
TABLE OF CONTENTS

CHAPTER I

Beginnings

I

The attacks against poetry foreshadow later discussions. – Cosmos, fount of beauty. – Esthetics as an outgrowth of cosmology. – Cosmos and psyche: nascent ideas of a psychology of beauty. – Pythagoreanism—a first example of an esthetic doctrine. – Sophistic criticism and Greek democracy. – Sophistic rhetoric and the idea of art. – Socrates—a Sophist and the natural enemy of the Sophists. – Socrates' notion of art.

CHAPTER II

Plato

19

Art as skill; Promethean origin. – Standard of the mean from Pythagoras. – Art as wisdom and science. – Poets purvey wisdom. – Is it real wisdom? – They know not what they do. – Imitation fraught with unwisdom. – Art not less, no more than a mirror. – Inconsistency and innovation. – Sophists also slaves of appearance. – All imitation is second rate. – But fantastic imitation is bad. – Correctness. – Reasonable and irrational pleasure. – Art's charms dangerous. – Uncontrolled pleasure becomes uncontrollable. – Pleasure is turbid, a drain on reason. – Action's pleasurable bloom not wholly bad. – Music partakes of soul. – Is like the souls it moves. – Music's power may shape souls. – Poetry must be pruned. – Sensuous patterns wholesomely simple. – Art's whole apparatus can serve morals well. – What does *kalos* mean? – Not a thing nor appea ance. – Not successful functioning nor pleasure. – *Kalos* is what philosopher seeks. – Its dynamic side is *Eros*. – The Ladder of Beauty. – Beauty is imperishable. – It is the realization of the Divinity in us. – Uniform motion is best. – Senses aids to harmony. – Beauty the meaning of sight and hearing for the soul. – Beauty and light. – Measure and proportion. – Did Plato write no esthetics? – Or was it all esthetics? – If art is poor philosophy, philosophy is excellent art.

CHAPTER III

Aristotle

59

Aristotle a heavy borrower from Plato. – But scientific analysis his own. – Origin not Prometheus but human hand. – Nature dynamic and purposive. – Art emulates nature; it is patterned energy. – Genetic method applied to knowledge. – The parallel evolution of art out of instinct. – Simple harmonies. – Analogue of experience in art. – Organism of tragedy like logic of science. – Plato attenuates, Aristotle expands imitation's function. – A phantasy on the two causes of poetry as matter and form. – Form of art is the matter of pleasure. – The uses and the character of pleasure. – Katharsis the activity and passivity of the same function. – Theatregoer's emotion is shaped rational emotion. – Rational enjoyment of intrinsic goods. – Statesman's and educator's art only one good in itself. – Aristotle gentler than his master on rhetoric. – Euplasticity exalted in Aristotle.

CHAPTER IV

From Aristotle through Plotinus

87

Much interest in art. – But lack of speculative power. – Period rich in suggestiveness. – Meaning of the time for understanding Plotinus. – Theophrastus gives detail rather than penetration. – Greater technicality. – Aristoxenus' innovations in music and theory. – Stoic materialistic esthetic; restraint. – Historical consciousness. – Comparison of styles. – Independent life of Aristotelian fragments. – Manuals. – Cicero had strength and weakness of his age. – Plutarch on ugliness. – Longinus: great style springs from artist's greatness. – Nature and realism. – Chrysostom: artist's vision waits on the fashioning. – Promise of speculation; decay of appreciation. – Plotinus rejects harmony. – Beauty that which is loved on perception. – Love of beauty is metaphysical homesickness. – More specifically, the bodying of Idea. – Artist less than art; art less than nature. – His mysticism.

