CHAPTER I

Beginnings

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. - Socratesa Sophist and the natural enemy of the Sophists. - Socrates' notion of art.

CHAPTER II

Plato

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 no 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 appearance. - 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.

19

I

CHAPTER III

Aristotle

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

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

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. - Har87

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)

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 secu-· lar 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

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

20 I

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

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 halm. - 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

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

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-

321

371

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

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

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, Schleiermacher, Schopenhauer

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 Platonicesthetic contemplation. – System of arts reflects hierarchy of Ideas. – Music reveals Will itself. – Estheticism anticipated.

CHAPTER XVI

Society and the Artist

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

428

456

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

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

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 Senper. – (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

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

524

550

503

XX

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.

Index