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BEAUTY AND ESTHETICS

MEANINGS OF AN IDEA AND CONCEPT OF THE SENSES.

**An Introduction to an Esthetic Communication Concept Facing the Perspectives
Of Its Theory, History, and Cultural Traditions of the Beautiful.**

*The Definition of Beauty is
That Definition is none -
Of Heaven, easing Analysis,
Since Heaven and He are one.*

Emily Dickinson - *The Definition of Beauty is*

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1. INTRODUCTION

Beauty is a concept of humanity we find in all cultures. Esthetics is the science and practice dedicated to beauty. Bazon Brock stated that what we call 'esthetics' is the theory of the conditionality of our perceptions and judgments and their applicability in our relations to others. Objects as materializations of abstract statements - i.e. esthetic objects - obtain their meaning because man is obliged to create equivalents in the world of objects in order to be able to communicate and to establish meaningful relations with others. Therefore, the differentiation between esthetic judgment and the justification of the judgment is necessary. Individual esthetic judgment only expresses a person's ability to become aware of the totality the materialized object refers to. The objects do not contain totality itself. This has to be constituted through the mediation of the subject. As stated in *Arts Connected for African arts*, the answer to the question 'What is art?' is not the same for all cultures. The idea of special objects made as 'fine art' is not common to all cultures. In some cultures, what Westerners have traditionally called 'art' represent principles that guide every thought and action. Esthetic traditions are visible in everything such a culture produces, including functional objects.¹ Brock stated:

*In the middle of the eighteenth century Alexander Baumgarten, the founder of modern German esthetics, used the term for following statements: though man's physiological structure is the same for everyone, different people pass different judgments about the same objects. Human perception and its transformation into judgments obviously depends on social conditions in man's development.*²

As Roberts stated: "Culture is socially shared. Culture patterns are shared by human beings living in organized groups and are kept relatively uniform by social pressures. Culture represents the ideal forms of behavior. The group habits that comprise the culture are viewed as ideal patterns of behavior. Culture is gratifying. Culture satisfies human needs and in this sense is gratifying. Culture is integrative. The part of a given culture and to form a consistent and integrated whole."³ Foucault made in *What is Enlightenment? (Qu'est-ce que les Lumières?)* the statement that knowledge in form of opinions is already available in contemporary culture:

*"Today when a periodical asks its readers a question, it does so in order to collect opinions on some subject about which everyone has an opinion already; there is not much likelihood of learning anything new. In the eighteenth century, editors preferred to question the public on problems that did not yet have solutions. I don't know whether or not that practice was more effective; it was unquestionably more entertaining."*⁴

Access to Esthetics in this Book

When we ask for the definitions and forms of esthetics from a post-modern Perspective, we must take into account that the perspective of today is a re-constructive one allowing us to trace back historically, but also can engage into systematical forms of research such as empirical research, or quantitative and qualitative research. This book is divided into four chapters. Each of them has a different approach towards esthetics according to the definition of esthetics as a theoretical field, esthetics as a phenomenon of beauty, and esthetics as a specific phenomenon in a certain cultural context. Our method facing the phenomenon of esthetics will consist in the first part of this book in an analysis of the parts of terminology and physical conditions necessary to describe esthetic phenomena. Therefore, we will also focus on the contemporary state of research regarding esthetics from branches of the humanities and natural sciences. Our interest here is to join the classical theoretical terminology of esthetics derived from the humanities with contemporary concepts of research also not related to the humanities. Based upon this conjunction we can be able to communicate in both directions –empirically and in terms of the humanities – about esthetic phenomena. In the second part we will focus on the applied esthetics expressed in beauty. Therefore we will look at traditional fields of esthetics – the arts- as well as other groups of objects, since mainly esthetics in the perspective of an applied –or better said- attached quality

of objects is not related to only a specific group of objects. The third part contains a historical review regarding the relation between European culture and esthetics, while the last part is related to esthetics and its cultural background in non-European cultures. These last two parts are intended to serve as a conjunction between cultural assets and their theoretical (philosophical, ideological, and religious) esthetic background system. The background in empirical sciences will serve as the tool for empirical research on esthetics. The tradition of the humanities gives us the terminology to describe esthetic phenomena. The research question of this study for the third and fourth part is: Which mind concepts underlay the esthetic concepts in different cultures and different epochs. Therefore we will examine the basic terminology of the concepts as the linguistic background, on which the concepts are based. Practical studies in the applied fields of esthetics such as arts are another way to get access to the local concepts of esthetics.

Esthetics as Empirical Science and as a Branch of Philosophy Methods of Research in Esthetics: Between Empirical Studies and Theory

In the 21st century, esthetics is subject to interdisciplinary studies. From a philosophical perspective, an esthetic idea cannot become cognition, since it is an abstract concept that stands next to the real phenomena.⁵ Traditional esthetics assumes that universal and timeless criteria for the evaluation of taste of works of art exist.⁶ The metaphysical esthetics of the German idealism was criticized as an ordered esthetics.⁷ Philosophical concepts interpret among other things the so-called 'esthetics of the ugly' as a higher form of beauty.⁸ We can differentiate between several methodological approaches to esthetics: From the philosophical one, the contributions of liberal arts and social science, psychology, the so-called exact sciences with disciplines like mathematics the methodology comprises theoretical approaches and empirical studies. Lavie and Tractinsky wrote in *Assessing Dimensions of Perceived Visual Aesthetics of Web Sites*: "Empirical studies of aesthetics can be roughly divided into two categories. The first category includes studies that attempt to experimentally test hypotheses about the effects of isolated elements of an object or a form on human preferences. This type of research usually seeks to identify general laws of aesthetical qualities that can be found in the evaluated object. It is most commonly associated with the "experimental aesthetics" stream of research. The second category includes studies that are more exploratory in nature, which try to delineate higher order factors that represent peoples' perceptions of the evaluated objects. This stream of research is typified by concerns about subjective perceptions of aesthetics rather than with the objective properties of things."⁹

Following *Art Dictionary Artlex* 'aesthetics' is defined as follows: "Aesthetics or æsthetics is the branch of philosophy that deals with the nature and value of art objects and experiences. It is concerned with identifying the clues within works that can be used to understand, judge, and defend judgments about those works. Originally, any activity connected with art, beauty and taste, becoming more broadly the study of art's function, nature, ontology, purpose, and so on."¹⁰ Lee Strachan in *In the Brain of the Beholder* wrote regarding the question 'Just how nebulous are aesthetical preferences?': "Just how nebulous are aesthetical preferences? Perhaps they are not beyond the realm of biology. If the basis lies solely in the complex realm of culture, we would expect human preferences in visual art to be constantly changing like hairstyles and carpet colors. However, numerous studies reveal some consistency in aesthetical preference, suggesting a biological basis. While it cannot be denied that aesthetical preferences for styles of painting, making music, and dancing vary infinitely around the world, an increasing number of studies are revealing significant evidence for a universal neuropsychological basis for some aesthetical preferences. Findings relate preferences for shape, symmetry, complexity, spatial orientation, and even level of abstractness and realism to neuropsychology and physiology. These aspects of aesthetical preferences, formerly seen as pure functions of cultural differences, are being related to neuropsychological and physiological characteristics such as right and left hemisphere abilities, handedness, and gender. As more recent research confirms these findings, a clear case can be made for a neuropsychological basis for human aesthetical preferences."¹¹

Welsch answered the question “What is aesthetics?” the following way: “The answer given by the encyclopedias is clear. The Italian Enciclopedia Filosofica defines aesthetics as "disciplina filosofica che ha per oggetto la bellezza e l'arte".(1) Correspondingly, the French Vocabulaire d'Esthétique determines aesthetics as "étude réflexive du beau" and "philosophie et science de l'art".(2) The Academic American Encyclopedia says: "Aesthetics is the branch of philosophy that aims to establish the general principles of art and beauty."(3) And the German Historisches Wörterbuch der Philosophie explains (a bit more complicatedly, because it is German): "Das Wort `Ästhetik' hat sich als Titel des Zweiges der Philosophie eingebürgert, in dem sie sich den Künsten und dem Schönen [...] zuwendet".(4) In short, aesthetics is considered as artistics, as an explication of art with particular attention to beauty. The discipline's traditional name as `aesthetics' seems to be wrong, because in fact it doesn't have - as the name suggests - aesthetics as its point of reference, but art - so the name `artistics' would be much more appropriate.”¹²

Esthetics as a branch of philosophy is concerned with the nature and the criteria of the beautiful. As stated in *Arts Connected*, the major problem in esthetics concerns the nature of the beautiful:

*Generally speaking, there are two basic approaches to the problem of beauty—the objective, which asserts that beauty inheres in the object and that judgments concerning it may have objective validity, and the subjective, which tends to identify the beautiful with that which pleases the observer. The term aesthete is sometimes used negatively to describe someone whose pursuit of beauty is excessive or appears phony. Generally spoken, there are two basic approaches to the question of beauty coming from an objective standpoint, which asserts that beauty inheres in the object and that judgments concerning it may have objective validity, or the subjective standpoint, which tends to identify the beautiful with that which pleases the observer.*¹³

In most definitions, esthetics is considered a branch of philosophy. Lesley Martin wrote on esthetics classifying it as a branch of philosophy: “Aesthetics is the branch of philosophy that deals with art, or more generally what the *Oxford English Dictionary* calls that of "taste, or of the perception of the beautiful" (see beautiful/sublime). The discipline in its modern form is primarily concerned with issues surrounding the creation, interpretation, and ultimate appreciation of works of art, and so it involves how the experience of such material is mediated through the individual sensitivity of the beholder, and the way the experience of it is shaped through presentation by cultural conventions such as the museum exhibition.”¹⁴

About aesthetics in *Encarta* is written: “Aesthetics, branch of philosophy concerned with the essence and perception of beauty and ugliness. Aesthetics also deals with the question of whether such qualities are objectively present in the things they appear to qualify, or whether they exist only in the mind of the individual; hence, whether objects are perceived by a particular mode, the aesthetical mode, or whether instead the objects have, in themselves, special qualities—aesthetical qualities. Philosophy also asks if there is a difference between the beautiful and the sublime. Criticism and the psychology of art, although independent disciplines, are related to aesthetics. The psychology of art is concerned with such elements of the arts as human responses to color, sound, line, form, and words and with the ways in which the emotions condition such responses. Criticism confines itself to particular works of art, analyzing their structures, meanings, and problems, comparing them with other works, and evaluating them. The German philosopher Alexander Gottlieb Baumgarten introduced the term aesthetics in 1753, but the study of the nature of beauty had been pursued for centuries. In the past it was chiefly a subject for philosophers. Since the 19th century, artists also have contributed their views.”¹⁵ Brock wrote:

“Esthetics as theory of the relativity of our perceptions and judgments and their application through communication is the theory of neutralizing this relativity and the liberation of mechanic and unfounded judgments. Contemporary arts are often renounced of being used as cultural techniques. The arts should be developed as

pure arts in order to enable us to take advantage of this utility, regardless of what societies demand as cultural techniques.”¹⁶

Beardsley stated in *Theories of Beauty Since the Mid-nineteenth Century*: “Formalism is the theory that the beauty of an object is a function solely of its formal features. For example, ‘Any formal organization or pattern which is intrinsically satisfying may be said to possess beauty’. A fractal is a geometric object, which can be divided into parts, each of which is similar to the original object. Fractals are said to possess infinite detail, and are generally self-similar and independent of scale. In many cases a fractal can be generated by a repeating pattern, typically a recursive or iterative process. Harvard Professor Benoît Mandelbrot coined the term fractal in 1975 from the Latin *fractus* (‘broken’). Because a fractal possesses infinite granularity, no natural object can be a fractal. Natural objects can display fractal-like properties across a limited range of scales.”¹⁷ The connection between beauty and goodness, aesthetics and esthetics, has always been discussed. Beardsley wrote: “Since actions or behavior can be said to have beauty beyond sensory appeal, aesthetics and ethics often overlap to the degree that this impression is embodied in a moral code or ethical code. Schopenhauer’s aesthetics is one developed variation on this theme; Schopenhauer contrasted the contemplation of beauty against the evil world of the Will.”¹⁸

Hagaman wrote “Aesthetics, or the philosophy of art, is perhaps the most troublesome discipline advocated in a discipline-based approach to art education. It is troublesome for many reasons, including its largely verbal nature and the lack of experience of most art teachers with its content and modes of inquiry.”¹⁹ Ballard mentioned in *Art and Analysis: An Essay toward a Theory in Aesthetics* on the present state of esthetic theory: “Since man became aware of his having experiences of beauty, they have been an object of wonder and hence of philosophic reflection. What is the nature of these experiences? What is the character of the objects that elicit them? What function do they play in the human economy? This effort to work out satisfactory answers for these questions will be found to be reminiscent of the figure in Plato’s *Ion* where the artistic inspiration is represented by an image of iron rings held together by magnetic force.”²⁰ Lee in *The Competitiveness of Nations in a Global Knowledge-Based Economy* wrote: “The aim of an effective scientific approach would be to observe artistic experiences as whole experiences, and for their other mental features as well as the sensory and intellectual elements. Man, in the presence of a work of art, is not merely homo sapiens. The other mental features I refer to are the less rational elements of mental life, the ‘spiritual’, the emotional, and the intuitive ones. Were it not that it deals with clinical material, and that it is not an experimental technique, the psychoanalytic method of observing the unconscious as well as the conscious institutions of the mind would be ideal for accomplishing these aims.”²¹

The *Catholic Encyclopaedia* defines aesthetics as follows: “Aesthetics may be defined as a systematic training to right thinking and right feeling in matters of art, and is made a part of philosophy by A.G. Baumgarten. Its domain, according to Wolff’s system, is that of indistinct presentations and the canons of sensuous taste (aisthetike techne, from aisthanesthai, to perceive and feel). It has, however, developed into a philosophy of the beautiful in nature and art, and, finally, into a science of the (fine) arts based on philosophical principles. Natural beauty, particular works of art, pure, that is, not sensual, beauty, and philosophical questions are sometimes treated thoroughly, sometimes merely touched upon.”²² Miller wrote: “Aesthetics (as the study of art and beauty), aesthetical experience (the proper way of approach and experience art and beauty), and modern art (art for art’s sake) all arose together at approx. the same time as expressions of modernist culture (somewhere between the Renaissance and the middle of the 20th century). Aesthetics is the name of the philosophical study of art and natural beauty. It is a relatively new branch of philosophy that arose in the early 18th century (early 1700’s) in England and Germany, over 2000 years after the beginnings of other branches of Western philosophy (which began in Greece around 600 B.C.E.).”²³

2. THE THEORETICAL PERSPECTIVE: THE BODY OF ESTHETICS

CATEGORIES AND ELEMENTS OF MEANINGS FOR ESTHETICS IN THEORIES AND RESEARCH OR ‘HOW TO GET AN APPROACH TO ESTHETICS’?

2.1. Elements of Esthetics

Terminology of Esthetics

Thellefsen and Sørensen argued “esthetics is a normative science because it considers what it means to be an end or something good in itself. Ethics is normative because it analyses the ends to which thought should be directed. Logic is normative because it governs thought and aims at truth.”²⁴ Thellefsen and Sørensen concluded: “Consequently, the esthetical value refers to an objective ideal that has been established in semeiosis. The ethical value refers to actions in relation to ends related to a governing esthetical value. And, the logical value mediates and maintains the relation between the esthetical and ethical value.”²⁵ Esthetics – first of all- is conjunct with the senses. Berleant wrote in *The Sensuous and the Sensual in Aesthetics* that esthetics is based upon ‘the intrinsic perception of sensation’: “At the time of endless talk about art, it would seem fitting to recall our attention to what is perhaps one of art’s most characteristic features. For the distinctive quality of art is neither harmony, unity in variety, aesthetical form, symbolic meaning, or the like, but rather what may be termed the intrinsic perception of sensation, either directly, as in painting, music, and sculpture, or indirectly, as in the case of the literary arts. For every perception is potentially aesthetic. When intellectual, moral, or emotional elements begin to obtrude, experience becomes less aesthetical and more cognitive, homiletic, or affective. Furthermore, recognition of the sensuousness of art emphasizes the particularity, the specificity of the aesthetical experience. The negation of aesthetical is, in every sense, anaesthetic.”²⁶

Holgate in *Aesthetics of Built Form* used as elements for the differences in perception. As subjective responses to built form Holgate distinguished between emotional responses:

Size and scale	Emotional response to space
Proportion	Emotional response to form
Form and shape	Emotional responses to scale
Space	Response to texture, color and light
Visual weight	Feelings about physical security and structural stability
Texture	Empathy
Light	Anthropomorphism and animalization
Color and pattern	Sensuality
Composition: balance, unity, harmony, and duality	Humor
Movement and rhythm in buildings	Security versus stimulus - a tension
Flow of space	Visual order and disorder
	Harmony and contrast
	Simplicity versus complexity
	Association and nostalgia
	Literary allusion
	Sensitivity in the observer
	Sense of place
	Intellectual games
	Intention
	Feelings about logic in design ²⁷

Basic Elements of Esthetics

Esthetics (or esthetics) (from the Greek word ‘αισθητική’ meaning a perceiver or sensitive) is a branch of philosophy dealing with the nature of beauty. In academic society esthetics is the branch of philosophy dedicated to the study of art. Esthetics is the theory or philosophy of

taste. The Greek noun 'aisthesis' ('perception') refers to the modes of perception. The word 'esthetic' can be used as a noun with the meaning 'that which appeals to the senses'. Esthetics is a branch of philosophy dealing with the definitions, criteria and forms of beauty. The term 'esthetics' derives from the Greek *aisthesis* ('sensation'). The noun 'esthetics' places the term in the context of cultural processes. Esthetics (Gr.: *aisthesis* 'perception', *aisthanomai* 'to perceive', *aisthetikos* 'pertaining to perception') is the philosophical investigation of perceptual or sensible beauty. The adjective 'esthetic' pertains to the perceptual structure or form of a thing or to the apprehension of such a structure for the interest given by and/or conferred upon the order of its purely internal relationships. The word 'aisthesis' means in Greek 'sensual perception', i.e. that form of the experience, which is obtained by the senses in contrast to that one, which is used by abstract mental reflection (*noesis*) independently from the senses. Among the elements of esthetics we must differentiate between the object with an esthetic value and the subject that receives the esthetic phenomenon via the senses. The subject receives subjective esthetics and objective esthetics is attributed to the object. Originally any activity connected with art, beauty and taste can be considered as an esthetic investigation. The discipline of applied esthetics is concerned with exploring three areas:

- The nature of the creative process and the experience of the artist
- The interpretation of art
- The nature of the esthetic encounter

The esthetics of the individual arts can bear the abstract criteria of esthetics in general. Thus, it seems necessary to ask for general elements of esthetics.

- Form / Contents
- Material / Stuff
- Sensual Qualities (color, taste, sound, etc.)

2.1.1. General Elements of Esthetics

Perception and Sensation and Reception of Esthetic Phenomena – Theories of the Psycho Physics

Perception is not possible without an entity that acts on the sense organs and the organs themselves. This means that perception is not 'objective' in the sense commonly used, which is, outside of the observer. Perception needs an observer. *This is because the difference between observers is not reality itself, but the nature of their sense organs, therefore the perception itself is relative to the observer. Our senses are not sentient entities, they cannot deceive us in any meaningful sense.* We are the one who deceive ourselves by a bad evaluation of the perceptions we receive. The sense organs are automatically working, but our evaluation is not, and depends on our knowledge of perception.²⁸

Perception Evaluation Emotion Thought Reminiscence Imagination

2.1.2. Concepts of Consciousness

Relying on the source *Cell Press* online magazine *Sensualism* released in January 2006 the article Face perception is modulated by sexual orientation describing that face perception evokes activation in a distributed cortical network that includes visual, limbic and prefrontal regions. On two axial slices taken from the brain of two individuals regardless of gender, both subjects exhibited virtually identical patterns of response to male and female faces. The only

region that showed differential response to sexually relevant faces was the orbitofrontal cortex a fact leading to the interpretation that heterosexual women and homosexual men responded more to male faces, whereas heterosexual men and homosexual women responded more to female faces. The findings suggest that the response to faces in the reward circuitry is modulated by sexual preference, and they provide neural evidence for the role of face processing in mating. These findings also state that the place for esthetic perception and sexual selection is one place.²⁹

Tom Connors writes on *On Esthetics and Disability* in *The Yale Journal for Humanities in Medicine*:

To some disability conveys poignancy, the pathos of what once was or might have been. There is that element in the contemplation of disability that compels one to consider an alternative universe, one in which a given course of events precludes a disability. I liken it to considering what might have been had I joined the army or acquired a law degree. Journeying down one or another of the myriad paths, chosen at random from so many possibilities, is an enticing exercise. Such sojourns of the mind, if not unique to humankind, are a highly developed in our species. This capacity to dream, to envision an alternative life course has come to be viewed as inherent to our intellectual life.³⁰

The Pleasure and Pain Principle

Giving pleasure is similar to *delectare*, a category used in rhetoric (docere, movere, delectare). For Horaz poetry has to be useful and delightful (prodesse et delectare). Pleasure and displeasure are a binary set of reactions for sensually received phenomena. Pleasure as the absence from pain is the reaction for received beauty. Traditionally it is assumed that pleasure and beauty are connected. The pleasure principle is applied in many fields. For example for web site esthetics Lindgaard used the term ‘user satisfaction’ as a pleasure principle. Lindgaard wrote in *Aesthetics, Visual Appeal, Usability and User Satisfaction: What Do the User’s Eyes Tell the User’s Brain*: “It is concluded that, although the criteria by which people judge visual appeal, user satisfaction and trustworthiness are still unclear, perceived usability appears to be related to the detection of stumbling blocks that hinder smooth interaction with a web site and probably to the orderliness of screens. User satisfaction is a complex construct that incorporates several measurable concepts and is the culmination of the interactive user experience.”³¹

Pain and Pleasure are antithetical experiences for esthetic phenomena. In general, it is assumed that beauty brings pleasure, while ugliness is associated with displeasure/pain. These binary categories are the basic reactions on sensual effects and can comprise the physical and emotional conditions of the human body. Practical estheticians, for example critics, consider such questions as:

- What is a work of art?
- How do we determine what is a work of art?
- Who makes that decision?
- How is a work of art different from other objects?
- How can we judge?
- Which criteria can be applied?

Among the elements of esthetics, we have to mention the sensually perceived information we can describe as esthetic objects. These esthetic objects have certain features that can be described in qualities or quantities. Practically, it is useful to set up a set of qualities or quantities that characterize the specific sensory channel (cf. tablet with senses and their categories). Alternatively, binary sets of antithetical feature that fit with the sensory channel can be used for the characteristic features of this object. A third alternative is to take superstructural mathematical features or rules that can be applied in order to describe the object. A fourth access is to use subjective criteria (‘taste’). Other accesses are derived from the

disciplines that are interested in esthetic phenomena such as psychology, the arts, and applied form of esthetics. Following Scha and Rens “beauty pleases. A notion of beauty that only classifies objects as beautiful, less beautiful, neutral, or ugly, is simple and doesn’t care about the appeal, function and reception of these categories. Mathematical theories are not able to face all complexities of the esthetic, since they are reduced to mathematical processes. The categories of esthetics can only be applicable when also considering the esthetic side of human activity.”³²

An esthetic judgment attributes an esthetic value to a thing. Hedonistic esthetics can be considered on a scale of extremes:

Pleasure vs. Displeasure

The *Department of Health and Human Services* of the U.S. Government mentioned that for example the pleasure-displeasure scale for investigating in depression is a self-report instrument consisting of 82 items for measuring the intensity of subjects' affective responses to usually pleasant and unpleasant situations. Here we see the conjunction between pleasure and health. 81 depressed inpatients were compared to 120 normal subjects. The responses of the depressed patients to the pleasure sub-scale are more anhedonic than those of the normal subjects; but the difference did not reach statistical significance.³³ Pain and pleasure are associated with sexual pleasure and attractiveness in popular art. Judas Priest’s song *Pain and Pleasure* (1974) and *Pleasure And Pain* (1983) interpreted by the *Chameleons* associate these emotions with love.

Pain and Pleasure

*I wanna tell ya, hey I think you oughta know
The way you're treating me, I feel I'll have ta go
I've heard the rumours and it seems they're comin' true
You do what suits ya, but then that's nothin' new*

*Do what you wanna do
Oh what you put me through
How I suffer for your love
Say what you wanna say
You know that you're gonna pay
For all the times that I've cried*

*You give me pain, but you bring me pleasure
Get out of my life
You bring me pain, but you give me pleasure
Don't know what I like*

*You've got me tied up, dog upon a leash
Instead of messin' round, practice what you preach
Your days are numbered, my day's arrived
The way I see it, we're dead or we're alive*

*You give me pain, but you bring me pleasure
Get out of my life
You bring me pain, but you give me pleasure
Don't know what I like³⁴*

Chameleons

Pleasure And Pain

*White as a cotton clown
Silence sea and sky
Innocent as the child
Always asking why
I can take you there
I can show you
I can take you there
I'll be there
Gently catching you as you fall
Hearing you when you call
Smiling as we climb
Smiling crocodiling
Certainly as the sun
Bakes a Sahara day
Ancient as the hills
Crumbling into clay.
I can take you there
(Rest of chorus)
It's pleasure and pain
No loss no gain
Pleasure and pain
Again and again
Pleasure and pain.
I can take you there
(Rest of chorus)
This madness, this laughter*

*Outward feelings I can't control
Those coloured lights are
leading me
Is it you?
Is it me?* ³⁵

Greek Hedone means enjoyment, pleasure a concrete pleasure, or desires after pleasure, and pleasant lusts. It was also used by Ionian philosophers for taste and flavour.³⁶ Hedone was the spirit (daimona) of pleasure, enjoyment and delight. As a daughter of Eros (Love) she was associated more specifically with sensual pleasure. Her opposite number were the Algea (Pains). The Romans named her Voluptas. Plato in *Philebus* (12b) lets Socrates say the very goddess who Philebos says is spoken of as Aphrodite but is most truly named Hedone (pleasure). Socrates calls Aphrodite by that name which is agreeable to her; but pleasure I know has various aspects. Cicero in *De Natura Deorum* (2. 23) names Cupidos as Sexual Desire equivalent to Eros, Voluptas as Pleasure equivalent to Hedone, and Venus Lubentina as equivalent to Aphrodite have deified. Apuleius in *The Golden Ass* (6. 24) tells that Psyche (Soul) was wed to Cupidos (Love) and her daughter was called Voluptas or Hedone. Pleasure, in the inclusive usages most important in moral psychology, ethical theory, and the studies of mind, includes all joy and gladness and our feeling good or happy. It is often contrasted with similarly inclusive pain, or suffering, which is similarly thought of as including all our feeling bad. One major Western tradition following Augustine maintains that pleasure requires an act of the will. Another one following Aristotle claims that at its best it supervenes on the pure activity of the intellect alone.³⁷ According to Berleant, the “traditional view in this instance sees aesthetic pleasure not as physical pleasure but completely dissociated from it, and while the role of the senses must be acknowledged, it is a role enacted on a spiritualized plane, disembodied, “de-physicalized,” as it were.”³⁸ Empathy, sympathy, and apathy are emotional states that can base on esthetic criteria. Depew stated: “Empathy translates the late-nineteenth-century German coinage of ‘Einfühlung’. Like empathy after it, Einfühlung arose in a part of empirical psychology that is no longer much cultivated, namely the psychology of aesthetic response. The waning of empathy as an aesthetic concept is what left this notion available for other uses, such as those related to psychotherapy and ethics. If we ask why aesthetics turned away from empathy, it is tempting to see this as due, among other things, to the modernist artistic movements that prized as artistic effects alienation and defamiliarization rather than identification.”³⁹

Outlook

Basic elements of esthetics are the above-mentioned sensually perceived information, the processing channel, and the receiver of this information (‘esthetic experience’). On the cognitive level the sensual information is perceived and cognitive associated with a value. This process can result in the esthetic judgement. Thus, elements of esthetics comprise several levels. Since the esthetic channels bring us different kinds of information, the specific categories are different. Esthetics itself is not an elementary category; esthetics is as a sensual phenomenon that can either be described in an analysis of its features or elements or as a sensual experience that can be described with common words (‘the acid smell’) or by the arts. In other words: Esthetics takes its basic categories from the sensual world or uses universal criteria that can be inductively implied in order to describe the object. On the other hand, we have reason to assume that esthetics is a genuine sensual category; without our senses we are not able to access the realm of esthetics. Normative esthetic theory will apply specific rules to esthetic objects, while taste will put an emphasis on an informal access to describe esthetic phenomena. In general, normative esthetic theory is practiced by induction of applied

elements, while taste as basic instance is an access that uses deduction of specific features of the esthetic object. The first method uses the implementation of exterior categories for the esthetic object, while the second method uses interior features of the object to be described in alternative ways. A positivistic position is the description with given attributes of the object.

2.2. The Senses or How do Esthetic Phenomena Come To Us?

Recent Research on the Sensual Transmission

It is assumed that “behavior requires that an animal obtains information about its environment. Thus, to understand behavior we need to understand how organisms perceive their environment (i.e., sensory systems biology, sensory biology).”⁴⁰ Mădălina Diaconu in *The Rebellion of the “Lower” Senses: A Phenomenological Aesthetics of Touch, Smell, and Taste* wrote on the senses for sensual experience:

*Phenomenology has relied on the traditional primacy of the visual (and partially auditory) experience in Western metaphysics; phenomenological aesthetics has concentrated on the visual arts, literature, and music. A comprehensive phenomenological analysis of haptic, olfactory, and gustatory experiences and a phenomenological aesthetics of these senses are still lacking. Are there structures common to these non-“theoretical” senses that justify their treatment as “lower” and “merely bodily” senses? And is it not rather antiquated to maintain such hierarchies in our post-metaphysical age? Furthermore, contemporary developments require the enlargement of the traditional object-centred concept of art.*⁴¹

According to standard theory in psychology sensation as a transduction converting external energy into nerve impulses that the brain can understand perception as a interpretation processing sensory impulses to recognize patterns. The brain interprets the meaning processing an analysis that begins with the sense receptors and works up to the brain’s integration of sensory information processing information processing guided by higher-level mental processes as when we construct perceptions drawing on our experience and expectations.⁴² Sensations serve as the ‘contents’ of sense organs registering the stimulus with its physical properties, decode it and transform it in a neural signal transmitted to the brain. Perception works in the brain, where a neural signal is organized and interpreted. The process of perception involves making sense of sensations. There are neurological deficits in which people have sensations but do not have perceptions.⁴³

The Five Senses of Esthetic Sensation and Perception

It was observed since Aristotle that the human senses number is five. Aristotle distinguished the five senses as sight, hearing, smell, taste, and touch. For Aristotle the five senses were the windows of the soul.

Vision	Hearing	Touch	Taste / Smell
Color	Loudness	Weight	Sweetness
Shape	Pitch	Give	Sourness
Pattern	Beat	Comfort	Texture/ Strength
Line	Repetition	Temperature	Sweetness
Texture	Melody	Vibration	'Pleasantness'
Visual	Pattern	Sharpness	
Weight	Noise	Ease of use	
Balance	Texture	Strength	
Scale	Shape		
Movement			

2.1.3. Channels of Esthetic Perception

Following Thomas “each of the five external senses has its proper object. But there are also

objects of perception that we can perceive by more than one sense like movement, rest number, shape and size as the 'common' objects of sense. They are perceived 'in their own right rather than 'coincidentally'. 'Common' objects of perception are perceived in their own right, and so must be perceived by some sense-power; but they are not perceived as the proper objects of any of the five senses.”⁴⁴



2.1.4. Positive and Negative with Identical Shapes (Haase)

DUSK in the song *Hidden From Senses* describe an anesthetic state. HI 5 in *Five Senses* mentions fun as result of sensual experience.

DUSK

Hidden From Senses

HI5

Five Senses

*Father sky your ruthlessness is ancient
Unbearable to the legions of grace
The broken glass in the corridor of
centuries*

*Is the only witness to the funeral of the
world
This existence runs on whispered machines
Feeding grief to a heart that drowned
years ago*

*The bride cries lucid hidden from senses
Bring forth thy requiem that states the
future*

*Unbounded by sexual intellect and
reflections*

*The bride cries undercover hidden from
senses*

*Fortunate is the season gray - Solitude is
sterile.*

*Abstraction paints a portrait - Hidden from
senses.*

*Like armies blinded by deceptions once
unknown*

*I can see the moon at night.
I can hear the band play.
I can touch and feel,
Hot and cold, either way.*

*I can taste, I can smell,
What I like and what I don't.
Let's do it one more time ...
Here's how it, here's how it,
Here's how it goes ...*

I have five senses, say them with me.

Five senses, here we go.

Say five (five), hi five (hi five).

I have five senses, say them with me.

Five senses, here we go.

Say five (five), hi five (hi five).

I have five senses, say them with me.

Five senses, here we go.

Say five (five), hi five (hi five).

I have five senses, say them with me.

Five senses, here we go.

Say five (five), hi five (hi five).

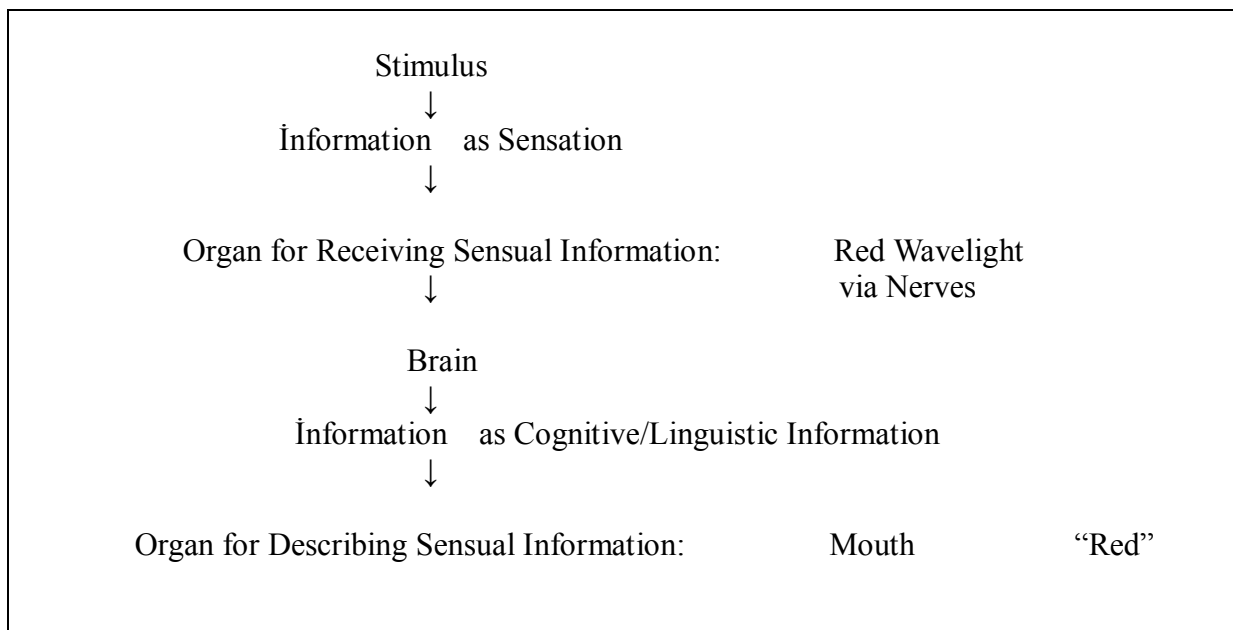
Five, four, three, two, one.

*You and I will die another morning
 This passing moment is damned by the
 season of communion
 That confirms my insanity
 Abstraction paints a portrait - Hidden from
 senses⁴⁵*

Come with us and have some fun⁴⁶

Sensual Communication of Esthetic Information

Sensual experienced information is processed inside our body when arrived at our body's senses. Inside our body esthetic information is transferred from the sensual organs to the brain. Esthetic phenomena arrive at our senses as 'esthetic information' communicated through the senses. This information uses to be measured in physical measurements, e.g. light waves. The senses of the body give access to all esthetic phenomena. The brain finally enables us to recognize sensual phenomena and to describe them. The eye receives a stimulus, but the passing of the place of the brain is necessary in order to name the received stimulus as e.g. 'red'. Using another sensual organ, the mouth, we are able to communicate the sensual experience saying 'red', or using our hands and the tactile sense and write 'red'. The nerves are here the channels that transmit the information. This information can be measured as electrical energy. It is assumed that a sensation is a neuronal activity resulting from the transduction of stimulus energy into electrical activity in sensory processing.



2.1.5. Bodily Internal Processing from Sensual to Linguistic Information

The Esthetic Categories Reception and Perception - Channels of Esthetic Perception

Two processes happen when sensual information is experienced. Perception is assumed to be the ability of a cell to respond when matter or a specific form of energy acts upon a sensory reception. Nerves serve as the channels for the transmission of these informations. In other words: First, the information of the stimulus is received and the following perception is the transmission of the information of the stimulus. A channel is a sensory mode utilized by a medium for visual, auditory or tactile perception. Channels are available by the technical features of the medium, in which an esthetic phenomenon appears.⁴⁷ Sensuality is the excessive devotion to delights of the senses. Sentiment is an opinion about a specific matter or

an emotion.⁴⁸ Although there is no value judgment necessarily implied in noting a sentiment, a speaker is more likely to be taking a distant attitude when using ‘sentimental’ or ‘sentimentality’.

The stimulus
The receptor
The sensation

2.1.6. Steps in Sensation in an Psycho-physiological Approach

In the following we discuss three different states of perception.

Esthetic State
Synesthetic State
Anesthetic State

2.1.7. Esthetic States

Reception as a Category of Esthetics and the Process of Reception via Receptors

Reception is as a noun used for receiving information, art, experience, or people. It is often used for the action of an electronic receiver such as for radio or remote.⁴⁹ Scruton and Munro wrote: “Whichever approach we take, however, there is an all-important question upon the answer to which the course of aesthetics depends: the question of the recipient. Only beings of a certain kind have aesthetical interests and aesthetical experience, produce and appreciate art, employ such concepts as those of beauty, expression, and form. What is it that gives these beings access to this realm? The question is at least as old as Plato but received its most important modern exposition in the philosophy of Kant, who argued, first, that it is only rational beings who can exercise judgment - the faculty of aesthetical interest - and, second, that until exercised in aesthetical judgment rationality is incomplete. It is worth pausing to examine these two claims.”⁵⁰

In a strict definition, reception of sensual information is only possible if the correct receptor for one specific stimulus exists. In order to receive the stimulus the body must possess the appropriate receptors for a sensual phenomenon. Hall stated on sensory reception that specific receptors for the stimuli exist for each organ: “Receptor cells work by producing receptor potentials. Receptor cells receive stimuli and transduce that stimulus into a receptor potential. Receptors are sensitive to specific stimuli. The specific stimulus depolarizes the neuron. If sufficiently depolarized, an action potential is generated. Sensation depends on transmission of a ‘coded’ message. All action potentials transmitted by a sensory neuron are identical. The differentiation of different signals is accomplished in the brain. Receptors adapt to stimuli. Over time, the neuron produces fewer action potentials. Sensory receptors for pain or cold adapt slowly, called tonic receptors. Other receptors adapt rapidly, called phasic receptors, such as receptors for touch.”⁵¹ It is generally assumed that viscerointerior receptors are sensory nerve cells that produce sensations of hunger, pain, thirst, fatigue or nausea in organs or visceral tissues. They include Baroreceptors in the circulatory systems that monitor changes in BP. Proprioceptors are sensory nerve cells that relay information about the body’s position, equilibrium and movement. They are located in the ear, joints, tendons and muscles. Also the skin is considered to be a mediator for several senses of pain, pressure, and temperatures. The skin contains as three types of sensory receptors thermoreceptors for temperatures, nociceptors responding to pressure, heat and pain, and mechanoreceptors for pressure. There is evidence for two pressure senses for deep stimulation and for two kinds of temperature sensitivity next to the senses mentioned above. Photoreceptors exist for light. Mechanoreceptors exist for distortion or bending or for heat.

Perception as a Category of Esthetics and Sensual Process

In a strict sense of the sensual experience of sensual stimuli, the perception is the act of forwarding the information arriving at the receptors of organs of the human body. Some

researchers use the term perception in a wider sense. Berleant wrote on *sense perception* in a broader sense as a sensual experience: “Irrespective of theoretical commitment, every treatment of aesthetical issues involves reference to human experience. Independent of the ontological status attributed to the art object, the relation of men to it, in producing, appreciating, appraising it, is an experiential relation. That this is a perceptual experience involving the various senses has long been acknowledged, explicitly so since the formal establishment of the discipline by the very name given it.”⁵² Perception also includes the cognitive action of the brain to be aware of the sensation. Sobrasua Ibim wrote on sensations and perceptions: “Sensations are action potentials that reach the brain via sensory neurons. Perception is the awareness and interpretation of the sensation. Sensory receptors transduce stimulus energy and transmit signals to the nervous system. Sensory reception begins with the detection of stimulus energy by sensory receptors. Exteroreceptors detect stimuli originating outside the body. Interoceptors detect stimuli originating inside the body. Sensory receptors convey the energy of stimuli into membrane potentials and the transmit signals to the nervous system. This involves sensory transduction, amplification, transmission, and integration. Sensory transduction is the conversion of stimulus energy into a change in membrane potential. Receptor potential: a sensory receptor’s version of a graded potential.”⁵³

**The Hierarchy of the Senses -
The Necessarity of the Senses for Esthetics**

The senses are the ‘tools’ to receive sensual information. Can an esthetic experience be felt without them? Berleant wrote on esthetic experience that in general all esthetic experience required the senses: “In asserting the sensuousness of aesthetical perception, it is appropriate to consider, if briefly, the role of the senses in aesthetical experience. This is a topic, which is usually given but passing attention in most treatments of the questions of aesthetics. The classic opinion that the aesthetical senses are the visual and the aural is dutifully echoed as a truth whose obviousness renders justification superfluous, after which attention is turned to seemingly more pressing matters. Yet this proposition is worth serious examination, if for no other reasons than that the senses are a necessary condition for most if not all aesthetical experience, and the bearing this has on the roles of the sensuous and the sensual in esthetical perception.”⁵⁴ In *Reflections on an Aesthetics of Touch, Smell and Taste* Diaconu wrote: “The haptic sense encompassing the feeling of touch, temperature, pain, movement and force, the olfactory sense and the sense of taste have traditionally been neglected in the history of aesthetics. When they have been taken into consideration, it was only to deny the existence of art forms that address these senses.”⁵⁵ Is there a hierarchy of the senses? Berleant differentiated between the senses of the sensuous (sight, hearing)) and the senses of the sensual (taste, smell, touch): “The sensuous is admissible only when made safe by being perceived through the senses of sight and hearing, while the senses of taste, smell, and especially touch, are ineradicably suggestive of the sensual.”⁵⁶

Generally spoken, the two senses sight and hearing enable us to connote higher forms of information, while the other three senses are limited in their capability of communication complex information. Sight and hearing enable us to transmit complex information decoded in language and writing.

Sight Hearing	Taste Smell Touch
Communication of Complex Information	Communication of Simple Information

2.1.9. Senses and their Capability to Transmit Information

The feature of decoding information in complex concepts is in the first two senses higher than in the last three ones. These senses are self-referencing or only up to a limited level (signs)

able to perform actions as communicative tool. Sensations can be defined as the passive process of bringing information from the outside world into the body and to the brain. The process is passive in the sense that we do not have to be consciously engaging in a sensing process. 'Sensual experience' in this sense goes far beyond experience of the beautiful one. The word 'aisthanestai' is equal to 'sentire' (to feel, to recognize, to note) in Latin. Since furthermore the word 'sentire' has the meanings 'to feel', 'to notice' or even 'to have an opinion' in points out a subjective standpoint. A sensation is a purely spiritual or psychical affection. A 'sensation' is a state of excited interest or feeling, or that, which causes it.⁵⁷

Visual sense
Auditory sense
Gustatory sense
Olfactory sense
Cutaneous Sense
Kinesthetic Sense
Vestibular Sense
Organic Sense

The Senses for Perception and Sensation of Esthetic Phenomena

Following Stasko visual perception can be divided into two stages: The physical reception of the stimulus from the outside world, and the processing and interpretation of that stimulus. The information gathered by the eye must be filtered and passed to the brain, which in turn generates coherent images. Hearing is considered secondary to sight.⁵⁸ Bivar stated in *Theories of Media*: "The auditory system has a tremendous capacity for conveying information. The biggest advantage of the ear is that it can process sounds without concentrating on the source, which produces it. Touch or haptic perception is an important means of feedback. The apparatus of touch differs from that of sight and hearing as it is not localized."⁵⁹ Principles of perceptual organization in visuality are:

Closure
Proximity / Nearness
Similarity
Continuity
Depth
Perspective
Interposition
Texture gradient
Shadowing
Motion parallax
Size
Shape
Color
Brightness

2.1.10. Visual Esthetic Categories

Effects of Esthetics: Feelings, Emotions, Desires - States of Esthetic Experience

Akojie wrote that sensations are feelings that occur when the brain interprets sensory impulses. Somatic senses have receptors associated with the skin, muscles, joints, and viscera make up the somatic senses. Taste buds are the organs of taste and are located within papillae of the tongue and are scattered throughout the mouth and pharynx. Within taste receptors taste cells are modified epithelial cells that function as receptors. Taste cells contain the taste hairs that

are the portions sensitive to taste. The sense of taste is not well understood but probably involves specific membrane protein receptors that bind with specific chemicals in food.⁶⁰

Pleasure vs Pain

Simple emotions
Affections
Desires

2.1.11. Appeal and Reactions of Esthetic Phenomena: Classification of Sensibilities

I Sensation of the 'Esthetic State'

William James in *The Principles of Psychology* (1890) stated: "As the faculty through which the external world is apprehended sensuality is the entry for sense. Sense is any of the faculties by which stimuli from outside or inside the body are received and felt, as the faculties of hearing, sight, smell, touch, taste, and equilibrium. A sensation is an experience by the senses. More generally, thoughts and emotions could also be called sensations. The term can also have a negative connotation. Sensibility depends on nerves. Sensation is a perception associated with stimulation of a sense organ or with a specific body condition like the sensation of heat or a visual sensation. The faculty of feeling or perceiving through the senses is based on physical sensibility. An indefinite generalized body feeling is a sensation of lightness. A sensation is knowledge and feeling. Perception and sensation are 'always in the inverse ratio of each other.'⁶¹

II The 'Anesthetic State'

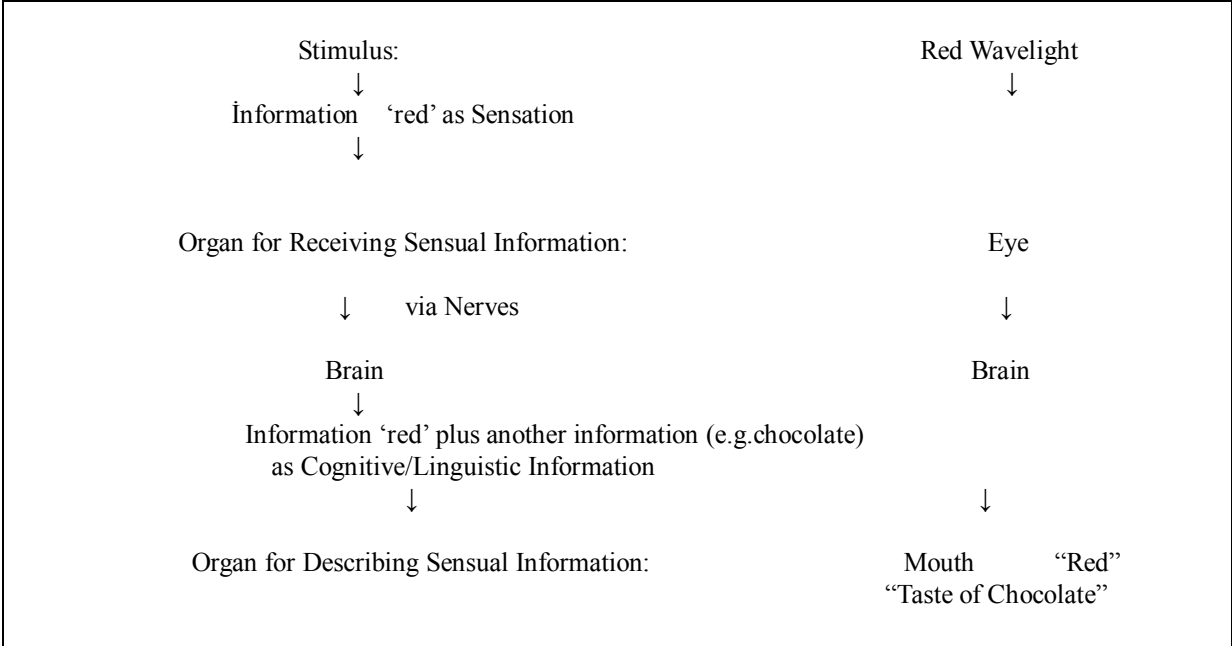
The word 'anesthesia' derives from the Greek word *aisthesia* (reception of feeling). Anesthesia means a state without feeling. The term was coined in the 19th century when modern anesthesia began to flourish. If something is anesthetic, it tends to dull the senses or cause sleepiness. In contrast, esthetic may be thought of as anything that tends to enliven or invigorate or wake one up.⁶² This illumination is imperfect in that anesthetic is not an exact antonym of esthetic. In contrast, esthetic may be thought of as anything that tends to enliven or invigorate. Anesthesia is the prevention of consciousness or sensation, usually by means of chemicals known as anesthetics. In 1842 Crawford Williamson Long in Jefferson, Georgia, was the first to use anesthesia during an operation. In common usage, anesthetic refers to a dulling that is physical in its focus, while esthetic is more commonly used to describe a mental or intellectual awakening or stimulation. They disregard the qualitative aspects of specific esthetic experiences, and do not account for the context-dependence and variability of beauty-judgments.⁶³

III The 'Synesthetic State'

The term synesthesia comes from the Greek prefix 'syn' meaning 'together' and 'aisthesis' meaning 'perception'. Synesthesia is a combined perception with the crossing of two or more senses.⁶⁴ Synesthetics is an esthetic potential within performance which embraces the sensory experience, both the process and the means of production. Synesthetic art produces multi-sensational work.⁶⁵

In terms of an esthetic communication concept, we can describe synesthesia as a 'shortcut' in terms of the transmission of sensually experienced information. Under normal conditions, sensual information is processed as a sensation from the Receiving organ to the brain and then associated with the relevant term for this sensation. (red wavelight/transmission from the eye to the brain/conversion of the information to the cognitive/linguistic information 'red light'). In a synesthetic situation, the sensation is received and processed like under normal condition, but a second level of association in another esthetic channel appears. Therefore, the synesthetic experience conjuncts with the first esthetic experience another sensual experience

from another channel. For example, a red light is conjunctwith the taste of chocolate. In a real synesthetic situation, this experience is not just an association (red/pepper) on the cognitive level of the transmission of the information, but highly complicated.



2.1.8. Synesthesia: Bodily Internal Processing from Sensual to Linguistic Information

In *(Syn)aesthetics - A Contemporary Practice* Machon stated: “(Syn)aesthetics derives from 'synaesthesia' (the Greek syn meaning 'together' and aisthesis, meaning 'sensation' or 'perception'). 'Synaesthesia', and thus 'synaesthetic', is defined as a sensation in one part of the body produced by a stimulus applied to another part and further as the production of a sense-impression of one kind, of an associated mental image of a sense-impression of another kind. (Syn)aesthetics thus encompasses both a sensory experience and an aesthetic potential.”⁶⁶ Machon defined that “perception is the process of acquiring, interpreting, selecting, and organizing sensory information. It is a task far more complex than was imagined in the 1950s and 1960s, when it was proclaimed that building perceiving machines would take about a decade, but, needless to say, that is still very far from reality. The wdsfgdsfg df dfg dsf df df dsf gds dfg sdf dfg dsf df dfsgord perception comes from the Latin perception-, perceptio, meaning "receiving, collecting, action of taking possession, apprehension with the mind or senses.”⁶⁷ Under normal conditions humans can experience at the same time, sensual information from different sensual organs processed by the nerves as channels and sent to the brain. The brain acts here with multi-tasking features able to identify all information from different senses.

The objective of Heyrman’s study *Art and Synesthesia: In Search of the Synesthetical Experience* is to come to a better understanding of the 'synesthetical experience', especially in the context of art. It consists of two parts: in the first part, Heyrman reviewed naturally occurring synesthesia. In the second part, Heyrman discusses created forms of synesthesia in art. His starting point is the hypothesis that 'synesthesia-phenomena' are at the roots of all artistic practice. The approach is multidisciplinary and from a philosophy of art perspective. It will be argued that 'art as a synesthetic experience', and 'synesthetic experiences by synesthetes', share certain basic concepts: the making of new connections between the senses. In the arts, the search for correspondences and complementarities between the senses is essential.⁶⁸ Synesthetics is always open to developments in contemporary practice and analysis. Synesthetic works of art shift between performance disciplines and sensorial modes. The physiological condition known as 'synesthesia' is “a neurological complication where there is a crossover between the senses”.⁶⁹ Following Machon “synesthesia can be

understood literally as the joining of sensorial effects coupled with a combining of cognition and consciousness. The synesthetic performance style is concerned with harnessing the full force of the imagination and in breaking down boundaries between the 'real' and the 'imaginable'. It uses graphic images, palpable forms and visual imagery to represent abstract ideas.⁷⁰ The connotation of elements of categories of one sense with another sense can be explained by a tertium comparationis, a third quality both have in common; e.g. softness of touch and yellow as a color both stand in opposition to gravity of touch/color.⁷¹

According to Lawrence Turner humans have seven senses:

Sight
Smell
Touch
Taste
Hearing
Intuition
Equilibrium⁷²

Turner gives us an example of synesthetic perception:

*The silent, fragrant language of nature
The truth is found in the simple and intricate messages of smell.*

I smelled the wind today.

What precisely it smelled like I can not say.

Only that there was a hint of spicy pine and the rich scent of wet earth.

There were other smells, more complex smells, but I found my nose was not up to the task of identifying what they might be.⁷³

Books in *An Animated Description of Mr. Maps* describes a synesthetic person:

*He saw Mars but he felt Neptune,
he had hoped to feel a certain strong emotion but this is all they had to say:
"I was the son of a man, and so we came together and we shook hands."
"We shook hands."
He often wondered what a million people would look like scattered randomly
across a moonless sky, and how unlikely it would be that they would all just say
the
obvious thing:
"You may call me brother now."
"Yes, brother, I know."
[...]
He saw red, but he thought five.
He was pleased to find his road trip was enhanced by number-color synesthesia:
"My trusty Rosinante bounds along the road very well, leaving the friendly aroma
of donuts and
chicken tenders hanging in the desert air."⁷⁴*

Afi in the song *Synesthesia* associates the state with joy and pain. Porcupine Tree in the song *Synesthesia* a letter is associated with a number and death of a soldier.

Afi

Porcupine Tree

Synesthesia

*Heartbreak, incarnate, I'm
nothing if not your memories
Heartbreak, please let me be
enjoying your pain*

*Someday, I will be...
I'll be the common voice for
community
Because I am a man who'll
forever be
Where all remaining failed*

*Please let me haunt as scent on
your pillow
Letters of past so distant and
wrinkled
Please let me haunt as scent on
your pillow
Letters of past so distant and
wrinkled*

*(Just say...) Say you will follow
me (follow me)
Invite me to your memory
(Just sing...) Sing again for me
(for me)
That long forgotten song*

*Heartbreak, incarnate, I'm
nothing if not your memories
Heartbreak, please let me be
enjoying your pain⁷⁵*

Synesthesia

*I'm sending you a letter
Because I don't think there's
much time*

*Time to learn the cobwebs
Time to bear the crime*

*It's only a number
It's only a death
Another soldier died in action
The telegram regrets⁷⁶*

Cognition - The Function of the Brain

Ibim wrote in *Special Senses*: "The brain's processing of sensory input and motor output is cyclical rather than linear sensing, analysis, and action are ongoing and overlapping processes. Sensations begin as different forms of energy that are detected by sensory receptors. This energy is converted to action potentials that travel to appropriate regions of the brain. The limbic region plays a major role in determining the importance of a particular sensory input."⁷⁷ Ibim wrote on the stimulus of sensations that "amplification is the strengthening of stimulus energy that can be detected by the nervous system. May be a part of, or occur apart from, sensory transduction. Transmission is the conduction of sensory impulses to the CNS. Some sensory receptors must transmit chemical signals to sensory neurons. The strength of the stimulus and receptor potential affects the amount of neurotransmitter released by the sensory receptor. Some sensory receptors are sensory neurons. The intensity of the receptor potential affects the frequency of action potentials. Integration is the processing of sensory information. It begins at the sensory receptor. For example, sensory adaptation is a decrease in responsiveness to continued stimulation. For example, the sensitivity of a receptor to a stimulus will vary with environmental conditions."⁷⁸ For Ibim "sensing our environment

makes it possible to live well and also adapt to the environment. Without the senses, it would be difficult or impossible to adapt and survive. General senses are the most widespread, and simple they include pain, touch, temperature and balance. Special senses are complex organs and receptors with nerve tracts in the brain for example: eye, ear, nose, smell, and balance. Somatic senses are receptors located in the skin, muscle, joints and tendons. They are also called cutaneous (skin) senses. Visceral senses are those with receptors located in the visceral tissues or organs. Exterior receptors are located near the surface of the body; they respond to environmental stimulus and include rods and cones; among them are hair cells in organ of Corti (mechanoreceptors), olfactory receptors, taste receptors (chemoreceptors), skin receptors (touch, pressure, pain).”⁷⁹ Perception informs the body about the sensual information coming from the outside via our senses. For the process of esthetics there are different areas or levels. On the empirical level one notices the esthetic phenomenon. On the sensual level one receives the esthetic phenomenon by senses. On intellectual level one starts with esthetic judgment. On ethical level ethical judgement based on criteria of ethics is made.

What is this?	Empirical Area Esthetic phenomenon	Human mind
How is this?	Sensual Area Esthetic receiver The esthetic receiver uses senses	Human senses
How is this?	Intellectual Area Esthetic judgement The esthetic judgement is based on the ratio	Human intellect
How is this?	Ethical/ Emotional Area Ethic judgement is based on the mind	Human feelings Emotions

2.1.12. Areas of Recognition

The sensual reception of esthetic phenomena is the entrance gate for these phenomena to be received by a human and to be conjunct with higher functions of the human body such as cognition. The transmission of the sensual contents is done by receptors that are designed for specific types of esthetic phenomena. The channels of the transmission are the nerves and from there the information is forwarded to the brain. The senses are here the organs attributes to a number of specific esthetic experiences available through the specific sense. The conjunction between the esthetic phenomenon with a specific value of judgements is based upon the connection between sensual experience and cognition and memory among other functions of the brain. Humans are able to identify specific esthetic value and attribute to them abstract categories.

2.3. The Perception or How Do We Notice Esthetic Phenomena?

In this passage, we will look at the process from the sensual information when entering the nerves to the perception and arrival at the brain. Here we must suggest that a perceived sensation is linked with conscious and unconscious information, e.g. language and emotions. Sensations can be defined as the process of bringing information from the outside world into the body and to the brain. The process is automatic in the sense that we do not have to be consciously engaging in a process. Sensitivity is an imprecise word with various connotations relating to a state of high responsiveness or susceptibility.⁸⁰ The most important implications are the capacity of being hurt as in the sensitivity. Mental events (feelings, thoughts, desires, etc.) that may accompany behaviors and may be thought of as causes of behaviors are commonly thought to involve brain activity. The contact with the 'outer world' depends on neural sensory and perceptual systems. Our acquisition of knowledge involves the brain and nervous system. Perception of the environment is essentially a matter of converting energy into an electrical signal in the nervous system. Conversion of an energy form to another is called 'transduction'. Sensory receptors serve as 'transducers'.⁸¹

Emotions
Feelings
Affections
Desires

2.3.1. Ways of Receiving Esthetic Perception

The process of sensation and perception can result in different types of feelings. Hansen stated: "The forms of feelings can be divided into three classes of the simple emotions, the affections, and the desires. The simple emotions are the source of the joys and sorrows of every-day-life. The affections are feelings, which go out to an object with the certain emotional preposition of good or bad wishes regarding the object. The desires are feelings that go out to an object with the strong wish of its possession. But not in all cultures we have a this much detailed classification."⁸²

I	The Affections
II	The Desires
III	Emotions

In *The Emotions: A Sketch of a Theory* Sartre wrote:

*For most psychologists everything takes place as if the consciousness of the emotion were first a reflective consciousness, that is, as if the first form of the emotion as a fact of consciousness were to appear to us as a modification of our psychic being or, to use everyday language, to be first perceived as a state of consciousness. And certainly it is always possible to take consciousness of emotion as the affective structure of consciousness, to say, "I'm angry, I'm afraid, etc." But fear is not originally consciousness of being afraid, any more than the perception of this book is consciousness of perceiving the book.*⁸³

Aesthetic Experience

According to the *Encyclopedia of Philosophy* an aesthetic experience "arises in response to works of art or other aesthetic objects. Although the term aesthetic itself was not introduced until the eighteenth century, it is clear that what are identified in contemporary discussions as "aesthetic experiences" were "felt" by individuals long before this: for example, when Plato worried about excessively emotional reactions to recitations of poetry or when Aristotle described the positive effects of attending the theater. Nevertheless, the exact nature of aesthetic experience—even the idea that there is such a unique form of experience—remains a

matter of controversy.”⁸⁴ Perception is relative depending on the person. Chikata, Yasuda, Matsushima, and Kobori stated this in an experiment: “Scenery evaluation depends on the evaluator's experiences or perceptions. Thus inverse analysis by neural networks of scenery evaluation of planted concrete structures (concrete retaining walls) was examined in this study. In addition, in order to identify the evaluation schemes of evaluators, sensitivity analysis was performed on the obtained neural network structure. The efficacy of neural network inverse analysis and genetic algorithm analysis using fuzzy-set theory in reproduction of the same scenery evaluation questionnaire's results also was compared.”⁸⁵ Comparing the aesthetic perception of different anterior visible occlusions in different facial and dental views (frontal view, lower facial third view and dental view) by lay persons the results showed that anterior visible occlusion, photographed subject and view ($p < 0.001$) “had a significant effect on the aesthetic ratings. Also gender ($p = 0.001$) and the interaction between gender and level of education ($p = 0.046$) had a significant effect over the aesthetic rating.”⁸⁶ Physical attractiveness is an important social issue in our culture and the face is one of its key features. Several authors^{1–3} have reported a hierarchy in the characteristics that determine the aesthetic perception of a person, with the face being the most important factor. Within the face, the mouth (31%) and eyes (34%) also appear to be important.⁸⁷

Esthetics is not only related to arts. Arts use applied esthetic categories. Art appeals to human emotions. It can arouse esthetic or moral feelings, and can be understood as a way of communicating these feelings.

Categories of esthetics

Beautiful	Ugly
Good	Bad
True	False

2.3.2. The Ancient Concept of ‘Kalogagathia’

Sources for Esthetic Production - Esthetics and Intuition: Phantasia and Imagination

Pre-conscious States of Esthetic Experience

Clement Greenberg mentioned as definitions of the word 'intuition' the 'direct and immediate apprehension by knowing a subject of itself, of its conscious states, of other minds, of an external world, of universals, of values or of rational truths' and 'the immediate apprehension of an object by the mind without the intervention of any reasoning process [...]’⁸⁸ Greenberg follows Croce when saying in his *History of Aesthetics* that existence, experience, knowledge are unthinkable without intuition:

*So is esthetical experience as such, art as such. But there is a crucial difference between the way ordinary or primary intuition—which is necessary to existence, experience, knowledge—makes itself felt and the way esthetical intuition, which is not necessary to anything at all, does. Ordinary intuition informs, apprises, orients you, and in doing that always points to other things than itself, to other things than the act of intuition itself.*⁸⁹

Greenberg says about esthetic intuition:

The turn from ordinary to esthetic intuition is accomplished by a certain mental or psychic shift. This involves a kind of distancing from everything that actually happens, either to yourself or to anyone else. Consciously or non-consciously, a mind-set

*ensues whereby that which enters awareness is perceived and accepted for its own immediate sake; not at all for what it might signify in terms of anything other than itself as an intuition in the present; not at all for its consequences; not at all for what it might mean to you in your particular self or to anyone else in his or her particular self; not at all for the bearing it might have on your interests or anyone else's interests. You become relieved of, distanced from, your cares and concerns as a particular individual coping with your particular existence.*⁹⁰

Imagination is the mental capacity for experiencing, constructing, or manipulating 'mental imagery'. Imagination is also regarded as responsible for fantasy, inventiveness, idiosyncrasy, and creative, original, and insightful thought in general, and, sometimes, for a much wider range of mental activities dealing with the non-actual, such as supposing, pretending, 'seeing as', thinking of possibilities, and even being mistaken. Imagination is a very complex, contested, and evaluatively loaded concept. It often appears to have radically different senses and connotations when used in different contexts. The concept will thus best be understood through its history. Imagination is traditionally, the mental capacity for experiencing, constructing, or manipulating 'mental imagery' (quasi-perceptual experience). Imagination is also regarded as responsible for fantasy, inventiveness, idiosyncrasy, and creative, original, and insightful thought in general, and, sometimes, for a much wider range of mental activities dealing with the non-actual, such as supposing, pretending, 'seeing as', thinking of possibilities, and even being mistaken.⁹¹

Object of criticism Method of judgement Criteria of judgement	Book Comparative studies with other books Literary use of poetic elements Elements of Judgement
Object of criticism Method of judgement Criteria of judgement	Speech Comparative study of rhetoric terms Analysis of rhetorical terms
Object of criticism Method of judgement Criteria of judgement	Picture Symbolic studies Analysis of the use of iconographic elements

2.3.3. Elements of Applied Judgement

Basic esthetics consists of sensual categories independent of meaning, tastes, or beauty values. These issues come from another perspective, our experience. Esthetics operates primarily in sense and not in rational thought. Rationality is an additional feature. Esthetic categories are distinct but not static. Interacting with thought enables it to respond to inscribed and ascribed meaning, supporting it and is itself modified in the process but there are limits.

1.	Methods of criticism Scientific methods Applied methods (e.g. journalism) 'Normative rules of criticism'
2.	Censorship (Ignorance of object)
3.	Prohibition (Total control of objects with the aim of destroying them)

2.3.4. Judgement of Criticism and Repressive Methods

The Channels of Esthetic Perception

A channel is a sensory mode utilized by a medium for visual, auditory or tactile perception. Channels are available by the technical features of the medium, in which an esthetic phenomenon appears.

