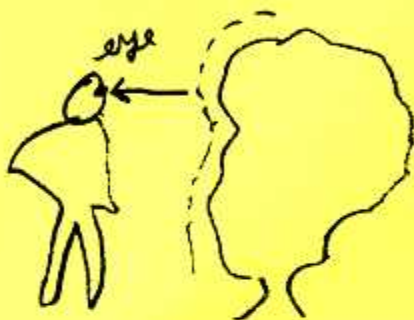
- a) There is no belief in Platonism (transcendental beauty). But not only does beauty not name a transcendental platonic object,
- b) It also doesn't name any object that we can see, hear and touch. It is not even a sense perception emergent phenomena. Rather, like Shaftsbury, it is a unique type of inner phenomena, known & perceived in the "faculty of taste".
- c) 'Uniformity within variety' is a hallmark of things that we perceive that ~~ultimately are sensed as beautiful~~ ("The Spectator Papers") wrote on aesthetic "enjoyment". He said that taste (is the capacity to discern these three qualities that give rise to the imagination "greatness (sublimity)", "uncommonness" (novelty), and beauty. He basically raised the important questions, but not solved them. He asked why so much pleasure is accompanied with perceiving aesthetics, and he highlighted that aesthetic pleasure is a special kind (not just hedonistic pleasure).

EDMUND BURKE (1729-1797) In the mid eighteenth century, Burke published his famous book "A Philosophical Enquiry into the Origin of Our ideas of the Sublime and the Beautiful". Burke addressed both the psychological AND physiological aspects of aesthetic experience:

- a) Psychologically, he distinguished that the BEAUTIFUL is "finite and produces unmixed pure delight"; the SUBLINE is infinite and produces "delight, mixed in or qualified by terror or pain". (Eg at a wild landscape etc). Also, 'sublime' is not a sub category of beauty as it was for others), but an opposite, separate phenomena. (Sublime is "induced by obscure objects and of great size". Burke also distinguishes between love (appreciation of beauty) vs desire for possession. The latter does not constitute aesthetic appreciation, and is selfish. Although, they often operate together. \* Beautiful things have smallness, smoothness etc.
- b) Physiologically, he said: "Beauty acts by relaxing solids of the whole (human body) system". (\* Burke is considered a pioneer because he was the first to address the level of physiological as such).
- c) In his physiological view, Burke rejects Shaftsbury and Hutcheson's view of a special internal "faculty of taste" — but instead Burke tries to make the more ORDINARY phenomena of pleasure and pain the basis for beauty and sublime. (Not a special pleasure or pain from another special "faculty for beauty").

ALEXANDER GERARD — made use of the "ASSOCIATION" (linkage) of ideas in explaining our pleasures in MANY things: beauty, sublimity AND ridicule, harmony, imitation, virtue. (We will explain association in another more developed philosopher). Just note how beauty has been complicated into different qualities, that connect — and that this will continue below with Alison.

ARCHIBALD ALISON (1757-1839) published his book on taste in 1790. (He is the final culmination of Shaftsbury's empiricism). For Alison, the faculty of taste is defined as "that by which we enjoy whatever is beautiful or sublime". His theory is complex, and not elaborated here, but importantly develops notions such as "objects of taste" (art and nature), "simple and complex emotion", "simple and complex pleasure", "trains of thought" in the "imagination". In these, he did better than the others in trying to explain the richness and complexity of the experience of art and nature. (He said: When an object is perceived, a simple emotion is produced in the mind; This emotion then produces a thought or image in the imagination. This in turn gets linked by "association" (like symbols) to a whole UNIFIED train of thought. This set of simple emotions created a complex emotion; each simple emotion is accompanied by simple pleasure. This set of simple pleasures constitutes a complex pleasure known as "delight"). Instructor cites this not for your memory, but just the gist. Note that the original concepts of beauty has been widened into different aesthetic qualities, that are interrelated by association, and therefore making aesthetic theory more detailed. (Please go back now and read the summary for big picture. Thanks)



Shaftsbury  
"Emergent  
beauty" from our  
Normal Physiological  
senses,  
(no 6th sense)



Dear student, many years from now, please think to yourself:  
"that late fall day in college, when you met Kant and Hegel"

((SIDENOTE OVERVIEW:

We proceed now from German idealism through Romantic periods. On page one of Gold sheet you should express this as an increasing spiritualization or mysticism, idealism that stems from after Kant up the 20th century. You should also notice that through history all the histories oscillate in different combinations, so summarizing under lump categories is difficult. Please also recall at start of year we looked at ISMS of philosophy.))

(H.)

GERMAN IDEALISM (Kant, Schiller, Schelling)

1) KANT GENERAL METAPHYSICS

See charts

Before we discuss Aesthetics, please recall Kant at the start of the semester (see those sheets). Kant held a "CONSTRUCTIVIST" metaphysical view: He held that the world as we know it (or experience it) is 'constructed' by the mind. Therefore we do not know about the real world in itself, or even our real 'self', in itself. That is, we can never know the "thing in itself" behind the sensual representation we have of it—because it is only an indirect representation interpreted by senses. And not just sensations or perceptions, but our 'thoughts' also are only representations that can't go beyond the constraints of the mind "to see itself (the mind, self) as a whole". All we know is the world of 'appearance'. However— we can know truth relative to and within the world of appearance (only), and can know and predict appearance insofar as it always reflects Kant's categories. (There will always be 'relations, totality, causality, substance' and other categorical forms in all our understanding and descriptions of anything we can know. (Because the categories order the experience, a priori. Experience comes to us ready categorized. (Kant's metaphysical view is a grand compromise between Descartes rationalism and Hume's empiricism regarding what we can know inside and outside our self. Kant said yes you can know of the empiric world but only as a world of appearance, and you can't get beyond it to things in itself (as the rationalists said).

A MODEL OF KANT'S MIND/SELF

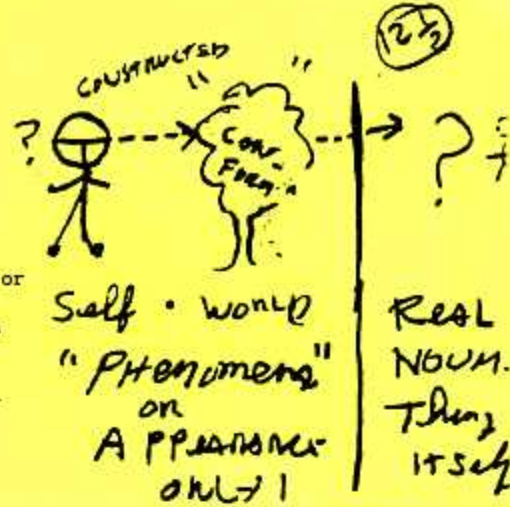
Let us first review his model of the mind or self as we know it. But remember we can never know the real mind or world in itself. This is a "transcendental deduction", not empiric, not sensory, not normally rational.

\* For Kant, the mind is divided into two halves: the faculty of "sense" and the faculty of "thought". The sense faculty consist of perceptions, sensations etc. The faculty of thought is itself divided in half into the "reason" faculty and the "understanding" faculty. (The 'understanding' faculty includes all the Kantian concept-categories that we mentioned— that is what brings understanding to sensory stuff). A third faculty called "imagination" lies between faculty and sense—as an interface. The following outline expresses this clearly, although instructors interpretation is inaccurate.

- A) Faculty of sense
- B) Faculties of thought.
  - 1) Faculty of reason
  - 2) Faculty of understanding: has all the Kantian categories
- C) Faculty of imagination (interface between a and b)

NOTE: In normal experience, the faculties of (A) thought and (B) understanding acts upon (C) the faculty of sense to organize the sense within a concept. So raw sense becomes embodied or "delivered" to us wrapped in a concept to make intelligible. In other words concepts order the sensory content prior to our experience. Therefore experience is always a concept/percept (or conceptualized sensation). (Concepts without percepts are empty; percepts without concepts are 'blind'). Experience is a priori concept-loaded by Kant's concept categories. Experience comes in the format of the categories. (SEE THE LIST OF CATEGORIES— you will note how they always are a priori understood in all our sense experience).

**\*\* BUT WE WILL SEE THIS IS DIFFERENT IN AESTHETICS! THAT AESTHETIC JUDGEMENTS DO NOT INVOLVE CONCEPTS.** (When we feel something is beautiful, it does not — unlike normal judgements — entail conceptual-categories. Evaluating beauty is not a logical judgement. (Explained below). Kant deserves credit for trying to create a whole system that integrates all his views together (see diagram).



Kant



- ① Quantity  
unity  
plurality  
totality
- ② Quality  
reality  
negation  
limitation
- ③ Relation  
substance and accid.  
causality and dependen.  
interaction
- ④ Modality  
possibility—impossibility  
existence—non-existence  
necessity—contingency



KANT'S AESTHETICS (continued from previous paragraph).  
(Before explaining Kant's Aesthetics, it should be understood in our historical context (see diagram page 1, gold sheet):

\* Historically speaking, (in the Goldsheet chronology) Kant reacted against the early empiricist views (of Shaftsbury and Hutcheson) who held that aesthetic and moral judgements are a matter of feeling or sensing, or a special faculty of taste. \* Kant also reacted against the rationalist (Baumgarten) view that aesthetic judgment dealt with inner rational principles. (So if aesthetic judgement and experience is neither in empiricist senses or rationalist cognition, where is it? Kant's answer involves his entire philosophic system and model of the mind. And in that model he deals with beauty one way, and the sublime in the other way. (See mind model above).

#### a) BEAUTY

Kant's view is that beauty (as we experience it) is a "SPECIAL" pleasure resulting from "FREE PLAY" that occurs between 'faculty of understanding' and the 'faculty of imagination', that occurs when a so called beautiful object is presented. IT IS NOT those faculties and not the conceptual categories as would normally account for (non-aesthetic) experience. Rather it is a REACTION that happens between them, called "free play". The harmonies of both faculties interact, as set off by harmoniousness of some aesthetic object — but that's all we can say. Whatever sets off the free play we must and do call beautiful. (This view seems to give aesthetics a kind of by-product status in the mind).

b) SUBLIME: The sublime, which is for Kant a separate and different aesthetic experience, and he takes a whole different approach to define. He explains the sublime as "a feeling of the grandeur of reason itself and of man's moral destiny.. which arises in two ways: a) when we are confronted in nature with extremely vast, force of greatness (eg wild grand nature) called the "sublime":— "our imagination falters in the task of understanding it, and we instead become aware of the supremacy of reason, whose ideas reach toward infinite totality." b) When we are confronted with the overwhelmingly powerful (the "dynamic sublime") the weakness of our empiricist self (the self that we can see or feel, and appear to be) makes us aware by contrast of our moral worth as beings. (In sublime experience, our faculties must adapt to the objects, due to their overwhelming force of greatness. It is not a free play like in beauty). Final note: because for Kant the experience of beauty and sublime depends on seeing nature as somehow artifacts of cosmic reason beyond our comprehension. This opens doors toward romanticism that seek truth and can get to it (Hegel) by contemplation that ends in seeing spirituality.

