

Beautiful soul - aesthetic morality in the eighteenth century

Cornell University Press - From the Order of Nature to Social Order



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Soul

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From the Order of Nature to Social Order

Wolff used the term to mean the study of mental experience but his interest in it was philosophic.

The Beautiful Soul: Aesthetic Morality in the Eighteenth Century

It was these categories of the great and the picturesque, as Rancière insists, that allowed us to make the landscape the locus of a true aesthetic and moral education, with a gradual transition of the subject towards a sphere of the spirit or ideas. Book Reviews Goethe: Journeys of the Mind. Imagination is a faculty of representation: it represents things in images; it is the faculty of visual representation Addison and Steele 1879, no.

The Beautiful Soul: Aesthetic Morality in the Eighteenth Century

Its followers formed a new collective cultural lineage that was universal and inclusionary. We speak about aesthetic perceptions, reflection, judgment, and value.

The Crisis of the Beautiful Soul and the Hidden History of Russian Hegelianism

The robust harmonization of the mind with its objects gives us something like the proper pleasure of the human animal to adopt an Aristotelian terminology.

Philosophy and the Bildung

In Lessing Yearbook XXX 1998 : 261-263. Issuing a clarion call to Americans to break free of European traditions, Emerson encouraged individuals to use their intuition and intellect to cultivate spiritual power within themselves.

17th and 18th Century Theories of Emotions (Stanford Encyclopedia of Philosophy)

But Hutcheson cannot make this argument because he does not think that objects of beauty are necessarily internal. Nonetheless, since perceptions were typically granted a complex representational and intentional structure, most seventeenth century authors connected them closely with judgments.

The Crisis of the Beautiful Soul and the Hidden History of Russian Hegelianism

This is as one might only expect: if the feeling that is had were to hold good at one moment and not the next, it would threaten to be utterly contingent. Hutcheson, as Reid understands him, posits but one ingredient: an agreeable feeling or emotion resembling nothing in the object. Norton follows the fortunes of this cultural icon, exploring the reasons for both its initial popularity and its subsequent decline as a cultural ideal during the Enlightenment.

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