The Stimulus
The Receptor
The Sensation

2.3.5. Steps in Sensation in a Psycho-physiological Approach

Sensation	Empiric area
Meaning	Area of judgement
Areas of Esthetics	

2.3.6. The Four Categories for Human Esthetic Reception

Esthetic perception is made by sensation. We find the two states of perception.

Perception of the esthetic phenomena	
Reception of the esthetic phenomena	
Sensations	
Inner Communication	Outer Communication
Organs of Body	Body - Environment

2.3.7. The Ability of Esthetic Perception and Reception

Esthetic reception is the process in which the esthetic object is perceived and transformed into another context, e.g. seeing a landscape and painting a picture of the seen scenery. Perception comprises the whole area of human response of phenomena up to the process of cognition. This notice of esthetic phenomena is a sensual one in the literal sense of the Greek verb 'aistanestai'. It contains chemical and physical processes of organs of the body. Perception is related to the empirical sensual experience that neither can be controlled nor selected by consciousness and implies emotions. The following cognitive processes are related to consciousness, previous experience, and knowledge.

Senses are the physiological responding channels for the perception of outside stimuli of of physical phenomenon. The five classical senses are sight, hearing, taste, smell, and touch. Other senses are temperature, pain, balance, and acceleration. They are received by receptors and organs of the body. They communicate this information to a defined region in the brain. Perception can result in reactions of the consciousness ('judgement') and emotional reactions. From the perspective of the emotional reaction of esthetic phenomena, we can distinguish between esthetic beauty associated with pleasure and ugliness associated with displeasure. The concept of pathos shows us the reactions regarding lack of beauty of the emotional effects of ugliness. The emotional states of pleasure and displeasure are associated with beauty and ugliness.

Emotion:	Pleasure	Displeasure
State:	Esthetic State	Non-esthetic State
Object:	Beautiful	Ugly

Classical Separation between Beautiful and Ugly

David Usher's *Ugly is Beautiful* describes a change of perception, when thinking of a special person. Disney in the song *Beauty and the Beast* describes the theme beauty and ugliness according to the movie.

David Usher	Disney
<i>Ugly is Beautiful</i>	<i>Beauty and the Beast</i>
<i>Stood on the rooftop scream at the sky again</i>	<i>Just a little change Small, to say the least</i>
<i>Dance to the radio end of the world we know</i>	<i>Both a little scared Neither one prepared</i>
<i>Ugly is beautiful beauty in stereo Thinking of you</i>	<i>Beauty and the Beast</i>
<i>Just like the earth spins high as a kite again</i>	<i>Certain as the sun Rising in the East</i>
<i>There with the river flow end of the world we've known</i>	<i>Tale as old as time Song as old as rhyme</i>
<i>Ugly is beautiful beauty so terrible Thinking of you⁹²</i>	<i>Beauty and the Beast Tale as old as time Song as old as rhyme Beauty and Beast⁹³</i>

Beautiful ugly is a term used in modeling, when a model has rare features that they can be considered beautiful or ugly. The Real Tuesday Weld in *The Ugly And The Beautiful* describe money as the revenge of the ugly for the beautiful.

*The Real Tuesday Weld
The Ugly And The Beautiful*

*Well after all that we've been through
Would you still call this love baby?
Cause love's the only proof
That the ugly could be beautiful
God knows i'm feeling spent
Though i've still got my money honey
Money's the revenge
Of the ugly on the beautiful⁹⁴*

Pathos as a Concept

Since suffering (*pathos*) is a state opposed to the esthetic state bringing pleasure, it is part of the emotional preposition of a human. The noun *pathos* derives from the verb *pathein* for 'suffer from emotions', but is also comprises positive meanings. Pathos is as part of rhetoric one of the three modes of persuasion in rhetoric along with ethos and logos. Pathos appeals to the audience's emotions. Emotional appeal can be accomplished in a multitude of ways. In

rhetoric pathos is the use of emotional appeals to alter the audience's judgment. We can differentiate between the states of empathy, sympathy, and apathy. Apathy is a lack of emotion or concern. Sympathy is the understanding the feelings of another person and participation in the emotional state. Empathy is an extreme extent of sympathy, in which a person feels the emotion of another person. As the oldest concepts of beauty in different cultures state, beauty is conjunct with pleasure, while the opposite is displeasure of pain. The Greek word for emotional affect is pathos. We can derive from it the three main principle of pathos:

Empathy
Sympathy
Antipathy
Apathy

Contemporary Meanings of Sympathy, Antipathy, Apathy, and Empathy

In the entry 'sympathy' in the *Merriam-Webster Online Dictionary* the word is defined as:

1. an affinity, association, or relationship between persons or things wherein whatever affects one similarly affects the other b: mutual or parallel susceptibility or a condition brought about by it c: unity or harmony in action or effect
2. inclination to think or feel alike: emotional or intellectual accord b: feeling of loyalty: tendency to favor or support
3. the act or capacity of entering into or sharing the feelings or interests of another b: the feeling or mental state brought about by such sensitivity
4. the correlation existing between bodies capable of communicating their vibrational energy to one another through some medium.⁹⁵

The entry 'empathy' in the *Merriam-Webster Online Dictionary* defines 'empathy' as:

1. the imaginative projection of a subjective state into an object so that the object appears to be infused with it
2. the action of understanding, being aware of, being sensitive to, and vicariously experiencing the feelings, thoughts, and experience of another of either the past or present without having the feelings, thoughts, and experience fully communicated in an objectively explicit manner; also the capacity for this.⁹⁶

The entry 'apathy' in the *Merriam-Webster Online Dictionary* comprises as meanings:

1. Lack of feeling or emotion: impassiveness⁹⁷
2. Lack of interest or concern: indifference⁹⁷

Antipathy (Latin antipathia, from Greek antipatheia, from antipathēs of opposite feelings) comprises in the *Merriam-Webster Online Dictionary* the meanings:

1. obsolete : opposition in feeling
 2. settled aversion or dislike: distaste
 3. an object of aversion⁹⁸
-

Communicability of Sensual Experience

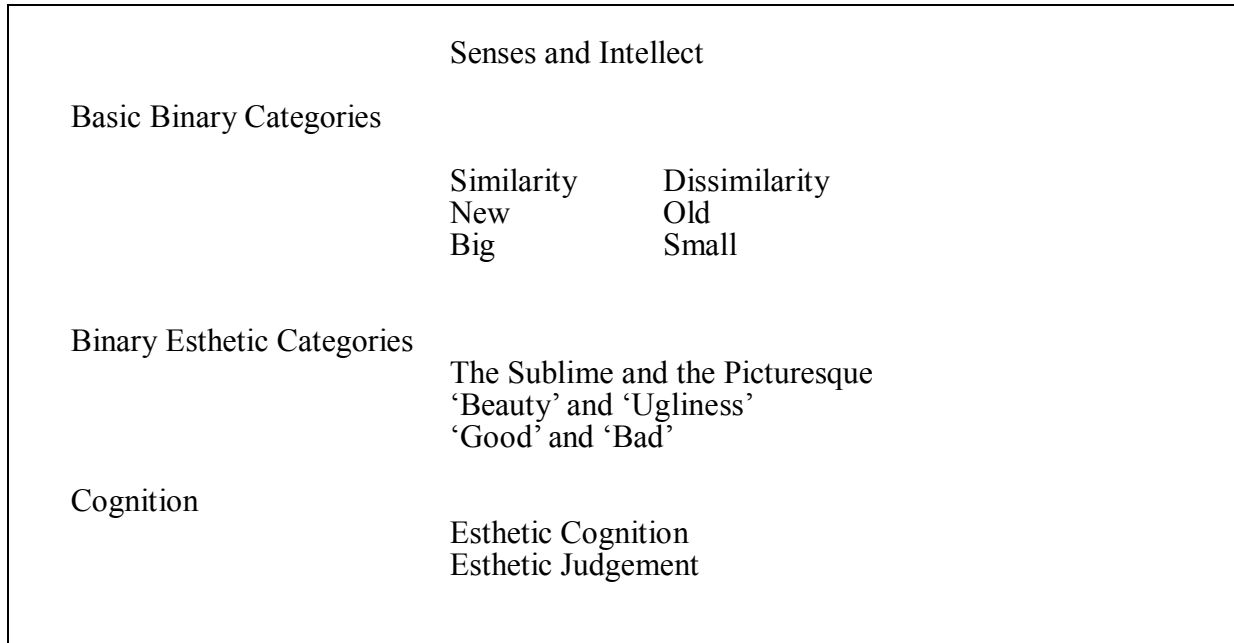
Beauty as undescrible is a position that is opposed to any artistic or scientific approach.

Samuels in *Introduction to Poetry and the Problem of Beauty* wrote "that beauty cannot be translated into expository terms is a particular problem for poetry, especially in an abstract language like English. Poetry's material (language) is, in other contexts, overwhelmingly used and valued for its conceptual and communicative facilities. We imagine, to couch the point in terms of Pound's logopoeia, that poetic beauty is insufficiently difficult or concept-provoking. But when we distinguish pleasing or mellifluous versions of phanopoeia and melopoeia from the conceptual discursive world of logopoeia, we err if we think the first two simple-minded and the last the place of seriousness. [...] Beauty is contingent and unique and cannot be derived from or defined according to rules or explanatory codes. But I want to insist that poetic beauty is important to talk about and wonderful to experience."⁹⁹ A question related to our sensual experiences is the question of the communicability of our sensual experience. Davies in *Writing - First Aesthetic Theory. Theory of Invention & Discovery* wrote: "It may seem odd to aesthetic philosophers that this is an aesthetic theory, when it seems to cover

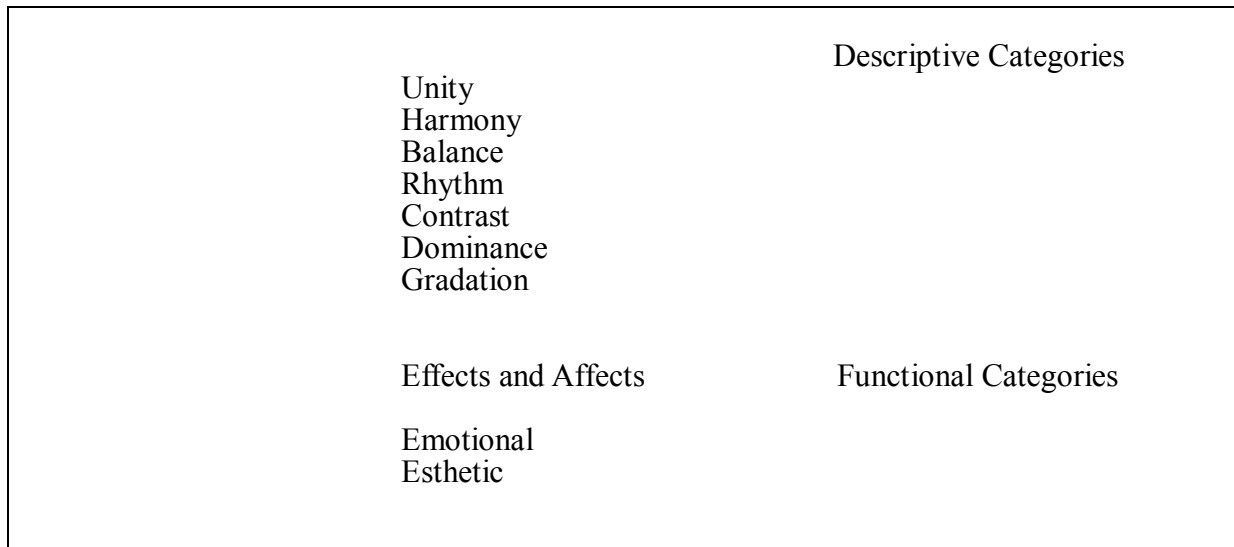
practically all of man's creations except works of art. Aesthetics, in a very broad sense DOES deal with creativity and invention of certain types. Therefore, it is for this reason that this is an aesthetic theory. Let me ask; If an aesthetic theory does not deal with creations and inventions, then what type of theory DOES? Let me know if you find an answer to this question."¹⁰⁰ The point Davies here focuses on is that esthetic phenomena to the receiving human mean something new. Any esthetic (and also anesthetic) stimulus that reaches our senses can be a new creation or invention. In addition, the combination of esthetic phenomena in our senses means that we permanently are subject to new esthetic experiences. Here we must ask if there is an equivalent in form of a description of our sensual experience in linguistic patterns. We can clearly see that our linguistic thesaurus cannot cover all visual phenomena. For example, more colors than names for colors exist. Several types cover the spectrum of different reds linguistically. But fine nuances we cannot distinguish linguistically.

2.4. Categories of Reception or How Do We React On Esthetic Phenomena?

Reception in general is the process or the act or process of receiving or of being received. In an esthetic process it is the act when sensual informations are received and ready to be transmitted into another information system, for conscious or unconscious data. A basic topic of esthetics in the broadest sense is the question whether objective criteria exist for qualifying the beautiful one or whether these can be formed only subjectively from the receiving individual.



2.4.1. Basic Categories in Esthetics



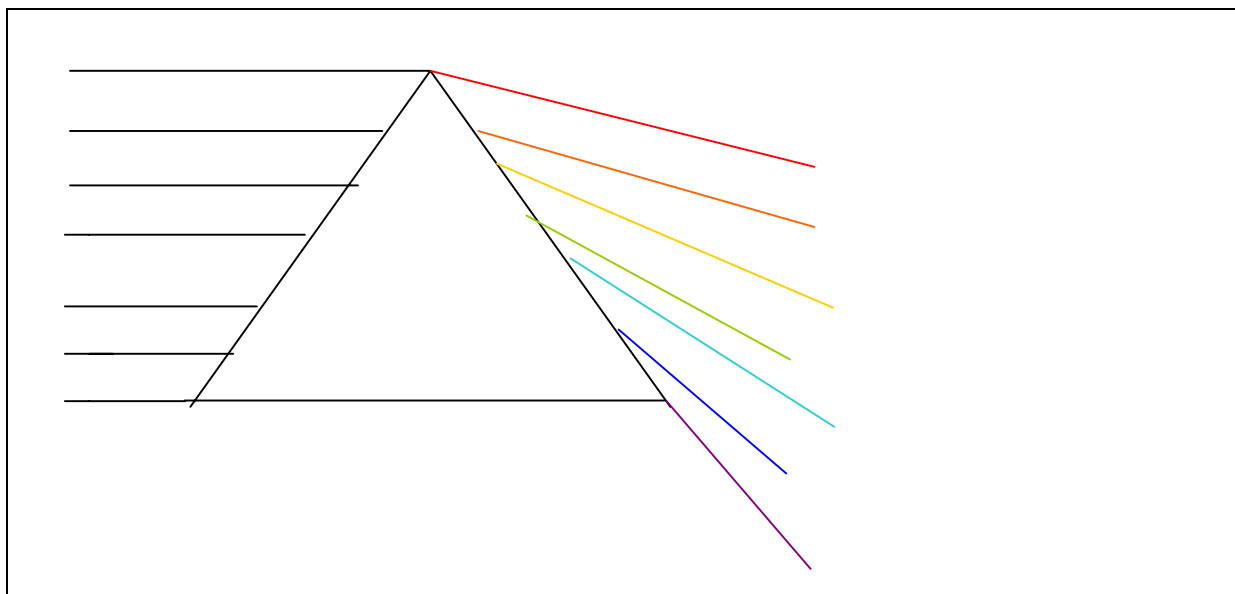
2.4.2. General Abstract Descriptive and Functional Categories of Esthetics

It is assumed that all cognitive achievements possess an esthetic potential. In addition the realization esthetics assumes there are different levels of esthetic experience, so that in this way also the esthetics of the ugly one can be explained.¹⁰¹

Esthetic Systems and Concepts – The Example of Colors in Eastern and Western Cultures

Western Esthetics

According to Saunders, in a “consensus of psycho-physiological and philosophical theories, color sensations (or qualia) are generated in a cerebral ‘space’ fed from photon-photoreceptor interaction (producing ‘metamers’) in the retina of the eye. The resulting ‘space’ has three dimensions: hue (or chroma), saturation (or ‘purity’), and brightness (lightness, value or intensity) and (in some versions) is further structured by primitive or landmark ‘colors’—usually four, or six (when white and black are added to red, yellow, green and blue).”¹⁰² We can call an esthetic system a group of similar phenomena appealing to one or more sense, e.g. the color system. The primary colors we call red, yellow and blue. The secondary colors of mixing two primary colors are orange, green and violet. The tertiary colors exist from mixing a primary and a secondary color. Visuality is an important means in esthetics. Lau and Vande Moere wrote in *Towards a Model of Information Aesthetics in Information Visualization*: “Information visualization has recently emerged as an independent research field which aims to amplify cognition by developing effective visual metaphors for mapping abstract data. The design of such effective data representations are generally supported by insights from visual cognition and perception research, as well as taxonomies that match data types to the most effective mapping technique. Some researchers have suggested that information visualization may be further augmented by engaging in an interdisciplinary discourse with design and art communities, or vice versa, and have proposed that artistic expression can be effectively supported by better understanding existing information visualization techniques.”¹⁰³



2.4.6. Color Differentiation in Spectral Colors Broken by Prism

White

White is associated with light, goodness, innocence, purity, and virginity. It is considered to be the color of perfection. White means safety, purity, and cleanliness. As opposed to black, white usually has a positive connotation. White can represent a successful beginning. In heraldry, white depicts faith and purity. In advertising, white is associated with coolness and cleanliness because it's the color of snow, birth of the new moon, birth, purity, Reverence, snow, peace, innocence, cleanliness, simplicity, security, humility, marriage, sterility, winter, coldness, sterility, clinicism, surrender, cowardice, fearfulness, and winter. Snyder in *The Meaning of White Is Relative* wrote: “White is the global color of peace. Says who? One color expresses all there is in the world of peace? Colors are heavily charged with meaning and symbolic power. For example, yellow has a different meaning in Europe than in Asia. One

stands for outcast and jealousy, the other for divine and royal (and other contradictory meanings).¹⁰⁴

Black

Black is associated with power, elegance, formality, death, evil, and mystery. Black is a mysterious color associated with fear and the unknown. It usually has a negative connotation. Black denotes strength and authority; it is considered to be a very formal, elegant, and prestigious color. In heraldry, black is the symbol of grief, mourning, death, earth, seriousness, modernity, power, sophistication, formality, elegance, wealth, mystery, style, evil, death, fear, anonymity, anger, sadness, remorse, mourning, unhappiness, mystery

Red

Red stimulates the mind and nervous system. Bright red can be an irritant if used over large areas. Red is the color of fire and blood, so it is associated with energy, war, danger, strength, power, determination as well as passion, desire, and love. Red is a very emotionally intense color. Red is widely used to indicate danger. Light red represents joy, sexuality, passion, sensitivity, and love. Pink signifies romance, love, and friendship. It denotes feminine qualities and passiveness. Dark red is associated with vigour, willpower, rage, anger, leadership, courage, longing, malice, and wrath. Fight, love, passion, strength, energy, fire, love, sex, excitement, speed, heat, leadership, masculinity, power Danger, fire, gaudiness, blood, war, anger, revolution, radicalism, aggression, stop

Orange

Orange stimulates the mind and provides an emotional lift. Orange stimulates the appetite. Orange requires the eye to focus, therefore objects seem closer and larger. Orange conveys warmth and assurance. Its opposite color is blue. Orange combines the energy of red and the happiness of yellow. Orange represents enthusiasm, fascination, happiness, creativity, determination, attraction, success, encouragement, and stimulation. Orange increases oxygen supply to the brain, produces an invigorating effect, and stimulates mental activity. Orange is the color of fall and harvest. In heraldry, orange is symbolic of strength and endurance. Warmth, wealth, Buddhism, energy, balance, heat, fire, enthusiasm, flamboyance, playfulness Aggression, arrogance, flamboyance, gaudiness, overemotion, warning, danger, fire

Yellow

Yellow stimulates the nervous system as well as the mind. Yellow makes objects seem closer and larger. Its opposite color is violet. Yellow is associated with joy, happiness, intellect, and energy. Yellow produces a warming effect, arouses cheerfulness, stimulates mental activity, and generates muscle energy. In heraldry, yellow indicates honour and loyalty. Warmth, happiness, cowardice, betrayal, hatred, sunlight, joy, happiness, optimism, idealism, wealth (gold), summer, hope, illness (quarantine), hazards, dishonesty, avarice, sissification, weakness

Green

Green creates a feeling of freshness. Its opposite color is red. Green is the color of nature. It symbolizes growth, harmony, freshness, and fertility. Green has strong emotional correspondence with safety. Dark green is also commonly associated with money. It is the most restful color for the human eye; it can improve vision. Green suggests stability and endurance. In heraldry, green indicates growth and hope, spring, young life, nature, spring, fertility, youth, environment, wealth, money (U.S.), good luck, vigor, generosity, go, grass Aggression, inexperience, envy, misfortune, jealousy, money, illness, greed

Blue

Blue has a calming effect. Blue does not require the eye to focus, therefore objects and walls seem farther away. It is often associated with depth and stability. It symbolizes trust, loyalty, wisdom, confidence, intelligence, faith, truth, and heaven. Blue is considered beneficial to the mind and body. It slows human metabolism and produces a calming effect. Blue is strongly associated with tranquillity and calmness. In heraldry, blue is used to symbolize piety and sincerity. Dark blue is associated with depth, expertise, and stability. Dark blue represents

knowledge, power, integrity, and seriousness, sincerity, loyalty, melancholy, heaven, skies, peace, unity, harmony, tranquility, calmness, coolness, confidence, water, ice, loyalty, conservatism, dependability, cleanliness, technology, winter Depression, coldness, idealism, obscenity, ice, tackiness, winter

Brown

Brown stands for calmness, depth, natural organisms, nature, richness, rusticism, stability, tradition Anachronism, boorishness, dirt, dullness, filth, heaviness, poverty, and roughness

Violet

Violet does not require the eye to focus; therefore objects and walls seem further away. Seriousness, dignity

Purple

Purple combines the stability of blue and the energy of red. Purple is associated with royalty. It symbolizes power, nobility, luxury, and ambition. It conveys wealth and extravagance. Purple is associated with wisdom, dignity, independence, creativity, mystery, and magic. According to surveys, almost 75 percent of pre-adolescent children prefer purple to all other colors. Power, high-ranked priest, dignity, sensuality, spirituality, creativity, wealth, royalty, nobility, ceremony, mystery, wisdom, enlightenment arrogance, flamboyance, gaudiness, mourning, profanity, exaggeration, confusion

Pink

Pink is associated with happiness, tenderness, and love

Brown

Brown in more earthy tones creates intimacy. Evokes a sense of tranquillity, but can make a room seem too subdued if used widely without texture or another color to enliven it. Beiges and tans are more sophisticated tones. Brown suggests stability and denotes masculine qualities. Reddish-brown is associated with harvest and fall.

Gray

Elegance, humility, respect, reverence, stability, subtlety, timelessness, wisdom Anachronism, boredom, decay, decrepitude, dullness, dust, pollution, urban sprawl

Gold

Gold evokes the feeling of prestige. The meaning of gold is illumination, wisdom, and wealth. Gold often symbolizes high quality.

Silver

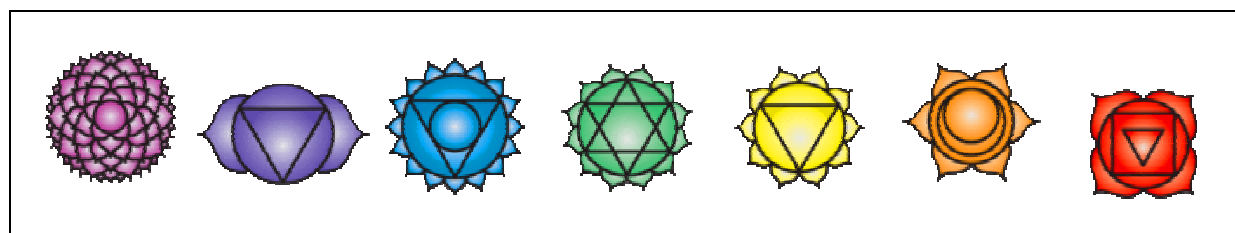
Silver stands for strong confidence¹⁰⁵



2.4.3. European Color Wheels. Johann Wolfgang Goethe's Color Wheel. 1799

A Topological Concept – The East Asian Chakras

A topological concept derived from the human body is the concept of chakras. As a group of imaginary topoi they are located in the body along the disk as matrix. This is a 3-dimensional concept of the body. Here the locations are associated with specific energy centres for specific human areas.



2.4.4. Symbols of the Seven Chakras (Wikipedia). Lotus in Different Shapes, Pentale, and Colors¹⁰⁶

The seven chakras consist of squares, triangles, and circles as basic forms. The colors follow the natural color spectrum when white color is broken in a prism. Sanskrit Chakra means wheel or disk (cakram □□□□□). Chakras are associated with the human body. Chakras are considered centers of energy of human life in Hinduism and Tantric Buddhism in India and South East Asia.

Name	Color	Form	Place	Function
Sahasrara consciousness	White Violet	Lotus with 972 petals	Top of head	Higher
Ajna	Indigo blue	Lotus with 96 petals	Eyebrow	Mind
Vishuddha	Azure blue	Lotus with 16 petals	Neck	Discrimination Wisdom
Anahata decisions	Green	Lotus with twelve petals	Heart	Love based
Manipura	Yellow	Lotus with ten petals	Navel	Dynamism
Swadhisthana emotion	Orange	Lotus with six petals	Tailbone Desire	Unconscious
Muladhara	Red	Lotus with four petals	Tip of the tailbone	Spiritual potential

2.4.5. Qualities of the East Asian Chakras

Energy can here be both metaphysical and physical energy. Chakras we find mentioned already in the *Vedas*. Chakras are considered loci of life energy or prana, called qi in Chinese. The disk here is the matrix for the chakras. According to the *Buddha Dharma Education Association* the harmony of Buddha's physical proportions is the expression of great beauty. The required measurements are laid down in the canon of Buddhist art, which corresponds to ideal physical proportions. The span is the basic measure, i.e. the distance from the tip of the middle finger to the tip of the thumb of the outspread hand. This distance corresponds to the space between the dimple in the chin and the hair-line. Each span has twelve finger-breadths.

The whole figure measures 108 finger-breadths or 9 spans corresponding to the macro-micro-cosmic harmony measurements. The proportions of a Buddha, the graciousness of his physical form, represent one of the ten qualities or powers of a Buddha. They are described in the *Story of the Life of Buddha Shakyamuni*. There are thirty-two major and eighty minor characteristics. The lines of the eight-spoked on the soles and palms of a Buddha are among them. The appearance and the measurements of a Buddha are perishable and a worldly conception: they describe the ideal picture of a heavenly body. They are not subject to change like growth, sickness and death, which can only affect the earthly incarnation of a Buddha. Physical marks of the Buddha are: *Ushnisha*, the 'Enlightenment Elevation' above the fontanelle, is the flame-topped elevation on the head of the Buddha, defined as that which emerges from the head of a Fully Enlightened One. *Urna*, the mark in the centre of the forehead, called the 'Eye of Wisdom', also depicted as a bundle of rays or fine hairs between the eyebrows. The lower part of the body is covered by the Diamond-Seat (*Vajrasana*). This is the meditation pose (*Dhayanasana*) of utmost concentration with the legs crossed so that the soles are visible. The subtle energy-spheres of the body. The enlightenment-centre is the top of the head or fontanelle above the upper cerebrum, called sphere of the thousand-petalled lotus (*Sahasrara-Chakra*). The cerebral centre of thinking and conscious-power, called command-centre (*Ajna-Chakra*), the forehead between the eyebrows; ascribed to lotus-centre. The guttural centre or subtle sphere of speech (*Vishuddha-Chakra*) at the base of the throat. The cardiac plexus, the emotional sphere of the inner voice (*Anahata-Chakra*), called the source of the heart, situated in the central region of the thorax or chest. The solar plexus with the gastric plexus, called 'the brain of the belly', Fiery-lustrous or navel-centre (*Manipura-Chakra*) in the region of the loins and connected with the lumbar plexus. The sacral plexus, called root-centre (*Muladhara-Chakra*) or secret place, being the root of all streams of vital energy (*Nadis*) in the region of the rump-bone or sacrum. The human body is the receptacle of the power of thinking described as a bundle of energy and pervaded by the so-called breath of life flowing in subtle streams throughout the body.¹⁰⁷

In Asian color symbolism red represents happiness, marriage, and prosperity. According to Kumar, red throughout the development of civilization has had connotations with life. The symbolism of the color red shines forth in Buddhist aesthetics in the type of paintings known as red *thangkas*. [...] It is the color of passion, transmuted to discriminating wisdom. These are especially relevant in especially vigorous meditation rituals requiring equally potent meditative tools.¹⁰⁸ In China, red is the color of happiness and good fortune.¹⁰⁹ In Asian color symbolism yellow is a color against evil and for the dead bringing geomantic blessings. Green is eternity, family, harmony, health, peace, and posterity. The Green Tara is always shown as a young girl having a mischievous and playful nature. The Buddhist Lord of karma (action), Amoghasiddhi, is associated with green.¹¹⁰ According to Kumar, yellow has the highest symbolic value in Buddhism through its link with the saffron robes of monks. Gautama Buddha chose yellow as a symbol of his humility and separation from materialist society. It is the color of earth.¹¹¹ The Chinese revere yellow enough to have considered it the imperial color since the 10th century.¹¹² In Asian color symbolism blue stands for self-cultivation and wealth. Pink represents marriage and purple means wealth. White stands for children, helpful people, marriage, mourning, peace, purity, travel. In Asian color symbolism gold symbolizes strength and wealth. Gold in Buddhism symbolizes the sun, or fire. The statues prepared in the Tibetan regions are often painted with gold, especially for Surya, the sun god of the Hindu pantheon.¹¹³ Black symbolizes evil influences, knowledge, mourning, penance, and self-cultivation¹¹⁴ Many Asian cultures dress their brides in black, reserving white for funerals.¹¹⁵

Color Psychology in Europe/Northern America

Contrast
 Saturation
 Clarity
 Hue

2.4.7. Qualities of Colors

Colors can be mixed in several ways

Elliptic Reducing colors
Additive mixture Mixing principles on the monitor
Subtractive mixture Mixing principles in photography and multicolor printing
Integrated mixture Mixing principles when using opaque color material

2.4.8. Color Mixing according to Main Principles according to Harald Küppers¹¹⁶

Line	Curved	Straight			
Line	Direction		Diagonal	Horizontal	Vertical
Shape	Naturalistic		Geometric		
Size	Large		Small		
Texture	Rough		Smooth		
Value	Light	Dark	Grayed		
Color					
		- Hue			
		- Chroma			
		- Value			
Primary					
Strong					
Light		Dark		Bright	
Asymmetrical		Symmetrical			

2.4.8. Concrete Qualities and Elements of Esthetics

Tufts mentioned that the relation of the esthetic consciousness to art is not that of cause, but that of effect. Art has not arisen primarily to satisfy an already existing love of beauty. It has arisen chiefly, if not wholly, from other springs, and has itself created the sense by which it is enjoyed. The esthetic judgment expresses a value, and hence implies a subjective element; but this value is not apprehended as subjective, private, and relative, but rather as objective, independent of personal states or conditions, and hence as appealing actually or normally to others. The universality and objectivity of the esthetic judgment is one main value. Universality means as we have seen, the elimination of the personal, individual, subjective attitude. Now this is precisely what is required by a consciousness.¹¹⁷ Perception is not

‘objective’ in the sense commonly used, which is outside the observer. Perception needs an observer. Senses as sentient entities cannot serve us with any ‘meaningful sense’ in their pre-conscious activities. The sense organs are fundamentally automatic in working. Our evaluation depends on our knowledge of perception within conscious activities.

Perception Imagination Emotion Intuition	Pre-Conscious activities
Evaluation Thought Reminiscence	Conscious activities

2.4.9. Concepts of Activities of Consciousness and Pre-Conscious Activities

Reception in the strict sense of the chemical or physical process starting with receptors of the body for specific phenomena is an unconscious function of the body. Reception in a broader sense is an esthetic function that comprises also the process of perception and conscious and reflective reactions regarding esthetic phenomena. In this sense it can comprise all features and kinds of reactions of the human body with its physiological, sensual, and cognitive functions.

2.5. Esthetic Values or How Do We Judge On Esthetic Phenomena?

Recent Research on Esthetic Communication, Judgment, and Values

Esthetic Communication

Elena in *Stages of Decoding of an Aesthetic Message and its Haptic* described three stages of esthetic communication:

“The first stage of decoding by the recipient of the aesthetic message consists in "transposition" of iconic information into emotional and intellectual sphere of subjective (active, conscious, creative) perception that determines an individual originality of understanding and assimilation of the work by a person.

[...]

The second stage of decoding of the aesthetic information consists in "discursively (mediately, logically, conceptually) submitted reflection" [Bogin, ib.], i.e. in a well-reasoned conceptual-aesthetic interpretation of aesthetic object by the recipient.

[...]

The third stage of decoding (this stage is optional, it may in some cases not exist at all) represents the fixed result of discursive reflection - verbally shaped (and possibly, organised in writing) the complete integral interpretation representing an originally created text.”¹¹⁸

Brock wrote on human perception: “Human perception and its transformation into judgments obviously depends on social conditions in man's development. - If our judgment differs from that of others we ask ourselves how we arrived at it. There are two obvious answers to this question: 1. It is impossible to form the same opinion about something therefore one need not discuss the problem. 2. Valid rules are necessary to determine possible judgments to prevent too many individual opinions about the same object of perception.”¹¹⁹ Camp in her *Lecture Notes* wrote on judgements of esthetic values: “Judgments of aesthetical values already rely on our ability to discriminate sensory information. We can mark out several possibilities for this analysis: Moral value and aesthetical value are completely independent - i.e., a work might be high in moral value and low in aesthetical value, or vice versa, and these are two separate and independent judgments. Moral value and aesthetical value are necessarily related - i.e., moral value is an important part, if not the most important part, of our judgment that a work has aesthetical value. Moral value and aesthetical value are contingently related - i.e., these values are related but not necessarily related; e.g., a work with high moral value is more likely to have aesthetical value but other factors might lead us to a final conclusion that the work lacks aesthetical value.”¹²⁰ Camp speaks about shared economic values: “Shared economic values form the basis of the economic activity that underlies, in one form or another, all societies. Every society constructs ways of exchanging goods and services, and most develop some sort of standard for determining what constitutes a "fair" exchange. The most common solution to this problem, the one that pervades all modern societies (though it is never the only one, even in such societies) is to develop a money system.” Mesle in *Aesthetic Value and Relational Power: An Essay on Personhood* wrote: “If the concepts of relational power and aesthetic value are accepted as more adequate categories for understanding human experience than those arising from substance metaphysics, then we must obviously change our images of ideal personhood and ideal communities.”¹²¹ The binary terminology of ‘beauty’ and ‘ugliness’ gives the basic categories of positive and negative esthetic values. Lye in *Some Elements of Structuralism and its Application to Literary Theory* stated that “relations among signs are of two sorts, contiguity and substitutability, the axes of combination and selection: Hence of the existence of all 'grammars', hence all substitutions, hence the ability to know something by something else, or by a part of it in some way. The conception of combination and selection provides the basis for an analysis of 'literariness' or 'poeticity' in the use, repetition, and variation of sound patterns and combinations. It also provides keys to the most fundamental elements of culture.”¹²² Glover in *Psychoanalytical Aesthetics: The British School* wrote: “But what are the criteria for esthetics? Obviously, when facing history visually, taste changes”.¹²³ The theorists considered here approaches to the three areas

creativity, interpretation, and nature in different ways and methods. As Tufts mentioned that the esthetic judgment expresses “a value, and implies a subjective element. This value is not apprehended as subjective, private, and relative, but rather as objective, independent of personal states or conditions, and hence as appealing actually or normally to others.”¹²⁴ Pateman proposed in *Twenty Concepts for Aesthetics: A Lecture* the following categories.

Materials/Medium
Use/Engagement
Concentrated attention/Floating attention
Communicative/ Expressive
Knowing/ Acknowledging
Perfect/ Imperfect
Finished/ Unfinished
Enduring/ Evanescent
Deliberate/ Chance
Space and Time¹²⁵

Regarding esthetic evaluation Greenberg mentions:

*Esthetical evaluating means, much more often than not making distinctions of extent or degree, of more or less. Relatively seldom does it mean a flat either-or, a yes or no, a guilty or not guilty. Esthetical judging tends to mean shading and grading, even measuring—though not with quantitative precision, but rather in the sense of comparing (and there's no refining of esthetic sensibility without exercises in comparing). Esthetical evaluating is more on the order of appraising and weighing than on that of verdict-delivering—even though it so often has to sound like a verdict, pure and simple, when expressed in words.*¹²⁶

Landauer and Rowlands stated that values are that which one acts to gain or keep. Living entities decide, by some standard of evaluation, which values are wanted. The combination of a value, and the wanting to accomplish those values is important for the reception of esthetic values, since these values characterize the selection or preference of esthetic phenomena of a person. Values are automated judgments about particular esthetic phenomena. Similar to emotions, they are originally derived using reason and from an initial judgment. Desires are emotions, so a desire without an emotional response is a contradiction. A value does not need to have an emotional response. It is an automated judgment, which often produces a desire, but not necessarily. Esthetics, which is derived from the Greek word for ‘perception’, deals with beauty and the beautiful. It has two dimensions: objective and subjective. Objective beauty is based on consideration of the object itself implying that the object possesses properties that make it unmistakably praiseworthy. Subjective beauty is a quality of value related to the tastes of the person contemplating it.¹²⁷

Research on Pure Estheticism: The Esthetic Value

Within most hierarchies of values, esthetics is not a separate value, but a value indirectly associated and participating in other value. Esthetics can be considered as a value of its own. Two examples of concept with the esthetic value are describes by Hansson and van Camp. Hansson considers the esthetic value as a value next to other values and human needs. Hansson wrote in *Aesthetical Functionalism*: “According to the strongest version of aesthetical functionalism, aesthetical value is completely determined by and therefore reducible to practical function. According to the opposite view, function and aesthetical value are completely independent of each other. Both these views are shown to be untenable, and instead aesthetical dualism is defended. By this, I mean that some aesthetical judgments that can legitimately be made about an object refer to it under descriptions of its practical function, whereas others refer to it, for instance, under descriptions of its physical appearance. Since valuations of the former type are in most cases positively correlated with satisfaction of functional requirements, this amounts to a defense of a radically weakened version of aesthetical functionalism.”¹²⁸

Hansson wrote in *Aesthetical Functionalism* on basic needs of humans: “Body (physiological) needs include the very basic need for air, warmth, food, sleep, stimulation and activity. People can die do to lack of biological needs and equilibrium (homeostasis). Security (Safety) Needs might include living in a safe area away from threats. This level is more likely to be found in children as they have a greater need to feel safe. Social (Love and Belongingness) Needs often includes love of family and friends. Ego (Self esteem) Needs means having a healthy pride in one's self. The need for self-respect, and respect from others shows up at this level. Self Actualization (Fulfillment) Needs includes purpose, personal growth and realization of one's potentials. This is the point where people start to become fully functional, acting purely on their own volition and having a healthy personality. Spiritual Needs are redundant and differ from mere self actualization. We need a higher form of love than we find from fellow humans. This Love is part of the natural Law of the universe.”¹²⁹ Van Camp asked in *Governmental Determinations of Aesthetical Values* ‘What is aesthetical value?’ and answered: “Subjective and objective theories of aesthetical value have been much-discussed in philosophical literature. An objective theory claims (roughly) that aesthetical value somehow resides in properties of the work itself, such that any reasonably competent observer would find them. In contrast, a subjective theory claims that aesthetical value is simply a matter of the psychological effect on or the attitude of the observer, and these vary considerably from observer to observer.”¹³⁰

Regulations of arts such as normative esthetic concepts and censorship by state governments and religious authorities also affect the esthetic practice. Van Camp in *Governmental Determinations of Aesthetical Values* describes an example of regulation of esthetic practice by the government: “Whether aesthetical value can or should be determined by governmental bodies of any sort is an enormously complex problem. The NEA, as a governmental agency, regularly makes determinations of aesthetical value in awarding grants. Although these determinations have been made with extensive use of external reviewers and panelists who are not government employees, they have resulted in enormous controversy in recent years. Some argue that government funding of the arts is unjustifiable because it is impossible to adequately determine aesthetical value so as to justify funding decisions. In addition, judges have traditionally resisted making any determinations of aesthetical value.”¹³¹

Philosophical concepts interpret the so-called ‘esthetics of the ugly’ as a form opposed to beauty.¹³² Peirce wrote in *Pragmatism: Ethical and Esthetical Goodness*: “Supposing, however, that normative science divides into esthetics, ethics, and logic, then it is easily perceived, from my standpoint, that this division is governed by the three categories.”¹³³ Following Peirce Thellefsen and Sørensen wrote: “In the following, we will set up a theoretical framework that enables us to investigate the ideal, the value and the habit of conduct in terms of esthetical values, ethical values and logical values respectively. By understanding the ideal as an esthetical value, we underline the status of the ideal as a Firstness of Thirdness.”¹³⁴

Integration of Esthetics in Value Settings - Models of Values of Art

Uniqueness is a quality of individuality. An esthetic sensation, an esthetic object, or an esthetic state can be unique. The contrary is commonness. Unique features are harder to be communicated compared to common features.



2.5.1. Uniqueness. Such a Picture Hardly can be Repeated (Haase)

Among the values of human existence, esthetics is a value bound to other values. For example the connection of beauty with goodness we find in many cultures (see the linguistic examples). Since esthetics is an attribute or quality of objects and not an independently existing phenomenon, its value depend on the object's setting.

Monahan and Collins-Jarvis in *The Hierarchy of Institutional Values in the Communication Discipline* wrote: “[Max] Scheler classified the values into the following four categories; the value of pleasure and displeasure (the emotional value), the value of the sense of life (and welfare as a subsidiary value to it), the mental value (perception, beauty, justice), and the value of holiness.”¹³⁵ In Maslow's hierarchy of needs in *A Theory of Human Motivation* (1943) esthetics ranges among the less important values, the so-called B-values for human judgment describing self actualization.

Wholeness/Unity/Oneness
 Perfection/Just-so-ness
 Completion/Finality/Ending
 Justice/Fairness
 Aliveness/Full-Functioning
 Richness/Intricacy
 Simplicity/Essential/Honesty
 Beauty/Form/Richness
 Goodness/Oughtness
 Uniqueness/Idiosyncrasy/Novelty
 Effortlessness/Ease/Perfect
 Playfulness/Joy/Humor
 Truth/Reality/Beauty/Pure
 Self-Sufficiency/Independence¹³⁶

Maslow's B Values

The definition of art in the *Encyclopedia of Philosophy* is: “The definition of art is controversial in contemporary philosophy. Whether art can be defined has also been a matter of controversy. The philosophical usefulness of a definition of art has also been debated. Contemporary definitions are of two main sorts.”¹³⁷ Vickery in *Organising Art: Constructing*

Aesthetic Value wrote on models of value for art: “There are three general ways of investigating art, all of which appeal to a distinct category of aesthetic value. These categories are three modes of organisation, all of which have to some degree provided a source of inquiry for management and organisation studies. They can be described as the following: (i) material organisation: [...], (ii) aesthetic organization [...], and (iii) hermeneutic organization [...].”¹³⁸ Vickery in *Organising Art: Constructing Aesthetic Value* wrote: “Categories of artistic quality can be identified in terms of the exploration of pictorial form/shape, line/contour, colour, space, light/dark, and surface/texture.”¹³⁹ Vickery wrote on models of values: “There are three general ways of investigating art, all of which appeal to a distinct category of aesthetic value. These categories are three modes of organisation, all of which have to some degree provided a source of inquiry for management and organisation studies.

- (i) Material organization
- (ii) Technical or material construction of the work of art
- (iii) Aesthetic organization
- (iv) Hermeneutic organization¹⁴⁰

Tellefsen and Sørensen in *A Suggestion for a Semeiotic Theory of Ideals and Values* stated: “An esthetical value is general, when it has undergone an evolution from a mere quality to a general idea containing a set of conditions. In the classification of signs, an esthetical value is an iconic symbol containing a vast amount of potentiality. Thus, an esthetical value is a value that governs most of our actions in certain situations; such general values could be e.g. democracy, a scientific paradigm, an ontology, etc., i.e. a general set of norms comprised to a general value or an ideal that is seldom questioned.”¹⁴¹

Esthetic Values
 Ethical Values
 Logical Values
 Collective Values
 Ideological Values

Types of Values

The Process From Perception To Esthetic Judgement

How can we come from the perception of sensual experience to the judgement of the sensual information as an object of value? For example seeing a red sunset what make us say that this is beautiful or why do we prefer e.g. a deep purple, when deep purple and pink are offered as colors to chose. As a matter of taste, a person individually chooses the judgement. Furthermore, we have a general taste most persons would agree with and culturally and socially established tastes. So how can be attribute absolute or relative categories of judgements to esthetic objects? Beardsley brings it to the point when saying that quantities cannot be transferred from qualities we can judge upon. Beardsley wrote: “You can't take a sample of artwork, lay it down, critique it across aesthetical dimensions, and reach some kind of quantitative judgement as to its quality. Great paintings touch our souls; they may violate some guidelines or lend different weights to various aesthetical principles (sometimes a piece of art veers violently from an aesthetical principle specifically for effect; the "anti-art" Dadaist movement deliberately violated as many artistic principles as possible). Yet the principle of aesthetics gives us a basis for discussion.”¹⁴² Tufts wrote: “1. The aesthetical judgment (a) expresses a value, and hence implies a subjective element; but (b) this value is not apprehended as subjective, private, and relative, but rather as objective, independent of personal states or conditions, and hence as appealing actually or normally to others.”¹⁴³

Subjective and Objective Esthetic Categories

Taste – A Synesthetic Category of Esthetic Judgement

In general, the sum of categories of judgement base upon esthetic phenomena and are called

'taste'. In other words: Taste is the basis for critical judgment and discernment. Taste has literally the meaning 'to try by the touch'; 'to handle', and 'to try by the touch of the tongue'; 'to perceive the relish or flavor of anything by taking a small quantity into a mouth' and 'to try by eating a little.' The word is a derivative form Old English 'tasten', 'to feel', 'to taste', Old French 'taster', French 'tater', 'to feel', 'to try by the touch', 'to try', 'to taste', and – assumed- the Latin word 'taxitare'. Taste is applicable to all five senses.

We must differentiate between taste as one of our senses and taste as a category of esthetics that is used since modern times. Acquired taste is according to Kevin Melchionne “an integral part of the cultivation of taste”. Melchionne identifies “acquired taste as a form of intentional belief acquisition or adaptive preference formation, distinguishing it from ordinary or discovered taste. This account of acquired taste allows for the role of self-deception in the development of taste. I discuss the value of acquired taste in the overall development of taste as well as the ways that an over-reliance on acquired taste can distort overall taste.”¹⁴⁴ Tonelli wrote in *Taste in the History of Aesthetics From the Renaissance to 1770*: “Taste” is relevant to the history of ideas as the power of liking or disliking something, and of ruling one's judgment or conduct according to this power. Still, in this broader meaning, “taste” is used very widely but rather atypically; it is of major importance only as applied to aesthetics, where it becomes, during the seventeenth century, one of the central and most controversial notions. As such, it is the subject of many discussions and of extremely wide implications—the basic dimensions of which follow below. The main feature of aesthetic taste is that it is conceived as an instinctive feeling, independent of reasoning; but, for many authors, reflection may at least partially modify its responses. An inferior kind of taste is considered to cherish some aspects of beauty, which do not, or do not necessarily, correspond to absolute aesthetic value as established by the rules of art; a superior kind of taste, increasing its importance with the crisis of “classical” aesthetics, is itself the standard of aesthetical value and the foundation of the rules. As such, taste is first considered as the power of evaluating beauty insofar as it is inherent in objects; afterwards, it is rather seen as the power of evaluating the response of the mind to objects, with beauty no longer being a characteristic of things in themselves, but consisting in a relationship between the mind and its objects.”¹⁴⁵

Object:	Sympathy Joy Delight	Reactions of the Receiver
Subject:	Harmony Extravagance Excellence Elegance Delicacy Grace	Qualities of the Sender

2.5.2. Subjective and Objective Esthetic Categories of Perceptual Judgement

Binary Categories for the Esthetic Judgment

Tufts stated that “the esthetical judgment expresses a value, and hence implies a subjective element; but this value is not apprehended as subjective, private, and relative, but rather as objective, independent of personal states or conditions, and hence as appealing actually or normally to others. This characteristic has found various terms”.¹⁴⁶

Subtlety	Primitivity
Sentimentality	
Simplicity	Complexity
Particularity	Singularity
Obscenity	Chastity
Obscurity	Clearness
Normality	Specialty
Intrinsicality	Extrinscality
Familiarity	Non-Familiarity
Harmony	Disharmony
Ambiguity	Unity
Banalitly	Importance
Authenticity	Imitation
Ecstasy	Contemplativity
Impersonality	Personality
Indeterminacy	Determinacy
Unity	Diversity
Universality	Singularity
Variety	Singularity
Symmetry	Assymetry
Smallness	Greatness/ Sublimity
Spirituality	Profanity
Stereotypes	Individuals

2.5.3. Binary Categories for the Esthetic Judgment

There are a variety of different methods of coding numbers or symbols.. Binary codes are normally 8 digits long which make up a code that computer technology can identify. This code is a command for the compute.¹⁴⁷

A 01000001	M 01001101
B 01000010	N 01001110
C 01000011	O 01001111
D 01000100	P 01010000
E 01000101	Q 01010001
F 01000110	R 01010010
G 01000111	S 01010011
H 01001000	T 01010100
I 01001001	U 01010101
J 01001010	V 01010110
K 01001011	W 01010111
L 01001100	X 01011000
	Y 01011001
	Z 01011010

2.5.4. Binary Code. The Alphabet in Binary Code

Being affected by esthetic phenomena is *affection*
Affection

Longing for esthetic phenomena is *appetition*
Appetition

Selection of esthetic phenomena with judgement is taste
Taste

2.5.5. Elements of Taste Judgement

Balance	Imbalance
Symmetry	Assymmetry
Sequence	Uniqueness
Cohesion	Lack of Cohension
Unity	Diversity
Proportion	Lack of Proportion
Economy	Lack of Economy
Homogeneity	Variety
Rhythm	Linearity
Originality	Imitation

2.5.6. Binary Categories for Esthetic Measurement

Basic Terms for Structures and Forms of Esthetic Phenomena

I mentioned in 2005 that ethic and esthetic values are in close connection. The distinction often made between emotions and judgments gives rise to a host of conflicting accounts of morality. Emotions brought on the conscious level contain judgments. Judgments are formed by both emotions and the ratio. Emotions are responses to sense and inevitably incorporate judgments and beliefs about those senses. For example the sound of words in poetry is its form, and their meaning its content. The word harmonia, which the ancient Greeks used to name beauty etymologically, meant pattern or proportion of parts. For visible beauty, for works of architecture or sculpture, symmetria, that is, commensurability was the principal term; for audible beauty it was consonance (harmonia). The word taxis for order had a similar meaning. Such were the ancient terms for the disposition or order of parts. For visible beauty symmetria and harmony were principal terms. For audible beauty and for musical works it was consonance (harmonia). The word taxis for order had a similar meaning. Obviously the color connotation described above contains certain basic in common shared meanings. So an emotional approach can be explained for the use of colors.¹⁴⁸ An artist uses large size to make things appear near and of greater importance, and small size to make things appear far away or less important.

Line
Shape
Space
Value
Color
Texture
Location
Direction

Height
Size
Form
Material
Surface impression (color, darkness, structure)
Style (system of forms, architectural style)
Illumination

2.5.7. Elements of the Esthetics of Vision

In the article *Form in the History of Aesthetics* form is defined as follows: “The term ‘form’ has been in existence since the Romans. The Latin *forma* has been accepted in many modern languages, in Italian, Spanish, Polish, and Russian without change, in others with slight alteration (in French *forme*, in English *form*, and in German *Form*). From the outset the Latin *forma* replaced two Greek words *morphe* and *eidos*; the first applied primarily to visible forms, the second to conceptual forms. This double heritage contributed considerably to the diversity of meanings of form. The many opposites of form such as content, matter, element, subject matter, and others reveal its numerous meanings. If content is taken as the opposite, then form means external appearance or style; if matter is the opposite, then form is regarded as shape; if element is considered opposite, then form is tantamount to the disposition or arrangement of parts. Universal categories of esthetics can only be applicable to the esthetical side of human activity. They are different from logical or ethical categories, from philosophical ontology, epistemology, axiology etc. The fundamental categories of ‘plausibility’, ‘beauty’ and ‘artistic reality’ also belong to objective esthetics.”¹⁴⁹



2.5.8. Grass. Unorganized Structures (Haase)

Esthetic Rules and Normative Actions Towards Esthetics

When it comes to the non-individual social categories for judgement on esthetic issues, certain rules are predominant in specific times and epochs. Esthetic rules are applied to esthetic objects mainly from a normative perspective of a specific profession or research discipline. Becker wrote on esthetic rules: “Aesthetical rules operate in institutions which define themselves as “artistic,” as organizations which engage in activities that encourage art or make art possible. In such organizations, aesthetical judgments are paramount and override other considerations. Or, at least, that's the story their participants tell about themselves. Museums say that they choose what to acquire and exhibit on the basis of aesthetical standards, choosing what is most beautiful or most expressive.”¹⁵⁰

The Vale Hierarchy: Esthetic Values in the Hierarchy of Values

Esthetics comprises all areas of values. A value pyramid contains the concrete basic and abstract values of human living.

Esthetics

Ethic Values

Social Values

Basic Economical Values for Survival

2.5.8. Value Pyramide of Humans

Accesses to Esthetics from Mathematical and Exact Sciences - Examples for Mathematical Research Positions

Esthetics is not only a matter of individual taste. Since earliest time there have been several approaches to calculate beauty and to find a measurement of beauty. These accesses depend on mathematical or geometrical tools for calculation or use the theories and methodologies and accesses of empirical sciences such as physics or computer based calculations. These accesses are possible, since esthetics has features that can be described by these sciences.

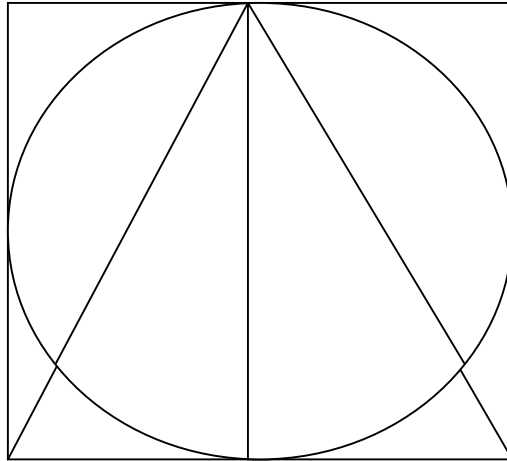
Check and Lian wrote in *A Mathematical Theory of Interface Aesthetics*: “An important aspect of screen design is aesthetical evaluation of screen layouts. While it is conceivable to define a set of variables that characterize the key attributes of many alphanumeric display formats, such a task seems difficult for graphic displays because of their much greater complexity. This article proposes a theoretical approach to capture the essence of artists' insights with fourteen aesthetical measures for graphic displays. The formalized measures include balance, equilibrium, symmetry, sequence, cohesion, unity, proportion, simplicity, density, regularity, economy, homogeneity, rhythm, and order and complexity. The paper concludes with some thoughts on the direction which future research should take.”¹⁵¹

Esthetic measurement for Check and Lian consists of:

Measure of Balance
Measure of Equilibrium
Measure of Sequence
Measure of Cohesion
Measure of Proportion
Measure of Simplicity

The qualities of esthetics are sensually received and thus require the senses. The esthetic object is a collection of esthetic qualities that are accessible by the senses. Zangwill wrote on esthetics: “A fundamental principle is that aesthetic properties are determined by or are dependent on nonaesthetic properties. Things come to have aesthetic properties because of or in virtue of their nonaesthetical properties. For example, a performance of a piece of music is delicate because of a certain arrangement of sounds, and an abstract painting is brash or beautiful because of a certain spatial arrangement of colors. In the philosophical jargon, aesthetical properties supervene on nonaesthetical properties.”¹⁵² Mathematical beauty bases upon mathematical rules such as symmetry and order. Katherine Brading and Elena Castellani in *Symmetry and Symmetry Breaking* wrote: “Symmetry considerations dominate modern fundamental physics, both in quantum theory and in relativity. Philosophers are now beginning to devote increasing attention to such issues as the significance ... beauty, and unity, and this was to prove decisive for its role in theories of nature.”¹⁵³

One of the oldest esthetic mathematical accesses to esthetics is the ‘Golden Ratio’. This ratio of 1:1.618 is called Golden Ratio. In 1928 George David Birkhoff introduced the concept of the Esthetic Measure (M), defined as the ratio between Order (O) and Complexity (C): $M = O/C$. Mathematician George Birkhoff proposed a measure of beauty defined as $M = O/C$. M stands for ‘aesthetic measure’ or ‘beauty’, O for order and C for complexity. The arrangement of numbers and other fields of mathematics according to systematic rules express mathematical beauty.

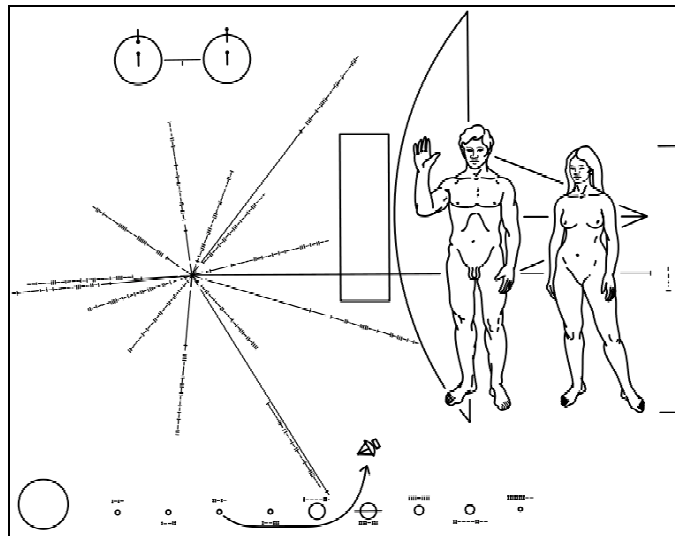


Basic Geometrical Forms

The Human Body as Esthetic Object

A body as the entire material or physical structure of an organism, especially of a human or animal is the physical frame of a person or animal. The human body mostly consists of a head, neck, torso, arms and legs with tissues and cells. The term denotes especially the physical part of a person. As a number of individuals making up or considered a unit the body is an array, band, batch, bevy, bunch, bundle, clump, cluster, clutch, collection, group, knot, lot, party, set. As a group of people organized for a particular purpose a body is a corps, crew, detachment, force, gang, team, or unit. The *body mass index* (BMI) or *Quetelet Index* is a statistical measure of the weight of a person scaled according to height. Dar mentioned that the aesthetic value of biological entities “is often mentioned as an argument for environment preservation. Out of this specific context the aesthetic evaluation of biological entities seems irrelevant. However, biologists frequently refer to biological structures as beautiful or as harmonious. Such expressions may seem as subjective, out of (scientific) context evaluations, and are taken as scientifically distinct. However, looking more closely at the expressions, the scientific framework in which they had been articulated reveals the scientific significance of these expressions.”¹⁵⁴ Reischer and Koo stated: “The prominence of the body in popular culture has prompted intense academic interest in recent decades. Seeking to overturn a naturalistic approach to the body as a biological given, this broad literature redefines the body as a sociocultural and historical phenomenon. Within anthropology, two primary theoretical orientations toward the body have emerged: the body as ‘symbol’ and the body as ‘agent.’”¹⁵⁵ According to Berleant, “irrespective of theoretical commitment, every treatment of aesthetic issues involves reference to human experience. Independent of the ontological status attributed to the art object, the relation of men to it, in producing, appreciating, appraising it, is an experiential relation. That this is a perceptual experience involving the various senses has long been acknowledged, explicitly so since the formal establishment of the discipline by the very name given it.”¹⁵⁶ The Pioneer F spacecraft was destined to be the first human made object to escape from the solar system into interstellar space, carries a pictorial plaque. It is designed to show inhabitants of some other star system the human kind

of beings.



2.5.9. Pioneer Plaque. NASA. ¹⁵⁷

Vanity in many cultures is considered the counterpart of beauty that vanishes.



2.5.15. Lavater, Johann Caspar. Emblem of Vanitas. 1775-78 ¹⁵⁸

Proportion refers to the relative size and scale of the various elements in a design. The Golden Section, expressed by the ratio 1:1.618, has been utilized in design of architecture and fine arts. The Golden Section is also called the Golden Mean, Golden Ratio and Divine Proportion. It is a ratio or proportion defined by the number Phi ($\Phi = 1.618033988749895\dots$). The ratio of the whole line (A) to the large segment (B) is the same as the ratio of the large segment (B) to the small segment (C). A has to B the same relation as B has to C. Phi is called the Golden Number. The number phi computed it is $(5 \wedge .5) * .5 + .5$. $5 \wedge .5$ means 5 raised to the 1/2 power, which is the square root of 5.



2.5.10. Greek Temple of Hera in Selinunte (Sicily)¹⁵⁹

For the Greek Temple of Hera in Selinunte we can apply Birkhoff's formula of esthetic value $M=O/C$ (order/complexity) for the numbers of columns and the complexity of the columns. These Doric columns possess a higher esthetic value than Corinthian temple columns following his formula. Ivanov stated in *Nonlinear Art*: "There are different methods of mathematical description of nonlinearity. This work mainly focuses on its dynamic aspect that is the relation to the equations of motion governing the system's behavior. I do not consider the chaotic modes of motion and statistical structure formation (fractals). From the dynamic viewpoint, three levels of nonlinearity can be generally distinguished, which will be denoted here as "external", "internal" and "hierarchical" nonlinearity."¹⁶⁰ Rigau, Feixas, and Sbert mentioned a formula of beauty following Birkhoff: "[...] The running time $t(p)$ of a program p [...] generates a given design is a formalization of Birkhoff's complexity C , and a monotonically decreasing function of the length of the program $l(p)$ (i.e., Kolmogorov complexity) represents Birkhoff's order O . Thus, looking for the most attractive design, the aesthetic measure is defined by $M = 2 - l(p)/t(p)$. For each possible design, they define its 'beauty' as the smallest possible value of the product $t(p)2l(p)$ for all possible programs that generate this design. Machado and Cardoso [MC98] established that an aesthetic visual measure depends on the ratio between image complexity and processing complexity."¹⁶¹ Patterns result from symmetrical operations:

Number patterns:	3, 6, 9, 12
Logic patterns:	1 2 3
Word patterns:	In rhetoric: He hunts hearts

This symmetry of multiplication is based upon equitation:

$1 \times 1 = 1$
 $11 \times 11 = 121$
 $111 \times 111 = 12321$
 $1111 \times 1111 = 1234321$
 $11111 \times 11111 = 123454321$
 $111111 \times 111111 = 12345654321$
 $1111111 \times 1111111 = 1234567654321$
 $11111111 \times 11111111 = 123456787654321$
 $111111111 \times 111111111 = 12345678987654321$ ¹⁶²

Esthetic Discrimination as Basic Function of Esthetic Judgement - The Communicability of Esthetic Judgements

Judgments of esthetic value clearly rely on our ability to discriminate. The word

discrimination derived from Latin ‘discriminare’ meaning ‘to distinguish between’. Discrimination is the recognition of qualities among objects. Discrimination can result in an act or instance of discriminating making a distinction in favor of or against one of them. In physiology it is the process whereby two or more stimuli are distinguished. Discrimination as the act of discriminating is the ability or power to see or make fine distinctions. The function of discrimination can be described as an unequal state between objects, their quantitative and qualitative values and features, and their relation to each other. We can express this inequitation using the mathematical and logical conjunctive \neq . In a simple mathematical form $2 \neq 5$ as discrimination can be used. Or as sentence such as “A house is not a tree.” an inequitation is expressed. Discrimination underlies an esthetic experience. Here the act of (logical and visual) discrimination takes place in form of the sign of inequality or the negation ‘is not’. We can describe the esthetic function as follows:

$$F(x) \neq z \quad Z \in (N \setminus x)$$

The function of x is unequal to z. Z can be any natural number except x. The work of the person who judges is to make this basic discrimination accessible by criteria of measurement.

Ben-Ami Scharfstein in *Can there Be a Common Measure for All Art?* wrote: “Because a work of art is a concentrated embodiment of aesthetical experience, it is (insofar as aesthetic) incommunicable. Its purpose as art is to communicate the incommunicable. In this sense, art is thus the embodiment and communication of the otherwise incommunicable.”¹⁶³ When judging on arts we must use different and specific criteria. Only an absolute judgment such as ‘good’ or ‘bad’ can exist without the reflection of the esthetic object. Such an absolute judgement communicated only the judgement itself, but none of the esthetic qualities of the subject. The reflection of the esthetic object makes an esthetic object in an esthetic judgement communicable. The absolute judgement only communicates the judgement itself.

