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### UBICATION — ULTIMATE

**Ubication** [Lat. *ubicatio*, from *ubi*, where]: Ger. and Fr. the same; Ital. *ubicazione*. A term of scholastic philosophy to express the placing of an entity.

It includes minds in its reference as well as bodies; in the former sense it signifies the point where mind is regarded, as acting on body. See Harper, *The Metaphysics of the School*, 413-4. (J.D.)

**Ubiquity** [Lat. *ubique*, everywhere, from *ubi*, where, through Fr.]: Ger. *Allgegenwart* (omnipresence); Fr. *ubiquité*; Ital. *ubiquità*. (1) Presence in an indefinite number of places at the same time.

(2) OMNIPRESENCE (q. v.). (J.M.B.)

**Ugly** [Icel. *uggligr*, fearful, dreadful]: Ger. *hässlich*; Fr. *laide*; Ital. *laido*. Applied to that which is aesthetically repellent or offensive. (J.R.A.—J.M.B.)

The relation of the ugly to beauty and its right to a place in aesthetic experience have been questions of constantly increasing interest to aestheticians. Aristotle admitted the ugly in painting, as did Plutarch; the latter because of the admiration aroused for the skill of the artist, the former because of the interest and pleasure felt by the spectator in the recognition of the object represented. Plotinus, regarding beauty as the intrinsically rational, excluded the ugly as the irrational; leaving open the question whether in reality anything is absolutely irrational and so really ugly. Augustine admits the ugly as enhancing by its apparent contrast the richness and harmony of beauty. Modern writers in aesthetics have accorded the ugly relatively much more attention than did the ancients. The general tendency has been away from the doctrine of the purely ugly as a mere

foil and counterpart of beauty or an incidental element in aesthetic experience, towards a recognition of it as a feature without which art could not be true to life in its larger meaning, and could not adequately present the intrinsic rationality of a world like ours, in which so much of irrationality inheres. (Thus Rosenkranz, writing under the influence of Kant and Hegel; also from an antithetic standpoint, Hartmann.) In its character as disagreeable, the ugly is generally recognized as entering legitimately into the conflicts involved in the tragic and the comic, occurring also in the plastic forms closely related to the comic, e. g. the grotesque and fantastic.

*Literature*: BOSANQUET, *Hist. of Aesthetic* (1892); HARTMANN, *Aesthetik*, i (1886), ii (1887); ROSENKRANZ, *Aesthetik d. Hässlichen* (1853). (J.R.A.)

**Ulrici, Hermann.** (1806-84.) Born at Pforten, in Brandenburg, Germany, he was educated in law at Halle and Berlin. After 1829 he studied philosophy, and (1834) became professor of philosophy at Halle, where he died. He was for many years editor of the *Zeitsch. f. Philos. u. philos. Kritik*.

**Ultimate** [Lat. *ultimus*, furthest]: Ger. *allerletzt*, *End-(glied, &c.)*; Fr. *dernier*, *ultime*, *final*; Ital. *ultimo*. (1) Last in a series; especially, in a series of purposes each, except the last, subsidiary to an *ulterior* one following it in the arrangement considered, or of actions each of which, except the last, leads to the performance of another.

Thus, the phrase *ultimate signification* implies that a sign determines another sign of the same object, and this another; and so on until something is reached which is a sign only for itself. *Ultimate fact* implies that

there is a series of facts each explicable by the one following it, until a fact is reached utterly inexplicable. (Cf. Hamilton's *Reid*, Note A, § 5, II vi. et seq.)

(2) Applied also to the limiting state of an endless series of states which approach indefinitely near to the limiting state, and on the whole nearer and nearer, without necessarily ever reaching it; although the word ultimate does not imply a denial of actual attainment.

Thus, it has been held that a real object is that which will be represented in the ultimate opinion about it. This implies that a series of opinions succeed one another, and that it is hoped that they may ultimately tend more and more towards some limiting opinion, even if they do not reach and rest in a last opinion. Cf. TRUTH AND ERROR, Logical. (C.S.P.)

