

The Sense of Beauty

Being the Outline of Aesthetic Theory



SANTAYANA, GEORGE, 1863-1952

Professor George Santayana

The Sense of Beauty: Being the Outline of Aesthetic Theory



[continue reading](#)

This work has been selected by scholars as being culturally important, and is portion of the knowledge base of civilization as we know it. This function was reproduced from the initial artifact, and remains as true to the original work as possible. We appreciate your support of the preservation process, and many thanks for being an important component of keeping this understanding alive and relevant. Scholars believe, and we concur, that work is important enough to be preserved, reproduced, and produced generally open to the open public. Within the United States, you may freely duplicate and distribute this work, as no entity (individual or corporate) has a copyright on your body of the work. As a reproduction of a historical artifact, this work might contain missing or blurred webpages, poor images, errant marks, etc. This work is in the general public domain in the United States of America, and possibly other nations. Therefore, you will see the original copyright references, library stamps (because so many of these functions have been housed in our most significant libraries all over the world), and additional notations in the work.



[continue reading](#)

I have been reading it on and off all my life. We started reading it 40 years ago in college and have been trying to finish it ever since this time. It really is vivid more than enough to interest, however, not acute plenty of to wound. 158) He concludes the book with the statement, "Beauty therefore appears to be the clearest manifestation of perfection, and the very best evidence of its possibility. It was high over my head in school. This basic explanation is possible in all those instances where aesthetic effect is obtained by the inhibition of sympathy. Thus, while I feel confident assessing the quality of Santayana's English, I cannot judge how well a translation into English can render Kierkegaard's Danish. Looks good or I would not have bought it it really is somewhere in a collection of books I also bought on beauty which I plan to become through on, or about, my 85th birthday. If perfection is, as it should be, the ultimate justification of getting, we may understand the ground of the moral dignity of beauty. 31) He contends, "The capability to love provides our contemplation that glow without which it might often neglect to manifest beauty; 1863–1952), was a philosopher, essayist, poet, and novelist. Reason in Culture, Reason in Religion, Reason in Art, Cause in Science, etc. I've studied sincerity instead of novelty, and if any subject matter, as for instance the excellence of tragedy, is offered in a fresh light, the modification consists only in the stricter software to a complex subject matter of the concepts acknowledged to obtain inside our simpler judgments. His most well-known books are 8-9) He says, "By play we are designating, no longer what is done fruitlessly, but whatever is done spontaneously and for its own sake, whether it possess or no ulterior utility. Beauty is a pledge of the feasible conformity between your soul and nature, and consequently a surface of faith in the supremacy of the good. Oh dear. My work throughout has been to recall those fundamental aesthetic feelings the orderly expression of which yields sanity of judgment and distinction of taste." He suggests, "There is certainly no explanation, for instance, in calling beauty an adumbration of divine attributes. Such a relation, if it were actual, would not help us at all to comprehend why the symbols of divinity delighted. But in certain occasions of contemplation, when very much emotional experience lies behind us, and we have reached very general tips both of nature and of life, our take pleasure in any particular object may consist in nothing but the thought that this object is a manifestation of universal concepts... this expressiveness of the sky is due to certain characteristics of the feeling, which bind it to all things happy and genuine, and, in a mind where the essence of purity and pleasure is embodied within an notion of God, bind in addition, it to that idea. So it may happen that the most arbitrary and unreal theories, which must be rejected as general explanations of aesthetic lifestyle, may be reinstated as particular moments of it." (Pg. 7) He acknowledges, "To feel beauty is an improved thing than to understand how exactly we come to experience it. To have creativity and taste, to love the best, to end up being carried by the contemplation of nature to a vivid faith in the ideal, all this is more, considerably more, than any research can hope to be." (Pg. He wrote in the Preface to the 1896 book, "This little book contains the chief ideas gathered jointly for a course of lectures on the theory and background of aesthetics given in Harvard College from 1882 to 1895. Play, in this sense, may be our most useful occupation. We may assert that since all moderate excitement is pleasurable, there is nothing unusual in the fact that the representation of evil should make sure you; 19) He argues, "It is unmeaning to state that what's beautiful to one man Should be beautiful to some other. If their senses will be the same, their associations and dispositions related, then the same thing will certainly be gorgeous to both. If their natures will vary, the form which to one will be entrancing is to another also invisible, because his classifications and discriminations in perception will be different, and he may visit a hideous detached fragment or a shapeless aggregate of issues, in what to another is a perfect whole---so entirely are the unities of items unities of function and use. It is absurd to say that what is invisible to confirmed being OUGHT to seem beautiful to him. Evidently this obligation of