Communicability of the Judgement	Communicability of the Object
Not reflective	Reflective
Absolute Judgement	Qualitative Judgement

2.5.11. Communicability of Judgements

The judgement on esthetic phenomena can be subconscious based upon personal preferences; as a judgement that is part of collective criteria (norms, taste, fashion) the judgement not underlies personal decisions. Esthetic values can be connected with other values such as ethic categories. In recent research accesses, esthetic judgements were considered to be a part of mathematical principles and calculated by tools and methods of the exact sciences and empirical research. The connection between the esthetic phenomenon and a specific value of judgements is based upon the processing of sensual experience in order to be subject to cognition and memory and a final judgement of the brain. Humans are able to distinguish and identify specific esthetic objects and attribute to them values as abstract categories of judgement. Mona Lisa shows the portrait of a woman, dressed in the Florentine fashion in front of a landscape. According to Giorgio Vasari, the young Florentine woman in 1495 married Francesco del Giocondo. Vasari wrote in *Le Vite de Piu Eccelenti Architetti, Pittori, et Scultori Italiani, da Cimabue Insino a' Tempi Nostri* regarding the *Mona Lisa*. Regarding Leonardo Da Vinci the contemporary writer Vasari's *Lives of the Artists* and Oscar Wilde in *The Critic as Artist* made different descriptions:

Leonardo undertook to execute, for Francesco del Giocondo, the portrait of Mona Lisa, his wife; and after toiling over it for four years, he left it unfinished; and the work is now in the collection of King Francis of France, at Fontainebleau. In this head, whoever wished to see how closely art could imitate nature, was able to comprehend it with ease; for in it were counterfeited all the minutenesses that with subtlety are able to be painted, seeing that the eyes had that lustre and watery sheen which are always seen in life, and around them were all those rosy and pearly tints, as well as the lashes, which cannot be represented without the greatest subtlety. The eyebrows, through his having shown the manner in which the hairs spring from the flesh, here more close and here more scanty, and curve according to the pores of the skin, could not be more natural. The nose, with its beautiful nostrils, rosy and tender, appeared to be alive. The mouth, with its opening, and with its ends united by the red of the lips to the flesh-tints of the face, seemed, in truth, to be not colours but flesh. In the pit of the throat, if one gazed upon it intently, could be seen the beating of the pulse. And, indeed, it may be said that it was painted in such a manner as to make every valiant craftsman, be he who he may, tremble and lose heart. He made use, also, of this device: Mona Lisa being very beautiful, he always employed, while he was painting her portrait, persons to play or sing, and jesters, who might make her remain merry, in order to take away that melancholy which painters are often wont to give to the portraits that they paint. And in this work of Leonardo's there was a smile so pleasing, that it was a thing more divine than human to behold; and it was held to be something marvellous, since the reality was not more alive.¹⁶⁴

Gilbert. Who, again, cares whether Mr. Pater has put into the portrait of Monna Lisa something that Lionardo never dreamed of? The painter may have been merely the slave of an archaic smile, as some have fancied, but whenever I pass into the cool galleries of the Palace of the Louvre, and stand before that strange figure 'set in its marble chair in that cirque of fantastic rocks, as in some faint light under sea,' I murmur to myself, 'She is older than the rocks among which she sits; like the vampire, she has been dead many times, and learned the secrets of the grave; and has been a diver in deep seas, and keeps their fallen day about her: and trafficked for strange webs with Eastern merchants; and, as Leda, was the mother of Helen of Troy, and, as St. Anne, the mother of Mary; and all this has been to her but as the sound of lyres and flutes, and lives only in the delicacy with which it has moulded the changing lineaments, and tinged the eyelids and the hands.' And I say to my friend, 'The presence that thus so strangely rose beside the waters is expressive of what in the ways of a thousand years man had come to desire'; and he answers me, 'Hers is the head upon which all "the ends of the world are come," and the eyelids are a little weary.' And so the picture becomes more wonderful to us than it really is, and reveals to us a secret of which, in truth, it knows nothing, and the music of the mystical prose is as sweet in our ears as was that flute-player's music that lent to the lips of La Gioconda those subtle and poisonous curves. Do you ask me what Lionardo would have said had any one told him of this picture that 'all the thoughts and experience of the world had etched and moulded therein that which they had of power to refine and make expressive the outward form, the animalism of Greece, the lust of Rome, the reverie of the Middle Age with its spiritual ambition and imaginative loves, the return of the Pagan world, the sins of the

Borgias?' He would probably have answered that he had contemplated none of these things, but had concerned himself simply with certain arrangements of lines and masses, and with new and curious colour- harmonies of blue and green. And it is for this very reason that the criticism which I have quoted is criticism of the highest kind. It treats the work of art simply as a starting-point for a new creation. It does not confine itself--let us at least suppose so for the moment--to discovering the real intention of the artist and accepting that as final. And in this it is right, for the meaning of any beautiful created thing is, at least, as much in the soul of him who looks at it, as it was in his soul who wrought it.¹⁶⁵

Examples for contemporary reception for Mona Lisa are Brittny Spears' popsong *Mona Lisa*, Nat King Cole's *Mona Lisa*, and Guster's *Mona Lisa*. In all three songs we find the association of the figure Mona Lisa with the mysterious smile.

Brittny Spears
Mona Lisa

(Spoken) This is a story about Mona Lisa, about Mona Lisa

*Ladies and gentlemen, I've got a little story to tell
About Mona Lisa and how she suddenly fell (huh)
See everyone knew her; they knew her oh so well
Now I am taking over to release her from her spell*

*She's unforgettable (yeah,yeah,yeah)
She was a legend, though (yeah,yeah)
Its kind of pittyful(yeah)
that she's gone
Its kind of incredible (yeah,yeah)
she's so unpredictable (yeah,yeah)
its time to let her go (yeah)
Cause she's gone, cause she's gone, cause she's gone¹⁶⁶*

Nat King Cole. *Mona Lisa*

*Nat King Cole
Mona Lisa*

Mona lisa, mona lisa, men have named you

*You're so like the lady with the mystic smile
Is it only cause you're lonely they have blamed you?
For that mona lisa strangeness in your smile?*

[...]

*Do you smile to tempt a lover, mona lisa?
Or is this your way to hide a broken heart?
Many dreams have been brought to your doorstep
They just lie there and they die there
Are you warm, are you real, mona lisa?
Or just a cold and lonely lovely work of art?*

*Mona lisa, mona lisa*¹⁶⁷

Guster
Mona Lisa

*If in the morning you look up
Fake a smile and you sigh
Don't fear the future
In the years to come you'll learn
I used to sit and watch the pouring rain
I used to wish to be back home again
I hadn't the strength then
I hadn't the chance to reveal it*¹⁶⁸

Dali made an *Autoportrait en Mona Lisa* in 1954. Marcel Duchamp's *L.H.O.O.Q.* (1919) is a reproduction of the Mona Lisa with a mustache and a beard. The movie *Mona Lisa Smile* tells the story of a professor who teaches conservative 50's Wellesley girls to question their traditional societal roles. Marcel Duchamp's *L.H.O.O.Q.* is a reproduction of the Mona Lisa with a mustache and a thin beard.



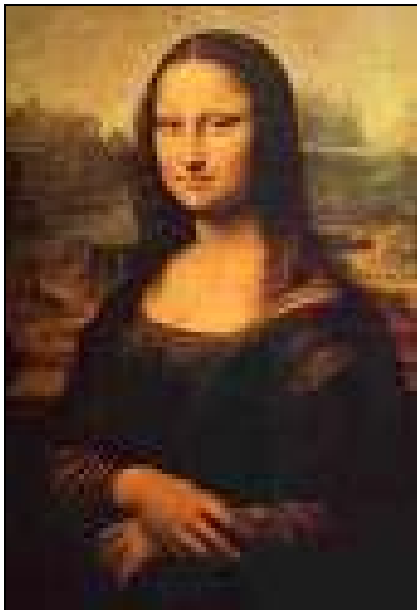
**2.5.14. John William Waterhouse. Echo and Narcissus (1903)
Walker Art Gallery, Liverpool**

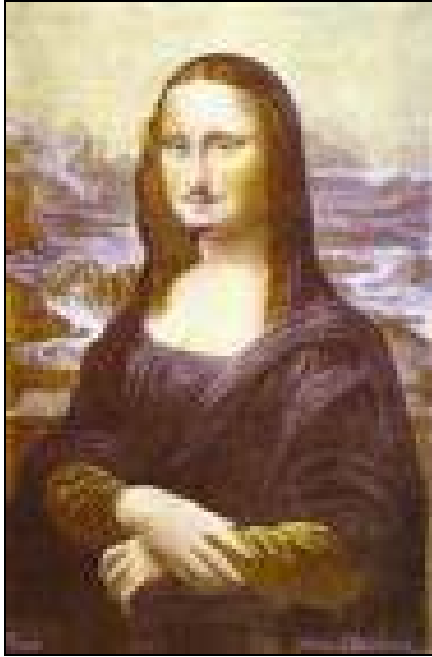


2.5.13. Narcissus. Michelangelo Merisi da Caravaggio (1594-1596) ¹⁶⁹

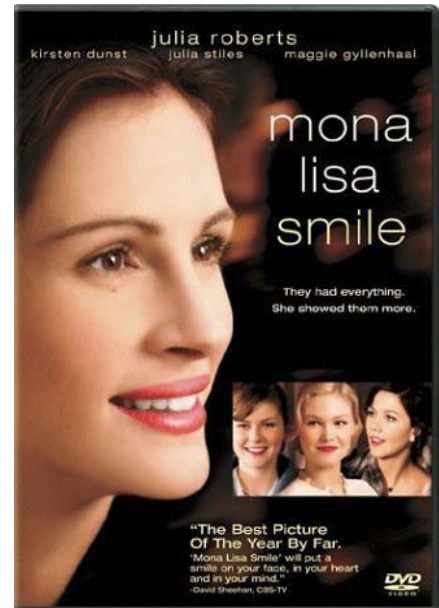
A symbol of selfish love of one's own beauty: Narcissus felt in love with his own picture. Echo could not attract Narcissus.

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2.5.12.
Leonardo da Vinci.
Portrait of Mona Lisa (1503-06)
Marcel Duchamp.
L.H.O.O.Q. (1919)



Salvadore Dali.
Autoportrait en Mona Lisa (1954)
Mona Lisa Smile
Director: Mike Newell (2003).

3. THE PERSPECTIVE OF APPLICATION: OBJECTS OF ESTHETICS

FORMAL CATEGORIES FOR MEANINGS OF THE BEAUTIFUL. APPLIED ESTHETICS OR 'HOW DO WE USE ESTHETICS'?

3.1. Applied Esthetics

Fields of Esthetics and Esthetics in the Arts

Cultures have implemented the idea of beauty into their religious or spiritual concepts and arts. Berleant stated that “among all areas of cultural activity, the arts have occupied a position of considerable dependence during most of the course of the development of Western civilization.”¹⁷¹ According to Berleant, “while one hardly wonders at meeting this distinction among aesthetic theorists with a commitment to a religious or moral doctrine or to a spiritualistic metaphysic, it is more surprising to find it accepted without serious question by writers on aesthetics whose naturalistic or scientific bent might cause one to have expected otherwise.”¹⁷² Mers recently asked:

*Questions arise from the vantage point of applied aesthetics: What is the contemporary relation of art, philosophy, science and the moral/social/economic realm to whom? How are art objects, their meaning, and their valuation affected if artists and other viewers overtly adopt working standards? Can art objects be assessed as tools fashioned from examined experience for potential experience? How can consciousness study and aesthetics be linked? What is the role and the status of the intellectual artist-experimenter? How can Feminist thought be engaged? How does cooperation affect artistic experimentation?*¹⁷³

Facing the question ‘What is esthetics as applied feature’, we see that we have to adjust to a perspective of different objects, approaches to these objects and interests. In general all groups of objects or arts can be categorized by specific esthetic criteria. The *Center for the Study of Art and Architecture. Architecture and Aesthetics* wrote: “Works of art may express human values, feelings and dynamic states. We derive meaning from these works based upon our perceptions of the sensory, formal and technical properties of the work and from our own experiences.”¹⁷⁴

Bissett stated in *The Secret to Making Better Paintings*:

*Art has existed through all of recorded human history. It is unique to humans because of our unique form of thinking. Its importance is based on this nature, specifically, man's ability to abstract. Art is a little understood tool of man to bring meaning to abstract concept. Esthetics is important because it delves into the reason why art has always existed, the burning need of mankind through the ages to see the world in a different, clear way. It further evaluates art by the standard of human life, and whether it accomplishes the job of satisfying man's intellectual needs, or whether it tends to hurt or make worse those needs. What are the key elements of a proper Esthetics? Art is a selective recreation of reality. Its purpose is to concretize an abstraction to bring an idea or emotion within the grasp of the observer. It is a selective recreation, with the selection process depending on the value judgments of the creator. These value judgments can be observed and evaluated via the field of ethics.*¹⁷⁵

Berleant wrote in *The Sensuous and the Sensual in Aesthetics*: “Among all the areas of cultural activity, the arts have occupied a position of considerable dependence during most of the course of the development of Western civilization. Indeed, the claim of artistic expression to the status of equal merit with the other manifestations of the human creative genius is of comparatively recent occurrence and has rarely been freely allowed. More commonly, the arts have been tolerated as a means of enhancing those beliefs and values and their institutional expressions which have dominated intellectual activity and which were regarded

as embodying unquestionable truth. So thoroughly has the belief in the subordinate role of the arts pervaded Western thought, moreover, that during recent times, when the arts have largely emancipated themselves from subservience to the church, state, and social interests, concepts under which much aesthetical discussion is conducted betray the extent to which aesthetical theory still remains bound to biases deriving from the inferior origins of the arts.”¹⁷⁶

Esthetics of Literature

According to Landauer and Rowlands literature is the ‘selective recreation of reality through the use of concepts’. They wrote: “Since concepts are accessed through words, language is the direct medium. The purpose of literature is to embody abstract concepts. To do this, it uses language to create detailed concretes. It attempts to bring the conceptual to the perceptual level. In this respect, it must create the perceptions through the use of language.”¹⁷⁷

Esthetics of Painting

According to Landauer and Rowlands painting is the “selective recreation of reality through the use of a drawing. It is a category of art that includes drawings, paintings, and sketches. Its purpose is to clarify particular concepts by making them directly perceivable. By bringing a concept to the level of perception, it makes it possible to contemplate the subject in essentials with visual clarity. Making a concept visually perceivable is achieved through a process of creating a visual integration. Since concepts are formed by selecting essential criteria and abstracting, the resulting mental unit consists of only the important features. A visual integration is possible. By abstracting away the non-essential visual features, the painting is left with a visual equivalent of a concept. If done correctly and well, the painting will portray the essential characteristics of an object.”^{178 179}

Esthetics of Sculpture

According to Landauer and Rowlands sculpture is the ‘selective recreation of reality through the use of three-dimensional shape’: “As a visual art its purpose is the same as that of painting. It attempts to embody a concept by forming a visual equivalent of the concept. This requires a visual integration that parallels a conceptual integration. Since shape is the characteristic sculptures are able to convey, the concepts being concretized must have an element of shape involved. Shape must be an important feature of the concept. The human body has been the primary subject of sculpture.”¹⁸⁰

Esthetics of Music

According to Landauer and Rowlands music is the ‘selective recreation of reality through sounds’: “It creates patterns of sound that convey emotion, moods, and behavior. The artist chooses the content to be expressed by the music, and the style by which it is conveyed. Only certain sound patterns can be recognized and integrated by our sense. The music must exist as an entity, which can be recognized as a single, integrated whole.”¹⁸¹

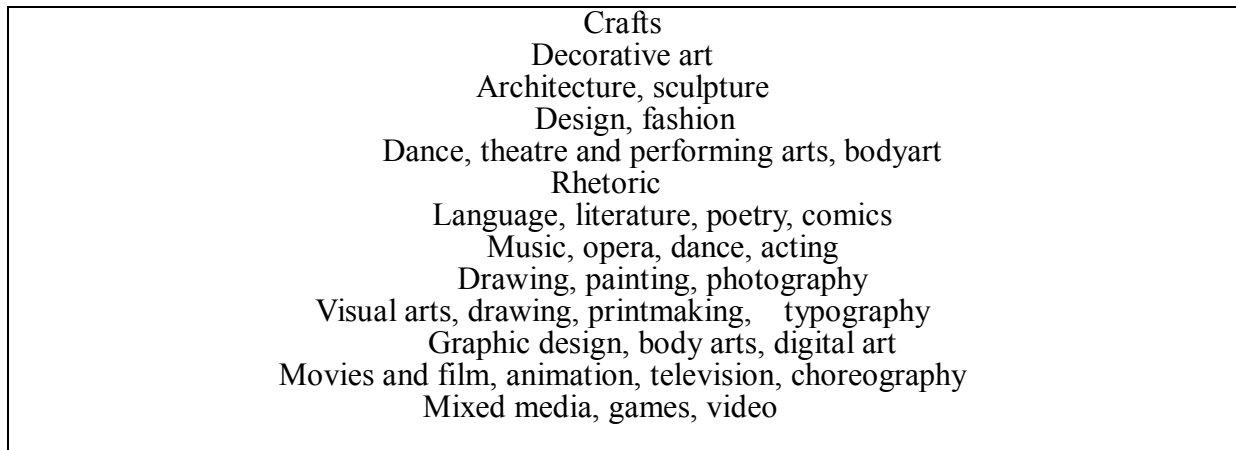
Esthetics of Computation

For Scha and Bod the term ‘computational esthetics’ stands in opposition to ‘natural esthetics’. Computational methods applied to problems whose success is measured by human esthetics. Formal theories, which compute the beauty coefficient of visual patterns, fail to do justice to the complexity of the esthetic experience. These computational esthetic models embody some notions that are needed to build formal models of human perceptual processes and these, in their turn, must be the basis of any empirically adequate esthetic theory. Though the esthetic experience remains one of the most enigmatic side effects of human perception, several mathematical models have been proposed, which assign to visual patterns a ‘beauty coefficient’.¹⁸² Scha and Rens Bod wrote in *Computational Esthetics* that formal theories, which compute the ‘beauty coefficient of visual patterns’, fail to do ‘justice to the complexity of the esthetic experience’:

*These computational esthetical models do embody some notions that are needed to build formal models of human perceptual processes and these, in their turn, must be the basis of any empirically adequate esthetical theory.*¹⁸³

Canons of Arts

The following areas of activity usually are included in the arts:



3.1.1. Esthetics in Western Arts

Esthetics creates an entrance to the arts, literature, music, painting, and films. The empirical esthetics proceeds from the view of already existing works of art. Normative esthetic standards formulate rules and criteria for works of art.

Esthetics in art
Esthetics in music
Esthetics in architecture
Esthetics in the performing arts
Esthetics in literature
Esthetics in the performing arts

Applied Esthetics in Arts

Sandro Botticelli's *Birth of Venus* (1477/1478) is a painting following narrative and visual tradition in order to present a myth. The information passes from narrative and visual records over to the artist enabling Botticelli to produce this painting. The structure of this painting contains no previously recorded structures with the exception of the iconographical data. *The Birth of Venus (La Naissance de Vénus)* by 19th century painter William-Adolphe Bouguereau depicts the transportation of Venus in a shell from the sea to Paphos in Cyprus.



3.1.2. Sandro Botticelli. *Birth of Venus* (1477/1478). Ufficia, Florence.



**3.1.3. William-Adolphe Bouguereau. The Birth of Venus. 1879
Musée d'Orsay in Paris. ¹⁸⁴**

Categories for Esthetics in the Arts

Four Basic Theories of Esthetics in the Arts

For representation theories (imitation, realism, mimesis) the essence of art is to represent reality.

- I The Theory of Art as Mimesis
- II The Theory of Art as Representation
- III Art as a Significant Form
- IV Art as the Expression of Feeling

For Plato a work of art was copy of a copy of reality. The procedure was called mimesis (imitation). Among the representations we can separate between analog representation, abstract representation, and digital representation. In formalism art is considered to consist of shapes, structures and arrangements of colors, shapes, structures, and arrangements. They produce esthetic pleasure.



3.1.4. Original and Imitation (Haase)

Lev Vygotsky in 1926 wrote: “It is usually supposed that a work of art possesses a good or bad, though nevertheless direct moral effect, and in evaluating esthetic impressions, particularly among children and teenagers, we are inclined to proceed, above all, on the basis of an evaluation of this moral impulse, which emanates from every object. Esthetics is a branch of philosophy dealing with the definition of beauty. It is particularly important to the study of the individual's moral core, which is formed by epigenetics and examples through his or her lifetime, but has a common human foundation explored in cognitive science, anthropology and primatology.”¹⁸⁵

1. Degree to which a work of art meets those purposes of art genre
2. Degree to which the artist succeeds in achieving the quality
3. Degree of the quality of the artist's work in subject matter or technique
4. Effective communication access
5. Esthetic appeal

Principles for Evaluating Art by Art Criticism

According to Landauer and Rowlands art is a ‘selective recreation of reality’. “Its purpose is to concretize an abstraction to bring an idea or emotion within the grasp of the observer. It is a selective recreation, with the selection process depending on the value judgments of the creator.”¹⁸⁶ Scha and Bod mentioned: “Formal theories, which compute the beauty ‘coefficient’ of patterns fail to do justice to the complexity of the esthetical experience. These ‘computational esthetic’ models do, however, embody some notions that are needed to build formal models of human perceptual processes -- and these, in their turn, must be the basis of any empirically adequate esthetic theory. 20th-century formal theories of beauty tie in with earlier informal theories which focussed on the feeling of harmony in the experience of beauty, and which explained that feeling as arising from our resonance with the harmonious properties of the object that is being observed with self-similarities, symmetries, and simple proportions in the appearance of that object.”¹⁸⁷

Artistic Categories

The artist Georges Rouault in *What Esthetics Is* wrote: “We have found that a definition of beauty and art is not only possible, but also valuable. It is possible because the aesthetician draws a clear distinction between the experience of beauty and the object of beauty. Aesthetics does not pretend to give a definition of an object of beauty, which would imply that any object that would comply with the specifications of the definition would be beautiful to any person coming in contact with it.”¹⁸⁸ Kandinsky wrote that the artists had an ‘inner necessity’ to express the ‘inner essence of things’. The main focus of his exploration of color was how it could be employed as an expression of the spiritual, Kandinsky imagined it to act as a kind of intermediary between the viewer and the spiritual world.¹⁸⁹ Kandinsky’s esthetic theory is rooted in symbolistic principles he describes in the following chapters of *Concerning the Spiritual in Art*:

Part I.	About General Esthetic
I.	Introduction
II.	The movement of the triangle
III.	Spiritual revolution
IV.	The pyramid
Part II.	About Painting
V.	The psychological working of color
VI.	The language of form and color
VII.	Theory

VIII.	Art and artists
IX.	Conclusion

Part 1 *About General Esthetic* in the *introduction* describes the origin of art in metaphors:

*Every work of art is the child of its age and, in many cases, the mother of our emotions. It follows that each period of culture produces an art of its own which can never be repeated. Shapeless emotions such as fear, joy, grief, etc., which belonged to this time of effort, will no longer greatly attract the artist. He will endeavour to awake subtler emotions, as yet unnamed.*¹⁹⁰

In *The Movement of the Triangle* Kandinsky speaks about a 'life of the spirits':

*The life of the spirit may be fairly represented in diagram as a large acute-angled triangle divided horizontally into unequal parts with the narrowest segment uppermost. The lower the segment the greater it is in breadth, depth, and area.*¹⁹¹

Color effects were hierarchical depending on the 'level of spiritual development' of the individual. Kandinsky's theory of synesthesia posited that in synesthetes sensory impressions were immediately communicated to the soul. In *Spiritual revolution* is written:

*The spiritual triangle moves slowly onwards and upwards. Today one of the largest of the lower segments has reached the point of using the first battle cry of the materialist creed. Spiritual darkness, the insecurity of ignorance and fear pervade the world in which they move. Maeterlinck is perhaps one of the first prophets, one of the first artistic reformers and seers to herald the end of the decadence just described.*¹⁹²

In *The Pyramid* the difference between the arts music and painting is described:

*In manipulation of form music can achieve results, which are beyond the reach of painting. On the other hand, painting is ahead of music in several particulars. Music, for example, has at its disposal duration of time; while painting can present to the spectator the whole content of its message at one moment. Music, which is outwardly unfettered by nature, needs no definite form for its expression.*¹⁹³

In part II *About Painting* in *V. The psychological working of colour* the connotation of color and things having this color is described:

Whether the psychic effect of colour is a direct one, as these last few lines imply, or whether it is the outcome of association, is perhaps open to question. The soul being one with the body, the former may well experience a psychic shock, caused by association acting on the latter. For example, red may cause a sensation analogous to that caused by flame, because red is the colour of flame. A warm red will prove exciting, another shade of red will cause pain or disgust through association with running blood. In these cases colour awakens a corresponding physical sensation, which undoubtedly works upon the soul.

No more sufficient, in the psychic sphere, is the theory of association. Generally speaking, colour is a power; which directly influences the soul. Colour is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand, which plays, touching one key or another, to cause vibrations in the soul.

*IT IS EVIDENT THEREFORE THAT COLOUR HARMONY MUST REST ONLY ON A CORRESPONDING VIBRATION IN THE HUMAN SOUL; AND THIS IS ONE OF THE GUIDING PRINCIPLES OF THE INNER NEED.*¹⁹⁴

In *VI. The Language of Form and Colour* the 'weapons' of color are described:

Painting has two weapons at her disposal:

1. *Colour.*
2. *Form.*

Form can stand alone as representing an object (either real or otherwise) or as a purely abstract limit to a space or a surface. This essential connection between colour and form brings us to the question of the influences of form on colour. Form alone, even though totally abstract and geometrical, has a power of inner suggestion. A triangle (without the accessory consideration of its being acute-or obtuse-angled or equilateral) has a spiritual value of its own. In connection with other forms, this value may be somewhat modified, but remains in quality the same.

The more abstract is form, the more clear and direct is its appeal. In any composition the material side may be more or less omitted in proportion as the forms used are more or less material, and for them substituted pure abstractions, or largely dematerialized objects.

Two great divisions of colour occur to the mind at the outset: into warm and cold, and into light and dark. To each colour there are therefore four shades of appeal--warm and light or warm and dark, or cold and light or cold and dark.

Generally speaking, warmth or cold in a colour means an approach respectively to yellow or to blue. This distinction is, so to speak, on one basis, the colour having a constant fundamental appeal, but assuming either a more material or more non-material quality. The movement is an horizontal one, the warm colours approaching the spectator, the cold ones retreating from him.

The colours, which cause in another colour this horizontal movement, while they are themselves affected by it, have another movement of their own, which acts with a violent separative force. This is, therefore, the first antithesis in the inner appeal, and the inclination of the colour to yellow or to blue, is of tremendous importance.

The second antithesis is between white and black; i.e., the inclination to light or dark caused by the pair of colours just mentioned. These colours have once more their peculiar movement to and from the spectator, but in a more rigid form.

Cool red (madder) like any other fundamentally cold colour, can be deepened - especially by an intermixture of azure.¹⁹⁵

Kandinsky used for his theory a model conception; for him color is related to the human soul; an example of this construction are the expressions 'keyboard' for color, 'hammer' for eye, 'piano' for the soul in part II of *Concerning the Spiritual in Art*. Examples for the direct combination of two senses by the use of the terminology of the senses of hearing and feeling temperature; so in the theory of warmth and coldness of colors. Beauty is visual pleasantness of a person, animal, object or scene, and also pleasantness of sound, especially music.

The Interference of Categories – The Sample of Vision

Imitation is called a cop reproducing natural appearance. An icon is a picture, image or representation."¹⁹⁶ The traditional normative esthetics assumes that universal criteria for the taste evaluation exist.¹⁹⁷ The principles of design are balance, rhythm, emphasis, and harmony.

Texture
Value
Color
Composition

Categories of Design

An artist uses large size to make things appear near and of greater importance, and small size to make things appear far away or less important.

Line
Shape
Space
Value
Color
Texture
Location
Direction
Height
Size
Form
Material
Surface impression (color, darkness, structure)
Style (system of forms, architectural style)
Illumination

3.1.5. Elements of the Esthetics of Vision

Following Scha and Rens “beauty pleases. A notion of beauty that only classifies objects as beautiful, less beautiful, neutral, or ugly, is simple and doesn’t care about the appeal, function and reception of these categories. Mathematical theories are not able to face all complexities of the esthetic, since they are reduced to mathematical processes. The categories of esthetics can only be applicable when also considering the esthetical side of human activity.”¹⁹⁸

Unity
Complexity
Creativity
Rhythmicity
Symmetry
Originality

Esthetic Values of Formation

Location
Direction
Height
Size
Form
Material
Surface impression
Illumination

3.1.6. Elements of Esthetic Formation



3.1.7. Colors. Dynamic Compositions in Pastel and Blue Tones (Haase)

Line
 Shape/form
 Color (hue, chroma, value)
 Space
 Texture

3.1.8. Elements of Visual Esthetics

Alternation
 Repetition
 Variation
 Direction
 Scale
 Contrast
 Dominance
 Unity

3.1.9. Principles of Esthetic Formation

Two approaches to esthetics are

Rational approach vs. Emotional approach

The principles of design are balance, rhythm, emphasis, and harmony.

Texture
Value
Color
Composition

Categories of Design

The Contemporary State of Esthetics

We can separate between several approaches to esthetics:

Pure Estheticism
Formalism
Corporate Estheticism with other Approaches
Idealism
Empirism

3.1.10. Approaches to Esthetics

Judgement of esthetic phenomena without esthetic questions is formalism. This is a standpoint in *Aesthetics and Ethics: The State of the Art* Jeffrey Dean figured out: “A great deal of this recent work in aesthetics has emphasized the connection between art and moral understanding, a connection long thought important, but as noted, largely neglected during the better part of the last two centuries. This neglect can be attributed to, among other things, zealous attempts to define and defend the intrinsic value of art, attempts which shun any whiff of an instrumentalism that sites the value of art in its didactic or ethical effects. But as contemporary critics of this approach often stress, the resulting aestheticism, the purpose of which was to save art from moralizing, is itself too often a form of reductive and blinkered formalism. The task some of those working in contemporary aesthetics have set themselves is to understand and characterize the relationship between art and ethics in a way that avoids the weaknesses of both instrumentalism and aestheticism.”¹⁹⁹

Cultural Diversity as a Feature of Esthetic Discrimination

Cultural diversity serves as a feature of esthetic discrimination. In different cultures and different times humans have developed specific normative esthetic rules and tastes. Beloborodov wrote: “However any aimings to the communication of miscellaneous national cultures having the original history and the particular mentality, reach the perspective implementation only in that case, when the conversation of cultures flows past in the form of reflection of the general ontological and philosophical basis, instead of simple arresting by means of information exchange inexhaustible multiplicity of the differences.”²⁰⁰

In *A Critique of Art and Aesthetics* Bruyn wrote: “Art is uniquely generated in social contexts with distinct values for people who are different in their ethnicity, race, and gender. People develop a special aesthetical on their terms -- like a Black Aesthetic, Feminist Aesthetic, Native American Aesthetic, African Aesthetic, and an Asian Aesthetic. There cannot be -- and should not be -- an overall aesthetic. Postmodernists and other critics believe that aesthetics should be eliminated as a university discipline and give many reasons for their argument.”²⁰¹ Cultural and global esthetics are a binary set used in the postmodern era. Van Damme wrote in *Transcultural Aesthetics and the Study of Beauty*: “In the wake of various social, economic and political forms of globalization, an increasing number of topics traditionally studied in the

western humanities are now being approached from a worldwide perspective.”²⁰² The dictionary *Elook* gives the following definitions for beauty: The qualities that give pleasure to the senses, a very attractive or seductive looking woman, and an outstanding example of its kind.²⁰³ Van der Plas in *Beauty is a Basic Need* wrote on beauty in an international context: “The mix of cultural identities and concepts of beauty appears to be a timely one. Discussions within the framework of internationalism and beauty are becoming increasingly frequent, so that we are witnessing not only the re-evaluation of beauty but also its re-introduction as a criterion for the judgement of art. The concept of beauty has been subject to some rough treatment in recent years.”²⁰⁴ Aspects of applied esthetics we can find in any object that we can access by our senses. On the other hand, specific crafts and arts deal professionally with esthetic phenomena and produce them; these fields we call in a strict sense ‘applied esthetics’. These applied esthetics in arts are among the categories of esthetics and have the aim to realize them in specific objects.

3.2. What is Beauty?

The term esthetic object is not identical with a beautiful object. The term esthetic object is ambiguous depending on its interpretation. It can be an object with aesthetic qualities or an object of philosophical aesthetics. An object is anything that can be subject to action. An object is something perceptible as a unit by one or more of the senses. In philosophy, an object is a thing, an entity, or a being. This may be taken in several senses. According to Mulder the terms 'objectivity' and 'subjectivity,' in their modern usage, generally relate to a perceiving subject (normally a person) and a perceived or unperceived object. The object is something that presumably exists independent of the subject's perception of it.²⁰⁵ Shusterman claimed that "once modern science and philosophy had destroyed the classical, medieval, and Renaissance faith that properties like beauty were objective features of the world, modern aesthetics turned to subjective experience to explain and ground them."²⁰⁶ The term 'beauty' is derived from Anglo-Norm. 'beute', which comes from Old French 'bealte', earlier 'bellet' and from Vulgar Latin 'bellitas', the 'state of being handsome', from Latin 'bellus', 'fine, beautiful'. This term was used in classical Latin especially of women and children, or ironically or insultingly of men. The term 'beautician' was first recorded 1924. The term 'belle' stands for 'beautiful woman well dressed; reigning beauty', derived from Old French 'bele' and from Latin 'bella', the feminine version of 'bellus' (beautiful, fair). Among the symbols of beauty the planet Venus is one of the oldest. ♀ is the sign for *Venus*. The planet Venus was worshipped by all peoples and cultures of antiquity as the divinity of fertility, the goddess of war, beauty, and love.²⁰⁷

Research Positions

In *Principia Ethica* (1903) Moore wrote: "It has been even more commonly supposed that the beautiful may be defined as that which produces certain effects upon our feelings; and the conclusion which follows from this—namely, that judgments of taste are merely subjective—that precisely the same thing may, according to circumstances, be both beautiful and not beautiful—has very frequently been drawn."²⁰⁸ Jacobson mentioned: "Experimental studies concerning aesthetics need an operationalization of the idea of aesthetics. In the study of Jacobsen, Buchta, Köhler and Schröger (2004) verbal associations to the idea "aesthetic" were collected. Participants mentioned the word "beautiful" in 91,6 % of the cases. The second mostly mentioned word was "ugly" (42,12%)."²⁰⁹ Van den Dungen in *Sensations. Formal Sketch of a Critical Esthetics* wrote "in a critical theory of beauty, the appreciation of sensate objects in terms of an esthetical judgement based on norms of excellence & example pertains. Theoretically, the forms of harmonization are only a series of logical options necessary to take beauty beyond excellent craftsmanship. These harmonics are not the outcome of a logical deduction (as is the case in epistemology and ethics). This explains why esthetical judgements are not necessary. Of all three normative disciplines, esthetics is the most concrete and hence the less imperative. Nevertheless, within each form of harmonization, the imperative command is again at work, albeit as a non-Fregean representation of one of the harmonic options available in the logical spectrum between object & subject of esthetics."²¹⁰ In the article *Ambiguity as Aesthetical Principle* was stated: "The history of western esthetics is one of constant critical theorization over representation and change. In Western cultural history, ambiguity has been a pejorative term until the 20th century. This bias against the presence of two or more meanings in any statement reflects the general bias of the civilization which traditionally from Classical Greek times has placed its faith in reason and an orderly universe civilization which, by extension, has operated on a tacit belief in the reliability of the reasoning process and its correspondence with external reality."²¹¹

Schmidt in *Finding a Place for Beauty and Aesthetics in a Christian Worldview* wrote: "The past one hundred years have proven a hostile environment for questions of beauty and aesthetics. Philosophy has gone from a time when major figures in philosophy, including Hume, Kant, Hegel, Schopenhauer, and Nietzsche, devoted a considerable amount of attention to questions of aesthetics, to a discipline in which a few philosophers discuss a fragmented set of issues and questions grouped under the broad label of the philosophy of art. In the art-world, meanwhile we have moved from a time when artists attempted to embody balance,

proportion and order to an era characterized by artists like Cy Twombly, whose work according one of his defenders manifests, “The implicit hand of a child in agony, a picture of manual impotence, of wanting to do well, but lacking the ability to do so.” There is, of course, much to recommend about the current era in art and philosophy but my goal this afternoon is to take a closer look at the decline of discussions about aesthetics and beauty in philosophy and to defend the claim that questions about aesthetics and beauty should play a more important role in efforts.²¹²

In *Aesthetics* Paul Newall wrote:

“Aesthetics is often understood as either the theory of beauty or the philosophy of art, or more generally as both. For a long time the latter was concerned with definition, asking and trying to answer the question “what is art?”²¹³

In *Beauty and Creativity in Art and Science – Comparisons and Reflections* Mukunda wrote: “The importance of aesthetical aspects and of sensitivity of beauty of harmony in natural laws is illustrated through examples from developments in physics. Apparent differences in the patterns of creativity of gifted artists on the one hand, and path-breaking scientists on the other, are described. Subtle ways in which these two domains of creativity share common features, and are closer to one another than may be imagined, are recalled.²¹⁴

Pushpa M. Bhargava and Chandana Chakrabarty wrote in *Interplay of Science, Creativity, Beauty, Nature and Evolution*: “Beauty - one could, perhaps, define beauty in many ways. To us, a satisfying definition of beauty would be: conformity of parts to one another and to the whole in a way that it gives us a pleasant, inwardly satisfying aesthetical experience and make us respond in appreciation, always inwardly and often outwardly; this appreciation comes naturally and intuitively, with no ulterior motive or purpose; it gives us the feeling that we have grown richer in knowledge and experience without acquiring definable or concrete bits of information or skills which could be articulated precisely in spoken words or action. The response is, therefore, abstract; yet; it leaves a deep imprint on us.”²¹⁵

Tobin Sieber in *Disability Aesthetics* wrote: “The human body is both the subject and object of aesthetical production: the body creates other bodies prized for their ability to change the emotions of their maker and endowed with a semblance of vitality usually ascribed only to human beings. But all bodies are not created equal when it comes to aesthetical response. Taste and disgust are volatile reactions that reveal the ease or disease with which one body might incorporate another. The senses revolt against some bodies, while other bodies please them.”²¹⁶ Regarding beauty in *Oxford University Press Dictionary* is mentioned that the importance of bodily beauty has also varied through times and across societies. In Western culture the distinction between the material and the immaterial body, body and soul, and the values that have been attached to them have been central to how beauty was regarded. To the ancient Greeks a beautiful body reflected a beautiful soul and proximity to the gods.²¹⁷ Following Scha and Rens “beauty pleases. A notion of beauty that only classifies objects as beautiful, less beautiful, neutral, or ugly, is simple and doesn’t care about the appeal, function and reception of these categories. Mathematical theories are not able to face all complexities of the esthetic, since they are reduced to mathematical processes. The categories of esthetics can only be applicable when also considering the esthetical side of human activity.”²¹⁸ For Liz Paterek “beauty is a social and genetic construct that exists only in the mind. It is like a mathematical formula, because it has predictable patterns. These arise not from the simplicity in beauty or the newness or any one stagnant concept but rather the combination of an individual’s genetics, nurture and nature. There is a framework created by genetics, which is built on by socialization and personality.”²¹⁹ Frederick Turner wrote in *On Beauty*: “What is beauty? The very concept is rejected by many contemporary artists and estheticians. All human societies possess the concept of beauty, often with a very precise vocabulary and a tradition of argument about it. People see (hear, touch, taste, smell) the beautiful, and recognize it by a natural intuition and a natural pleasure. Even animals do: antiphonal birdsong, the brilliant shapes and colors of flowers (what more precise record could there be of the esthetical preferences of bees?), and the gorgeous ritual mating garments of tropical fishes and birds of paradise,⁴ all attest to a more-than-utilitarian attraction in certain forms of

organization.”²²⁰

Definitions

Webster's Revised Unabridged Dictionary (1913) gave the following definition on beauty:

- 1: the qualities that give pleasure to the senses [ant: ugliness]
- 2: a very attractive or seductive looking woman [syn: smasher, stunner, knockout, ravisher, sweetheart, peach, lulu, looker, mantrap, dish]
- 3: an outstanding example of its kind; "his roses were beauties"; "when I make a mistake it's a beaut"²²¹

Following *Encarta* aesthetics is:

1. outward appearance: the way something looks, especially when considered in terms of how pleasing it is (takes a singular or plural verb)
2. idea of beauty: an idea of what is beautiful or artistic (takes a singular or plural verb)
3. arts study of art: the study of the rules and principles of art (takes a singular verb)
4. philosophy study of beauty: the branch of philosophy dealing with the study of esthetic values, e.g. the beautiful and the sublime (takes a singular verb)²²²

In contemporary English beauty comprises a set of meanings comprising a quality, a description for a person, a description for a thing, and a description of a natural object. In the first case, it is a quality, in the second case it is a meta-linguistical description of another object. This second case especially exists in the English language of the 20th century, while in other languages these meanings are less important. According to *Dictionary.com* beauty is:

1. the quality present in a thing or person that gives intense pleasure or deep satisfaction to the mind, whether arising from sensory manifestations (as shape, color, sound, etc.), a meaningful design or pattern, or something else (as a personality in which high spiritual qualities are manifest).
2. a beautiful person, esp. a woman.
3. a beautiful thing, as a work of art or a building.
4. Often, beauties. something that is beautiful in nature or in some natural or artificial environment.
5. an individually pleasing or beautiful quality; grace; charm.
6. Informal. a particular advantage: One of the beauties of this medicine is the freedom from aftereffects.
7. (usually used ironically) something extraordinary.
8. something excellent of its kind.²²³

In *Roget's New Millennium Thesaurus* beautiful has the definition attractive and the synonyms admirable, alluring, angelic, appealing, beauteous, bewitching, charming, classy, comely, cute, dazzling, delicate, delightful, divine, elegant, enticing, excellent, exquisite, fair, fascinating, fine, foxy, good-looking, gorgeous, graceful, grand, handsome, ideal, lovely, magnificent, marvelous, nice, pleasing, pretty, pulchritudinous, radiant, ravishing, refined, resplendent, shapely, sightly, splendid, statuesque, stunning, sublime, superb, symmetrical, taking, well-formed, and wonderful.²²⁴ The entry ‘beautiful’ in the *WordWeb Online Dictionary and Thesaurus WordWeb* defines that the adjective ‘beautiful’ stands for delighting the senses or exciting intellectual or emotional admiration. Synonyms are attractive, beauteous, beautifully, beauty, better-looking, bonnie, bonny, comely, dish, exquisite, fair, fine-looking, glorious, good-looking, gorgeous, graceful, handsome, lovely, picturesque, pleasant, pleasing, pretty, pretty-pretty, pulchritudinous, ravishing, resplendent, scenic, sightly, splendid, splendiferous, stunning, and well-favored. The antonym is ugly.²²⁵ According to the *Open Dictionary* ‘beautiful’ has the meanings ‘having qualities of beauty’ and ‘generally pleasing’. Synonyms are beautiful, lovely, handsome, pretty, comely, fair, mean, exciting, sensuous, or aesthetic pleasure. Beautiful applies to whatever excites the keenest of pleasure to the senses and stirs emotion through the senses. Lovely is close to beautiful, but applies to a narrower range of emotional excitation in suggesting the graceful, delicate, or exquisite. Handsome suggests

aesthetic pleasure due to proportion, symmetry, or elegance. Pretty often applies to superficial or insubstantial attractiveness. Comely is like handsome in suggesting what is coolly approved rather than emotionally responded to. Fair suggests beauty because of purity, flawlessness, or freshness.²²⁶ In *eLook Online Dictionary* 'beautiful' has the definition delighting the senses or exciting intellectual or emotional admiration.²²⁷ According to the *Online Philosophy Dictionary* beauty is the "characteristic feature of things that arouse pleasure or delight, especially to the senses of a human observer. Thus, "beauty" is the most general term of aesthetic appreciation. Whether judgments about beauty are objective or subjective has been a matter of serious philosophical dispute."²²⁸ Perception is "awareness of an object of thought, especially that of apparently external objects through use of the senses. Since things don't always turn out actually to be as they seem to us, there is ample reason to wonder about the epistemological reliability of sense perception, and theories of perception offer a variety of responses. The skeptical challenge to direct realism is often answered by representative realism, phenomenalism, or idealism."²²⁹ Recent U.S.-slang expressions related to beauty are beautifully depressing, beautifully ugly, beautifulmesness, beautifulus, beautify, beautilicious, beautimis, beautimous, beautox, and beautifuliciousness.²³⁰

Categories of the Beautiful

Edmund Burke (1729–1797) wrote in *On the Sublime and Beautiful*:

*The true opposite to beauty is not disproportion or deformity, but ugliness: and as it proceeds from causes opposite to those of positive beauty, we cannot consider it until we come to treat of that. Between beauty and ugliness there is a sort of mediocrity, in which the assigned proportions are most commonly found; but this has no effect upon the passions.*²³¹

Main principles of art criticism for evaluating art are:

- The quality, in which a work of art meets the standards of art genre.
- The quality, in which the artist succeeds in achieving the quality level
- The quality of the artist's work in relation to the social, historical etc. standards
- The quality of communicative access.
- The quality of esthetic appeal²³²

General questions in art criticism are:

- What can be seen, felt, heard, smelt, tasted?
- What does the artwork depict?
- What tools, materials, or processes were used?
- What is the theme of the artwork?
- What is the interpretation of the artwork?
- Is it a good artwork?
- Which criteria and values fit to the artwork?
- Is there a philosophical or any other kind of concept or tradition behind the work?

As various as the definitions of beauty definitely are when we look at previous statements of authors on this topic, we can sum up some specific feature:

1. Beauty as an abstract concept within all cultures (see also the third part of this book) that has different manifestations, when it comes to the application of beauty.
2. Beauty as a specific female attribute
3. Beauty as a positive description of an object
4. Beauty as an artistic value often existing in a set of values

Since this esthetic concept is open to other concepts, we can find it in a wide range of fields as an element, an attribute, or as a function and also in everyday-life.

Unity and multiplicity
Complexity
Generativeness and creativity
Rhythmicity
Symmetry
Hierarchical organization
Self-similarity

3.2.1. Binary Categories of an Esthetic Conception

Beyond Beauty – Forms of Sublimity

We can assume that perfect beauty as for example achieved by mathematical formulas is boring. The sublime is a category expressing more than this ordinary beauty. It is beyond beauty and gives strong emotions beyond the pleasure principle. *Janus Head* used the term ‘extreme beauty’: “What does “extreme beauty” look like? Even more importantly, what does it feel like? These questions are the main themes around which James Swearingen and Joanne Cutting-Gray have constructed their anthology *Extreme Beauty: Aesthetics, Politics, Death* (Continuum, 2002). *Janus Head* mentions that ‘extreme beauty’ is a principle of beauty in postmodernity: “Looking for a way out of conventional feeling, we find in such postmodern art the total disconnection from art as imitation. Where there is no longer any attempt to represent or reflect on the human drama, we are left only with the negative effects such art can have.”²³³ Sublimity is a principle of excellence of beauty for Francis Bacon. Bacon in *Of Beauty* wrote that ‘excellent beauty’ needs ‘strangeness’: “Virtue is like a rich stone, best plain set; and surely virtue is best, in a body that is comely, though not of delicate features; and that hath rather dignity of presence, than beauty of aspect. Neither is it almost seen, that very beautiful persons are otherwise of great virtue; as if nature were rather busy, not to err, than in labor to produce excellency. And therefore they prove accomplished, but not of great spirit; and study rather behavior, than virtue. [...] There is no excellent beauty, that hath not some strangeness in the proportion.”²³⁴ Emily Lutzker wrote on the sublime: “The sublime is no longer a rare and unpredictable natural occurrence, it is commonplace. In other words, the modern sublime would be an aesthetical pleasure in the boundlessness of the brain, and the ethical pain is in the inability of the tangible world to come close to the concept that lives in the imagination. But in postmodern culture this modern relationship that Lyotard presents is no longer in the realm of perceptions -- of how we see the world. It is no longer aesthetics.”²³⁵ Wim van den Dungen in *Sensations. Formal Sketch of a Critical Aesthetics* used the term ‘sensate state’:

“3.1 Aesthetics celebrates sensate matter so beautiful it exceeds finitude.

3.2 The subject of experience has either sensate or mental objects in consciousness. Sensate objects, so must we assume, are caused by perceptions fabricated into conscious sensations. Mental objects are caused by volitions, feelings & cognitions.

3.3 Contrary to truth & goodness, beauty has no compelling or imperative necessity, but is an invitation to resonate with the excellent, the worthy of imitation and the sublime.”²³⁶




3. THE GENERIC PERSPECTIVE: HISTORY OF ESTHETICS

MEANINGS OF HISTORICAL CATEGORIES OF ESTHETICS IN A CULTURE.

THE PERSPECTIVE OF AN EUROPEAN HISTORY OF ESTHETICS OR 'HOW DID ESTHETICS BECOME A SCIENCE'?

4.1. Ancient Esthetics

Esthetics in the Greek Mythos

The word *cosmos* derives from the Greek word *kosmos*, which means order, harmony, and the world. The *cosmos* comprises everything and it is the area of esthetics. The *cosmos is the universe regarded as an orderly, harmonious whole. Harmony and order as distinct from chaos. Synonyms are universe, existence, creation, world, and macrocosm.* "The Greek word for universe, *kosmos*, carried both a scientific and an esthetic meaning. *Kosmos* has the two meanings *decorum* (in the sense of 'ornatus' and 'universe'. Ambiguity in this cultural context represented therefore a failure at truth, a failure in communication attributable either to excessive brevity, deliberate obscurity of phrasing, or to ineptitude."²³⁷ The word *cosmos* (universe) has two meanings in the Bible and the works of the church fathers. The first is that *cosmos* is the creation of god, the entire creation; the second is the passions and everything that characterizes the spirit of the flesh which lacks the holy spirit.²³⁸ In ancient Greece the sign for the planet Venus was drawn  and . In Greece the planet was associated with Aphrodite and Athena. In the Roman Empire, it was associated with Venus, and in the Phoenician Empire with Astarte. In the Euphrates-Tigris region it was associated with Inanna and Ishtar. The symbol representing all three, Inanna-Ishtar-Astarte, is the eightpointed star sign . In the West the planet Venus has always been linked to the female sex and women in biology, botany, medicine, and other natural sciences. Since antiquity, it can also be found related to the metal *copper*. The island of Cyprus in antiquity was a great exporter of copper and is the place where goddess Aphrodite was highly worshipped.²³⁹ A straight line joined to a uniformly curved line to form an open sign is a common structure in Western ideography. This variation of the two basic elements of Western ideography was once used as a sign for the goddess Aphrodite. The same structure is used in a modern electrical text to signify a sliding contact.²⁴⁰ Aphrodite was the goddess of beauty. Aphrodite is in Euripides' *Iphigenia in Aulis* (ed. E. P. Coleridge) line 550 invoked by the chorus as "Lady Cypris, queen of beauty!" (2.23). Aphrodite means as a person Aphrodite, as appellation sexual love, pleasure, and generally a vehement longing or desire. It also stands for beauty, grace, and charm.²⁴¹ *Venustas* is loveliness, comeliness, charm, grace, beauty, elegance, attractiveness in Latin texts. (*Antiqua tua, your old fascination, T.: corporis. Artistic grace, fine taste, art: signa eximiā venustate: fastigium illud non venustas sed necessitas ipsa fabricata est.--Elegance, good taste, gracefulness: homo adfluens omni lepore ac venustate: (oratoris est) agere cum venustate: Quis me venustatis plenior? amiability, T.*)²⁴² In Greek mythology Paris was called to judge who of three goddesses, Aphrodite, Hera, and Pallas Athene, was the fairest. Eris, the goddess of discord, started the trouble when she appeared at a wedding, and threw a golden apple inscribed 'For the Fairest'. The gods were unable to make the decision, and Paris' task was not easy. Hera offered him wealth and power, and Athene promised honor and glory, but the ultimate bribe came from Aphrodite: with the promise of Helen, the most beautiful woman on earth, for his wife, Paris ended this beauty contest in favour of Aphrodite. The defense of Helen in Isocrates' speech is an example for the innocence attributed to beauty. Isocrates wrote on Helen:

(54) With good reason in truth they came to this decision, and I, for my part, am justified in employing extravagant language in speaking of Helen; for beauty she possessed in the highest degree, and beauty is of all things the most venerated, the most precious, and the most divine. And it is easy to determine its power; for while many things which do not have any attributes of courage, wisdom, or justice will be seen to be more highly valued than any one of these attributes, yet of those things which lack beauty we shall find not one that is beloved; on the contrary, all

*are despised, except in so far as they possess in some degree this outward form, beauty, and it is for this reason that virtue is most highly esteemed, because it is the most beautiful of ways of living. (55) And we may learn how superior beauty is to all other things by observing how we ourselves are affected by each of them severally. For in regard to the other things which we need, we only wish to possess them and our heart's desire is set on nothing further than this; for beautiful things, however, we have an inborn passion whose strength of desire corresponds to the superiority of the thing sought.*²⁴³

The Charites (Graces) Aglaea (Splendor), Euphrosyne (Mirth), and Thalia (Good Cheer) are the personifications of charm and beauty. Charites love all things beautiful. Together with the Muses, they serve as sources of inspiration in poetry and the arts. Originally, they were goddesses of fertility and nature. According to Homer, the Graces belonged to the retinue of Aphrodite.²⁴⁴ In classical mythology, Graces are the goddesses who bestowed beauty and charm. Calliope is the eldest and most distinguished of the nine Muses. Calliope is the Muse of eloquence and epic or heroic poetry. Calliope ('beautiful voice') is the mother of Orpheus and Linus with Apollo.²⁴⁵ Apollodorus wrote in his *Library*:

*I. Ouranos prôtos tou pantos edunasteuse kosmou. gêmas de Gên eteknôse prôtous tous hekatoncheiras prosagoreuthentas, Briareôn Guên Kotton, hoi megethei te anuperblêtoi kai dunamei katheistêkesan, cheiras men ana hekaton kephalas de ana pentêkonta echontes.
I. Sky was the first who ruled over the whole world.1 And having wedded Earth, he begat first the Hundred-handed, as they are named: Briareus, Gyes, Cottus, who were unsurpassed in size and might, each of them having a hundred hands and fifty heads.*²⁴⁶

Apollodorus wrote in *Library and Epitome* (1.3.1.):

*Now Calliope bore to Oeagrus or, nominally, to Apollo, a son Linus,1 whom Hercules slew; and another son, Orpheus, who practised minstrelsy and by his songs moved stones and trees. And when his wife Eurydice died, bitten by a snake, he went down to Hades, being fain to bring her up,3 and he [p. 19] persuaded Pluto to send her up. The god promised to do so, if on the way Orpheus would not turn round until he should be come to his own house. But he disobeyed and turning round beheld his wife; so she turned back. Orpheus also invented the mysteries of Dionysus, and having been torn in pieces by the Maenads he is buried in Pieria*²⁴⁷.

Apollodorus wrote in *Library and Epitome* (3.5.3.):

*But Cadmus and Harmonia quitted Thebes and went to the Encheleans. As the Encheleans were being attacked by the Illyrians, the god declared by an oracle that they would get the better of the Illyrians if they had Cadmus and Harmonia as their leaders. They believed him, and made them their leaders against the Illyrians, and got the better of them. And Cadmus reigned over the Illyrians, and a son Illyrius was born to him. But afterwards he was, along with Harmonia, turned into a serpent and sent away by Zeus to the Elysian Fields.*²⁴⁸

In Sophocles' *Trachiniae* ((2.29) ed. Robert Torrance line 547) Deianeira says:

*Deianeira I see her youthful beauty blooming; mine
is vanishing: his eye will love to pluck
those blossoms, but will turn away from me.*

The Meanings of Aesthetics and Beauty

The etymology of aesthetics can be traced back to Proto-Indo-European *āw- that has the

meanings to note, to listen. Hittite au(s)-/u(wa)- means to see, view, read. Old Indian āvis means 'before the eyes, openly, evidently'. Avestan āviš means 'offenbar, vor Augen'. Old Greek aīsthanomai (und aīsthomai) means to notice, aīō means 'to notice, to hear'. Derived is Slavic *āvīti, *āvē; *ūmь, *ūmētī, Baltic *au-mō (-men-es), *ā-mō (-men-es), and Latin audiō, -ire 'to listen'. *Aisthanoiato* means perceive, apprehend by the senses. As mental perception it means perceive, understand.²⁴⁹ Aisthesis has the meanings sense-perception, sensation²⁵⁰ Proto-Indo-European *kal- has the meaning beauty, healthy. Old Indian kalya- is 'healthy, vigorous', kalyāna- is 'beautiful, agreeable'. Old Greek kalo-, is 'beauty'.²⁵¹ Greek Kallos is beauty, esp. of body and concrete beauty of persons and as plural form used for beautiful things, as garments and stuffs.²⁵² Kalos means beautiful, of outward form, freq. of persons. In a moral sense, kalos is beautiful, noble, and honorable. Beauty of persons in early Greek writers was coupled with agathos (kalokagathos). Kallopoios is producing beauty (anthos kallous k. Plot.6.7.32, cf. Procl.in Ti.1.269 D., in Prm.p.543 S.; cf. Kalopoios).²⁵³ Eumorphia is beauty of form (Democr.294, E.Tr.936, Pl.Smp. 218e; sōmatos Id.Lg.716a ; logōn eumorphiai E.Cyc.317, cf. AP9.400 (Pall.); eumorphiai tōn opseōn J.AJ10.10.1 ; cholēs lobou te . . eu. symmetry in the splanchna, A.Pr.495; hai ek tōn didaskaleiōn eu. elegances of the School (in Rhet.), Epicur.Fr.50.).²⁵⁴ In *Suda* wraioke/moj is a beautician, one who concerns himself with beauty.²⁵⁵ Words the ancient Greeks used to name beauty etymologically meant pattern or proportion of parts.²⁵⁶ The Greek word 'aisthesis' translates as 'sense perception', 'sensation'. Tatarkiewicz in *Form in the History of Aesthetics* stated: "Pseudo-Dionysius is the author of the dual criterion of proportion and clearness (proportio et claritas), a conception of beauty, which also had many followers. With the fall of the Roman Empire, the heritage of the classical world became increasingly inaccessible to Europe. Philosophy was not pursued as an end in itself, but become a handmaiden of Christian theology, and later medieval thought became argumentative."²⁵⁷ Ambiguity is an esthetic category. "Ambiguity as an esthetical principle emerged therefore when artists deliberately contrived complex structures that generated a plurality of meanings. Examples of riddles and oracles spread all over the in ancient cultures from Egypt or China and other continents."²⁵⁸

Philosophical Approaches to Esthetics

For Democritus the human soul consists of globular atoms of fire, which impart movement to the body. Democritus introduced the hypothesis of images or *eidola* (idols), a kind of emanation from external objects, which make an impression on our senses, and from the influence of which he deduced *aisthesis* (sensation) and *noesis* (thought). Democritus distinguished between a rude, imperfect, and therefore false perception and a true one. In the same manner, consistent with this theory, he accounted for the popular notions of deity. Partly through our incapacity to understand fully the phenomena of which we are witnesses, and partly from the impressions communicated by certain *eidola* (beings) of enormous stature and resembling the human figure, which inhabit the air.²⁵⁹

Wegge stated that to Pythagoreans the soul was immortal: "The task of philosophy (...) is to help a soul remember and reascend to what it knew before birth in the heavenly state. A Neoplatonist refers to this act of remembrance as an ascent to mystic union with the one."²⁶⁰

Guyer stated that Plato effectively began Western philosophy with an attack on Greek assumptions about the cognitive and practical value of the creation and experience of art, so aesthetics has been both a part of and under attack by philosophy since the outset. In the Republic, Plato questioned the claims of poets and their adherents to any important expertise, and cast doubt on the cognitive value of imitations or representations in general by characterizing them as mere copies of ordinary objects that are themselves mere copies of the genuine realities – the Forms.²⁶¹

In Epicurus' philosophy, we find the origins of the hedonistic theory tracing back to mythology. Hedone was here the female daimon (spirit) of pleasure, enjoyment, and delight. She was associated with sensual pleasures as the daughter of Eros (Love). Her opposites were the Algea (Pains). According to Apuleius (*The Golden Ass*, 6.24) her parents were Eros and Psyche. Cicero in *De Natura Deorum* (2.23) identifies the name of Cupido (Sexual Desire) as

Eros, Voluptas (Pleasure) as Hedone and Venus as Aphrodite. (Cicero, *De Natura Deorum* 2.23) According to Apuleius Psyche (Soul) was married with Cupidos (Love), and their daughter was called Voluptas (Pleasure) or Hedone. (Apuleius. *The Golden Ass*, 6.24)

Plato in the *Symposium* discussed the power of Eros in the meetings of Socrates and several professionals in a banquet. In the discourse of Socrates about his teacher Diotima, Socrates tells that his instructress in Erotics, the prophetess Diotima showed him that Eros is neither beautiful nor good and also not ugly and bad but rather a mean between these contraries. Diotima argued also that Eros is neither a god, since godhead involves the possession of just those goods which Eros desires and lacks nor a mortal, but stands midway between the two as a great daemon functioning as mediator between gods and men. Eros as son of Poros and Penia, and partakes of the nature of both parents has the fertile vigor of the one and the wastrel neediness of the other. As he is a mean between the mortal and the immortal, so he is a mean between the wise and the unwise, i.e. a wisdom-lover (philosopher). The notion that Eros is a beautiful god is due to a confusion between subjective Eros and the object loved. Regarding the object and end of Eros Socrates asking the question ‘What does Eros’ as “love of the beautiful? comes to the conclusion that in the case of the good, its acquisition is a means to happiness as end. However, Eros is not used in this generic sense of ‘desire for happiness’, so much as in a narrower specific sense. In addition, if we say that Eros is ‘the desire for the good’, we must expand this definition into ‘the desire for the everlasting possession of the good’. Eros works by means of generation, both physical and psychical, in the beautiful. A generation as an immortal thing requires harmony with the divine, i.e. beauty for the process. Generation is sought because it is for mortals the nearest approach to immortality. It is in the desire for immortality that we must find the explanation of all the sexual passion and love of offspring which we see in the animal world, since it is only by the way of leaving a successor to take its place that the mortal creature in this world of flux can secure a kind of perpetuity.²⁶²

Socrates says in Plato’s *Republic* (book 5, 3.05):

*This much premised, let him tell me, I will say, let him answer me, that good fellow who does not think there is a beautiful in itself or any idea of beauty in itself always remaining the same and unchanged, but who does believe in many beautiful things—the lover of spectacles, I mean, who cannot endure to hear anybody say that the beautiful is one and the just one, and so of other things—and this will be our question: My good fellow, is there any one of these many fair-and-honorable things that will not sometimes appear ugly and base?*²⁶³

Plato in *Cratylus* describes a dialogue on beauty:

Socrates: And the principle of beauty does the works of beauty?
Hermogenes: Of course.
Socrates: And that principle we affirm to be mind?
Hermogenes: Very true.
Socrates: Then mind is rightly called beauty because she does the works which we recognize and speak of as the beautiful?
Hermogenes: That is evident.
Socrates: What more names remain to us?
Hermogenes: There are the words which are connected with agathon and kalon, such as sumpheron and lusiteloun, ophelimon, kerdaleon, and their opposites.
Socrates: The meaning of sumpheron (expedient) I think that you may discover for yourself by the light of the previous examples,--for it is a sister word to episteme, meaning just the motion (pora) of the soul accompanying the world, and things which are done upon this principle are called sumphora or sumpheronta, because they are carried round with the world.
*Hermogenes: That is probable.*²⁶⁴

Xenophon is warned regarding beauty the following monologue of Socrates:

Socrates. Ah, fool! and do you imagine that these lovely creatures infuse nothing with their kiss, simply because you do not see the poison? Do you not know that this wild beast which men call beauty in its bloom is all the more terrible than the tarantula in that the insect must first touch its victim, but this at a mere glance of the beholder; without even contact, will inject something into him--yards away--which will make him man. And may be that is why the Loves are called "archers," because these beauties wound so far off. But my advice to you, Xenophon, is, whenever you catch sight of one of these fair forms, to run helter-skelter for bare life without a glance behind; and to you, Critobulus, I would say, "Go abroad for a year: so long time will it take to heal you of this wound."

Such (he said), in the affairs of Aphrodite, as in meats and drinks, should be the circumspection of all whose footing is insecure. At least they should confine themselves to such diet as the soul would dispense with, save for some necessity of the body; and which even so ought to set up no disturbance. But for himself, it was clear; he was prepared at all points and invulnerable. He found less difficulty in abstaining from beauty's fairest and fullest bloom than many others from weeds and garbage. To sum up: with regard to eating and drinking and these other temptations of the sense, the equipment of his soul made him independent; he could boast honestly that in his moderate fashion his pleasures were no less than theirs who take such trouble to procure them, and his pains far fewer.²⁶⁵

Socrates discusses with Agathon the relation between beauty and love.

Then now, said Socrates, let us recapitulate the argument. First, is not love of something, and of something too which is wanting to a man?

Yes, he replied.

Remember further what you said in your speech, or if you do not remember I will remind you: you said that the love of the beautiful set in order the empire of the gods, for that of deformed things there is no love--did you not say something of that kind?

Yes, said Agathon.

Yes, my friend, and the remark was a just one. And if this is true, Love is the love of beauty and not of deformity?

He assented.

And the admission has been already made that Love is of something which a man wants and has not?

True, he said.

Then Love wants and has not beauty?

Certainly, he replied.

And would you call that beautiful which wants and does not possess beauty?

Certainly not.

Then would you still say that love is beautiful?

Agathon replied: I fear that I did not understand what I was saying. You made a very good speech, Agathon, replied Socrates; but there is yet one small question which I would fain ask:--Is not the good also the beautiful?

Yes.

Then in wanting the beautiful, love wants also the good?

I cannot refute you, Socrates, said Agathon:--Let us assume that what you say is true.

Say rather, beloved Agathon, that you cannot refute the truth; for Socrates is easily refuted.²⁶⁶

Xenophon in the *Memorabilia* of Socrates lets Socrates have a talk on beauty with Critobulus:

30. "Indeed, Socrates," replied Critobulus, "I have long desired to receive such instructions as yours, especially if the same knowledge will help me in regard to those

who are amiable in mind, and handsome in person.’ “But, Critobulus,’ replied Socrates, “there is nothing in the knowledge that I communicate to make those who are handsome in person endure him who lays hands upon them; for I am persuaded that men shrunk from Scylla because she offered to put her hands on them; while every one, they say, was ready to listen to the Sirens, and were enchanted as they listened, because they laid hands on no one, but sang to all men from a distance.’ “On the understanding, then, that I shall lay my hands on no one,’ said Critobulus, “tell me if you know any effectual means for securing friends.’ “But will you never,’ asked Socrates, “apply your lips to theirs?’ “Be of good courage, Socrates,’ said Critobulus, “for I will never apply my lips to those of any person, unless that person be beautiful.’ “You have now said,’ rejoined Socrates, “the exact contrary to what will promote your object; for the beautiful will not allow such liberties, though the deformed submit to them with pleasure, thinking that they are accounted beautiful for their mental qualities.’ “As I shall caress the beautiful, then,’ said Critobulus, “and caress the good, teach me, with confidence, the art of attaching my friends to me.’ “When, therefore, Critobulus,’ said Socrates, “you wish to become a friend to any one, will you permit me to say to him concerning you, that you admire him, and desire to be his friend?’ “You may say so,’ answered Critobulus, “for I have never known any one dislike those who praised him.’²⁶⁷

In the *Symposium* Socrates describes how love (eros) produces aspiration towards the pure idea of beauty. It is only this absolute beauty, which deserves the name of beauty. The indefiniteness we also find in Plato's philosophy (*The Republic*, *Phaedrus*, *Philebos*) and Plotinus (*Ennead*, I, VI). The idealism of this philosophy was the background for the work of Longinus with the title *The Sublime*. Dionysius the Areopagite wrote in *De Divinis Nominibus* on esthetics.