Regarding aesthetics, Kant is important for having an aesthetic theory that fits in with his general metaphysical system — so he is comprehensive.

#### AESTHETIC AS 'SPECIAL' NON SCIENTIFIC HEDONISM

Kant held what's called a Non scientific and a special hedonism view. It was not scientific in that it used philosophical deduction, not empirical scientific experience. It was hedonistic, because aesthetic value is said exhibit a force of pleasure, that was immediate upon perception of eg beautiful things or sublime things. The aesthetic pleasure though, is a high, important, SPECIAL kind of pleasure, that has the following hallmarks: (Kant's aesthetic pleasure is special because it involves:

- (1) "DISINTERESTEDNESS" "we are detached, unselfishly related to the pleasure as opposed to all other kinds of (non aesthetic pleasure).
- (2) "UNIVERSALITY" (The aesthetic judgement of something beautiful/ sublime is correct and true for all. This is true due not to any logical concepts or categories (as you would use in validating normal non-aesthetic judgements). It is true because we all have the "free play" relationship. SO IT IS SUBJECTIVELY universal, not logically (objectively) universal. There are no explanations beyond this.
- (3) "NECESSARY" in a uniquely specified way;
- (4) gives the effect of "PURPOSEIVENESS WITHOUT BEING PURPOSEFUL"

\* Clarification of points (2) and (3): It was a paradox how we can accept Kant's view that there are universally valid and necessary judgements (truths) about what is beautiful and sublime. The paradox is this: Because Kant claims certain objects we can have universal aesthetic value for ALL PEOPLE, (they ARE beautiful, sublime) you would think rest on logical reasons, conceptual categories. (Because all other kinds of universal judgement in life do). But in Kant's system, aesthetic judgements do not have that logical proof, — they are a SPECIAL judgement entailed only in the free play between faculties. They are subjective (yet certain). Other things in life (non aesthetic) must be objective certain to say they are universally true for all people. (JB mention "synthetic a priori as a sidenote in class).

\* — Hardly anyone today believes in literal existence of Kant's categories, or all the faculties as he diagrammed. But he is perhaps the most important Modern philosopher, in introducing all he did. In aesthetics he wrote the first full attempt to systematize and open doors: Distinction between art/science thought and knowledge; introduction and clarification and distinction among concepts, and the conceptual nature of knowledge. (But not literal categories).

Kant's house in Königsberg

24



# KANT SUPPLEMENT: EXAM

please insert p. 12 1/2

## THE HISTORICAL BACKGROUND

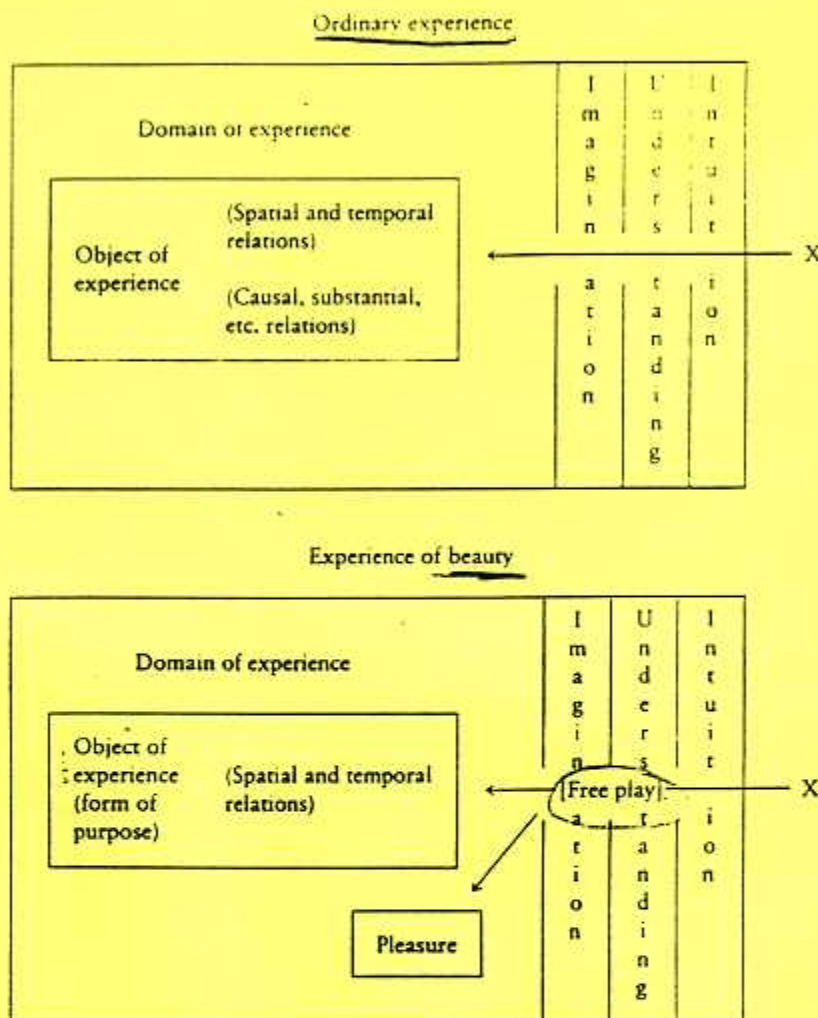
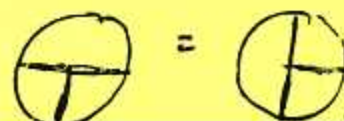


FIGURE 3 BY DICKIE -- see SUPPLEMENT EVAL. ART BOOK

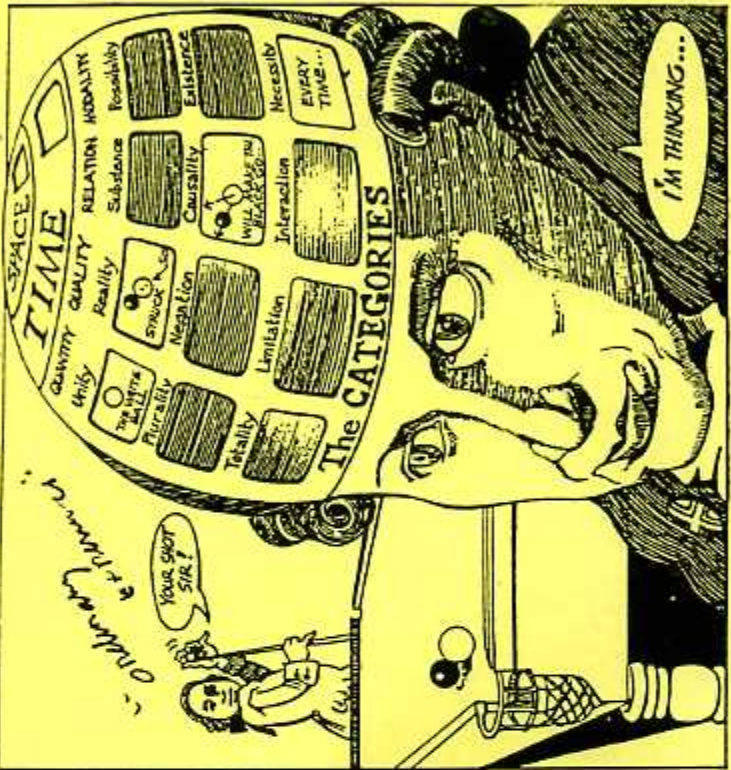
For Kant, in the cases of both ordinary experience and the experience of beauty, stimulation comes into the mind from the external world (X), and in both cases faculties of the mind (the forms of intuition, the imagination, and the understanding) structure that stimulation so as to constitute the objects of experience. In the experience of beauty, the imagination and the understanding function as the faculty of taste by engaging in "free play." The free play of these cognitive faculties constitutes the object of experience of beauty in such a way that it lacks certain relational features. The universal feature that Kant alleges the object of taste to have—the *form* of purpose—is derived from the forms of intuitions that function in the same way in both ordinary experience and the experience of beauty. Thus, the object of taste exhibits the *form* of purpose without actually exhibiting purpose (or function) because having a purpose (or function) would require the ordinary functioning of the imagination and the understanding.

Compare with INSTRUCTIONS DIAGRAM





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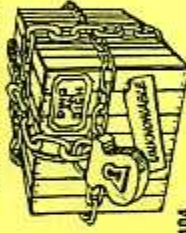


# The LIMITS of KNOWLEDGE

Having dealt with Hume's billiard ball, let's go back to Berkeley's rock. Kant had no problem with the rock's existence. "The mere consciousness of my own existence proves the existence of objects in space outside me."

But he set limits to knowledge. He distinguished between **Appearance** (the world of phenomenal and Reality (the world of noumenal). He said that the mysterious substance of the rock, what he called the **ding-an-sich**, or thing-in-itself was unknowable.

The attempt to go beyond the phenomenal world, to apply concepts outside the limits set by their empirical application inevitably leads to paradoxes, fallacies and actual contradiction.



Kant argued that traditional metaphysical arguments about the soul, immortality, God and free will, all went beyond the limits of reason. Reason's legitimate employment is the practical sphere, in knowing the world.

## RATIONALISM

Knowledge comes from logical, rational deduction

Innate ideas form the only secure basis for knowledge

Has problems linking its logical certainty with reality

Analytic propositions

A priori knowledge

## EMPIRICISM

All knowledge comes from experience

There are no innate ideas

Has problems proving the logical necessity of experiential laws

Synthetic propositions

A posteriori knowledge



For Kant, knowledge came from a synthesis of experience and concepts: without the senses we should not become aware of any object, but without understanding we should form no conception of it.

The process of gaining knowledge was a unified one involving perception, imagination and understanding: sensibility and understanding were in inter-action.