CHAPTER V

Medieval Esthetics

119

Did medieval spiritual tone crush out esthetics? – Art a liar who robs wholesome qualities from experience. – Beauty as a name of God. – Augustine: art's deception not real deception. – Passion may be a force for good or evil. – What is matter if not good or real? – But matter must not come too close to God. – This problem neither crushed out nor confused. – World's harmony sign of divine origin. – Augustine's 'Neo-pythagoreanism.' – Number as principle of spiritual development. – Mathematics as esthetic rule. – But feeling not absent. – Har-

mony and symmetry dominate number. – Ugliness a failure of esthetic response. – Secret accord between subject and object. – Aquinas echoes Augustine. – Shining form; shaped effulgence. – Clarity. – Material aspect of light. – The Ladder of Beauty. – Esthetics and religion. – Likeness and difference of Creator and created. – The created as shell of truth. – Symbol. – Manifold meanings. – Reversed substantiality of spirit and flesh. – Beauty and imagination mediate between one and many. – Augustine's reasoned defense of beauty. – Remote symbols. – Time in beauty. – The veil sometimes approaches independence. – No 'fine art' in Middle Ages. – But servile arts approach fineness. – Art as making. – Beauty may inform art but does not lie within it.

CHAPTER VI

Renaissance (1300-1600)

162

How new a birth was the Renaissance? – The mirror. – The veil. – From craft to profession. – The Renaissance, complete and complex. – Art elevated by demonstrating its godliness. – But the new secular spirit requires intellectuality also. – Labor: what is hard to do is pleasant in achievement. – Mental equipment of the artist. – The artist as philosopher and critic. – The importance of learning. – Art is nature at one remove. – Rôle of mathematics. – Mystical strain. – The dignity of man. – Poetry as imitation. – Ancients the 'fountain' for literary waterdrawers. – Art's moral and metaphysical import. – Beauty as concealed nature. – Sidney: the poet as improver of what is. – Art no longer cosmic energy but human power. – Harmony deepens its meaning. – Design: rationalized intuition of harmony. – Poetic enthusiasm. – Fracastoro: the enhancement of nature. – Nature as stimulus to creation rather than subject for copying. – The problem of pleasure. – Beauty as expedition of sensory function. – Secularization brings rationality and individuality. – Classics fallible to spirit of modernity. – Castelvetro: delight and novelty as poetic ends. – Dürer on genius. – Poetry as pure fiction. – Rebellion in criticism.

CHAPTER VII

The Seventeenth Century and the Neo-Classic Regime to 1750

201

Reason in philosophy, rules in art. – Democritus supplants Aristotle. – Ambiguity of imagination in Bacon. – Descartes: beauty is equable stimulation. – Demonstration final even for beauty. – Hobbes: the mind is matter in motion. – Fancy, however, is purposive, quasi-rational, synoptic. – Hobbes' esthetic psychology between two worlds. – Synthesis left for the critics. – Moral aim fundamental. – 'Invention' and its sources. – Deep meaning of 'verum' in verisimilitude. – Reason and

morality prescribe the 'unities.' – Le Bossu: the writer's emotional alchemy. – Dynamics of pleasure both new and traditional. – Leibniz: science's world-picture half the truth. – Taste and reason neither identified nor divorced. – The note of rebellion. – Spinoza's historical insights.

CHAPTER VIII

The Eighteenth Century British School 233

British esthetics, based on Locke. – But Gallicism brings in reason by the back door. – Gracious reasonableness in all the arts. – Even Hume strains his empiricism. – Shaftesbury's 'sense' reflects Plotinus more than Locke. – Expansion of sense in Addison: the great, the new, the beautiful. – Beauty as God's precaution against our indifference. – Pleasures of imagination moralistic, reflective, religious. – Expansion of 'sense' in Shaftesbury; his Platonism. – Hutcheson's compound ratio. – Berkeley: "the inner sense's progress." – Kames' hierarchy of mental pleasures. – Hume: emotion and sentiment are the paths by which beauty comes to us. – Taste can be analyzed and taught. – Beauty is conquered chaos. – Beauty and virtue. – Valuing for Shaftesbury as basic as breathing. – Laughter sympathetic, not egotistic. – Politics and art. – Reid: though beauty be feeling, something makes us feel. – Sympathetic magic. – Burke: sense of beauty as social instinct. – Tragedy moves through sympathy. – Painting and poetry play upon imitative instinct. – The sublime appeals to self-regard. – Natural election. – Mere motion of the mind gives esthetic pleasure. – Hogarth: variety in uniformity. – The line of beauty. – Variety the principal abstract attribute of beauty. – Reynolds: no art without rules. – Enduring nature, not flux, is for the canvas. – Relativity of taste not incompatible with rules. – Genius above, not against rules.