Aristotle's Esthetics

Aristotle in *Politics* (book 2, section 1272a) wrote that at Sparta the common people sharing in the highest office desire the maintenance of the constitution. In Crete, they do not elect the Cosmi from all the citizens but from certain clans, and the Elders from those who have held the office of Cosmos, about which regulations the same comments might be made as about what takes place at Sparta. Their freedom from being called to account and their tenure for life gives them greater rank than their merit deserves, and their administration of their office at their own discretion and not under the guidance of a written code is dangerous. (3.65) Aristotle writes in the *Categories* (section 2, part 7) that whiteness and blackness and the other colors, are not said to be affective qualities in this sense, but -because they themselves are the results of an affection. It is plain that many changes of color take place because of affections. For example, being ashamed, makes someone blushing; fear makes the face pale.²⁶⁸ Aristotle's word 'phantasia' can be translated as 'imagination'. The word 'imagination' is a direct derivative of 'imaginatio', which is the Latin equivalent of 'phantasia'. Greeks developed concepts of the relation between the Beautiful and the Good, e.g. in the term kalokagathia. The term *kaloikagaqoi* in *Suda* means handsome and good or noble.²⁶⁹ The Greeks used the word 'kalokagathia' for the unity of beauty and goodness. Kalokagathia was a female daimon (spirit) of nobility and goodness related to Arete (Virtue) and Eukleia (Excellence). Xenophon and Telesilla of Argos mentioned in their writings representation of Arete (Virtue) and Kalokagathia (Nobility) (Greek Lyric IV Telesilla Frag 725).²⁷⁰ Aristotle in *Ethica Nicomachea* (Book II, E1v.) says:

The man, however, who deviates little from goodness is not blamed, whether he do so in the direction of the more or of the less, but only the man who deviates more widely; for he does not fail to be noticed. But up to what point and to what extent a man must deviate before he becomes blameworthy it is not easy to determine by reasoning, any more than anything else that is perceived by the senses; such things depend on particular facts, and the decision rests with perception. So much, then, is plain, that the intermediate state is in all things to be praised, but that we must incline sometimes towards the excess, sometimes towards the deficiency; for so shall we most

easily hit the mean and what is right. ²⁷¹

Aristotle approached art on a different level: Mimesis (imitation) is a natural human faculty (*Poetics* 4). Aristotle says in his *Poetics* (part I) regarding imitation:

Since the objects of imitation are men in action, and these men must be either of a higher or a lower type (for moral character mainly answers to these divisions, goodness and badness being the distinguishing marks of moral differences), it follows that we must represent men either as better than in real life, or as worse, or as they are. It is the same in painting. Polygnotus depicted men as nobler than they are, Pauson as less noble, Dionysius drew them true to life. ²⁷²

'*Sensus communis*' ('*koine aisthesis*' or 'commonsense') is an Aristotelian notion in the *De Anima* (II, 6, 418a 17-20). According to *De Anima* knowledge results from the differentiation between the knowledge and sensually experienced things. In Book II, part 1 Aristotle writes in his *Posterior Analytics* on perception:

And this at least is an obvious characteristic of all animals, for they possess a congenital discriminative capacity which is called '-perception. But though '-perception is innate in all animals, in some the '-impression comes to persist, in others it does not. So animals in which this persistence does not come to be have either no knowledge at all outside the act of perceiving, or no knowledge of objects of which no impression persists; animals in which it does come into being have perception and can continue to retain the '-impression in the soul: and when such persistence is frequently repeated a further distinction at once arises between those which out of the persistence of such '-impressions develop a power of systematizing them and those which do not. So out of '-perception comes to be what we call memory, and out of frequently repeated memories of the same thing develops experience; for a number of memories constitute a single experience. ²⁷³

Aristotle wrote in *On Memory and Reminiscence*:

*Now, one must cognize magnitude and motion by means of the same faculty by which one cognizes time (i.e. by that which is also the faculty of memory), and the presentation (involved in such cognition) is an affection of the *sensus communis*; whence this follows, viz. that the cognition of these objects (magnitude, motion time) is effected by the (said *sensus communis*, i.e. the) primary faculty of perception. Accordingly, memory (not merely of sensible, but) even of intellectual objects involves a presentation: hence we may conclude that it belongs to the faculty of intelligence only incidentally, while directly and essentially it belongs to the primary faculty of sense-perception. Hence not only human beings and the beings which possess opinion or intelligence, but also certain other animals, possess memory. If memory were a function of (pure) intellect, it would not have been as it is an attribute of many of the lower animals, but probably, in that case, no mortal beings would have had memory; since, even as the case stands, it is not an attribute of them all, just because all have not the faculty of perceiving time.* ²⁷⁴

Aristotle in *De Anima* (Book III, Chapter 1) writes on the senses:

That there is no sixth sense in addition to the five enumerated -- sight, hearing, smell, taste, touch -- may be established by the following considerations: If we have actually sensation of everything of which touch can give us sensation (for all the qualities of the tangible qua tangible are perceived by us through touch); and if absence of a sense necessarily involves absence of a sense-organ; and if all objects that we perceive by immediate contact with them are perceptible by touch, which sense we actually possess, and all objects that we perceive through media, i.e. without immediate contact, are perceptible by or through the simple elements, e.g. air and water (and this is so arranged that (a) if more than one kind of sensible object is

*perceivable through a single medium, the possessor of a sense-organ homogeneous with that medium has the power of perceiving both kinds of objects;*²⁷⁵

Aristotle writes in *De Anima (On the Soul)* (Book 1. [402b]):

*We must be careful not to ignore the question whether soul can be defined in a single unambiguous formula, as is the case with animal, or whether we must not give a separate formula for each of it, as we do for horse, dog, man, god (in the latter case the 'universal' animal -- and so too every other 'common predicate' -- being treated either as nothing at all or as a later product). Further, if what exists is not a plurality of souls, but a plurality of parts of one soul, which ought we to investigate first, the whole soul or its parts? (It is also a difficult problem to decide which of these parts are in nature distinct from one another.) Again, which ought we to investigate first, these parts or their functions, mind or thinking, the faculty or the act of sensation, and so on? If the investigation of the functions precedes that of the parts, the further question suggests itself: ought we not before either to consider the correlative objects, e.g. of sense or thought? It seems not only useful for the discovery of the causes of the derived properties of substances to be acquainted with the essential nature of those substances (as in mathematics it is useful for the understanding of the property of the equality of the interior angles of a triangle to two right angles to know the essential nature of the straight and the curved or of the line and the plane) but also conversely, for the knowledge of the essential nature of a substance is largely promoted by an acquaintance with its properties: for, when we are able to give an account conformable to experience of all or most of the properties of a substance, we shall be in the most favourable position to say something worth saying about the essential nature of that subject.*²⁷⁶

In Aristotle's *De Anima* (Book III) imagination (phantasia) is a middle term between perception (aisthesis) and thinking (noesis). Aristotle wrote in the *Metaphysics* (1078a, 1):

*And since goodness is distinct from beauty (for it is always in actions that goodness is present, whereas beauty is also in immovable things), they are in error who assert that the mathematical sciences tell us nothing about beauty or goodness; for they describe and manifest these qualities in the highest degree, since it does not follow, because they manifest the effects and principles of beauty and goodness without naming them, that they do not treat of these qualities. The main species of beauty are orderly arrangement, proportion, and definiteness;*²⁷⁷

Neo-Platonism

Plotinus in *Ennead* (I.6 [1]) *On Beauty* says:

*1. Beauty addresses itself chiefly to sight; but there is a beauty for the hearing too, as in certain combinations of words and in all kinds of music, for melodies and cadences are beautiful; and minds that lift themselves above the realm of sense to a higher order are aware of beauty in the conduct of life, in actions, in character, in the pursuits of the intellect; and there is the beauty of the virtues. What loftier beauty there may be, yet, our argument will bring to light.*²⁷⁸

Plotinus in *On Beauty* begins the essay with the senses beauty is directed to:

*1. Beauty addresses itself chiefly to sight; but there is a beauty for the hearing too, as in certain combinations of words and in all kinds of music, for melodies and cadences are beautiful; and minds that lift themselves above the realm of sense to a higher order are aware of beauty in the conduct of life, in actions, in character, in the pursuits of the intellect; and there is the beauty of the virtues. What loftier beauty there may be, yet, our argument will bring to light"*²⁷⁹

Plotinus in *On Beauty* declared that one-ness or unity is a guaranty for beauty:

*Only a compound can be beautiful, never anything devoid of parts; and only a whole; the several parts will have beauty, not in themselves, but only as working together to give a comely total. Yet beauty in an aggregate demands beauty in details; it cannot be constructed out of ugliness; its law must run throughout.*²⁸⁰

Plotinus mentioned above 'ugliness' as opposite quality of beauty. Plotinus also gives a definition on the 'Absolute Ugly':

*And this is the Absolute Ugly: an ugly thing is something that has not been entirely mastered by pattern, that is by Reason, the Matter not yielding at all points and in all respects to Ideal-Form.*²⁸¹

Wegge stated that Neoplatonism modified and systematized Platonism in later antiquity "to accord with Aristotelianism, post-Aristotelianism, and Oriental conceptions of the world as emanation of the One, with which the soul can be reunited in a trance or ecstasy after much intellectual reflection. Neoplatonism particularly modified the Platonist concept of forms. Plato held that the visible world is a reflection of a higher, non-physical, perfect realm of Forms. Neoplatonists proclaimed that one Form predominates, referring to it as the One. For Neoplatonists the One is the origin of everything. All things are derived from the One by a series of emanations or outpourings. These emanations are seen as a series of descents, departing from the One to the world".²⁸² The One emanates intellect (nous), which in turn emanates logos, or universal soul. Longinus' tractat *On the Sublime* is decoded according to the categories of Ciceronian rhetoric. *On the Sublime* as a piece of literary criticism.²⁸³

Esthetics in Roman Time

Venus is the Roman goddess of love and beauty. Her cult originated from Ardea and Lavinium in Latium. Venus is the daughter of Jupiter, and some of her lovers include Mars and Vulcan.²⁸⁴ In Latin texts, Venus stands for the goddess Venus, and in general for love, sexual love, and ventry. It is used to indicate also qualities that excite love, loveliness, attractiveness, beauty, grace, elegance, charms. Furthermore, Venus stands for the planet Venus and the highest throw at dice, when each of the dice presented a different number, the Venus throw. Venerei were the temple slaves of the Erycinian Venus.²⁸⁵ The Etrusc goddess Turan is identified with Venus and Aphrodite. In *Elegy XV To Venus, that He May Have Done Writing Elegies* Ovid wrote:

*To Virgil Mantua owes immortal fame,
Catullus to Verona gives a name;
Why mayn't, if I attempt some great design,
Peligne be as much oblig'd to mine ?
Why mayn't my muse a glorious toil pursue,
And as much honour to my country do ?
A people, who, when Rome has been alarm'd
By foreign foes, in her defence have arm'd;
Beneath your golden banners I have fought
So long, your discipline so much have taught,
'Tis time to give me a discharge, to prove
Some other, some more glorious theme than love
See Bacchus beckons me my voice to raise,
Of lofty deeds to sings, in lofty lays;
To mount my muse on some more generous horse,
And try her courage in some daring course.
Adieu, my sighing elegies, adieu!
I'll be no more concern'd with love or you;
But what I write my being shall survive,*

*And in his verse the poet ever live.*²⁸⁶

Ovid's *Remedy of Love* contains a passage *Art of Beauty*:

Ovid's Art of Beauty.

*Once more, ye fair, attend your master's
song,
And learn what method will your charms
prolong;*

*What happy heart best recommends a face;
What heightens beauty; what preserves a
grace.*

*Art improves nature; 'twas by art we found
The vast advantages of furrow'd ground:
The soil manur'd, a fruitful harvest bore,
Where thorns and hungry brambles grew
before.*

*By art the gard'ner grafts his trees, to bear
A kinder fruit, and recompense his care.
A gilded roof delights our captive eyes,
And stately monuments the sight surprise,
Tho' sordid earth beneath the polish'd marble
lies.*

[...]

*But if good humour to the last remain,
E'en age may please, and love his force
retain.*²⁸⁷

Medicamina faciei femineae

*Discite quae faciem commendet cura,
puellae,*

Et quo sit vobis forma tuenda modo.

*Cultus humum sterilem Cerealia pendere
iussit*

Munera, mordaces interiire rubi.

Cultus et in pomis sucos emendat acerbos,

Fissaque adoptivas accipit arbor opes.

Culta placent. auro sublimia tecta linuntur,

Nigra sub imposito marmore terra latet:

Vellera saepe eadem Tyrio medicantur aëno:

Sectile deliciis India praebet ebur.

Forsitan antiquae Tatío sub rege Sabinæ

Maluerint, quam se, rura paterna coli:

*Cum matrona, premens altum rubicunda
sedile,*

Assiduuum duro pollice nebat opus,

Ipsaque claudebat quos filia paverat agnos,

*Ipsa dabat virgas caesaque ligna foco.*²⁸⁸

Esthetics in Roman Arts

Latin *ars* is the term for the Greek word *techne*; *disciplina* is the translation of the Greek *mathesis*. *Bellitudo* is beauty, and loveliness. *Pulchritudo* means beauty. *Venustas* is used for women.²⁸⁹ Longinus in *On the Sublime* (chapter VIII) writes:

*There are, it may be said, five principal sources of elevated language. Beneath these five varieties there lies, as though it were a common foundation, the gift of discourse, which is indispensable. First and most important is the power of forming great conceptions, as we have elsewhere explained in our remarks on Xenophon. Secondly, there is vehement and inspired passion. These two components of the sublime are for the most part innate. Those which remain are partly the product of art. The due formation of figures deals with two sorts of figures, first those of thought and secondly those of expression. Next there is noble diction, which in turn comprises choice of words, and use of metaphors, and elaboration of language. The fifth cause of elevation--one which is the fitting conclusion of all that have preceded it--is dignified and elevated composition.*²⁹⁰

Longinus wrote in *On the Sublime* that his work traced back to a treatise of Caecilius on the sublime in the introduction:

You will remember, my dear Postumius Terentianus, that when we examined together the treatise of Caecilius on the Sublime, we found that it fell below the dignity of the whole subject, while it failed signally to grasp the essential points, and conveyed to its readers but little of that practical help which it should be a writer's principal aim to give. In every systematic treatise two things are required. The first is a statement of the subject; the other, which although second in order ranks higher in importance, is an indication of the methods by which we may attain our end. Now Caecilius seeks to show the nature of the sublime by countless instances as though our ignorance demanded it, but the consideration of the means whereby we may succeed in raising

*our own capacities to a certain pitch of elevation he has, strangely enough, omitted as unnecessary.*²⁹¹

Longinus says that the transport of 'elevated' language affects the audience:

*The effect of elevated language upon an audience is not persuasion but transport. At every time and in every way imposing speech, with the spell it throws over us, prevails over that which aims at persuasion and gratification. Our persuasions we can usually control, but the influences of the sublime bring power and irresistible might to bear, and reign supreme over every hearer.*²⁹²

The Latin proverb *De gustibus non est disputandum* means 'In matters of taste there is no dispute.' Rhetorical figures are in literature and linguistics all language figurations deviating from the normal linguistic usage, which are used in order to emphasize or to it otherwise special reproduction lend a thought by particularly artful decoration. The *partes orationis* (parts of a speech) in ancient rhetoric are according to Quintilian (*Inst. Orat.* IV, 1-5):

Introduction	<i>Exordium</i>
Narration	<i>Narratio</i>
Argumentation	<i>Argumentatio</i>
Conclusion	<i>Peroratio</i>

There are -according to Quintilian- also differences between the arts. Visual art and poetic art are characterized in relation to the art of speech possessing both a border and aim, for which Quintilian uses the Latin term end (*finis*):

*Et pictor, cum vi artis suae efficit ut quaedam eminere in opere, quaedam recessisse credamus, ipse ea plana esse non nescit. Aiunt etiam omnes artes habere finem aliquem propositum ad quem tendant: hunc modo nullum esse in rhetorice, modo non praestari eum qui promittatur.*²⁹³

In Cebes' *Tablet doctores* and *critici* are classified as 'homini literati':

Hospes. Et quinam vocantur hi?
Senex. Alii, inquit, Poetae, alii Oratores, alii Dialectici, alii Musici, alii Arithmetici, alii Geometrae, alii Astrologi, alii Voluptuarii, alii Doctores in xystis, alii Critici, et quicumque ejusmodi aunt.
Hospes. Illae autem mulieres, quae videntur circumcurrere, prioribus illis similes, in quibus Incontinentiam affirmabas, et reliquae una cum illis, quatenam sunt?
*Senex. Illae ipsae sunt, inquit.*²⁹⁴

'Rhetorical operations of change' is also the name for the kind of changes, which make the rhetorical meaning in the comparison to the conventional linguistic usage and/or compared with a certain collective meaning. Categories of change are extension (*adjunction*), distance (*detraction*), conversion (*permutation*) and replacement (*substitution*).

Adjunction
Detraction
Permutation
Substitution

Rhetorical Categories of Change

In the *Rhetorica ad Herennium* is written that speaking (*dicere*) is related to the for the *adsensione auditorum* :

Oratoris officium est de iis rebus posse dicere, quae res ad usum civilem moribus et legibus constitutae sunt, cum adsensione auditorum, quoad eius fieri poterit.

Tria genera sunt causarum, quae recipere debet orator: demonstrativum, deliberativum, iudiciale. Demonstrativum est, quod tribuitur in alicuius certae personae laudem vel vituperationem. Deliberativum est in consultatione, quod habet in se suasionem et dissuasionem. Iudiciale est, quod positum est in controversia et quod habet accusationem aut petitionem cum defensione. Nunc quas res oratorem habere oporteat, docebimus, deinde quo modo has causas tractari conveniat, ostendemus. Oportet igitur esse in oratore inventionem, dispositionem, elocutionem, memoriam, pronuntiationem. Inventio est excogitatio rerum verarum aut veri similibus, quae causam probabilem reddant. Dispositio est ordo et distributio rerum, quae demonstrat, quid quibus locis sit conlocandum. Elocutio est idoneorum verborum et sententiarum ad inventionem adcommodatio. Memoria est firma animi rerum et verborum et dispositionis perceptio. Pronuntiatio est vocis, vultus, gestus moderatio cum venustate. Haec omnia tribus rebus adsequi poterimus: arte, imitatione, exercitatione. Ars est praeceptio, quae dat certam viam rationemque dicendi. Imitatio est, qua inpellimur cum diligenti ratione ut aliquorum similes in dicendo valeamus esse. Exercitatio est assiduus usus consuetudoque dicendi. Quoniam ergo demonstratum est, quas causas oratorem recipere quasque res habere conveniat, nunc, quemadmodum possit oratio ad rationem oratoris officii adcommodari, dicendum videtur. INVENTIO in sex partes orationis consumitur: in exordium, narrationem, divisionem, confirmationem, confutationem, conclusionem.²⁹⁵

We find e.g. in Plinius the Elder's writings comments about contemporary artists and their pictures. The Roman architect Vitruvius said buildings should have firmness, commodity and delight. *Utilitas, venustas, firmitas* are Latin words with the meaning 'utility', 'attractiveness', 'stability'. Utility refers the planning according to needs. *Venustas* comprises loveliness, charm, attractiveness and beauty. *Stability* is a quality for the soundness of construction and durability). Vitruvius Pollio says in the first book of *De Architectura*:

I. Architecti est scientia pluribus disciplinis et variis eruditionibus ornata, cuius iudicio probantur omnia quae ab ceteris artibus perficiuntur opera. ea nascitur ex fabrica et ratiocinatione. fabrica est continuata ac trita usus meditatio, quae manibus perficit[ur] e materia cuiuscumque generis opus [est] ad propositum deformationis. ratiocinatio autem est, quae res fabricatas sollertiae ac rationis pro demonstrare atque explicare potest.

1. The architect should be equipped with knowledge of many branches of study and varied kinds of learning, for it is by his judgement that all work done by the other arts is put to test. This knowledge is the child of practice and theory. Practice is the continuous and regular exercise of employment where manual work is done with any necessary material according to the design of a drawing. Theory, on the other hand, is the ability to demonstrate and explain the productions of dexterity on the principles of proportion.²⁹⁶

Semiotic aspects here also occur:

3. Cum in omnibus enim rebus, tum maxime etiam in architectura haec duo insunt: quod significatur et quod significat. significatur proposita res, de qua dicitur; hanc autem significat demonstratio rationibus doctrinarum explicata. quare videtur utraque parte exercitatus esse debere, qui se architectum profiteatur. itaque eum etiam ingeniosum oportet esse et ad disciplinam docilem; neque enim ingenium sine disciplina aut disciplina sine ingenio perfectum artificem potest efficere. et ut litteratus sit, peritus graphidos, eruditus

3. In all matters, but particularly in architecture, there are these two points:--the thing signified, and that which gives it its significance. That which is signified is the subject of which we may be speaking; and that which gives significance is a demonstration on scientific principles. It appears, then, that one who professes himself an architect should be well versed in both directions. He ought, therefore, to be both naturally gifted and amenable to instruction. Neither natural ability without instruction nor instruction without natural ability can

geometria, historias complures noverit, philosophos diligenter audierit, musicam scierit, medicinae non sit ignarus, responsa iurisconsultorum noverit, astrologiam caelique rationes cognitatas habeat.

make the perfect artist. Let him be educated, skilful with the pencil, instructed in geometry, know much history, have followed the philosophers with attention, understand music, have some knowledge of medicine, [p. 6] know the opinions of the jurists, and be acquainted with astronomy and the theory of the heavens.²⁹⁷

Vitruvius in *On Architecture* in chapter II *Symmetry, and Modifications in it to Suit the Site* wrote on beauty:

There is nothing to which an architect should devote more thought than to the exact proportions of his building with reference to a certain part selected as the standard. After the standard of symmetry has been determined, and the proportionate dimensions adjusted by calculations, it is next the part of wisdom to consider the nature of the site, or questions of use or beauty, and modify the plan by diminutions or additions in such a manner that these diminutions or additions in the symmetrical relations may be seen to be made on correct principles, and without detracting at all from the effect.²⁹⁸

Vitruvius wrote:

Durability will be assured when foundations are carried down to the solid ground and materials wisely and liberally selected; convenience, when the arrangement of the apartments is faultless and presents no hindrance to use, and when each class of building is assigned to its suitable and appropriate exposure; and beauty, when the appearance of the work is pleasing and in good taste, and when its members are in due proportion according to correct principles of symmetry. (2.29).²⁹⁹

In Latin Juvenal uses in his *Satura* (73) the expression *sensus communis*:

*ergo ut miremur te, non tua, priuum aliquid da
quod possim titulis incidere praeter honores
quos illis damus ac dedimus, quibus omnia debes.
haec satis ad iuuenem quem nobis fama superbum
tradit et inflatum plenumque Nerone propinquo;
rarus enim ferme sensus communis in illa
fortuna. sed te censeri laude tuorum,
Pontice, noluerim sic ut nihil ipse futurae
laudis agas. miserum est aliorum incumbere famae,
ne conlapsa ruant subductis tecta columnis.
stratus humi palmes uiduas desiderat ulmos.³⁰⁰*

Beatitudo means happiness.³⁰¹ Boethius writes in his *Philosophiae Consolationis Libri Quinque* (*liber tertius*) on *beatitudo*:

10

Iam vero corporis bona promptum est, ut ad superiora referantur. Robur enim magnitudoque videtur praestare valentiam, pulchritudo atque velocitas celebritatem, salubritas voluptatem; [11] quibus omnibus solam beatitudinem desiderari liquet; nam quod quisque prae ceteris petit, id summum esse iudicat bonum. Sed summum bonum beatitudinem esse definivimus; quare beatum esse iudicat statum, quem prae ceteris quisque desiderat.

22

Quid igitur, inquam, si qui cuncta simul cupiat adipisci? Summam quidem ille

*beatitudinis velit; sed num in his eam reperiet, quae demonstravimus id, quod pollicentur, non posse conferre? [23] Minime, inquam. In his igitur quae singula quaedam expetendorum praestare creduntur, beatitudo nullo modo vestiganda est. Fateor, inquam, et hoc nihil dici verius potest. Rectissime, inquam.[17] Sed summum bonum beatitudinem esse concessum est. Ita est, inquam. Igitur, inquit, deum esse ipsam beatitudinem necesse est confiteri. Nec propositis, inquam, prioribus refragari queo et illis hoc inlatum consequens esse perspicio.*³⁰²

Marcus Tullius Cicero used in *De Natura Deorum* (liber I) the term *beatus deus*, which later become popular in the Middle Ages:

95.

*Nam quod et maris deos et feminas esse dicitis, quid sequatur, videtis. Equidem mirari satis non possum, unde ad istas opiniones vester ille princeps venerit. Sed clamare non desinitis retinendum hoc esse, deus ut beatus immortalisque sit. Quid autem obstat, quo minus sit beatus, si non sit bipes? aut ista, sive beatitas sive beatitudo dicenda est (utrumque omnino durum, sed usu mollienda nobis verba sunt), verum ea, quaecumque est, cur aut in solem illum aut in hunc mundum aut in aliquam mentem aeternam figura membrisque corporis vacuam cadere non potest?*³⁰³

European Concepts of Esthetics - Pagan European Culture

We can trace back to roots of European concepts of esthetics to several mind concepts preserved in European languages. Within the Indo-European etymology several roots in Proto- Indo-European exist with the meaning beauty. The meaning beautiful has in Proto-Indo-European the root *g^hreg(h)-. In Baltic it is the adjective *gre^h-n-a-, *gra^h-u-, and *gra^h-n-a-. In Celtic it is breg, Proto-Indo-European *k^h[e]jubh- has the meanings beautiful and clean. Derived Old Indian sobhate has the meanings 'to beautify, adorn, look beautiful, shine, be bright, splendid. Armenian surb means 'pure, holy'. Proto-Indo-European *(s)koun- has the meanings quick, dashing, and beautiful. Hittite iskunant- means 'spotted, dirty'. Baltic *čaũn-a-, Germanic *skaun-i-, Celtic Cymr cun all mean attractive and lovable. Latin pulcher derived from Proto-Indo-European *perk' with the meanings motley and colored. Celtic *herk- is colored and red; Cymr erch means 'dark brown'. The English term beauty derived from Anglo-Norman beute tracing back to Old French bealte and Vulgar Latin bellitatem, the state of being handsome coming from Latin bellus for fine and beautiful. The Proto-Indo-European root *du- has the meaning to respect. Old Indian dū-, dúvas- means 'worship, honor, respect'. Latin bonus derived from Old Latin duonus, dvenos means 'good, usable'. Bellus is 'nice, cute, fine, delicious; Latin beo, -are means 'to make lucky, to delight', beatus means 'lucky'.

Northern European cultures developed mythological concepts different from the Southern European ones. In Northern mythology, Freya is the goddess of beauty of the Vanir family. Frigga as the goddess of beauty of the Aesir family of Scandinavian myth is usually considered the goddess of married love. Freya was the goddess of love and beauty in Norse mythology derived from 'vrouwe' (woman, wife). The Norse goddess of the earth, fertility, and beauty was the daughter of the Earth-goddess Nerthus and Njordr, god of wealth married to the traveller god Od. Freya is accounted very beautiful and sexual. In Snorri Sturluson's Prose Edda Freyja is introduced as follows.

<p><i>Njörðr í Nóatúnnum gat síðan tvau börn, hét sonr Freyr en dóttir Freyja. Þau váru fögr álitum ok máttug. ... Freyja er ágætust af ásynjum, hon á þann bæ á himni er Fólkvangar heita, ok hvar sem hon riðr til vígs, þá á hon hálfan val, en hálfan Óðinn ... Salr hennar; Sessrýmnr; hann er mikill ok fagr. En er hon ferr; þá ekr hon köttum tveim</i></p>	<p><i>Her hall Sessrúmnir is great and fair. When she goes forth, she drives her cats and sits in a chariot; she is most conformable to man's prayers, and from her name comes the name of honor; Frú, by which noblewomen are called. Songs of love are well-pleasing to her; it is good to call on her for furtherance in love.</i></p>
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ok sitr í reið. Hon er nákvæmust mönnum til á at heita, ok af hennar nafni er þat tignarnafn er ríkiskonur eru kallaðar fróvur. Henni líkaði vel mansöngur. Á hana er gott at heita til ásta.

Gylfaginning, Eysteinn Björnsson's edition [1] Njördr in Nóatún begot afterward children: the son was called Freyr, and the daughter Freyja; they were fair of face and mighty. ... Freyja is the most renowned of the goddesses; she has in heaven the dwelling called Fólkvangr, and where so ever she rides to the strife, she has one-half of the kill, and Odin half ...

Freyja er tignust með Frigg. Hon giftist þeim manni, er Óðr heitir. Dóttir þeira er Hnoss. Hon er svá fögr, at af hennar nafni eru hnossir kallaðar, þat er fagrt er ok gersimligt. Óðr fór í braut langar leiðir, en Freyja grætr eftir, en tár hennar er gull rautt. Freyja á mörg nöfn, en sú er sök til þess, at hon gaf sér ýmis heiti, er hon fór með ókunnum þjóðum at leita Óðs. Hon heitir Mardöll ok Hörn, Gefn, Sýr. Freyja átti Brisingamen. Hon er ok kölluð Vanadís.

Gylfaginning, Eysteinn Björnsson's edition [3] Freyja is most gently born (together with Frigg): she is wedded to the man named Óðr. Their daughter is Hnoss: she is so fair, that those things which are fair and precious are called hnossir. Óðr went away on long journeys, and Freyja weeps for him, and her tears are red gold. Freyja has many names, and this is the cause thereof: that she gave herself sundry names, when she went out among unknown peoples seeking Óðr: she is called Mardöll and Hörn, Gefn, Sýr. Freyja had the necklace Brisingamen. She is also called Vanadís.³⁰⁴

Baldr is in Norse Mythology, the god of innocence, beauty, joy, purity, and peace as Odin's second son. Phol may have been a German name for Baldr (second *Merseburg Charm*). In the Gylfaginning section of Snorri Sturluson's Prose Edda Baldr is described as follows.

Annarr sonr Óðins er Baldr, ok er frá honum gott at segja. Hann er svá fagr álitum ok bjart svá at lýsir af honum, ok eitt gras er svá hvítt at jafnat er til Baldrs brár. Þat er allra grasa hvítast, ok þar eptir máttu marka fegrð hans bæði á hár ok á líki. Hann er vitrastr ása ok fegrst talaðr ok líknsamastr. En sú náttúra fylgir honum at engi má haldask dómr hans. Hann býr þar sem heita Breiðablik, þat er á himni. Í þeim stað má ekki vera óhreint.

The second son of Odin is Baldr, and good things are to be said of him. He is best, and all praise him; he is so fair of feature, and so bright, that light shines from him. A certain herb is so white that it is likened to Baldr's brow; of all grasses it is whitest, and by it thou mayest judge his fairness, both in hair and in body. He is the wisest of the Æsir, and the fairest-spoken and most gracious; and that quality attends him, that none may gainsay his judgments. He dwells in the place called Breidablik, which is in heaven; in that place may nothing unclean be.³⁰⁵

Northern European Personifications and Gods of Beauty

In Norse mythology, Freya is a goddess of love and fertility. Freya is the most beautiful and propitious of the goddesses. Freya is the patron goddess of crops and birth, the symbol of sensuality and was called upon in matters of love. Freya loves music, spring, and flowers, and is particularly fond of the elves (fairies). Freya is one of the foremost goddesses of the Vanir. She is the daughter of the god Njord, and the sister of Freyr.³⁰⁶ Branwen (Shining Crow) is the goddess of love and beauty. The Mer-People are beautiful faeries presented half as human and half as fish. Morrigan is the Megalithic mother goddess and 'Phantom Queen'. Morrigan was one of the original members of the Tuatha-De-Danann (People of the Goddess Danu) who chose Ireland as their headquarters. Morrigan can turn from ravishing beauty to hag,

from battle crow to Bean-Nighe.³⁰⁷ In Celtic mythology Cliodna was the goddess of beauty and a bird goddess of the afterlife. In ancient Gaelic romantic tales Tír Tairnigri is a fantastic island ruled by the goddess Fand (Teardrop of Beauty). In Celtic myth Fand is a fairy queen, who was once married to the sea god Manannan. Fand was also a minor sea goddess who made her home both in the Otherworld and on the Islands of Man. With her sister, Liban, she was one of the twin goddesses of health and earthly pleasures. She was also known as ‘Pearl of Beauty’. Some scholars believe she was a native Manx deity who was absorbed in the Irish mythology.³⁰⁸ Danu (Ana) is a mother goddess. Danu was the mother of the race of Tuatha Dé Danann. Danu was goddess of fertility and the earth. Some believed that Danu and Ana were separate entities, even though both were mother goddesses. Danu was widely worshipped mother goddess throughout Europe. She was known under various names, such as Danu, Dana, and Anu in Continental Europe and Ireland. In Wales, she was called Don. Danu married her consort Bilé (Bile), and was the mother of Dagda, who was the chief leader of the Tuatha Dé Danann. Her other offspring probably were Dian Cécht and Nuada. Oengus Mac Oc (Aengus, "Son of the Young.") is an Irish/Celtic god of love, beauty, and youth. He is known for his physical beauty and golden hair.³⁰⁹ Branwen is the Celtic goddess of love and beauty and sister of Bran the Blessed and Manannan mac Lir, daughter of Lir, and wife of the Irish king Matholwch. She is similar to the Greek goddess Aphrodite.³¹⁰ Nuada (Nudd or Ludd, ‘Silver Hand’ is the Irish and Celtic chieftain-god of healing, the Sun, childbirth, youth, beauty, ocean, dogs, poetry, writing, sorcery, magic, weapons, and warfare.³¹¹ In Irish folklore Dana o’Shee are small, graceful creatures living in a realm of eternal beauty and remain eternally young as nobles from the age of chivalry with their own king, queen, and royal household. A person enchanted by their beauty or music is supposed forever lost in folk belief.³¹² Cliodhna is the Irish goddess of beauty. She later became a fairy queen in the area of Carraig Cliodhna in County Cork.³¹³ Fairy tales in Europe only exist in the oral culture of people. In the 18th century first approaches to record were done. In Teutonic and Norse folklore, the elves were originally the spirits of the dead who brought fertility. Later they became supernatural beings, shaped as humans, who are either very beautiful (elves of light) or extremely ugly (dark / black elves). They were worshipped in trees, mountains, and waterfalls. The Danish elves are beautiful creatures, but they have hollow backs. The Celtic elves are the size of humans. Especially on the British Isles, the belief was very profound. The king of the elves, Oberon, and his wife Titania appear in Shakespeare’s *A Midsummer Night’s Dream*.³¹⁴ The fairies bestowed gifts upon newborn children, such as beauty, wealth, and kindness. Fairies can only be seen clearly by animals and seldom by humans, although if one is fortunate enough, one might catch a fleeting glimpse. The rulers of the race of fairies are Queen Titania and her consort Prince Oberon, their court being near Stratford-on-Avon. Other synonyms and euphemisms for fairies are: the Little People, the Green Men, the Good Folk and the Lordly Ones.³¹⁵ The adjective ‘fair’ is derived from the Old English term ‘fæger’ (beautiful, pleasant) from Germanic ‘fagraz’ and Old High German ‘fagar’ (beautiful) and Gothic ‘fags’ (fit). The term fairy is derived from this word. The original fairies, or faeries, bestowed gifts upon newborn children, such as beauty, wealth, and kindness. In the subsequent centuries they continued this original function, but expanded their activities into other types of meddling in human affairs. Fairies can only be seen clearly by animals and seldom by humans, although if one is fortunate enough, one might catch a fleeting glimpse. There are a few exceptions however. The first is when fairies use their power (known as ‘glamour’) to enable a human to see them. In addition, during a full moon on Midsummer Eve a mortal witness fairy dances or celebrations. Finally, by looking through a self-bored stone (a stone in which a hole has been made by tumbling in the waters of a brook; not found on a beach) one can see fairies distinctly. The rulers of the race of fairies are Queen Titania and her consort Prince Oberon, their court being in the vicinity of Stratford-on-Avon. Other synonyms

and euphemisms for fairies are: the Little People, the Green Men, the Good Folk and the Lordly Ones.³¹⁶ Arianrhod is a Welsh star and sky goddess, goddess of beauty, full moon and magical spells.

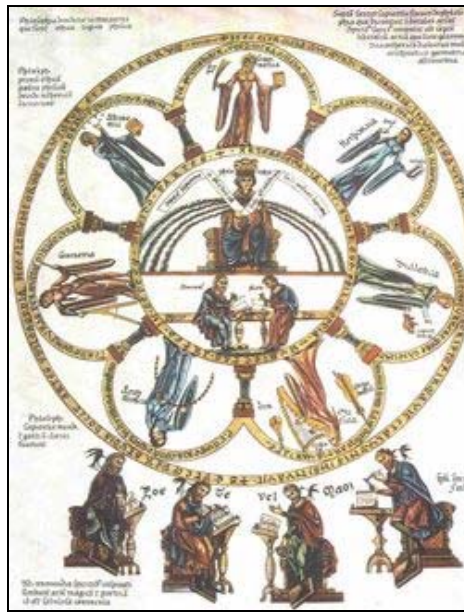
Eastern European Personifications and Gods of Beauty

In East Europe Lada is the Slav goddess of beauty.³¹⁷ Prende is the goddess of love worshipped by the ancient Illyrians and, later, the Albanians. As the wife of the Illyrian thunder-god Perendi Prende is referred to in folktales and legends as the 'queen of beauty' ('zoja e bukuris').³¹⁸ In Albanian folklore Perit are female mountain deities of great beauty. They are dressed entirely in white and are regarded as fairies.³¹⁹ Linguistically the words Perit and Persian Peri are interrelated. In Romanian folklore Ileana is the original concept of feminine beauty, the most beautiful amongst the fairies. She gives flowers their perfume. She appears to men only once a year, on St John's day. The wind loves her, but can never catch her. Her own brother fell in love with her.³²⁰ Bukura e dheut is a beautiful fairy among the ancient Albanians who is always very helpful. The supreme god Tomor is her lover. She is sometimes associated with the underworld and shows some demonical aspects. Her name means 'the beauty of the earth'. Her sister is Bukura e detit, and her name means 'the beauty of the sea'.³²¹ In Armenia Astlik was a goddess of love, beauty, fertility, and waters. Astlik was Vahagn's wife or mistress. With the sun god Vahagn and the moon goddess Anahit, she forms an astral trinity. She is similar to the Greek Aphrodite and the Mesopotamian Ishtar. Her name means little star.³²²

Beauty in Hungarian is szépség. 'Szepasszony' means beautiful women. In Hungarian folklore, Szepasszony is a taboo word. It is the name of the Fair Lady, a beautiful woman with long hair and a white dress. She is a female demon who seduces young men and comes out to dance in storms and hail-showers.³²³ Bar wrote in *Beauty and the Beast* on this archetypical pair of persons in the European literary history: "The goddess Eurynome rose dancing from the waters of the archaic chaos; in her dance she created Boreas, the North Wind, turned it into the serpent Ophion, and coupled with it. Then she turned into a dove and laid the World Egg, which broke open and the Earth with all its inhabitants poured out from. [...] Eurynome's story is one of the oldest creation tales known to exist in writing. She was a goddess of the Pelasgians, who inhabited Greece before it was invaded by the Ionic and Doric tribes; she was not only an ancient Water goddess but also an Earth goddess. She herself creates her male mate through dancing."³²⁴ We can assume that the Hungarian demon is one of the manifestations of this archetypical set of human features in Europe. A variety of connections between the beautiful and ethical characterizes the ancient Greek concept of esthetics. Vitruvius is a paradigm for the establishment of the beautiful as a necessary element of the arts. Both ancient Greece and Rome and the local cultures in North and East Europe had beauty as a manifestation in a (in most cases female) god personified.

4.2. Esthetics in the Middle Ages

Wegge wrote in *The Relationship between Neoplatonic Aesthetics and Early Medieval Music Theory* that four main sources for medieval esthetics exist. The *Bible*, the writings of philosophers, technical handbooks, and the writings of the Fathers both Greek and Latin. *Wladislaw Tatarkiewicz claims as five main categories of influence the Bible, the writings of the Church Fathers John Chrysostom, Athenagoras, Clement of Alexandria, Origen, and Eusebius, the writings of Dionysius, Byzantine esthetics, and the writings of Augustine.* The two main cultural sources that contributed to the development of medieval esthetics were Ancient Greek philosophers and medieval Christian theologians.³²⁵ The relation between a god and beauty in Christian Middle Ages is expressed by the concept of the 'one'. Unity is a feature of beauty and is an attribute of god.



4.2.1. Herrad Landsberg. Artes Liberales in the *Hortus Deliciarum*. 12th Century

Murphy wrote in *Hopkins and the Unrevealed Christ: Towards a Catholic Theory of Art and Aesthetics*: “As far as the larger culture is concerned, ours is apparently an age that confuses truth, like science, with fact. As the accepted opinion would have it, individuals today may still require the palliatives of bons mots, but the culture requires facts, hard, fast and accurate.”³²⁶ Following the *Catholic Encyclopedia* aesthetics “may be defined as a systematic training to right thinking and right feeling in matters of art, and is made a part of philosophy by A.G. Baumgarten. Its domain, according to Wolff’s system, is that of indistinct presentations and the canons of sensuous taste (aestetike techne, from aistanesthai, to preceive and feel). It has, however, developed into a philosophy of the beautiful in nature and art, and, finally, into a science of the (fine) arts based on philosophical principles.”³²⁷

Religious Accesses to Esthetics – The Early Christian Esthetics

Beauty is the rooted in ‘the One’ for Late Hellenistic Church Fathers. In the early Christian concept of esthetics beauty was attributed to god as a single monotheistic divine entity. This concept included the concept of the ideas from Platon Plotin further developed. The term ‘venustus’ is missing in the Clementine *Vulgate*, while ‘pulchritudo’ is used in several places.

“*Quasi primogeniti tauri pulchritudo ejus, cornua rhinocerotis cornua illius: in ipsis ventilabit gentes usque ad terminos terræ. Hæ sunt multitudines Ephraim: et hæc millia Manasse.*” (Dt 33:17).

“Sandalia ejus rapuerunt oculos ejus; pulchritudo ejus captivam fecit animam ejus : amputavit pugione cervicem ejus.” (Jdt 16:11).

“Cognovi omnia volatilia cæli, et pulchritudo agri mecum est.” (Ps 49:11).

“Confessio et pulchritudo in conspectu ejus; sanctimonia et magnificentia in sanctificatione ejus.” (Ps 95:6).

“Fallax gratia, et vana est pulchritudo: mulier timens Dominum, ipsa laudabitur.” (Pr 31:30).

“Altitudinis firmamentum pulchritudo ejus est, species cæli in visione gloriæ.” (Sir 43:1)

“Hæc dicit Dominus exercituum, Deus Israël: Adhuc dicent verbum istud in terra Juda et in urbibus ejus, cum convertero captivitatem eorum Benedicat tibi Dominus, pulchritudo justitiæ, mons sanctus.” (Jr 31:23).

“Et ecce sancta nostra, et pulchritudo nostra, et claritas nostra desolata est, et coinquinaverunt ea gentes.” (1Mcc 2:12).³²⁸

In the *Song of the Songs* the most beautiful women (*pulcherrima mulierum*) is invoked asking for her pleasure (*dilectus*) (9-10):

*Adjuro vos, filiæ Jerusalem,
si inveneritis dilectum meum,
ut nuntietis ei quia amore langueo.
Qualis est dilectus tuus ex dilecto, o pulcherrima mulierum?
qualis est dilectus tuus ex dilecto, quia sic adjurasti nos?
Dilectus meus candidus et rubicundus;
electus ex millibus.³²⁹*

Christian esthetic ideas were formulated by the Church fathers. Isidore writes in his *Etymologiae* (XIX, 1) about the *pictura* and colors:

Pictura autem est imago exprimens speciem rei alicuius, quæ dum visa fuerit ad recordationem mentem reducit. Pictura autem dicta quasi fictura; est enim imago ficta, non veritas. Hinc et fucata, id est ficto quodam colore inlita, nihil fidei et veritatis habentia. Vnde et sunt quaedam picturae quæ corpora veritatis studio coloris excedunt et fidem, dum augere contendunt, ad mendacium provehunt; sicut qui Chimaeram tricripitem pingunt, vel Scyllam hominem sursum, caninis autem cupitibus cinctam deorsum. Picturam autem Aegyptii excogitaverunt primum umbra hominis lineis circumducta. Itaque initio talis, secunda singulis coloribus, postea diversis; sicque paulatim sese ars ipsa distinxit, et invenit lumen atque umbras differentiasque colorum. Vnde et nunc pictores prius umbras quasdam et lineas futurae imaginis ducent, deinde coloribus conplent, tenentes ordinem inventae artis.

XVII. De Coloribus. Colores autem dictos quod calore ignis vel sole perficiuntur, sive quod initio colabantur ut summae subtilitatis existerent. Colores aut nascuntur aut fiunt. Nascuntur, ut Sinopsis, rubrica, Paraetonium, Melinum, Eretria, auripigmentum. Ceteri finguntur aut arte aut permixtione. Sinopsis inventa primum in Ponto est: inde nomen a Sinope urbe accepit. Species eius tres: rubra et minus rubens, et inter has media. Rubrica vocata quod sit rubra et sanguineo proxima. Haec plurimis locis gignitur; sed optima Ponto; unde et Pontica dicitur.] Syricum rubri coloris pigmentum, ex quo et librorum capita scribuntur. Ipsud est et Phoeniceum, appellatum ita eo quod in Syria colligatur in litoribus Rubri maris, ubi Phoenices inhabitant. Aliud est autem sericum, aliud Syricum. Nam sericum lana est quam Seres mittunt; Syricum vero pigmentum quod Syri Phoenices in Rubri maris litoribus colligunt. Est autem et inter facticios; nam saepe fit aut Sinopide aut sandyce mixtus. Minium primi

*Graeci in Ephesiorum solo invenisse traduntur. Cuius pigmenti Hispania ceteris regionibus plus abundat; unde etiam nomen proprio flumini dedit. Huius distillatio argentum liquidum gignit. Minion autem hoc quidam dicunt esse cinnabarin. Cinnabarin a dracone et barro, id est elephanto, cognominatum. Aiunt enim draconum esse sanguinem dum implicant elephantos.*³³⁰

Isidore writes in *Etymologiarum Libri XX* (Liber XIX De Navibus, Aedificiis et Vestibus) in *Caput XI. De Venustate*:

[1] *Hucusque partes constructionis: sequitur de venustate aedificiorum. Venustas est quidquid illud ornamenti et decoris causa aedificiis additur; ut tectorum auro distincta laquearia et pretiosi marmoris crustae et colorum picturae.*³³¹

Isidore writes in his *Sententiae* about beauty (*pulchritudo*) in religious context:

1.5.

Non usu nostro aliud Deum putari, aliud pulchritudinem eius, atque aliud magnitudinem ipsius, sicut aliud est homo, aliud pulchritudo, quia, desistente pulchritudine, homo manet. Ac per hoc, qui ita intellegit Deum, corporeum esse credit, dum pulchritudo et magnitudo Dei ipse Deus sit.

The *decor* is for all elements the *pulchrum* and *aptum*:

8.18.

*Decor elementorum omnium in pulchro et apto consistit. Sed pulchrum esse quod per seipsum est pulchrum, ut homo ex anima et membris omnibus constans. Aptum uero esse ut uestimentum et uictum. Ideoque hominem dici pulchrum ad se, quia non uestimento et uictui est homo necessarius, sed ista homini. Ideo autem illa apta, quia non sibi sicut homo pulchra, aut ad se, sed ad aliud, id est ad hominem adcommodata, non sibimet necessaria. Hoc et de ceteris elementorum naturis dicendum.*³³²

Augustine said that beauty consists of unity and order, which emerge from complexity. Such an order might be e.g. rhythm, symmetry, or simple proportions. *Visio* is the contemplative perception of god's beauty, is no longer possible; and all those divine qualities described by Anselm as sensory (*harmonia, odor, sapor, lenitas*) are in fact beyond the grasp of our inner senses (*sensus animae*). José Ángel García Landa on *Medieval Criticism* of aesthetics writes "Augustine was the greatest theorist of early Christendom. He had some knowledge of classical philosophy; he had read Plotinus, and he grafted many neo-Platonic concepts to Christian doctrine, thereby giving it a philosophical basis. As it is to be expected, his esthetic ideas also have strong Plotinian overtones."³³³ For Landa the perception of beauty "presupposes for Augustine an idea or norm according to which this beauty is judged to be such. But this norm is not learnt from experience and sensory knowledge. The concepts of order and perfection are known to man by direct divine inspiration. Beauty, then, is not relative, but absolute. The perception of beauty is passive: it is a delighted contemplation (*beate contemplari*); the object of this contemplation are things which are harmonious to the nature of man, especially to his mind."³³⁴

Icon theology in the Eastern Orthodox Church was the transfer of the rules of icon theology to contemporary religious painting as a means to save icon art. Reference to icon painting was envisaged above all as an opportunity for the restoration of a spiritual dimension to modern religious art. Icon theology emphasizes the supra-esthetic values in icons, and subordinates the artistic and esthetic qualities to this, often depreciating them. [...] From the Christian Coptic Orthodox Church of Egypt icons spread to Byzantium, the Orthodox Church in the

East in Greece, Bulgaria, up to Russia, and even influenced Western Europe in Medieval time. The study of icons is called iconography.”³³⁵

Routi mentioned that in the Middle Ages the research of beauty usually was classified as a branch of theology. The argument was that beauty is an attribute of God. The most notable researcher was Augustine (354 - 430) saying that beauty consists of unity and order, which emerge from complexity. Such an order might be e.g. rhythm, symmetry, or simple proportions.³³⁶ In *Summa Theologica* (Article 2) Thomas Aquinas wrote:

Whether the honest is the same as the beautiful?

*Objection 1: It would seem that the honest is not the same as the beautiful. For the aspect of honest is derived from the appetite, since the honest is "what is desirable for its own sake" [*Cicero, De Invent. Rhet. ii, 53]. But the beautiful regards rather the faculty of vision to which it is pleasing. Therefore the beautiful is not the same as the honest.*

Objection 2: Further, beauty requires a certain clarity, which is characteristic of glory: whereas the honest regards honor. Since then honor and glory differ, as stated above (Q[103], A[1], ad 3), it seems also that the honest and the beautiful differ.

Objection 3: Further, honesty is the same as virtue, as stated above (A[1]). But a certain beauty is contrary to virtue, wherefore it is written (Ezech. 16:15): "Trusting in thy beauty thou playest the harlot because of thy renown." Therefore the honest is not the same as the beautiful.

On the contrary, The Apostle says (1 Cor. 12:23,24): "Those that are our uncomely [inhonesta] parts, have more abundant comeliness [honestatem], but our comely [honesta] parts have no need." Now by uncomely parts he means the baser members, and by comely parts the beautiful members. Therefore the honest and the beautiful are apparently the same.

I answer that, As may be gathered from the words of Dionysius (Div. Nom. iv), beauty or comeliness results from the concurrence of clarity and due proportion. For he states that God is said to be beautiful, as being "the cause of the harmony and clarity of the universe." Hence the beauty of the body consists in a man having his bodily limbs well proportioned, together with a certain clarity of color. In like manner spiritual beauty consists in a man's conduct or actions being well proportioned in respect of the spiritual clarity of reason. Now this is what is meant by honesty, which we have stated (A[1]) to be the same as virtue; and it is virtue that moderates according to reason all that is connected with man. Wherefore "honesty is the same as spiritual beauty." Hence Augustine says (QQ[83], qu. 30): "By honesty I mean intelligible beauty, which we properly designate”³³⁷.

In Article 2 of his *Summa Theologica* Thomas of Aquin asked for the difference between truth and beauty in the question whether the honest is the same as the beautiful. Thomas of Aquin writes in *Sentencia libri De Sensu et Sensato* in *De Memoria et Reminiscencia* about sensitive operations (*operationes sensitivae*):

*Omnes enim operationes sensitivae partis passiones quaedam sunt, secundum quod sentire pati quoddam est.*³³⁸

Thomas of Aquin writes also in *Sentencia libri De Sensu et Sensato* in the 2nd tractat *De memoria et reminiscencia* about the sense (*sensus*):

*Magnitudo autem cognoscitur sensu: est enim unum de sensibilibus communibus. Similiter autem et motus, praecipue localis, cognoscitur; in quantum cognoscitur distantia magnitudinis. Tempus autem cognoscitur; in quantum cognoscitur prius et posterius in motu: unde et etiam sensu percipi possunt.*³³⁹

Thomas of Aquin writes in *De Anima* about the senses:

Ad perfectam autem sensus cognitionem, que sufficiat animali, quinque requiruntur. Primo quod sensus recipiat speciem a sensibili; et hoc pertinet ad sensum proprium. Secundo quod de sensibilibus perceptis diiudicet, et ea ad inuicem discernat; quod oportet fieri per potentiam ad quam omnia sensibilia perueniant, que dicitur sensus communis. Tertium est quod species sensibilibus recepte conseruentur: indiget autem animal apprehensione sensibilibus non solum apud eorum presentiam, set etiam postquam abierint; et hoc necessarium est reduci in aliam potentiam, nam et in rebus corporalibus aliud principium est recipiendi et conseruandi (nam que sunt bene receptibilia sunt interdum male conseruatiua);³⁴⁰

Thomas of Aquin defines beauty (*beatitudo*) in *Summa Theologica* (Prima pars quaestio XXIV) as *status omnium bonorum aggregatione perfectus*:

Articulus I

Utrum beatitudo Deo competat Ad primum dic proceditur. Videtur quod beatitudo Deo non conveniat. 1. Beatitudo enim, secundum Boetium, in III De consol., est status omnium bonorum aggregatione perfectus. Sed aggregatio bonorum non habet locum in Deo, sicut nec compositio. Ergo Deo non convenit beatitudo. 2. Praeterea, beatitudo, sive felicitas, est praemium virtutis, secundum Philosophum, in I Ethic. Sed Deo non convenit praemium, sicut nec meritum. Ergo nec beatitudo.³⁴¹

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Thomas Aquinas used in his *Summa Theologica* the term *beatitudo*:

Primo: utrum angeli fuerint in sua creatione beati.

Secundo: utrum indiguerint gratia ad hoc quod ad Deum converterentur.

Tertio: utrum fuerint creati in gratia.

Quarto: utrum suam beatitudinem meruerint.

Quinto: utrum statim post meritum beatitudinem adepti fuerint.

Sexto: utrum gratiam et gloriam secundum capacitatem suorum naturalium receperint.

Septimo: utrum post consecutionem gloriae remanserit in eis dilectio et cognitio naturalis.

Octavo: utrum postmodum potuerint peccare.

*Nono: utrum post adeptionem gloriae potuerint proficere.*³⁴⁶

Wainwright in *The Beauty of the Infinite: The Aesthetics of Christian Truth* wrote: “God’s infinity is not formlessness but rather the beauty of a boundless agape, eternally and freely shared within the Trinity. This beauty—this exceeding weight of glory (kabod)—is displayed in the creation, which God brings into being without any “need” to do so. Created beauty—whose human form is Christ—is that in which God delights, made possible by creation’s very distance from God, a distance that can be traversed in utterly gracious gift and freely repeated return. God’s infinity is what allows the incessance of the gift and the endlessly modulated variety of the return.”³⁴⁷ Boethius in *Consolatio Philosophiae* (2.P7.5) wrote that even in the inhabited portion of the globe, there is so little habitable land that the arena for human activity is as small compared to the whole planet as the planet is small compared to the cosmos. (9.06) In *De Philosophiae Consolatione* Boethius writes on beauty:

*Iam cantum illa finiuerat, cum me audiendi auidum stupentemque arrectis adhuc auribus carminis mulcedo defixerat. Itaque paulo post: o, inquam, summum lassorum solamen animorum, quam tu me uel sententiarum pondere uel canendi etiam iucunditate refouisti, adeo ut iam me posthac imparem fortunae ictibus esse non arbitrer! Itaque remedia quae paulo acriora esse dicebas non modo non perhorresco, sed audiendi auidus uehementer efflagito. Tum illa: sensi, inquit, cum uerba nostra tacitus attentusque rapiebas, eumque tuae mentis habitum uel exspectaui uel, quod est uerius, ipsa perfeci; talia sunt quippe quae restant ut degustata quidem mordeant, interius autem recepta dulcescant. Sed quod tu te audiendi cupidum dicis, quanto ardore flagrares si quonam te ducere aggrediamur agnosceres! — Quonam? Inquam. — Ad ueram, inquit, felicitatem, quam tuus quoque somniat animus, sed occupato ad imagines uisu ipsam illam non potest intueri. Tum ego: fac, obsecro, et quae illa uera sit sine cunctatione demonstra. — Faciam, inquit illa, tui causa libenter; sed quae tibi [causa] notior est, eam prius designare uerbis atque informare conabor, ut ea perspecta cum in contrariam partem flexeris oculos uerae specimen beatitudinis possis agnoscere.*³⁴⁸

English monk Bede (Latin Beda, 672–735) in *Concerning Figures and Tropes*. Bede writes in *De Temporum Ratione* (chapter LXXI):

De septima et octava aetate saeculi futuri

Et haec est octava illa aetas semper amanda, speranda, suspiranda fidelibus, quando eorum animas Christus, incorruptibilium corporum munere donatas, ad perceptionem regni coelestis contemplationemque divinae suae maiestatis inducat: non auferens gloriam quam, exutae corporis, a suae quoque egressionis tempore beata in requie perceperant, sed maiore illas gloria etiam corporum redditorum accumulans; in cuius continuatae et non interruptae beatitudinis typum Moses cum sex illos dies primos, quibus factus est mundus, a luce et mane inchoatos, ad uesperum terminatos

*dixisset, in septimo, quo requievit Deus ab operibus suis, solius mane, non autem et vespere fecit mentionem..*³⁴⁹

Esthetics in the late Middle Ages

In the *Vademecum in Opus Saxonis*, pulcher is formosus, venustus, and egregius. Pulchritudo is venustas.³⁵⁰ In *De Rerum Naturis* (liber XXI, chapter IV) Rabanus Maurus writes about beauty (*De venustate*) as a quality of architecture:

IV.

De venustate.

*Hucusque partes constructionis sequitur de venustate aedificiorum venustas est, quidquid illud ornamenti et decoris causa aedificus additur ut tectorum auro distincta laquearia et preciosi marmoris cruste et colorum picturae.*³⁵¹

Maurus writes in *De Rerum Naturis* that the culture of idols is interpreted (*cultura idolorum interpretatur*) (Book 15, 6):

De Diis Gentium

*Apud Grecos autem oliua orta est, et Atheniensium urbs ex Mineruae appellatione nomen sortita est. Hic primus omnium Iouem appellauit, simulacra repperit, aras statuit, uictimas immolauit, nequaquam istius modi rebus in Grecia umquam uisis. Idolatria, idolorum seruitus siue cultura interpretatur. Nam latria Grece, Latines seruitus dicitur, quae quantum ad ueram religionem attinet, non nisi uni et soli deo debetur. Hanc sicut impia superbia siue hominum siue daemonum, sibi exhiberi uel iubet uel cupit. Ita pia humilitas uel hominum uel angelorum sanctorum, sibi oblatam recusat, et cui debetur ostendit. Idolum autem est simulacrum, quod humana effigie factum et consecratum est iuxta uocabuli interpretationem.*³⁵²

An unknown author from the *Corpus Thomisticum* writes in *De Potentiis Animae* (Caput 4 [91014]):

*Cum ergo per sensus exteriores apprehendat rem solum quantum ad sui praesentiam, necesse habuit habere virtutem sensitivam, per quam rem absentem apprehenderet, et ejus speciem retineret. Sicut ergo sensus proprii et sensus communis ordinantur ad apprehensionem formarum sensibilium in rei praesentia, sic et aliae vires in rei absentia. Istaes autem vires apprehensivae sunt quinque sensus secundum Avicennam, sed quatuor secundum Averroim. Prima est sensus communis, secunda est phantasia, tertia imaginativa, quarta aestimativa seu cogitativa, quinta memorativa. Secundum autem Averroim phantasia et imaginativa sunt eadem potentia. Verius tamen dicitur, quod sunt quatuor. Sensus communis secundum Avicennam est virtus cui redduntur omnia sensata. Est ergo sensus communis a quo omnes sensus proprii derivantur, et ad quem omnis impressio eorum renuntiat, et in quo omnes conjunguntur.*³⁵³

According to Wegge, medieval authors believe that Beauty was in the unity of the ‘One’. Dionysius exemplifies this view.³⁵⁴ According to Wegge medieval theorists believed that beauty was in the ‘One’, but they also believed that the beauty of the ‘One’ was equated with moral harmony or goodness: “In the Middle Ages, there were two other aspects of the ideal of beauty: the concept of usefulness, and the concept that all things contain the beauty of the ‘One’. While Dionysius states that the One is Beauty, Basil implies that beauty comes from ‘One’; and thus, all beauty may be viewed as a theophany. The Church was very important in the development of the concept of beauty in the Middle Ages. Because of its influence, spiritual and eternal beauty predominated over temporal and physical beauty, and moral beauty over any other good. As a result, the criterion of value of art no longer consisted in conformity with nature. It became internal: conformity with the idea of a perfect, suprasensual, and spiritual beauty.”³⁵⁵

Alain de Lille writes in his *Prologus* of the *Anticlaudianus* about the scholarly and liberal arts' fields it is related to:

*Quoniam igitur in hoc opere resultat grammaticae syntaxeos regula, dialecticae lexeos maxima, oratoriae rexeos communis sententia, arismeticae matheseos paradoxa, musicae melos, geometriae theorema, astronomicae ebdomadis excellentia, theophanie celestis emblema, infruniti homines in hoc opus sensus proprios non impingant, qui ultra metas sensuum rationis non excedant curriculum, qui iuxta imaginationis sompnia aut recordantur uisa, aut figmentorum artifices commentantur incognita.*³⁵⁶

Peter Abaelard writes in his *Expositiones* on divine and human beauty:

Qui etiam sepulcrum alicujus intuentes dicere non veremur: Hic homo qui hic jacet magnam scientiam et pulchritudinem habuit, quum tamen illud cadaver nec jam homo sit, nec scientiam habuit, quae solius erat absentis animae, nec ipsa anima, quae scientiam illam habuit, ullatenus habere corporalem illam pulchritudinem potuit, sed in diversis penitus naturis scientia illa et pulchritudo fuerit, illa quidem in anima, haec in corpore. Quum itaque dicimus hunc, qui hic jacet, sapientem fuisse, propter unitatem videlicet personae, quae jam non est, sed fuit: cur non dicamus de Christo hunc, qui Deus est, hominem esse? Vel hunc, qui de coelo descendit, ascendisse, hoc est unam Dei et hominis, vel Verbi descendit est hominis personam esse?

*Alioquin, quomodo dicemus aliquem intuentes hominem, quia hic, qui pulcher est, sapiens est? nisi videlicet secundum unitatem personae, in cujus diversis, ut dictum est, partibus pulchritudo et sapientia ita sunt distincta, ut aliud ibi pulchritudinem habeat, id est corpus; aliud sapientiam, id est anima. Sicut ergo dicimus eum, qui pulcher est, vel qui animatus, sapientem esse, quum tamen pulchritudo, vel animatio solius sit corporis, sicut sapientia solius animae: ita et unum eundemque Christum et Deum dicimus et hominem, hoc est unam ex istis vel in istis naturis consistere personam: et quum Christus adhuc in terra consistens dicit filium hominis in coelo esse, vel in coelo quondam fuisse, quid aliud sonat nisi humanam naturam ei esse unitam, quae per praesentiam divinitatis ubique consistentis a coelesti celsitudine non est remota?*³⁵⁷

Abaelard speaks in his *Tractatus de Intellectibus* about the categories *sensus*, *imaginatio*, *existimatio*, *scientia* und *ratio*:

De speculationibus itaque, hoc est intellectibus, disserturi, statuimus, ad diligentius eorum documentum, ipsos primum a ceteris anime passionibus siue affectionibus disiungere, his videlicet quae ad eorum naturam maxime videntur accedere; deinde ipsos quoque ab inuicem propriis separare differentiis, prout necessarium doctrine sermonum existimamus esse. Sunt autem quinque a quibus diligenter eos³⁵⁸ disiungi conuenit: sensus videlicet, imaginatio, existimatio, scientia, ratio.

