THE SENSE OF BEAUTY:
BEING THE OUTLINES OF AESTHETIC THEORY

GEORGE SANTAYANA

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for the experience is definitely evil by virtue of the pain that it gives; We started reading it 40 years back in college and also have been trying to finish it ever since that time. It is very lofty reading and elegantly complicated. Thus, while I feel confident assessing the standard of Santayana's English, I cannot judge how well a translation into English can render Kierkegaard's Danish. It was high over my head in school. Oh, all the email I get asking for these reviews. delivered as promised. Looks good or I would not have got 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. THE LIFE SPAN of Reason---which includes THE POPULAR WRITER/PHILOSOPHER LOOKS AT ART, DRAMA, AND BEAUTY Jorge Agustín Nicolás Ruiz de Santayana y Borrás (but referred to as "George Santayana"; 1863-1952), was a philosopher, essayist, poet, and novelist." (Pg.THE LIFE SPAN of Reason --- which includes Reason in Society, Cause in Religion, Cause in Art, Reason in Science, etc. for the knowledge is certainly evil by virtue of the discomfort that it offers; The only 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 inspiration of a naturalistic psychology. I have studied sincerity rather than novelty, and when any subject, as for example the excellence of tragedy, is provided in a fresh light, the change consists only in the stricter application to a complex subject matter of the principles acknowledged to obtain in our simpler judgments. If their senses are the same, their associations and dispositions similar, then the same thing will certainly be gorgeous to both." (Pg. Such a relation, if it had been actual, wouldn't normally help us at all to understand why the symbols of divinity delighted. But in certain moments of contemplation, when very much emotional encounter lies behind us, and we've reached very general suggestions both of character and of life, our delight in any particular object may consist in only the thought that object can be a manifestation of universal principles... this expressiveness of the sky is because of certain qualities of the sensation, which bind it to all or any things happy and real, and, in a brain where the essence of purity and pleasure is embodied in an idea of God, bind it also to that idea. The only real originality I can claim is whatever may result from the attempt to put together the scattered commonplaces of criticism right into a system, under the motivation of a naturalistic psychology." (Pg. 7) He acknowledges, "To feel beauty is usually an improved thing than to understand how we come to experience it. 137) He asserts, "no aesthetic value is really founded on the experience or the suggestion of evil. Of course, I read Kierkegaard's "Either/Or" in English translation; 8-9)He claims, "By play we are designating, no longer what's done fruitlessly, but whatever is performed spontaneously and because of its own sake, whether it have or no ulterior utility. Play, in this sense, may be our most useful occupation." (Pg. 19) He argues, "It is normally unmeaning to

state that what is beautiful to one man OUGHT to be beautiful to some other. My work throughout has gone to recall those fundamental aesthetic feelings the orderly expression which yields sanity of judgment and distinction of flavor. If their natures will vary, the type which to 1 will be entrancing is to another even invisible, because his classifications and discriminations in perception will be different, and he may visit a hideous detached fragment or a shapeless aggregate of things, in what things to another is an ideal whole---so entirely are the unities of objects unities of function and make use of. It is absurd to say that what's invisible to a given being OUGHT to seem beautiful to him. Evidently this obligation of recognizing the same characteristics is usually conditioned by the possession of the same faculties. But no two men have exactly the same faculties, nor can items have for just about any two a similar ideals." (Pg." (Pg. There may, therefore, needless to say, be an expressiveness of evil; Or, in much less technical vocabulary, Beauty is pleasure regarded as the quality of a thing. 31) He contends, "The capacity to love provides our contemplation that glow without which it could often fail to manifest beauty; and the complete sentimental part of our aesthetic sensibility---without which it might be perceptive and mathematical rather than aesthetic --- is due to our sexual firm remotely stirred. Observed from afar, it is a satisfying impression; There may, therefore, needless to say, be an expressiveness of evil;" (Pg. 38)He notes, "We have, as a result, to study the various aesthetic, intellectual, and moral compensations where the mind can be taken to contemplate with pleasure something which, if experienced only, would be the cause of pain. Great book. We might assert that since all moderate exhilaration is pleasant, you'll find nothing strange in the actual fact that the representation of evil should please; He wrote in the Preface to the 1896 book, "This little book contains the chief concepts gathered jointly for a span of lectures on the theory and history of aesthetics given in Harvard College from 1982 to 1895. nonetheless it gives pain only once felt with great intensity. The eye must be fascinated and the ear charmed by the object which nature intends ought to be pursued. it is vivid enough to interest, however, not acute plenty of to wound. As Hard to Put Down as It Would be to Read Readers who undertake George Santayana's book The Sense of Beauty will be reminded that everything Santayana wrote was stunningly first, unexpectedly informative, and very difficult." (Pg. To possess creativity 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. This summary will doubtless seem the even more interesting if we think about 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 could be found in any one point that suggests another, or draws from association with that other any of its