CHAPTER IX

The Eighteenth Century in Italy and France 268

Vico not imagination's first champion. – Gravina: moral bearing of imagination. – Esthetic distance and the cycle of taste. – Muratori: imagination as selective tactful judgment. – Vico frees imagination; modern genetic method. – Imagination as first characteristically human behavior. – Homer was Greece. – Vico's fresh insight no real synthesis. – Condillac: art and communication coextensive at root. – Dubos: art nature's selfhood made visible. – Art must move by its truth. – Esthetic distance and art as balm. – Nature and nurture of genius. – Imitation of nature as embodiment of sentiment. – Diderot: beauty as relation. – Inner sense and the mind. – Taste, like knowledge, is

veridical. – How is art veridical, taste different from knowledge? – Uniformity and diversity in musical taste. – Sculpture ideal in form, individual in content. – Emotional component of taste divides it from knowledge. – Artist learns from nature rather than rule. – For Rousseau nature is feeling, not knowing.

CHAPTER X

German Rationalism and the New Art Criticism

289

Baumgarten named esthetics, set its chief psychological problem. – Esthetics must not confuse taste with other judgments. – The 'lower' mind is imaginative. – Reasonable clarity and sharpness is necessary. – Nature the richest model; contains the ideal. – 'Extensive clarity.' – Art's peculiar unity and order. – Sulzer on esthetic attitude and emotion. – Mendelssohn: art as integrator of the soul. – Hemsterhuis: 'internal sense.' – New interest in Greece. – Winckelmann: the serene perfection of Greek beauty. – Evolution of styles and environmental influences. – Power, majesty, beauty, prettiness. – The ideal and the characteristic. – Lessing: the domains of poetry and visual art. – Mediums must not trespass. – But they may look at each other: the pregnant moment and dynamic description. – Lessing developed fragmentary sources. – Dramatic theory: Aristotle, Shakespeare, the French. – Truth and unity of action and character. – Heinse's naturalism; autochthonous art. – Beauty springs from sense and sex. – Hamann: sense as epiphany. – True poetry is the 'noble savage' of discourse. – Herder: Theory not beautiful nor art clearly logical. – The trinity of esthetic sense. – The unity of man and of his works. – Two solutions of duality of nature and spirit. – Nature as avatar. – Herder a brilliant pioneer but less than complete. – Moritz: artistic creation an analogy to biological. – Influence of Goethe.

CHAPTER XI

Classical German Esthetics: Kant, Goethe, Humboldt, Schiller

321

How original was Kant's esthetics? – His system the novelty. – Rejection of earlier methods. – Is an esthetic system possible? – Kant's transcendental method and the first two Critiques. – The bridge between the worlds. – Judgment, determinant and reflective. – Esthetic pleasure: disinterested and universal. – Harmonious interplay of reason and sense. – Non-purposive purpose. – Pure and adherent beauty. – The sublime. – Art as moral symbol. – Creative spontaneity. – Genius is nature working as reason in man. – Singularity of Goethe's posi-

tion. – Goethe both a subject for esthetics and a teacher of it. – Harmony of intellect and imagination in Goethe. – Imagination anticipates reality. The artist master and slave of nature. – The creative emulation of artist and nature. – Love creates beauty. – Humboldt's esthetics part of a universal anthropology. – The dialectic of creation and appreciation. – Schiller the moralist sympathetic to Kant, Schiller the poet critical. – The synthetic function of Schiller's theory. – "All poets are nature or seek nature." – The corruption of mankind and the problem of an esthetic education. – The play-drive responsible for artistic creativeness. – An esthetic ideal of human perfection.

