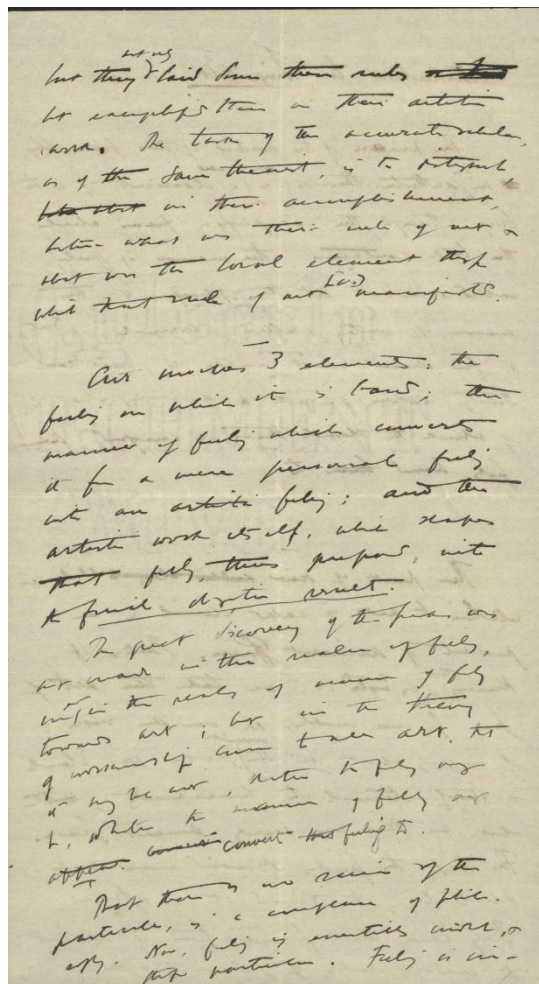


## Introduction to *Things Felt*

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 ~~called classical~~ which, in relation to art, is called classical is a product of ancient Greece. But, if, knowing this, or ~~will~~ 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- {...},



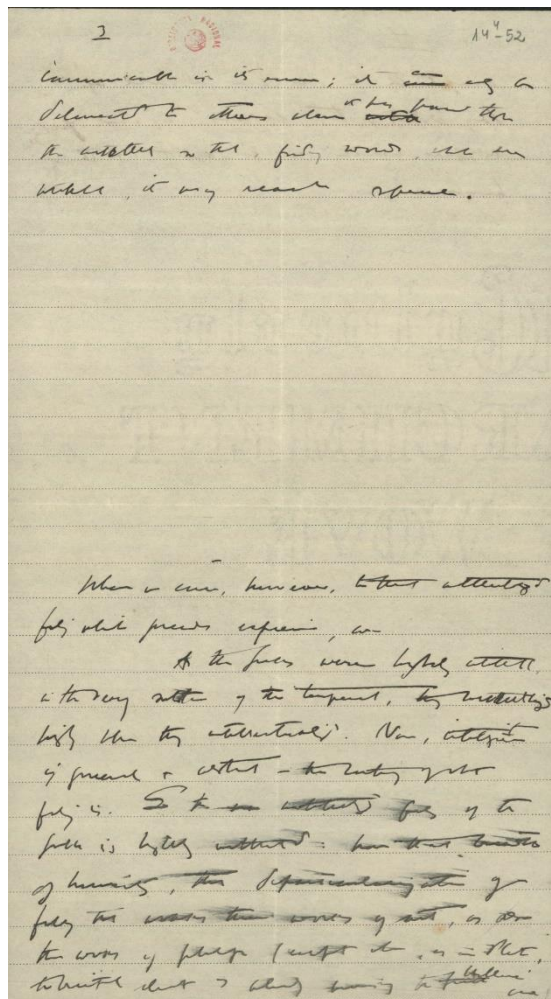
but they not only laid down these realms ~~or this~~ but exemplified them as their aesthetic work. The task of the accurate scholar, as of the same theorist, is to distinguish ~~but what~~ in their accomplishment, between what was their rule of art and what was the local element thereof which that rule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

BNP/E3, 14<sup>a</sup> - 52<sup>a</sup>

Transcrição

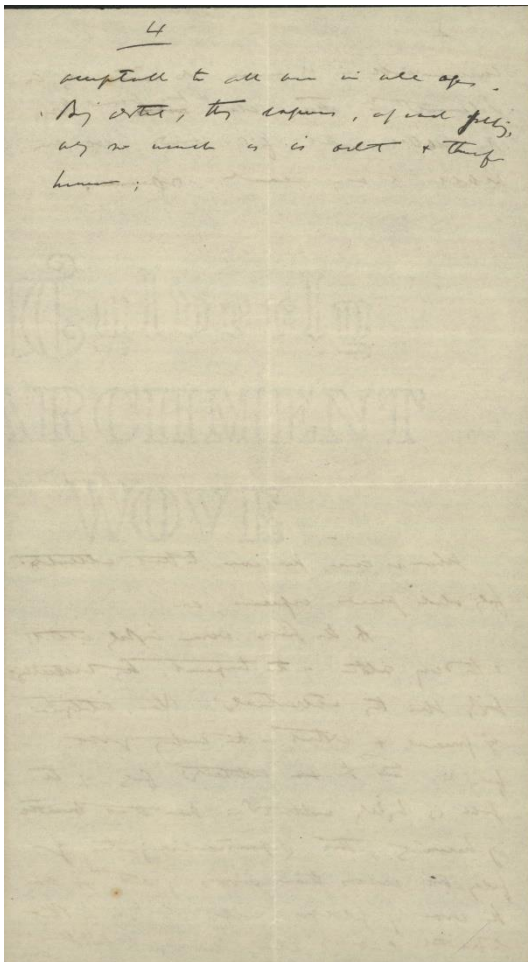


communicable in its essence; it ~~can~~ can only be demonstrated to others when ~~intell~~ it was proved through the intellect so that, finding word, which are intellectual, it may reach speech.

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)

BNP/E3, 14<sup>a</sup> - 52<sup>v</sup>

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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## DIREITOS ASSOCIADOS

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