

CONTENTS

| | |
|-------------------|----|
| PREFACE | ix |
|-------------------|----|

CHAPTER I.

PROPOSED TREATMENT, AND ITS CONNECTION WITH THE DEFINITION OF BEAUTY.

PAGE

| | |
|--|---|
| 1. The History of Æsthetic, and the History of Fine Art | 1 |
| 2. The relation of Natural Beauty to the Beauty of Fine Art | 3 |
| 3. The definition of Beauty, and its relation to the History of Æsthetic | 4 |

CHAPTER II.

THE CREATION OF A POETIC WORLD, AND ITS FIRST ENCOUNTER WITH REFLECTION.

| | |
|--|----|
| 1. Early Reflection hostile to Art | 10 |
| 2. Creation of the World of Beauty | 10 |
| 3. Reason for the Attitude of Reflection | 11 |
| 4. Neglected Suggestion in the Idea of Imitation. | 12 |
| 5. Wide use of term "Imitation" in Ancient Philosophy | 13 |
| 6. Further Explanation how Greek Art could be called "Imitative" | 13 |
| i. Facility of Imitative Art makes it Ideal | 13 |
| ii. Hellenic Art not so Abstractly Ideal as has been thought | 13 |
| 7. The Ground prepared for Æsthetic Theory | 15 |

CHAPTER III.

THE FUNDAMENTAL OUTLINES OF GREEK THEORY CONCERNING THE BEAUTIFUL.

| | |
|--|----|
| The Principles and their Connexion | 16 |
| 1. The Moralistic Principle | 17 |
| a. How it shows itself | 18 |
| β. Its Æsthetic Value. | 21 |

| | PAGE |
|---|------|
| 2. The Metaphysical Principle | 23 |
| <i>a.</i> How it shows itself | 23 |
| <i>β.</i> Its <i>Æ</i> sthetic Value | 28 |
| <i>i.</i> <i>Æ</i> sthetic Semblance | 28 |
| <i>ii.</i> Semblance inadequate to Reality | 29 |
| 3. The <i>Æ</i> sthetic Principle | 30 |
| <i>a.</i> General statements in Ancient Writers | 32 |
| <i>β.</i> Particular cases | 34 |
| <i>i.</i> Colour and Tone | 34 |
| <i>ii.</i> Elementary Geometrical Forms | 35 |
| <i>iii.</i> Simple Song-music | 36 |
| <i>iv.</i> Ethical and Logical Wholes | 36 |
| <i>v.</i> The Lesser Arts and Formative Art | 38 |
| <i>vi.</i> Poetry and the Drama | 39 |
| 4. Illustration from Fechner, and Conclusion | 40 |

CHAPTER IV.

SIGNS OF PROGRESS IN GREEK THEORY CONCERNING THE BEAUTIFUL.

| | |
|--|----|
| 1. The three Antitheses | 43 |
| 2. The Pre-Socratics | 43 |
| 3. Socrates | 44 |
| <i>a.</i> "Can the Invisible be imitated?" | 44 |
| <i>β.</i> <i>Æ</i> sthetic and Real Interest | 45 |
| 4. Pythagoreanism | 46 |
| <i>a.</i> Symbolism | 46 |
| <i>β.</i> (omitted). | |
| <i>γ.</i> Concrete Analysis | 46 |
| 5. Plato | 47 |
| <i>a.</i> Symbolism | 47 |
| <i>β.</i> <i>Æ</i> sthetic Interest | 50 |
| <i>γ.</i> Concrete Criticisms | 54 |
| 6. Aristotle | 55 |
| <i>a.</i> Symbolism | 56 |
| <i>i.</i> Selection of Phenomena. | 56 |
| <i>ii.</i> The Ugly | 57 |
| <i>iii.</i> Poetry Philosophic | 59 |
| <i>iv.</i> Musical Symbolism | 60 |
| <i>v.</i> Art corrective of Nature | 61 |
| <i>β.</i> <i>Æ</i> sthetic Interest | 62 |
| <i>i.</i> Beauty, Virtue, and Pleasure | 62 |
| <i>ii.</i> Educational Interest | 63 |

| | PAGE |
|---|------|
| iii. The Function of Tragedy | 64 |
| <i>a.</i> Materials from Aristotle | 64 |
| <i>b.</i> Estimate of his meaning | 65 |
| γ. Concrete Criticism | 68 |
| <i>i.</i> History and Elements of Drama | 68 |
| <i>ii.</i> Plot and character-drawing | 70 |

CHAPTER V.