CHAPTER XII

German Romanticism

371

The radicalism of the Romantic generation. – Wackenroder's gospel: art is religious service. – Novalis: mystic identifications and the Magic Universe. – The dream-life as source of inspiration. – The Romantic sect and Friedrich Schlegel's esthetic prophecy. – Irony—the freedom of the Romantic mind. – The Classic and the Romantic ideal reconciled within philosophy of history. – Jean Paul: rationalism wedded to romantic imagination. – The poet—interpreter of the universe. – Christian transcendence and the theory of humor. – Kierkegaard: Christianity versus Romanticism.

CHAPTER XIII

Romantic Ideas and Social Programs in
England and America

389

The beginning situation reversed. – Blake: the spirit of prophecy. – The infinite. – The poet as seer. – Blake's dynamism. – Wordsworth: poet in direct touch with truth. – Feeling. – Influence of Hartley. – Sympathy of man and nature. – Balance of feeling and thought. – Coleridge: poet and philosopher, but not philosopher-poet. – Idealism with Kantian base. – Feeling shaped into Idea. – Advance but no system. – Shelley: enthusiastic faith in poetry. – Keats' psychology of creation. – Carlyle: poet as hero, seer, singer. – Emerson: New World mystic. – Moral strictness. – Homeliness. – Platonic Ladder. – Ruskin: romanticist with a practical program. – Art and morals. – Importance of instinct and emotion. – Orthodoxy of feeling. – The artist's vision. – Penetrative imagination. – Metaphysical, religious bearing of vision. – Art as national complexion. – Morris: socialist rebel against vulgarity. – Art joyful labor and profitable joy. – Medievalism. – Whitman: second-hand art worthless.

CHAPTER XIV

Absolute Idealism: Fichte, Schelling,
Hegel

428

Esthetics as center of philosophical development. – Intellectual and esthetic intuition. – Esthetics within Schelling's system of 'Absolute Idealism.' – Art manifests eternal forms within the 'reflected' world. – Affinity of art and organic nature. – Schelling's system of arts. – Greek mythology as artistic creation. It reveals philosophy of nature. – Speculative history of art. – Hegel's dialectical reconciliation of contrasts. – Nature creeps up toward beauty, but only art achieves it. – The formal principles qualify rather than constitute beauty. – The best material for art: the Divine in human shape. – Oriental symbolism the forecourt of art. – Perfection reached in Classic art. – Art eclipsed by Christian spiritualism. Romantic art and its disintegration in Romantic irony. – The system of arts corresponds to the history of art. – Poetry—the universal art. – Limits of the dialectical reconciliation.

CHAPTER XV

Dualistic Idealism: Solger, Schleierma-
cher, Schopenhauer

456

Art, through irony, reveals ideal world. – Solger's 'irony' not identical with Romantic irony. – Schleiermacher's *via media* between construction and experience. – First definition: art is expression. – Second definition: art an imaginative play. – Unity of the two proposed definitions. – Schopenhauer's metaphysical paradox: blind striving supplants reason. – Hedonistic Pessimism. – Salvation through Platonic-esthetic contemplation. – System of arts reflects hierarchy of Ideas. – Music reveals Will itself. – Estheticism anticipated.

CHAPTER XVI

Society and the Artist

473

Art's place within the new society. – French Idealism under German influence. – Saint-Simon: the artist in the triumvirate of reform. – Comte: art is conditioned by the present and prepares the future society. – Taine: art is a product of its environment. – Naturalism—the new democratic art. – The artist comes home to earth. Zola: the poet as experimentalist. – Guyau: the principle of art is life. – Art for Art's Sake Movement—disillusioned Romanticism. – Worship of

beauty. – Practical estheticism. – Art for beauty's sake and the 'double life' of the artist. – The ideal of clarity and objectivity. – Poe: rationality of the 'pure art.' – Art divorced from nature. – Nihilistic implications. On the threshold of Christianity. – Tolstoy's protest against decadent art.