recognizing the same characteristics is normally conditioned by the possession of the same faculties. But no two guys have exactly the same faculties, nor can things have for just about any two a similar ideals. 27)He says, "We haven't any reached our definition of beauty, which, in the terms of our successive analysis and narrowing of the conception, is value positive, intrinsic, and objectified." (Pg. His most well-known books are " (Pg. THE POPULAR WRITER/PHILOSOPHER LOOKS AT ART, DRAMA, AND BEAUTY Jorge Agustín Nicolás Ruiz de Santayana y Borrás (but referred to as "George Santayana"; and the complete sentimental aspect of our aesthetic sensibility---without which it would be perceptive and mathematical instead of aesthetic---is because of our sexual corporation remotely stirred." (Pg. The attention should be fascinated and the ear charmed by the object which nature intends should be pursued." (Pg. 38)He notes, "We possess, therefore, to study the various aesthetic, intellectual, and moral compensations where the mind can be brought to contemplate with enjoyment a thing which, if experienced only, would be the reason for discomfort. There is definitely, to be sure, a way of staying away from this inquiry." (Pg. for the experience is certainly evil by virtue of the pain that it gives; nonetheless it gives pain only once felt with great strength. Observed from afar, it really is a satisfying impression; It is very lofty reading and elegantly complex. This simple explanation can be done in all those instances where aesthetic impact is obtained by the inhibition of sympathy."He suggests, "There is zero explanation, for instance, in calling beauty an adumbration of divine attributes. 137)He asserts, "no aesthetic value is actually founded on the experience or the recommendation of evil. This summary will doubtless seem the even more interesting if we think of its possible expansion to the field of ethics and of the implied vindication of the ideals of moral perfection as something essentially definable and attainable.. Expressiveness may be found in anybody issue that suggests another, or draws from association with that additional any of its emotional colouring. There may, consequently, of course, be an expressiveness of evil; (Neither my undergraduate nor my graduate research were as a significant in philosophy, which in my own case is a non-specialist pleasure. 137)He asserts, "no aesthetic value is really founded on the experience or the recommendation of evil.He wrote in the Preface to this 1896 book, "This little book contains the chief concepts gathered jointly for a span of lectures on the idea and background of aesthetics given in Harvard College from 1882 to 1895.. I must say i do wish I live that lengthy because being 65 I somewhat curious if just how I feel now could be really the way one feels when they're 85. Beauty is usually a pledge of the possible conformity between your soul and character, and consequently a surface of faith in the supremacy of the good. 1863–1952), was a philosopher, essayist, poet, and novelist. 164)This reserve will end up being of great interest to anyone studying the philosophy of aesthetics. THE POPULAR WRITER/PHILOSOPHER LOOKS AT ART, DRAMA, AND BEAUTY Jorge Agustín Nicolás Ruiz de Santayana y Borrás (but known as "George Santayana";" (Pg. Or, in less technical language, Beauty is pleasure regarded as the quality of a thing.The Life of Reason---which includes Reason in Society,Reason in Religion,Cause in Art,Cause in Research, etc." (Pg. As Hard to Put Down since it is to Read Readers who undertake George Santayana's publication The Feeling of Beauty will be reminded that everything Santayana wrote was stunningly original, unexpectedly informative, and quite difficult.The Life of Reason---which includes My work throughout has gone to recall those fundamental aesthetic feelings the orderly expression of which yields sanity of judgment and distinction of flavor." (Pg. Observed from afar, it really is a satisfying impression; But in certain occasions of contemplation, when very much emotional experience lies behind us, and we've reached very general concepts both of nature and of lifestyle, our delight in any particular object may consist in only the thought that object is definitely a manifestation of common concepts... this expressiveness of the sky is due to certain characteristics of the feeling, which bind it to all things

