

The Foundations of Aesthetics

Volume I

I. A. Richards



Selected Works 1919–1938

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THE FOUNDATIONS
OF AESTHETICS

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INTRODUCTION

This set gathers the major writings of I. A. Richards between 1919 and 1938, including a large proportion of his periodical journalism together with a selection from previously unpublished manuscript articles now held in the Richards Collection of Magdalene College, Cambridge. The aim of this edition has been to provide modernised and corrected standard texts of these classics of twentieth century literary theory, and also to make available for research less accessible books and articles.

The set is arranged chronologically, but the shorter works have been gathered together in one volume, Volume 9, and a further volume, 10, contains a selection of the more important critical articles discussing Richards' works from this period. The volumes are as follows:

1. *The Foundations of Aesthetics*
2. *The Meaning of Meaning*
3. *Principles of Literary Criticism* (With *Science and Poetry*, 1926, as an appendix)
4. *Practical Criticism*
5. *Mencius on the Mind*
6. *Coleridge on Imagination*
7. *The Philosophy of Rhetoric*
8. *Interpretation in Teaching*
9. *Collected Shorter Works 1919–1938*, including the short books *Science and Poetry* (1935), *Basic Rules of Reason*, and *Basic in Teaching*.
10. *I. A. Richards and his Critics*

Each volume, with the exception of Volume 9, has an introduction, and contains a selective checklist of reviews and other discussions relating to the text. Volume 1 contains a general overview of Richards' entire career.

As a general principle I have employed the last authoritative text as the copy text, and consulted all significant editions in the preparation of the text. Textual introductions are provided at the beginning of each volume, or, where required, of individual works within volumes. Aside from the correction of obvious errors considerable liberty has been taken with punctuation, with spelling, and with the layout of the text,

particularly with the indentation of quoted matter. It is hoped that the improvement in the appearance of the books, and the ease with which they can be read, will be sufficient justification. To facilitate reference, the page numbers of earlier printings are provided in the margin of the current edition.

Although some degree of uniformity in the style of accidentals has been attempted, certain features, such as footnote reference styles have been left largely as found, though in the interests of clarity certain contractions have been expanded.

ACKNOWLEDGMENTS

I wish to express my gratitude to the Master and Fellows of Magdalene College, Cambridge, for generously permitting me to undertake this edition, giving me free access to the Richards Collection in the Old Library, and supporting me in the later stages of its preparation by allowing me to set up the edition's office in a College room, once I. A. Richards' own, and then in the Old Library itself. Dr Richard Lockett, Fellow of Magdalene and literary executor of the estate of I. A. Richards, has been an unfailing source of advice and assistance.

The preparation of the texts in this edition has involved the co-operation of many colleagues, students, and friends. I would like particularly to thank Ysa Laurel and Matthew Bailey, then undergraduate students at Kyoto University, Japan, who worked with me as editorial assistants in the initial phase of the generation of the computer texts in 1999. Carly Toplis, also an undergraduate student at Kyoto University, carried out additional keyboard work. Stephen Watson, of the Department of Typography, Reading University, assisted me in proofing and emending Volumes One through to Seven, and designed the books, supervising the typesetting, and constructing the specialized fonts required. Stephanie Rehkuh, then an undergraduate in the University of Cambridge, assisted me in proofing and emending Volumes Eight, Nine, and Ten.

For advice and other assistance my thanks to two fellow Ricardians: Yuzuru Katagiri, of Kyoto Seika University, Japan, and John Paul Russo, of the University of Miami. Ian MacKillop, of Sheffield University has answered queries about F. R. Leavis's relationship with I. A. Richards; and John Haffenden, also of Sheffield University, has kindly shared information relating to Richards' friendship with William Empson. Jason Harding, of Feng Chia University, Taiwan, and Jim McCue have both commented on Richards' relationship with T. S. Eliot.

CHRONOLOGICAL CHECKLIST OF THE WRITINGS OF I. A. RICHARDS, 1919–1938

The following chronological checklist provides details of all Richards' known publications in the period 1919–1938, including periodical items later reprinted as parts of books. Only brief descriptions are given of book publication histories; for further details see the various volume introductions. Chapters and sections reprinted in textbook collections have not been recorded here.