Abaelard in his *Hymnarius Paraclitensis* defines *beatitudo* as perfection:

*Pars altera
Hymni Diurni*

A. Die Dominica

*I. Advenit veritas,
umbra praeteriit,
Post noctem claritas
diei subiit,
Ad ortum rutilant*

*superni luminis
 Legis mysteria,
 plena caliginis. 1. Auroram lucifer
 praeit, sol sequitur;
 Aurora fidei
 lux intellegitur,
 Quam verus lucifer
 surgendo contulit,
 Caro dominica
 cum refluoruerit. 1. In altum orbita
 solis iara ducitur,
 Calorque proficit,
 quo mundus alitur,
 Lux primum, deinde
 calor infunditur,
 Cum fidem caritas
 in nobis sequitur; 1. Plena meridie
 lux solis radiat,
 Plenusque calor est,
 quo mundus aestuat,
 Beatitudinis
 haec est perfectio,
 Cum ipsa Dei nos
 incendet visio.³⁵⁹*

Alain of Lille mentions form, shape (*figura*), measure, number, connection (*Patrologia Latina*, Vol. 210, col. 504). The ancient symmetry, harmony, proportion was called form. Duns Scotus considered ‘form and figure’ as the ‘external disposition of things’. In the Middle Ages, form (*compositio verborum*) and content (*sententia veritatis*) were even more sharply opposed to one another, as external and internal factors of poetry. The scholastics called content ‘the internal sense’ (*sententia interior*) and form ‘the external verbal ornament’ (*superficialis ornatus verborum*). Beginning about 1100 via Spain and Sicily ancient knowledge preserved from Arabic countries came to Europe. Following Tatarkiewicz in the Middle Ages form (*compositio verborum*) and content (*sententia veritatis*) were even more sharply opposed to one another, as external and internal factors of poetry. The scholastics called content ‘the internal sense’ (*sententia interior*) and form ‘the external verbal ornament’ (*superficialis ornatus verborum*). They distinguished two kinds of form: one purely sensory, i.e., acoustic (*quae mulcet aurem*) or musical (*suavitas cantilena*); the other, mental or conceptual form, the manner of expression (*modus dicendi*), embraced tropes and metaphors and was on the whole optical in kind, employing images and constituting the visual aspect of poetry. Chiefly Mathieu of Vendôme elaborated these distinctions.³⁶⁰ Tufts stated “the thesis to be maintained is that the distinctive characteristics of esthetical feeling or of the esthetical judgment (esthetical value) are due, in part at least, to the social conditions under which the esthetic consciousness has developed. Mediaeval poetry had a close relation between visual and literal media. In Alain de Lille’s allegorical poems *The Complaint of Nature* and *The Anticlaudianus* is the guiding assumption that poetry and poetic figures can render a transcendent order of divine harmony accessible to human senses.”³⁶¹ John Kilcullen and George Knysh wrote on William of Ockham:

Although the Master does not say which he agrees with of the various opinions he presents, it is usually not difficult for us to guess which of them Ockham supported, since we know the exigencies of his situation and can consult the "assertive" works. But it is worth emphasising that the Dialogue gives a fair and strong account of a wide range of opinions. No doubt this is why it was circulated and (after the invention of printing) printed. It was valued for its presentation and criticism of theories and arguments even by readers who did not agree with Ockham's assessment of John XXII and Benedict XII. The author does not push the reader (at least, not too strongly) in the directions he favours; he states the various positions as well as he can and trusts

that the better opinion will prevail in the reader's mind.³⁶²

Geoffrey's advices for the description of a beautiful woman from his *Poetria Nova* stand in the tradition of ideal-typical descriptions:

If you wish to describe womanly beauty:

*Let Nature's compass draw the outline of the head; let the color of gold gleam in the hair; let lilies grow on the lofty forehead. Let the eyebrows equal black whortleberries in appearance; let a milky way intersect the twin eyebrows; let restraint rule the shape of the nose, lest it fall short of, or exceed, the proper bounds. Let the sentinels of the forehead gleam from both sides, twin little eyes with emerald lights, like a constellation. Let the face be like the dawn, neither rosy nor white, but of both and neither color at the same time. Let the diminutive mouth shine forth like a half circle; let the swelling lips be moderately full, and red, fired with a mild flame. Let order join together the snow-white, even teeth.*³⁶³

In the *Historia Calamitatum* Abélard compares his life and love to Heloise with the story of Mars and Venus caught together describing the pain (*dolor*) of the separation (*separatio*):

*O quantus in hoc cognoscendo dolor avunculi! quantus in separatione amantium dolor ipsorum! quanta sum erubescencia confusus! quanta contritione super afflictione puelle sum afflictus! quantos meroris ipsa de verecundia mea sustinuit estus! Neuter quod sibi, sed quod alteri contigerat querebatur; neuter sua, sed alterius plangebatur incommoda. Separatio autem hec corporum maxima erat copulatio animorum, et negata sui copia amplius amorem accendebat, et verecundie transacta iam passio inverecundiores reddebat; tantoque verecundie minor extiterat passio quanto convenientior videbatur actio. Actum itaque in nobis est quod in Marte et Venere deprehensis poetica narrat fabula.*³⁶⁴

Following the *Catholic Encyclopedia* St. Bonaventure (1221-1274) in his treatise *De Reductione Artium ad Theologiam* proposes an explanation of the origin of the artes including philosophy; Holy Scripture 'speaks' to us in the three ways of speech (*sermo*), by instruction (*doctrina*), and by directions for living (*vita*). It is the source of truth in speech, of truth in things, and of truth in morals, and therefore equally of rational, natural, and moral philosophy. Rational philosophy, having for object the spoken truth, treats it from the triple point of view of expression, of communication, and of impulsion to action; in other words it aims to express, to teach, to persuade (*exprimere, docere, movere*). These activities are represented by *sermo congruus, versus, ornatus*, and the arts of grammar, dialectic, and rhetoric. Natural philosophy seeks the truth in things themselves as *rationes ideales*, and accordingly it is divided into physics, mathematics, and metaphysics. Moral philosophy determines the *veritas vitæ* for the life of the individual as *monastica* (monos alone), for the domestic life as *oconomica*, and for society as *politica*. In the Middle Ages, esthetics had appeared in not one but two varieties. According to the one, which was true to the ancient Greek tradition, beauty and art consisted in form alone."³⁶⁵ Bonaventura wrote:

Formae attribuitur imaginis pulcritudo sive venustas. Potentiae attribuitur libertas. — Et sic patet, quomodo quatuor reducuntur ad tria. Patet etiam, quomodo tertium attributum in tria dividitur, in quibus consistit imago. Patet etiam, quomodo tertium attributum differt a quarto. Patet etiam sufficientia et responsio ad obiecta, quia hic enumerantur attributa principalia.

Beauty or loveliness [venustas] is attributed to the form of an image. Liberty is attributed to power. — And thus it is clear, in what manner the four are reduced to three. It is also clear, in what manner the third attribute is divided into the three, in which consists the image (of God). It is also clear, in what manner the third attribute differs from the fourth. (Its) sufficiency and the response to objections is also clear, because here the principal attributes are enumerated.³⁶⁶

McMahon in *Towards a Unified Theory of Beauty* wrote “by the 13th century in the West, the pleasure experienced in beauty is characterized as disinterested. Yet, on the basis that all cultural manifestations of the pythagorean theory of beauty recognize that judgments of beauty are genuine judgments, we would want to say that judgments of beauty are lawful. [...]”³⁶⁷ In John of Hildesheim's *The Mirror of the Source of Life* the term sentient (*sensibilis*):

(51-53) In statu nature integre sufficiens homini fuisset alimentum rei vegetatiue precise fructus nec oportuit ipsum vegetatiuum propter hominem perdere suum esse-viuum.

Ex diuina bonitate prius cautum est ne accederet homo ad vite lignum, ne miserum diutissime ducere cogereetur esse-viuum.

In statu nature lapse tamen ante diluuium sufficiens alimentum fuisset homini vegetabilis et sensibilis rei fructus ut et sic tam vegetabili quam sensibili saluum esse potuisset suum esse viuum.

(51-53) In a state of uncorrupt nature the fruits of vegetative matter alone would have been sufficient sustenance for man; nor would it have been necessary for the plants themselves to perish in the process.

It was forbidden in the beginning by divine goodness that man should approach the Tree of Life, lest he be forced to exist in misery for a very long time.

However, in the state of nature after the fall but before the flood the produce of vegetative and sentient matter would have been sufficient sustenance for man without these plants and animals being deprived of their existence.³⁶⁸

Julius Caesar Scaliger wrote in *Epidorpidus* on the method of speech (*orationis ratio*):

Orationis ratio.

Si quando loquentes Eranum damus Latine,

De re dubia, ac difficili quod explicemus:

Nusquam repetita, & brevis, & facetiae simplexque,

Et pura sit oratio: fucata molesta est.

Calamistrata nocentque, premuntque dignitatem,

Crispata, modique indiga, bracteata verba.

Nec tardiloquum, nec celerem, nec incitatum,

Nec qui levis in cursibus, impotens tui sis:

Volo te compositum: te iubeo dicere tractim.

Auditor ut & te audiat: audias te & ipse.

Si scribis: ut est mos facilisque, lexque rerum:

Quo quicque cupit tempora propagare vitae:

Oratio sit lecta, sed haud maligna, turgens,

Fragosa, sui que invida, contumax sibi ipsi.

Peior tamen hac sordida, plebeia, fathiscens:

In qua nihil est undique, quod movere possit:

*Suspendere nil auriculam severam aceto.
 Nostrum hac humili vult sibi saeculum placere,
 Gustu insipido marcidum, inertique palato.
 Nanque ante abiens labitur, atque ingrediatur.
 Res eligere hinc docta iubent dicta Sophorum,
 Pro viribus: ut conveniat tibiue & illis.
 Ne rideat unco fera gens Critica naso:
 Nannilli humero stridere sub sarcina Atlantis.*³⁶⁹

The term 'veneration' is derived from Middle French 'veneration' coming from Latin 'veneratio' ('reverence') from the verb 'venerari' (to worship, revere). The noun 'venus' (gen. veneris) stands for 'beauty', 'love', 'desire'. The expression 'venerate' was first recorded 1623 as a derived form from Latin 'veneratus'. 'Voluptuous' is known since 1374 as 'of desires or appetites', derived from Old French 'voluptueux' and from Latin 'voluptuosus' (full of pleasure, delightful) originally coming from Latin 'voluptas' (pleasure, delight) and from 'velle' (to want). "To venerate' has the meaning 'to regard someone or something with deep respect or awe; to revere someone or something'. Related terms are in European languages Dutch vereren, French vénérer, German verehren, Italian venerare, and Spanish venerar. The etymology can be traced back to Latin venerari and veneratus for 'to adore' or 'to revere'.³⁷⁰ Sense of 'free from bias' evolved from another early meaning, 'morally pure, unblemished'. The sense is since 1400 the 'faculty of perception', and 'meaning or interpretation' (esp. of Holy Scripture). The term is derived from Old French 'sens' from Latin 'sensus' (perception, feeling, undertaking, meaning), from 'sentire' (perceive, feel, know). German 'Sinn' (sense, mind) is related to Old English sið (way, journey). Senseless, a term recorded since 1557, means 'without sensation'. The German equivalent sinnlos means 'useless'.³⁷¹ During the Middle Ages beauty was widely considered as an attribute of god in Christianity. Venus in Middle English comprises the goddess Venus, esp. in her role as goddess of love, Venus as the source or instigator of sexuality and sexual activity and Venus as the embodiment of sexual feelings, the planet Venus in its association with copper and the palm associated with the palm as a part of the hand.³⁷² Middle English *beautiful* from *beaut* means 'attractive to the eye' and 'beautiful'.³⁷³ Thomas Usk in *The Testament of Love* in the *Prologue* mentions 'coloures' of the 'goodnesse or of the badnesse of the sentence':

*Many men there ben/that with eeres openly sprad so moche swallowen the
 delyciousnesse of iestes and of ryme/by queynt knyttyng coloures/that of the
 goodnesse or of the badnesse of the sentence take they lytel hede or els none.
 Sothely dul wytte and a thoughtful soule/so sore haue myned and graffed in
 my spyrites/that suche craft of endytyng wol not ben of myn acqueyntaunce.
 And for rude wordes and boystous percen the herte of the herer to the inrest
 poynte/and planten there the sentence of thynges/so that with lytel helpe it is
 able to spring. This boke that nothyng hath of the great floode of wyt/ne of
 semelych colours/is doluen with rude wordes and boystous/and so drawe
 togyder to maken the catchers therof ben the more redy to hent sentence.*³⁷⁴

In Middle English *beaut*, also spelled *bea(u)lte*, *beute*, *beuete*, *-tie*, *beaute*, *buute*, and *boutte* is derived from Old French *biaute* and *bealte* and has the meanings physical attractiveness and beauty of persons or things, a beautiful feature and an attractive characteristic, a beautiful place or a beautiful woman, moral or spiritual attractiveness and goodness, and the qualities courtesy, kindness; a courteous or kindly act, glory, honor, and elegance of language.³⁷⁵ Middle English *beaut(v)us*, also spelled *beutevous*, *-ivous*, *-uvus*, and *boyteous* has the meanings attractive to the eye, beautiful, handsome and spiritually beautiful and as noun a beautiful person or thing.³⁷⁶ Middle English *beutifen* has the meanings beautiful and adorn.³⁷⁷

4.3. Esthetics of Modern Times

Esthetics in the Renaissance and Baroque

With the Italian Renaissance, a renewal of human culture began to take place in Europe. The Humanists rediscovered the ancient Roman culture. Following Roubin "beauty (Lat. *pulchritudo*) is 'a harmony of all the parts, in whatsoever subject it appears, fitted together with such proportion and connection, that nothing could be added, diminished or altered, but for the worse'."³⁷⁸ Haughton in *What is Beauty? Perceptions of Beauty in Renaissance Art* wrote: "The Renaissance was a cultural revolution that spread from Florence, in 1400, throughout Italy and into the rest of Europe. Its impetus was the philosophy of Humanism, which strove to resurrect and emulate the literature and art of the ancient Greeks and Romans. Artists had previously been limited to formulaic religious iconography. They now began to reproduce descriptions of classical paintings and copy the antique statues that were being newly rediscovered. The Renaissance artist's perception of beauty was therefore determined by his philosophical environment, his visual experience (the 'period eye'), the demands of his patrons and by attempts to enhance his professional status in society to equal that of poets and architects."³⁷⁹ Sörbom stated "not until the 18th century was there such a concept to distinguish fine art from other human activities, such as craft or science, and their products. Classical esthetics in France during the rule of Louis XIV Corneille and Racine established a system of rigid rules that had to be considered as binding because the audience was supposed to form a unanimous opinion."³⁸⁰



4.3.1. Dürer. Self Portrait. 1500. Alte Pinakothek, Munich

Symmetry in Dürer's self portrait is obvious. Renaissance and baroque concepts relied on the ancient concepts of beauty as the concrete contents of works of art. Botticelli's Aphrodite is the best example for such a reception of ancient cultural concepts of esthetics. Galileo used the term *esperienza sensata* ('sensual experience') as basis of mathematics. *Hübsch* is 'beautiful', a term derived from Middle High German 'hübesch' (beautiful) tracing back to Old Franconian 'hofesch' derived from 'hof' (court). Agrippa von Nettesheim in *De Occulta Philosophia Libri Tres* writes "pulchritudo omnis a Venere" (Liber I, Cap. XXX, 143).³⁸¹ Giovan Battista Della Porta in *Coelestis Physiognomoniae Libri Sex* mentions *venustas* and *pulchritudo* of Venus (2.XXXI. 58) in the sentence 'Ob id venustas et pulchritudo Veneris est magis'.³⁸² Giordano Bruno in *Artificium Perorandi* lists "sanitas, robur, proceritas, pulchritudo, longaevitas;" (Pars I, Cap. XVI 355). Bruno

in *De Vinculis in Genere* separates between beauty and goodness. (*De Vinciente* (Art. XII, 660) "Alia enim pulchritudo et bonitas est").³⁸³ Bruno writes in his *Theses de Magia* about *sensus externi et interni*:

*Distinctio est in § VIII. Virtutum enim, quae de subiecto in subiectum deferuntur, aliae sunt sensibiles seu per qualitates activas et passivas, quae sensibus externis perviae sunt; aliae occultiores, quae sub actu cogitationis et imaginationis comprehenduntur, ut ea quae concupiscibilem et irascibilem facultatem attingunt. Primi generis qualitates per contactum quendam per se exuscitantur; secundi vero neque per se neque semper. Utrumque genus a compositis corporibus proficiscitur et in eadem illabitur; propter communionem spiritus et animae, non tamen propter corporeas qualitates utrumque, nempe eas quae principaliter sunt ab elementis, sed a qualitatibus, quae sunt in substantia animae et spiritus (quae si corpora sunt, alius generis esse ab illis oportet), proficiscuntur; quandoquidem tales qualitates non requirunt perpetuo approximationem subiecti ad subiectum, sed etiam sola imaginatione exuscitantur in subiecto. Unde tum anima interna, tum externa, cum in meditationem aliquam assurrexerit seu cogitationem, corpus suum alterat; quod tamen nemo dicit eam facere per contactum, quandoquidem substantia eius individua est, et eius potentiae non sunt corpora, neque corporum more insunt in toto et in partibus.*³⁸⁴

Bruno writes his esoteric writing *De Vinculis in Genere* about captivity of beauty as the *vinculum pulchritudinis* through vision (*visum*), hearing (*auditum*) and imagination (*imaginatio*):

Nihil absolute pulchrum quod vinciat, sed ad aliquid pulchrum; alioqui asini amarent pulchras mulieres, simiae abolerent filios. Similiter nihil absolute bonum quod alliciat, sed cum omnia seu universum et ens est ex contrariis, ita et bonum est ex contrariis; sunt enim alia quae consistunt igne, alia quae aqua etc.

Cum nullum particulare sit simpliciter pulchrum, nil simpliciter vincere potest. Est tamen appetitus simpliciter pulchri in omnibus, omnia enim appetunt esse absolute et ex omni parte pulchra, non simpliciter, quod hoc est impossibile particularibus; alia enim est pulchritudo unius speciei, alia alterius, alia unius generis, alia alius. Non tamen specie, quia tota pulchritudo est in tota specie. Unde licet omnis puella desideret esse ex omni parte pulchra, nulla tamen est. Unde bene dixit Charidemus mutilatum imperfectumque esse pulchrum quod corporea natura cernitur; et testatur Zeusis Helena de pluribus Crotoniatis virginibus

Item cum pulchritudo in quadam simmetria consistat, haec autem sit multiplex et innumerabilis numero ad multa supposita, non autem simplex, vinculum pulchritudinis non erit simpliciter, sed ad aliquid. Immo sicut diversae species, ita et diversa individua a diversis vinciuntur; alia enim simmetria est ad vinciendum Socratem, alia ad Platonem, alia ad multitudinem, alia ad paucos; alii masculos, alii faeminam, alii viraginem, alii mollem adamant.

Vinculum ligat spiritum maxime per visum, auditum, per imaginationem.

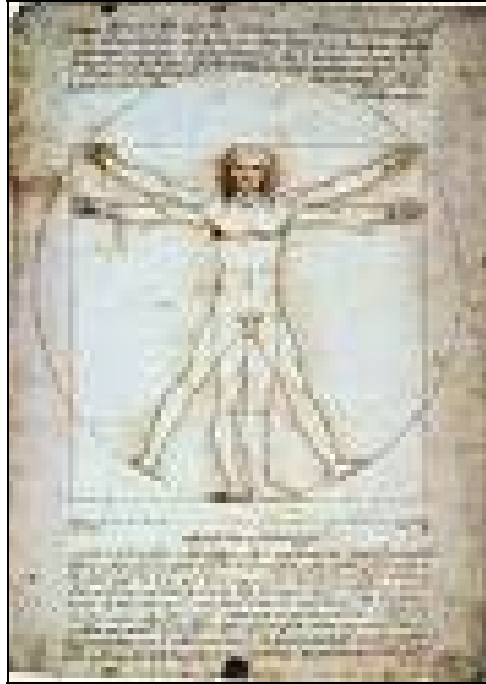
Vinculum quoddam gratum vincto, quoddam ingratum, sicut quo bubo trahit mustellam, lupus detinet etc.; incubus spiritum rationalem, daemon energumenum occupat etc., gallus leonem, mugil navim.

*Plato ponit tria vehicula vinculi: visum, auditum et mentem. Vincit enim gratia per vocem, forma per visum, mores per mentem.*³⁸⁵

Bruno writes in *De Vinculis in Genere* about art as a beauty of the artifact (*artificis pulchritudo*):

Vt arte vinciat. Art. III.

Vincit arte artifex, quandoquidem ars est artificis pulchritudo. Nimirum ut attonitus et stupidus videbit quispiam artificialium et naturalium pulchritudinem, qui una ingenium, quo universa sunt effecta, minime contemplatur et admiratur. Illi 'stellae non enarrant gloriam Dei'; item non magis Deum, quam Dei effectus (bruta nempe anima) exosculabitur etc.³⁸⁶



4.3.2. Leonardo da Vinci. Sketch of the Vitruvian Man

The human body illustrates the golden section. Vitruvius wrote a treatise on architecture. In the chapter on Symmetry Vitruvius writes in the human body the central point is naturally the navel. Leonardo drew an accurate and beautiful illustration. Here is another by Albrecht Dürer, following the same instructions. Leonardo da Vinci's sketch illustrated how the human was placed as centre in the world. Da Vinci's wrote on the absence of pleasant subjects:

Because I can find no useful or pleasant subject to discourse on, since the men who came before me have taken all the useful and pleasant subjects and discoursed on them at length, I find I must behave like a pauper who comes to the fair last, and can provide for himself in no other way than to take those things of trivial value that have been rejected by other buyers. I, then, will fill my shopping bag with all these despised and rejected wares, trash passed over by previous buyers, and take them and distribute them, not in the great cities, but in the poorest villages, taking whatever money might be offered.³⁸⁷

Alberti in *Della Pittura* (liber III. 56) writes regarding the beauty (*pulchritudinis*) of pictures (*picturae*):

Sed quo sit studium non futile et cassum, fugienda est illa consuetudo nonnullorum qui suoapte ingenio ad picturae laudem contendunt, nullam

*naturalem faciem eius rei oculis aut mente coram sequentes. Hi enim non recte pingere discunt sed erroribus assuefiunt. Fugit enim imperitos ea pulchritudinis idea quam peritissimi vix discernunt. Zeuxis, praestantissimus et omnium doctissimus et peritissimus pictor, factururus tabulam quam in tempio Lucinae apud Crotoniates publice dicaret, non suo confisus ingenio temere, ut fere omnes hac aetate pictores, ad pingendum accessit, sed quod putabat omnia quae ad venustatem quaereret, ea non modo proprio ingenio non posse, sed ne a natura quidem petita uno posse in corpore reperiri, idcirco ex omni eius urbis iuventute delegit virgines quinque forma praestantiores, ut quod in quaque esset formae muliebris laudatissimum, id in pictura referret.*³⁸⁸

In the emblematic art ancient concepts of beauty were preserved. Alciati published an emblem (Emblema CLXIII) with the three Graces following Venus:

Gratiae

The Graces

*Tres Charites Veneri assistunt, dominamque sequuntur;
Hincque voluptates, atque alimenta parant.
Laetitiā Euphrosyne, speciosum Aglaia nitorem,
Suadela est Pithus, blandus et ore lepos.
Cur nudaē? Mentis quoniam candore venustas
Constat, et eximia simplicitate placet.
An quia nil referunt ingrati, atque arcula inanis
Est Charitum? qui dat munera, nudus eget.
Addita cur nuper pedibus talaria? Bis dat,
Qui cito dat: minimi gratia tarda preti est.
Implicitis ulnis cur vertitur altera? Gratus
Foenerat: huic remanent una abeunte duae.
Iuppiter iis genitor, coeli de semine divas
Omnibus acceptas edidit Eurynome. 1546 5v*

*The three Graces attend Venus, and follow their mistress, and so prepare delights and things to eat. Euphrosyne brings happiness, Aglaia, glorious radiance, and Pitho is Persuasion herself, winsome and pleasing of speech.
Why are they naked?
Because loveliness resides in honesty of mind and pleases through its utter simplicity. Is it because the ungrateful give nothing back that the Graces' casket is always empty? The one who gives gifts goes naked and does without. Why have their feet been recently attired with winged sandals? The one who gives quickly, gives twice; generosity that is slow to appear is almost worthless. Why does one turn with the others' arms around her? Giving graciously makes interest. When one is let go, two remain to the giver. Jupiter is father to them all. From heavenly seed Eurynome brought forth the divine creatures, dear to all.*³⁸⁹

In Sonnet LIV William Shakespeare describes beauty:

*O, how much more doth beauty beauteous seem
By that sweet ornament which truth doth give!
The rose looks fair, but fairer we it deem
For that sweet odour which doth in it live.
The canker-blooms have full as deep a dye
As the perfumed tincture of the roses,
Hang on such thorns and play as wantonly
When summer's breath their masked buds discloses:
But, for their virtue only is their show,
They live unwoo'd and unrespected fade,
Die to themselves. Sweet roses do not so;
Of their sweet deaths are sweetest odours made:*

*And so of you, beauteous and lovely youth,
When that shall fade, my verse distills your truth.*³⁹⁰

The emblem *Beauty Conquers* written according to Anacreon describes beauty as an attribute of women to win hearts, conquer cruel flames, and sharp spears:

*Natura cornua addidit
Tauro, unguulas equisve,
Cursu lepus perennis,
Dentes patent Leonis,
Pisces natate iussit,
Valent aves volatu.
Nil foeminae restabat.
Concessit at loco horum
Formam, placere possit
Qua, vincere & severos
Ignes, acuta tela.
Tantum potest venustas.*

*Nature gave horns to the bull and hooves to horses; the hare is constant in his flight, and the lion's teeth open wide; he commanded fish to swim, and birds are strong in flying. Nothing remained for woman. So he gave her beauty in place of these, with which she can win hearts and conquer cruel flames and sharp spears. So powerful is beauty.*³⁹¹

During the 17th century in Europe, the concept of beauty has various features. Beauty becomes a term widely used in language and literature. In addition, theoretical writings focusing on beauty were written.

Esthetics in the 17th Century

Nicot in *Thresor de la Langue Française* (1606) describes *beauté* as a criterion of form. At the end of the 17th century, formal criteria for esthetic values became important. For example in the *Dictionnaire de L'Académie Française* (1st edition (1694)) *beauté* is described also as a criterion of form (proportion):

Thresor de la Langue Française (1606)

Dictionnaire de L'Académie Française
(1694)

Beauté, f. acut. subst. Est la formosité resultant des choses remarquées audit mot Beau, Pulchritudo, formositas, l'Italien dit aussi Belta, C'est en outre le nom d'un chasteau assis pres Paris lez le bois de Vincennes. Nicole Giles en la Chronique de Charles VII. parlant de la belle Agnes: et afin (dit-il) qu'elle eust aucun titre, le Roy luy donna sa vie durant la place et chastel de Beauté pres le bois de Vincennes, et lors on l'appela mademoiselle de Beauté.

*La beauté d'une personne, Species.
Beauté d'un homme libre, Liberalis forma.
Beauté de femme, Venustas.
La beauté du jour, Hilaritas diei.
Beauté fort exquise, Forma expectanda.
Excellente beauté, Summa forma.
Merveilleuse beauté, Eximia pulchritudo.
Moyenne beauté, Forma stata et vxoria.
Beautez communes qu'on voit tous les jours, qui ne sont point singulieres, Formae*

La juste proportion des parties du corps avec l'agreable meslange des couleurs. Il se dit proprement des personnes, & particulierement du visage. Rare beauté. beauté parfaite, accomplie. beauté commune. beauté naturelle. beauté artificielle. grande beauté. beauté Grecque. beauté Romaine. beauté fade, journaliere, passée, fanée, effacée. beauté animée. beauté bien conservée. beauté negligée. entretenir sa beauté. conserver, negliger sa beauté.

Il se dit fig. de toutes les choses qui sont agreables, soit à l'oeil & à l'oreille, soit à l'esprit; comme, La beauté du jour. la beauté du ciel, de la terre, des fleurs, des eaux, des arbres, des animaux, d'un cheval, d'un oiseau. d'une voix, d'une musique, d'un concert. la beauté de l'esprit. la beauté des pensées. la beauté de l'ame. la beauté des sentimens.

Il se prend aussi quelquefois pour la

quotidiana, Formae vulgares.
Une grande beauté, Luculenta forma.
Ceci est advenu de la grande beauté qui est
en toy, Virtute formae id euenit.
Beauté singuliere, principalement de femme,
Venus.
Estre en fleur d'aage et de beauté, Florere
aetate et forma.
Si tu la vois, tu diras qu'il n'en y aura point
sa pareille en beauté, Primam dices, scio, si
videris.
Effacer et esteindre la beauté, Formam
extinguere.
Oster la beauté de quelque chose,
Deuenustare.
*Sans aucune beauté, Squalide.*³⁹²

personne mesme des femmes qui sont belles;
comme, Jeune Beauté. Beauté desdaigneuse.
Beauté fiere. toutes les Beautez de la Cour
estoient à cette assemblée, pour dire, Toutes
*les belles personnes.*³⁹³

The writing *Concordiae Pulchritudo, Plenitudo, Et Conservationis Rectitudo. Das ist: Was Einigkeit für eine liebliche und löbliche Tugend sey/ wer sich derselbigen befleissigen/ Und wie wir sie erhalten sollen/ Aus Syrach's Worten/ Cap. 25. v. 1. 2.* written by Zachaeus Faber was when Caspar Müller had his funeral in Chemnitz 6th of December 1623 published. Theoretical writings focusing of beauty appeared. *The Anthologia Magna sive Florilegium Novum & Absolutum, Variorum Maximeque Rariorum Germinum, Florum ac Plantarum, quas Pulchritudo, Fragrantia, Usus, Varietas, Differentia Commendat, & non Tantum Noster Hic, sed & Adversus Veteribusque Ignotus Orbis e Foecundo suo Procreat Gremio* was written by Johann Theodor de Bry and published in 1626. The *Discourse de la Beauté de la Providence* was published by John Wilkins in Amsterdam in 1690. Still under the influence of ancient philosophy in the 17th century, normative accesses to esthetics were predominant.

Janus Gruterus published in his *Bibliotheca Exulum: Seu Enchiridion Divinae Humanaeque Prudentiae* in 1625 on Christian beauty using the topos of the *deus beatus*:

Beati.
Conficit Deus beatis cuncta dormientibus.
Est beatus cui favorem non negat suum Deus.
Nullus est a se beat us: a Deo felicitas.
Vir bonus semper beatus est, quia est curae Deo.
Uis beatus esse in aevum? id velis quod vult Deus.

Civium beatitudo regis a prudentia est.
O beatum regem amore qui suorum cingitur.
Rex foret multus beatus, si foret tantum Sophus.
Ah, quam beatus sum foris, miser domi!
Alterius multi arbitrato sunt beati; at quis suo est.
Ante mortem ne beatum quempiam vocaveris.
Ante mortem nemo vere se beatum dixerit.
Ante mortem se beatum qui vocat, fiet miser.
Aute mortem se beatum qui vocat, bis est miser.
Ante mortis cur beatium quempiam pausas Voces,
Ante summum se beatum nemo dixerit diem.
Ante vitae ne beatum quem piam finem voces.
Bene agere, atque audire, summus est beatitatum apex.
Cui beata vita in horas est, beatus est satis.
Dixeris vere beatum quem sui non paenitet.

Es be at us? antevotum consequeris omnia.
Es beat us si tibi omne gaudium exte nascitur.
Est beatitas Voluptas absque paenitentia.
Est beatitudo sano sana mens in corpore.
Est beatitudo sola semet agnoscentibus.
Est beatus cui voluptas cui dolor modum tenet.
Est beatus, qui sui animi vivit ex sententia.
Et probrosus et beatus esse nemo idem potest.
Est sua et probo in catenis inque cruce beatitas.
Hac luce Craesus forte cr as Irum dabit:
Haud pot est dici beat us quispiam nondum situs.
Hocmageipsum se beatus elevat quo deprimit.
In beatitate summa summa item infelicitas.
In malum nullum beatus incidit, qum obterat.
In quiete mentis omnis poneris beatitas.
Inrotam beata vita scamdit, at rarissime.
*Inquieta mens beatinon recipit vocabulum.*³⁹⁴

Benedictus de Spinoza writes in his *Tractatus de Intellectus Emendatione, et de Via qua Optime in Veram Rerum Cognitionem Dirigitur* from the years 1661 to 1677 about the idea:

33.

*Idea vera (habemus enim ideam veram) est diversum quid a suo ideato. Nam aliud est circulus, aliud idea circuli ; idea enim circuli non est aliquid, habens peripheriam et centrum, uti circulus, nec idea corporis est ipsum corpus. Et cum sit quid diversum a suo ideato, erit etiam per se aliquid intelligibile, hoc est, idea quoad suam essentiam formalem potest esse obiectum alterius essentiae obiectivae, et rursus haec altera essentia obiectiva erit etiam in se spectata quid reale et intelligibile, et sic indefinite. sed quod vera methodus est via, ut ipsa veritas, aut essentiae obiectivae rerum.*³⁹⁵

Spinoza's *Tractatus de Intellectus Emendatione, et de Via qua Optime in Veram Rerum Cognitionem Dirigitur* uses the term *modus percipiendi* is an esthetic category:

*De bonis quae homines plerumque appetunt. 26. His sic consideratis videamus, quis modus percipiendi nobis sit eligendus. Quod ad primum attinet, per se patet, quod ex auditu, praeterquam quod sit res admodum incerta, nullam percipiamus essentiam rei, sicuti ex nostro exemplo apparet ; et cum singularis existentia alicuius rei non noscatur nisi cognita essentia (uti postea videbitur), hinc clare concludimus omnem certitudinem, quam ex auditu habemus, a scientiis esse secludendam. Nam a simplici auditu, ubi non praecessit proprius intellectus, nunquam quis poterit affici.*³⁹⁶

Johannes Amos Comenius makes the difference between *sensus externi et interni* in his *Orbis Pictus*:

Sunt quinque externi Sensus;
Oculus, 1. videt Colores, quid album vel atrum, viride vel coeruleum, rubrum aut luteum, sit.
Auris, 2. audit Sonos, tum naturales, Voces et Verba; tum artificiales, Tonos Musicos.
Nasus, 3. olfacit odores et foetores.
Lingua, 4. cum Palato gustat Sapores, quid dulce aut amarum, acre aut acidum, acerbum aut austerum.
Manus, 5. tangendo dignoscit quantitatem et qualitatem rerum; calidum et frigidum, humidum et siccum, durum et molle, laeve et asperum, grave et leve.

*Sensus interni sunt tres;
 Sensus Communis, 6. sub sincipite apprehendit res perceptas a Sensibus externis.
 Phantasia, 7. sub vertice, dijudicat res istas, cogitat, somniat.
 Memoria, 8. sub occipitio recondit singula et depromit: deperdit quaedam, et hoc est
 oblivio.
 Somnus est requies Sensuum.*³⁹⁷

In *An Essay of Dramatick Poesie* John Dryden (1631-1700) exemplified the sentence *Delectus verborum Origo est Eloquentiae* (the source of words is eloquence):

*Delectus verborum Origo est Eloquentiæ.
 It was the saying of Julius Cæsar; one so curious in his, that none of them can be chang'd
 but for a worse. One would think unlock the door was a thing as vulgar as could be
 spoken; and yet Seneca could make it sound high and lofty in his Latine. —Reserate clusos
 Regii postes Laris.*³⁹⁸

Dryden writes in his *Preface to Charles Lord Buckhurst*:

*My Lord,
 As I was lately reviewing my loose Papers, amongst the rest I found this Essay, the writing
 of which in this rude and indigested manner wherein your Lordship now sees it, serv'd as
 an amusement to me in the Country, when the violence of the last Plague had driven me
 from the Town.*³⁹⁹

Dryden writes in the preface *To The Reader*:

*The drift of the ensuing Discourse was chiefly to vindicate the honour of our English
 Writers, from the censure of those who unjustly prefer the French before them. This I
 intimate, least any should think me so exceeding vain, as to teach others an Art which they
 understand much better than my self. But if this incorrect Essay, written in the Country
 without the help of Books, or advice of Friends, shall find any acceptance in the world, I
 promise to my self a better success of the second part, wherein the Vertues and Faults of
 the English Poets, who have written either in this, the Epique, or the Lyrique way, will be
 more fully treated of, and their several styles impartially imitated.*⁴⁰⁰

Regarding scholarship, when saying ‘more errors of the School have been detected’, Dryden writes on criticism in *An Essay of Dramatick Poesie* as follows:

*Is it not evident, in these last hundred years (when the Study of Philosophy has been the
 business of all the Virtuosi in Christendome) that almost a new Nature has been revealed to
 us? that more errors of the School have been detected, more useful Experiments in
 Philosophy have been made, more Noble Secrets in Opticks, Medicine, Anatomy,
 Astronomy, discover'd, than in all those credulous and dotting Ages from Aristotle to us? so
 true it is that nothing spreads more fast than Science, when rightly and generally
 cultivated.*⁴⁰¹

The Aphrodisia was a panhellenic festival in honor of the Greek goddess of love. The Aphrodisia was on 4 Day of the month Hekatombaion. During the feast with dance, and athletic competitions stimulating drugs, the so-called aphrodisiacs, were consumed. With the Aphrodisia Aphrodite was mainly in two of its manifestations, as Pandemos and Peitho (‘persuasion’) worship.



**4.3.3. Peter Paul Rubens. Venus Feast. 1635
Kunsthistorisches Museum, Vienna**

Esthetics in the 18th Century

Lesley Martin wrote in the 18th century “the new method of thinking about art based on Kant and the Romantics arose primarily in France, Germany, and Great Britain, due in part to philosophy's increased interest in sensory knowledge. In addition, there was a new trend in cultural criticism that involved a wider scope, wherein different arts were compared to one another, and it was even argued whether or not one should compare them. Such developments were helped along by the fact that the eighteenth century was also a time when the public was given greater access to works of art, since they were no longer so exclusively linked to the government and the church. So it was a fruitful coincidence of the simultaneous changes in philosophy and art criticism that gave rise to this dual-role discipline in which art could be reasoned about broadly. Actually, the first century of the existence of aesthetics was marked by the disagreement over whether or not such generalizing was an advancement or not.”⁴⁰²

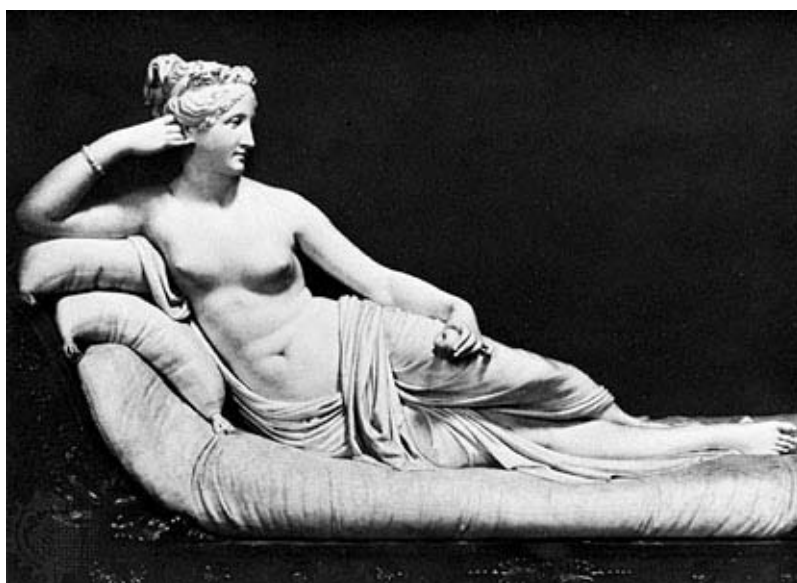
In the 18th century, beauty is an attribute especially used for humans. Also cultural epochs and their styles become part of the idea of beauty. In the 18th century, philosophers approached esthetics from a theoretical side and even established the study of esthetics as an independent field of research. Baumgarten did this in Germany. In the late 18th century, Sulzer's theory of the arts was written as a comprehensive study of the theory of esthetics and applied arts. For Johann Georg Sulzer in his *Allgemeine Theorie der Schoenen Künste* esthetics (Ästhetik) is the philosophy of the beautiful arts or the science that inductively brings the general theory as the rules for the beautiful arts from the nature of taste:

*Die Philosophie der schönen Künste oder die Wissenschaft, welche sowohl die allgemeine Theorie als die Regeln der schönen Künste aus der Natur des Geschmacks herleitet.*⁴⁰³

The speech *Orationis Maiestas Et Divina Pylchritvdo Sev Specimina Aesthetica Ex Psalmo XIX* of Albrecht Friedrich Thilo was published in Nördlingen in 1752. In the *Dictionnaire de L'Académie Française* (4th edition (1762)) beauté is defined as follows:

Beauté se dit aussi de chaque belle personne. Une jeune beauté. Une beauté dédaigneuse. Une beauté fière. Toutes les beautés de la Cour étoient à cette assemblée. On appelle Beauté Grecque, & Beauté Romaine, Des femmes dont la beauté se rapporte à l'idée de la beauté que l'on voit dans les statues & dans les médailles de la Grèce & de Rome.

Il se dit aussi De ce qui touche agréablement le sens & l'esprit. La beauté du jour. La beauté du ciel, de la terre, des fleurs, des eaux, des arbres. La beauté des animaux, d'un cheval, d'un oiseau. La beauté d'une voix, d'une musique, d'un concert. La beauté de l'esprit. La beauté des pensées. La beauté de l'ame. La beauté des sentimens. La beauté d'un ouvrage.⁴⁰⁴



**4.3.4. Pauline Bonaparte-Borghese as Venus
Antonio Canova (1757-1822) . Date: 1805-1808
Galleria Borghese⁴⁰⁵**

In Jean-François Féraud's *Dictionnaire Critique de la Langue Française* (1787-1788) *beauté* is a quality of persons and objects. In *Dictionnaire de L'Académie Française* (5th edition (1798)) *beauté* is similarly considered an attribute of humans and objects:

Dictionnaire Critique de la Langue Française
(1787-1788)

Dictionnaire de L'Académie Française
(1798)

1°. Juste proportion des parties du corps avec un agréable mélange des couleurs. Il se dit proprement des personnes, et particulièrement du visage. La beauté d'une femme, la beauté du corps, de la taille, du visage, etc. On ne dit point la beauté d'un homme, qu'en critiquant: "Il est amoureux de sa beauté.

= 2°. Beauté se dit de la personne même, en parlant des femmes. Cette fière beauté: "Toutes les beautés de la ville étoient à cette assemblée. = 3°. Il se dit figurément des

Juste proportion des parties du corps, avec un agréable mélange des couleurs. Il se dit proprement Des personnes, et particulièrement du visage. La beauté du corps. La beauté du visage. La beauté d'une femme. La beauté de la taille. Une femme qui a soin de sa beauté, qui néglige sa beauté. La beauté se passe en peu de temps. Sa beauté est parfaite, accomplie. Elle a une beauté naturelle. Beauté artificielle. Grande beauté. Beauté fade, journalière. Beauté animée. Beauté bien conservée. Entretien sa beauté.

chôses spirituelles et morales; la beauté de l'esprit, des sentiments est plus estimable que celle du corps; la beauté des pensées, de la vertu. On le dit quelquefois au pluriel, dans un sens indéfini. "Il y a des beautés de tous les temps et de toutes les Nations, comme il y a en a de moins générales, qui réussissent dans un siècle, et qui déplairoient dans un aître. Marin.

Rem. Quoiqu'on dise, les beautés d' un ouvrage, on ne le dit pas d'un Auteur: On dira: les beautés de l'Énéïde; on ne dira pas, les beautés de Virgile. * "Si vous louez les beautés du plus grand Philosophe que la France ait produit (Descartes) vous êtes assez équitable pour en blâmer les défauts. Poulian.

Faire beauté; Être une beauté dans les ouvrages d'esprit, est une expression assez nouvelle et assez à la mode; mais elle n'est pas encôre assez autorisée. "Ce sont de ces figûres hardies, admises en poésie, et qui y font beauté. Anon.

4°. Beauté, se dit même des chôses matérielles, qui touchent agréablement les sens. La beauté du ciel, de la terre, des fleurs, des eaux, du temps, etc.

5°. Avec le mot fait, il signifie singularité. Je voudrois, m'en coutà-t-il grand' chose, Pour la beauté du fait avoir perdu ma cause. Mol.⁴⁰⁶

Conserver, négliger sa beauté. Sa beauté est négligée.

Beauté, se dit aussi De chaque belle personne. Une jeune beauté. Une beauté dédaigneuse. Une beauté fière. Toutes les beautés de la Cour étoient à cette assemblée. Beautés, se dit au pluriel De la réunion de plusieurs belles choses. Les beautés de cet ouvrage sont sans nombre. Cette femme a mille beautés. On ne peut détailler toutes les beautés qui se trouvent réunies dans cette Ville.

On appelle Beauté Grecque et Beauté Romaine, Des femmes dont la beauté se rapporte à l'idée de la beauté que l'on voit dans les statues et dans les médailles de la Grèce et de Rome.

Il se dit aussi De ce qui touche agréablement les sens et l'esprit. La beauté du jour. La beauté du ciel, de la terre, des fleurs, des eaux, des arbres. La beauté des animaux, d'un cheval, d'un oiseau. La beauté d'une voix, d'une musique, d'un concert. La beauté de l'esprit. La beauté des pensées. La beauté de l'âme. La beauté des sentimens. La beauté d'un ouvrage.⁴⁰⁷

Essays on the Picturesque, as Compared with The Sublime and the Beautiful was published by Uvedale Price in London in 1810. Denis Diderot wrote in *On Genius* that taste is a gift for humans:

*Taste effaces defects more than it produces beauty: it's a gift that we more or less acquire, and is not in the domain of nature. Is it a certain conformation of the head and the viscera, a certain constitution of the humors? I'll agree to this, but on condition that we confess that neither I nor anyone else has a precise notion of this, and that we add to it the power of observation. When I speak of the power of observation I don't mean the petty daily espionage of words, acts, and expressions, this tact so familiar to women, who possess it to a greater degree than the most intelligent men, the greatest souls, the most vigorous geniuses.*⁴⁰⁸

In *The Theory of Moral Sentiments* (1759) Adam Smith wrote:

Chap. I: Of the Influence of Custom and Fashion upon our Notions of Beauty and Deformity

*There are other principles besides those already enumerated, which have a considerable influence upon the moral sentiments of mankind, and are the chief causes of the many irregular and discordant opinions which prevail in different ages and nations concerning what is blameable or praise-worthy. These principles are custom and fashion, principles which extend their dominion over our judgments concerning beauty of every kind.*⁴⁰⁹

Charles Darwin wrote in *Origin of Species* in chapter VI *Difficulties of the Theory*:

*On the other hand, I willingly admit that a great number of male animals, as all our most gorgeous birds, some fishes, reptiles, and mammals, and a host of magnificently coloured butterflies, have been rendered beautiful for beauty's sake. But this has been effected through sexual selection, that is, by the more beautiful males having been continually preferred by the females, and not for the delight of man. So it is with the music of birds. We may infer from all this that a nearly similar taste for beautiful colours and for musical sounds runs through a large part of the animal kingdom. When the female is as beautifully coloured as the male, which is not rarely the case with birds and butterflies, the cause apparently lies in the colours acquired through sexual selection having been transmitted to both sexes, instead of to the males alone. How the sense of beauty in its simplest form—that is, the reception of a peculiar kind of pleasure from certain colours, forms and sounds—was first developed in the mind of man and of the lower animals, is a very obscure subject. The same sort of difficulty is presented if we enquire how it is that certain flavours and odours give pleasure, and others displeasure. Habit in all these cases appears to have come to a certain extent into play; but there must be some fundamental cause in the constitution of the nervous system in each species.*⁴¹⁰

Common sense is considered as a popular phrase sometimes reflects what goes in deep in the hearts of all men. Descartes writes in *Regulae ad Directionem Ingenii* (regula XI) about *sensus communis*:

*Tertio concipiendum est, sensum communem fungi etiam vice sigilli ad easdem figuras vel ideas, a sensibus externis puras et sine corpore venientes in phantasia vel imaginatione veluti in cera formandas, atque hanc phantasiam esse veram partem corporis et tantae magnitudinis, ut diversae ejus portiones plures figuras ab invicem distinctas induere possint, illasque diutius soleant retinere; tuncque eadem est quae memoria appellatur.*⁴¹¹

The sentence 'Nihil est in intellectu, quod non sit prius in sensu' is ascribed to Aristoteles (De Anima), Thomas von Aquin (De Veritate. II, 3) and John Locke. In chapter 7 on *De Consolatione Philosophiae* (lib. 5 cap. 7) William Wheatley picks up the axiom in his *Expositio in Boethii De Consolatione Philosophiae Liber V*:

*Tunc ostendit quod sicut ratio comprehendit imaginationem et sensum, sic imaginatio sensum comprehendit, dicens: imaginatio quoque tametsi (pro quamvis) sumpsit exordium ex sensibus visendi et formandi figuras: tamen absente sensu exteriori, imaginatio collustrat, idest cognoscit quaeque sensibilia; non sensibili sed imaginaria ratione judicandi. Et tunc concludit dicens: vides ne igitur quomodo cuncta potius utantur sua, idest propria facultate in cognoscendo quam facultate eorum quae cognoscuntur? Notandum, quod licet ratio in comprehendendo suum universale non utatur imaginatione et sensu, tamen in actu suo praesupponit imaginationem et sensum, quia nihil est intellectu nisi fuerit in sensu.*⁴¹²

In chapter 7 on *De Consolatione Philosophiae* (lib. 5 cap. 7) William Wheatley wrote in his *Expositio in Boethii De consolatione Philosophiae Liber V*:

*“Similiter licet imaginatio in sua operatione non utatur sensu, tamen praesupponit sensum fuisse in actu; quia phantasia quam hic vocat imaginationem, est motus factus a sensu secundum actum, ex secundo de anima.”*⁴¹³

Wackenroder wrote in the *Phantasien über die Kunst für Freunde der Kunst* published in Hamburg

1799 that art and religion join to the *most beautiful steam of life* (*schönste Lebensstrom*):

*Aus solchen Beispielen wird man ersehen, daß, wo Kunst und Religion sich vereinigen, aus ihren zusammenfließenden Strömen der schönste Lebensstrom sich ergießt.*⁴¹⁴

In his *Letters On The Aesthetical Education Of Man* Schiller writes on idealism of Kant:

Letter I.

*With regard to the ideas which predominate in the practical part of Kant's system, philosophers only disagree, whilst mankind, I am confident of proving, have never done so. If stripped of their technical shape, they will appear as the verdict of reason pronounced from time immemorial by common consent, and as facts of the moral instinct which nature, in her wisdom, has given to man in order to serve as guide and teacher until his enlightened intelligence gives him maturity. But this very technical shape which renders truth visible to the understanding conceals it from the feelings; for, unhappily, understanding begins by destroying the object of the inner sense before it can appropriate the object. Like the chemist, the philosopher finds synthesis only by analysis, or the spontaneous work of nature only through the torture of art. Thus, in order to detain the fleeting apparition, he must enchain it in the fetters of rule, dissect its fair proportions into abstract notions, and preserve its living spirit in a fleshless skeleton of words. Is it surprising that natural feeling should not recognize itself in such a copy, and if in the report of the analyst the truth appears as paradox?*⁴¹⁵

Alexander Pope (1688-1744) uses in the poem *An Essay on criticism* the term proof (*Test*) for the inspection of art (*art*) and nature (*nature*), which following the properties of bodies like ghost (*spirit*), nerves (*nerves*) and movement (*motion*) is in use for judgement (*Judgement*). In this poem the virtues of knowledge, scholarship and taste are mentioned:

*First follow nature, and your
Judgement frame
By her just Standart, which still the
same:
One clear, uncharged, and Universal
Light,
Fife, Force, and beauty, must all
impart,
At once the source, and End, and Test
of Art.*

*Art from that Fund each just
Supply provides;
Works without Show, and without
Pomp presides;
In some Fair Body thus th'informing
Soul
With Spirits feeds, with vigour fills
the whole,*

*Each Motion guides, and every
Nerve sustains;
Itself unseen, but in th'Effects,
remains.
Some, to whom Heaven in Wit has
been profuse,
Want as much more, to turn it to its
use;
For Wit and Judgement often are at
strike,
Thoug meant each other's Aid, like
Man and Wife.
'Tis more to guide than spur the
Muse's Steed;
Restrain his Fury, than provoke his
Speed;
The winged Courser, like a gen'rous
Hourse,
Shows most true Mettle when you
check his Course.*⁴¹⁶

In Pope's works a critic is described by rules (*Rules*) and laws (*Laws*). Criticism is personified as the 'muse's handmaid':

*Those Rules of old discovered, not devised,
Are nature still, but Nature methodised:*

*Nature, like Liberty, is but restrained
 By the same Laws which first herself ordained.
 The gen'rous Critic fanned the Poet's Fire,
 And taught the World with Reason to Admire.
 Then Criticism the muse's Handmaid proved,
 To dress her Charms, and make her more belov'd:
 But following Wits from that Intention strayed,
 Who could not win the mistress, wooed the Maid;
 Against the Poets their own arms they turned;
 Sure to hate most the Men from whom they learned.⁴¹⁷*

Baumgarten defined Esthetics in the 18th century as 'the science of sensory cognition'. Baumgarten used in *Metaphysica* the terms *experientia esthetica* and *experientia empirica*. Experience (*experientia*) is is cognition with a clear sense (*cognitio sensu clara*) (§ 545):

Cumque EXPERIENTIA) sit cognitio sensu clara, ESTHETICA comparandae et proponendae experientiae est EMPIRICA.*

Fallacies of the senses are false representations from depending senses (§ 546):

FALLACIAE SENSUUM) sunt repraesentationes falsae, a sensibus dependentes, eaeque vel sensationes ipsae, vel ratiocinia, quorum praemissa est sensatio, vel perceptiones per sensationibus per vitium subreptionis habitae.⁴¹⁸*

Adam Smith writes in *The Theory of the Moral Sentiments* in 1759:

What is called affection, is in reality nothing but habitual sympathy. Our concern in the happiness or misery of those who are the objects of what we call our affections; our desire to promote the one, and to prevent the other; are either the actual feeling of that habitual sympathy, or the necessary consequences of that feeling. Relations being usually placed in situations which naturally create this habitual sympathy, it is expected that a suitable degree of affection should take place among them. We generally find that it actually does take place; we therefore naturally expect that it should; and we are, upon that account, more shocked when, upon any occasion, we find that it does not. The general rule is established, that persons related to one another in a certain degree, ought always to be affected towards one another in a certain manner; and that there is always the highest impropriety, and sometimes even a sort of impiety, in their being affected in a different manner. A parent without parental tenderness, a child devoid of all filial reverence, appear monsters, the objects, not of hatred only, but of horror.⁴¹⁹

David Hume writes in *A Treatise of Human Nature*:

Our sense of beauty depends very much on this principle; and where any object has a tendency to produce pleasure in its possessor; it is always regarded as beautiful; as every object, that has a tendency to produce pain, is disagreeable and deformed. Thus the conveniency of a house, the fertility of a field, the strength of a horse, the capacity, security, and swift-sailing of a vessel, form the principal beauty of these several objects. Here the object, which is denominated beautiful, pleases only by its tendency to produce a certain effect. That effect is the pleasure or advantage of some other person. Now the pleasure of a stranger; for whom we have no friendship, pleases us only by sympathy. To this principle, therefore, is owing the beauty, which we find in every thing that is useful. How considerable a part this is of beauty can easily appear upon reflection.⁴²⁰

Gerwen wrote in *Kant's Regulative Principle of Aesthetical Excellence: The Ideal Aesthetical Experience* that following Kant our "esthetical acknowledgement of the common sense is a consequence of the subjective finality of the free play of the cognitive faculties, as is our reflective

feeling of pleasure.”⁴²¹ Kant as a representative the idealist school of German philosophy writes in *The Critique of Judgement* (Book II. *Analytic of the Sublime*):

The beautiful and the sublime agree on the point of pleasing on their own account. Further they agree in not presupposing either a judgement of sense or one logically determinant, but one of reflection. Hence it follows that the delight does not depend upon a sensation, as with the agreeable, nor upon a definite concept, as does the delight in the good, although it has, for all that, an indeterminate reference to concepts. Consequently the delight is connected with the mere presentation or faculty of presentation, and is thus taken to express the accord, in a given intuition, of the faculty of presentation, or the imagination, with the faculty of concepts that belongs to understanding or reason, in the sense of the former assisting the latter. Hence both kinds of judgements are singular; and yet such as profess to be universally valid in respect of every subject, despite the fact that their claims are directed merely to the feeling of pleasure and not to any knowledge of the object.

But the most important and vital distinction between the sublime and the beautiful is certainly this: that if, as is allowable, we here confine our attention in the first instance to the sublime in objects of nature (that of art being always restricted by the conditions of an agreement with nature), we observe that whereas natural beauty (such as is self-subsisting) conveys a finality in its form making the object appear, as it were, preadapted to our power of judgement, so that it thus forms of itself an object of our delight, that which, without our indulging in any refinements of thought, but, simply in our apprehension of it, excites the feeling of the sublime, may appear, indeed, in point of form to contravene the ends of our power of judgement, to be ill-adapted to our faculty of presentation, and to be, as it were, an outrage on the imagination, and yet it is judged all the more sublime on that account.”⁴²²

In *She Walks In Beauty* Lord Byron describes a woman:

*She walks in Beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellowed to that tender light
Which Heaven to gaudy day denies.*

*One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express,
How pure, how dear their dwelling-place.*

*And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!”⁴²³*

In the poem *Sleep! Sleep! Beauty Bright* William Blake describes a woman:

Sleep! sleep! beauty bright,

*Dreaming o'er the joys of night;
Sleep! sleep! in thy sleep
Little sorrows sit and weep.*

*Sweet Babe, in thy face
Soft desires I can trace,
Secret joys and secret smiles,
Little pretty infant wiles.*

*As thy softest limbs I feel,
Smiles as of the morning steal
O'er thy cheek, and o'er thy breast
Where thy little heart does rest.*

*O! the cunning wiles that creep
In thy little heart asleep.
When thy little heart does wake
Then the dreadful lightnings break,*

*From thy cheek and from thy eye,
O'er the youthful harvests nigh.
Infant wiles and infant smiles
Heaven and Earth of peace beguiles.⁴²⁴*

Kato wrote in *Enlightenment and Uncivilizedness in Aesthetics: Toward Reconstruction of History of Aesthetics From a Contemporary Viewpoint*: "Many interesting concrete examples can be found in Kant's Critique of Judgment in spite of the "transcendental" character of its methodology. In this paper, I have shown, by paying attention to one of those examples, an Iroquoian chief, that this leader of "savage" people played an ambiguous role in Kant's book as a target of mockery laugh and healthy respect at the same time, and that the many inconsistencies hitherto often noted in Kant's texts can be explained not only from the inner logical conformity but also from the connection with outer (social-historical) context through the windows of those concrete examples."⁴²⁵ Kant wrote in *Kritik der Urteilskraft* on the judgement of taste that it is 'not pure':

*Das Geschmacksurteil, wodurch ein Gegenstand unter der Bedingung eines bestimmten Begriffs für schön erklärt wird, ist nicht rein.
Es gibt zweierlei Arten von Schönheit: freie Schönheit (pulchritudo vaga), oder die bloß anhängende Schönheit (pulchritudo adhaerens). Die erstere setzt keinen Begriff von dem voraus, was der Gegenstand sein soll; die zweite setzt einen solchen und die Vollkommenheit des Gegenstandes nach demselben voraus. Die Arten der erstern heißen (für sich bestehende) Schönheiten dieses oder jenes Dinges; die andere wird als einem Begriffe anhängend (bedingte Schönheit), Objekten, die unter dem Begriffe eines besondern Zwecks stehen, beigelegt.⁴²⁶*

Kant held that the 'judgment of taste' always precedes the 'pleasure' gained from the esthetic 'object'. Kant mentions in a footnote of the *Critique of Aesthetical Judgement*:

There is a specific distinction between affections and passions. Affections are related merely to feeling; passions belong to the faculty of desire, and are inclinations that hinder or render impossible all determinability of the elective will by principles. Affections are impetuous and irresponsible; passions are abiding and deliberate. Thus resentment, in the form of anger, is an affection: but in the form of hatred (vindictiveness) it is a passion. Under no circumstances can the latter be called sublime; for, while the freedom of the mind is, no doubt, impeded in the case of affection, in passion it is abrogated.⁴²⁷

Kant writes in his *Kritik der Urteilskraft* (§ 40) about *sensus communis*:

Vom Geschmacke als einer Art von sensus communis

Man gibt oft der Urteilskraft, wenn nicht sowohl ihre Reflexion als vielmehr bloß das Resultat derselben bemerklich ist, den Namen eines Sinnes, und redet von einem Wahrheitssinne, von einem Sinne für Anständigkeit, Gerechtigkeit usw.; ob man zwar weiß, wenigstens billig wissen sollte, daß es nicht ein Sinn ist, in welchem diese Begriffe ihren Sitz haben können, noch weniger, daß dieser zu einem Ausspruche allgemeiner Regeln die mindeste Fähigkeit habe: sondern daß uns von Wahrheit, Schicklichkeit, Schönheit oder Gerechtigkeit nie eine Vorstellung dieser Art in Gedanken kommen könnte, wenn wir uns nicht über die Sinne zu höhern Erkenntnisvermögen erheben könnten. Der gemeine Menschenverstand, den man, als bloß gesunden (noch nicht kultivierten) Verstand, für das geringste ansieht, dessen man nur immer sich von dem, welcher auf den Namen eines Menschen

Anspruch macht, gewärtigen kann, hat daher auch die kränkende Ehre, mit dem Namen des Gemeinsinnes (sensus communis) belegt zu werden; und zwar so, daß man unter dem Worte gemein (nicht bloß in unserer Sprache, die hierin wirklich eine Zweideutigkeit enthält, sondern auch in mancher andern) so viel als das vulgäre, was man allenthalben antrifft, versteht, welches zu besitzen schlechterdings kein Verdienst oder Vorzug ist.

Unter dem sensus communis aber muß man die Idee eines gemeinschaftlichen Sinnes, d. i. eines Beurteilungsvermögens verstehen, welches in seiner Reflexion auf die Vorstellungsart jedes andern in Gedanken (a priori) Rücksicht nimmt, um gleichsam an die gesamte Menschenvernunft sein Urteil zu halten, und dadurch der Illusion zu entgehen, die aus subjektiven Privatbedingungen, welche leicht für objektiv gehalten werden könnten, auf das Urteil nachteiligen Einfluß haben würde. Dieses geschieht nun dadurch, daß man sein Urteil an anderer, nicht sowohl wirkliche als vielmehr bloß mögliche Urteile hält, und sich in die Stelle jedes andern versetzt, indem man bloß von den Beschränkungen, die unserer eigenen Beurteilung zufälligerweise anhängen, abstrahiert: welches wiederum dadurch bewirkt wird, daß man das, was in dem Vorstellungszustande Materie d. i. Empfindung ist, so viel möglich wegläßt, und lediglich auf die formalen Eigentümlichkeiten seiner Vorstellung, oder seines Vorstellungszustandes, acht hat. Nun scheint diese Operation der Reflexion vielleicht allzu künstlich zu sein, um sie dem Vermögen, welches wir den gemeinen Sinn nennen, beizulegen; allein sie sieht auch nur so aus, wenn man sie in abstrakten Formeln ausdrückt; an sich ist nichts natürlicher, als von Reiz und Rührung zu abstrahieren, wenn man ein Urteil sucht, welches zur allgemeinen Regel dienen soll. Folgende Maximen des gemeinen Menschenverstandes gehören zwar nicht hieher; als Teile der Geschmackskritik, können aber doch zur Erläuterung ihrer Grundsätze dienen. Es sind folgende: 1. Selbstdenken; 2. An der Stelle jedes andern denken; 3. Jederzeit mit sich selbst einstimmig denken. Die erste ist die Maxime der vorurteilsfreien, die zweite der erweiterten, die dritte der konsequenten Denkungsart. Die erste ist die Maxime einer niemals passiven Vernunft. Der Hang zur letztern, mithin zur Heteronomie der Vernunft, heißt das Vorurteil; und das größte unter allen ist, sich die Natur Regeln, welche der Verstand ihr durch sein eigenes wesentliches Gesetz zum Grunde legt, als nicht unterworfen vorzustellen: d. i. der Aberglaube. Befreiung vom Aberglauben heißt Aufklärung; weil, obschon diese Benennung auch der Befreiung von Vorurteilen überhaupt zukommt, jener doch vorzugsweise (in sensu eminenti) ein Vorurteil genannt zu werden verdient, indem die Blindheit, worin der Aberglaube versetzt, ja sie wohl gar als Obliegenheit fordert, das Bedürfnis von andern geleitet zu werden, mithin den Zustand einer passiven Vernunft vorzüglich kenntlich macht.⁴²⁸*

Kant in *The Critique of Judgement* writes in the *Critique of Aesthetical Judgement* in book II *Analytic of the Sublime*:

SS 24.

Subdivision of an investigation of the feeling of the sublime.

In the division of the moments of an aesthetical estimate of objects in respect of the feeling of the sublime, the course of the Analytic will be able to follow the same principle as in the analysis of judgements of taste. For, the judgement being one of the aesthetical reflective judgement, the delight in the sublime, just like that in the beautiful, must in its quantity be shown to be universally valid, in its quality independent of interest, in its relation subjective finality, and the latter, in its modality, necessary. Hence the method here will not depart from the lines followed in the preceding section: unless something is made of the point that there, where the aesthetical judgement bore on the form of the object, we began with the investigation of its quality, whereas here, considering the formlessness that may belong to what we call sublime, we begin with that of its quantity, as first moment of the aesthetical judgement on the sublime—a divergence of method the reason for which is evident from SS 23.⁴²⁹

Kant's *The Critique of Judgement* describes the judgement of taste:

Fourth Moment.

On the Judgement of Taste: Moment of the Modality of the Delight in the Object.

SS 18. Nature of the modality in a judgement of taste.

I may assert in the case of every representation that the synthesis of a pleasure with the representation (as a cognition) is at least possible. Of what I call agreeable I assert that it actually causes pleasure in me. But what we have in mind in the case of the beautiful is a necessary reference on its part to delight. However, this necessity is of a special kind. It is not a theoretical objective necessity—such as would let us cognize a priori that every one will feel this delight in the object that is called beautiful by me. Nor yet is it a practical necessity, in which case, thanks to concepts of a pure rational will in which free agents are supplied with a rule, this delight is the necessary consequence of an objective law, and simply means that one ought absolutely (without ulterior object) to act in a certain way. Rather, being such a necessity as is thought in an aesthetical judgement, it can only be termed exemplary. In other words it is a necessity of the assent of all to a judgement regarded as exemplifying a universal rule incapable of formulation. Since an aesthetical judgement is not an objective or cognitive judgement, this necessity is not derivable from definite concepts, and so is not apodeictic. Much less is it inferable from universality of experience (of a thoroughgoing agreement of judgements about the beauty of a certain object). For, apart from the fact that experience would hardly furnish evidences sufficiently numerous for this purpose, empirical judgements do not afford any foundation for a concept of the necessity of these judgements.⁴³⁰

Kant distinguished between free ('freie') and dependent beauty ('anhängende Schönheit'). Kant writes about the judgement of taste:

§ 16 Das Geschmacksurteil, wodurch ein Gegenstand unter der Bedingung eines bestimmten Begriffs für schön erklärt wird, ist nicht rein Es gibt zweierlei Arten von Schönheit: freie Schönheit (pulchritudo vaga), oder die bloß anhängende Schönheit (pulchritudo adhaerens). Die erstere setzt keinen Begriff von dem voraus, was der Gegenstand sein soll; die zweite setzt einen solchen und die Vollkommenheit des Gegenstandes nach demselben voraus. Die Arten der erstern heißen (für sich bestehende) Schönheiten dieses oder jenes Dinges; die andere wird als einem Begriffe anhängend (bedingte Schönheit), Objekten, die unter dem Begriffe eines besondern Zwecks stehen, beigelegt.⁴³¹

August Wilhelm Schlegel calls the sophist and rhetor Longin in his art theory inventor of sensual esthetics.⁴³² In his *Letters On The Aesthetical Education Of Man* Friedrich Schiller mentions two as ‘opposing forces’ styled *impulsions or instincts*:

Letter XII.