CHAPTER XVII

Metaphysics in a Crisis

503

Hegel modernized by F. T. Vischer. – The notion of chance breaks up Idealism. – Art as substitute for knowledge and faith. – Hermann Weisse's theistic esthetics. – Hermann Lotze: feeling as basis of the esthetic phenomenon. – Body, soul, and spirit and the three corresponding layers of sensibility. – Human nature in its entirety involved in esthetic enjoyment. – Harmony of man and world manifested through art. – Idealistic postlude: E. von Hartmann. – Herbart: beauty is form. – A formalistic explanation of musical beauty. – The Formalistic School. – Crisis of idealist metaphysics culminates in Nietzsche. – Art as flowering of Life. – Anti-romantic art as ideal. – Dionysian rapture and Apollonian form. – Art as escape from reality. – Healthy and decadent art. – Wagner: re-assertion of the Romantic.

CHAPTER XVIII

Esthetics in the Age of Science

524

Esthetics 'from below.' – Unity of esthetic threatened. – A metaphysical residue. – Fechner's experimental method. – The first experiments and their results. – Some flaws in the experimental achievements. – Interpretation of the experimental findings controversial. – Helmholtz's physiological theory of music. – The 'associative factor' in Fechner. Limitation of his doctrine. – Empathy. – Objections to empathy doctrine. – Darwin: beauty a factor in sexual selection. – Evolutionism and Spencer's play theory. – The esthetics of the artist and the critic: (a) Rumohr and Semper. – (b) Hanslick. – (c) Fiedler and Stevenson. – (d) Hildebrand, Wölfflin, Riegl. – Scientist and esthete as competitors in esthetics. – A return to history: Bosanquet and Dilthey.

CHAPTER XIX

Twentieth-Century Directions

550

Croce frees art from confusing adhesions by defining it as lyrical intuition. — This view gains and holds wide acceptance. — Aftermath

of Croce's simplification: Has he purified art at the expense of the art-object's physical reality? — Collingwood, at first a Crocean, turns to an interpretation of art's new ways. — *The Waste Land*, our age's healing revelation. — Santayana, complement to Croce, makes art spring from physical nature and accident but at times ascend to symbolic wisdom. — About 1925 begins the dominance of theories of the symbol. — Ernst Cassirer, a pioneer. — Contributions to the theory of symbols by the Warburg Institute. — Susanne Langer's theory of the symbolism of music: unconsummated symbol of the inner life. — Semantic analysis of I. A. Richards: evocative function of poetical signs, projectile adjectives. — Empson on ambiguity. — Esthetic pluralism in semantics. — The rational and logical outside semantics. — Popularity of interpretation through psychoanalytical symbols. — Bodkin on archetypes; Nahm on presuppositions. — The Neo-Thomist roots symbolic function in Divine activity; the Oriental in metaphysical correspondences. — From doctrine of symbols to various psychological trends. — Instinct the basis of artist's creative power. — The good Gestalt is the physiognomy of a whole. — Types and temperaments. — Variety of artistic temperaments; classifications of Evans and Read, following Jung and Dilthey. — Herbert Read on importance of art for society. Need to recover trust of feeling and intuition. — Support of Bergson and Whitehead. — The new architects and designers have a theory of communal human values. — Lewis Mumford's organic social philosophy balanced by respect for the individual. — John Dewey's social philosophy flowers in esthetics. — Achievements of his followers. — Lalo's relativistic esthetics is social and modelled on musical polyphony. — Many historical researches and translations; fewer general systems. — Phenomenological esthetics of Moritz Geiger. — Studies in recent esthetics. — Journals.