For listings of Richards' publications up to his death see J. P. Russo, 'A Bibliography of the Books, Articles, and Reviews of I. A. Richards', in Reuben Brower, et al., eds, *I. A. Richards: Essays in his Honor* (Oxford University Press: New York, 1973), 319–365, and Russo's subsequent listing of additional material in *I. A. Richards: his Life and Work* (Johns Hopkins University Press: Baltimore, 1989), 679–682. Any errors or lacunae of which I am aware in these listings as they refer to the period 1919–1938 have been corrected and supplied below, without, I hope, introducing new errors of my own. Three items incorrectly attributed to Richards have been removed.¹

Unless otherwise indicated below I. A. Richards is the sole author. In cases of joint authorship the sequence of the authors' names follows that of the original publication. The sequence of items is chronological in order of publication as far as that is known.

1919

1. 'Art and Science – I', *Athenaeum*, No. 4652 (27 June 1919), 534–5. ('Art and Science – II', which followed on 6 June 1919 was by H. W. Crundell.)
2. 'Emotion and Art', *Athenaeum*, No. 4655 (18 July 1919), 630–1.
3. 'Four Fermented Aesthetics', *Art & Letters*, 2/4 NS (Autumn 1919), 186–93.
4. 'The Instruments of Criticism: Expression', *Athenaeum*, No. 4670 (31 Oct. 1919), 1131.

1920

5. 'Preface' to Claude McKay, *Spring in New Hampshire and Other Poems* (Grant Richards: London, 1920).
6. Unsigned, 'The Linguistic Conscience', *Cambridge Magazine*, 10/1 (Summer 1920), 31. Perhaps co-authored with C. K. Ogden.

28. 'A Background for Contemporary Poetry', *Criterion*, 3/12 (July 1925), 511–28. Reprinted, with revisions and additions, in *Science and Poetry* (1926) as [chapters 5–7](#).
29. 'Current Literature', *Psyche* 6/1, No. 21, (July 1925), 109–110. Review of Pierre Janet, *Principles of Psychotherapy*, trans. H. M. and E. R. Guthrie (Allen and Unwin: London).
30. 'Science and Poetry', *Psyche*, 6/2, No. 22, (Oct. 1925), 52–66. Reprinted with revisions in *Science and Poetry* (1926) as [chapters 1–4](#).
31. 'Science and Poetry', *Atlantic Monthly*, 136 (Oct. 1925), 481–91. Same essay as preceding entry. Reprinted with revisions in *Science and Poetry* (1926) as chapters 1–4.

1926

32. 'Science and Poetry', *Saturday Review of Literature*, 2 (1926), 833–4. Reprinted with revisions and additions in *Science and Poetry* (1926) as [chapters 5–7](#).
33. *Science and Poetry* (Kegan Paul, Trench, Trubner: London, 1926), in the *Psyche Miniatures General Series*. The American edition (W. W. Norton: New York, 1926) was reset and has a different pagination from that of the London edition. The second edition, revised and enlarged (Kegan Paul, Trench, Trubner: London, 1935) does not appear to have an American edition until it was reprinted in a reset edition with further corrections and additions as *Poetries and Sciences* (W. W. Norton: New York, 1970).
34. With C. K. Ogden, *The Meaning of Psychology* (Harper & Brothers: New York, 1926). Published in the UK as *The ABC of Psychology* (Kegan Paul, Trench, Trubner & Co.: London, 1929. 2nd edition 1930). This volume was published under Ogden's name alone, but there can be no doubt that it is very largely a collaborative work. The case for thinking this book is a joint work is 1. In later life Richards referred to the work as a joint product, in which he was an assistant¹ and did much of the writing;² 2. [Chapter 10](#) is based closely on an article published in the *Criterion* over Richards' name; 3. In the preface Ogden acknowledges that he has 'had the advantage of discussing numerous points with my former collaborator, Mr. I. A. Richards [...] to whose *Principles of Literary Criticism* I also owe much.'; 4. On p. 102 of a copy of the First Edition of *Principles of Literary Criticism* (now held in the Richards Collection, Magdalene), there is a holograph marginal note (datable to late 1925 early 1926) which drafts a version of a footnote referring to *Meaning of Psychology*: 'A more detailed discussion from the