*This twofold labor or task, which consists in making the necessary pass into reality in us and in making out of us reality subject to the law of necessity, is urged upon us as a duty by two opposing forces, which are justly styled impulsions or instincts, because they impel us to realize their object. The first of these impulsions, which I shall call the sensuous instinct, issues from the physical existence of man, or from sensuous nature; and it is this instinct which tends to enclose him in the limits of time, and to make of him a material being; I do not say to give him matter, for to do that a certain free activity of the personality would be necessary, which, receiving matter, distinguishes it from the Ego, or what is permanent. By matter I only understand in this place the change or reality that fills time. Consequently the instinct requires that there should be change, and that time should contain something. This simply filled state of time is named sensation, and it is only in this state that physical existence manifests itself.*⁴³³

By the mid-19th century synesthesia was part of a sensory art movement fusion. The physician Gustav Theodor Fechner differentiated in the 19th century between ‘higher esthetics’ and ‘lower esthetics’. The ‘higher esthetics’ is the ‘beautiful-mental’ esthetics.⁴³⁴ Fechner focuses in his work *Vorschule der Ästhetik* on experience and theory. As pre-terms (‘Vorgebegriffe’) Fechner uses the dichotome terms pleasure (‘Gefallen’) and displeasure (‘Missfallen’), lust and unlust (‘Lust and Unlust’), beautiful (‘schön’), good (‘gut’), true (‘wahr’), value (‘Werth’), and interest (‘Interesse’).⁴³⁵ Fechner develops six principles of esthetics:

Princip der ästhetischen Schwelle
Princip der ästhetischen Hülfe oder Steigerung
Princip der einheitlichen Verknüpfung des Mannichfaltigen
Princip der Widerspruchslosigkeit, Einstimmung oder Wahrheit
Princip der Klarheit
Das ästhetische Associationsprincip

The term ‘expression’ (‘*Ausdruck*’) stands in the center of the esthetics of Franz von Kutschera using an empiric way. Kutschera separates the following areas:

Erleben und Beobachten
Ästhetische Erfahrungen und Urteile
Kunst
Ausdruck in der bildenden Kunst
Ausdruck in der Dichtung
Ausdruck in der Musik

The theory of esthetics in postmodern time uses a new terminology and conception. Gernot Böhme uses the terms atmospheres (*Atmosphären*), situation (*Befindlichkeit*), synesthesias (*Synästhesien*), physiognomy (*Physiognomie*), ecstasies (*Ekstasen*), signs (*Zeichen*), and symbols (*Symbole*) in his *Asthetik*.⁴³⁶ In addition also the information esthetics played a role in the second half of the 20th century. Therefore all cognitive achievements possess an esthetic potential. In addition the realization esthetics assumes there are different levels of esthetic experience, so that in this way also the esthetics of the ugly one can be explained.⁴³⁷ Walter Benjamins considered esthetics the ‘concept of hedonism’. Herbert Marcuse's reaction was *Zur Kritik des Hedonismus (Towards a Critique of Hedonism)* published in *Zeitschrift für Sozialforschung* in 1938.

Esthetics is mainly part of other branches of sciences Welsch stated: “The discipline of ‘esthetics’

has restricted itself for a long time to questions concerning art more on conceptual than sensuous issues of art. This tendency began with Kant's Critique of Judgment of 1790 and was definitely established through Hegel's Lectures on Esthetics between 1817 and 1829. Since then esthetics has been understood exclusively as a philosophy of art. For centuries this conception remained the dominant understanding of esthetics, shared by philosophers as different as Hegel and Heidegger or Ingarden and Adorno. Today the mainstream of esthetics still follows this conception. The academic discipline tends to restrict itself to artistics."⁴³⁸ A series of articles on *The Pleasures of the Imagination* the journalist Joseph Addison wrote in the early issues of the magazine *The Spectator* in 1712. Sublimity was theorized by Edmund Burke in his *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (1757). Burke believed that terror is the ruling principle of the sublime.

Winckelmann was among the followers of the Baumgarten School. Winckelmann wrote in *Gedanken über die Nachahmung der griechischen Werke in der Malerei und Bildhauerkunst*:

Der gute Geschmack, welcher sich mehr und mehr durch die Welt ausbreitet, hat sich angefangen zuerst unter dem griechischen Himmel zu bilden. Alle Erfindungen fremder Völker kamen gleichsam nur als der erste Same nach Griechenland, und nahmen eine andere Natur und Gestalt an in dem Lande, welches Minerva, sagt man, vor allen Ländern, wegen der gemäßigten Jahreszeiten, die sie hier angetroffen, den Griechen zur Wohnung angewiesen, als ein Land welches kluge Köpfe hervorbringen würde. Der Geschmack, den diese Nation ihren Werken gegeben hat, ist ihr eigen geblieben; er hat sich selten weit von Griechenland entfernt, ohne etwas zu verlieren, und unter entlegenen Himmelstrichen ist er spät bekannt geworden. Er war ohne Zweifel ganz und gar fremde unter einem nordischen Himmel, zu der Zeit, da die beiden Künste, deren große Lehrer die Griechen sind, wenig Verehrer fanden; zu der Zeit, da die verehrungswürdigsten Stücke des Correggio im königlichen Stalle zu Stockholm vor die Fenster, zu Bedeckung derselben, gehängt waren.

*Nach solchen über die gewöhnliche Form der Materie erhabenen Begriffen bildeten die Griechen Götter und Menschen. An Göttern und Göttinnen machte Stirn und Nase beinahe eine gerade Linie. Die Köpfe berühmter Frauen auf griechischen Münzen haben dergleichen Profil, wo es gleichwohl nicht willkürlich war, nach idealischen Begriffen zu arbeiten.*⁴³⁹

Tonelli stated in *Ideal in Philosophy From the Renaissance to 1780*: "The 'ideal form' is created by the genius of the artist using empirical elements; still, Sulzer rejects the natural-selective theory; the Ideal cannot result from an assembly of singular traits, or it would represent an individual only; on the contrary, the Ideal is the sensuous representation of the abstract concept or idea of a genus or of a species as such (and therefore it is superior to natural objects). A difference is made between Idea (intellectual) and Ideal (sensitive); and an Ideal represents not a single thing, but a kind or type of things sub specie sensibilitatis, e.g., a virtue, a temper, etc. for Sulzer (1771-74). Sulzer's article, translated into French, was republished in the *Encyclopédie d'Yverdon* for Felice (1770-75). The term 'the Ideal' appeared for the first time as a substantive in a general dictionary. Shortly thereafter, the art theorist Scheyb devotes a long eclectic discussion to the ideal (or idea), quoting many ancient and modern authorities."⁴⁴⁰ Generally spoken, the time after the 15th century brought an esthetic concept centered in the human being.

4.4. Esthetics of the 19th Century

Kuehn in *Aesthetics and Philosophy of the Arts. Rhythmic Foundations, and the Necessary. Aesthetical in Peirce's Categories* defined a sense of disharmony as “an obvious clue to the validity of this point of view. When the normal or typical course of a sequence of events is altered, expectation and anticipation increase as the individual searches for the regularity and consistency desired.”⁴⁴¹ In Russian beauty is ‘красота’, ‘красавица’, and ‘превосходное’. *Насила хубост не става* literally means ‘Beauty, by force is not created’. *Хубавите ябълки прасетата ги ядат* literally means ‘The nice apples are always eaten by nasty pigs’. In Russia, orthodoxy has influenced esthetic thinking. One example is orthodox nun and Russian refugee Mother Maria Skobtsova who wrote an essay in 1937 on *Types of Religious Lives*. Skobtsova differentiated between several types of piety:

- One: Synodal Piety
- Two: Strict Ritualism
- Three: Esthetic Devotion
- Four: Ascetical Piety

About the *Types of Religious Lives* Skobtsova wrote:

If we begin to study the historical place in which we find ourselves or more accurately, those types of piety which our situation today has developed, then we can, objectively and dispassionately, discern different categories of individuals who do not understand a person's attraction to religion in the same manner. Each category has its own positive and negative characteristics. It is entirely possible that only the sum total of these would give a correct panorama of the multifaceted Christian life. On the other hand, in classifying the types of religious life within Orthodoxy it must always be borne in mind that along with the distinctive and complete representations of one or another type, the majority of people will be categorized as representing a combination of two or even more religious types.

(...) If one makes an attempt to classify this variety into specific groupings, I find that at this given moment within Orthodoxy there are five types of piety: 1) Synodal, 2) ritual-centered, 3) esthetical, 4) ascetical and 5) evangelical.

*To be sure, such a classification is to some extent arbitrary. Life is much more complex. It is very likely that there are other categories which I was unable to discern. But this arbitrary classification will be of great help in understanding many events in our lives and, to a certain degree, will allow a working-out of personal sympathies and antipathies in one's own spiritual path.*⁴⁴²

Georg Wilhelm Friedrich Hegel in his *Esthetics: Lectures on Fine Art* (1835). Hegel's *Vorlesungen über die Ästhetik* was published in Berlin in the years 1835-1838. Hegel writes in his *Lectures on the History of Philosophy* about Scottish philosophy:

*This moral sentiment and the ordinary human understanding hereafter formed the common principle to a whole succession of Scots, such as Thomas Reid, Beattie, Oswald, and others; in this way they frequently made sagacious observations, but with them speculative philosophy quite disappears. One special characteristic of these Scottish philosophers is that they have sought accurately to define the principle of knowledge; but on the whole they start from the same point as that which was in Germany likewise accepted as the principle. That is to say they represented the so-called healthy reason, or common-sense (*sensus communis*), as the ground of truth. The following are the principal members of this school, each of whom has some special feature distinguishing him from the rest.*⁴⁴³

Hegel wrote in his *Lectures on Aesthetics* on the symbol:

*The symbol, in the sense which we here give to this term, constitutes, according to its very idea, as well as from the epoch of its appearance in history, the beginning of art. Thus it ought rather to be considered as the precursor of art. It belongs especially to the Orient, and will conduct us, by a multitude of transitions, transformations, and mediations, to the true realisation of the ideal under the classic form. We must then distinguish the symbol, properly speaking, as furnishing the type of all the conceptions or representations of art at this epoch, from that species of symbol which, on its own account, nothing more than a mere unsubstantial, outward form. Where the symbol presents itself under its appropriate and independent form, it exhibits in general the character of sublimity. The idea, being vague and indeterminate, incapable of a free and measured development, cannot find in the real world any fixed form which perfectly corresponds to it; in default of which correspondence and proportion, it transcends infinitely its external manifestation. Such is the sublime style, which is rather the immeasurable than the true sublime?*⁴⁴⁴

Hegel wrote in his *Lectures on Aesthetics*:

We will first explain what should here be understood by the term symbol.
*1. It is a sensuous object, which must not be taken in itself such as it presents itself immediately to us, but in more extended and more general sense. There are, then, in the symbol two terms to be distinguished: first, the meaning, and, secondly, the expression. The first is a conception of the mind; the second, a sensuous phenomenon, an image which address itself to the senses.*⁴⁴⁵

Feuerbach wrote in *Essence of Christianity: Part II, The False or Theological Essence of Religion*:

*Dost thou desire love, or faithfulness, or truth, or consolation, or perpetual presence? – this is always in him without measure. Dost thou desire beauty? – he is the supremely beautiful. Dost thou desire riches? – all riches are in him. Dost thou desire power? – he is supremely powerful. Or whatever thy heart desires, it is found a thousandfold in Him, in the best, the single good, which is God.” But how can he who has all in God, who already enjoys heavenly bliss in the imagination, experience that want, that sense of poverty, which is the impulse to all culture? Culture has no other object than to realise an earthly heaven; and the religious heaven is only realised or won by religious activity.*⁴⁴⁶

Alice Duer Miller wrote *The Beauty and the Bolshevik*. Lavie and Tractinsky wrote in *Assessing Dimensions of Perceived Visual Aesthetics of Web Sites: “The Experimental Approach*. During the 19th century, the field of experimental aesthetics emerged in an attempt to rely on scientific methods and empirical data to establish general laws that govern our aesthetical preferences. It was characterized by Fechner’s attempts to discover laymen’s preferences based on artistic and architectural objective rules of thumb e.g., the golden ratio and other Pythagorean proportions.”⁴⁴⁷

In the *Dictionnaire de L’Académie Française* (6th edition (1832-5)) is written that beauty is predominantly a feature of humans. Similarly, the *Dictionnaire de la Langue Française* (1872-1877) describes beauty.

Dictionnaire de L’Académie Française
(6th edition (1832-5))

Émile Littré’s *Dictionnaire de la Langue Française* (1872-1877)

Beauté, se dit aussi d’Une belle personne. Une jeune beauté. Une beauté dédaigneuse.

1. En général qualité de ce qui est beau. La beauté idéale.

Une beauté fière. Une beauté célèbre. Toutes les beautés de la ville étaient à cette fête. On dit même, absolument, La beauté, pour désigner Les belles femmes en général. Rendre hommage à la beauté. Le triomphe de la beauté. L'empire de la beauté.

Il se dit quelquefois par une sorte de badinage; et alors on l'emploie surtout au pluriel, avec l'adjectif possessif. Voici nos beautés qui reviennent.

Cette femme était la beauté du bal, Elle était la plus belle de toutes les femmes qui se trouvaient au bal.

C'est une beauté, se dit D'une femme très-belle.

Beauté grecque et Beauté romaine, se disent Des femmes dont la beauté rappelle le caractère des têtes que l'on voit dans les statues et dans les médailles antiques de la Grèce et de Rome.

Beauté désigne, en général, La qualité de ce qui touche agréablement les sens, l'esprit, l'âme, de ce qui est excellent en son genre.

La beauté du jour. La beauté du ciel, de la terre, des fleurs, des eaux, des arbres. La beauté d'une ville, d'un édifice. La beauté d'un tableau, d'une statue. La beauté d'une étoffe. La beauté d'une couleur. La beauté d'une voix, d'une musique, d'un concert. La beauté d'un spectacle, d'une fête. La beauté de l'esprit. La beauté du style, des pensées.

La beauté d'un ouvrage, d'un poème. La beauté de l'âme. La beauté des sentiments. La beauté d'une découverte. C'est là ce qui en fait la beauté. Cela est de toute beauté.

Beauté s. f. Réunion de formes, de proportions et de couleurs qui plaît aux yeux et qui fait naître l'admiration. Il se dit proprement Des personnes, et particulièrement Du visage. La beauté du corps. La beauté du visage. La beauté d'une femme. Une femme qui a soin de sa beauté, qui néglige sa beauté. La beauté se passe en peu de temps. Sa beauté est parfaite, accomplie. Sa beauté est dans sa fleur, dans toute sa fleur. Sa beauté est fanée. Elle est d'une beauté ravissante, de la plus grande beauté. Elle a une beauté naturelle. Beauté artificielle. Beauté fade, journalière. Beauté animée. Beauté bien conservée. Entretenir sa beauté. Conserver, perdre sa beauté. On le dit aussi Des animaux. La beauté d'un cheval, d'un lion, d'un oiseau.

Il se dit quelquefois Des seules formes, des

Bossuet, Conn. I, 8: Il appartient à l'esprit, c'est-à-dire à l'entendement, de juger de la beauté, parce que juger de la beauté, c'est juger de l'ordre, de la proportion et de la justesse

Bossuet, Anne de Gonz.: Dans la solitude de Ste-Fare, où les épouses de Jésus-Christ faisaient revivre la beauté des anciens jours

2. En parlant des êtres animés. Un fils d'une rare beauté. Femme d'une très grande beauté. La beauté de ce cheval, de ce chien, de cet oiseau.

La Bruy., 3: Combien de filles à qui une grande beauté n'a jamais servi qu'à leur faire espérer une grande fortune

La Bruy., 4: L'amour naît brusquement, sans autre réflexion, par tempérament ou par faiblesse : un trait de beauté nous fixe, nous détermine

La Bruy., ib.: De plus secrets et de plus invincibles charmes que ceux de la beauté

Sév., 5: Elle ne sera pas d'une beauté surprenante

Corn., Attila, III, 1: Ô beauté qui te fais adorer en tous lieux...

Attraits, en parlant d'une femme.

Corn., Cid, I, 1: Le beau feu qu'en leurs coeurs ses beautés ont fait naître

Rac., Mithr. I, 1: Mais au lieu d'offrir à ses beautés Un hymen et des vœux dignes d'être écoutés

Rac., ib. III, 5: C'est faire à vos beautés un triste sacrifice

3. Une femme qui est belle.

Rac., Brit. IV, 2: Parmi tant de beautés qui briguent son choix

Rac., Bérén. III, 1: Rome contre les rois de tout temps soulevée Dédaigne une beauté dans la pourpre élevée

Rac., Esth. I, 1: Ciel ! quel nombreux essaim d'innocentes beautés....

Mol., Mis. III, 1: C'est aux gens mal tournés, c'est aux amants vulgaires à brûler constamment pour des beautés sévères

Corn., Cinna, V, 3: Avec cette beauté que je t'avais donnée

Chateaub., Atala, 254: Ouvre-moi ton coeur, ô ma beauté ! cela fait tant de bien

Bérang., Mes chev.: Que la beauté vous charme et vous attire ; Dans ses bras coulez tous vos jours

V. Hugo, Odes, IV, 3: ... ces jeunes beautés qu'elle effaçait encor Croyaient voir [en la fille de Pharaon] la fille de l'onde

seules proportions. La beauté de la taille. La beauté des formes.

Beauté se dit aussi d'Une belle personne. Une jeune beauté. Une beauté dédaigneuse. Une beauté fière. Une beauté célèbre. Toutes les beautés de la ville étaient à cette fête. On dit même, absolument, La beauté, pour désigner Les belles femmes en général. Rendre hommage à la beauté. Le triomphe de la beauté. L'empire de la beauté.

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Beautés au pluriel, se dit de Plusieurs belles choses réunies dans un même lieu, de plusieurs beaux détails qu'on remarque dans un même objet. On ne peut détailler toutes les beautés que cette ville renferme. Les beautés de la nature. Cette femme a mille beautés (mille charmes). Le style de cet écrivain a des beautés qu'il n'est pas donné à tout le monde de sentir. Les beautés de cet ouvrage en effacent, à mes yeux, les défauts.

Beautés au pluriel, est quelquefois employé dans Le titre de certains livres composés de récits ou de traits remarquables tirés de l'histoire. Beautés de l'histoire. Beautés de l'histoire de France, de l'histoire romaine,

Lamart., Méd. I, 3: Heureuse la beauté que le poète adore !

4. En parlant des choses inanimées. La beauté de ces lieux. Beauté des couleurs. La beauté des pâturages de la Normandie. La beauté de la nature, d'un ciel étoilé. La beauté constante du temps pendant notre navigation.

Sév., 543: Des allées qui font une beauté achevée

Sév., 69: Mes allées sont propres, et mon parc est en beauté

5. En parlant des choses morales. La beauté morale. La beauté de la vertu.

Volt., Orphel. I, 1: De nos arts, de nos lois, la beauté les offense

Bossuet, Marie-Thér.: Élevez, ô Seigneur, et mes pensées et ma voix ; que je puisse représenter à cette auguste audience l'incomparable beauté d'une âme que vous avez toujours habitée

Par ironie.

Mol., Mis. I, 1: je voudrais (m'en coûtât-il grand'chose) Pour la beauté du fait avoir perdu ma cause

6. En parlant des choses d'esprit ou d'imagination. La beauté des oraisons funèbres de Bossuet. Beautés oratoires. Beautés de l'éloquence. Lorsque dans un poème les beautés prédominent.

Boileau, Art poét. ch. II: Ses ouvrages, tout pleins d'affreuses vérités, Étincellent pourtant de sublimes beautés

Millev., Élég. liv. II: Recueille-toi, ma lyre ! et ne sors du silence Que pour vaincre en beauté les plus beaux de mes vers

Volt., Lettr. Mme du Deffant, 25 janv. 1775: Il se peut aussi que les autres morceaux de ce Gluck ne soient pas de la même beauté

7. Beautés, au plur. Titre de certains livres composés de récits, de traits, de descriptions remarquables. Les beautés de l'histoire romaine.

Historique⁴⁴⁹

etc.⁴⁴⁸

In *Webster's Dictionary* of 1828 the terminology of beauty is described as follows:

*Beatitude is blessedness, felicity of the highest kind, consummate bliss used of the joys of heaven. The declaration of blessedness made by our Savior to particular virtues. Beau, n. bo. plu. beaux, boze.[L. bellus.] is a man of dress; a fine, gay man; one whose great care is to deck his person. In familiar language, a man who attends a lady. Beautiful means elegant in form, fair;having the form that pleases the eye. It expresses more than handsome. Beauty is "an assemblage of graces, or an assemblage of properties in the form of the person or any other object, which pleases the eye. In the person, due proportion or symmetry of parts constitutes the most essential property to which we annex the term beauty. In the face, the regularity and symmetry of the features, the color of the skin, the expression of the eye, are among the principal properties which constitute beauty. But as it is hardly possible to define all the properties which constitute beauty, we may observe in general, that beauty consists in whatever pleases the eye of the beholder, whether in the human body, in a tree, in a landscape, or in any other object."*⁴⁵⁰

Caspar David Friedrich (1774-1840) painted *Der Watzmann* in 1824/25. The picture reflects the contemporary taste of sublime nature in Europe.



**Caspar David Friedrich. Der Watzmann. 1824/25
Alte Nationalgalerie Berlin**

Following *Webster's Dictionary* of 1828 beauty is “intrinsic, and perceived by the eye at first view, or relative, to perceive which the aid of the understanding and reflection is requisite. Thus, the beauty of a machine is not perceived, till we understand its uses, and adaptation to its purpose. This is called the beauty of utility. By any easy transition, the word beauty is used to express what is pleasing to the other senses, or to the understanding. Thus we say, the beauty of a thought, of a remark, of sound, &c.”⁴⁵¹ Estheticism developed towards on own branch of science in the 19th century. In *The Psychology of Beauty* written by Ethel D. Puffer the beauty is defined in several areas:

- I. Criticism and beauty
- II. The nature of beauty
- III. The esthetic repose
- IV. The beauty of fine art
The beauty of visual form
Space composition among the old masters
- V. The beauty of music
- VI. The beauty of literature
- VII. The nature of emotions of the drama
- VIII. The beauty of ideas

In *Pied Beauty* Gerard Manley Hopkins describes beauty:

*Glory be to God for dappled things—
For skies of couple-colour as a brinded cow;
For rose-moles all in stipple upon trout that swim;
Fresh-firecoal chestnut-falls; finches' wings;
Landscape plotted and pieced—fold, fallow, and plough;
And áll trádes, their gear and tackle and trim.*

*All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers-forth whose beauty is past change:
Praise him.⁴⁵²*

Oscar Wilde wrote *The Critic as Artist* as a dialogue on art and art-criticism. Here Ernest asks Gilbert:

You are quite incorrigible. But, seriously speaking, what is the use of art-criticism? Why cannot the artist be left alone, to create a new world if he wishes it, or, if not, to shadow forth the world which we already know, and of which, I fancy, we would each one of us be wearied if Art, with her fine spirit of choice and delicate instinct of selection, did not, as it were, purify it for us, and give to it a momentary perfection. It seems to me that the imagination spreads, or should spread, a solitude around it, and works best in silence and in isolation. Why should the artist be troubled by the shrill clamour of criticism? Why should those who cannot create take upon themselves to estimate the value of creative work? What can they know about it? If a man's work is easy to understand, an explanation is unnecessary.⁴⁵³

George Sand writes to Gustave Flaubert on a principle of esthetics:

I know that you criticise the intervention of the personal doctrine in literature. Are you right? Isn't it rather a lack of conviction than a principle of esthetics? One cannot have a philosophy in one's soul without its appearing. I have no literary advice to give you, I have no judgment to formulate on the author friends of whom you speak. I, myself have told the Goncourts all my thought; as for the others, I firmly believe that they have more education and more talent than I have. Only I think that they, and you especially, lack a definite and extended vision of life. Art is not merely painting. True painting, moreover, is full of the soul that wields the brush. Art is not merely criticism and satire: criticism and satire depict only one side of the truth.⁴⁵⁴

Arthur Schopenhauer in *The Art of Controversy* in the chapter *On the Comparative Place of Interest and Beauty in Works of Art* wrote on the beauty of a work of art:

In the productions of poetic genius, especially of the epic and dramatic kind, there is, apart from Beauty, another quality which is attractive: I mean Interest.

*The beauty of a work of art consists in the fact that it holds up a clear mirror to certain ideas inherent in the world in general; the beauty of a work of poetic art in particular is that it renders the ideas inherent in mankind, and thereby leads it to a knowledge of these ideas. The means which poetry uses for this end are the exhibition of significant characters and the invention of circumstances which will bring about significant situations, giving occasion to the characters to unfold their peculiarities and show what is in them; so that by some such representation a clearer and fuller knowledge of the many-sided idea of humanity may be attained. Beauty, however, in its general aspect, is the inseparable characteristic of the idea when it has become known. In other words, everything is beautiful in which an idea is revealed; for to be beautiful means no more than clearly to express an idea.*⁴⁵⁵

Friedrich Nietzsche wrote in *The Birth of Tragedy* (Section 15) that the ‘theoretical man’ is ‘an unprecedented form of existence.’ Nietzsche used the term *an infinite pleasure*:

*Like the artist, the theoretical man takes an infinite pleasure in that which exists, a pleasure which likewise protect him from the practical ethic of pessimism. For if in the course of all unveiling of the truth the delighted gaze of the artist remains perpetually fixed on the truth which has been unveiled but remains even now a veil, the theoretical man derives delight and satisfaction rather from the discarded veil and find his greatest pleasure in a happy process of unveiling which always succeeds through its own efforts.*⁴⁵⁶

Nietzsche writes in his *Preface* (1887) to *The Birth of Tragedy A Critical Backward Glance*:

*The Greeks and pessimistic art? The Greeks: this most beautiful and accomplished, this thoroughly sane, universally envied species of man; was it conceivable that they, of all people, should have stood in need of tragedy or, indeed, of art? Greek art: how did it function, how could it?*⁴⁵⁷

Nietzsche in *Beyond Good and Evil* wrote:

*To reverse all estimates of value—that is what they had to do! And to shatter the strong, to spoil great hopes, to cast suspicion on the delight in beauty, to break down everything autonomous, manly, conquering, and imperious--all instincts which are natural to the highest and most successful type of "man"-- into uncertainty, distress of conscience, and self-destruction; forsooth, to invert all love of the earthly and of supremacy over the earth, into hatred of the earth and earthly things— that is the task the Church imposed on itself, and was obliged to impose, until, according to its standard of value, "unworldliness," "unsensuousness," and "higher man" fused into one sentiment.*⁴⁵⁸

A leading esthetician of Germany’s 19th century was Friedrich Theodor Vischer. Theodor Vischer’s book *Ästhetik, oder Wissenschaft des Schönen* was edited in Reutlingen in the years 1846-57. Deutinger’s *Kunstlehre* was published in Ratisbon in the year 1845. Kostlin’s *Ästhetik* was published in Tübingen in the years 1863-68. Carriere’s *Ästhetik* was published in Leipzig in the year 1885, the *Die Kunst im Zusammenhange der Kulturentwicklung* was published in Leipzig in the years from 1877 to 1786. Zimmermann’s *Geschichte der Ästhetik* was published in Vienna in 1858 and the work *Ästhetik als Formwissenschaft* was published at the same place in the year 1865. Jungmann’s *Ästhetik* was published in Freiburg, Baden in 1886. Konrad Lance’s *Wesen der Kunst* was published in 1901. Gietmann-Soresen’s *Kunstlehre* was published in Freiburg, Baden in the

years 1899-1903. In England Ruskin's *Modern Painters* has had a wide circulation. Sutter's *Esthetique generale et appliquee* was published in Paris in the year 1865. Longhaye's *Theorie des belles lettres* was published in Paris in the year 1885. Schasler's *Kritische Geschichte der Ästhetik* was published in Berlin in 1872. Von Hartmann's *Die deutsche Ästhetik seit Kant* was published in Leipzig in 1886. Walter Horatio Pater writes in *Aesthetical Poetry*:

The aesthetical poetry is neither a mere reproduction of Greek or medieval poetry, nor only an idealisation of modern life and sentiment. The atmosphere on which its effect depends belongs to no simple form of poetry, no actual form of life. Greek poetry, medieval or modern poetry, projects, above the realities of its time, a world in which the forms of things are transfigured. Of that transfigured world this new poetry takes possession, and sublimates beyond it another still fainter and more spectral, which is literally an artificial or "earthly paradise." It is a finer ideal, extracted from what in relation to any actual world is already an ideal. Like some strange second flowering after date, it renews on a more delicate type the poetry of a past age, but must not be confounded with it. The secret of the enjoyment of it is that inversion of home-sickness known to some, that incurable thirst for the sense of escape, which no actual form of life satisfies, no poetry even, if it be merely simple and spontaneous.

*The writings of the "romantic school," of which the aesthetical poetry is an afterthought, mark a transition not so much from the pagan to the medieval ideal, as from a lower to a higher degree of passion in literature. The end of the eighteenth century, swept by vast disturbing currents, experienced an excitement of spirit of which one note was a reaction against an outworn classicism severed not more from nature than from the genuine motives of ancient art; and a return to true Hellenism was as much a part of this reaction as the sudden preoccupation with things medieval. The medieval tendency is in Goethe's *Goetz von Berlichingen*, the Hellenic in his *Iphigenie*.⁴⁵⁹*

Theodor Mundt defined in his work *Esthetik. Die Idee der Schönheit und des Kunstwerks im Lichte unserer Zeit* the destination of esthetics as a scientific discipline this way:

Die Esthetik wird ihre Bedeutung als Wissenschaft gerade darin zu erfüllen haben, daß sie das Bewußtsein über das ewige und unverlierbare Wesen der Kunst, über das Wesen der Kunst als einer selbständigen und ursprünglichen Lebenskraft der menschlichen Natur, aufrecht zu erhalten und aus den innern Gründen des Gedankens festzustellen hat.⁴⁶⁰

Arnold Ruge writes in his book *Neue Ästhetik*: "*Allerdings gehört die Erhabenheit nicht der ästhetischen Idee allein an, sondern eben so gut der denkenden Erkenntniß, der Religion und der Willensidee, ist auch allerwaerts so allgemein genommen worden.*"⁴⁶¹ Herrmann Lotze separates in his *Ästhetik* the following areas:

*Von dem subjektiven Eindruck des Schönen
 Von der objektiven Bedeutung der Schönheit
 Von der Idee der Schönheit
 Von den einzelnen ästhetischen Ideen
 Von der Schönheiten der Stimmungen
 Von der ästhetischen Weltauffassung
 Von der Kunst und den Künsten
 Musik
 Architektur
 Skulptur
 Malerei
 Dichtkunst*

Hermann Lotze defines in his *Ästhetik* esthetics by the dichotomy of beautiful ('schön') and ugly ('häßlich') this way:

*Die einzige von allen Voraussetzungen unabhängige Tatsache, von der die Ästhetik beginnen kann, ist der psychologische Umstand, daß gewisse Eindrücke um der eigentümlichen Zustände von Lust und Unlust willen, die sie uns erregen, durch die Namen 'schön' und 'häßlich' von andern unterschieden werden, ohne daß noch klar ist, was durch beide Namen gesagt werden soll.*⁴⁶²

Eduard von Hartmann makes a contribution to the history of esthetics in his book *Die deutsche Ästhetik seit Kant*. Hartmann's book is a good example for the in the second half of the century often used historical view backwards to the history of esthetics. Other representatives of this historic view are Robert Zimmermann, Richard Wahle, Laurenz Müller, Karl Groos, Herrmann Lotze, Georg Neudecker, Albert Stöckl, and Karl Lemcke.

Nikolay Chernyshevsky published in 1855 an influential theoretical treatise entitled *The Esthetical Relations of Art to Reality* (Esteticheskoe otnosheniia iskusstva k deistvitelnosti). In the traditional art term up to 19th century becomes esthetics (Gr. aisthesis 'perception') frequently equated with the theory of the beauty. Modern philosophers against it define esthetics as the theory and philosophy of the sensual perception in art, design, philosophy, and science.⁴⁶³ In the chapter 13 of *Esthetical Education* written by Lev Vygotsky the author discusses the value of esthetic education:

*The nature, ultimate meaning, purpose, and methods of esthetical education are still unresolved questions in the realm of psychology as well as in pedagogical theory. From time immemorial and right up to the present day, extreme and opposing viewpoints have been adopted towards these questions, viewpoints which, with each passing decade, seem to find ever newer confirmation in a whole series of psychological investigations. Thus, the controversy not only has not been resolved and not only is not drawing to a close, but rather is becoming increasingly more complicated, as if marching in step with the forward advance of scientific knowledge. Many writers are inclined to reject the thesis that esthetical experiences possesses any educational value whatsoever, and the system of pedagogics which is associated with these writers and which has grown up from the very same roots persists in maintaining this idea, granting only a narrow and restricted value to esthetical education. In contrast, psychologists who subscribe to a different system in psychology are inclined to overstate the value of esthetical experience to an extraordinary degree, and to see in these experiences a slightly radical pedagogical tool that can take care of absolutely all the difficult and complex problems of education. Between these two extreme points there is a whole series of moderate views on the role of esthetics in the life of the child. In most cases, these views are usually inclined to see in esthetics a form of amusement and a way for children to have fun. Where some discover a serious and profound meaning in esthetical experiences, it is nearly everywhere a matter not of esthetical education as an end in itself, but only as a tool for attaining pedagogical goals that are alien to esthetics. Esthetics in the service of pedagogics, as this may be termed, always fulfils exotic purposes and, in the opinion of some educators, should serve as a means and method for the education of cognition, sensibility, or moral will.*⁴⁶⁴

Wilhelm Worringer's thesis was entitled *Abstraktion und Einfühlung. Ein Beitrag zur Stilpsychologie* (*Abstraction and Empathy: Essays in the Psychology of Style*). Ernst Cassirer declared that to see the forms of things (*rerum videre formas*) is a no less important and indispensable task than to know the causes of things (*rerum cognoscere causas*) (*Essay on Man*, sec. 9). In the poem *Beautiful Soup* Lewis Carroll ironifies the esthetics of trivial things.

Beautiful Soup

*Beautiful Soup, so rich and green,
Waiting in a hot tureen!
Who for such dainties would not stoop?
Soup of the evening, beautiful Soup!
Soup of the evening, beautiful Soup!*

*Beau--ootiful Soo--oop!
Beau--ootiful Soo--oop!
Soo--oop of the e--e--evening,
Beautiful, beautiful Soup!*

*Beautiful Soup! Who cares for fish,
Game, or any other dish?
Who would not give all else for two
Pennyworth only of Beautiful Soup?
Pennyworth only of beautiful Soup?*

*Beau--ootiful Soo--oop!
Beau--ootiful Soo--oop!
Soo--oop of the e--e--evening,
Beautiful, beauti--FUL SOUP! ⁴⁶⁵*

James Hayden Tufts wrote in *On the Genesis of the Aesthetical Categories* in 1903:

III.

Art has its origins, almost without exception, in social relations; it has developed under social pressure; it has been fostered by social occasions; it has in turn served social ends in the struggle for existence. In consequence, the values attributed to aesthetical objects have social standards, and the aesthetical attitude will be determined largely by these social antecedents. Or, in other words, the explanation of the aesthetical categories is to be sought largely in social psychology.

I.

The aesthetical judgment (a) expresses a value, and hence implies a subjective element; but (b) this value is not apprehended as subjective, private, and relative, but rather as objective, independent of personal states or conditions, and hence as appealing actually or normally to others.

This characteristic has found various terms. Volkelt denotes it as a fusion of feeling and contemplation (schauen), or as the association of an element besides sense-impression, or as the unity of form and content corresponding to percept and feeling respectively. Santayana defines it as "objectivity," or "pleasure regarded as the quality of a thing." Home uses the phrase "spread upon the object." Kant employs the terms "universality" and "necessity." By "universality" he has sometimes been supposed to mean that all agree in their esthetical judgments. This is analogous to supposing that when Kant asserts the universality of a priori judgments in pure physics he means that a savage and a Newton would agree on the causes of eclipses.

Kant means rather that the judgment, "This is beautiful," as contrasted with the judgment, "This pleases me," implies an elimination of the subjective attitude, just as in the judgment, "This body is heavy," there is an elimination of the subjective as contrasted with the statement, "If I carry this body, I feel the pressure of its weight."

That such is the correct interpretation, and that by "universality" Kant is giving in the terms of the critical philosophy the equivalent of Santayana's "objectivity," is evident from Kant's own words: "He will speak of the beautiful as though beauty were a quality of the object."⁴⁶⁶

According to *Encyclopaedia Britannica* "many attempts have been made to develop a specifically Marxist aesthetics, one that would incorporate the Marxian theory of history and class consciousness and the critique of bourgeois ideology, so as to generate principles of analysis and evaluation and show the place of art in the theory and practice of revolution."⁴⁶⁷ Karl Marx used esthetics both in his theory and for the description of contemporary taste. Marx in *Capital* wrote on esthetics as an attribute of capitalist production and about the specific esthetics of British persons describing the English taste in the *New York Tribune* 1852 in the *Elections in England. — Tories and Whigs*.

Karl Marx.
Capital

The great beauty of capitalist production consists in this — that it not only constantly reproduces the wage-worker as wage-worker; but produces always, in production to the accumulation of capital, a relative surplus-population of wage-workers. Thus the law of supply and demand of labor is kept in the right rut, the oscillation of wages is penned within limits satisfactory to capitalist exploitation, and lastly, the social dependence of the laborer on the capitalist, that indispensable requisite, is secured; an unmistakable relation of dependence, which the smug political economist, at home, in the mother-country, can transmogrify into one of free contract between buyer and seller; between equally independent owners of commodities, the owner of the commodity capital and the owner of the commodity labor.⁴⁶⁸

Karl Marx.
Elections in England. — Tories and Whigs

It is evident what a distastefully heterogeneous mixture the character of the British Whigs must turn out to be: Feudalists, who are at the same time Malthusians, money-mongers with feudal prejudices, aristocrats without point of honor; Bourgeois without industrial activity, finality — men with progressive phrases, progressists with fanatical Conservatism, traffickers in homeopathical fractions of reforms, fosterers of family — nepotism, Grand Masters of corruption, hypocrites of religion, Tartuffes of politics. The mass of the English people have a sound aesthetical common sense. They have an instinctive hatred against everything motley and ambiguous, against bats and Russellites. And then, with the Tories, the mass of the English people, the urban and rural proletariat, has in common the hatred against the "money-monger." With the Bourgeoisie it has in common the hatred against aristocrats. In the Whigs it hates the one and the other; aristocrats and Bourgeois, the landlord who oppresses, and the money lord who exploits it. In the Whig it hates the oligarchy which has ruled over England for more than a century, and by which the People is excluded from the direction of its own affairs.⁴⁶⁹

Friederich Engels in *Origins of the Family, Private Property, and the State* wrote:

Before the Middle Ages we cannot speak of individual sex-love. That personal beauty, close intimacy, similarity of tastes and so forth awakened in people of opposite sex the desire for sexual intercourse, that men and women were not totally indifferent regarding the partner with whom they entered into this most intimate relationship — that goes without saying. But it is still a very long way to our sexual love.⁴⁷⁰

Benedetto Croce writes in the introduction of *Aesthetical as Science of Expression and General Linguistic* in his *Critique of Aesthetical Hedonism*:

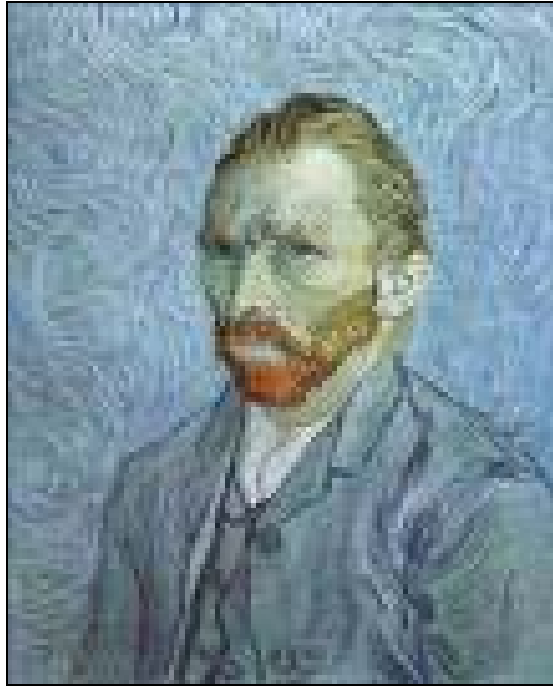
*As we are opposed to hedonism in general, that is to say, to the theory which is based on the pleasure and pain intrinsic to Economy and accompanies every other form of activity, confounding the content and that which contains it, and fails to recognize any process but the hedonistic; so we are opposed to aesthetical hedonism in particular, which looks upon the aesthetical at any rate, if not also upon all other activities, as a simple fact of feeling, and confounds the pleasurable of expression, which is the beautiful, with the pleasurable and nothing more, and with the pleasurable of all sorts.*⁴⁷¹

Lukacs wrote in *History & Class Consciousness*:

*It is true that the kind of knowledge which regards this 'evaluation' as merely 'subjective', as something which does not go to the heart of the facts, nevertheless claims to penetrate the essence of actuality. The source of its self-deception is to be found in its uncritical attitude to the fact that its own standpoint is conditioned (and above all that it is conditioned by the society underlying it). Thus – to take this view of history at its most developed and most highly articulated – we may consider Rickert's arguments with regard to the historian who studies "his own cultural environment." He claims that: "If the historian forms his concepts with an eye on the values of the community to which he himself belongs, the objectivity of his presentation will depend entirely on the accuracy of his factual material, and the question of whether this or that event in the past is crucial will not even arise. He will be immune from the charge of arbitrariness, as long as he relates, e.g. the history of art to the aesthetical values of his culture and the history of the state to its political values and, so long as he refrains from making unhistorical value-judgements, he will create a mode of historical narrative that is valid for all who regard political or aesthetical values as normative for the members of his community."*⁴⁷²

Ludwig Wittgenstein in his *Lectures on Philosophy* wrote:

*How can one know whether an action or event has the quality of goodness? And can one know the action in all of its details and not know whether it is good? That is, is its being good something that is independently experienced? Or does its being good follow from the thing's properties? If I want to know whether a rod is elastic I can find out by looking through a microscope to see the arrangement of its particles, the nature of their arrangement being a symptom of its elasticity, or inelasticity. Or I can test the rod empirically, e.g., see how far it can be pulled out. The question in ethics, about the goodness of an action, and in aesthetics, about the beauty of a face, is whether the characteristics of the action, the lines and colours of the face, are like the arrangement of particles: a symptom of goodness, or of beauty. Or do they constitute them? a cannot be a symptom of b unless there is a possible independent investigation of b. If no separate investigation is possible, then we mean by "beauty of face" a certain arrangement of colours and spaces. Now no arrangement is beautiful in itself. The word "beauty" is used for a thousand different things. Beauty of face is different from that of flowers and animals. That one is playing utterly different games is evident from the difference that emerges in the discussion of each. We can only ascertain the meaning of the word "beauty" by seeing how we use it.*⁴⁷³



4.4.1. Vincent Van Gogh. Self portrait. 1889
Musee d'Orsay in Paris

Vincent Van Gogh's self-portrait reflects the abstraction in art at the end of the 19th century. In a letter van Gogh wrote to Anthon van Rappard (12 November 1881) a passage about beauty and sublimity personified as a woman:

Lady, who are you? I am Beauty and Sublimity. Just tell me, beautiful and sublime lady, she who feels so, is she really so? I readily admit that in certain crises in life - in great pain, in the exaltation of joy - one may feel one is beautiful as well as sublime; I hope I belong to those who can appreciate such feelings. Notwithstanding all that, the fact is, my lady, that you leave me cold and without emotion - what is the cause of this? I feel sure that I do not have too thick a skin; I hope that quite a few females, some not even pretty nor exactly sublime, have charmed me. But you, my lady, you do not charm me in the least. One should not claim to possess beauty and sublimity!

My lady, I do not love you at all, and besides, I do not believe that you know how to love, or it might be in some academic heaven; this may be true - but somewhere on the heath, or by the fireside, intimately? - no, a thousand times no! Don't tell me that story, my Lady Beauty and Sublimity, you know nothing of that.

You see, my lady, I am only a man with human passions, and as long as I am rambling on the heath "here below," I have no time to meddle with some celestial and mystical love, for I feel a love of a more earthly and frank character.⁴⁷⁴

It was not Freud who discovered that the pleasure principle is based upon sublimation of sexual desires. Georg Christoph Lichtenberg wrote on Schönheit: "[A 130] Den Männern in der Welt haben wir so viel seltsame Erfindungen in der Dichtkunst zu danken, die alle ihren Grund in dem Erzeugungstrieb haben, alle die Ideale von Mädchen und dergleichen. Es ist schade, dass die

feurigen Mädchen nicht von den schönen Jünglingen schreiben dürfen, wie sie wohl könnten, wenn es erlaubt wäre. So ist die männliche Schönheit noch nicht von denjenigen Händen gezeichnet, die sie allein recht mit Feuer zeichnen könnten. Es ist wahrscheinlich, dass das Geistige, was ein paar bezauberte Augen in einem Körper erblicken, der sie bezaubert hat, ganz von einer andern Art sich den Mädchen in männlichen Körpern zeigt, als es sich dem Jüngling in weiblichen Körpern entdeckt.“⁴⁷⁵ Freud considered sublimation to be connected with the libido and wrote on beauty, sublimation, and the base for an artistic capability:

*The same holds true in the end with looking which is analogous to touching. The manner in which the libidinous excitement is frequently awakened is by the optical impression, and selection takes account of this circumstance—if this teleological mode of thinking be permitted—by making the sexual object a thing of beauty. The covering of the body, which keeps abreast with civilization, serves to arouse sexual inquisitiveness, which always strives to restore for itself the sexual object by uncovering the hidden parts. This can be turned into the artistic ("sublimation") if the interest is turned from the genitals to the form of the body. The tendency to linger at this intermediary sexual aim of the sexually accentuated looking is found to a certain degree in most normals; indeed it gives them the possibility of directing a certain amount of their libido to a higher artistic aim. On the other hand, the fondness for looking becomes a perversion (a) when it limits itself entirely to the genitals; (b) when it becomes connected with the overcoming of loathing (voyeurs and onlookers at the functions of excretion); and (c) when instead of preparing for the normal sexual aim it suppresses it. The latter, if I may draw conclusions from a single analysis, is in a most pronounced way true of exhibitionists, who expose their genitals so as in turn to bring to view the genitals of others.*⁴⁷⁶

At the end of the 19th century in Europe, the idea of an art that exists independently from other cultural assets became popular. Albert Cassagne wrote *La Théorie de l'art pour l'art en France* published in Paris in 1906. Jenkins wrote in *L'Art Pour L'Art*: “The phrase “art for art's sake” expresses both a battle cry and a creed; it is an appeal to emotion as well as to mind. Time after time, when artists have felt themselves threatened from one direction or another, and have had to justify themselves and their activities, they have done this by insisting that art serves no ulterior purposes but is purely an end in itself.”⁴⁷⁷

Paul Verlaine described the beauty of women:

Beauté des femmes, leur faiblesse, et ces mains pâles

*Beauté des femmes, leur faiblesse, et ces mains pâles
Qui font souvent le bien et peuvent tout le mal,
Et ces yeux, où plus rien ne reste d'animal
Que juste assez pour dire : " assez " aux fureurs mâles.*

*Et toujours, maternelle endormeuse des râles,
Même quand elle ment, cette voix ! Matinal
Appel, ou chant bien doux à vêpre, ou frais signal,
Ou beau sanglot qui va mourir au pli des châles !...*

*Hommes durs ! Vie atroce et laide d'ici-bas !
Ah ! que du moins, loin des baisers et des combats,
Quelque chose demeure un peu sur la montagne,*

*Quelque chose du coeur enfantin et subtil,
Bonté, respect ! Car, qu'est-ce qui nous accompagne*

Et vraiment, quand la mort viendra, que reste-t-il? ⁴⁷⁸

Algernon Charles Swinburne (1837-1909) wrote a praise of Venus or love (1866):

Laus Veneris

Lors dit en plourant; Hélas trop malheureux homme et maudict pescheur, oncques ne verrai-je clémence et miséricorde de Dieu. Ores m'en irai-je d'icy et me cacherai dedans le mont Horsel, en requérant de faveur et d'amoureuse merci ma douce dame Vénus, car pour son amour serai-je bien à tout jamais damné en enfer. Voicy la fin de tous mes faicts d'armes et de toutes mes belles chansons. Hélas, trop belle estoit la face de ma dame et ses yeulx, et en mauvais jour je vis ces chouses-là. Lors s'en alla tout en gémissant et se retourna chez elle, et là vescu tristement en grand amour près de sa dame. Puis après advint que le pape vit un jour esclater sur son baston force belles fleurs rouges et blanches et maints boutons de feuilles, et ainsi vit-il reverdir toute l'escorce. Ce dont il eut grande crainte et moult s'en esmut, et grande pitié lui prit de ce chevalier qui s'en estoit départi sans espoir comme un homme misérable et damné. Doncques envoya force messaigers devers luy pour le ramener, disant qu'il aurait de Dieu grace et bonne absolution de son grand pesché d'amour. Mais oncques plus ne le virent; car toujours demeura ce pauvre chevalier auprès de Vénus la haulte et forte déesse ès flancs de la montagne amoureuse. ⁴⁷⁹

European esthetics in the 19th century reflects the change of general mind concepts, the arts, and sciences in this century and an upcoming national identity of the member states. It is also the first century that considers esthetics as a separate field of studies. Among the major ideological, philosophical, and political authors, esthetic topics were discussed. Furthermore, the arts and their forms and styles in this century changed rapidly and this movement enforced the active practice of criticism and esthetic reflections regarding new arts. In a letters between Salvador Dalí and Federico Garcia Lorca Dali describes his friend as an artistic invention:

Cadaqués, September 1928

Dear Federico,

[...] I love you for what your book reveals you to be, which is just the opposite of the reality the putrified of this world have made up about you- the dusky gypsy with black hair; childish heart, etc. etc., that whole decorative, non-existent Nestorian Lorca who could only have been invented by artistic swine who are far from little fish and bears and from the soft, hard, and liquid silhouettes that surround us. ⁴⁸⁰

In Steve Martin's interview with Picasso for the promotion of his picture *Lady With a Fan* in the U.S.

Picasso: Thank you. People seem to be very excited by the painting, and the test scores have been great.

E.C.: What was it like painting "Lady with a Fan"?

Picasso: Very, very exciting. I was excited by the prospect of painting it and working with so many exciting people, the paint people, the canvas stretcher . . .

E.C.: So it was a very exciting project for you.

Picasso: Yes, I was really excited. Sometimes I was more excited, and sometimes I was less excited . . .

E.C.: But you were always excited?

Picasso: Oh, yes, always excited. That's a good way to put it.

E.C.: And the model?

Picasso: Oh, my God, I almost left her out. That's hilarious. I've so admired her posing through the years and finally I got a chance to work with her. I actually loved going to the studio every

*day.*⁴⁸¹

4.5. Esthetics of the 20th Century

Martin wrote on aesthetics in art of the 20th century: “Next, the work of art critics such as Clement Greenberg or Michael Fried are concerned with the value of art- from individual pieces to the entire establishment. This involves whether a work is "good" or not. Morality and other types of value come into play here as well. Finally, issues arise around the importance of how works of art come into being, the extent to which what is not directly perceptible has relevance for the way we experience it. One theory is that art is basically communication from the artist, and the importance lies in what he or she meant by it; another focuses on what the work itself means, as based on an awareness of the conventions within which it was created. For example, Monroe Beardsley places worth solely with the detectable properties of a work itself, while Nietzsche and Croce emphasized the creative act, possibly independent of an audience, rather than the product.”⁴⁸² Carroll wrote in *Beyond Aesthetics* “the second half of our century has witnessed a remarkable revival of interest in philosophical speculation centering on the fine arts. Not since the flowering of German Romanticism have so many philosophers of the first rank taken aesthetics and the philosophy of art as an area of special interest.”⁴⁸³ Lavie and Tractinsky wrote in *Assessing Dimensions of Perceived Visual Aesthetics of Web Sites*: “Baumgarten argued that the perfection of sensory awareness is to be found in the perception of beauty. By the end of that century, esthetics was no longer merely a technical term in philosophy; it became an integral part of the general language. Of the range of connotations of the term “aesthetics” that exist today in various academic disciplines and in common language, we are interested here in its meaning as “an artistically beautiful or pleasing appearance”⁴⁸⁴

Early 20th Century

Russian Alexei Griakalov’s first book *Structuralism in Esthetics* was published by the St Petersburg University Press. In Russia Nikolay Chernyshevsky (1828-89) made a remarkably influential theoretical treatise entitled *Esteticheskoe Otnosheniia Iskusstva k Deistvitelnosti (The Esthetical Relations of Art to Reality)*. For *Aesthesis and Logos* written by Griakalov a review was published:

*Alexei Griakalov is well known in Russia for his researches into modern aesthetics and the philosophy of culture. His first book, on Structuralism in Aesthetics, published by the St Petersburg University Press, was one of several influences for change in the problematics and direction of Russian philosophy. Griakalov’s new monograph, Aesthesis and Logos, now presented by Mellen Press, sums up his reflections on contemporary philosophical aesthetics. Chapter one deals with the phenomenon of the avant-garde, drawing together various philosophical and aesthetical strategies involved in fathoming the world. Griakalov presents a coherent system of avant-garde cognition, centering on the specific aesthetical activity through which humanity is able to reconstruct itself and the whole of its world. As Griakalov formulates, “Only in the aesthetical function is the fullness of existence represented. A desire to be something more than merely art, science, or criticism ... presupposes a particular vision of the world... Art is understood as a symbolic activity introducing order into the world, and at the same time as an experiment in philosophizing about existence itself.” Chapter two develops the concept of “cognition of the world through art”, positing an interdependence between the work of art and the actual world, and defining the work within cultural space as a sign of some deep experience undergone by the artist. Chapter three is devoted to semiotics, interpreting this as a science based on logic and linguistics, in which the “world” and the “text” form peculiar reflections of one another. Griakalov fully confirms Viktor Shklovsky’s statement that “art is a dispute – a dispute between consciousness and cognition of the world. Art is dialogic, and vital.” Griakalov continues by suggesting that when Roman Jakobson analyzed Baudelaire’s poem “Les chats”, he was talking not just about the inter-relation of rhythm, grammar, morphology, syntax, and the anthropological and existential aspects of an artistic structure, but also about a peculiar understanding of the work as an “event”.*⁴⁸⁵

In the 13th chapter of *Esthetical Education* written by Lev Vygotsky the author writes about *Esthetics in the Service of Pedagogics*:

*The nature, ultimate meaning, purpose, and methods of esthetical education are still unresolved questions in the realm of psychology as well as in pedagogical theory. From time immemorial and right up to the present day, extreme and opposing viewpoints have been adopted towards these questions, viewpoints which, with each passing decade, seem to find ever newer confirmation in a whole series of psychological investigations. Thus, the controversy not only has not been resolved and not only is not drawing to a close, but rather is becoming increasingly more complicated, as if marching in step with the forward advance of scientific knowledge.*⁴⁸⁶

John Dewey's holistic approach is in the work *The Reflex Arc Concept in Psychology* described:

*That the greater demand for a unifying principle and controlling working hypothesis in psychology should come at just the time when all generalizations and classifications are most questioned and questionable is natural enough. It is the very cumulation of discrete facts creating the demand for unification that also breaks down previous lines of classification. The material is too great in mass and too varied in style to fit into existing pigeon-holes, and the cabinets of science break of their own dead weight. The idea of the reflex arc has upon the whole come nearer to meeting this demand for a general working hypothesis than any other single concept. It being admitted that the sensori-motor apparatus represents both the unit of nerve structure and the type of nerve function, the image of this relationship passed over into psychology, and became an organizing principle to hold together the multiplicity of fact.*⁴⁸⁷

Charles Sanders Peirce's theory of signs is a theory of experience of consciousness. Peirce writes in *Ethical and Esthetical Goodness*:

130. Just at this point we begin to get upon the trail of the secret of pragmatism, after a long and apparently aimless beating about the bush. Let us glance at the relations of these three sciences to one another. Whatever opinion be entertained in regard to the scope of logic, it will be generally agreed that the heart of it lies in the classification and critic of arguments.

It leaves us free to control ourselves. So then, it appears to me that any aim whatever which can be consistently pursued becomes, as soon as it is unflinchingly adopted, beyond all possible criticism, except the quite impertinent criticism of outsiders. An aim which cannot be adopted and consistently pursued is a bad aim. It cannot properly be called an ultimate aim at all. The only moral evil is not to have an ultimate aim.

*135. The importance of the matter for pragmatism is obvious. For if the meaning of a symbol consists in how it might cause us to act, it is plain that this "how" cannot refer to the description of mechanical motions that it might cause, but must intend to refer to a description of the action as having this or that aim. In order to understand pragmatism, therefore, well enough to subject it to intelligent criticism, it is incumbent upon us to inquire what an ultimate aim, capable of being pursued in an indefinitely prolonged course of action, can be.*⁴⁸⁸

Clive Bell (1881-1964) was a British art critic and philosopher of art. Bell's esthetic theory focused on esthetic experience. In *Art* Bell wrote:

It is improbable that more nonsense has been written about aesthetics than about anything else: the literature of the subject is not large enough for that. It is certain, however, that about no subject with which I am acquainted has so little been said that is at all to the purpose. The explanation is discoverable.

*He who would elaborate a plausible theory of aesthetics must possess two qualities - artistic sensibility and a turn for clear thinking. Without sensibility a man can have no aesthetical experience, and, obviously, theories not based on broad and deep aesthetical experience are worthless.*⁴⁸⁹

Beauty and Esthetics in European Languages

In *Dictionnaire de L'Académie Française* (8th edition (1932-5)) the entry *beauté* states:

Beauté.

Qualité de ce qui est beau. Il se dit en général de Ce qui touche et charme les sens, l'esprit, l'âme, de ce qui est excellent en son genre. La beauté du ciel, de la terre, des fleurs, des eaux, des arbres. La beauté d'une ville, d'un édifice. La beauté d'un tableau, d'une statue. La beauté d'une étoffe. La beauté d'une couleur. La beauté d'une voix, d'un concert. La beauté d'un spectacle, d'une fête. La beauté du style, des pensées. La beauté d'un ouvrage, d'un poème. La beauté des sentiments. La beauté d'une découverte. C'est là ce qui en fait la beauté. Cela est de toute beauté.

Il se dit particulièrement, en parlant des personnes, d'un Ensemble de formes, de proportions et de couleurs qui plaît et qui fait naître l'admiration. La beauté du corps. La beauté du visage. La beauté de la taille, des formes. La beauté d'une femme. Une femme qui a soin de sa beauté, qui néglige sa beauté. La beauté se passe en peu de temps. Sa beauté est parfaite, accomplie. Sa beauté est dans sa fleur, dans toute sa fleur. Sa beauté est fanée. Elle est d'une beauté ravissante, de la plus grande beauté. Elle a une beauté naturelle. Beauté artificielle. Beauté fade, journalière. Beauté animée. Beauté bien conservée. Entretenir sa beauté. Conserver, perdre sa beauté. Cette femme n'était pas en beauté hier au soir, Elle paraissait moins belle qu'à l'ordinaire.

Il se dit aussi des Animaux. La beauté d'un cheval, d'un lion, d'un oiseau.

Il se dit quelquefois d'une Belle personne. Une jeune beauté. Une beauté dédaigneuse. Une beauté fière. Une beauté célèbre. Toutes les beautés de la ville étaient à cette fête. On dit de même absolument La beauté, pour désigner les Belles femmes en général. Rendre hommage à la beauté. Le triomphe de la beauté. L'empire de la beauté.

Cette femme était la beauté du bal, Elle était la plus belle de toutes les femmes qui se trouvaient au bal.

C'est une beauté, se dit d'une Femme très belle.

Beauté grecque et Beauté romaine se disent des Femmes dont la beauté rappelle le caractère des têtes que l'on voit dans les statues et dans les médailles antiques de la Grèce et de Rome.

Beauté du diable. Voyez Diable.

*Beautés, au pluriel, se dit de Plusieurs belles choses réunies dans un même lieu, de Plusieurs beaux détails qu'on remarque dans un même objet. On ne peut détailler toutes les beautés que cette ville renferme. Les beautés de la nature. Le style de cet écrivain a des beautés qu'il n'est pas donné à tout le monde de sentir. Les beautés de cet ouvrage en effacent, à mes yeux, les défauts.*⁴⁹⁰

According to the *Encyclopaedia Britannica*, esthetics is “the philosophical study of beauty and taste. To define its subject matter more precisely is, however, immensely difficult. Indeed, it could be said that self-definition has been the major task of modern aesthetics. We are acquainted with an interesting and puzzling realm of experience.”⁴⁹¹ National languages and loanwords in the 20th century contribute to the constitution of esthetic concepts in the 20th century. The ancient concepts with loanwords predominates European cultural concepts. Most modern European languages have a Latin and Greek roots for their terms of beauty and related terms. With the Greek word *aisthesis* the

concept of esthetics spread first in most European languages with loanwords and later into other languages referring to the European languages as source for their loanwords. Esthetics is in Greek *καλαισθησία* with the meanings artistry, elegance, elegancy, good taste, sensibilities, and *αισθητική*. There is in many European languages the Greek tradition of the word transformed into a loanword. Esthetics is in Bulgarian *естетика*. Esthetics is in Czech *estetika*. Esthetics is in Dutch *schoonheidsleer*, and *esthetica*. Esthetics is in German *Asthetik*. Esthetics is in Hungarian *esztétika*. Esthetics is in Italian *estetica*. Esthetics is in Portuguese *estética*. Esthetics is in Romanian *estetică*. Esthetics is in Spanish *estética*. Esthetics is in Swedish *estetik*. Esthetics is in Russian *эстетика* (esthetics). Esthetics is in local Serbo-Croatian *nauka o lepom u prirodi i umetnosti*, the Greek loanword is *estetika*. Esthetics is in Ukrainian *естетика*. Esthetics is in Welsh *estheteg*.

We find Latin and Germanic roots of terms for beauty. In Portuguese 'bonitos' is beauty and 'da beleza' is beautiful. In Dutch 'schoonheids' is beauty and 'mooie' is beautiful. In Spanish 'hermosos' is beauty and 'de la belleza' is beautiful. In Portuguese beauty is 'beleza' and 'perfeição'. In Spanish beauty is 'belleza', 'hermosura', and 'beldad'. Nordic languages show some similarities regarding the roots of the words. Beautiful in Icelandic is *fallegur* and *fagur* in the sense of fair, fine, handsome, and lovely. Beautiful in Finnish is *kaunis* (fair, fine, good-looking, handsome, lovely). Beautiful in Danish is *smuk* (fair, fine, handsome, lovely) and *skøn* (fair, fine, handsome, lovely). Beautiful in Frisian is *moai* (fair, fine, handsome, lovely). Beautiful in Dutch is *mooi* (beautifully, fair, fine, handsome, lovely, nice, pretty), *schoon* (clean, fair, fine, handsome, lovely, pure), *knap* (ably, cleanly cut, cultured, educated, fair, fine), and *fraai* (fair, fine, handsome, lovely). Derived from Latin are the terminology of sensitivity, which consists in Dutch of *wellustig* (sensuous, voluptuous), and *sensueel* (sensuous) and the terminology of sensitivity in Esperanto, for example *sensama* (sensuous). Adjectives of the terminology of sensitivity in French is *sensuel*, *sensitif* (sensory), and *charnel*. Terminology of sensitivity in German consists of the term *sinnlich* (carnal, sensorial, sensory, sensuous). A basic word for the terminology of sensitivity in Italian is *sensuale* (fleshly, sensuous, voluptuary). Terminology of sensitivity in Portuguese consists of the terms *sensual* (amative, bestial, lustful, sensuous), *sensitivo* (sensitive, sensory), *voluptuoso* (luscious, luxurious, voluptuous), *libidinoso* (libidinous, obscene, rammish, satyr, voluptuous), *lúbrico* (lubricous, lustful, prurient). Spanish uses the term *sensual* (sensuous).

Beautiful in Norwegian is *vakker* (fair, fine, handsome, lovely), *skjønn* (fair, fine, handsome, judgement, lovely), and *pen* (fair, fine, handsome, lovely). Beautiful in Hungarian is *szép* (fair, fine, good, handsome, lovely, nice) and *gyönyörű* (beauteous, fair, fine). Beautiful in Serbo-Croatian is *lep* with the meanings beauteous, bonny, dreamy, fair, fine, goodly, handsome, nice, pretty, scenic, scenical. Beautiful in Slovene is *lepo*. Beautiful in German is *schön* containing the meanings absolute, beautifully, bonny, brightly, enjoyable, fair, fine, handsome. Beauty in Danish is *skønhed*. Beauty in Dutch is *schoonheid* (beautiful woman), *knapheid* (intelligence), and *fraaiheid*. Beauty in Esperanto is *belulino* (beautiful woman), and *beleco*. Beauty in German is *Schönheit* (belle, bonniness, elegance, elegancy, fairness, fineness, handsomeness, loveliness, pulchritude). Beauty in Swedish is *skönhet* (Belle, beauty, charms, concinnity, fairness, loveliness, prettiness, pulchritude). Beauty in Finnish is *kaunotar* (belle), and *kauneus* (loveliness). Beauty in French is *beauté*. Beauty in Greek is *καλλονή* and *ομορφιά* (beautiffulness, pleasantness). Beauty in Hungarian is *szépség*.

Beauty	in Danish	<i>skønhed, dejlighed.</i>
Beauty	in Dutch	<i>schoonheid, fraaiheid, pracht, schone.</i>
Beauty	in German	<i>Schönheit.</i>
Beauty	in Swedish	<i>skönhet, förträfflighet.</i>

Germanic Languages

Beauty	in Greek	<i>κάλλος, ομορφιά, (γυναίκα) καλλονή.</i>
Beauty	in French	<i>beauté, magnificence, joyau, merveille.</i>

Beauty	in Italian	bellezza, gioia, cosmetico
Beauty	in Portuguese	beleza, perfeição.
Beauty	in Spanish	belleza, hermosura, beldad

Romanian Languages

Beauty in Russian is красота, красавица, превосходное.

4.5.1. Beauty in Selected Indo-Germanic Languages

The following languages have a local term for beauty and related terms. Beauty in Icelandic is fegurð. Beauty in Irish is breuthacht, scéimh, maise, gnaoi, and uilleacht. Beauty in Albanian is bukuri (charm, glory, pulchritude, splendor, splendour). Beauty in Bulgarian is хубост (comeliness, fairness, fineness, prettiness, sightliness), красота (comeliness, fairness, glory, loveliness, pulchritude), красавица (fair, lovely), and прелест (enchantment, loveliness). Beauty in Catalan is bellesa. Beauty in Czech is nádherný kousek, krasavice, kráska (Belle), and krása (amenity, fairness, fineness, glory). Beauty in Polish is piękność. Beautiful in Czech is krásný (fair, fine, good-looking, neat). Art is in Bulgarian умение (ability, accomplishment, address, artifice, cleverness, workmanship), художествен (artistic), хитрост (artfulness), and изкуство (mastery). Art is in Czech výtvarná výchova, umění (artistry, craft, science), umění, kreslení (drawing), and dovednost (accomplishment, craft, cunning, facility, finesse, science, skill).