**Ultra-** [Lat. *ultra*, beyond]. Extreme; used in compounds, as ultra-sensational, ultra-idealism, &c. (J.M.B.)

**Ultramontaniam** [Lat. *ultramontanus*, beyond the mountain]: Ger. *Ultramontanismus*; Fr. *ultramontanisme*; Ital. *ultramontanismo*. In the Roman Catholic Church, the principles and tendencies of those who aim to increase and consolidate the power of the pope, and especially to maintain his temporal power intact.

Ultramontaniam is opposed to GALRICANISM (q.v.) and constitutes a centralizing tendency in the Church. The dogma of the infallibility of the pope was regarded as a triumph of the Ultramontane influence. In recent years Ultramontaniam and Gallicanism have lost a large measure of their party significance and have come to stand for opposing tendencies within the Catholic Church. (A.T.O.)

**Unbelief** (religious): Ger. *Unglaube*; Fr. *incrédulité*; Ital. *miscredenza*. That attitude of mind towards religion which is not simply negative but involves positive disbelief of some of the doctrines or practices of religion.

Unbelief presupposes the positive rejection of the claims of religion, and in the minds of most religious persons is associated with a degree of moral obliquity. In the popular mind it is identified with infidelity. Cf. BELIEF (especially in theology and religion). (A.T.O.)

**Unconditional**: see ABSOLUTE, and CONDITIONED.

**Unconscious**: Ger. *unbewusst*; Fr. *inconscient*; Ital. *inconscio*, *incosciente*. (1) In general, not conscious, non-mental; not possessed of mind or consciousness.

The word is thus used, in psychology, of bodily states in or during which consciousness lapses. So James speaks of 'sleep, coma, fainting, epilepsy, and other unconscious conditions' (*Princ. of Psychol.*, i. 199).

(2) The word is sometimes used, in experimental psychology, to cover psychophysical (i.e. presumably cortical) processes which, for various reasons, lack their normal conscious correlates.

This use is not well defined; the following instances will, however, illustrate it fairly well. (a) A lecturer goes on the platform with a severe neuralgia. He 'forgets' the pain in the excitement of his topic; but the neuralgia 'returns' at the conclusion of his address (W. B. Carpenter, *Princ. of Mental Physiol.*, 1888, 6th ed., 138 f.). (b) 'All the separately imperceptible overtones of a clang contribute something . . . to the perception of the whole; and the sum of these contributions constitutes what we call clang-tint.' This 'co-operation of unnoticed components in the total effect of a connection of conscious processes' is characteristic of fusion and of attention (O. Külpe, *Outlines of Psychol.*, Eng. trans., 1895, 290 f.). (c) Fechner's experiment. Hold a tuning-fork to the ear, until the tonal sensation has entirely ceased. Remove the fork: the silence is deeper than before. Bring the fork to the ear again: a faint tone may be heard.

(3) Specifically, a postulate of the Herbartian psychology. 'Unconscious mental excitations (*seelische Erregungen*), of whose nature we are ignorant, are interposed between our conscious ideas; every conscious idea arises out of, and dies away into, such an unconscious excitation' (T. Lipps, *Grundriss der Seelenlehre*, 1883, 125 ff.; cf. *Ber. u. d. 3. int. Cong. f. Psychol.*, 1897, 146 ff.).

Historically important are (a) the doctrine of unconscious cerebration (Hamilton, Carpenter, & S. Mill; see Carpenter's *Mental Physiol.*, 515 ff.), and (b) the more specific Helmholtzian doctrine of unconscious inference (*Physiol. Optik*, 2nd ed., 602, 962).

For a general discussion of the 'unconscious' in psychology see Baldwin, *Senses and Intellect*, 1890, 45-58, 68; Höfler, *Psychologie*, § 43, 270 ff. (E.B.T.)

**Unconscious** (the, philosophy of): Ger. *Philosophie des Unbewussten*; Fr. *philosophie de l'inconscient*; Ital. *filosofia dell' Inconscio*. The metaphysical system of E. v. Hartmann, by whom the absolute principle is called 'the Unconscious.'