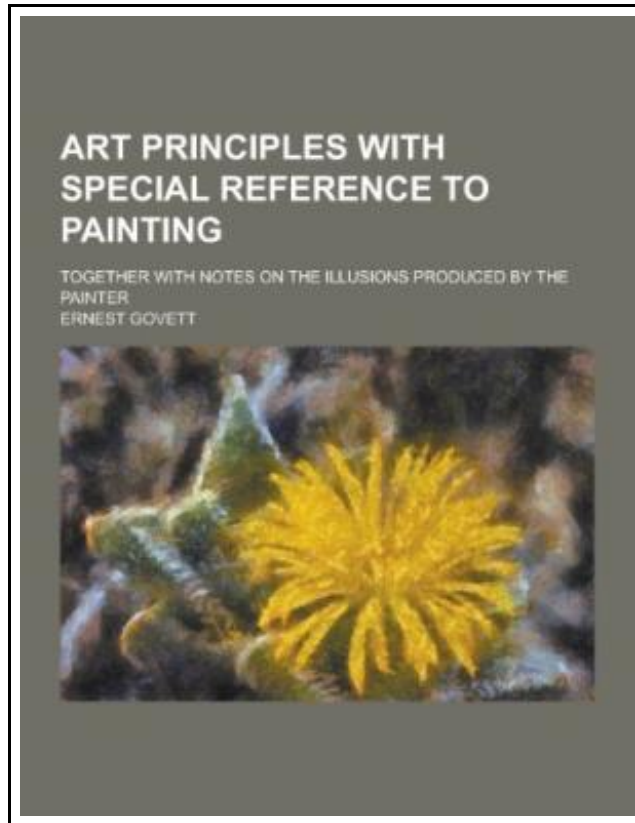


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Theclassics.us, United States, 2013. Paperback. Book Condition: New. 246 x 189 mm. Language: English . Brand New Book ***** Print on Demand *****.This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1919 edition. Excerpt: . NOTES NOTE I. PAGE 2 It is usual and proper to distinguish three kinds of beauty in painting, namely, of colour, of form, and of expression. But form must be denned by tones, and colour without form is meaningless: hence in the general consideration of the painter s art, it is convenient to place form and colour together as representing the sensorial element of beauty. Nevertheless colour and form are not on the same plane in regard to sense perception. Harmony of colour is distinguished involuntarily by nerve sensations, but in the case of harmony of form there must be a certain consideration before its aesthetic determination. The recognition of this harmony commonly appears to be instantaneous, but still it is delayed, the delay varying with the complexity of the signs, that is to say, with the quality of the beauty. NOTE 2. PAGE 2 Benedetto Croce, the inventor of the latest serious aesthetic system, talks of the science of art, but he says a: Science--true science, is a science of the spirit--Philosophy. Natural sciences spoken of apart from philosophy, are complexes of knowledge, arbitrarily abstracted and fixed. a Msthelic, Douglas Ainslie Translation, 1909. 18 273 It is perhaps needless to say that Croce s aesthetic system, like all the others, collapses on a breath of inquiry. On the purely philosophical side of it, further criticism is unnecessary, and its practical outcome from the point of view of art is not far removed...

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