Now follow languages, which have no roots to Latin and Greek in their terminology. Beauty in Russian is красота (amenities, glory, good looks, loveliness, pulchritude). Beauty in Ukrainian is розкіш (magnificence), робити красивим, красуня (lovely), краса (delight), прикраса (decoration), привабливість (attraction), and принада (delight). Beauty in Scottish is maise (comeliness, decoration, ornament). Beauty in Serbo-Croatian is lepota (belle) and lepota (fairness, prettiness, pulchritude). Beauty in Welsh is tegwch (fairness), prydferthwch, mireinder (comeliness), harddwch, glendid (cleanness, fairness), ceinder (elegance), ardduniad (fame, sublimity), and addfwynbryd. Beauty in Romanian is poezie (charm, line, parnassus, piece of poetry, poem, poesy, poetry, rep, rhyme, verse), mândrețe, mândră (sweetheart), and frumusețe (fairness, fineness, good looks, goodness, handsomeness, loftiness, loveliness, peach, picture). Beautiful in Albanian is bukur (beautiful, fair, fine, handsome, lovely, nice, pretty), i këndshëm (agreeable, beauteous, delectable, delicious, dreamy, dulcet, entertaining, funny, good, good humoured, good tempered, good-humored, goodly, graceful, gracious, grateful), i bukur (good looking, handsome, lovely, nice). Terminology for beautiful in Bulgarian is хубав (fair, fine, good), чудесен (admirable, delicious, elegant, excellent, fabulous), красив (beauteous, fair, good looking) and прелестен (adorable, beauteous, charming, delightsome).

Western European languages show the origin from the Latin source bellus. Beauty in Portuguese is beleza (comeliness, fairness, glamor, glamour, grace, loveliness, niceness, prettiness). Beautiful in Catalan is bonica. Beautiful in Basque is ederra and eder. Beauty in Italian is bellezza (elegancy, fairness, fineness, handsomeness, loveliness). Beautiful in Esperanto is bela (fine, handsome, lovely). Beautiful in French is beau (beauteous). Beautiful in Italian is bello with the meanings bonny, fair, fine, good, good looking, goodly, handsome, kind, lovely, nice), carino (affable, cute, decent). Beautiful in Spanish is bonito (affable, beauteous, charming, delightful, fair, fine, friendly, good-natured, handsome, kind, lovely, lustrous, nice, pretty), hermoso (beauteous, bonny, chic, dashing, fair, fine, good looking, goodly, handsome, lovely), and bello (beauteous, fair, handsome, lovely, nice, pretty). We give now examples for the use of local terms taken from the thesauri of national languages. Beautiful in Irish is álainn. Beautiful in Polish is piękny (fair, fine, handsome, lovely) and ładny (fair, fine, handsome, lovely). Beautiful in Romanian is frumos with the meanings artistic, artistical, beautiful, brave, enjoyable, fair, fine, and handsome. Beautiful in Scottish is briagha (fair, fine, handsome, lovely). Beautiful in Portuguese is lindo (lovely, pretty), formoso (bonny, fine, handsome, lovely), bonito (good, good-looking, lovely, nice), and belo

(beauteous, fine, good-looking, handsome, lovely, sightly). Beautiful in Portuguese Brazilian is bonita (pretty), lindo, and lindas.

European terminology related to the senses shows two strings coming from the Greek and Latin tradition and from the local tradition. Terminology of sensitivity in Greek of σαρκικός (carnal, fleshly), φιλήδονος (lickerish, sensualist, sensualistic, voluptuary, voluptuous), αισθησιακός (sensationalistic, sensuous, voluptuous). Terminology of sensitivity in Finnish of aistillinen, which means both erotic and sensuous. Terminology of sensitivity in Swedish is sinnlig (carnal, fleshly, pertaining to sense, sensuous, voluptuous), and sensuell (sensuous). Terminology of sensitivity in Bulgarian consists of сетивен (sensational, sense, sensible, sensorial, sensory, sensuous), сенсуален, сладострастен (erotic, lascivious, lustful, voluptuous), чувствен (sensuous, voluptuous), and плътски (animal, carnal, fleshly, material). Terminology of sensitivity in Hungarian consists of the term érzéki (amorous, carnal, concupiscent, libidinous, sensational, sensory, sensuous, and voluptuous). Terminology of sensitivity in Romanian consists of the terms senzualist (sensualist), senzual (amative, carnal, concupiscent, fleshly, and fleshy), voluptos (sensuous, voluptuous). Beautiful in Swedish is vacker (fair), and skön (comfortable, discretion, fair). Beautiful in Russian is красивый with the meanings beauteous, fine, flavorful, good looking, handsome, lovely, nice, personable, pulchritudinous, and well favoured. Beautiful in Ukrainian is розкішний (luxurious, splendid, sumptuous, voluptuous), чудовий (admirable, adorable, ambrosial, charming, delicious, delightful), красивий (beauteous, clever, nice-looking), вродливий (good looking, handsome, nice-looking, personable), and приємний (acceptable, amiable, complimentary, delectable, enjoyable, graceful, grateful, kindly, satisfactory, tasty, welcome). Beautiful in Welsh is prydfferth (fine, handsome), and hardd (fine, handsome).

Beautiful in Greek is όμορφος (good looking, handsome), όμορφος (good-looking), and ωραίος (attractive, beauteous, fair). In Greek beautiful is 'κάλλος', 'ομορφιά', '(γυναίκα) καλλονή'. The related noun is 'της ομορφιάς' and 'της καλλονής'. In Greek 'όμορφα' is beauty and 'ομορφιάς' beautiful. In French beauty is 'beauté', 'magnificence', 'joyau', and 'merveille'. *Ojos que no ven, corazón que no siente* in Spanish means 'What the eyes do not see the heart does not feel'. *Les apparences sont trompeuses* says a French proverb. In German 'Schönheit' is beauty. 'Charm is stronger than beauty' says an Maltese proverb. In Italian beauty is 'bellezza', 'gioia', and 'cosmetico'. 'Beauty is only skin deep' says an English proverb. 'A poor beauty finds more lovers than husbands' says an English proverb. The Middle English 'beaute' is a derived form from Old French 'biauté', from 'bel', 'biau' (beautiful) from Latin 'bellus' (pretty) and 'bonus' (good). In the 14th century, it is an assemblage of graces or properties pleasing to the eye, the ear, the intellect, the esthetic faculty, or the moral sense. Scotch proverbs are 'A blind man should not judge of colours', 'Black will be no other hue', and 'Beauty but bounty avails nought'.⁴⁹² The Spanish proverb 'Ojos que no ven, corazón que no siente.' says 'Eyes that do not see, heart that does not feel'. The Spanish proverb 'De noche todos los gatos son negros' with the meaning 'At night all cats are black'. The Dutch proverb 'Voor niets gaat de zon op' means 'The sun rises for free'. The proverb 'Als de maan vol is, schijnt zij overal' means 'When the moon is full, it shines everywhere.' The proverb 'Lekker is slechts een vinger lang' means 'Tasty is just one finger long'. In Russian 'красотки' is beauty and 'красивейшие' is beautiful. In Swedish beauty is 'skönhet' and 'förträfflighet'. The Swedish proverb 'Allt är inte guld som glimmar' means 'All that glitters is not gold'. The proverb 'Familjens svarta får' means 'The black sheep of the family'. 'Tala är silver men tiga är guld' means 'Speech is silver but silence is golden'. 'Beauty without honesty is like a rose without perfume' says a Danish proverb. 'A beautiful face is admired even when its owner doesn't say anything' says a Danish proverb. Beauty in Danish is 'skønhed' and 'dejlighed'. In Dutch beauty is 'schoonheid', 'fraaiheid', 'pracht,' and 'schone'. In Iceland proverbs and proverbial materials can be found in sagas, e.g. in Brennu-Njáls saga.⁴⁹³

The Germanic language stem shows similarities in their thesauri. Art is in Norwegian kunst. Art is in Swedish konst (artifice, arts, craft, skill, trick). Art is in Albanian art (skill, workmanship). Art is in Irish ealaín. Art is in Icelandic ment, and list. Art is in Finnish taide. Art is in Frisian keunst. Art

is in German Kunst with the meanings artistry, craft, skill, skillfulness, trick. Art is in Danish kunst (art education, arts, plastic arts). Art is in Dutch kunst. Other European languages have words derived from Latin 'art'. Art is in French art. Art is in Italian arte with the meanings craft, fine arts, and handwork. Art is in Portuguese arte (artistry, handicraft, expertise, occupation, science). Art is in Spanish arte (artifice, artistry, craft, know how, science, skill). Art is in Romanian artă, artă (artistry, mastery, skill), abilitate (ability, address, adroitness, aptness, cleverness, competence, craft, cunning, deftness, finesse, genius, knack, resourcefulness, skill, talent), vicleșug (dodge, stratagem), meserie (calling, craft, handicraft, job, mystery, occupation, trade). Also the words meșteșug (artifice, craft, craftsmanship, cunning, handicraft, mystery, skill, talent, trade, workmanship), iscusință (ability, address, astuteness, cleverness, fitness, ingenuity), șmecherie (artfulness, artifice, craft, trickery), and îndemânare (ability, address, craft, workmanship) are used. Art is in Esperanto arto. Examples for terminology of art in European languages not related to the Latin and Greek language are now given. Art is in Russian искусство (arts, medievalism, and workmanship). Art is in Ukrainian уміння (cleverness, competence, competency, facility, know how, proficiency), творчість, майстерність (address, craft, artisanship), мистецтво (workmanship), and знання (acquirements, attainments, cognition). Art is in Hungarian művészet. Art is in Serbo-Croatian veština (ability, attainment, and cleverness), umetnost, and umetnički (artistic, artistical, and inartful). Art is in Welsh ystryw (artifice, craft), celfyddyd (craft, skill), and celf (craft). Collingwood distinguishes craft, which is a means to an end, from art, which is an end in itself.⁴⁹⁴

Mind Concepts of Esthetics and Beauty

In *Principia Ethica* George Edward Moore mentions the criterion of unity: “[...] It is to be observed that beautiful objects are themselves, for the most part, organic unities, in this sense, that they are wholes of great complexity, such that the contemplation of any part, by itself, may have no value, and yet that, unless the contemplation of the whole includes the contemplation of that part, it will lose in value.”⁴⁹⁵

Ryle declared in *The Concept of Mind* in 1949 that “there is no special Faculty of Imagination, occupying itself single-mindedly in fancied viewings and hearings”.⁴⁹⁶ Thomas stated: “For example, it is not immediately apparent that imagining that Goldbach's conjecture has been proven involves imagery in any central way. Such imagining seems to be more closely akin to supposing, or just believing falsely, than to visualizing. In other contexts, imagining seems to be used in a way that is closer to ‘pretending’ or to ‘thinking of a possibility’.”⁴⁹⁷ Approaches from the upcoming new disciplines in social sciences also focused on esthetics. Weber wrote in his *Definition of Sociology*:

1. “Meaning” may be of two kinds. The term may refer first to the actual existing meaning in the given concrete case of a particular actor, or to the average or approximate meaning attributable to a given plurality of actors; or secondly to the theoretically conceived pure type of subjective meaning attributed to the hypothetical actor or actors in a given type of action. In no case does it refer to an objectively “correct” meaning or one which is “true” in some metaphysical sense. It is this which distinguishes the empirical sciences of action, such as sociology and history, from the dogmatic disciplines in that area, such as jurisprudence, logic, ethics, and aesthetics, which seek to ascertain the “true” and “valid” meanings associated with the objects of their investigation.⁴⁹⁸

Carl Gustav Jung called basic symbols common to everyone archetypes. Ernst Cassirer demonstrated, how during the 18th century several disciplines used since antiquity leads to a next discipline, esthetics:

Die verschiedenen Fäden, die die literarische Kritik, und die ästhetische Reflexion im

*Laufe der Jahrhunderte angesponnen hatten, sollen zu einem Gewebe zusammengefaßt werden; der Stoff, der die Poetik, die Rhetorik, die Theorie der bildenden Künste in reicher Fülle darbot, soll endlich geordnet, gegliedert und unter einheitlichen Gesichtspunkten betrachtet werden.*⁴⁹⁹

Lev Vygotsky in 1926 in *Educational Psychology* wrote on the functions of esthetic education:

*The nature, ultimate meaning, purpose, and methods of esthetical education are still unresolved questions in the realm of psychology as well as in pedagogical theory. From time immemorial and right up to the present day, extreme and opposing viewpoints have been adopted towards these questions, viewpoints which, with each passing decade, seem to find ever newer confirmation in a whole series of psychological investigations. Thus, the controversy not only has not been resolved and not only is not drawing to a close, but rather is becoming increasingly more complicated, as if marching in step with the forward advance of scientific knowledge.*⁵⁰⁰

In *Class Consciousness* Georg Lukacs stated that the only possible organisation would be an esthetic one as if it was a work of art.⁵⁰¹

Postmodernity - Esthetics and Critical Theory

Manovich in *Post-media Aesthetics. Medium in Crisis* stated: “In the last third of the 20th century, various cultural and technological developments have together rendered meaningless one of the key concepts of modern art that of a medium. From the 1960s onward the rapid development of new artistic forms like assemblage, happening, installation including its various sub-forms such as site-specific installation and video installation, performance, action, conceptual art, process art, intermedia, time-based art, etc., has threatened the centuries-old typology of mediums like painting, sculpture, or drawing because of the sheer fact of the multiplicity of these forms. In addition, if the traditional typology was based on difference in materials used in art practice, the new mediums either allowed for the use of different materials in arbitrary combinations (installation), or, even worse, aimed to dematerialize the art object of conceptual art. Therefore the new forms were not really mediums in any traditional sense of the term.”⁵⁰²

Theodor Adorno and Max Horkheimer in 1944 in *The Culture Industry: Enlightenment as Mass Deception* wrote:

The mechanical reproduction of beauty, which reactionary cultural fanaticism wholeheartedly serves in its methodical idolisation of individuality, leaves no room for that unconscious idolatry which was once essential to beauty.

*The triumph over beauty is celebrated by humour – the Schadenfreude that every successful deprivation calls forth. There is laughter because there is nothing to laugh at. Laughter, whether conciliatory or terrible, always occurs when some fear passes. It indicates liberation either from physical danger or from the grip of logic. Conciliatory laughter is heard as the echo of an escape from power; the wrong kind overcomes fear by capitulating to the forces which are to be feared. It is the echo of power as something inescapable.*⁵⁰³

Marcuse wrote in *One-Dimensional Man. The Chance of the Alternatives. 8: The Historical Commitment of Philosophy*:

Talking of a beautiful girl, a beautiful landscape, a beautiful picture, I certainly have very different things in mind. What is common to all of them – “beauty” – is neither a mysterious entity, not a mysterious word. On the contrary, nothing is perhaps more

directly and clearly experienced than the appearance of “beauty” in various beautiful objects. The boy friend and the philosopher, the artist and the mortician may “define” it in very different ways, but they all define the same specific state or condition – some quality or qualities which make the beautiful contrast with other objects. In this vagueness and directness, beauty is experienced in the beautiful – that is, it is seen, heard, smelled, touched, felt, comprehended. It is experienced almost as a shock, perhaps due to the contrast – character of beauty, which breaks the circle of everyday experience and opens (for a short moment) another reality (of which fright may be an integral element).⁵⁰⁴

Adorno writes in *Minima Moralia* (Part II):

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*One should neither entrust this distinction to concerned critics, nor tolerate it in oneself. If one succeeds in completely saying what one means, then it is beautiful. The beauty of expression for its own sake is by no means “too beautiful”, but ornamental, artsy, ugly. Yet whoever leaves off from the purity of the expression, under the pretext of unswervingly stating the facts, thereby betrays the matter, too.*⁵⁰⁵

Hans Georg Gadamer writes in *Wahrheit und Methode* (*Truth and Method*) about the concept of *sensus communis*. In *Die hermeneutische Bedeutung des Zeitabstandes* Gadamer writes:

*Jedermann kennt die eigentümliche Ohnmacht unseres Urteils dort, wo uns nicht der Abstand der Zeiten sichere Maßstäbe anvertraut hat. So ist das Urteil über gegenwärtige Kunst für das wissenschaftliche Bewußtsein von verzweifelter Unsicherheit. Offenbar sind es unkontrollierbare Vorurteile, unter denen wir an solche Schöpfungen herangehen, Voraussetzungen, die uns viel zu sehr einnehmen, als daß wir sie wissen könnten und die der zeitgenössischen Schöpfung eine Überresonanz zu verleihen vermögen, die ihrem wahren Gehalt, ihrer wahren Bedeutung nicht entspricht. Erst das Absterben aller aktuellen Bezüge läßt ihre eigene Gestalt sichtbar werden und ermöglicht damit ein Verständnis des in ihnen Gesagten, das verbindliche Allgemeinheit beanspruchen kann.*⁵⁰⁶

According to Gadamer Shaftesbury means with *sensus communis* that the humanists understood a sense of the common weal, but also love of the community or society, natural affection, humanity, obligingness. Gadamer writes in *Wahrheit und Methode* referring to Giambattista Vico that:

*[...] the most important thing in education is [...] the training in the *sensus communis*, which is not nourished on the true but on the probable, the verisimilar. [...] *sensus communis* obviously does not mean only that general faculty in all men but the sense that founds community. [...] what gives the human will its direction is not the abstract universality of reason but the concrete universality represented by the community of a group, a people, a nation, or the whole human race. Hence developing this communal sense is of decisive importance for living.*

On this communal sense for what is true and right, which [...] enables one to discover what is evident (verisimile), Vico bases the significance and the independent rights of rhetoric. [...] This is the art of finding arguments and serves to develop the sense of what is convincing, which works instinctively and ex tempore, and for that very reason cannot be replaced by science.

*The *sensus communis* is the sense of what is right and of the common good that is to be found in all men; moreover, it is a sense that is acquired through living in the community and is determined by its structures and aims.*

The sense of the community mediates its own positive knowledge, [...] one has to allow "belief in other people's testimony" instead of "self-conscious deduction". [...] The part of this knowledge whose object is the present and the past, although it may be founded on testimony alone, often produces in us a conviction as strong as that born from axioms."⁵⁰⁷

Landauer and Rowlands stated: "In the 20th century, the concept of art has been almost entirely destroyed. Although people still speak of art as if it had wondrous qualities deserving respect, they can no longer identify why it should be respected. The concept has been twisted, confused, and misapplied. Creativity is a description of a particular class of mental processes that involve the synthesis of something new that did not previously exist. The sociologist Arnold Hauser preferred a non-relativistic point of view, and was prepared to give a ranking of tastes. High Art beats Popular Art, Hauser said, because of two things: The significance of its content, and the more creative nature of its forms."⁵⁰⁸

Scha and Bod stated: "20th-century formal theories of beauty tie in with earlier informal theories which focussed on the feeling of harmony in the experience of beauty, and which explained that feeling as arising from our resonance with the harmonious properties of the object that is being observed with self-similarities, symmetries, and simple proportions in the appearance of that object. In this view, beauty is in essence a mathematical phenomenon. Modern western society, too, has long recognized the educative power of the esthetic, finding in it a topic for heated debate. 20th-century formal theories of beauty tie in with earlier informal theories which focussed on the feeling of harmony in the experience of beauty, and which explained that feeling as arising from our resonance with the harmonious properties of the object that is being observed."⁵⁰⁹

Utopianism represents Adorno's esthetics:

Traditional areas of art

Painting

Sculpture

Architecture

Music

Literature

Dance

Media

Photography

Film

Video games

Derrida concluded his *Letter to a Japanese Friend* from 10th of July 1983 to Izutsu:

The chance, first of all the chance of (the) "deconstruction", would be that another word (the same word and an other) can be found in Japanese to say the same thing (the same and an other), to speak of deconstruction, and to lead elsewhere to its being written and transcribed, in a word which will also be more beautiful. When I speak of this writing of the other which will be more beautiful, I clearly understand translation as involving the same risk and chance as the poem. How to translate "poem"? a "poem"?"⁵¹⁰

Michel Foucault wrote in *The Eye of Power* in 1974: "Deconstruction does not resolve inconsistencies, but rather exposes hierarchies involved for distillation of information."⁵¹¹ Foucault describes his impressions while he was studying the origins of clinical medicine:

In examining the series of different architectural projects which followed the second fire at the Hotel-Dieu in 1772, I noticed how the whole problem of visibility of bodies, individuals

*and things, under a system of centralised observation, was one of their most constant directing principles. In the case of the hospitals this general problem involves a further difficulty: it was necessary to avoid undue contact, contagion, physical proximity and overcrowding, while at the same time ensuring ventilation and circulation of air, at once dividing space up and keeping it open, ensuring a surveillance which would be both global and individualising while at the same time carefully separating the individuals under observation. For some time I thought all these problems were specific to eighteenth-century medicine and its beliefs.*⁵¹²

In *Esthetics Beyond Esthetics* Wolfgang Iser makes the following definition of esthetics: “In short, esthetics is considered as artistics, as an explication of art with particular attention to beauty. The discipline's traditional name as ‘esthetics’ seems to be wrong, because in fact it doesn't have - as the name suggests - esthetics as its point of reference, but art - so the name ‘artistics’ would be much more appropriate.’ Iser uses the term ‘*global estheticization*’ for contemporary “living amidst an estheticization of the real world formerly unheard of. Embellishment and styling are to be found everywhere. They extend from individuals' appearance to the urban and public spheres, and from economy through to ecology.”⁵¹³

Herbert Marcuse's *The Aesthetic Dimension* argues that esthetic form allows a given reality to be sublimated. In *On the Aesthetical Dimension. A Conversation with Herbert Marcuse* held with Larry Hartwick in 1978 Marcuse said:

*“I have at the beginning of The Aesthetical Dimension outlined what social determination of art I think does indeed prevail: it is, essentially, the material, the tradition, the historical horizon under which the writer, the artist, has to work. He cannot ignore it. He lives in a continuum of tradition even when he breaks it. This social determination affects any work of art. But, as I said, it does not constitute its substance.”*⁵¹⁴

On the question “To be more specific about this criticism of *The Aesthetical Dimension*, it is that you have made the aesthetical a transcendental category” Marcuse answered:

*“That is not the case, because I think I use the term transhistorical. Transhistorical means transcending every and any particular stage of the historical process, but not transcending the historical process as a whole. That should be evident, because we cannot think of anything under the sun that could transcend the historical process as a whole. Everything is in history, even nature.”*⁵¹⁵

In *What is Neoliberalism? A Programme for Destroying Collective Structures Which May Impede the Pure Market Logic* Pierre Bourdieu wrote:

*And yet the world is there, with the immediately visible effects of the implementation of the great neoliberal utopia: not only the poverty of an increasingly large segment of the most economically advanced societies, the extraordinary growth in income differences, the progressive disappearance of autonomous universes of cultural production, such as film, publishing, etc. through the intrusive imposition of commercial values, but also and above all two major trends. First is the destruction of all the collective institutions capable of counteracting the effects of the infernal machine, primarily those of the state, repository of all of the universal values associated with the idea of the public realm. Second is the imposition everywhere, in the upper spheres of the economy and the state as at the heart of corporations, of that sort of moral Darwinism that, with the cult of the winner, schooled in higher mathematics and bungee jumping, institutes the struggle of all against all and cynicism as the norm of all action and behaviour.”*⁵¹⁶

Esthetics of Fragments in Postmodernity - Esthetics From the Perspective of Other Sciences

In *Media Aesthetics in Europe* Schirmacher wrote: "Day and night, as private persons and as citizens we are surrounded by media. It has become increasingly rare to communicate without the help of media-generated forms, role models and channels. Seeing and hearing, which informs our thinking, is overwhelmed by technological media. Thinking and writing is done in a framing media provides and follows - in a process mostly unnoticed - the possibilities and limits of the chosen medium. Two examples: The telephone answering machine has changed our style of personal communication as lastingly as the computer changed the flow of writing. With the feature "call screening" we are present and absent at the same time, becoming free and open to choose the "essential moment", as the Zen masters put it. And the ease with which we can alter and expand the text already written into the computer eliminates the "voice of authority" in us and allows us to play with thoughts.

*But the harsh critique of media, fashionable in Europe, can rarely boast a foundation in an experience of the media itself since it resists their authenticity. Instead, all experiences with media have been held up to a value system not found in media itself. This biased view of media stems from a want of media aesthetics, creating the odd situation where, in terms of media, the blind and deaf are those whose criticism is most outspoken and widely received. The less they watch television, the better they know it will destroy critical thinking!"*⁵¹⁷

Following the *Art Dictionary Artlex* 'aesthetics' is defined as follows: "To postmodernists, these interests [of esthetics, F.H.] have largely been supplanted by questions of meaning and linguistically based investigations, such as those involving semiotics. They have used the term to indicate a certain imprecise distinction between art and life, or as a rough synonym for "artistic.""⁵¹⁸ Ortland wrote on contemporary philosophy's access to aesthetics: "However, there are - as far as I know - only three or four sentences in all Benjamin's works which explicitly speak of aesthetics as the subject he is positively interested in, while the vast majority of his remarks on aesthetics are critical or even scornful. This overt rejection, however, need not be a decisive argument concerning the question whether it is right to call Benjamin an aesthetician. For almost no major figures in aesthetics would wholeheartedly subscribe to the discipline and its tradition. The history of aesthetics is the history of the attempts to overcome aesthetics, from Kant's revision of Baumgarten on, with Schiller, Hegel, Kierkegaard, Nietzsche, Heidegger, or Paul de Man, among so many others an antithetical tradition of revisionists. So it is not surprising to see Benjamin struggling with aesthetics, yet it is still not impossible that undertaking such a struggle is the way aesthetics is carried out. We would have to ask then what this means for our own idea of aesthetics. Before we discuss questions of this calibre we should take a closer look at Benjamin's critique of aesthetics and at the suggestions he makes for a « theory of perception » which he recommends in the end as the only way to establish an aesthetics adequate to the conditions of modernity."⁵¹⁹ The term 'post-modernity' is used for a stylistic approach to forms and use.

Eco wrote from the semiotic perspective in *Innovation & Repetition: Between Modern & Postmodern Aesthetics*:

It is not by chance that modern aesthetics and modern theories of art (and I mean by "modern" those born with Mannerism, developed through Romanticism, and provocatively restated by the early twentieth-century avant-gardes) have frequently identified the artistic message with metaphor. Metaphor (the new and inventive one, not the worn-out catachresis) is a way to designate something by the name of something else, thus presenting that something in an unexpected way. The modern criterion for recognizing the artistic value was novelty, high information. The pleasurable repetition of an already known pattern was considered, by modern theories of art, typical of Crafts--not of Art--and of industry.⁵²⁰

Pierre Bourdieu in 1979 in *Classes and Classifications* wrote:

The same classificatory schemes (and the oppositions in which they are expressed) can function, by being specified, in fields organized around polar positions, whether in the field of the dominant class, organized around an opposition homologous to the opposition constituting the field of the social classes, or in the field of cultural production, which is itself organized around oppositions which reproduce the structure of the dominant class and are homologous to it (e.g., the opposition between bourgeois and avant-garde theatre). So the fundamental opposition constantly supports second, third or nth rank oppositions (those which underlie the 'purest' ethical or aesthetical judgements, with their high or low sentiments, their facile or difficult notions of beauty, their light or heavy styles etc.), while euphemizing itself to the point of misrecognizability.⁵²¹

Bourdieu wrote in *L'Essence du Néolibéralisme* published in *Le Monde Diplomatique*:

Postmodernism is highly debated even between postmodernists themselves. Postmodernity concentrates on the tensions of difference and similarity erupting from these globalization processes: circulation via people, cross-cultural interaction, interaction of local and global knowledge. Postmodernism manifests historical perspective of modernism and modernity. In reaction to the abstraction of cultural data characteristic of model building, cultural relativists argue that model building hindered understanding of thought and action. From this claim arose poststructuralist concepts such as the work of Pierre Bourdieu. The author asserts that structural models should not be replaced but enriched. Post structuralists like Bourdieu are concerned with reflexivity and the search for logical practice. By doing so accounts of the participants behavior and meanings are not objectified by the observer.⁵²²

Lytard wrote in *The Postmodern Condition. A Report on Knowledge*:

It is useful to make the following three observations about language games. The first is that their rules do not carry within themselves their own legitimation, but are the object of a contract, explicit or not, between players (which is not to say that the players invent the rules). The second is that if there are no rules, there is no game, that even an infinitesimal modification of one rule alters the nature of the game, that a "move" or utterance that does not satisfy the rules does not belong to the game they define. The third remark is suggested by what has just been said: every utterance should be thought of as a "move" in a game.⁵²³

Lev Manovich wrote in *Post-media Aesthetics. Medium in Crisis* that "in the last third of the twentieth century, various cultural and technological developments have together rendered meaningless one of the key concepts of modern art – that of a medium. However, no new topology of art practice came to replace media-based typology which divides art into painting, works on paper, sculpture, film, video, and so on."⁵²⁴ Postmodernity as a common European movement starting in the second half of the 20th century has brought a new perspective of beauty as a value and of the limits of beauty. The fragment as a form to express beauty and features of beauty beyond esthetics of basic structures are important.

Scha and Bod wrote: "There is a problem with the information-esthetical measure: The computation is based on a pre-defined repertoire of supersymbols. But many forms of orderliness, and not the ugliest ones, employ supersymbols defined by the artwork itself. A particular combination of elementary symbols can function as a supersymbol, merely because it or a pattern derived from it occurs more often in the total pattern, and can thus be employed conveniently for

describing the whole pattern. To compute an orderliness measure on the basis of a recoding of the input pattern in terms of supersymbols, one must first compute which supersymbols are being used in the first place. This component of the computation of the Esthetical Measure is not specified in the information-esthetical literature.”⁵²⁵ Tarozzi mentioned “modernism has given birth to postmodernism, and this change has brought about the end of classicism and realism in art, with the consequence that sublimity can be called the other of beauty. Beauty is continuity. Sublimity stands for the indeterminacy of the object, which means that it does not provide us with an objective truth.”⁵²⁶ In the Preface of *Culture and Anarchy: An Essay in Political and Social Criticism* Matthew Arnold wrote 1869:

*Nevertheless, it is not easy so to frame one's discourse concerning the operation of culture, as to avoid giving frequent occasion to a misunderstanding whereby the essential inwardness of the [x] operation is lost sight of. We are supposed, when we criticise by the help of culture some imperfect doing or other; to have in our eye some well-known rival plan of doing, which we want to serve and recommend.*⁵²⁷

Postmodernity focuses on historical perspectives of modernism. For Jean-François Lyotard, postmodernity is characterized as an ‘incredulity toward metanarratives’. After the 2nd World War the founding of the *International Association of Art Critics* (A.I.C.A.) marked the role of art criticism within the worldwide artistic scene. In the U.S. ‘objective criticism’ is a term used to describe a kind of criticism that views the esthetic object as autonomous and self-contained. Established in 1942 by the American Society for Esthetics, *The Journal of Esthetics and Art Criticism* publishes research articles, symposia, special issues, and timely reviews of books in esthetics and the arts.⁵²⁸ U.S. critic William Zimmer took his adult art criticism workshop participants to the Manet show as a site visit. The 12-member workshop Zimmer hosted this spring in the *New Art Program* (NAP) in Kutztown, *Writing and Understanding Art Criticism*, was a forum to increase dialogue between the arts and the public. ‘How do I do it?’ he asks and gives an answer related to the *mimesis*-idea. ‘It's become second nature. Each review is like starting over. It's like you never write perfect reviews. You want to be fair to the art and the artist, but you also want to be readable.’⁵²⁹

5. GLOBAL PERSPECTIVITIES: ESTHETICS AND CULTURE

CULTURAL ESTHETIC CONCEPTS

MEANINGS OF CATEGORIES OF ESTHETICS IN DIFFERENT CULTURES

5.1. Esthetic Perspective of the Middle East and Near East

The Arab land stretches some 5,000 miles from the Atlantic coast of northern Africa in the west to the Arabian Sea in the east, and from the Mediterranean Sea in the north to Central Africa in the south. It covers an area of 5.25 million square miles. According to Hooker, "in North Africa and the Sahel, these systems and institutions would produce a great flowering of African thought and science. The south of Arabia came under the control of city-states ruled by priest-kings called *mukkarib* whose functions may have been very similar to the earliest kings of Sumer and Akkad."⁵³⁰ The pre-Islamic Arabs worshipped three goddesses, al-Lat, al-Uzza, and Manat, daughters of Allah probably derived from the monotheistic religions of Judaism and Christianity. Mecca was the center of this religion with its Kaba, or 'Cube', which served as the temple for the religion.⁵³¹

Beauty in Arabic is جمال, Jamal means 'beauty' or 'kindness'. In ancient Mesopotamia Hebat was known as the Hurrian goddess of beauty, fertility, and royalty. Hebat is the wife of the supreme god Teshub. She may be identical to the sky-goddess Hepit.⁵³² Allah in his aspect of grace (rahma), mercy (al-rahim 'the compassionate'), as the keeper (al-hafiz), and answerer (al-mujib) is considered beautiful.⁵³³ Yusuf (Joseph) is in the *Quran* a paradigm for male beauty. In Sura 12 *Yusuf* (Section 4 (30-31)) is written:

30. *Waqala niswatun fee almadeenati imraatu alAAazeezi turawidu fataha AAan nafsihi qad shaghafaha hubban inna lanaraha fee dalalin mubeenin*

30. *Ladies said in the City: "The wife of the (great) 'Aziz is seeking to seduce her slave from his (true) self: Truly hath he inspired her with violent love: we see she is evidently going astray."*

31. *Falamma samiaaat bimakrihinna arsalat ilayhinna waaaatadat lahunna muttakaan waatat kulla wahidatin minhunna sikkeenan waqalati okhruj aalayhinna falamma raaynahu akbarnahu waqattaaana aydiyahunna waqulna hashha lillahi ma hatha basharan in hatha illa malakun kareemun*

31. *When she heard of their malicious talk, she sent for them and prepared a banquet for them: she gave each of them a knife: and she said (to Joseph), "Come out before them." When they saw him, they did extol him, and (in their amazement) cut their hands: they said, "(Allah) preserve us! no mortal is this! this is none other than a noble angel!"*

Islam identifies salvation with the paradise, which is a place of sexual merriment and thus the abode of beautiful women called houris. In Islam, houris are beautiful celestial black-eyed damsels of the paradise. Houris possess perpetual youth and beauty and their virginity is renewable at pleasure as reward of believers.⁵³⁴ Archangel Israfil is the Angel of beauty in Islam. God created Israfil at the beginning of time, and of all God's creatures, he possesses the most beautiful voice. Israfil, Gabriel, and Michael were the three angels that, according to legend, warned Abraham of Sodom's destruction.⁵³⁵ In the *Quran* the conduct of wearing cloths is an expression of esthetics related to practical needs: In *A Manual of Hadith* (chapter XXIX: Toilet) is written about toilet:

1. *"O thou who art clothed! Arise and warn, and thy Lord do magnify, and thy garments keep purified, and uncleanness do shun" (74:1-5).*

2. "Say, Who has prohibited the adornment of Allah which He has brought forth for His servants and the goodly provisions" (7: 32). 3. "O children of Adam! Attend to your embellishment at every time of prayer" (7:31). The order to keep the garments pure and shun uncleanness of every kind is combined with the order to warn the people and magnify the Lord (v. 1). This shows the importance which is given to cleanliness in dress as well as in general habits. Adornment is not prohibited; it is, in fact, a thanksgiving for Divine blessings (v. 2). The word adornment (Ar. zinah), which is generally taken to mean apparel, includes both the dress and the make-up of a person. A good toilet is recommended even when going to prayer (v. 3). No limitations are placed upon the form or quality of clothing but extravagance and vanity must be avoided (h. 1). To be naked is forbidden (h. 2). Men are prohibited to wear silk except for a good reason, but women may wear it (hh. 3-6). Men may wear a silver ring but not a gold one, but women may wear any ornaments (hh. 7-10). The personal make-up of a man, the wearing of a moustache, beard and hair; and the use of perfumes are spoken of in hh. 11-16, while, hh. 17-20 relate to pictures or decorations. 1 The Prophet, peace and blessings of Allah be on him, said: "Eat and drink and wear clothes and be charitable, p. 360 not being extravagant or self-conceited." 1 (B. 77:1.) 2 Miswar said, I took up a heavy stone, and whilst I was going along (with it), my garment fell down. So the Messenger of Allah, peace and blessings of Allah be on him, said to me: "Don on thy garment, and you should not walk naked." 2 (AD. 30:2.)⁵³⁶

In Surah 43 Ornaments Of Gold, Luxury beauty is described:

1. Ha-Mim
2. By the Book that makes things clear;-
3. We have made it a Quran in Arabic, that ye may be able to understand (and learn wisdom).
4. And verily, it is in the Mother of the Book, in Our Presence, high (in dignity), full of wisdom.
5. Shall We then take away the Message from you and repel (you), for that ye are a people
Transgressing beyond bounds?
6. But how many were the prophets We sent amongst the peoples of old? 7. And never came
there a prophet to them but they mocked him.
8. So We destroyed (them)- stronger in power than these;- and (thus) has passed on the
Parable
of the peoples of old.
9. If thou wert to question them, 'Who created the heavens and the earth?' They would be
sure to
reply, 'they were created by (Him), the Exalted in Power, Full of Knowledge';-
10. (Yea, the same that) has made for you the earth (like a carpet) spread out, and has
made for
you roads (and channels) therein, in order that ye may find guidance (on the way);
11. That sends down (from time to time) rain from the sky in due measure;- and We raise to
life
therewith a land that is dead; even so will ye be raised (from the dead);-
12. That has created pairs in all things, and has made for you ships and cattle on which ye
ride,
13. In order that ye may sit firm and square on their backs, and when so seated. ye may
celebrate
the (kind) favour of your Lord, and say, "Glory to Him Who has subjected these to
our (use),
for we could never

- have accomplished this (by ourselves),
14. "And to our Lord, surely, must we turn back!"
 15. Yet they attribute to some of His servants a share with Him (in his godhead)! truly is man a
Blasphemous ingrate avowed!
 16. What! has He taken daughters out of what He himself creates, and granted to you sons for
choice?
 17. When news is brought to one of them of (the birth of) what he sets up as a likeness to ((Allah))
Most Gracious, his face darkens, and he is filled with inward grief!
 18. Is then one brought up among trinkets, and unable to give a clear account in a dispute (to be
Associated with Allah.?
 19. And they make into females angels who themselves serve Allah. Did they witness their
creation? Their evidence will be recorded, and they will be called to account!
 20. ("Ah!") they say, "If it had been the will of ((Allah)) Most Gracious, we should not have
worshipped such (deities)!" Of that they have no knowledge! they do nothing but lie!
 21. What! have We given them a Book before this, to which they are holding fast?
 22. Nay! they say: "We found our fathers following a certain religion, and we do guide
ourselves
by their footsteps."
 23. Just in the same way, whenever We sent a Warner before thee to any people, the
wealthy ones
among them said:
"We found our fathers following a certain religion, and we will certainly follow in their
footsteps."⁵³⁷

In Surah 41 (Signs) Spelled Out, Ha-mim is written:

1. Ha Mim:
2. A Revelation from ((Allah)), Most Gracious, Most Merciful;-
3. A Book, whereof the verses are explained in detail;- a Qur'an in Arabic, for people
who
understand;-
4. Giving good news and admonition: yet most of them turn away, and so they hear not.
5. They say: "Our hearts are under veils, (concealed) from that to which thou dost invite
us, and in
our ears in a deafness, and between us and thee is a screen: so do thou (what thou
wilt); for us,
we shall do (what we will!)"
Say thou: "I am but a man like you: It is revealed to me by Inspiration, that your Allah
is one
6. Allah. So stand true to Him, and ask for His Forgiveness." And woe to those who join
gods with
Allah,-
7. Those who practise not regular Charity, and who even deny the Hereafter.
8. For those who believe and work deeds of righteousness is a reward that will never fail.
9. Say: Is it that ye deny Him Who created the earth in two Days? And do ye join equals
with
Him? He is
the Lord of (all) the Worlds.⁵³⁸

A chapter in the *Quran* is entitled *The Pen (surat al-qalam)*. It opens with the letter *nun*. It is

believed that god first created the qalam, then the inkpot or nun. According to another Islamic text, the *qalam* symbolizes the tongue and nun the mouth. The best-known expression of this unity of language and belief is 'La-ilaha-ill-Allah', (*Quran* 112:1) consisting of the four words la (no), ilaha (that which is worshipped), illa (except), and allah (god) meaning 'There is no god but God'. Ma'n Abul Husn stated, "Arabic calligraphy is characterized by flowing patterns and intricate geometrical designs. In a broad sense, calligraphy is merely handwriting, a tool for recording and communicating; but in the Arab world it is an art. An art with a remarkable history, a form with great masters and revered traditions. Beauty alone distinguishes calligraphy from ordinary handwriting; writing may express ideas, but to the Arab it must also express the broader dimension of esthetics."⁵³⁹ Based upon the *Quran* colors have special meanings. The color green stands for appreciation of natural esthetics. Green is a sacred color in Islam attributed to Mohammad's descendents. According to Doris Behrens-Abouseif's article *Beauty in Arabic Culture* Arabic Islamic thought allowed the development of 'autonomous norms of beauty' that were independent of 'moral or religious criteria':

*The artistic work was viewed separately from the divine scheme and was free of metaphysical associations. Beauty, however, had a significant place in religious thought. The Arab-Muslim tradition views the beauty of the universe, emphasized in the Koran, and the literary superiority of the Koranic text itself as compelling evidence for the divine hand. Under the influence of Greek thought, philosophers, sufis, and theologians dealt with the beauty-love relationship as the basic factor in the motion of the universe. Sufi worship is based on passion for God's beauty, which is manifest in man's image. Poetry, calligraphy, music, architecture, and the decorative arts flourished in this era. It was the Muslim orthodoxy itself, based on the Prophet's distance to the poets, that let art go its profane way. Sufi poets adopted the vocabulary of erotic and bacchic poetry to address God, and craftsmen applied the same architectural and decorative idiom to both religious and profane monuments. In music, virtuosity was associated with diabolic rather than divine inspiration. Music, poetry, and wine belonged to the same hedonistic experience.*⁵⁴⁰

The art of *khatabah* for Ibn Rushd (1126-98) has to be used when dealing with a mass audience. Ibn Rushd's *Tahafur al-Ttahafut* consists of discussions and proofs. Ibn Rushd writes about the allegorical writing in *On the Harmony of Philosophy and Religion (Kitab fasl al-maqal)*:

*If Scripture speaks about it; the apparent meaning of the words inevitably either accords or conflicts with the conclusions of demonstration about it. If this [apparent meaning] accords there is no argument. If it conflicts there is a call for allegorical interpretation of it. The meaning of 'allegorical interpretation' is: extension of the significance of an expression from real to meta-phorical significance, without forsaking therein the standard metaphorical practices of Arabic, such as calling a thing by the name of something resembling it or a cause or consequence or accom-paniment of it, or other things such as are enumerated in accounts of the kinds of metaphorical speech.*⁵⁴¹

In the book *Fasl al-Maqal* Rushd advocates the harmony between religion and philosophy. Ibn Rushd identified four schools, sects, or groups in Muslim theology or *elm al-kalam* writing. Ibn Rushd writes about the two meanings of *Scripture* in *On the Harmony of Philosophy and Religion*:

*The reason why we have received a Scripture with both an apparent and an inner meaning lies in the diversity of people's natural capacities and the difference of their innate dispositions with regard to assent. The reason why we have received in Scripture texts whose apparent meanings contradict each other is in order to draw the attention of those who are well grounded in science to the interpretation which reconciles them. 73 This is the idea referred to in the words received from the Exalted, 'He it is who has sent down to you the Book, containing certain verses clear and definite' [and so on] down to the words 'those who are well grounded in science'.*⁵⁴²

The book *Muqaddimah* is a source for Arabic rhetoric and speech of the High Middle Ages. The *Muqaddimah* ('Introduction') is an Islamic history of the premodern world written by the 14th-century Arab scholar Ibn Khaldun. This universal work laid down the foundations of several fields of knowledge including philosophy, history, sociology, ethnography, and economics. According to the *Muqaddimah*, eloquence is conformity of speech, which is performed by literary critics:

*An explanation of the meaning of natural and contrived speech. How contrived speech may be either good or deficient. (...) It should be known that the secret and spirit of speech - that is, expression and address - lie in conveying ideas. If no effort is made to (convey ideas), (speech) is like "dead land" (mawat) which does not count. The perfect way of conveying (ideas) is eloquence. This is shown by the literary critics, definition of eloquence. They say that (eloquence) is conformity of speech to the requirements of the situation. Knowledge of the conditions and laws governing the conformity of word combinations to the requirements of the situation is the discipline of eloquence (rhetoric). The conditions and laws were deduced from the Arabic language and have become a sort of rules. The manner in which word combinations are used indicates the relationship that exists between two interdependent (parts of an utterance). (It does so) with the help of conditions and laws constituting the main part of the rules of Arabic. The situations that apply to the word combinations - which may be earlier or later position, determination or indetermination, implicit or explicit (reference), statements used restricted or absolute, and so on - indicate the situations that envelop from outside the (existing) relationship and the persons discoursing with each other.*⁵⁴³

Related to rhetoric the *Muqaddimah* mentions a 'science of idea expression':

*(They do so) with the help of conditions and laws that constitute the rules of a discipline belonging to rhetoric and called the "science of idea expression" ('ilm al-maani). Thus, the rules of Arabic are comprised under those of the science of idea expression, because the (purpose of) indicating the (existing) relationship is part of the (purpose of) indicating the situations that envelop that relationship. Any word combinations unable to indicate the requirements of a given situation because of some defect in the rules governing the vowel endings or the rules governing the ideas, are (like-wise) unable to establish conformity (between themselves and) the requirements of the situation; they belong to the (group of things) of which no use is made, which belong in the category of "dead land." After the requirements of a given situation have thus been indicated, there come the diverse ways in which the mind moves among the ideas with the help of different kinds of (word) meanings.*⁵⁴⁴

According to Behrens-Abouseif Sufi, poets adopted the vocabulary of erotic and Bacchic poetry in order to address god, and artisans applied the same architectural and decorative idiom to both religious and profane monuments. In music, virtuosity was associated with diabolic rather than divine inspiration. Music, poetry, and wine belonged to the same hedonistic experience. Behrens-Abouseif provides a panorama of the concepts of beauty in classical and post-classical Arabic culture through the 15th century, drawing on Arabic texts from philosophy, theology, mysticism, poetry, and literary criticism as well as historiographic sources and tales from the *Thousand and One Nights*. Behrens-Abouseif described the ways in which beauty was measured by the degree of pleasure it elicited in the recipient, an attitude that anticipates modernity in both East and West.⁵⁴⁵ *The Book Of The Thousand Nights and One* beauty is always an attribute of women. In the introduction the King prepared handsome gifts, such as horses with saddles of gem encrusted gold, Mamelukes, or white slaves, beautiful handmaids, high breasted virgins, and splendid stuffs and costly.⁵⁴⁶ The chapter *The Lovers of the Banu Ozrah* tells the story of a handsome and accomplished man, who was never a single day out of love, and it chanced that he became enamoured of a beauty of his own tribe and sent her many messages. But she ceased not to entreat

him with cruelty and disdain; till, for stress of love and longing and desire and distraction, he fell sick of a sore sickness and took to his pillow and murdered sleep.⁵⁴⁷

Diverse colloquial dialects of Arabic differ from standard Arabic. In the Maltese proverb we find both an Arabic and Latin linguistic influence. The Maltese proverb 'Il-graxxa aqwa mill-gmiel' means 'Charm is stronger than beauty'. The proverb 'Il-mara li ma tifhimix b'daqqa t'ghajn ma tifhmix b'daqqa ta'ponn' means 'A woman who does not understand by a look of the eye, won't understand by a box of the fist'. The proverb 'Boghod mill-ghajn, boghod mil-qalb' means 'Far from the eye, far from the heart'. 'M'hemmx warda bla xewk' means 'There is no rose without thorns'. It is assumed that the classical period in Arabic literature closes with the 12th century. The subsequent post-classical period is much less well known but remained at least as rich in homoerotic literature as the preceding centuries. These developments are reflected in the encyclopedias and anthologies that this age of literary systematization produced in prodigious quantities, including regular series of 'beard' books, 'beauty' books, and general erotica, the best known example of the last of these being *The Perfumed Garden* by al-Nafzawi in the 15th century.⁵⁴⁸

'Beauty doesn't exist, men only dream it.', says an Arabian proverb. 'Beauty is power.' and 'Beauty never travels in a group.' are other Arabian proverbs. 'Youth is beauty, even in cattle.' says an Egyptian proverb. 'A beautiful thing is never perfect.' is another Egyptian proverb. Libanese poet Kahlil Gibran wrote a poem *Beauty*:

Beauty

*But the restless say, "We have heard her shouting among the mountains,
And with her cries came the sound of hoofs, and the beating of wings and the roaring of lions."*

*At night the watchmen of the city say, "Beauty shall rise with the dawn from the east."
And at noontide the toilers and the wayfarers say, "we have seen her leaning over the earth from the windows of the sunset."*

*In winter say the snow-bound, "She shall come with the spring leaping upon the hills."
And in the summer heat the reapers say, "We have seen her dancing with the autumn leaves, and we saw a drift of snow in her hair."*

All these things have you said of beauty.

Yet in truth you spoke not of her but of needs unsatisfied,

And beauty is not a need but an ecstasy.

It is not a mouth thirsting nor an empty hand stretched forth,

But rather a heart enflamed and a soul enchanted.

It is not the image you would see nor the song you would hear,

But rather an image you see though you close your eyes and a song you hear though you shut your ears.

It is not the sap within the furrowed bark, nor a wing attached to a claw,

But rather a garden forever in bloom and a flock of angels for ever in flight.

People of Orphalsee, beauty is life when life unveils her holy face.

But you are life and you are the veil.

Beauty is eternity gazing at itself in a mirror.

But you are eternity and you are the mirror.⁵⁴⁹

Hebrew Esthetics

A term in esthetics is in Hebrew יופיו comprising also charm, fine, loveliness, lovely, niceness, prettiness, and pulchritude. Art is in Hebrew אמנות with the meanings artistry, craft, handicraft, skill), and אומנות with the meanings craft, artisanship. With literacy, the Arabs developed formal educational systems. In the *Bible* in *Esther* (2:12) is described that before a girl's turn came to go in to King Xerxes, she had to complete twelve months of beauty treatments prescribed for the women,

six months with oil of myrrh and six with perfumes and cosmetics. In the *Bible*, in *Proverbs* (31:30) is said: “Charm is deceptive, and beauty is fleeting; but a woman who fears the lord is to be praised.” The biblical proverb כה תהי תהמ ד-אל כה בלבבך, תתקחך ואל בַּעֲפֵעֵפִיָּהּ, תתקחך ואל means ‘Lust not after her beauty in thy heart; neither let her captivate thee with her eyelids.’ In *Solomon's Song of Songs* the beauty of the lover and beloved are described:

Lover

- 1 *How beautiful you are, my darling!*
Oh, how beautiful!
Your eyes behind your veil are doves.
Your hair is like a flock of goats
descending from Mount Gilead.
- 2 *Your teeth are like a flock of sheep just shorn,*
coming up from the washing.
Each has its twin;
not one of them is alone.
- 3 *Your lips are like a scarlet ribbon;*
your mouth is lovely.
Your temples behind your veil
are like the halves of a pomegranate.
- 4 *Your neck is like the tower of David,*
built with elegance [a] ;
on it hang a thousand shields,
all of them shields of warriors.
- 5 *Your two breasts are like two fawns,*
like twin fawns of a gazelle
that browse among the lilies.
- 6 *Until the day breaks*
and the shadows flee,
I will go to the mountain of myrrh
and to the hill of incense.
- 7 *All beautiful you are, my darling;*
*there is no flaw in you.*⁵⁵⁰

In *The Beautiful in the Hebrew Vocabulary* Kaufmann and Hirsch wrote that “granted that the principal anxiety of the Jewish consciousness lies in the plane of the religiously ethical, the artistically beautiful, or esthetics, can not be located in another plane. There are points of intersection between the two”.⁵⁵¹ Following Kaufmann and Hirsch the Hebrew, in his zeal for the discovery of the divinely and eternally true and righteous, could not but perceive that Creation moved to a rhythm of divinely ordered harmonies. The vocabulary of Judaism does not lack terms connoting both the beauty of the body and that of the soul. Thus ‘yafeh’ is applied to men, animals, things, and countries and signifies ‘beautiful in general outward appearance’; ‘nemad’ denotes ‘attractive to the eye’, with the underlying suggestion of the ‘desirability’ of the object (Gen. ii. 9), the corresponding noun ‘emed’ being used in combinations (Isa. xxxii. 12; Ezek. xxiii. 6; Amos v. 11); ‘naweh’, from the verb ‘iwah’, also denotes ‘desirability’, hence ‘beauty’; ‘ob mareh’ signifies ‘good in appearance’, hence ‘comely’.⁵⁵² Hebrew also employs paraphrases with nouns; for instance ‘e hadar’ denotes a tree of beauty or splendor. Other combinations with ‘en’ imply beauty not so much of the body as grace of the soul. In the common proverbial colloquial language of the Jews to the present day, ‘en’ is employed to characterize that undefinable something which goes far

to render its possessor beloved of men. Loveliness is also expressed in ‘no'am’. Besides, the words ‘yofi’, ‘shefer’, ‘hadar’, ‘hod’ (splendor), ‘esed’ (love), ‘kabod’ (honor) are used to indicate various manifestations of physical and spiritual gracefulness and beauty. The highest degree of personal charms or local attractiveness is expressed by ‘miklal yofi’.⁵⁵³ In the Talmud not only is the same appreciation of beauty shown by the use of these and similar terms—as a glance at the various Hebrew and Talmudical dictionaries shows; the Greek word for ‘beautiful’ (καλος) gave rise also to the verb ‘kalles’ with the meaning to declare as beautiful and to praise. ‘Woman’s attractiveness is her beauty’, said the fair maidens of Jerusalem at their gathering on the hills on the Fifteenth of Ab and at the close of the Day of Atonement (*Ta’anit* 31a).⁵⁵⁴ Rabbis mention as the most beautiful women that ever lived, Sarah, Rahab, Abigail, and Esther (Meg. 15a). Adam is regarded as the type of all manly beauty. One of the highest angels in rabbinical angelology bears the name of “Yafefiah” (beauty of God) (Targ. Yer. to Deut. XXXIV. 6).⁵⁵⁵ A special stress is laid on moral beauty and the avoidance of ugliness in speech and conduct (*Yoma* 86a; *Shab.* 33a).⁵⁵⁶ When the Temple Tel Shemesh was destroyed, there was according to Hebrew legend a sound of crying and wailing all through the world. So it is said “On that day the Lord YHVH called for crying and mourning” (Isaiah 22:12). The ministering angels said to Him: “Can such things be in Your presence? Is it not written, ‘Splendour and beauty are in His presence, strength and joy in His place’ (I Chronicles 16:27)?”⁵⁵⁷ In the Jewish Bible in the *Lamentations* (chapter 2) is written:

זָכַר -נָל' א; תִּפְאֶרֶת יִשְׂרָאֵל, הַשְּׁלִיךְ מִשָּׁמַיִם אֶרֶץ--צִיּוֹן-בַּת-אֶת, א; אֵיכָה יַעִיב בְּאִפּוֹ אֵד נְי
בְּיָוִם אִפּוֹ, רַגְלֵיו-הֵד'ם

*1 How hath the Lord covered with a cloud the daughter of Zion in His anger! He hath cast down from heaven unto the earth the beauty of Israel, and hath not remembered His footstool in the day of His anger.*⁵⁵⁸

In the Jewish Bible in the *Psalms* (chapter 29) is written:

ק' דָּש-בְּהַדְרָת, הַשְּׁתַחֲוּוּ לַיהוָה; כְּבוֹד שְׁמוֹ, ב; הָבוּ לַיהוָה

2 Ascribe unto the LORD the glory due unto His name; worship the LORD in the beauty of holiness.

הַמַּיִם-עַל: ג, קוֹל יְהוָה;
מִיָּם רַבִּים-עַל, יְהוָה; הַכְּבוֹד הַרְעִים-אֵל

3 The voice of the LORD is upon the waters; the God of glory thundereth, even the LORD upon many waters.

בְּהַדָּר, קוֹל יְהוָה; יְהוָה בְּכַחַד קוֹל

*4 The voice of the Lord is powerful; the voice of the Lord is full of majesty.*⁵⁵⁹

Emma Lazarus (1849 -1887) describes Jewish beauty in translated poems.

*Truly an unfailing blessing
To his pious, widowed mother;
To the beautiful, lone matron
Who forswore the world to rear him.*

*For her beauty hath but ripened
In such wise as the pomegranate*

*Putteth by her crown of blossoms,
For her richer crown of fruitage.*

*Still her hand is claimed and courted,
Still she spurns her proudest suitors,
Doting on a phantom passion,
And upon her boy Pedrillo.*

*Like a saint lives Donna Clara,
First at matins, last at vespers,
Half her fortune she expendeth
Buying masses for the needy.⁵⁶⁰*

Hebrew *shiprah* (שִׁפְרָה) in Biblical writings means ‘beautiful’. In the Old Testament this is the name of one of the midwives who disobeys the Pharaoh's order to kill Hebrew boys. The word for ‘to spread’ is *shifra* and has the same root as *shapir*, which means ‘to beautify’. In Jewish thought beauty is seeing past the surface to the essence. According to Sinclair, “that which is beautiful, by definition, is that which takes us beyond the clouds, to reveal the truth. Just as the Torah's truth is unchanging, so too is its beauty. Similarly, the word for ugly and opaque in Hebrew are the same *achur*. By definition something which conceals is ugly; it can never be next week's beauty”.⁵⁶¹

Central Asian Esthetics

In the Turk countries, the language of instruction in all levels and schools was Arabic, resulting in a dichotomy of the literate (*ulama*) versus the illiterate (*juchela*) and the low status of Turkmen folks and their spoken languages. Drory in *The Abbasid Construction of the Jahiliyya* stated: “Three groups were responsible for professional authority in dealing with pre-Islamic poetry: Poets, transmitters and scholars. The received premise of most research on them posits a harmonious chronological sequence of the three agencies. The sequence begins with poets who compose the poetry and commit it to memory; it continues with transmitters, usually tribally affiliated (*ruwât*), who take custody of the poetry and preserve it likewise by memorization; and concludes with scholars who gather the poetry from the various tribal transmitters and commit it to writing, editing it into diwans and anthologies. They differ from the tribal Arab transmitters in that they are urbanized, second generation of Iranian converts to Islam (*mawâlî*, and thus derived from a cultural background utterly unlike that of the tribal Arab oral transmitters.”⁵⁶² Esthetics is in Turkish *güzellik ilmi*, and the loanword is *estetik*. In Turkish ‘estetik’ stands for esthetics derived from New Latin ‘aestheticus’ from Greek ‘aisthetikos’ for sense perception, from ‘aisthanesthai’ (to perceive). Esthetics is in Turkmen *estetika*. Art is in Turkish *yaratıcılık* comprising creativeness, creativity, genius, ingeniousness, ingenuity, invention, and productivity, *ustalık* comprising artfulness, craftsmanship, deftness, ingenuity, mastership, mastery, perfection, and proficiency. *Sanat* stands for artifice, craft, profession, and trade, *ressamlık* for painting and pictorial art, *kurnazlık* for archness, artfulness, artifice, arts, astuteness, craftiness, and cunning, *hüner* for ingenuity and skill, *güzel sanat* for beautiful arts, *beceri* for ability and accomplishment, *şeytanlık* for arts and craftiness. Art is in Turkmen *sungat* and *zəpersilik* (mastery). In Turkish ‘güzel’ is beauty.

In Kirikistan the proverb ‘Acal menen azap qas-qabaqten ortosunda’ means ‘Death and calamity are located between the eyes and the eyelid’. ‘Acal qas-qabaqten ortosunda’ means ‘Death is between the eyes and the eyelid’. ‘Adamden kouu/lu/gul means ‘Human being's heart is like a flower’. ‘Adamden korku-adiletuulukto, cigittin korku adeptuuluktpo’ means ‘Beauty of the man is in justice.’ ‘Adamden korkuaqel’ means ‘Beauty of the man is intelligence.’ ‘Adamden korkucupurok, Ceg ac ten korku calberaq’ means ‘Man looks beautiful with his clothe’. ‘Intelligence is gold, thought is silver’ means ‘Aqel as sacin bolot’.⁵⁶³ A Uighur proverb says: ‘Beauty of the words is proverb, beauty of man is his beard’ (Het-halta tiriklikning nixanisi).⁵⁶⁴ Proto-Turkic *üçük- (?)

has the meanings beautiful and handsome. Yakut üçügej and Dolgan üçügej have the same root. Proto-Turkic *gürel has the meaning beautiful. Turkish güzel, Middle Turkic küzel, Uzbek guzal, Uighur gözäl, Azerbaidzhan gözäl, Turkmen gözel, Kirghiz közöl, Noghai közel, Gagauz gözäl, and Karaim guzal derive from the same root.⁵⁶⁵ Beauty in Turkish is nadide parça, güzellik comprising charms, comeliness niceness, prettiness, and pulchritude, güzeller güzeli (junoesque), güzel yan, güzel (appealing, beauteous, beautiful, beautifully, Belle, bonny, comely, fair, fine, the beautiful). Beautiful in Turkish is güzel with the specific meanings appealing, beauteous, beautifully, beauty, Belle, bonny, comely, fair, fine, voluptuous, good, good looking, goodly, handsome, lovely, nice, nifty, personable, pleasant, plummy, prettily, pretty, pulchritudinous, sapid, shapely, sightly, smart, swell, the beautiful, well, well favored, well-favoured, winsome). The terminology of the senses in Turkish consists of the verb sezmek (antedate, anticipate, be sensible of, perceive), sezme (anticipation, discernment, divination, perception), sağduyu (common sense, good sense, judgement), farkında olmak (be aware), algılamak (comprehend, perceive), amaç (cause, consummation, design), anlam (acceptation, construction, content, denotation, effect, explanation, inference, meaning, significance, significancy, signification). Other terms are anlama (appreciation, apprehension, comprehension, intelligence, knowledge, prehension, realization, understanding), anlamak (accept, appreciate, apprehend, ascertain, comprehend, conceive, see, understand), anlayış (notion, realization), bilincinde olma, and düşünce (apprehension, attitude, belief, cogitation, conceit, consideration, sentiments). Duyarlı olmak, duygu (emotion, feeling, sensation, sentiment), algı (apprehension, feeling, perception, sensation), eğilim (affection, aptitude, bias, disposition), yön (aspect, channel), and his (consciousness, emotion, feel, feeling, sensation, sentiment) describe emotions. The Turkish vocabulary shows less differentiation between rational and sensual categories.

The Turkish vocabulary is a relative comprehensive mixture with Turkic vocabulary and Arabic vocabulary and loanwords taken from European languages. Other Turkish terms comprising wide linguistic concepts are hissetme (feel, feeling, perceiving, sensation, understanding), hissetmek (feel, perceive, understand), kanı (belief, conclusion, deliverance, esteem, estimation, idea, impression, judgement, notion, opinion, persuasion, sentiments), manâ (explanation, meaning, signification), niyet (contemplation, determination, faith, idea, intent, intention, plan, pulse, purpose, resolution), us (mind, reason, senses), and duyu (sensation). Terminology of sensitivity in Turkish is zevk düşkünü (pleasure-seeking, voluptuous), hissi (emotional, sensational, sensuous, sentimental), duygusal (affective, emotional, emotive, feeling, sensational, sensuous, sentimental), bedensel (bodily, physical, somatic), and şehvetli (concupiscent, fleshly, hot, lascivious, lustful). Terminology of sensation in Turkish consists of sansasyon (furor), merak (anxiety, avocation, curiosity), hissetme (feeling, perceiving, sense, understanding), his (consciousness, emotion, feel, feeling, sense, sentiment), heyecan verici şey (thrill), heyecan (affect), duyum, duyu (sense), duygu (emotion, feeling, sense, sentiment), algılama (perception), and algı (apprehension, feeling, perception, sense). Terminology of sensitivity in Turkmen is duýgur (impressionable, perceptive). Sense is in Turkmen tikeneklemek (feel), and duýgy (feeling). Beautiful in Turkmen is owadan, kazac (handsome), and ajaýyp (wonderful). Beauty in Turkmen is owadanlyk, güzellik, gürk, and gelük. The Turkic languages belong to the much larger Altaic language family, which includes Mongolian. ‘The one who you love is the one who is beautiful’ and ‘Beauty passes, wisdom remains’ Turkish proverbs say.

If we look further eastwards, Proto Uralic *rec(k) has the English meanings ‘beautiful’ and ‘good’. Mari (Cheremis) rž, rž is 'beauty, ornament', ržl is 'beautiful' and 'good'. Udmurt (Votyak) eč, džeč, ec (esk- J) have the meanings 'good', 'beautiful', 'lucky', 'luck'.⁵⁶⁶ Mongolian etymology has several roots for beauty. Proto-Mongolian *saji has the meaning good and beautiful. Also written Mongolian sajin, Middle Mongolian sajin, Khalkha sajn, sajxan, Buriat hajn hajxa(n), Kalmuck sn, Ordos sn, Dongxian sain, saigan, Baoan saŋ, sexaŋ, Dagur sain, saixan (saikan), Shary-Yoghur sain and saigan, and Monguor sn and Mogol sōin derive from the same root.⁵⁶⁷ Proto-Mongolian *gowa means beautiful and good. Written Mongolian uwa, uua, oua, Middle Mongolian qoa, ua, qoha, Khalkha gua, Buriat go, Kalmuck go for 'straight', Ordos go and gon, and Dongxian gau derive

from the same root.⁵⁶⁸ Proto-Mongolian *goju has the meanings beautiful and good. Written Mongolian oju, oji, Khalkha gojo, and Buriat gojo derive from the same root.⁵⁶⁹ Beauty is in Mongolian *ᠶᠡᠰᠡᠭᠡᠯᠡᠨᠲᠡᠢ*, *ᠭᠣᠰᠢᠬᠠᠨ*, *ᠭᠣᠰᠢᠪᠢᠭᠢ*. Proto-Tungus-Manchu *borkan has the meanings color and beauty. Spoken Manchu *boč*, *boču*, literary Manchu *bočo*, Jurchen *bo(i)čo-gaj*, Orok *boččo*, Nanai *bojčo*, Oroch *boqço*, and Udighe *boko* derive from the same root.. Mongolian is spoken throughout the region of Mongolia and into Qinghai and Xinjiang. In Azerbaijani ‘*Rəngimə bax, əhvalimi xəbər al!*’ means ‘Look at my color of the face, know my mood!’