Kant went on to explain exactly how he thought the process worked.

First, he said **SPACE & TIME** were given to everyone as a priori pure intuitions. They were absolute - independent of, and preceding sense impressions.

Secondly, he proposed **CATEGORIES of THOUGHT** which structured the way we grasp reality.

These were a sort of basic conceptual apparatus for making sense of the world.

Kant

combines  
Rational  
+  
Empirical.

See Also  
That  
Beauty  
+  
Sublimity  
are  
Differently  
evaluated  
in the  
Mind  
than  
ordinary  
Experience.

No Concepts  
are used  
in artistic  
Experience.  
is different  
(Pg 17)



\*\*\*\* Overview: (Remember, German Idealism is basically making reality and aesthetics more spiritual; romanticism will continue that.)

### 3) FRIEDRICH SCHILLER (1759-1804) (German idealism, continued)

Kant's aesthetic theories were first made use of by the dramatic poet Schiller, who found in them the key to a number of profound problems about culture and freedom that he had been meditating. He developed a neo-Kantian view of art and beauty as the medium through which humanity (and the individual) advance from a 'sensuous impulse' to a 'formal impulse' and they are synthesized and lifted to a higher plane which he calls the 'play impulse' which responds to the beauty of the world. (This is a more concrete version of Kant's harmony of imagination and understanding; it involves freedom to conform to rules of different art games. By appealing to the play impulse man frees himself from dominance by his sensuous nature, man becomes more human and better socially.)

### 4) FREIDRICH SCHELLING (German idealism, continued)

Schelling was the first philosopher to claim to have discovered an "ABSOLUTE STANDPOINT" from which the dualisms and dichotomies of Kant's views could be overridden in his "System of Transcendental Idealism". By dualisms we mean the phenomenal appearance vs the unknown nomenal real world, or thing-in-itself. He attempted to reconcile all the oppositions of art and nature through the idea of art. He said, in artistic intuition, the self is both conscious and unconscious at once. There is both deliberation and inspiration. There is at work an unseen creative drive that is on the unconscious level, the same conscious artistic activity. So art becomes the medium by which INFINITE IDEAS and POTENCIES become embodied in finite form.

Schelling (1775-1854)

### HEGEL (1770-1831) (German idealism, continued)

#### 5) HEGEL'S METAPHYSICS: "DIALECTICAL ABSOLUTE IDEALISM"

Hegel is the most fully articulated idealist system of aesthetics. By idealist, we mean that 'spirit' or 'ideas' (not material, as commonly assumed) is the true ultimate reality. He outlined reality as a "dialectic", (logical progression, using synergistic tree-hierarchy logical structure, that depicts reality; and history evolves in that order— plays out the logical sequence). The dialectic progresses by "triplets" of ideas called 'thesis', 'antithesis' and 'synthesis'.

('Thesis' is an idea. 'Synthesis' is its opposite (a contradiction) Yet these are resolved by synergistically combining to get a new higher idea. (Marx later copied his method for material world only, not for the spiritual world as Hegel did). PLEASE RESPECT THE SPIRITUAL NOTION OF IDEA— a pure concept (like Platonic forms were).

For example of a thesis is "being". The antithesis is "non-being". The Synthesis is "becoming". Becoming captures the previous paradox, and is a higher reality that resolves the paradox. This dialectic continues until all things and ideas evolve logically (and historically) to God or absolute spirit. All the ideas of the world (things that relate to them as well link progressively (in tree hierarchy dialectical logical structure) to synergize (by triplets) to God. See the Hegel dialectic diagram. The BASIC POINT for students here is just how we are dealing with pure, spiritual ideas— as a backdrop for the aesthetics as follows:

#### HEGEL'S AESTHETICS

In art, he says, the "idea" (spirit; the 'notion' at its highest stage of dialectical development) becomes "embodied" in sensuous form. This is "beauty". Beauty is the presentation of ABSOLUTE SPIRITUAL truth in sensuous form. It is the "absolute" (spirit) shining through appearance. Man thereby renders explicit to himself what he essentially is and can be (spiritual value). When the sensuous (eg visual) is spiritualized in art (i.e. spirit is represented in the art) there is both a cognitive (thought) revelation of TRUTH and also as REINVIGORATION of the beholder. Natural beauty is capable of embodying "the idea" to some degree, but human art can achieve the highest embodiment!

#### HEGEL'S INTERPRETATION OF THE HISTORY OF ART (Taken from the larger diagram)

Hegel uses his theory to explain history itself as a dialectical evolution (spiritual evolution, not Marxian materialist evolution) that follows his logical chart of triplets. He describes the evolution of different art cultures within that evolution thusly: a) Ancient oriental "symbolic art" is the original thesis (the art is overwhelmed by the medium); b) "Classical art" is the antithesis (where the idea and medium are in perfect equilibrium); c) to "Romantic art", which is the synthesis (above them); (in which the idea dominates the medium and thus spiritualization is complete!!! Wow!



Hegel lecturing



Georg Wilhelm Friedrich Hegel  
Prof. p.o. in philosophy



# HEGEL

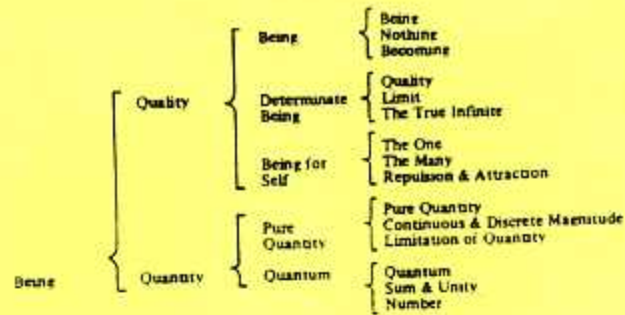
The Logic

Page 14 1/2

See Ref Book



The dialectic process: a thesis opposed by an antithesis gives rise to a synthesis

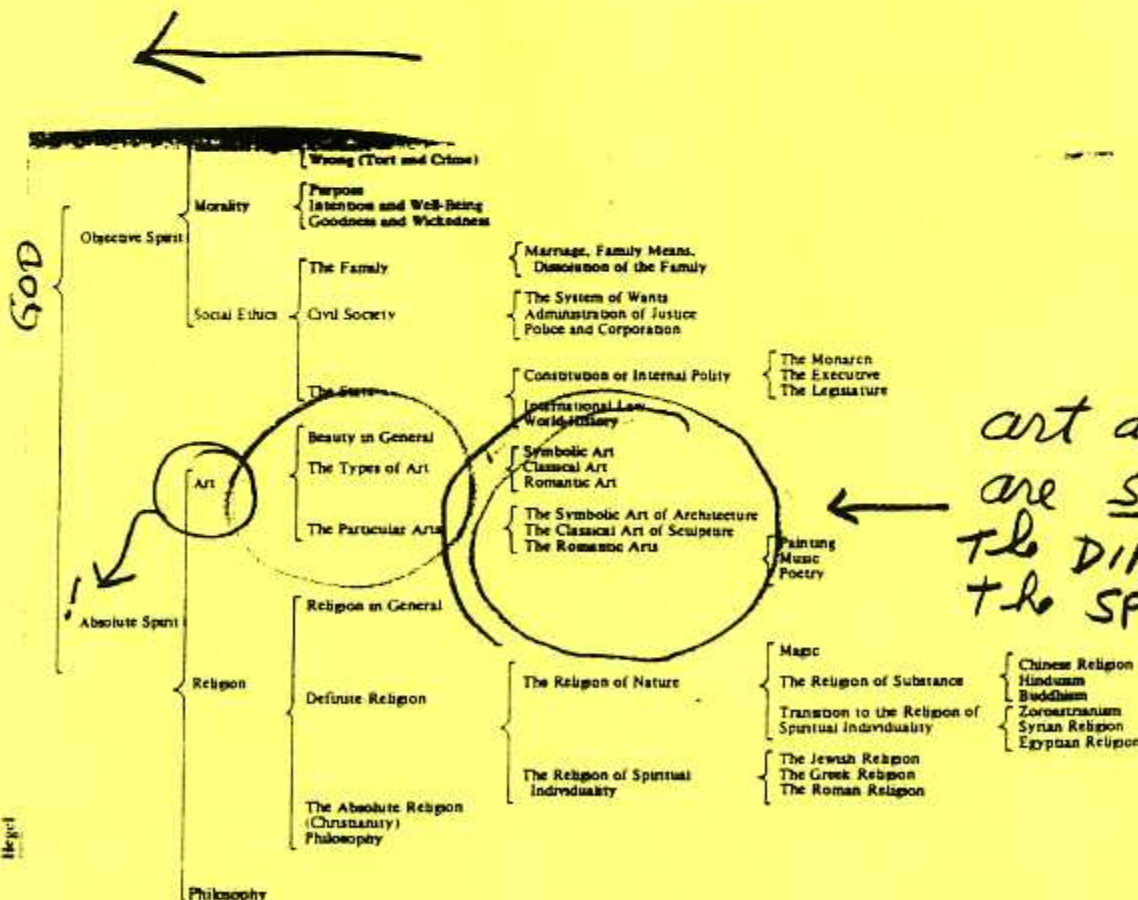


(8) The deduction of the categories in the middle third of the chart, belonging to "The Idea outside itself, or Nature" is extremely awkward and we omit it for that reason. Here Hegel is attempting to deduce scientific ideas, and the scientific context gives evidence of being almost entirely dated.

(9) The material in the bottom third chart, labelled "The Idea in and For or Spirit," lends itself most read Hegel's method. The larger divisions part of the deduction are:



Blow up from Below

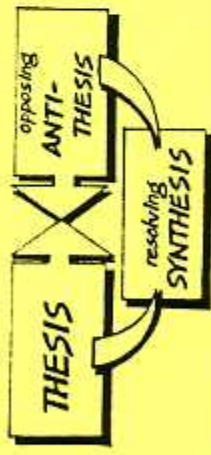


art and Beauty  
are STAGES in  
the DIALECTIC TOWARD  
the SPIRITUAL

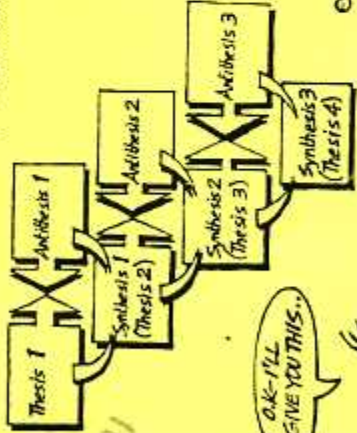


# The DIALECTIC

Here is how the system works. We start with a **THESIS** (a position put forward for argument). Opposed to this is a contradictory statement or **ANTITHESIS**. Out of their opposition comes a **SYNTHESIS** which embraces both.