same angle of the points raised in this and the surrounding chapters will be found in *The Meaning of Psychology* by C. K. Ogden and the author. (Harpers, 1926).’ However, in the 2nd edition (July 1926) this reads identically up until the authors’ names where it continues ‘by C. K. Ogden, where the author’s view of mental activity is elaborated’. We may conclude therefore, that in late 1925, early 1926 when the publisher of the book had been found, Richards still expected his name to be on the book. 5. The diary of D. E. Pilley (later Mrs Richards) records on the 10th of October 1926, that ‘Iv. read and discussed parts of his Meaning of Psych.’ The reasons for Richards’ absence from the title page are unknown.

35. ‘Mr. Eliot’s Poems’, *New Statesman* 26/669 (20 Feb. 1926), 584–5. Reprinted as ‘The Poetry of T. S. Eliot’ (1926) below, and as Appendix B in the 2nd edition of *Principles of Literary Criticism*.
36. ‘Verses and Echoes’, *New Statesman* 27/677 (17 Apr. 1926), 16–17. Review of Wilfred Rowland Childe, *Ivory Palaces: Poems* (Kegan, Paul, Trench, Trubner: London, 1925), Teresa Hooley, *Collected Poems* (Cape: London, 1926), C. S. Sherrington, *The Assaying of Brabantius* (Oxford University Press: London, 1925), Barrington Gates, *Poems* (Hogarth: London, 1925).
37. ‘The Poetry of T. S. Eliot’ in *Living Age* (10 Apr. 1926), 112–15. Reprints ‘Mr. Eliot’s Poems’ (1926) above.
38. ‘Books of the Quarter’, *Criterion*, 4/2 (Apr. 1926), 372–8. Review of John B. Watson, *Behaviorism* (Kegan Paul, Trench, Trubner: London, 1926). Substantially reprinted as [Chapter 10](#) of C. K. Ogden, *The Meaning of Psychology* (Harper & Brothers: New York, 1926).
39. ‘Sentimentality’, *Forum*, 76/3 (Sep. 1926), 384–91. Reprinted, revised and expanded, in *Practical Criticism* (1929) as section III.6.
40. ‘Count Cagliostro’, *Forum*, 76/3 (Sep. 1926), 473–4. Review of W. R. H. Trowbridge, *Cagliostro: The Splendour and Misery of a Master of Magic* (George Allen & Unwin: London, 1926).
41. ‘Gerard Hopkins’, *Dial*, 81/3 (Sep. 1926), 195–203. Reprinted in a shortened form as ‘Gerard Hopkins’, *Cambridge Review*.
42. ‘Can Education Increase Intelligence: II. But We Can be Taught to Think’, *Forum*, 76/ (Oct. 1926), 504–9. Debate with William McDougall.

43. 'The Lure of High Mountaineering', *Atlantic Monthly*, 139/1 (Jan. 1927), 51–7. A shorter version of this piece was published as 'Mountaineering' (1928), below.
44. 'The Changing American Mind', *Harper's*, 154/920 (Jan. 1927), 239–45. Reprinted as 'Are We Becoming More Conscious?' (1927) below.
45. 'Contemporary English Literature: I', *The Osaka Mainichi & The Tokyo Nichi Nichi*, Wednesday, 2 February 1927. Page numbers not known. Clipping in Richards Papers, Magdalene.
46. 'Contemporary English Literature: II', *The Osaka Mainichi & The Tokyo Nichi Nichi*, Thursday, 3 February 1927. Page numbers not known. Clipping in Richards Papers, Magdalene.
47. 'The Meaning of "The Meaning of Meaning"', *The Osaka Mainichi & The Tokyo Nichi Nichi*, Sunday, 6 February 1927. Page numbers not known. Clipping in Richards Papers, Magdalene.
48. 'Are We Becoming More Conscious?', *Psyche*, 8/1, No. 29 (July 1927), 26–34. Reprints 'The Changing American Mind' (1927), above.
49. 'The Teaching of English', *New Statesman*, 29/743 (23 July 1927), 478.
50. 'God of Dostoevsky', *Forum*, 78/1 (July 1927), 88–97.
51. 'Nineteen Hundred and Now', *Atlantic Monthly*, 140/3 (Sep. 1927), 311–17.
52. 'Gerard Manley Hopkins', *Cambridge Review*, 49/1197 (28 Oct. 1927), 49–51. Shortened version of 'Gerard Hopkins', *Dial*, 81/3 (Sep. 1926), 195–203.
53. 'A Passage to Forster', *Forum*, 78/6 (Dec. 1927), 914–20.