psychological colouring. Or, in much less technical language, Beauty is pleasure thought to be the quality of something. 158) He concludes the book with the declaration, "Beauty therefore seems to be the clearest manifestation of perfection, and the very best evidence of its possibility. The description or recommendation of suffering may have a worthy of as science or self-discipline, but can never in itself enhance any beauty. 27) He says, "We have no reached our definition of beauty, which, in the terms of our successive evaluation and narrowing of the conception, is worth positive, intrinsic, and objectified. but this expressiveness won't have any aesthetic value." (Pg. Beauty is certainly a pledge of the possible conformity between your soul and nature, and consequently a floor of faith in the supremacy of the nice. His most well-known books are His most famous books are THE POPULAR WRITER/PHILOSOPHER LOOKS AT ART, DRAMA, AND BEAUTY Jorge Agustín Nicolás Ruiz de Santayana y Borrás (but known as "George Santayana"; 1863-1952), was a philosopher, essayist, poet, and novelist. 164) This publication will become of great interest to anyone learning the philosophy of aesthetics. I must say i do hope I live that long because becoming 65 I somewhat curious if the way I feel now is really the way 1 feels when they're 85. Reason in Society, Cause in Religion, Reason in Art, Cause in Technology, etc. He wrote in the Preface to this 1896 book, "This small book contains the chief ideas gathered together for a course of lectures on the theory and history of aesthetics given in Harvard College from 1982 to 1895. So that it may happen that probably the most arbitrary and unreal theories, which should be rejected as general explanations of aesthetic life, may be reinstated as particular moments of it. I've studied sincerity rather than novelty, and when any subject, for example the excellence of tragedy, is offered in a fresh light, the change consists only in the stricter software to a complex subject of the concepts acknowledged to obtain in our simpler judgments. My effort throughout has been to recall those fundamental aesthetic emotions the orderly expression which yields sanity of judgment and distinction of taste."He suggests, "There is no explanation, for example, in calling beauty an adumbration of divine attributes. Such a relation, if it were actual, wouldn't normally help us at all to understand why the symbols of divinity delighted. 27) He says, "We haven't any reached our description of beauty, which, in the conditions of our successive evaluation and narrowing of the conception, is value positive, intrinsic, and objectified. 158) He concludes the book with the statement, "Beauty therefore seems to be the clearest manifestation of perfection, and the best proof its possibility." (Pg. 7)He acknowledges, "To experience beauty is an improved thing than to comprehend how we come to experience it. To have imagination and taste, to love the best, to become carried by the contemplation of character to a vivid faith in the perfect, all of this is more, a great deal more, than any research can hope to become. "He suggests, "There is not any explanation, for