But since the truth lies only in the whole system, this first **SYNTHESIS** is not yet the truth of the matter, but becomes a new thesis, with its corresponding antithesis and synthesis. The process continues ad infinitum until we reach the Absolute Idea.



O.K. - I'LL GIVE YOU THIS...

...BUT WHAT'S THE BIG IDEA HERE??

etc etc

ULTIMATE SYNTHESIS  
**Absolute Idea**

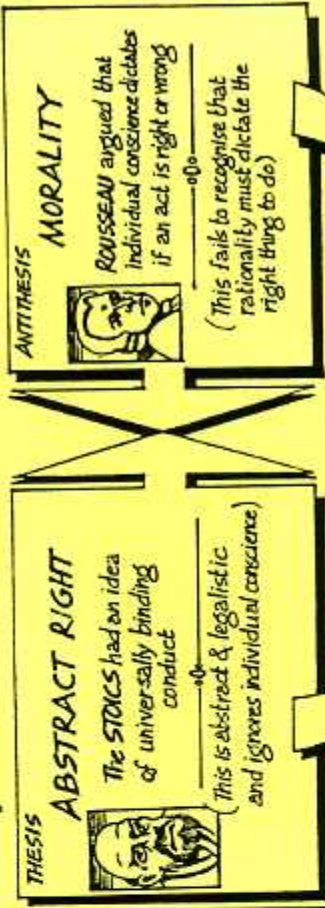


Hegel argues that this process underpins the whole of history, and the history of thought. Early philosophers are part of the developing dialectical thought process that leads to knowledge and self-consciousness, and to the culmination of philosophy which appears to be the Hegelian system itself. The system begins with "pure indeterminate being" and ends with the Absolute Idea or Truth itself. This Absolute Idea is like "thought thinking itself", or like Aristotle's philosopher's God, the Unmoved Mover.

## 1 LOGICAL IDEA



Here is an historical example from the "Philosophy of Right" which shows how the dialectic operates in considering the notion of right:



**SOCIAL ETHICS**  
The idea of right must be held by the society as a whole. It is not abstract because everyone agrees. IE is not individual because it is binding on everyone. It is the General Will in its highest expression - the Prussian State

Hegel insists that this process of contradiction and development is inherent in historical reality and in thought, and that the working-out of these contradictions leads by necessity to the higher stages.

This should give you an idea of how the system works. How it all connects, and whether it is inevitable, or makes any sense - that's another matter.

See Ref. suggest to buy PHIL for BEGINNERS



## 2 PHILOSOPHY of NATURE

Hegel said Nature represented the idea "outside itself". The Logical Idea, Nature & Spirit are, of course, linked.



## 3 PHILOSOPHY of SPIRIT

Here Hegel looks at what he considers the highest sphere — the workings of the Spirit throughout history. The dialectic looks like this:



This Spirit, for Subject, or Reason, or Mind, which is objective as well as Absolute, rules the world. The Absolute Spirit or Absolute Idea unfolds through the ages and reveals itself absolutely to Hegel. This was very convenient for Hegel as it allowed him to become a sort of Prussian philosopher-pope and to be buried with state honours when he went off to join the Absolute Spirit. It is not clear why the Absolute Spirit picked Hegel for this revelation.

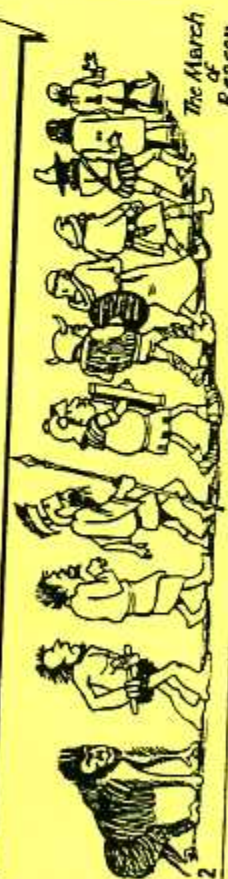


Hegel gives many examples to show that the Absolute is Spirit. More interestingly, he argues that this spirit is manifested in individuals, in social institutions like the family & the state, and in the art, religion & philosophy of an age.



This idea of the Objective Spirit as the external embodiment of the mind has been taken up by other philosophers. The notion of **ZEITGEIST** (literally Time-Spirit) — the inter-connections between individuals, society, art and religion in a particular age — has been extremely influential in modern history. The importance of understanding the totality, the system as a whole, clearly helped shape Marxism and much else besides.

Hegel then saw history as "the march of reason in the world" and human institutions as the product of the dialectical becoming. It may be possible to see how he related his Logic, Nature and Spirit to the Absolute Idea. It would probably look something like this:



**I UNDERSTAND IT COMPLETELY NOW — EXCEPT FOR THE SYSTEM**

**THINGS TO REMEMBER ABOUT HEGEL'S SYSTEM**

- It is a system in motion
- Contradiction (the dialectic) is the motor
- The system is all-embracing
- The appearance of things (at rest) is different to their reality (in motion)
- All history is the working-out of the Spirit through time. This is the March of Reason
- Logic = metaphysics

**I'VE FORGOTTEN THE EARLY BITS — CAN YOU REPEAT IT IN 50 WORDS?**

Reality is constructed by mind. The mind doesn't know this at first. Mind thinks reality is out there, independent of it. Thus mind is alienated from itself. Then it recognises reality as its own creation. It then knows reality as clearly as it knows itself. It is at one with itself.

**THAT'S 51!**

**MY DEAR DUCK, YOU SIMPLY HAVE TO REMEMBER THAT EVERY PART OF THE SYSTEM WORKS THROUGH THE PROCESS OF DEVELOPING SELF-CONSCIOUSNESS. TAKE WORLD HISTORY: IT STARTS WITH PURE BEING IN CHINA, DEVELOPS THRO' PARTIAL CONSCIOUSNESS IN THE GREEKS & ROMANS, AND ENDS WITH COMPLETE SELF-REALISATION IN THE HEGELIAN SYSTEM & THE PRUSSIAN STATE**

**THAT'S ALL FOLKS!**

Before leaving Hegel we should mention the enormous influence he had, and still has, on philosophy. There are Young Hegelians, Left Hegelians, New Hegelians and Old Hegelians. And there was his impact on MARX...

Marx was influenced by the radical and dynamic side of Hegel's thinking, his dialectical method, but rejected his conservatism & idealism.



See ref suggested to buy Phil Pan Beginner



# ROMANTICISM

(Overall Note: In our goldsheet chronology, you can see the move from empiricism, to Kant, to romanticism as increasingly mystical, spiritual, emotional and intuitive in flavor (as opposed to the certain scientific or realistic approaches that we will see later). Please recall your Janson art book for many examples. Four characteristics of the romantic period are as follows:

1) Characteristics: *In general of People to come.*

a) "EMOTIONAL EXPRESSION" Romantics were the ones who generally conceive art as the "expression of the artist's inner emotion". Emotion has intrinsic value, and thus the art that expresses it has value. Recall the list instructor gave you of all the different emotions. Also appreciate the infinite QUALITY and mystery—spirituality if you will—of emotion (phenomenal point of view). A poem is a "window to see through, into the poet."

(Sidenote: Recall that expression theory today is concerned with interpreting the emotional content of art, not as emotion, but only the cognitive or sense characteristics of emotion (that package emotion. Eg fear is only a "rush"; happiness is smoothness; excitement is reactivity, etc).)

b) "IMAGINATION (AND INTUITIONISM)": A FACILITY FOR DIRECT INSIGHT INTO ULTIMATE TRUTHS! In this period the 'imagination' is even further advanced than previous era as an important, real component of a theory. The imagination is elevated to being a FACULTY itself for immediate INSIGHT INTO TRUTH, distinct from and perhaps superior to reason and understanding. They distinguished between mere "fancy" type imagination and real imagination. The fancy is mere mode of memory or recombining old images. But real imagination achieves insight—that "dissolves and transforms the data and creates true novelty and emergent quality, is now seen as both 'creator' and revealer of nature—and what lies behind it". This is a romanticized version of Kant's transcendental idealism.

c) "ORGANICISM": Romanticism distinguished and favored 'organic' order and design as opposed to "mechanistic". True art is an organic whole, that is synergistically more than the sum of its parts. Bound together in deep subtlety in unity—better than the less subtle "additive" mechanistic neoclassical combination of parts. The concept of nature is 'organic, and art growing out of nature like a living being'. Organic wholes are a kind of magic things, complete and with coherent force operating within it with rhyme and meaning. (Not just a machine).

d) "SYMBOLISM" Art and nature can be seen as a symbol—a sensuous embodiment of a spiritual meaning. Although this is an old idea, it has new prominence in romanticism... Goethe distinguished 'allegory' a combination of universal and the particular. (Abstract ideas and individual instances). English poets (Wordsworth) evolved a new lyric poetry which the visible landscape took on the attribute of human experience (symbolically). French poet (Baudelaire) emphasized concrete symbolic objects as the heart of poetry.

e) "PESSIMISM" (optional) (In Schopenhauer and Nietzsche): 'Romantic Pessimism' was the hallmark of two romantic philosophers named Schopenhauer and Nietzsche. Both were very pessimistic yet passionate about human life on earth as we know it in the everyday sense. (See below)

(two philosophers)

2. SCHOPENHAUER (1788-1860) Schopenhauer's solution of Kant's dualism (the world of appearance or phenomena vs the real thing-in-itself or noumena) was this: the real world of noumena; our real self is reduced to pure (spiritual) "WILL" and that the phenomenal world (art, nature) is the phenomena expression of primal will to life... he sorts ideas into a hierarchy, with platonic ideas available to contemplate. Contemplation of art is important because it frees us from the will and from the "principles of sufficient reason". Art gives us a pure will-less experience... He had a unique theory of music, that music embodies not ideas but will itself. And in music we can contemplate the awfulness, urging struggle of will (Darwin) without being directly involved ourselves.

