## **MODERN!SMO**

Arquivo Virtual da Geração de Orpheu

BNP/E3,  $14^4 - 51^r$ 

14-51 Suproduction to Thing filt The purpose of the autors of this book and , buy, through the complety of from alice the look contains the manner of fuly all's invint at the spane y- the many y with catter chrund. But, to for renne what wally is , and from Third angun are with the the class of which the david they is compar, he fines have to The puit of nin alex denie shil in relation to best is callor climit is a product of acciment form. But it , Know , on take a , are take the art of from for unall, an sum the mise of compig shot in the free was ilone + this steward to humaning with that in The was meny amount freese. The think to find mances ai. plentules to sims it a freen. They laid the foundation 'y allast, the unity rules of fut- with + for-

Transcrição

Introduction to Things Felt

The purpose of the author of this book, who, is in his aesthetic theories, is what is called a classicist, is to being, through the exemplifying powers which the book contain, the manner of feeling called decadent |into the sphere| of the manner of writing called classical. But, as far known what classicism really is, and many constantly confuse one with other the elements, of which the classical |theory| is composed, he feels bound because to {...}

The point of view <del>called classical</del> which, in relation to art, is called classical is a product of ancient Greece. But, if, knowing this, or <del>will</del> as other do, we take the art of Greece for our model, we are then sink to confusing what in the ancient Greeks was "classical", as therefore eternal to humanity, with what in this was merely ancient Greece. For, though the Greeks discovered mankind intellectually, they discovered it in Greece. They laid the foundations of all art, the undying realms of good-writing and good-{...}

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but they I have down them ruly the It sneptics than a them atten work. He take of the securationale 5 9 the Jaw theart, 5 to retyout hat that in the accuption haven heter what we their web of out a sent on the loval element they the tatul 1 and manging an more, 3 alments, the fully on which it is hand; the name of bulg which comers it for a more personal forg. with an artistic filey ; and the white work its ilf, whice reason that pely the prepar, wit K finil dorte anet. 2 peet licevery of the fire, on Frank - the walk of fils, infinite weeks of more of the torms art ; br in the treng working and the art. to I my he we , anter tops of L. when to man I bey an atter convert that filing A? But then you are you the particle, si a compress of file. of . No. ( is i matic with o the partice. Fuly a ci-

Transcrição

but they not only laid down these realms or this but exemplified them as their aesthetic work. The task of the accurate scholar, as of the same theorist, is to distinguish but what in their accomplishment, between what was their rule of art and what was the local element thereof which that rule of art /[was]\ manifested.

Art involves 3 elements: the feeling on which it is based; the manner of feeling which converts it from a mere personal feeling into an artistic feeling; and the artistic work itself, which shapes that feeling, thus prepared, into a |formal objective result|.

The great discovery of the Greeks was but made in the realm of feeling, or even in the realm of manner of feeling towards art; but in the theory of workmanship came to all art that it may be art, whatever the feeling may be, whatever the manner of feeling may <del>appear</del> <del>convert</del> convert that feeling to. That there is no science of the particular, is a commonplace of philosophy. Now, feeling is essentially individual, and therefore particular. Feeling is in-

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2 14-52 laumiate in it mus ; it in an a Sdunet to These dan the the addition on the first words, where we where it my reach spice. When a cur, hun con, to that attents? for the press upients an A the fires were light ater. it throng state of the tayant, they without is bis in the toutral'. No, attent i friend a cetter - the water gold pris. Stan what for y to fill is hely wither the that there of huning, the Separating the of fur the war the ones y and, is on 

Transcrição

communicable in its essence; it <del>can</del> can only be demonstrated to others when <del>intell</del> it was proved through the intellect so that, finding word, which are intellectual, it may reach speech.

When we come, however, to that intellectualized feeling which proceeds experience, we {...} As the Greeks were highly intellectual, in the very substance of the temperament, they intellectualized highly when they intellectualized. Now, intelligence<sup>/ct\</sup> is general and abstract - the contrary of what feeling is. So the intellectualized feeling of the Greeks is highly intellectualized: how that breadth of humanity, the departicularization of feeling that makes those works of art, as aesthetic works of feeling (except when, as in Plato, the beautiful element is already burning the Greek Hellenic one)



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4 Anyted to de an is all of . A arter, to comment, of and peg, as a much a is all + they have ;

Transcrição

acceptable to all men in all ages. Being aesthetical, they express, as such feeling, only so much as is abstract and therefore human;  $\{...\}$ 



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