1928

54. 'Aspects of the Novel', *Cambridge Review*, 49/1209 (2 Mar. 1928), 304–5. Review of E. M. Forster, *Aspects of the Novel* (Arnold: London, 1927).
55. 'Time and Western Man', *Cambridge Review*, 49/1210 (9 Mar. 1928), 325–6. Review of Wyndham Lewis, *Time and Western Man* (Chatto & Windus: London, 1927). Reprinted as 'Wyndham Lewis' (1929) below
56. 'Mountaineering', *Cambridge Review*, 49/1218 (6 June 1928): 490–492. Reprints in shortened form 'The Lure of High Mountaineering' (1927)
57. 'Books of the Quarter', *Criterion*, 8/31 (Dec. 1928), 315–24.

My master the celebrated Chang says: 'Having no leanings is called Chung, admitting of no change is called Yung. By Chung is denoted Equilibrium; Yung is the fixed principle regulating everything under heaven.'

What heaven has ordained is man's Nature; an accordance with this is the Path; the regulation of it is Instruction.

There is nothing more visible than what is secret – nothing more manifest than what is minute. The superior man is careful: he is but one.

When anger, sorrow, joy, pleasure are in being but are not manifested, the mind may be said to be in a state of Equilibrium; when the feelings are stirred and co-operate in due degree the mind may be said to be in a state of Harmony. Equilibrium is the great principle.

If both Equilibrium and Harmony exist everything will occupy its proper place and all things will be nourished and flourish.

From the *Chung Yung, The Doctrine of Equilibrium and Harmony*

THE FOUNDATIONS OF AESTHETICS

Many intelligent people give up aesthetic speculation and take no interest in discussions about the nature or object of Art, because they feel that there is little likelihood of arriving at any definite conclusion. Authorities appear to differ so widely in their judgements as to which things are beautiful, and when they do agree there is no means of knowing *what* they are agreeing about.

What in fact do they mean by Beauty? Professor Bosanquet and Dr Santayana, Signor Croce, and Clive Bell, not to mention Ruskin and Tolstoy, each in his own way dogmatic, enthusiastic, and voluminous, each leaves his conclusions equally uncorrelated with those of his predecessors. And the judgements of experts on one another are no less at variance. But if there is no reason to suppose that people are talking about the same thing, a lack of correlation in their remarks need not cause surprise. We assume too readily that similar language involves similar thoughts and similar things thought of. Yet why should there be only one subject of investigation which has been called Aesthetics? Why not several fields to be separately investigated, whether they are found to be connected or not? Even a Man of Letters, given time, should see that if we say with the poet:

‘Beauty is Truth, Truth Beauty’ – that is all
Ye know on earth, and all ye need to know.

we need not be talking about the same thing as the author who says:

The hide of the rhinoceros may be admired for its fitness; but as it scarcely indicates vitality, it is deemed less beautiful than a skin which exhibits mutable effects of muscular elasticity.

What reason is there to suppose that one aesthetic doctrine can be framed to include all the valuable kinds of what is called Literature:

All tongues speak of him, and the bleared sights
Are spectacled to see him, your prattling nurse
Into a rapture lets her baby cry
While she chats him: the kitchen malkin pins
Her richest lockram ‘bout her reechy neck
Clamb’ring the walls to eye him.

To this satire may be opposed the unsubstantial music of the following passage, yet both must take a high place in any account of literary values:

Such a soft floating witchery of sound
As twilight Elphins make, when they at eve
Voyage on gentle gales from Fairyland,
Where Melodies round honey-dropping flowers,

Footless and wild, like birds of Paradise,
Nor pause, nor perch, hovering on untam'd wing!

No one explanation seems sufficient to cover such a wide difference. It is not surprising therefore that aesthetic theories are equally different. Let us nevertheless attempt to make a classification.