\* For Schopenhauer, the aesthetic moment comes in an appreciation of an 'idea' apart from its particularity by a knower who has escaped the condition of his individual existence. The aesthetic involves the appreciation of the throbbing will in things by an awareness liberated from the conditions of the conditions of particular existence!

3. NIETZSCHE (1844-1900): is sometimes envisioned as a passionate, ingenious madman (as his deliberate style of writing might pretend). Gordon Liddey-esque). Today he is increasingly becoming more respectable, by postmodernists and European philosophers who perform is indirect, rich, deep, emotional passages to dry analytical philosophy. (He indirectly led to the existentialist movement of the 1950-60's. He captures the de-logical flavor of today's deconstructionists and other avant-gardes). His political attitude of 'power' and a leader who is a 'superman' (Hitler) is described as fascist, if indirectly only.

\* Nietzsche follows Schopenhauer in holding that emotion in art represents the underlying dynamism of the universe, however the highest art is tragedy: He presented the theory of tragedy as arising from the conjunction of two fundamental life forces: the Dionysian and the Apollonian spirits. The first is emotional (right brain) and a joyful acceptance of experience. The second is rational (left brain) entails need for order and proportion.) Nietzsche valued art as an assertion of life's pessimism and will—but he endorsed that. Not to avoid or resign from life's pain (like Buddha) but to affirm life in all its pain. To express the artists will to power. He expressed his philosophy passionate writing in poetic style, not in logical terms.

Page 15



2. Schopenhauer



3. Nietzsche



# ① CONTEMPORARY: NEO-IDEALIST METAPHYSICAL { Croce Collingwood Benjamin

1) BENEDETTO CROCE: (1866-1952)

INTRODUCTION: Croce was an Italian philosopher in the Hegelian IDEALIST tradition. Philosophy for Croce is the study of the mind or spirit, which for Croce was reality. Philosophy and history can not be separated, and they both are the development of those spheres: "aesthetics, logics, economics, ethics". Togetherness of those realms is spirit. He opposed Hegel's dialectic of opposites and instead called for a "dialectic of distincts" involving those four spheres.

## CROCE'S AESTHETICS:

Twentieth century aesthetic discussion opens with Benedetto Croce one of the most influential aesthetic theorists of our time. He created tremendous influence in early twentieth century with his book "Aesthetic" published 1902, translated in 1922. \* He arose out of the Hegelian organicist school, and so interpreted aesthetic phenomena in the context of Hegelian IDEALISM. But he did so in a manner that was concrete and down to earth, so that many of his conclusions could be almost translated into NATURALISTIC (non-spiritual, non-idealist natural terms). (\* He thus carried over the previous Idealist aesthetics but with naturalistic (earthly) tone, so is a bridge between past (idealism, romanticism) and future (naturalism)).

## Overview/preview:

More specifically put, he made an unusual identification that INTUITION = EXPRESSION which split his influence in two ways:

a) Croce's emphasis on immediate "intuition" (of quality and fusion) profoundly influenced the popularity of the doctrine that aesthetic value is the "intuition of quality". This novel concept of immediate intuition of sensitive qualities fed into what is called "contextualist" thought, which focuses not on pleasure but on the wholistic INTUITED "VIVID QUALITY" within beauty, that can be interpreted in the art itself. This intuitive appreciation of qualities paves the way for naturalist and pragmatic 'formalism' (Eg Santyana, James). b) His unique "expression" aspect of theory influenced aesthetic theory in another direction as well, toward the psychological naturalistic analysis of EXPRESSION. (Eg Collingwood later)

\* Both these different lines of influence can be seen as a move away from the mystical spiritualization of the past and toward the naturalistic (earthly) focus of future. In all, it was a simple philosophy, it captured many complexities of art. (The above preview is now itemized below:)

A Breakdown of those points: (major points are 'a' and 'b'):

a) Croce invented a whole new expression theory, that art is "EXPRESSED-INTUITION". (Not the mere expression of artist's emotion but of intuition inseparately). So this is a new kind of expression theory.

\* b) And secondly, INTUITION = EXPRESSION! This "law" is most interesting in understanding his theory — that identifies expression with intuition and that intuition is expression, that they can't be separate. "A person does not know the intuition until it is expressed! An intuition happens only when it is fully expressed. Intuitions are not (fully) existent until expressed. So in art, the expression of the intuition is the moment when the intuition happens.

(This is opposed to the idea that intuitions ready formed before the artist expresses it.) He said that at the lower limit of consciousness we are raw sense data or impressions (phenomena), which when they clarify themselves are "intuitions" that are said to be "expressed". To express them, in the subjective sense — apart from any physical experience — is to create art, on which many aesthetic principles are based. (Side note: Croce's view of the close connection between expression and intuition is evident in that a creative designer doesn't know what the quality of his creation until he has fully expressed it. The intuition of the quality of the aesthetic object comes to light only in the process of giving it expression: a poet finds out what his poem is only after he makes it. (It doesn't have to be on paper, but only in the mind — when fully realized). But is only at the time it is expressed that the intuition is realized.

(supportive points:)

c). For Croce the heart of aesthetics is individuality and the artist's individual imagination. The artist's intuition when successful expressed and therefore is a work of art, and the AUDIENCE can have a similar aesthetic response. So, for example the reader in turn only gets the intuitive feel of poem by re-expression of the poet's original expression.

d) In this idealist tradition, Croce explained that "BEAUTY" is found in the specific act of the imagination which produces a novel and complete intuition, and is found in the successful expression of such intuition. He identifies art with "intuitive knowledge". So this gives a new theory of beauty: Beauty is simply "successful expression" or rather simply "expression". There are no degrees of beauty, but there are degrees of ugliness through inadequate expression. "Great beauty is great enhancement of quality". \* In artistic failure or "unsuccessful expression", the trouble is NOT that a fully formed intuition hasn't been adequately expressed, but that an impression has not been fully intuited.



e) The term "VIVID QUALITY" later used by contextualists to describe the intuition as expressed on the art. Croce's notion of "intuition of quality and fusion" profoundly influenced the popularity of the doctrine that aesthetic value is the intuition of quality.

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f) Fine art is the most highly developed form of intuition-expression. As opposed to science, which is the most highly developed form of logical knowledge. There is a "sure method" for distinguishing intuition from what is 'inferior' to it: That which does not "objectify" itself in expression is not intuition, but only is sensation and mere natural fact. Intuition and expression are always one. Next he identifies art with intuitive knowledge. Thus art is expression. (So this is a new expression theory. It is not old fashioned emotive expression theory, but intuition-expression theory. Art— involving intuitive-expression reveals spiritual activity. But bare sensations, non art are formless, with no spiritual activity).

g) Croce and other contextualism are unique among aesthetic theories not only in focusing on vividness of quality as the central character of beauty or aesthetic value, but also in stressing FUSIONS. It is the quality of "—the total intuited quality of the art. . So the qualities of the details are fused into the qualities of the whole. (Note fusion is vital in all life; eg the instant intuitive whole quality of a face.)

h) An artistic expression is always COMPLEX, whose constituent expressions correspond to individual intuitions; BUT it has a UNITY of its own, that makes it a single expression, and therefore must correspond to (or be identical to) a single intuition. This intuition is always an emotion or feeling. "What gives coherence or unity to the intuition is feeling: the intuition is such that it represents a feeling, and can only appear from and upon that" Thus all art is expression of emotion. (But not just any feeling; "intuition-expression", yes.

i) ALL PEOPLE ARE ARTISTS in so far as have these expressive intuitive images. It is fundamental to human nature (where previous elitist theories are biased toward 'special artists'. Art is part of all spiritual life. Science can even be re read as art— in terms of its expression and not its intended logic. Later Croce says that expressions are individual and personal, but the kinds or structure of them are universal— "cosmic".

j) ANTI-CONCEPTS & ANTI LOGIC: Aesthetics, in this context is the 'science' of images or intuitive knowledge (as opposed to logic which is knowledge of concepts and as opposed to practical knowledge). \* One of his conclusions is to reject all "concepts" from being within aesthetic intuition. Thus any aesthetic intuition must be completely drained of concepts (a dichotomy reminiscent of Kant. Recall diagram). "Error begins when we try to deduce the expression (of the art), from a concept". (Note that the mature contextualist today does not go so far as that: he admits concepts into aesthetic intuition of vivid quality, for even concepts have qualitative overtones and can help in connecting groups of qualities together. He seeks 'qualitative vividness' in aesthetic intuition, however not scientific analysis or description predication). So the contrast between scientific knowledge vs intuitive cognition of immediacy can be retained). Because it is anti concepts and pro intuitive wholism, Croce is against "analysis" and is anti-intuitive. They are a danger to quality vividness and its value: process of analysis undermines for the perceive the felt quality of the whole. This is a reason why Croce excluded concepts and analysis from aesthetic intuition altogether.. another danger is regularity and habit. A third is practical conflicts.

k) CREATIVE ASPECT: This emphasis on intuition-expression and vivid quality is more creative and less analytic than straight formalism because it encourages the "uncapturable, undefinable, new, shocking, different, sudden" in art — as opposed to rigid formula or repetition of things. It also allows for breaking out of safe formula and simple calm harmonious beauty by recognizing in vivid quality the moving drives such as love, jealousy, fear, deliberately confronted with frustration and conflict. The aim is to "increase the vividness quality" of the depicted experience to the highest endurable intensity, for the greatest aesthetic value. So tragedy no problem. (In this contextualism, conflict is seen as positive up to the point interfere with man's practice activity .

l) Also, against logical concepts, it is a MISTAKE TO CLASSIFY art as types, and think to that is a correct description. This runs counter to the unique intuitive expression of a given art piece. It may have only a faint resemblance to what the classification is EG "tragedy. Also artistic expression has nothing to do with 'emotive expression in general— showing anger etc So other expressionists , who deal with emotive instead of intuition-expression, are misled when they ask what is the most expressive art type (music? etc). Those questions, say Croce confuse the art work, which is 'internal', with its physical externalization.

m) We can be critical of aesthetics as science of beauty, though it can remain an ORDERLY STUDY of beauty— a study of theories about the special sort of values called aesthetic. Aesthetics becomes then a general term covering all these aesthetic theories.

n) ANTI SYMBOL: From his theory Croce also launches attacks on previous people's theories: He says that it is misleading to say art is a symbol, (if "symbol" implies a distinction between the work as some vehicle, vs the meaning it carries, because this separates expression from intuition. (He calls this the "intellectualist error".



