

**HERDER'S RELATION TO  
THE AESTHETIC  
THEORY OF HIS  
TIME, A DISSERTATION**

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Herder's Relation to the Aesthetic Theory of His Time, A Dissertation by Malcolm Howard Dewey

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**MALCOLM HOWARD DEWEY**

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THE AESTHETIC  
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TIME, A DISSERTATION**



The University of Chicago

HERDER'S RELATION TO THE  
AESTHETIC THEORY  
OF HIS TIME

A CONTRIBUTION BASED ON THE FOURTH  
CRITICAL WÄLDCHEN

A DISSERTATION

SUBMITTED TO THE FACULTY  
OF THE GRADUATE SCHOOL OF ARTS AND LITERATURE  
IN CANDIDACY FOR THE DEGREE OF  
DOCTOR OF PHILOSOPHY

DEPARTMENT OF GERMAN

BY

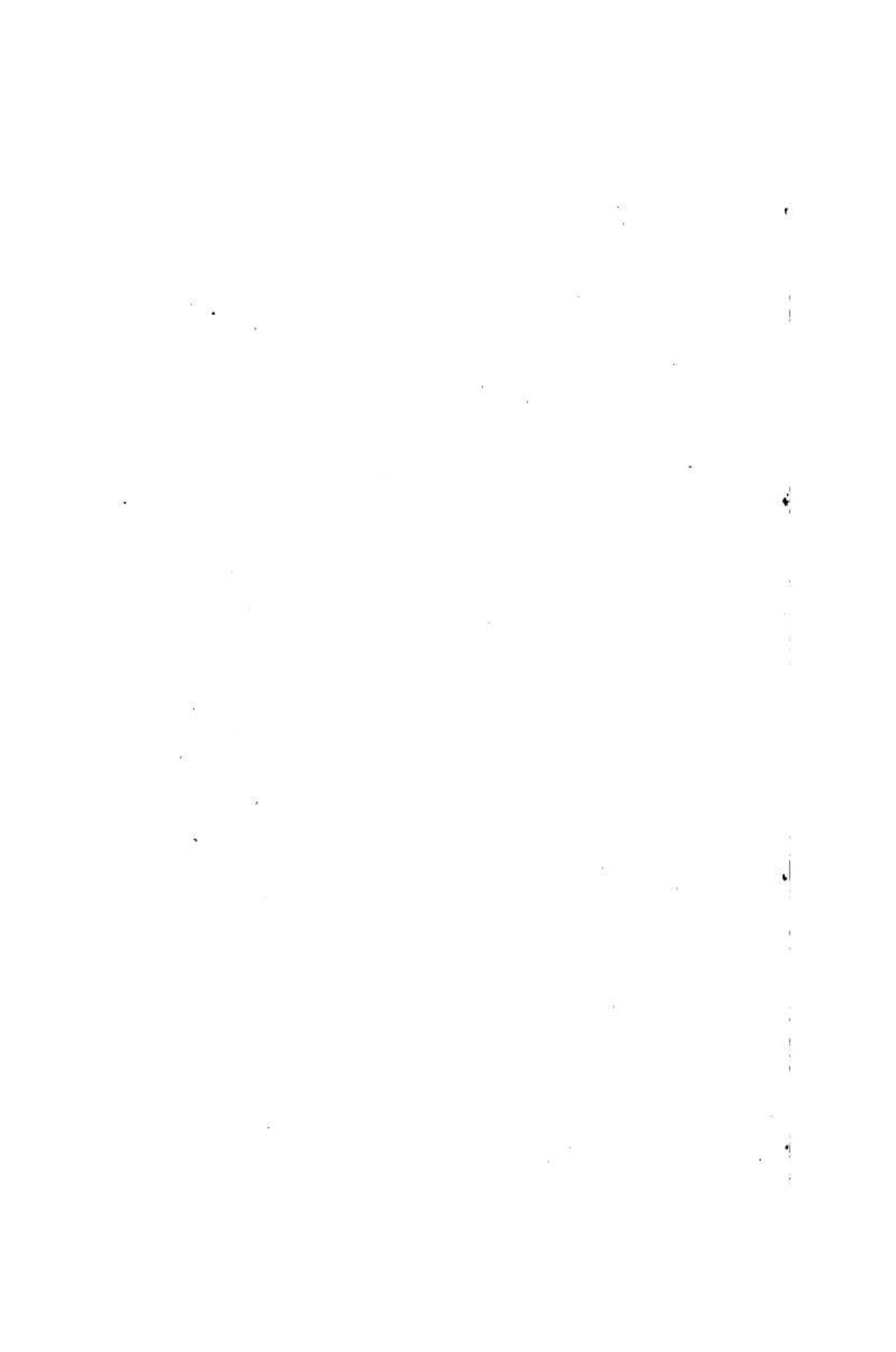
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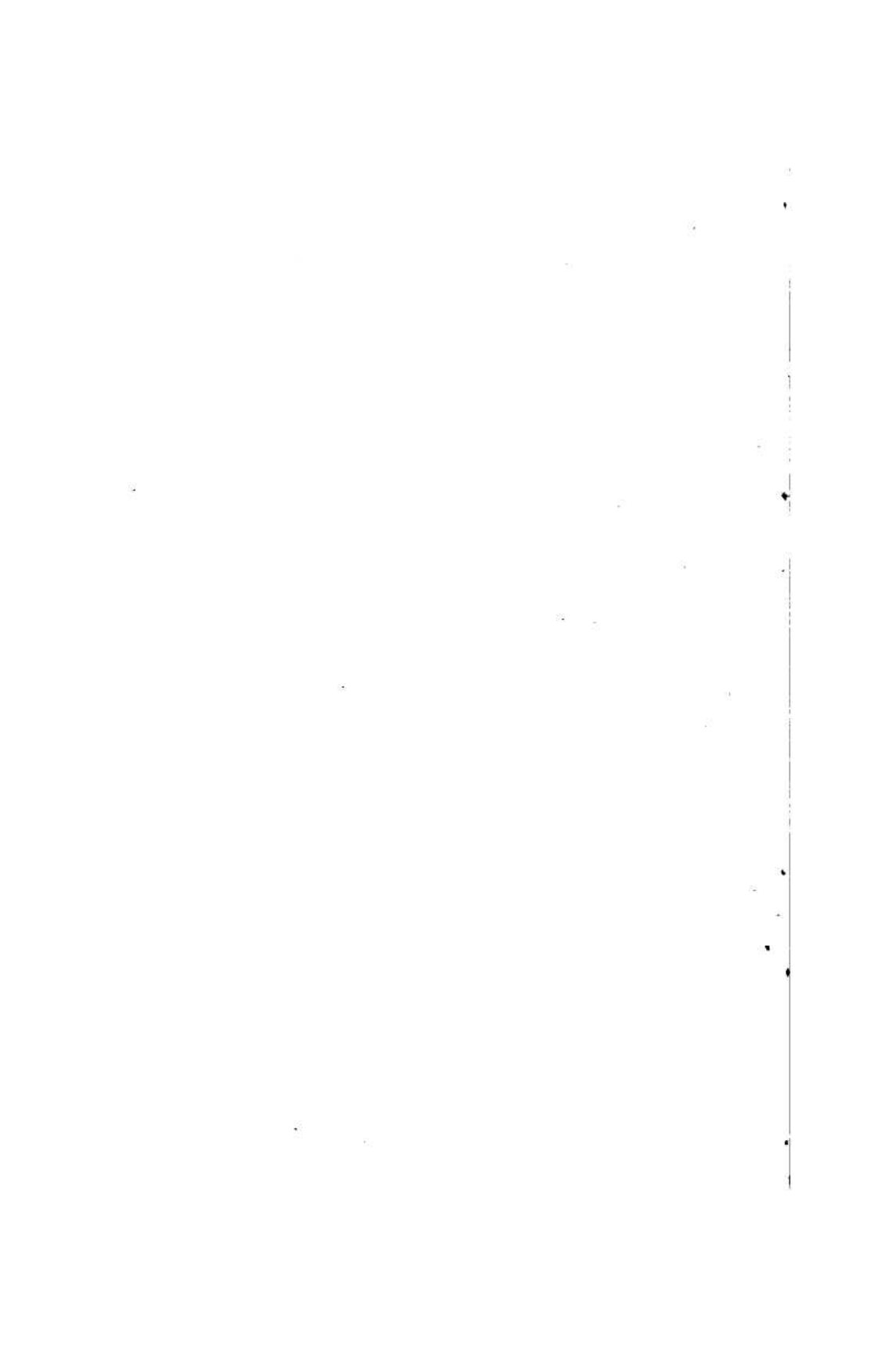
## CONTENTS