ALEXANDRIAN AND GRECO-ROMAN CULTURE TO THE REIGN OF CONSTANTINE THE GREAT.

| | |
|--|-----|
| Character of the Period | 77 |
| 1. General Philosophy and Art | 81 |
| <i>a.</i> Philosophy | 81 |
| <i>β.</i> Poetry | 86 |
| <i>i.</i> New and Latin Comedy | 86 |
| <i>ii.</i> The Idyll | 87 |
| <i>iii.</i> The Anthology | 88 |
| <i>iv.</i> Roman Poets | 88 |
| <i>γ.</i> Formative Art and Architecture | 93 |
| 2. Reflective <i>Æ</i> sthetic | 99 |
| <i>i.</i> Stoic | 99 |
| <i>ii.</i> Epicurean | 100 |
| <i>iii.</i> Aristarchus and Zoilus | 102 |
| <i>iv.</i> Later Greco-Roman Critics | 102 |
| <i>v.</i> Plotinus | 111 |
| <i>a.</i> Symbolism | 113 |
| <i>β.</i> <i>Æ</i> sthetic Interest | 114 |
| <i>γ.</i> Concrete Criticism | 115 |

CHAPTER VI.

SOME TRACES OF THE CONTINUITY OF THE *Æ*STHETIC CONSCIOUSNESS THROUGHOUT THE MIDDLE AGES.

| | |
|---|-----|
| Our Attitude to the Renaissance | 120 |
| 1. Tendency to extend Renaissance back towards Christian Era | 120 |
| <i>i.</i> Pre-Raphaelite Painting | 121 |
| <i>ii.</i> Thirteenth Century French Literature | 122 |
| <i>iii.</i> Abelard | 123 |
| <i>iv.</i> Architecture and Decoration back to Sixth Century | 123 |
| <i>v.</i> Christian Art and Song of the Earliest Centuries | 126 |
| <i>vi.</i> Necessity of an Interval of Austerity | 130 |

| | |
|--|-----|
| 2 Intellectual Continuity of Æsthetic from Plotinus | 131 |
| i. From Emanation to Evolution | 132 |
| ii. Dualism and Love of Nature | 133 |
| iii. Augustine on "Beauty of Universe" | 133 |
| iv. Suppression of Paganism and Increasing Austerity | 136 |
| v. Significance of Iconoclasm | 137 |
| vi. The System of Scotus Erigena | 139 |
| vii. Anticipation of End of World in 1000 A.D. | 143 |
| viii. The Modern Mind in St. Francis | 144 |
| ix. The Æsthetic Ideas of St. Thomas Aquinas | 146 |

CHAPTER VII.

A COMPARISON OF DANTE AND SHAKESPEARE IN RESPECT OF SOME FORMAL CHARACTERISTICS.

| | |
|--|-----|
| 1. Limits of the subject | 151 |
| 2. The Selection of Artistic Form by the two Poets | 152 |
| 3. The Kind of Significance aimed at by each | 156 |
| 4. The true Relations of the later Renaissance | 162 |

CHAPTER VIII.

THE PROBLEM OF MODERN ÆSTHETIC PHILOSOPHY.

| | |
|--|-----|
| 1. The Process of Preparation | 166 |
| 2. The Prolonged Interruption of Æsthetic | 166 |
| 3. Preparation of the Problem: Descartes to Baumgarten | 170 |
| i. The two Tendencies, "Universal" and "Individual" | 170 |
| ii. Distinguished from Ancient Philosophy | 171 |
| iii. From each other | 173 |
| iv. Connexion with Mediæval Dualism | 174 |
| v. Æsthetic Ideas in pre-Kantian Philosophy | 175 |
| a. Leibnitz | 177 |
| b. Shaftesbury | 177 |
| c. Hume | 178 |
| d. Nature of the Advance | 180 |
| e. Baumgarten | 182 |