2) Bergson (The theory of intuition presented by Bergson is quite different but also has been accepted by many aestheticians. For him, intuition (or 'instinct becoming self-conscious') enables us to penetrate to the "élan vital" or ultimate reality which our "spatializing" intellects inevitably distort).

3) ROBIN GEORGE COLLINGWOOD (1889-1943)  
(General introduction)

(Sidenote: Collingwood conceived philosophy as a historical investigation of man's ultimate and largely unacknowledged principles. He designates these fields of human experience— art, religion, science, philosophy and history—and says that each is each by itself one-sided.\* He says that the historical perspective is the most valid, in the end. AND THEREFORE IS A MOVE TOWARD NATURALISM (earthly) AND AWAY FROM IDEALISM. Any question can only be understood in the context of history— he was a full historical-relativist. Art alone can not satisfy the human spirit). (Also Collingwood generally held that philosophy differs from science in that its concepts overlap each other, requiring special methods of approach. He also attacked Croce's general view that philosophy was redundant and absorbed by history. They are distinct— poised in equilibrium— (although can lead to each other). So history is the main view, but all five viewpoints give the best view of reality. Preview: Among those five categories, ART is the lowest form of experience and defined as pure expression— imagination, which he distinguished from sensation. Unlike sensation, imagination is active and has its guiding principle, "beauty". Beauty, must be defined in terms of imagination, and not vice-versa. (See below).

COLLINGWOOD'S AESTHETICS (A modern expressionist theory: ART IS "IMAGINATIVE EMOTIVE EXPRESSION"). (Not as Croce said it was intuition-expression)

Collingwood wrote a book called "The Principles of Art" that systematically tries to work out the widely held view that there is an essential connection between art and the expression of emotion. (Students: please recall that expression and emotion was prevalent during the period of "faculties of taste" (eg especially romanticism). But Collingwood is looking carefully at expression itself.

a) His view is that art is (emotive) IMAGINATIVE-EXPRESSION. (The expression of human feeling). Art "expresses the artist's emotion" (rather than evokes), AND this expression is accompanied by imagination (a formation of the mental image). So proper art contains two ingredients. It is 1) expressive and 2) must be imaginative. (Any counter examples mean they are not true proper art, but only crafts (called magic art or amusement art)). See below.

\* A bad work of art is an activity in which the agent tries to express a given emotion, but fails.

b) The nature of an expressed emotion can not be known until it is expressed. Collingwood here does not simply mean the obvious, that an artist can end up with something he didn't exactly envision. Rather, an extreme type of previously unenvisioned expression occurs. \* THIS IMMEDIACY OF EMOTION/EXPRESSION together, and the IMAGINATIVE (not betrayal quality of the emotion, (see 'a' below)) makes it a modern expression theory, different from previous types. Collingwood's conception of expressing emotion will be quoted here, because it is important in its far reaching effects. Collingwood describes what happens when someone expresses emotion in proper art (during the design process)

"At first, he is conscious of having an emotion, but not conscious of what the emotion is. All he is conscious of is a perturbation of excitement, which he feels is going on within him, but of whose nature he is ignorant. While in this state, all he can do is to say his emotion is: 'I feel... I feel... I feel...'. Then, as he expresses his emotion, he expresses himself by doing something which he is not aware of... he expresses himself by speaking (designing) — the emotion expressed is an emotion of whose nature the person who feels it is no longer unconscious." (So the nature of an expressed emotion can not be known until it is expressed!!) Collingwood also says: "The poet converts human experience into poetry not by first expurgating it, cutting it into the intellectual elements, and preserving the emotional, and then expressing this residue; but instead by fusing thought itself into emotion: by thinking in a certain way and then expressing how it feels to think that way. Thus, Dante has fused the St. Thomistic philosophy into a poem expressing what it feels like to be a Thomist. Shelly, when he made the earth say 'I spin beneath my pyramid of night' expressed what it feels like to be a Copernican."

c) Collingwood uses the above to distinguish three types of art. The first is true "proper art", the second two are not really art but crafts:

(+) "Proper art": is expressive (not just evocative of emotion). It entails the special emotional expression—imagination. Only this kind of art is true art, and it is what Collingwood's theory applies to.

(-) "Magic art": (is really only a 'craft' and not true art). It is an artifact designed to "evoke" and constantly re-evokes certain emotions whose discharge is to be effected in the activities of everyday life. (Ritual art, patriotic art etc). These evoked emotions are interwoven with life.

(-) "Amusement art": (is also only a 'craft' and not true art); It is an artifact designed to "evoke" or stimulate an emotion in the viewer or audience, to amuse or entertain. So amusement art and magical art are both evocative of emotion, for different purposes. But they are not true art, they are only forms of craft. (Please note: magic-craft and art are opposing types of work, just more integrated).

the  
ARTIST'S  
EXPRESSION  
DURING THE  
DESIGN PROCESS



d) By analyzing the normal linguistic use of the word "art", art for Collingwood is identical with the expression of emotion. But not all emotion: He distinguished between true expression of emotion vs betrayal of emotion.

(-) "Betrayal" of emotion: is non artistic, everyday venting of emotion, eg anger— is uncontrolled. Also occurs in magic art and amusement art, but not true art. This is not expressive emotion as advocated in Collingwood's theory.

(+) "Expression" of emotion: is artistic expression of emotion. It is controlled, under our control and, and are conceived by us, in our awareness of controlling them, as our way of expressing these emotions. He goes further and says language has that expressive trait, therefore art is language. (But is all language art? no— not expressive always, nor imaginative). This kind of emotion is advocated by Collingwood.

e) The truth art discovers are those single and self contained individualities— concrete individuals— from which nothing as yet has been abstracted by the work of the intellect— an experience without yet distinction of what is due to the self vs the world. Not idealistic truths, or abstract forms etc. (Only the particular expression as a thing itself. Not beyond the actual experience).

#### (Summary)

We just saw how Contemporary neo-idealist metaphysicians like Croce and Collingwood although heavily neo-idealistic, also end up by focusing toward the metaphysical aspects of our natural selves— especially Collingwood.

(They talked in naturalistic terms of expression of intuition or emotion— as if attempting to resolve the natural abilities of human— not just blind idealism or spirituality. So this trend continues toward naturalism, as we now enter on the gold sheets NATURALISM).

#### ① CONTEMPORARY NATURALISM (not idealistic, but our own natural world).

Naturalism looks at the earthly world (not other worlds or idealism) as reality. The move in naturalism goes from Santyana (but only partial naturalism/ partial previous neo-idealism) to full naturalist-pragmatists of Dewey and William James— who focus on the earthly, not idealism. We will discuss Santyana.

1 SANTYANA (1863-1952) was a Spanish born, Harvard NATURALIST, poet, moralist, metaphysician and aesthetician.

a) NATURALISM (him) believes in the reality of the natural world of space and time— and not the spiritual world of idealism or an independent platonic heaven. (Santyana's naturalism though is tinted with a semi-spiritualism called "epiphenomenalism"— where spirit or idea emerges synergistically from matter. It is an anti-reductionist metaphysics in that material is organic and reducing takes its epiphenomenal qualities away). Since spirit is generated from matter, synergistically— and has no power of its own— his doctrine of SELF is sheer "epiphenomenalism".

b) He believed in essences— not as platonic forms with real existence, rather as "possibilities". Essences can never change, and embody things.

c) The realm of "matter" is the "matrix and source of everything". We have to believe in it by sheer "ANIMAL FAITH", a term which Santyana stresses to describe our belief in natural world. (A human, as an organism, is required to believe in natural material world, in whatever is necessary for survival, which takes us beyond the sheer entertainment of essence. He argued against Descartes "doubts" which pushes to the edge of skepticism, must be broken by animal faith. If we are prompted for our survival to act, this admits the existence categories of "action" and also the belief in the "past and future"; this implies we admit the existence of substance. These in turn imply the realms of being: matter (is chief); essence or spirit or truth (the forms and qualities of things, within things);

d) The realm of truth is "all things seen under the form of eternity." Truth is subservient to existence, and corresponds to it. It is the inner light of actuality or attention that floods all life as men actually live on earth" It is closely associated with consciousness.

e) Humanity breaks down to social hierarchies, in which the highest are those who deal in religion, art and science.

f) The thrust of his general philosophic thought directs us toward a life of stressing kindness, detachment, contemplation, and 'gentle irony' concerning the shortcomings of the world.

\* g) He held that the "sense of beauty" is to be the sense of "pleasure" we take in some of our sense objects, but the aesthetic experience differs from other pleasant experiences in that we think of aesthetic pleasure as a quality belonging to the object. So it is "objectified pleasure" which marks out the beautiful. The creation of art object is as much a part of the world as is religion; and art, like religion, is concerned with the human condition.

See cover

TIME LINE:

GETTING LESS SPIRITUAL.

BUT MORE

NATURAL

earthly.

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Scientific

(like Aristotle)

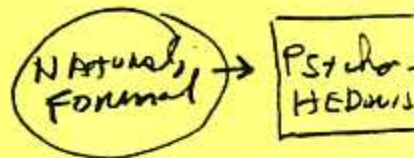
"Objectified Pleasure"



**SANTYANA'S AESTHETICS** (= "Systemitized naturalistic hedonism; which also respects formalistic principles").

Santayana wrote "The sense of Beauty" in 1896. It was the first "systemitized" aesthetics that was "hedonistic" in its terms and a "naturalistic theory". Its analysis or formula is divided into three sections: materials of beauty; form; and expression. It is interesting he refers to simple pleasure, combination pleasures, and expression in terms of pleasure hedonism — all psychological headings; yet he anchors it in formalistic physical descriptions such as "pattern" etc.

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1) SIMPLE "MATERIALS OF BEAUTY": refers to simple single pleasures (not combos)

- a) "Vital survival pleasure": sensation of sex, food needs, and general pleasant bodily sensation of good health
- b) Simple Pleasures of the Senses
  - (i) "lower senses": touch taste and smell (These lack the capacity to combine into large works of arts like the higher senses do)
  - (ii) "higher senses": vision, sound; (These refer to the simple sensations, not the combinations that we later call gestalt. Santayana stresses the aesthetic value in simple sensuous pleasure (as well as combinations, below). he says It is not the most important effect, but most universal, fundamental and primitive.

