

# R.G. Collingwood.

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## R. G. Collingwood on defining art

Nor is this conception limited to the field of biology. Quite the opposite: necessarily the artistic achievement is collaborative, involving the audience and other artists. The implication is that those things are improperly so-called, that is, are commonly but wrongly called art.

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The latter claims that belief systems are beyond criticism because truth and falsity are relative to what certain people, at certain times, believe to be true.

## Collingwood

First, as regards history itself. Might not a similar but even more revolutionary extension sweep into the historian's net the entire world of nature? If the poet had in mind something analogous to a blueprint for the poem, he would already have composed it. But how does the historian discern the thoughts which he is trying to discover? However, his most important work was his contribution to the first volume of the Oxford History of England, Roman Britain and the English Settlements, of which he wrote the major part, adding the second smaller part on English settlements.

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When he asks how experience is possible, he means by experience the kind of experience enjoyed by men of his own age and civilization.

## History Man: The Life of R. G. Collingwood

Following publication of the Essay, Collingwood focused his philosophical energies on the philosophy of history and the philosophy of nature.

## **Collingwood's Aesthetics (Stanford Encyclopedia of Philosophy)**

Sitting in a park, for example, we might dwell on the look of an oak tree, or suddenly think of an original stanza of poetry, or a snatch of melody.

### **R. G. Collingwood: The Idea of History: Epilegomena: 1: Human Nature and Human History**

The raw material of natural science is therefore 'mere particulars', observed but not understood, and, taken in their perceived particularity, unintelligible.

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