

Aesthetics and Ethics of Classical Film Theory Nakagawa Juhrei, Hugo Munsterberg, Konrad Lange, Tanigawa Tetsuzo

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I pick up Nakagawa Juhrei, Hugo Munsterberg, Konrad Lange, and Tanigawa Tetsuzo as writers of Classical Film Theory. They all wrote theoretical articles for Film in early 20 century. I am going to explain that the relations between Aesthetics and Ethics are very significant in their theory. For, I think, their aesthetics approach ethical consequences through the considerations for the filmic medium.

In chapter I, I trace the biography of Nakagawa Juhrei. For a long time, he has been forgotten. He was one of the major aestheticians and Haiku-poets in 1910s. In chapter II, I try to elucidate his original theory "Huri-Husoku" in his book *Shoku-hai-bigaku*(1911) . Nakagawa's "Huri-Husoku" theory came from "Illusion Theorie" of Konrad Lange.

In chapter III and IV, Hugo Munsterberg is discussed. Firstly, I explain his neo-kantian philosophy from his *Philosophie der Werte*(1908) and *The Eternal Values*(1909). And I clarify that his philosophy effected the film theory *The Photoplay: A Psychological Study*(1916). Next I elucidate his body aesthetics from his psychological studies, *The Principles of Art Education: A Philosophical, Aesthetical and Psychological Discussion of Art Education*(1904) and *Psychology: General and Applied*(1915).

In chapter V, the German historian for art and aesthetician, Konrad Lange is the theme. I make a case for the resemble between Walter Benjamin's theory and Lange's aesthetics and ethics in *Das Kino: In Gegenwart und Zukunft*(1920).

In chapter VI, I write the Japanese history of receiving *Das Kino: In Gegenwart und Zukunft* and *The Photoplay: A Psychological Study* in 1910-1920s..

Last chapter VII, I explain the standpoint of Tanigawa Tetsuzo as a critic. Tanigawa was a Japanese Philosopher and critic for literature in 1930s. He translated *The Photoplay: A Psychological Study* into Japanese.