2) COMBINATION "FORMS": (are built up from well designed combinations of simple pleasure; The elements alone have less importance or pleasureable effect; but the (synergistic, later be called "gestalt") combination has much more. For example a triangle vis so much more than three separate lines were, before attached). These consist of compositional forms or type forms:

- a) "Compositional": design and pattern. (See archtypes later). In 'design avoid monotony or asathetic fatigue, by use of variations on a theme (allowing theme repetition w/o boredom. 'Pattern' on the other hand is used to avoid confusion. One example is limit items to a graspable set of 5 units; or sets within sets ; stanzas, music can do this.
- b) "The Types" : Types are a second type of organization. Rather than perceptual in a formalistic way, they are results of learning; they are concepts man has developed in social/physical life adjustment). There are many kinds of types, that we see, organize and and think through— that we use in practical conceptual language:
  - "Natural types": eg clouds trees rocks people;
  - "Utility types";
  - "Architectural types" style column, capital etc. A type once stimulated operates like a "purpose demanding fulfillment". (Intellectual beauty) the importance of types , like patterns lies in their organizing power; See the many architectural typologists today that have "language" built from proto-types.

note!

3) Expression: Santayana mentions symbolic expression, where the beauty is not in the thing of art; but what it symbolizes. "The aesthetics of meaning" he calls it. Literature is especially important here, as is religious art. formalist center on essence

\*) Catharsis theory of tragedy: For a pleasure theory, which Santayana's is, there is always the old problem we saw in aristotle: we have the paradox of the horrible in a tragic play is beautiful— . He agrees with Aristotle that Catharsis— emotional purge— of evil emotion is achieved .But he goes further by applying his formalistic rules as noted above .

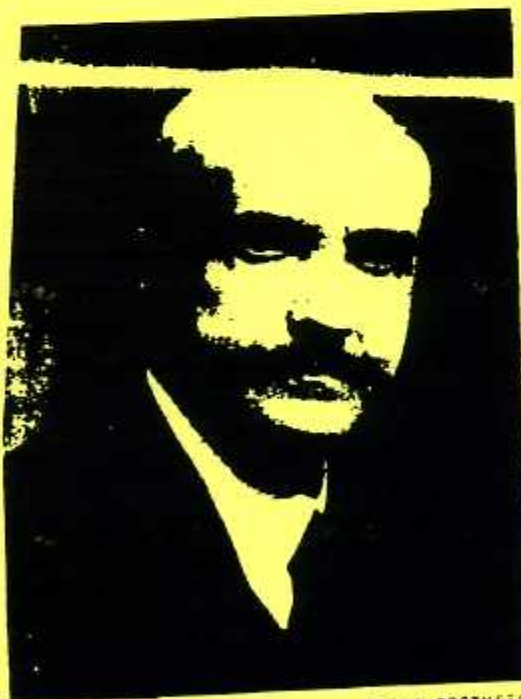




*Benedetto Croce (1866-1952)*



*Henri Bergson (1859-1941)*



BROWN BROTHERS  
GEORGE SANTAYANA



## k) CONTEMPORARY: GESTALT/EMPIRICISM

We continue the naturalism (earthly) line of Santyana, into the full scientific naturalism called contemporary empiricism. This means we look at objects as well as human psychology from a MATERIALISTIC SCIENTIFIC cause-effect way. Munro wrote exhaustively to scientize aesthetics. Also see the large formalist handout given out in class (which is empiricist).

ARNHEIM The German Bauhaus movement advanced Gestaltism, which culminates today in Rudolph Arnheim. Arnheim is the most prolific writer and advanced gestalt-empiricist. (All his books are in the Mt. Ida library). The culmination of Arnheim and gestaltism employs that human psychology (from biological-poerceptual viewpoint) is based on (GESTALT) "Biological field processes" in our sensory apparatus organize our aesthetic perceptual experience in terms of WHOLE (gestalts). These 4 gestalt principles, among others, dictate the forces for percptual parts to organize into a whole (see attached sheet for definitions):

Closure -  
Simplity  
Continuity  
Proximity

complete the gap  $\bigcirc = \bigcirc$   
"Line of force"  
Close

The Gestalt principle,  
of Aesthet./Perceptive  
organization.

Perceptual forces then are not based on elements (elementary stimulus in the art, or elementsary perception). Rather, the whole organization, combination of elements, or pattern are the basic aesthetic units. These forces bring unity; Playing agunst them brings counter forces of complexity. Aestehtics can be explained in terms of gestalt forces, and empiicle research. Other empiricist discoveries is that blank page is not a neutral playing ground, already there are forces that work on the blank page, giving different weight and tension to different parts. We are "constructivists" who are destined to create certain gestalt patterns and to see those patterns in what we interper! In general we can say this is a scientific psychological/formalistic approach. \* (see previous big handout on formalism, which completes the empiricist picture).

Arnheim wrote many books that expand these topics. Empirical research on visual perceptual phenomena, order. (See attached) Some of his books are:

"Art an Perception": Balance, shape, form, growth, light, color, dynamics.

"Visual Thinking": The intelligence of perception; Concepts that take shape; Pictures, symbols and signs; abstraction; vision in education; thinking with pure shapes; computers and mind.

"Psychoogy of Art": the gestalt theory of expression, order and complexity in landscape design contemplation and creativity, emotion and feeling in psychology and art.

"Art and Entropy": (see xerox -- not for exam)

Arnheim's  
Books



Basic Heideggerian Overview

(Introduction): Existentialism can be traced back to Nietzsche's claim that "God is dead" and blossomed in the despair of Post World War France. It was most fashionable in the avant-garde sixties, and enforced the phenomenology that persists today in art and architecture. The movements are thus linked. Heidegger, Sartre, / Husserl are the main existential and / phenomenological philosophers. Ingarden and Dufrenne are recent followers emphasizing aesthetics. \* Existentialism says that man's existence is meaningless, purposeless, indifferent, arbitrary, absurd, totally mysterious. Sartre (1905-1980) summed it up by saying that "existence precedes essence" (or precedes 'meaning'). This is opposite of traditional religious views, where "essence" (of God, and God's purpose) are prior to and justify man and "existence". \* In response to that, two different AESTHETIC approaches have been taken: one is Heidegger's existential "authentic search for meaning" approach and the second is Husserl's "phenomenological reduction" approach. We will briefly summarize our interests, then review in more detail:

(Summary preview): (1) Heidegger's existentialist "authentic search for meaning" approach: says that in the face of the human predicament of meaningless life and a certain death, man must become "authentic" in his life— by accepting those facts, exerting his 'free choice' to create his only meaning. \* Art and other aesthetic objects take on "authentic significance", relating to the existential human predicament, in creating relative meaning. (In stressing the value of authentic art experience, art is considered by Heidegger to first "set up a world itself" and secondly, it awakens meaning in things around it by engagement and contrast (called "sets forth the earth"). In sum, Heidegger directed his phenomenological analysis to the rediscovery of meaning of being through the understanding of human nature and a use of ART).

(2) Husserl's "Phenomenological reduction" approach: "brackets" the question of existence while performing a "phenomenological reduction" on our phenomena (to explore essences of "phenomena"). This involves abstracting the deep layers and meanings from our mental images themselves, and focusing on at essences within the phenomenal experience). \* This allows us to appreciate the "qualitative richness" of aesthetic phenomena. (3) Romano Ingarden and Mikel Dufrenne continue the trend of existentialism and phenomenology. There are also specific writers in different art disciplines Norberg-schultz (architecture) and Bachelard (Poetics of space).

(now a deeper look at the same thing)

## 1) EXISTENTIALISM

### a) METAPHYSICAL ASPECTS OF EXISTENTIALISM

Existentialism holds that man's existence is meaningless, purposeless, indifferent, mysterious, God-less and arbitrary. But even though man is hurled into this meaningless existence, "trapped within a play", he still is "free" to choose and act— and make his own meaning and be "authentic". Authentic means to recognize and accept the meaninglessness, eventual death (non-existence) and to think and act individually with full self-consciousness and true conscience. (Some say man is "condemned" to be free because he must choose actions). To live "authentically" is to think and act utterly "individually" as opposed to living ambiguously or identifying with other groups, or clingily to false "soothing" religious beliefs, instead of with oneself alone. (Man grasps and accepts his mortal finitude by projecting oneself into the nothingness of past and future where he does not exist. In such "authentic projection", truth of being is disclosed. Revelation or truth is a function of human freedom. (They ask "why is there 'anything' at all and not 'nothing'". Why is there existence?) The existentialist teach that since each man is alone in the world, a world without meaning, the person HIMSELF must create meaning— in his absolute freedom. The human being is not ready-made, but always "in the making". + \* It is from this recognition of the human condition, in which meaningless life, certainty of death, perilousness and mysteriousness of life— that the existentialist draws both the deepest anxiety and the highest sense of absolute responsibility and creativity. One faces "existential dread". One seeks to confront life by being authentic individual, living an authentic existence and to experience raw existence— not living like a machine, or group conformer, or shallow believer. \* In this, man exerts his freedom in creativity and self-assertion, recognizing at the same time that ALL VALUES depend on him for their being,— when he is resolved to face and overcome his existential dread— he lives authentically. Only by man's authentic life of acting freely is most different from all other things: man is "being-for-itself" (Sartre's term). ((Sidenote: Sartre wrote novels, of which two famous existential scenes are: 1) A person in war prison awaits execution. When his death sentence is commuted and he is freed, he realizes that in the long run nothing has been changed. His death is only postponed and he has gained only existential dread. 2) Sartre stares at the tree— becomes nauseous and overwhelmed at its indifferent, absurd, meaningless, and infinitely mysterious existence. Existential sublimeness is a step beyond the romantic sublime— to ultimates of being and nothingness.))