instance, in calling beauty an adumbration of divine attributes. 8-9)He states, "By play we are designating, no longer what's carried out fruitlessly, but whatever is performed spontaneously and for its own sake, whether it have or not an ulterior utility. Play, in this sense, could be our most useful occupation." (Pg. 19) He argues, "It can be unmeaning to state that what is beautiful to one man OUGHT to be beautiful to some other. If their senses are the same, their associations and dispositions equivalent, then your same thing will certainly be gorgeous to both. If their natures are different, the type which to 1 will be entrancing will be to another even invisible, because his classifications and discriminations in perception will be different, and he may visit a hideous detached fragment or a shapeless aggregate of points, in what things to another is an ideal whole --- so entirely will be the unities of items unities of function and use. 38) He notes, "We have, therefore, to review the various aesthetic, intellectual, and moral compensations by which the mind could be brought to contemplate with satisfaction something which, if experienced alone, would be the cause of pain. Evidently this obligation of recognizing the same qualities is usually conditioned by the possession of the same faculties. But no two guys have exactly the same faculties, nor can issues have for just about any two a similar values. If perfection is, as it should be, the ultimate justification of becoming, we may understand the ground of the moral dignity of beauty. However in certain moments of contemplation, when very much emotional encounter lies behind us, and we have reached very general tips both of nature and of lifestyle, our take pleasure in any particular object may consist in nothing but the thought that this object can be a manifestation of common principles... this expressiveness of the sky is due to certain characteristics of the feeling, which bind it to all things happy and natural, and, in a brain in which the essence of purity and pleasure is embodied within an notion of God, bind in addition, it compared to that idea." (Pg." (Pg. 31)He contends, "The capacity to love gives our contemplation that glow without which it could often fail to manifest beauty; and the complete sentimental side of our aesthetic sensibility---without which it will be perceptive and mathematical instead of aesthetic---is due to our sexual corporation remotely stirred. The attraction of sex could not become efficient unless the senses were initial attracted. Observed from afar, it is a satisfying impression; Santayana and Kierkegaard in early stages became my favourite philosophers, but of the two Santayana is by far the easier to read. It is usually absurd to state that what is invisible to confirmed being Must seem beautiful to him. There's, to be sure, a means of staying away from this inquiry. We may assert that since all moderate exhilaration is pleasant, there is nothing strange in the actual fact that the representation of evil should please; I have already been reading it on and off all my life. Years afterwards, I still can only

just have a problem with Swedish, Norwegian, and Danish, only when in graduate college at Kent State University having attained enough skill to use it, haltingly but adequately, in my graduate assistant's work! The attraction of sex cannot become efficient unless the senses were first attracted. it really is vivid plenty of to interest, however, not acute more than enough to wound. This basic explanation is possible in every those instances where aesthetic effect is obtained by the inhibition of sympathy. If perfection is definitely, since it should be, the best justification of becoming, we may understand the ground of the moral dignity of beauty. 137) He asserts, "no aesthetic value is actually founded on the knowledge or the recommendation of evil. This summary will doubtless appear 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 matter that suggests another, or draws from association with that other any of its psychological colouring. The eye must be fascinated and the ear charmed by the thing which nature intends should be pursued. but this expressiveness won't have any aesthetic worth. The description or suggestion of suffering may possess a worthy of as science or discipline, but can never alone enhance any beauty." (Pg. So that it may happen that probably the most arbitrary and unreal theories, which should be rejected as general explanations of aesthetic lifestyle, may be reinstated as particular occasions of it." (Pg. Beauty is normally a pledge of the possible conformity between the soul and nature, and consequently a ground of faith in the supremacy of the nice." (Pg. 164) This publication will end up being of great interest to anyone studying the philosophy of aesthetics. There is, to be sure, a way of avoiding this inquiry. Sadly Great book. Unfortunately, Dover Publication put out this publication with an embarassing spelling mistake on the title on the front cover: this is, it reads the 'ouline', not 'outline' simply because Santayana wrote', of Aesthetic Theory. One might browse the book often over as a means of identifying means of writing about probably the most difficult and important materials in a thoroughly creditable manner. This basic explanation is possible in all those situations where aesthetic impact is gained by the inhibition of sympathy. Santayana's function strikes me as something produced by a mind in addition to the lives of the rest of us, though he offers a large number of insights that enrich our knowledge of life and the world we inhabit. He will so, however, while writing at a high degree of abstraction that, though well suited to the type of his task, tends to exaggerate its inherent difficulty. Please note that I am not really judging Santayana's offerings to become more difficult than you need to: the character of the issues he addresses assures that anyone who sought to write about them casually and in a manner that guaranteed simple accessibility would inevitably fail. In reality, Santayana's prose

style, as exemplified in The Feeling of Beauty, is actually quite advanced in its clarity. Oh dear. Among the Enduringly Convincing Studies of What Constitutes Beauty, Parly So Due to the Own Sheer Literary Loveliness I have owned the Modern Library edition of George Santayana's "The Sense of Beauty" for undoubtedly most of my entire life, having purchased it seeing that a teenager." (Pg." (Pg. despite being component Scandanavian, my ability to read any Nordic language while still that youthful was zilch. but it gives pain only when felt with great intensity.. (Neither my undergraduate nor my graduate research were as a major in philosophy, which in my case is a nonspecialist pleasure.



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