| | PAGE |
|---|------|
| THE DATA OF MODERN ÆSTHETIC PHILOSOPHY. | |
| Limits of the Subject | 188 |
| 1. Classical Philology | 188 |
| i. Joseph Scaliger | 188 |
| ii. F. A. Wolff | 189 |
| 2. Archæology | 190 |
| i. Early Discoveries on Italian Soil | 191 |
| ii. Early Travels in Greece | 192 |
| iii. Herculaneum and Pompeii | 192 |
| iv. Greece proper | 193 |
| 3. Art-criticism | 197 |
| i. Pierre Corneille | 197 |
| ii. Fontenelle and Voltaire | 201 |
| iii. The British Writers | 202 |
| a. Burke and Lord Kaimes | 203 |
| a. Burke's Purgation Theory | 203 |
| b. The Sublime akin to Ugliness | 203 |
| c. Painful Reality not Disagreeable | 204 |
| d. Anticipations of Later Ideas | 205 |
| β. Hogarth | 206 |
| γ. Reynolds | 209 |
| iv. Germans before Lessing | 210 |
| a. Gottsched | 211 |
| β. The "Swiss" | 214 |
| v. Lessing | 216 |
| a. His Conception of Criticism | 217 |
| β. Aim of the Laocoon | 220 |
| γ. Demarcation of "Painting" and Poetry | 223 |
| δ. Lessing's Attitude towards the Problem of Ugliness | 225 |
| ε. A point in which his Classicism was justified | 229 |
| ζ. His Theory of the Drama | 230 |
| vi. Winckelmann. His Characteristics | 239 |
| a. Feeling for Art as Human Production | 240 |
| β. True sense of a History of Art | 242 |
| γ. Recognition of Phases in Beauty | 244 |
| δ. Conflict between Beauty and Expression | 248 |
| vii. Data not utilized by the Critics | 251 |
| viii. Indications of a Transition | 252 |

CHAPTER X.

KANT—THE PROBLEM BROUGHT TO A FOCUS.

PAGE

| | | |
|----|---|-----|
| 1. | His Relation to the Problem and the Data | 255 |
| 2. | Place of the <i>Æsthetic</i> Problem in his System | 256 |
| 3. | Why the <i>Æsthetic</i> Judgment is the Answer to the Problem | 261 |
| | i. Demarcation of <i>Æsthetic</i> Consciousness | 265 |
| | ii. Positive Essence of <i>Æsthetic</i> Consciousness | 265 |
| | iii. Its Subjectivity | 266 |
| 4. | Conflict of Abstract and Concrete in Kant's <i>Æsthetic</i> | 267 |
| 5. | Range and Subdivision of <i>Æsthetic</i> Perception | 274 |
| | i. Theory of Sublime | 275 |
| | ii. Classification of Arts | 279 |
| 6. | Conclusion | 280 |

CHAPTER XI.

THE FIRST STEPS OF A CONCRETE SYNTHESIS—SCHILLER AND GOETHE.

| | | |
|-----|--|-----|
| I. | Schiller | 286 |
| | 1. Objectivity of Beauty | 288 |
| | <i>a.</i> <i>Æsthetic</i> Semblance | 292 |
| | <i>b.</i> The Play-impulse | 294 |
| | 2. Opposition of "Antique" and "Modern" | 296 |
| | 3. Schlegel on Schiller | 300 |
| | 4. Schiller on Schlegel | 301 |
| II. | Goethe | 304 |
| | 1. Gothic Architecture | 305 |
| | i. Attitude to the Renaissance Tradition | 306 |
| | ii. "Gothic" as a disparaging term | 307 |
| | iii. "Characteristic" Art | 309 |
| | 2. Definitions of Hirt and Meyer | 311 |
| | 3. Goethe's Analysis of the Excellent in Art | 312 |
| | 4. Conclusion | 316 |

CHAPTER XII.

OBJECTIVE IDEALISM—SCHELLING AND HEGEL.

| | | |
|----|--|-----|
| I. | Schelling | 317 |
| | i. Objectivity of Art and Beauty | 319 |
| | ii. Historical Treatment of "Ancient and Modern" | 322 |
| | iii. The Particular Arts | 327 |

| | PAGE |
|---|------|
| II. i. Hegel—Dialectic in the Æsthetic | 334 |
| ii. The Conception of Beauty | 336 |
| a. The Beauty of Nature | 337 |
| (1) Beauty of Abstract Form | 338 |
| (2) Beauty in Unity of Sense-Material | 339 |
| β. Beauty of Art ; the Ideal | 340 |
| (1) Nature and the Ideal | 340 |
| (2) The Ideal in Life and Action | 343 |
| (3) Evolution of the Ideal | 345 |
| The Symbolic Art-form | 346 |
| Classical Art-form | 346 |
| Romantic Art-form | 347 |
| (4) Classification of the Arts | 349 |
| a. The Double Basis | 349 |
| β. Facts that Support the Double Basis | 350 |
| γ. Principle of the Analytic Classification | 352 |
| iii. Four Leading Conceptions Defined | 355 |
| (1) Ugliness | 355 |
| (2) The Sublime | 356 |
| (3) The Tragic | 358 |
| (4) The Comic | 360 |
| iv. Conclusion | 360 |

CHAPTER XIII.

