



**“Critique”
and the
Tradition of Humanism**

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“Critique” and Tradition of Humanism

- In the last class, we reviewed Foucault’s critique about Kant’s idea of “Anthropology.”
- Contrary to Kant whose reference-criteria is based on strictly “Academic,” Foucault, *The order of things*, developed his criticism with vivid “words” living in actuality as a index that was used by symbolism, Mallarmé et al.
- The relationships between “human” and “words” have been always one of the most important issues in human science.
- Aristotelian genealogy values (emphasis of “individual”) “verisimilitude” (verisimilitudo), contrary to Plato, whose values are “approach to truth itself” (good itself) as a goal of Academics.

Vico and Herder

Poetry · Mythology · Science

- Giambattista Vico 1668~1744
- Johann Gottfried Herder(1744~1803)
- Vico is known as an early critic of Descartes and Descart-ism.
- Modern science/(scientific) Rationalism versus Humanism
- While the former dominated Humanism, Vico (and Herder) was forced to play a minor role.
- After 1970's (relativistic age: making science and Western rationalism relative), they were received sudden attention.
- Herder as well as Vico made much of poetic imagination.

Criticisms of “New Critique”

- “It is a positive fact that, just as knowledge originates in truth and error in falsity, so common sense arises from perceptions based on verisimilitude. Probabilities stand, so to speak, midway between truth and falsity, since things which most of the time are true, are only very seldom false.” (pg. 13)
- “new critique”: Antoine Arnauld as Descartist (controversialist of Port-Royal)
- “so common sense (*sensus communis*) arises from perceptions based on verisimilitude.”(13)
- “I may add that common sense, besides being the criterion of practical judgment (*prudentia*), is also the guiding standard of eloquence.” (pg.13)
- “Youth’s natural inclination (*ingenium*) to the arts in which imagination or memory (or a combination of both) is prevalent (such as painting, poetry, oratory, jurisprudence) should by no means be blunted.” (pg.14)

Topica and Inventio

- “The art of “topics,” far from being given first place in the curriculum, is utterly disregarded. Again I say, this is harmful, since the invention of arguments is by nature prior to the judgment of their validity, so that , in teaching, that invention should be given priority over philosophical criticism.” (pg.14)
- Five sections of traditional rhetoric (speech art, rhetoric)
- 1. *inventio* (invention) 2. *dispositio* (disposition) 3. *elocutio* (oratory) 4. *memoria* (memory) 5. *actio, pronunciatio* (speech)
- Since Cicero, Humanists have emphasized “*inventio*.”
- “Critique” was originally one of the second section (*dispositio*) of traditional rhetoric, and modern Humanists such as Petrus Ramus et al. developed it.

Kant Versus Herder

- Kant, *Critique of Pure Reason* (*Kritik der reinen Vernunft* etc.), was also on the line of “Critique.”
- But Kant was far from the humanist tradition. Like Arnauld, he regarded modern science to be defined as strictly Academic as a typical model which enables us to recognize truth.
- However, at his argument of methods and *Critique of Pure Reason*, Kant treasured inventional principle (Heuristisch > heuresis = *inventio*). From this inclination, it is probable that there is a relation between Kant and the tradition of rhetoric.
- Kant and his ex-pupil Herder had a controversy about historical philosophy (and its academicness), after Herder went to *Treatise on the Origin of Language* with the interests in poetry and literature.

Ratio Versus Verbum

- *Logos* in Greek originally has the combination meanings of “language,” “reason,” and “rule.”
- When accepting this word by the Latin world, *logos* was separated and inherited into two words, “*ratio*” and “*verbum*.”
- The former became modern *rationalismus* in the end, and the latter, including middle-eastern (Christian) bias that was “god creative breath or/and words”, from Humanism to “alchemy of Verbu” (Rimbaud)
- Tradition of *Inventio*: from Lessing’s (lived at the same period as Kant) picture of *Laokoon* to “new idea” (class subject of art) by Okakura Tenshin