### PART I

	PAGE
The French Movement.....	1
Boileau.....	2
Batteux.....	4
The English Movement.....	9
Shaftesbury.....	9
Hogarth.....	16
Home.....	17
Burke.....	23
The French Movement (continued).....	31
Dubos.....	31
Diderot.....	38
The German Movement.....	44
Baumgarten.....	47
Sulzer.....	49
Mendelssohn.....	57
Winckelmann.....	63

### PART II

The First Wäldchen and Lessing's Laokoon.....	68
The Fourth Wäldchen.....	74
(a) Part One.....	76
(b) Part Two.....	84
(c) Part Three.....	96
Herder's Relation to the Aesthetic Theory of the Time.....	97
(a) Baumgarten.....	97.
(b) Sulzer.....	98
(c) Mendelssohn.....	102
(d) Winckelmann.....	106
(e) Shaftesbury.....	109
(f) Home.....	109
(g) Burke.....	111
(h) Hogarth.....	112
(i) Rousseau.....	112
(j) Diderot.....	112
Composition of the Fourth Wäldchen with Special Reference to the Influence of Diderot.....	119



#### NOTE

In presenting in Part I a brief survey of aesthetic theory in the 18th century in France, England and Germany, the author has made no effort to cover the entire field. Selection has been prompted by the desire to bring into relief the leading ideas of those writers who were thought to be of especial moment at the time Herder composed the *Fourth Wäldchen* (1769), a procedure which was deemed necessary for a better understanding of the particular purpose of the thesis.

The *Fourth Wäldchen* has been examined in Part II with particular reference to previous theory, since it offers what amounts to documentary evidence with regard to the conscious relationship in which Herder stood with his contemporaries and predecessors in this field. Within the work itself however Herder seems to abandon what is largely an eclectic attitude owing to the development of a new and original theory of art which occupied a large place in his future development. It has been possible at this point to indicate an interesting relationship which Diderot bears to this new theory.

The present work is the outcome of special studies prepared for the Herder Seminars conducted by Professor Martin Schütze of the University of Chicago, to whom I am particularly grateful for many valuable suggestions. I wish to acknowledge indebtedness further to Professor William A. Nitze and Professor Edwin Preston Dargan of the University of Chicago whose lectures on French Criticism were excellent expositions of French theory. My thanks are likewise due Professor John M. Steadman of the Department of English and Professor Nolan A. Goodyear of the Department of Romance Languages, both of Emory University, for their criticisms and assistance in reading proofs.