29 Art



## b) EXISTENTIAL AESTHETICS (Heidegger):

So one big aesthetic question arises: in what way does art, considered in its deepest terms, contribute to man's realization of authenticity in his existence? \*\*\* ART GIVES A WAY OF VALIDATING "EXISTENCE", HOWEVER MEANINGLESS OR MEANINGFUL IT MAY BE AND THUS "MAKES LIFE ITSELF MEANINGFUL AND TOLERABLE, SAVING US FROM ULTIMATE CYNICISM AND NIHILISM BY REVEALING THE ROOT-SPONTANEITY, THE RENEWAL OF THE VERY SPRINGS OF FEELING AND IMAGINATION", WHICH IN THE FINAL ANALYSIS IS ITS GREATEST GIFT TO MAN AND CONTRIBUTION TO AUTHENTIC EXISTENCE." (Arturo Fallico says that art is "free essence" the paradigm of a person's free existential act to create—born out of spontaneity itself). Art, even "found art" (eg driftwood)—reflects the artist's "authentic choice". It shows how the existent person feels and imagines existence itself. So art has this sincere authentic existential import. Heidegger says in art we "SET UP A WORLD". The art work is distinguished from the mere everyday thing and useful objects by being that which "in setting up a world, "SETS FORTH THE EARTH"". These two concepts "world" and "earth" are deeply embedded in Heidegger's philosophy with rich technical senses, which can only be sketched here. A Greek temple houses a God and focuses the outlook and concerns of the Greek people at one stage of their historical development. It "discloses", opens up into the light, the meanings they attach to things, the challenge and response of their culture. This is what Heidegger means by "setting up a world". At the same time, the temple glorifies the luster of of its stone in the sunlight, shows the power of the rocky soil that supports it, points up by contrast the shapes of the leaf and bird nearby. In this sense it "sets forth the earth". Because the art work (eg architecture) is always in a physical medium, its material (stone, paint, spoken word) is manifested, brought a little way out of its natural shyness and "closedness". Though this setting up a world and setting forth the earth are two essential aspects of art bring meaning, and compose a unity within the art work—they are in tension and pull in opposite directions.: (i.e. the art world tries to bring earth into the light of meaningfulness and the earth context tries to draw the art-world into itself. The repose of the work that rests in itself thus has in essence the intimacy of strife". In this strife, TRUTH happens and there is revelation or "unconcealment" of what IS. There is a setting itself-into-work of the truth of what is (by art).

\*\*\* Heidegger says "art's function is to unwrap the "hiddennes" of "being". Then too there is beauty, which is one way in which truth occurs as "unconcealment"—"the beautiful belongs to the self-advent of truth". This indeed makes art intimately connected to living existentially authentic life, in the face of absolute meaningless and mystery of life—and a certain immanent death. Art places on exhibit a way of validating existence. So, the existential philosophy of Heidegger and Sartre suggest possibilities for an existential philosophy with "authentic existence" the central concept, which art may be said to "further". Thus every work of art, so far as it is "authentic" (sincere) has "existential import"—a clear vision of the joy, despair, mystery, and possibility or meaninglessness. It represents a deep endeavor to complete the primordial act of purposing which underlies existence.

## 2) PHENOMENOLOGY (Husserl 1859-1938):

## a) METAPHYSICAL ASPECTS:

Phenomenology is an approach to philosophy centering on the "phenomena" which floods man's existence. (It connects to existentialism because it realizes the existential predicament. BUT it does not bother being concerned about existential questions about existence, which gets you nowhere anyway. \* Instead it accepts and explores mental images as they appear, and abstracts layers and essences from phenomenal experience). It is a descriptive analysis of subjective processes and structures and content of our stream of consciousness. This is called a "phenomenal reduction".

(In this gold sheet not enough is said to understand the terms and method of phenomenology; we mention it here only to give a flavor of this kind of philosophy). The process of discovering essences proceeds thusly: (1) It begins with "bracketing" the phenomena. This means to forget any ontological questions about existence of the phenomena, or about ourselves and life. (Don't bother getting hung up on ontological question). This frees the person to then focus at the phenomena itself—to the "given" of experience. "To the phenomenal things themselves" is the quote. And allows us to deeply analyze and explore essences of phenomena by "peeling" away different "layers" as you would an onion. This is called performing a "phenomenological reduction". (Important for designers is the idea of abstracting "regional qualities" and layers of feeling & meaning that are inherent). (2) Psychological reduction frees the essence of consciousness from its factual concretizations; (3) the eidetic reduction aims at objectivity (not regarding existence) (4) the continued phenomenal reduction leading to a "pure" subject of consciousness (5) reduction of the pure subject (person) to the transcendental subject by way of the transcendental ego (6) the final reduction to a pure flow of consciousness involving temporality and history in consciousness and processes of constitution.



b) PHENOMENOLOGICAL AESTHETICS (Husserl continued):

\* Husserl's method of "bracketing" and the "phenomenological reduction" incorporates his aesthetics. The phenomenologist, when studying something (eg beauty) aims to grasp as fully as possible what mental phenomenal object is experienced, and to describe it faithfully. To do this must set aside all culturally determined preconceptions about the phenomenon, all the theoretical constructs that he may have been relying on in real life. Be aware of the "given" the (phenomenal-thing itself). The phenomena is freed from all trans-phenomenological elements. Note: To perform this "phenomenological reduction" isn't really a reduction or dismantling into elements that destroys it, but instead takes a "pure" look, to absorb an experience in all its richness and gain the intuition of essences.

\*\*\* Now, the two most evident ways in which phenomenology has affinities for aesthetics: (1) First it encourages the free spirit to openly and unbiasedly acknowledge the "qualitative richness" of true experience, and yet the irreducibility of its essential characters. (2) Second, it makes us deeper as we bring "utter absorption" into aesthetic experience. Phenomenology restores fullness to the irreducible region qualities of the "given" mental phenomena from art or nature. The depth of the aesthetic object speaks to the depth of the self...the "life-world"—the totality of each man's lived experience. (This serves to link to the existential movement).

3) Roman Ingarden and Mikel Dufrenne are two recent aesthetic philosophers who continue in the existential /phenomenological tradition of Heidegger and Husserl. We mention them here, not for detail, but their general approach.

a) ROMAN INGARDEN is another phenomenologist who focused on aesthetics in recent times. He asked "what are the essential features of literary art"? It is neither an 'ideal abstract entity' (like a number) nor is it an 'actual entity', (like ink on paper). It is a "many-layered" or "multiple stratified" creation with 4 strata layers:

(1) sound structures of the writing. (2) meaning—including its emergent qualities like simplicity, lightness, complexity of style. (3) the object's "exhibitedness": the world of the work in space-time. (4) "schematized aspects" (or implied relations between the person, places and things that the reader must fill in). Each strata has its own "aesthetic value qualities". The highest qualities are that which suffice the work as a whole, qualities such as the sublime, the beautiful, the ugly, the tragic, the holy—what Ingarden calls "metaphysical qualities". The work of art is an aesthetic object because of the "polyphonic harmony" of all its aesthetic values. Music has one strata; painting has three. \* His reduction into layers is reminiscent of Husserl's phenomenological approach. The notion of value and worlds is reminiscent of Heidegger.

b) MIKEL DUFRENNE is another important Phenomenologist (influenced by also Merleau-ponty and Sartre) who regards the work of art as it enters into phenomena experience. He first considers the work of art in sharp contrast with non-aesthetic objects. Art, as phenomenally given, is unique in that it preserves an air of timelessness, time resistance. \* The aesthetic object he says is distinguished in a still deeper way: it is not only in the world, but has a world—a double world: There is the "REPRESENTED WORLD" of persons, places, things. (This is similar to Ingarden's "third stratum"). And also there is its "EXPRESSED world"—a novel, or painting, or music piece has its own spirit (this is difficult to describe)—which gives it its special character. (This combines Sartre's "being in itself" (of all all presented objects, which exist in consciousness) and "being for itself" (of consciousness itself). \* It's hidden depths and inexhaustible richness gives us a special truth that makes DEMANDS on us that in somewhat a way that another human being does.

\*\* Aesthetic perception is unlike any other perception: "it is then that I recognize in the object an interiority and affinity with myself". Art contains measureless depths that speak to the depths of ourselves as persons.

(Aesthetic perception requires the co-operation of imagination & understanding. This response is called "sentiment"—it is not emotion, but a kind of "knowledge that reveals the world". But in the end the aesthetic sentiment is a response of the whole (authentic) self and its accumulated experience to the object).



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IS PHILOSOPHY A GAME THEN?

"The limits of my language are the limits of my reality"

WITTGENSTEIN saw himself as therapist-curing as of the desire to raise metaphysical problems.

WHAT IS THE ESSENCE OF BEING, MATE?

ALL WE CAN DO IS LOOK AT HOW ORDINARY LANGUAGE IS USED

PHILOSOPHY PUTS EVERYTHING BEFORE US & NEITHER EXPLAINS NOR DEVISES ANYTHING

The meaning of a word is its use

Ordinary language philosophy is still with us, -one famous living exponent is A.J. Ayer

PHILOSOPHICAL SCRABBLE

NOW WHERE? ROUTE 66? I'LL TRY 3, AND GO BACK TO 2

MODERN PHILOSOPHY ROUTE MAP

LANGUAGE

Frege

Vienna Circle

Wittgenstein

Russell

Whitehead

Gödel

Ayer etc

Ordinary Language Philosophy

SAUSSURE

Linguistics

STRUCTURALISM

Levi-Strauss

Lacan

Foucault

Althusser

SEMIOLOGY

Barthes

DE-CONSTRUCTION - 1964

Brentano

PHENOMENOL OLOGY

Husserl

Heidegger

EXIST-ENTIALISM

Sartre etc

# Phenomenology & EXISTENTIALISM

These inter-related ways of looking at the world are concerned with subjectivity and with a description of that subjectivity. Phenomenology has been called a "descriptive philosophy of experience". **Franz Brentano** (1838-1917) with his descriptive psychology, is seen as the father of the phenomenological school.

WE MUST LOOK PRECISELY AT OUR OWN MENTAL PROCESSES

WASN'T THERE SOMETHING ABOUT BRACKETS OR HINGES?

Brentano

ALL ASSUMPTIONS ABOUT CAUSES & CONSEQUENCES SHOULD BE ELIMINATED, OR BRACKETED OUT

**Edmund Husserl** (1859 - 1938) set out the basic method of phenomenology in his *Logical Investigations*.

STICK TO THE FIRST PERSON, KNOWLEDGE OF YOUR OWN CONSCIOUSNESS IS THE ONE SURE THING

WORK OUT PRECISELY WHAT IS INTRINSIC TO MENTAL PROCESSES, & THROW OUT THE REST

BRACKETS AGAIN?

EXACTLY- RID YOURSELF OF PRESUPPOSITIONS

SO IT'S EMPIRICAL?

NO- THE METHOD ISN'T EMPIRICAL. IT AIMS TO TRANSCEND THE ACTUAL OBJECTS; TO FOCUS ON THE EXPERIENCE ITSELF