happy and pure, and, in a brain where the essence of purity and pleasure is embodied within an idea of God, bind in addition, it to that idea. So it you can do that the most arbitrary and unreal theories, which must be rejected as general explanations of aesthetic life, could be reinstated as particular moments of it." (Pg. It is absurd to state that what's invisible to confirmed being OUGHT to seem beautiful to him. To possess imagination and taste, to love the best, to be carried by the contemplation of nature to a vivid faith in the ideal, all of this is more, considerably more, than any research can hope to be." (Pg. 8-9)He claims, "By play we are designating, no more what is performed fruitlessly, but whatever is performed spontaneously and for its personal sake, whether it possess or no ulterior utility. Play, in this sense, could be our most readily useful occupation." (Pg. it really is vivid plenty of to interest, but not acute more than enough to wound. If their senses are the same, their associations and dispositions similar, then your same thing will certainly be gorgeous to both. If their natures are different, the form which to 1 will be entrancing will be to another actually invisible, because his classifications and discriminations in perception will be different, and he may see a hideous detached fragment or a shapeless aggregate of stuff, in what to another is an ideal whole---so entirely are the unities of objects unities of function and make use of. 7)He acknowledges, "To feel beauty is a better thing than to understand how we come to feel it. Evidently this obligation of recognizing the same qualities is conditioned by the possession of the same faculties. But no two males have a similar faculties, nor can items have for just about any two exactly the same ideals." (Pg. 27)He says, "We have no reached our description of beauty, which, in the terms of our successive analysis and narrowing of the conception, is worth positive, intrinsic, and objectified. Or, in less technical language, Beauty is enjoyment regarded as the quality of something." (Pg. 31)He contends, "The capacity to love gives our contemplation that glow without which it could often neglect to manifest beauty; and the whole sentimental part of our aesthetic sensibility---without which it would be perceptive and mathematical instead of aesthetic---is due to our sexual organization remotely stirred. The attraction of sex cannot become effective unless the senses were 1st attracted. If perfection is, since it should be, the ultimate justification of being, we may understand the ground of the moral dignity of beauty." (Pg. 38)He notes, "We have, therefore, to study the various aesthetic, intellectual, and moral compensations where the mind can be taken to contemplate with satisfaction a thing which, if experienced alone, would be the cause of discomfort. There is certainly, to be sure, a way of staying away from this inquiry. We may assert that since all moderate pleasure is pleasurable, there is nothing strange in the fact that the representation of evil should please; for the experience is usually evil by virtue of the discomfort that it offers; There may, as a result, of course, be an expressiveness of evil; Such a relation, if it were real, would not help us at all to understand why the symbols of divinity delighted. 19)He argues, "It is unmeaning to state that what's beautiful to one man OUGHT to be beautiful to another. Oh, all of the email We get requesting these evaluations." (Pg. The description or recommendation of suffering may possess a worthy of as science or discipline, but can never in itself enhance any beauty. One might browse the book often over as a means of identifying means of writing about the most difficult and important materials in a thoroughly creditable manner. nonetheless it gives pain only once felt with great strength. but this expressiveness will not have any aesthetic worth. The description or suggestion of suffering may possess a worthy of as science or self-discipline, but can never alone enhance any beauty. The attraction of sex cannot become efficient unless the senses were first attracted. 158)He concludes the publication with the statement, "Beauty therefore seems to be the clearest manifestation of perfection, and the very best evidence of its possibility. The eye must be fascinated and the ear charmed by the thing which nature intends ought to be pursued. The just originality I can claim is whatever may result from the attempt to come up with the

scattered commonplaces of criticism right into a system, under the motivation of a naturalistic psychology." (Pg. 164) This book will become of great curiosity to anyone learning the philosophy of aesthetics. Great book. Sadly Great book. Sadly, Dover Publication put out this reserve with an embarrassing spelling mistake in the title on leading cover: this is, it reads the 'ouline', not 'outline' simply because Santayana wrote 'of Aesthetic Theory. I've studied sincerity instead of novelty, and if any subject matter, as for example the excellence of tragedy, is presented in a new light, the transformation consists only in the stricter software to a complex subject matter of the concepts acknowledged to obtain in our simpler judgments. The just originality I could claim is whatever may result from the attempt to come up with the scattered commonplaces of criticism into a system, under the inspiration of a naturalistic psychology. Santayana's work strikes me as something produced by a mind in addition to the lives of ordinary people, though he offers a large number of insights that enrich our knowledge of life and the world we inhabit. He will so, however, while composing at a high level of abstraction that, though well suited to the nature of his task, will exaggerate its inherent difficulty. Please be aware that I am not really judging Santayana's offerings to become more difficult than need be: the character of the problems he addresses assures that anyone who sought to write about them casually and in a manner that guaranteed ease of accessibility would inevitably fail. In reality, Santayana's prose style, as exemplified in *The Sense of Beauty*, is actually quite advanced in its clarity. This summary will doubtless appear the even more interesting if we think of its possible extension to the field of ethics and of the implied vindication of the ideals of moral perfection as something essentially definable and attainable... Expressiveness may be found in anybody point that suggests another, or draws from association with that additional some of its emotional colouring. One of the Enduringly Convincing Research of What Constitutes Beauty, Partly So Due to its Own Sheer Literary Loveliness I have owned the Modern Library edition of George Santayana's "The Sense of Beauty" for by much most of my entire life, having purchased it seeing that a teenager. Santayana and Kierkegaard early on became my preferred philosophers, but of both Santayana is by much the easier to read. Of training course, I read Kierkegaard's "Either/Or" in English translation; despite being component Scandanavian, my ability to read any Nordic vocabulary while still that young was zilch. Years afterwards, I still can only struggle with Swedish, Norwegian, and Danish, only once in graduate college at Kent State University having attained enough skill to utilize it, haltingly but adequately, in my graduate assistant's work! delivered since promised. but this expressiveness will not have any aesthetic value.



[continue reading](#)

download free The Sense of Beauty: Being the Outline of Aesthetic Theory ebook

download free The Sense of Beauty: Being the Outline of Aesthetic Theory ebook

[download Close Calls: Managing Risk and Resilience in Airline Flight Safety.pdf](#)

[download free Teaching Fashion Studies ebook](#)

[download free Fashioning the Victorians \(Dress, Body, Culture\).mobi](#)