“ EXACT ” ÆSTHETIC IN GERMANY.

| | |
|---|-----|
| 1. Need of Exact Æsthetic | 363 |
| 2. Schopenhauer | 363 |
| i. Schopenhauer a kind of post-Kantian | 363 |
| ii. His account of the Beautiful, and its Modifications | 365 |
| iii. Criticism of Schopenhauer | 368 |
| 3. Herbart | 368 |
| i. His Formalism and its Consequences | 369 |
| ii. His Division of Æsthetic Relations | 370 |
| iii. Classification of the Arts | 371 |
| iv. Criticism and Estimate | 372 |
| 4. Zimmermann | 373 |
| i. The Distinctive Work of Formal Æsthetic | 374 |
| ii. Meaning of the “ Together ” | 376 |
| iii. Elementary and Simple Forms | 377 |
| iv. Psychological Meaning of the Theory, and its Value. | 380 |

| | PAGE |
|---|------|
| 5. Fechner | 381 |
| i. Criticism of Previous Inquiries | 381 |
| ii. Experiments with Rectangles, etc. | 382 |
| iii. <i>Æsthetic</i> Laws | 384 |
| 6. Stumpf—Scope of his Analysis | 387 |
| 7. Conclusion | 388 |
| i. How to judge of Formal <i>Æsthetic</i> | 388 |
| ii. Lesson of its History | 389 |
| iii. Inclusion of Exact <i>Æsthetic</i> in Idealism | 391 |

CHAPTER XIV.

THE METHODOICAL COMPLETION OF OBJECTIVE IDEALISM.

| | |
|--|-----|
| 1. Type of the later Objective Idealism | 393 |
| 2. Transition to the later Objective Idealism | 394 |
| a. Solger | 394 |
| β. Reference to Weisse and Vischer | 397 |
| γ. Rosenkranz | 400 |
| i. Ugliness as such | 401 |
| ii. Ugliness <i>in art</i> | 403 |
| iii. The forms of opposition | 406 |
| 3. The later Objective Idealism | 409 |
| a. Carrière | 410 |
| i. The Ugly | 411 |
| ii. Division of the Arts | 411 |
| iii. Attitude to the Renaissance | 412 |
| β. Schasler | 414 |
| i. Conceptions indicated by the "History" | 414 |
| ii. Ugliness, and Modifications of the Beautiful | 417 |
| iii. The Classification of the Arts | 419 |
| a. The Parallelism | 420 |
| b. The Mimic Dance | 422 |
| c. The Material | 423 |
| γ. Hartmann | 424 |
| i. Significance of the History | 425 |
| ii. The Degrees of Beauty ; and Ugliness | 429 |
| a. The Orders of Formal Beauty | 429 |
| b. Ugliness in Nature | 429 |
| c. Ugliness in Beauty ? | 431 |
| (1) No Ugliness in Beauty | 432 |
| (2) Real Ugliness | 435 |
| iii. The Division of the Arts | 436 |

CHAPTER XV.

| BEGINNINGS OF A THEORETICAL REUNION OF CONTENT AND EXPRES- SION. | PAGE |
|---|------|
| 1. Philosophical Conditions of Recent English Æsthetic | 441 |
| 2. General Influences of the Time | 442 |
| <i>a.</i> Antiquities | 442 |
| <i>b.</i> Science | 444 |
| <i>c.</i> Romantic Naturalism | 445 |
| <i>d.</i> The Democratic Spirit | 446 |
| 3. Synthesis of Content and Expression | 447 |
| i. The Characteristic | 448 |
| ii. The Life of the Workman | 451 |
| iii. The "Lesser Arts" | 454 |
| iv. Penetrative Imagination and the Limits of Beauty | 458 |
| v. Classification by Material, Applied to Poetry | 460 |
| 4. Conclusion | 462 |
| i. Requirements of Æsthetic Science to-day | 463 |
| ii. The Future of Art | 467 |

APPENDIX I.

| | |
|---|-----|
| HEGEL'S ABSTRACT OF HIS ÆSTHETIC SYSTEM | 471 |
|---|-----|

APPENDIX II.

| | |
|--|-----|
| SOME ANALYSES OF MUSICAL EXPRESSION, by Mr. J. D. Rogers | 488 |
| BIBLIOGRAPHY | 495 |
| INDEX | 499 |