In Urdu, spoken in Pakistan, ‘aab’ and ‘taab’ stands for English ‘beauty’, and ‘elegance’. In Urdu ‘aalam’ is beauty, condition, public, period, regions, situation, state, sorrow, and universe. In Urdu ‘aaraaish’ is adornment, beauty, and decoration, ‘aara’ish’ is decoration, adornment, and beauty, ‘ada’ is accomplished, beauty, blandishment, ‘bahaar’ is bloom, beauty, glory, delight, prime, and spring, ‘bahaaron’ is bloom, beauty, glory, delight, prime, and spring. ‘Ehasaas-e-jamaal’ is the ‘feeling of beauty’, ‘gori’ is beauty, belle, and white derived from Arabic ‘hourī’ for ‘virgin of paradise’, ‘nymph’, and ‘beauty’. ‘Husn’ is attractiveness, beauty, elegance, and loveliness. ‘Husn-parastee’ is ‘to appreciate beauty’, ‘iz’z-o-naaz’ is ‘respect and beauty’. Urdu is the only official language of Pakistan. Although English is generally used instead of Urdu, English is the lingua franca of the Pakistani elite and most of the government ministries. Urdu is closely related to Hindi. Urdu also has more loans from Arabic and Persian than Hindi has. In Urdu beauty is aab taab, aaraa’ish, ada, bahaar, gori, husn, jamaal, khuub, suurti, namak, nikhaar, raunaq, ziinat, zeyb, and zeybaaish. Sufi poet Tufail Hoshiarpuri wrote:

*You are Allah - Who exists
Your sovereign authority is full of majesty and glory.
You have dominion over the universe. You are eternal.
All that exists is a mirror of your perfect beauty.
All that exists needs Your care and protection.
You are Allah -- Who exists-- Allah -- Who exists
You reveal new wonders with the passage of time.*⁵⁷⁰

Hazrat Mirza Ghulam Ahmad wrote in Urdu the following poem:

In the Love of Allah/God

*How manifest is the light of the Originator of all the lights.
The whole world is becoming as if it were a luminous mirror.
After looking at the moon yesternight I became extremely restless,
For there were some signs in it of the charms of the Beloved.
My heart wells up with passion for the eternal glory of my Beloved.
Do not talk to me about the facial fascinations of the Turks or the Tartars.
The fountain of the sun manifests Thy beauty, O Lord!
And every star is a symbol of Thy splendour.
None can find the limits of Thy Power!
Who, in fact, is there to unfold the secrets of this great mystery?
Without Thee, not for a single moment, have I peace within me;
(Without Thee) my heart sinks perpetually, like the heart of an ailing person.
Quickly find out what uproar is in Thy street,
Lest the blood of some lovesick (Majnun) be shed.*⁵⁷¹

Derived from Arabic in Urdu ‘jamaal’ is ‘beauty’, ‘elegance’, and ‘loveliness’. ‘Namak’ and ‘nikhaar’ is beauty. In Urdu ‘pareewash’ is angel, beauty, and fairy. In Urdu ‘raanaaaii’ is beauty, ‘raunaq’ is beauty, brightness, brilliancy, elegance, freshness, light, and luster. ‘Renaaiyoo’ is delicacies and beauty. ‘Wajaahat’ is beauty, dignity, and respect. ‘Zeenat’ is beauty, decoration, and ornament. ‘Zeyb’ is beauty and elegance. ‘Zeybaaish’ is beauty, establishment, and

ornament. 'Ziinat' is beauty, adornment, and decoration. Sense is in Ukrainian усвідомлювати (acknowledge, apperceive, appreciate, be aware of, be conscious of, figure out, know, recognize, understand), смисл (purport, sound), чуття (feelings, flair, intuition, nose), відчувати (appreciate, feel, nose, perceive, sensate), значення (account, bearing, consequence, and значення (meaning, significance, value, weight). The Khazak love song *Adem aw (The Beauty)* performed by Aqman (vocals and dombra) contains the lyrics:

*When you pass discreetly by,
Like a furtive flower,
I am like the nightingale
Swirling around the flowers of his native nest
If I don't come to pick you, who else will?
I am strong enough to bear your torment, Beauty, my Beauty,
Tell me if the songs I dedicate to you are pleasing to you,
Could it be that you love me?
You are the haven of my secret thoughts,
You, summer of my life, object of my love,
Wherever you are, my Beauty.⁵⁷²*

Esthetics in Mesopotamia and Central Asia

Shamanism practiced rituals of belief in ancestral spirit and the nature the wide area of Central Asia. Beauty here is a feature of nature. Actually, such spiritual concepts can be found comprising the areas from Central Asia to Japan. Shamanism has no specific spiritual entities dedicated to beauty. In the East in Mongolia, also Buddhism was established. In the early high cultures the name Anat occurs in several forms in Ugaritic, Hebrew, Akkadian, and Egyptian. In the Ugarit V Deity List it is spelled da-na-tu to be pronounced 'Anatu'. Otherwise in Phoenician it is `nt and is pronounced 'Anat', 'Anatu', 'Anath' or 'Anata'. The name is usually transliterated from Hebrew as 'Anath', but it could also be 'Anat'. The Akkadian form is usually written as 'Anta' or 'Antu'. The Egyptian forms are 'Anant', 'Anit', 'Anti', and 'Antit'. The etymology is uncertain and many proposals have been set forth, mostly by way of speculation. If the name is related to the root `n (ayin nun) signifying a spring of water it may represent a connection with the goddess Baalat Beer know from a place name recorded in Vetus Testamentum. Anat was major goddess of fertility, sexual love, hunting, and war known among the Canaanites in prehistoric times. From the fertile agricultural area along the eastern Mediterranean coast, her cult had spread throughout the Levant by the middle of the third millennium BCE.⁵⁷³ Ishtar (Inanna) is the goddess of love and war of the Sumerians depicted at the E'anna temple in Uruk. In a *Praise to Ishtar* from an Akkadian hymn to Ishtar is written:

*She is clothed with pleasure and love.
She is laden with vitality, charm,
and voluptuousness.
Ishtar is clothed with pleasure and love,
She is laden with vitality, charm, [...].⁵⁷⁴*

Astarte is the name of a goddess as known from Northwestern Semitic regions with functions like the goddess Ishtar. The Hurrian goddess Šauška has similar functions like Istar and Isis.⁵⁷⁵ Campanelli wrote that the goddess was called Ishtar by the Babylonians, Inanna by the Sumerians, Astarte by the Greeks, and Ashtoreth by the Hebrews. Ishtar is a goddess of love and beauty with the epitheta 'The Giver of All Life', 'The Maiden', 'The Mother', and 'The Crone'. Maiden hymns were sung to her beauty and her love:

*Praise the Goddess, most awesome
of the Goddesses,*

*Let one revere the mistress of the
people, the greatest of the Gods.
Praise Ishtar, the most awesome of
the Goddesses,
Let one revere the Queen of Women,
the greatest of the Gods.*

*She is clothed with pleasure and
love.
She is laden with vitality, charm
and voluptuousness.*

*In lips she is sweet; life is in
her mouth.
At her appearance rejoicing
becomes full.
She is glorious; veils are thrown
over her head.
Her figure is beautiful; her eyes
are brilliant.⁵⁷⁶*

Islam is the religion most common in the former Soviet Central Asian Republics, Afghanistan, Xinjiang, and the peripheral western regions. Most Central Asian Muslims are Sunni, although Shia comprises the great majority in Azerbaijan, and in Afghanistan and Pakistan there are Shia minorities. Abu Nuwas was an Arab poet made traditional writing forms for drinking songs (*khamriyyat*). His love poems celebrate love for a beautiful boy. Abu Nuwas found his entry in *The Thousand Nights And A Night* as a collection of ancient tales from Persia, India, and Arabia dating to the 9th century. In *The Arabian Nights (The Thousand Nights And A Night)* narrator Sheherazade tells stories, but also characters in her stories narrate stories. Poets in pre-Islamic society had their public places in the large markets and judged poets and poetry during the four months of peace each year in which it was prohibited to fight among tribes.

In Iran Zoroastrian writings were mainly destroyed in the Islamic conquest of Iran. In Iran Saadi's *Golestan* contains a description of beauty in the *Record of the Great Amir Fakhruddin Ben Abu Bekr, Son of Abu Nassar* within the metaphorical concept of the *bride of imagination*:

Again, the bride of imagination can for want of beauty not lift up her head nor raise her eyes from the feet of bashfulness to appear in the assembly of persons endowed with pulchritude, unless adorned with the ornaments of approbation from the great Amir, who is learned, just, aided by heaven, victorious, supporter of the throne of the Sultanate and councillor in deliberations of the realm, refuge of the poor, asylum of strangers, patron of learned men, lover of the pious, glory of the dynasty of Pares, right hand of the kingdom, chief of the nobles, boast of the monarchy and of the religion, succour of Islam and of the Musalmans, buttress of kings and sultans, Abu Bekr, son of Abu Nassar, may Allah prolong his life, augment his dignity, enlighten his breast and increase his reward twofold, because he enjoys the praise of all great men and is the embodiment of every laudable quality.⁵⁷⁷

In Persian Farsi beautiful is زیبا (ziba). In Farsi an احور achwar is someone who has beautiful eyes and the planet Jupiter. بانو banu is a princess, a lady, a bride, a flagon of wine, a goblet of rose-water; banui misr is Potiphar's wife. Nargis banui shahla-chashm is the lady Narcissa with black eyes (i.e. the narcissus) or figuratively a beautiful woman. بت روی but-ruy means beautiful as an idol. بهاجه bahajat means being beautiful. بهجة bahjat means being joyful and glad, being beautiful, beauty, elegance, grace, excellence, gladness, cheerfulness, alacrity, and exultation. A مستملح mustamlh is someone who thinks a thing beautiful. ملوح muluh and ملوحة muluhat means being

salty, being beautiful, saltiness, and brackishness. *يوسف جمال* yusuf-jamal means 'beautiful as Joseph' referring to the *Quran*.⁵⁷⁸ Paristan (Persian: *پريستان*) is the fairyland in the Middle East, South Asia and Central Asia. Thomas Keightley in *The Fairy Mythology* stated that the "Peries and Deevs of the modern Persians answer to the good and evil Jinn of the Arabs, of whose origin and nature we shall presently give an account".⁵⁷⁹ Peris are Persian spirits of great beauty who guide mortals on their way to paradise. Peris also battle the Daevas.⁵⁸⁰ Daevas are demons who cause plagues and diseases and who fight every form of religion. They are the male servants (or followers) of Angra Mainyu (Ahriman). The female servants are called Drugs. Together both fight Ahuru Mazda (Ormazd) and his Amesha Spentas. Originally the Daevas together with the Ahuras were a classification of gods and spirits. In later Persian religion they were degraded to a lesser kind of beings, demons.⁵⁸¹

In Farsi '*Gul pusht o ruii nadara.*' means 'The flower has no front or back'. '*Mesle bulbul shirin gap mezani.*' means 'You talk sweet like the nightingale'. In Farsi beauty is *زیبایی، خوشگلی، حسن، جمال، زنان زیبا*. Anahita (Nahid) was a major deity in the pre-Islamic Iran and the protector of water and the goddess of beauty, fertility, and fecundity. In ancient Persia, it was believed that She is the source of all waters.⁵⁸² Noury wrote in *First Iranian Goddess of Productivity and Values* that a myth is "an ancient story or set of stories, especially explaining in a literary way the early history of a group of people or about natural events and facts. [...] One of the famous myths in Iranian culture is considered to be the Myth of Anahita who is also known as the first Iranian Goddess (in Persian: *nakhosteen khodda zan-e-Iran*)."⁵⁸³ The Magi dominated the Median Dynasty or Medes (728-550 BC) and Achaemenid Dynasty or Persian Empire (550-330 BC). The Magi were responsible for chanting accounts of the origin and descent of the gods and the goddesses in pre-Zoroastrian times. The chief god of the pre-Zoroastrian era was Ahura Mazda, the creator of the universe and the one who maintains the cosmic and social order. Mithra was the second most important deity. Other major deities included Anahita. In Persian culture, the myth is called Anahita, Anahit, Anahiti, and Ardivi Sura Anahita. In Modern Persian, it is called Nahid, which is the name of planet Venus. In Greek culture, it is called as Anahitis. The Greeks also associated Anahitis with either Athena or Aphrodite. Her values are fertility (*baarvari*), immaculate (*biggonaah-o-moghadass*), perfect (*dorost-o-tamaam-ayaar*), water (*aab*), plants and green (*nabaat-o-sabz*), clean (*paak*), untainted (*bi-aib*), innocent (*biggonaah-o-mobaraa*), benefactor (*niko-kaar*), patroness or supporter of females (*poshtibaan-e-zanaan*), and pure (*naab-o-sareh*). Anahita is usually portrayed as a virgin, dressed in a golden cloak, and wearing a diamond tiara (sometimes also carrying a water pitcher). Armenians called out to Anahita as the "Great Lady Anahita, Nation Glory and Life-Giver, Mother of Sobriety, and Benefactor of Humanity." Aglaia is a junior goddess of beauty and has been mentioned in the medieval Pashto poetry. One of the Pashto poets, in the famous Pashto poetry book, called *Pata Khazana*, has attributed, the word Aglaia to beautiful girls of the medieval homeland of the Pashtuns. This poem is said to be about one thousand years old. The word Aglaia is almost non-existent in modern Pashto.⁵⁸⁴ Ghilzai stated that as Cytherea or Aphrodite was an important goddess of beauty, love and female fertility and desire, worshipped by the ancient Greeks, there are signs that this Goddess like many other Gods and Goddesses, was revered or worshipped by the ancient Pashtuns as well. Cytherea is existing in modern Pashto. When a Pashtun girl reaches the age of fertility, she is made 'Cythera', which means she must cover her self from the gaze of stranger males, to avoid any feelings of desire by them.⁵⁸⁵ Amir Khusrau's (d. 1325) poem *The Goddess* invokes the goddess as *Cypress statur'd* :

*My vagrant eye
Did ne'er descry
A fairer form than thine:
Is it of earth?
Or heavenly birth?
Or Fairy's, half divine?*

The world I rov'd,

*And frequent lov'd
Those charms which all adore:
Maids who excell'd
I oft beheld--
But thou art something more.*

*Each soul thy prey,
Each heart thy sway
Avows with mad'ning pain;
Thy magic eyes
Idolatry maintain.*

*Than jinis nimbler,
More delicate
Than rose's heart:
My praises
You surpass,
How wonderful thou art!*

*Cypress statur'd
Art thou,
My soul's solace and comfort:
Don't abandon me
So abruptly,
And my heart transport.*

[...] ⁵⁸⁶

Also in the poem *What Station Did I Cross that Night?* Amir Khusrau (d. 1325) asks for a *cyprus-statured Beauty*:

*Who was that Beauty,
The cyprus-statured one, I mean;
The tulip-cheeked ravisher
The Jewel that adorned the station,
And the night?
Rivals attentive, she a coquette
I, a fearful, trembling mute;
Words had turned into stone,
My being entirely afloat.
What was the station I crossed, pray tell me
The station that I crossed
That night?
You crossed the NO PLACE,
Where He holds assembly
Where the Prophet is the Light.
NO PLACE it was, Khusrau,
The station you crossed
That night.* ⁵⁸⁷

Most high cultures in the Middle East worshipped a goddess of beauty (among other features) and had established cults. After Islamisation in these areas beautiful became an attribute of Allah. This religion with its mind concept of beauty spread from the Arabic homeland to North Africa and in the Central Asian region and replaced the local cults.

5.2. Esthetic Perspective of India

Statements on the Issue in Research

Ravindra Raj Singh stated, “the spiritual authority of the priestly caste, the Brahmins and theologians (*pundits*), was much reduced as bhakti saints and gurus emerged in different regions of India. The devotional religion showed that the bond with God required nothing but love, and grace of the loving Lord knew no distinctions of caste and gender. From the 11th century and earlier India had played host to an Islamic style that had spread over parts of Asia, Africa, and Europe. *Kalidasa* is the greatest of all classical Sanskrit poets. Aside from the legends, we really do not have any reliable details of his life. As is the case with most Indian classical scholarship and literary works, what we have are the great works of the poet, which undoubtedly reveal the genius of *Kalidasa*. Indian civilization would have been poorer if we had lost *Kalidasa*. Fortunately we did not, and so even after the lapse of over 1500 years since *Kalidasa* wrote them, most of our current esthetics and art forms, including movies, borrow directly or indirectly from *Kalidasa*.”⁵⁸⁸ Thumpamon wrote on Malayalam criticism figuring out the influence of Western criticism to Indian criticism:

*Modern criticism is concerned with projecting the hidden and the esthetical aspects of a literary world. As in other languages, in Malayalam also, methods have been used for gauging the levels of beauty in a literary piece. The aim of all criticism is one and the same but the stress of criticism is on certain functions. A new method of criticism sprouted as a reaction to the previous methods. “Art for Arts Sake” was swayed art, “ Art for Life’s Sake” and “Art itself is life” came to occupy the centre stage. The criticism in Malayalam is indeed based on the western principles. Till that time, the treasury of Malayalam literary criticism was the fundamental theories of the Estheticians of the east. In the place of the authorities of Sanskrit in Malayalam criticism, now the second half of the eighteenth century western modes got established. Kerala open-mindedly accepted the western literary and intellectual ways from that time. P. K. Narayana Pillai, who had same name. Besides, the writers were given opportunity to familiarise with German, French, Italian, Russian, Spanish, Greek and American literature. He translated Maupassant, Balzac, Freud, Darwin etc. He wrote articles about Socialist Anarchist thoughts. He created a new heaven and earth of neo-sensibility. He prepared the youth to step over the barriers of language, nations, and religion and created a new style of life. He lifted Malayalam criticism to a new horizon of inter-disciplinary sensibility, releasing It from the traditional ways. Even the new critics in Malayalam own up A. Balakrishna Pillai as the genius who enquired into the live-relation between art and science and brought the result of that enquiry into literary criticism.*⁵⁸⁹

From a Catholic perspective “the oriental system of study, which exhibits an instructive analogy with the one here treated, is that of the ancient Hindus still in vogue among the Brahmins. In this, the highest object is the study of the *Veda*, i. e. the science or doctrine of divine things, the summary of their speculative and religious writings for the understanding of which ten auxiliary sciences were pressed into service, four of which, viz. phonology, grammar, exegesis, and logic, are of a linguistico-logical nature, and can thus be compared with the Trivium; while two, viz. astronomy and metrics, belong to the domain of mathematics.”⁵⁹⁰

Rasas as Esthetic and Emotional States

To express human feelings ancient Indian philosophers extensively utilized contemplative abstraction. The concept of esthetic flavor is called *rasa*.⁵⁹¹ The theory of *rasa* is attributed to Bharata, a sage-priest who may have lived about A.D. 500. It was developed by the rhetorician and philosopher Abhinavagupta (c. C.E. 1000), who applied it to all varieties of theatre and poetry. The principal human feelings, according to Bharata, are delight, laughter, sorrow, anger, fear, disgust, heroism, and astonishment, all of which may be recast in contemplative form as the various rasas: erotic, comic, pathetic, furious, terrible, odious, marvellous, and quietistic. These rasas comprise

the components of esthetic experience. The power to taste *rasa* is a reward for merit in some previous existence.⁵⁹² Maillard wrote in *The Aesthetical Pleasure of Tragedy in Western and Indian Thought*: “What sort of pleasure is aesthetical pleasure? What produces it? There may be more than one answer to these questions. Indeed, there may be more than one sort of aesthetical pleasure, or it may derive from a coalescence of various other pleasures, in themselves non-aesthetic. Among the answers that have been given throughout history, we would have to distinguish between those that explain it within a theory of emotions and those that attribute it to intellectual activity. What kind of pleasure, for example, is the pleasure of imitation? And what about the pleasure we find in the “good” construction of a play? Should such a pleasure, the appreciation of elements skillfully woven into a whole, be understood as an artistic rather than an aesthetical pleasure? The school of “*rasa*” and Abhinavagupta, the leading figure of the thinkers of the Kashmir School, developed an aesthetical theory between the ninth and eleventh centuries. These thinkers espoused the idea of a transformation of the emotions by the elements at work in representation. They undertook to investigate what those elements were and how they cause that transformation.”⁵⁹³

Gobind Singh Mansukhani stated, “according to *rasa* different types of music evoke different feelings and emotions. Certain sounds produce joy, others grief and yet others affection and tenderness. According to Indian esthetics, each poem or musical composition produces a certain *rasa* (emotion). Literally, *rasa* means juice. Some consider *rasa* as sentiment, but it is something subtle, even more than an emotion or empathy. *Rasa* is essentially emotional reaction and awareness of it. The feeling may be pleasant or sad, high or low, sublime or ludicrous, actual or imaginary, furious or peaceful. Every *raga* or *ragini* is like a hero or heroine respectively in a certain emotional situation, and the musician or singer is expected to create that very situation to enable the audience to share it. By and large, each *raga* is supposed to evoke a single emotion. For example, the notes of *Khamaj raga* are said to evoke erotic feelings or to create a romantic mood. *Kafi raga* is tranquilizing and pleasing and gives a feeling of peace.”⁵⁹⁴

Gobind Singh Mansukhani wrote that “in the system of Indian esthetics, there are nine emotions called *nava rasa*. These are *shingara* (romantic or erotic feeling), *hasya* (comic or humorous feeling), *karuna* (pathetic or sad emotion), *rudra* (anger or fury), *veer* (valorous or heroic), *bhayanak* (fear or terror), *vibhatsa* (odious or disgusting), *adhbuta* (wonder or surprise) and *shanta* (peace and tranquility).”⁵⁹⁵ Visuvalingam in *Towards an Integral Appreciation of Abhinava's Aesthetics of Rasa* stated: “Abhinavagupta's esthetics is the culmination, in Kashmir by around the late 10th century, of convergent developments in Indian dramaturgy, rhetoric, linguistics, epistemology, psychology and spirituality. Drama had long been accepted as the 'total' art form that united plot, acting, dance, poetry, music, architecture, fine arts, human values and practically all other concerns of life in order to sustain and nourish an emotional enjoyment (*rasa*). Though *rasa* was also evoked by separate art forms such as the *ragas* of Indian music, only in theater was the full range of human feelings expressible in all their infinite variety and subtlety, with each emotion rendered with recognizable distinctiveness.”⁵⁹⁶

Visuvalingam in *Towards an Integral Appreciation of Abhinava's Aesthetics of Rasa* mentioned that “through esthetical identification, an emotional stimulus that was originally unique (*asadharana*) to a particular *azraya* becomes in this way 'generalized' (*sadharani-karana*) into an object of relish for the spectators at large, who experience the corresponding *rasa* (e.g. *zrngâra* means love) in an 'impersonal' mode in the sense of its being not conditioned by an ascertainment. Worldly (*laukika*) emotion immediately engenders a stream of cogitation, impelled by purposivity towards the external stimulus, which sustains the feeling of self as distinct from other. The choice is between a 'personal' interest and the withdrawal of attention due to indifference or other more insistent matters. *Rasa* is ultimately not even an emotional object presented to consciousness but rather a specific non-mundane (*alaukika*) mode of cognition (*bodha, pratiti*) that is indistinguishable from an active relishing (*asvadhana, rasana*). Since emotions are not relishable per se, what is really enjoyed is the reflexivity (*vimarza*) of consciousness as mediated by a particular emotional state. This is why Abhinavagupta repeatedly equates *rasa* with a more fundamental and universal 'esthetical rapture'

(*camatkara*) that reveals itself in a variety of circumstances that are not artistic in the conventional sense, particularly in modes of 'spiritualizing' otherwise 'worldly' experience. Though evoked or, rather, mirrored by the emotions in the typical esthetical context, *rasa* is ultimately an inalienable property of consciousness itself.”⁵⁹⁷

The classical eight sentiments (*rasas*) given by Bharata in his *Natya-sastra*, a treatise on dramaturgy believed to have been composed around 100 A.D consist of erotic (*srngara*), comic (*hasya*), pathetic (*karuna*), furious (*rudra*), heroic (*vira*), terrible (*bhayanaka*), odious (*bibhatsa*) and marvellous (*adbhuta*). These eight *rasas* are described to have their corresponding dominant-emotions (*sthayi-bhavas*).⁵⁹⁸ Ravindra Raj Singh stated: “The *Gita* says that knowledge is to be complemented by *bhakti* and *bhakti* is thought’s attainment of a release from worldliness, a moment of true freedom from the bounds of a barren, oppressive and temporal existence, a moment of realization in and of love. Knowledge without forms, without an ontological basis fails to attain its purpose, namely fulfillment. It must be accompanied by devotion. The *Gita* prescribes a union (*yoga*) of action, devotion, and knowledge (*karma*, *bhakti* and *jnana*) for an authentic human existence. *Bhakti* is one of the dominant themes in the epics of *Maha-bharatha* and *Ramayana* as well as in the *Puranas* (collections of myths and legends). *Bhagvata Purana* is one of the most authentic and popular works. In it the path of *bhakti* is proposed as the most natural answer to one’s longing for true friendship, security and meaning in life. *Bhakti* as an essential aspect of the religious life and as an alternative to ritualism is present in all Indian religions including Buddhism, Jainism, and Sikhism. The spell of Vedic gods influenced early Buddhism, especially the Mahayana sects, as faith in the deity of the Buddha became a path to nirvana. The essential nature of *Bodhisattvas* is described as great-loving-consciousness (*maha-karuna-chitta*) and all living beings are deemed objects of this love. The presence of the ethos of *bhakti* in Buddhism is evident in early *sutras* (discourses) but also implicit in its central concept of *karuna* (empathy). *Bhakti* is also shown in the daily prayer of the Buddhists: *Buddham sarnam gachchami* (I seek refuge in the Buddha). Besides the various treatments of *bhakti* in the basic texts of the *Vedas*, *Upanishads*, the *Puranas*, the epics, the work of philosophers, the texts of Buddhism, Jainism, and Sikhism, there are some special texts that are devoted exclusively to the elucidation of the nature of *bhakti*.”⁵⁹⁹ Anandavardhana (820-890) was the author of the philosophy of aesthetic suggestion *Dhvanyaloka*. The philosopher Abhinavagupta wrote an important commentary on it. The *Dhvanyaloka* revolutionized Sanskrit literary theory by proposing that the main goal of good poetry is the evocation of a mood or ‘flavor’ (*rasa*) and that this process can be explained only by recognizing a semantic power beyond denotation and metaphor, namely, the power of suggestion.

What is Indian Esthetics?

The concept that the sensory realm is illusion expressed in the phrase ‘the veil of Maya’ is characteristic for Indian culture. Applied arts express religiosity. Indian dances are religion-based in the sense that music and dance have been traditionally seen as a medium to please gods.⁶⁰⁰ To answer this question it is necessary to look at the different cultures in India.

Dukka in Buddhism is the equivalent for the state of *pathos* as suffering in Western culture. The followers of Buddha saw the connection between esthetics and rhetorical figures. Aesthetic pleasure is *camatkarakari*. Porcher wrote: “It is known that Ananda postulates the existence of implicit figures (*alaṅkara-dhvani*) whose conditions he defines, among the main conditions is the adherence of the principle of beauty (*carutava*) to the suggested *alaṅkara*. The list of implicit figures established by the author of *Dhvanyaloka* includes *rpakas*, *upamas*, *aksepa*, *arthantaranyasa*, *vyatireka*, *utpreksa* etc. It does not, however, include any *aprastutaprasaṅga*: it is hence Abhinava who feels the need to complete his predecessor's exposition.”⁶⁰¹ In *The Aryan Esthetics: Introductory Notes* Ayy Argayl wrote: “*The Aryan sacred texts – Vedas, Avesta, the Laws of Manu and others – cite a geographical location of the Aryan homeland which is known as Ariyanam-Vaedjo (in Avestan) or Ariavarta (in Sanskrit) as “the first and the best location” made by the God the Creator. In this land a river named Daiti flows while in the middle of the land stands a holy*

mountain named Harayta, sometimes referred to as Hara. Accordingly, this is a heavenly land – the homeland of the Aryan nations. So, the supreme God named Dyaus-Pitar created the Universal law Arta, according to which, the diversity of things and the phenomenon of life occurred. This was the Aryan view of how the Universe took shape. [...] The description of the beauty behind the Aryan goddesses is different though. They are attributed such qualities and features like, “beautiful, petite and over-grandiose”. In contrast, male gods represented the unity of expression and conservatism. In the images of indo-Aryan goddess Sarasvati, one can find unlimited harmony and felinity; in the sculptures of Iranian Ardivisura Anahita it is hard to not notice the proportionality of her body and the exactness of her facial features. Furthermore, what is interesting about the goddesses is probably the extreme physical attraction that they have possessed. For example, in the hymn to Anahit found in the Aryan holy book of Avesta, it is said the following: ‘Anyone can see her, Ardivisura Anahita, in the image of a beautiful diva, strong, straight, tall, high waste...in a beautiful apron, with big curves, golden hair, she is beautiful with her earrings and necklace. Ardivisura Anahita has beautiful neck, tight body that emphasizes her divine breasts. She attracts people’s attention, with her beautiful and specially made ring, beautiful ribbons [...]’ That was certainly a beautiful description.”⁶⁰²

In India Uma is the personification of light and beauty allotted to Shiva. The main center of her cult is in Bengal. In Hindu myth Uma is one of the appellations of the goddess Parvati as ‘light’ or ‘splendor’ embodying great beauty and divine wisdom.⁶⁰³ The Hindu goddess of good fortune and beauty, mother of Kama, the young god of love. Lakshmi arose from the milky foam of the waves at the Churning of the Ocean. She is the consort of Vishnu, and is his wife during each of his incarnations also known as Sri.⁶⁰⁴ In Hindu myth one the appellations of Lakshmi is Sri as goddess of beauty and good fortune.⁶⁰⁵ Goddess Lakshmi means luck to Hindus. The word ‘Lakshmi’ is derived from the Sanskrit word *laksya*, meaning ‘aim’ or ‘goal’. Lakshmi is the goddess of wealth and prosperity. Lakshmi is the household goddess of Hindu families. Lakshmi is depicted as a beautiful woman of golden complexion, with four hands, sitting or standing on a full-bloomed lotus and holding a lotus bud. Her four hands represent the four ends of human life: *dharma* or righteousness, *kama* or desires, *artha* or wealth, and *moksha* or liberation from the cycle of birth and death.⁶⁰⁶ In the *Mahabharat* Tapati is mentioned as the lover of SamvaraNa. In Indian mythology, as in all mythologies all over the world, there are stories of many lovely maidens. This story is of Tapati, a beautiful maiden who lived in the foothills of the mighty Himalayas. Tapati was the daughter of Surya, the sun god, and his substitute wife Chhaya (shade). King Samvaran saw the resplendent maiden and immediately felt in love with her. He decided to approach her, but when he told her of his love, she disappeared.⁶⁰⁷

The *Sita Upanishad* says:

20. *The real form of the power of action (is as follows): From Hari’s mouth (proceeds) sound; from this sound ‘the drop’; thence, the syllable Om; from this syllable, distinctively proceeds the mount Rama, the abode of the Vaikhanasas. On that mount flourish manifold branches representing action and knowledge.*

21. *The primal science of Vedas three, reveals all sense; They are the ‘three’, comprising Ric, Yajus and Saman.*

22. *Based on a fact, fourfold, they are called The Ric, Yajus, Saman, Atharvan.*

23. *The ‘three’ are so famed as they Concern the four priests, form texts Of triple sense, lingas, and much else. The Atharvan is, in essence,*

Ric, Yajus and Saman, too.
 24. *Yet separated it is, being*
In the main, of magic sense.
The Rig-Veda does flourish
In branches twenty-one.
 25. *The Yajus is well known*
In nine and hundred various schools.
Saman has a thousand branches;
The Atharvan but forty.
 26. *The Vaikhanasa philosophy*
With intuition is concerned;
With Vaikhanasa it is that
Sages ever engage themselves.
 27. *Rituals, Grammar, Phonetics, Etymology, Astronomy and Metre*
are the six limbs.
 28. *The minor limbs are Vedanta*
And Mimamsa, the treatise on
Nyaya and Puranas upheld
By the knowers of the Law; so also
Of meditation (upasana) the chapters;
 29. *Ethics, of the Vedic lore all branches,*
Tradition, Law upheld by Rishis great;
History and legend – these the Upangas.
 30. *The five minor Vedas are*
Architecture and Archery,
Music, Medicine and Occult Thought (daivika).
 31. *The Discipline, the Rites, the Gloss, the Lore,*
Conquest supreme of breath – these twenty-one
Are renowned as self-evident.
 32. *The word of Vishnu at first sprang forth*
From Vaikhanasa as the Vedas three.
 33. *As of old from sage Vaikhanasa*
The 'three' sprang forth –
Hear all from me.
The eternal Brahmic form is power to act.

The *Mudgala Upanishad* says:

Om ! May my speech be based on (i.e. accord with) the mind;
May my mind be based on speech.
O Self-effulgent One, reveal Thyself to me.
May you both (speech and mind) be the carriers of the Veda to me.
May not all that I have heard depart from me.
I shall join together (i.e. obliterate the difference of) day
And night through this study.
I shall utter what is verbally true;
I shall utter what is mentally true.
May that (Brahman) protect me;
May That protect the speaker (i.e. the teacher), may That protect me;
May that protect the speaker – may That protect the speaker.⁶⁰⁸

The *Katha Upanishad* says:

The word which all the Vedas glorify,

*and which all austerities proclaim,
 desiring which people live as holy students---
 that word I tell you briefly is AUM.
 This word truly is God; this word is supreme.
 Knowing this very word, whatever one desires is gained.
 This support is the best; this support is the highest.
 Knowing this support, one becomes great in the world of God.⁶⁰⁹*

In Sanskrit *Natyasastra* by Bharata Muni (around 500 B.C.) artificial representation is known to be fourfold in gestures (*angika*), words (*aharya*), dresses/make-up (*aharya*), and the manifestations of mental states (*sattva*). The gesture is of three kinds, namely, that of the limbs (*sarira*), that of the face (*mukhaja*), and that related to different movements of the entire body (*cestakrta*). The six major limbs are called *anca* and these are head, hands, breast, sides, waist, and feet. The six minor limbs are called *anca* and these are eyes, eyebrows, nose, lower lip, and chin. The gestures are called the *sakha*, and pantomiming through them is called *ankura*. While these technical terms are not immediately relevant to our discussion, assignation of roles to these two types by some scholars is of some consequence in our work. *Sakha* stands for gesture and posture in general and for some others it stands for the flourish of the gesticulating hand (*kara-vartana*) preceding one's speech. *Ankura* stands for the flourish of the gesticulating hand following speech.⁶¹⁰ Buddhism spread from India eastwards. In the *Tipitaka*, the senses are named this way:

'Good Gotama, of these two appearances, the more excellent would be the sun in the sky at mid day in Summer time.'

'Kaccayana, the excellence of many of these gods surpasses the excellence of the moon and sun, I know them, yet I would not tell whose appearance is more noble and more excellent than the other's appearance. Yet, you say, this appearance, which is inferior even to the appearance of the worms and fireflies, is the most noble and excellent appearance. That too you would not point out. '

'Kaccayana, five are the strands of sensual pleasures. What are the five? Pleasing agreeable forms cognizable by eye consciousness arousing fondness and sensual desires. Pleasing agreeable sounds, Pleasing agreeable smells, -Pleasing agreeable tastes, Pleasing agreeable touches cognizable by body consciousness arousing fondness and sensual desires. Kaccayana, these are the five strands of sensual pleasures on account of them arises pleasantness and pleasure. Thus from the senses is sensual pleasures, of sensual pleasures the highest sensual pleasure is declared'.

When this was said the wandering ascetic Vekhanassa said thus to the Blessed One-'Indeed wonderful are the words of good Gotama, from the senses is sense pleasures, of sensual pleasures the highest pleasure is told by me.'⁶¹¹

Rabindranath Tagore in *Saghana* wrote on the realization of beauty on the *sense of beauty*:

But what is the function of our sense of beauty in this process of the extension of our consciousness? Is it there to separate truth into strong lights and shadows, and bring it before us in its uncompromising distinction of beauty and ugliness? If that were so, then we would have had to admit that this sense of beauty creates a dissension in our universe and sets up a wall of hindrance across the highway of communication that leads from everything to all things.⁶¹²

The *Sita Upanishad* says on the essence of Veda:

21. *The primal science of
Vedas three, reveals all sense;
They are the 'three', comprising
Ric, Yajus and Saman.*
22. *Based on a fact, fourfold, they are called
The Ric, Yajus, Saman, Atharvan.*
23. *The 'three' are so famed as they
Concern the four priests, form texts
Of triple sense, lingas, and much else.
The Atharvan is, in essence,
Ric, Yajus and Saman, too.*
24. *Yet separated it is, being
In the main, of magic sense.
The Rig-Veda does flourish
In branches twenty-one.
[...]*
30. *The five minor Vedas are
Architecture and Archery,
Music, Medicine and Occult Thought (daivika).*
31. *The Discipline, the Rites, the Gloss, the Lore,
Conquest supreme of breath – these twenty-one
Are renowned as self-evident.*
32. *The word of Vishnu at first sprang forth
From Vaikhanasa as the Vedas three.*
33. *As of old from sage Vaikhanasa
The 'three' sprang forth –
Hear all from me.
The eternal Brahmic form is power to act.⁶¹³*

Bahm in *Buddhist Aesthetics* wrote that for “Buddhist aestheticians, if not all Oriental aestheticians, the term beauty is reserved for ‘pleasure objectified’.”⁶¹⁴ In Sanskrit *Natyasastra* written by Bharata Muni around 500 B.C.E., artificial representation is known to be fourfold in gestures (*angika*), words (*aharya*), dresses/make-up (*aharya*), and the manifestations of mental states (*sattva*). The gesture is of three kinds, namely, that of the limbs (*sarira*), that of the face (*mukhaja*), and that related to different movements of the entire body (*cestakrta*). The six major limbs are called *anca* and these are head, hands, breast, sides, waist, and feet. The six minor limbs are called *anca* and these are eyes, eyebrows, nose, lower lip, and chin. The gestures are called the *sakha*, and pantomiming through them is called *ankura*. While these technical terms are not immediately relevant to our discussion, assignation of roles to these two types by some scholars is of some consequence in our work. *Sakha* stands for gesture and posture in general and for some others it stands for the flourish of the gesticulating hand (*kara-vartana*) preceding one's speech. *Ankura* stands for the flourish of the gesticulating hand following speech.⁶¹⁵ Of sensual pleasures the highest sensual pleasure is declared (*kamasukha kamagga sukhau tattha aggam akkhatititi*) is a sutta for the sensual pleasures enjoyed by a man seeing a young girl of warrior clan, brahmin clan, or householder clan, of about the age of fifteen or sixteen years. In India the *Veda*'s state that *sundaram* is just one of the elements of the divine (*sathyam*) (truth), *sivam* (consciousness), and *sundaram* (goodness/beauty). *Sathyam* (truth), *shivam* (goodness), *sundaram* (beauty) are the terms used by the Bhaaratheeyas to describe divinity from time immemorial. The truth that transcends the categories of time is considered ‘the real truth’.⁶¹⁶ In Buddhism, *ayatana* is the sensual medium. The inner sense media are the sense organs: eyes, ears, nose, tongue, body, and mind. The outer sense media are their respective objects. Kamaguna are the 'strings of sensuality'. The objects of the five physical senses are visible objects, sounds, aromas, flavors, and tactile sensations. Kamaguna usually refers to sense experiences that, like the strings (*guna*) of a lute when plucked, give rise to pleasurable feelings (*vedana*).⁶¹⁷ *Dukka* is understood as 'suffering' and we can consider suffering

as the binary contrary to pleasure. Thus, to avoid dukka is a feature of Buddhism. Amitabha Buddha (Japanes *Amida butsu*) is the 'Limitless Light.' In Mahayana, it is the Buddha of the Western Paradise (the Pure Land). The term *Pure Land* (Land of Ultimate Bliss) refers to the Paradise of the West presided over by Amitabha. Other Buddhas have their own Pure Land. Also encountered in the aspect of Amitayuh (or Amitayus), 'Limitless Life.' Pure Land Buddhists practice recitation of the name of Amitabha. Buddhist religion contained ethics and social criticism developed by philosophical thoughts and scientific method. According to *Takasaki* (185), on beauty in Chinese and in Sanskrit the following is written:

Ratnagotravibhāga (Mahāyānottaratantrasāstra) 20.15-17

*vaimalyasādharmyea sarvācāramalavigatatvāt
prabhāvasādharmyea aabhijñādyacintyaprabhāvaguayogāt
lokālakārasādharmyea
sarvajagadāśayaśobhānimittatvāt*

In short, by the sixfold common nature with Jewels, these three named Buddha, Doctrine and Community, are called 'Jewel'. That is to say,

1) through the common nature of their appearance being difficult to obtain; because those people who have not ripened the rot of virtue cannot get any chance to meet them, even during a long succession of aeons.

2) Through the common nature of being immaculate; because they are apart from all kinds of dust.

3) Through the common nature of power; because they are endowed with the quality of unthinkable power; the 6 Supernatural Powers and so forth. 4) Through the common nature of being the ornament of the world; because they are the cause of beauty intended by the whole world. ⁶¹⁸

Sarojini Naidu wrote a poem about the Buddha's beauty and uses the symbol of the rose:

*To A Buddha Seated On A Lotus
Humayan To Zobeida*

*You flaunt your beauty in the rose, your glory in the dawn,
Your sweetness in the nightingale, your whiteness in the swan.*

*You haunt my waking like a dream, my slumber like a moon,
Pervade me like a musky scent, possess me like a tune*

*Yet, when I crave of you, my sweet, one tender moment's grace,
You cry, "I SIT BEHIND THE VEIL, I CANNOT SHOW MY FACE."*

*Shall any foolish veil divide my longing from my bliss?
Shall any fragile curtain hide your beauty from my kiss?*

*What war is this of THEE and ME?
Give o'er the wanton strife,
You are the heart within my heart, the life within my life. ⁶¹⁹*

Of sensual pleasures the highest sensual pleasure is declared (*kamasukha kamagga sukhau tattha aggam akkhayititi*) is a sutta for the sensual pleasures enjoyed by a man seeing a young girl of warrior clan, brahmin clan, or householder clan, of about the age of fifteen or sixteen years. In India the *Veda's* state that *sundaram* is just one of the elements of the divine (*sathyam* (truth), *sivam* (consciousness), *sundaram* (goodness/beauty). *Sathyam* (truth), *shivam* (goodness), *sundaram*

(beauty) are the terms used by the Bhaaratheeyas to describe divinity from time immemorial.⁶²⁰ Lalita is another name for Devi and means elegant or beautiful. The thousand names of Devi are recited in the Lalita sahasranama, which is considered one of the greatest prayers to Lalita, an aspect of Parvati. In the hymn *Sri Sri Lalitastakam* Srila Rupa Goswami writes:

*I offer my obeisances to Lalita devi, who has many wonderful qualities. She worships the perspiration of Sri Sri Radha-Mukunda's lotus feet and acts boldly, out of intense feelings of friendship for them.*⁶²¹

Beautiful in Avestan is huraodha and srira. Triurati mentioned that in India the *Bhagavata Purana* is by far the most popular of all the *Puranas*. "It enjoys this status both within India and abroad. It was the first Purana ever to be translated into English. Bengal alone has more than forty translations of the text. It has been translated into thousands of Indian dialects, including aboriginal languages. According to some, had it not been for the Bhagavata Purana, within which the amorous sports of Shri Krishna are related, the whole of Hindu India might have been converted during the Muslim occupation. Even the great Moghul emperor Akbar humbled himself before the Bhagavata Purana as represented by the Vrindavana Goswamis. The Bhagavata Purana is itself a Vedanta of esthetics. It is considered a commentary on the Vedanta-sutra by the sutra's compiler. The Padma Purana states that when the Bhagavatam is recited, the Vedas, Puranas, and Vedanta-sutra assemble to hear it. The text describes itself as the essence of the shruti, the Upanishads. Because of its Vedantic nature, its esthetical content is an advocacy of an ultimate reality that is the form of beauty, the ultimate form of esthetical experience. At the same time, the Bhagavata Purana is a literary masterpiece of Sanskrit poetics. With respect to relish, suggestive poetry, embellishments, lyric poetry, and metre, its position is unique within the Puranic literature of India. It is a book of aesthetic experience that the reader is to drink from until he is rendered unconscious, only to rise and drink again its intoxicating elixir of rasa. The 10th canto of the Bhagavata Purana describes the life of Krishna."⁶²² Naidu in the poem *Krishna* uses the term the 'beauty of immortal eyes':

Krishna
At last I find a meaning of soul's birth
Into this universe terrible and sweet,
I who have felt the hungry heart of earth
Aspiring beyond heaven to Krishna's feet.

I have seen the beauty of immortal eyes,
And heard the passion of the Lover's flute,
And known a deathless ecstasy's surprise

And sorrow in my heart for ever mute.

Nearer and nearer now the music draws,
Life shudders with a strange felicity;
All Nature is a wide enamoured pause
*Hoping her lord to touch, to clasp, to be.*⁶²³

Bahm in *Buddhist Aesthetics* wrote that for Buddhist aestheticians, if not all Oriental aestheticians, the term beauty is reserved for 'pleasure objectified'.⁶²⁴ In Buddhism, the ayatana is the sensual medium. The inner sense media are the sense organs eyes, ears, nose, tongue, body, and mind. The outer sense media are their respective objects. Kamaguna are the 'strings of sensuality'. The objects of the five physical senses are visible objects, sounds, aromas, flavors, and tactile sensations. Kamaguna usually refers to sense experiences that, like the strings (guna) of a lute when plucked, give rise to pleasurable feelings (*vedana*).⁶²⁵ Dukka is understood as 'suffering' and we can consider suffering as the binary contrary to pleasure. Thus, to avoid dukka is a aim of Buddhism. Amitabha Buddha (Japanes Amida butsu) is the 'Limitless Light.' In Mahayana, the Buddha of the

Western Paradise (the Pure Land) exists. Also encountered in the aspect of Amitayuh (or Amitayus), 'Limitless Life.' Pure Land Buddhists practice recitation of the name of Amitabha. Buddhist religion contained ethics and social criticism developed by philosophical thoughts and scientific method. The sixty-four arts of ancient India are:

Toilet

1. *Make-up, toilet and use of beautifying agents*
2. *Painting the body, and coloring the nails, hair, etc.*
3. *Decoration of the forehead.*
4. *Art of hair dressing.*

Dressing

5. *Art of dressing.*
6. *Proper matching of decorations and jewellery.*

Music and Dancing

7. *Singing.*
8. *Playing on musical instruments.*
9. *Playing on musical glasses filled with water.*
10. *Acting.*
11. *Dancing.*

General Education

12. *Good manners and etiquette.*
13. *Knowledge of different languages and dialects.*
14. *Knowledge of vocabularies.*
15. *Knowledge of Rhetoric or Figures of Speech.*
16. *Reading.*
17. *Reciting poems.*
18. *Criticism of poems.*
19. *Criticism of dramas and analysis of stories.*
20. *Filling up the missing line of a poem.*
21. *Composing poems to order.*
22. *Reply in verse (when one person recites a poem, another gives the reply in verse).*
23. *The art of speaking by changing the forms of words.*
24. *Art of knowing the character of a man from his features.*
25. *Art of attracting others (bewitching).*

Domestic Science

26. *Art of cooking.*
27. *Preparation of different beverages, sweet and acid drinks, chutneys, etc.*
28. *Sewing and needle work.*
29. *Making of different beds for different purposes and for different seasons.*

Physical culture

30. *Physical culture.*
31. *Skill in youthful sports.*
32. *Swimming and water-sports. Games*
33. *Games of dice, chess, etc.*
34. *Games of chance.*
35. *Puzzles and their solution.*
36. *Arithmetical games.*

Art of Entertaining

37. *Magic: art of creating illusions.*
38. *Trick of hand.*
39. *Mimicry or imitation (of voice or sounds).*
40. *Art of disguise.*

Fine Arts

41. *Painting in colors.*
42. *Stringing flowers into garlands and other ornaments for decorating the body.*
43. *Floral decorations of carriages.*
44. *Making of artificial flowers.*
45. *Preparation of ear-rings of shell, ivory, etc.*
46. *Making birds, flowers, etc., of thread or yarn.*
47. *Clay-modelling: making figures and images.*
48. *The art of changing the appearance of things such as making to appear as silk.*

Pet Animals

49. *Training parrots and other birds to talk.*
50. *Training rams and cocks and other birds for mock fight.*

Professional Training

51. *Gardening and agriculture.*
52. *Preparation of perfumery.*

53. *Making furniture from canes and reeds.*
54. *Wood-engraving.*
55. *Carpentry.*
56. *Knowledge of machinery.*
57. *Construction of building (Architecture).*
58. *Floor decoration with colored stones.*
59. *Knowledge of metals.*
60. *Knowledge of gems and jewels.*
61. *Coloring precious stones.*
62. *Art of war.*
63. *Knowledge of code words.*
64. *Signals for conveying messages.*⁶²⁶

5.2.1. The sixty-four Arts of Ancient India

Beauty in Indian Languages

In Hindi and in Urdu beautiful is *khubsurat*. In Hindi beauty is ‘*sundarata*’, ‘*saundarya*’, and ‘*khubasurati*’. Dravidian languages are mainly spoken in the Southern part of India. In Proto-Dravidian, several roots for beauty exist with additional meanings. The Proto-Dravidian root **and-/*čand-* has the meaning beauty. Proto-South Dravidian **and-/*čand-* and Proto-Telugu **and-/*cand-* have the same root. Proto-Dravidian **ved-[aŋ-]* (?) has the meaning beauty. Proto-South Dravidian **vId-[aŋ-]/*ved-* and Proto-Telugu **bedaŋ-*, Proto-Dravidian **sog-*, Proto-South Dravidian **sog-*, and Proto-Telugu **sog-* (?) have the same roots. Proto-Dravidian **čel-* has the meanings beauty, wealth, prosperity, Proto-South Dravidian **čel-* and Proto-Telugu **celuv-* derive from it. Proto-Dravidian **ur-*, **ur-av-* has the meanings shape, form, beauty. Proto-South Dravidian **ur-[uv-]* and Proto-Telugu **ur-av-* derive from it. Proto-Dravidian **sāj-* (**c-*) has the meaning beauty, light derived from Proto-South Dravidian **sāj-*. Proto-Dravidian **vađ[i]-* (**b-*) has the meaning form, shape, beauty derived from Proto-South Dravidian **vađ-i-*. Proto-Dravidian **ner-* has the meaning beauty, custom, propriety related to Proto-South Dravidian **ner-i* and Proto-Telugu **ner-*. Proto-Dravidian **aŋi-* has the meanings to wear (ornaments) and beauty. Proto-Dravidian **ez-* (?), Proto-South Dravidian **ezil*, and Proto-North Dravidian **ēr-* are related. Proto-Dravidian **ođ-* has the meaning beautiful. Proto-Telugu **ođ-*, Proto-Kolami-Gadba **ođ-*, and Proto-Gondi-Kui **ođ-* have the same meaning. Proto-Dravidian **bag-* has the meanings good and beautiful. Proto-South Dravidian **vag-* and Proto-Telugu **bag-* are derived from it.⁶²⁷

In Indo-European etymology, Old Indian *kalya-* means ‘healthy, vigorous’, *kalyaṇa-* ‘beautiful, agreeable’. Old Greek *kalo-*, ep., ion. *kalo-*, böot. *kalwos*; *kallos* means ‘beauty’. Old Indian *pr̥snī-* is ‘variegated’. Latin *pulc(h)er*, *-c(h)ra* (Old Latin *polcher*) is ‘beautiful, pretty, fat, without damage, cosy’. In Sanskrit *abhirama* means pleasing, delightful, agreeable, and beautiful. *Bhadrakapa* is the good or beautiful Kalpa. *Bhadra* means blessed, auspicious, fortunate, prosperous, happy, good, gracious, friendly, kind, excellent, fair, beautiful, lovely, pleasant, dear, and good. *Bhadrahasta* means having beautiful or auspicious hands. *Bhadrajani* means having a beautiful wife. *Bhadra* means fine, handsome, and beautiful. *Bhadrakarana* means ‘making beautiful’. *Bhamin* is shining, radiant, splendid, and beautiful. *Bhanumat* is luminous, splendid, and beautiful. *Bhasanta* is splendid and beautiful. *Bhavaka* means causing to be and effecting. *Bhavyakṛti* is of good form or appearance, lovely, and beautiful. *Bhavyarupa* is a good figure or form. *Bhrajathumat* means shining, beautiful for a woman. Beautify comprises the actions *sajana*, *shringara karana*, *sushobhita karana*, *sundara banana*, and *alankrita karana*.⁶²⁸ Beautify is also *sukha dena*, *magna karana*, and *sukhi banana*. Beautiful is *sundara*, *saundaryayukta*, and *divya*. *Abhirupa* means corresponding with, conformable to, pleasing, handsome, and beautiful. *Abhirupavat* means handsome, beautiful. *Amṛta* means not dead, immortal, imperishable, beautiful, and beloved. *Azubha* means not beautiful or agreeable, disagreeable, and inauspicious. *Bandhura* means bent, inclined, curved, rounded, pleasant, beautiful, and charming. *Arutama* means most beloved and most beautiful. *Divyakṛti*

means divine form, very beautiful. Divyarupa means of a divine aspect, beautiful, and handsome. For beautiful (agana) with the derived forms agad, a bracelet, an armet and agana for a beautiful woman exists.

acchanda	Not beautiful and unsymmetrical.
kanta	Beloved; desirable; beautiful.
kamini	Loving woman and a beautiful woman.
kami	Loving, desirous; libidinous.
kamya	Desirable, beautiful, loving.
khushi-lagdo	Pleasant, beautiful, and acceptable.
candra-mukhi	Woman with a face like the moon and a beautiful woman.
caru	Agreeable, pleasant, and beautiful.
chamkaa	Beauty, symmetrical beauty.
jamkanu	To look bright, to look beautiful or well.
jamkaunu	To cause to look bright or beautiful, brighten, and beautify.
darsaniya	Worthy of being looked at, beautiful, and sightly.
divya , or dibya	Divine; brilliant; charming, beautiful.
naphais	Profit in trade derived from Arabic and Persian nafisa for rare or beautiful thing.
padmini	Beautiful woman, a woman of the first of the four classes into which women are divided by erotic writers. ⁶²⁹

5.2.3. Indian Sanskrit Concept of Beauty

India's poet Kabir mystified beauty:

*Do not go to the garden of flowers!
O Friend! go not there;
In your body is the garden of flowers.
Take your seat on the thousand petals of the lotus,
and there gaze on the Infinite Beauty.*⁶³⁰

Bengal poet Rabindranath Tagore wrote the poem *Beauty*:

*Beauty is truth's smile
when she beholds her own face in
a perfect mirror.*

*Beauty is truth's smile
when she beholds her own face in a perfect mirror.*

*Beauty is in the ideal of perfect harmony
which is in the universal being;
truth the perfect comprehension of the universal mind.*⁶³¹

Sri Chinmoy in *O My Lord Of Beauty* invokes a god of beauty:

*O My Lord Of Beauty
You are beautiful, more beautiful, most beautiful,
Beauty unparalleled in the garden of Eden.
Day and night may Thy image abide
In the very depth of my heart.
Without You my eyes have no vision,
Everything is an illusion, everything is barren.*

*All around me, within and without,
The melody of tenebrous pangs I hear.*⁶³²

In Sanskrit *svakrti* is good-looking, handsome, and beautiful. *Svaccha* is beautifully clear, transparent, and bright. *Sukta* is well-spoken or recited; *suvacana* is eloquence. *Sumati* is benevolence, grace, and favour. *Subhaga* means having a blessed lot, highly favoured, fortunate, happy, beloved, dear, charming, amiable, lovely, and beautiful. *Sutanu* means very slender and having a beautiful form. *Sahuti* means hearty, warm-hearted, feeling, and having a sense of the beautiful. *Srila* is beautiful, eminent, and famous. *Srestha* means fairest of, best, most excellent, highest, and chief of. *Sobhin* means splendid, handsome, beautiful, resplendent or adorned with, and distinguished in. *Subha* means splendid, beautiful, handsome, pleasant, agreeable, useful (animals), serviceable, good, able, correct, and true. *Latabha* means pretty, beautiful, and charming. *Rupa* is appearance, color, form, shape, dream or phantom shapes, likeness, image, reflexion, grammatical form, derivative, handsome form, beauty, comeliness, phenomenon, sign, indication, token, symbol, manifestation, characteristic, property, nature, and circumstances. *Yasas* is beautiful, grand, splendid, honored, respected, agreeable, and acceptable. *Pesana* is well-formed, decorated, and beautiful. *Darsata* is visible, conspicuous, and beautiful. *Kanti* is charm, loveliness, grace, beauty; brightness, and radiance.⁶³³ In Pali *abhirupa* means beautiful and lovely. There is no single word in English for *Iddhi*, an idea unknown in Europe. The main sense is here potency. The four *Iddhis* of a king are personal beauty, long life, good health, and popularity. *Kalyaata* is beauty, goodness, and virtuousness.⁶³⁴

Hindu literary traditions dominate a large part of Indian culture. Its five thousand years old culture has been cultivated by knowledge of the *Vedas*, *Upanishads*, Buddhist writings, and other religious texts. Common to all Hindus is the belief in *dharma*, reincarnation, *karma*, and *moksha* (liberation) of every soul through a variety of moral, action-based, and meditative yogas. Fundamental principles include *ahimsa* (non-violence), the primacy of the *guru*, the divine word *aum* and the power of mantras, love of truth in many manifestations as gods and goddesses, and an understanding that the essential spark of the Divine (Atma/ Brahman) is in every human and living being for many spiritual paths leading to the 'One Unitary Truth'.⁶³⁵ For the *Ramayana*, the *Mahabharata*, and the mythological writings known as *Puranas* the authors often remain anonymously. The most famous works in Sanskrit are the holy Hindu texts like the *Vedas*, *Upanishads*, and *Manusmriti*. In the *Khandogya-Upanishad* is written in the first *Khanda*:

*Let a man meditate on the syllable 2 Om, called the udgicirctha; for the udgicirctha (a portion of the Sacircma-veda) is sung, beginning with Om. The full account, however, of Om is this:-- 2. The essence 3 of all beings is the earth, the essence of the earth is water, the essence of water p. 2 the plants, the essence of plants man, the essence of man speech, the essence of speech the Rig-veda, the essence of the Rig-veda the Sacircma-veda, the essence of the Sacircma-veda the udgicirctha (which is Om). 1:3 Essence, rasa, is explained in different ways, as origin, support, end, cause, and effect. Rasa means originally the sap of trees. That sap may be conceived either as the essence extracted from the tree, or as what gives vigour and life to a tree. In the former case it might be transferred to the conception of effect, in the latter to that of cause. In our sentence it has sometimes the one, sometimes the other meaning.*⁶³⁶

The *Vedas* are the ancient scriptures or revelation (*shruti*) of the Hindu teachings. They manifest the divine word in human speech. They reflect into human language the language of the gods. There are four *Vedas*, each consisting of four parts. The primary portion is the *mantra* or hymn section (*samhita*). To this are appended ritualistic teachings (*brahmana*) and theological sections (*aranyaka*). Finally philosophical sections (*upanishads*) are included. The hymn sections are the oldest. The others were added at a later date and each explains some aspect of the hymns or follows one line of interpreting them. The *Vedas* were compiled around the time of Krishna (ca. 3500 BCE).⁶³⁷ In the first book *Rig-Veda* the first hymn is a monologue of a priest representing the

sacred speech literature:

Agni.

I Laud Agni, the chosen Priest, God, minister of sacrifice,

The hotar, lavishest of wealth.

Worthy is Agni to be praised by living as by ancient seers.

He shall bring, hitherward the Gods.

Through Agni man obtaineth wealth, yea, plenty waxing day by day,

Most rich in heroes, glorious.

Agni, the perfect sacrifice which thou encompassest about

*Verily goeth to the Gods.*⁶³⁸

Haney mentioned that in the *Potthapacircda Sutra* “after the introductory paragraphs on the appearance of a Buddha and his preaching the following paragraphs are on the 'Door of his senses.' The following three modes of personality, Potthapda, are commonly acknowledged in the world as ‘material’, ‘immaterial’, and ‘formless’. The aim in *Advaita Vedanta* is to establish the oneness of reality and to lead us to a realization of it, which comes through the ‘experience’ of consciousness as qualityless Being or *Atman (turiya)*. [...] As witnessing awareness immanent within yet transcendent to the other states, it constitutes an ‘experience’ based on identity, not to be confused with experience in the ordinary sense of a division between subject and object.”⁶³⁹ According to the *History of Indian Classical Music* Indian culture is “one of the most ancient and diverse cultures of the world. Indian cultural entities have been one of the strongest, deepest, most profoundly felt on Earth. All through these centuries for over 5000 years, India's culture heritage has been enriched by the waves of migrations and invasions which were absorbed easily into the essence of Indian culture. Indian music is said to be rooted in the Vedas. It is believed that God himself is musical sound, the sound, which pervades the whole universe, i.e. Nada Brahma. Divine, as is Indian Music, the musician has to cultivate a sense of abandonment, in order to fuse with the Supreme reality -Nada Brahma.”⁶⁴⁰ In the Mahavidya Temple in Tamil Nadu, South India, Kamalatmika as the goddess of beauty and delight is worshipped.⁶⁴¹ In Tamil beautiful is azhagiya.

Personifications of Beauty

Drabu wrote that a painting of goddess Sarada assigned to the 19th century corresponds to its iconographic description in Silpa-sastra. The five-headed goddess is seated cross-legged on a double lotus, resting against a huge bolster. Legend has it that pleased with the austerities of `Sandilya, Saraswati, called `Sarada' responded to his prayers and descended on one of the mountain peaks facing the bank of Madhumati, joined on its course by the Krishan Gnaga in Kashmir, to ensure bhoga and moksa for the sadhakas. Sarada is devadevi, mahavidya, and paratattva. She is the goddess of learning, music, and beauty.⁶⁴² Sanskrit *bhakti* is a word of Sanskrit origin meaning devotion and also the path of devotion itself, as in *Bhakti-Yoga*. In Hinduism, the word is used exclusively to denote devotion to a particular deity or form of god. Within Vaishnavism *bhakti* is only used in conjunction with Vishnu or one of his associated incarnations, it is likewise used towards Shiva by followers of Shaivism.⁶⁴³

□□□□□□□ (laksmih) is beauty. *Lakshmi* means a good sign, good fortune, prosperity, success, happiness, wealth, beauty, loveliness, grace, charm, splendor and it is the name of a goddess. 'Lakshmi' following another source is derived from the Sanskrit word *laksya* meaning 'aim' or 'goal'. Lakshmi is the goddess of wealth and prosperity. Lakshmi is the household goddess of Hindu families. Lakshmi is depicted as a beautiful woman of golden complexion, with four hands, sitting or standing on a full-bloomed lotus and holding a lotus bud. Her four hands represent the four ends of human life: *dharma* or righteousness, *kama* or desires, *artha* or wealth, and *moksha* or liberation from the cycle of birth and death.⁶⁴⁴ According to the *Rigveda* (i , 45 , 40-43) the goddess sprang with other precious things from the foam of the ocean when churned by the gods and demons for the recovery of the Amrita; Lakshmi appearing with a lotus in her hand is also called Padma;

according to another legend Lakshmi appeared at the creation floating over the water on the expanded petals of a lotus flower. Lakshmi is also variously regarded as a wife of Surya, as a wife of Prajapati, as a wife of Dharma and mother of Kama, as sister or mother of Dhatri and Vidhatri, as wife of Dattatreya, as one of the nine Saktis of Vishnu, as a manifestation of Prakriti and as identified with Dakshayani in *Bharatasrama*, and with Sita, wife of Rama, and with other women. It is also the fortune of a king personified and often regarded as a rival of his queen.⁶⁴⁵ In Canto XLVI *Diti's Hope* the story of the birth of Lakshmi is described by her name *Kshirábdhi-tanayá, daughter of the Milky Sea.*⁶⁴⁶ Lakshmi is also known as Sri.⁶⁴⁷ In Hindu myth one of the appellations of Lakshmi is Sri as goddess of beauty and good fortune.⁶⁴⁸ Kamalatmika is a common epithet of goddess Lakshmi as the goddess Devi in the fullness of her graceful aspect shown as a beautiful young woman with a shining complexion seated on a lotus in the middle of two elephants flank her while she sits on a lotus and holds lotuses in each of her four hands. India's poet Kabir mystified beauty when describing the lotus as Lakshmi's place:

*Do not go to the garden of flowers!
O Friend! go not there;
In your body is the garden of flowers.
Take your seat on the thousand petals of the lotus,
and there gaze on the Infinite Beauty.*⁶⁴⁹

Bengal poet Rabindranath Tagore wrote the poem *Beauty*:

*Beauty is truth's smile
when she beholds her own face in
a perfect mirror.*

*Beauty is truth's smile
when she beholds her own face in a perfect mirror.*

*Beauty is in the ideal of perfect harmony
which is in the universal being;
truth the perfect comprehension of the universal mind.*⁶⁵⁰

Lalita is an alternative name for Devi and means elegant or beautiful. The thousand names of Devi are recited in the *Lalita Sahasranama*, which is considered one of the greatest prayers to Lalita, an aspect of Parvati. In the hymn *Sri Sri Lalitastakam* Srila Rupa Goswami writes:

*"I offer my obeisances to Lalita devi, who has many wonderful qualities. She worships the perspiration of Sri Sri Radha-Mukunda's lotus feet and acts boldly, out of intense feelings of friendship for them."*⁶⁵¹

In the life of Gotama prefixed to the *Gatakas* the simplicity of this account is improved away by saying that in the first watch he acquired the knowledge of Past Births (*Pubbe-nivasa-nana*), in the second the knowledge of Present Births (*Dibba-kakkhu*), and only in the third the knowledge of the Chain of Causation (*Patikka-samuppada*). It is curious that in the corresponding passage of the northern Buddhist Sanskrit poem, the *Lalita Vistara* we find precisely the same tradition, which must therefore have been current in both northern and southern churches before the fifth century of our era.⁶⁵² Beauty manifested in gods is a complex concept that comprises several connoted meanings in the terminology of the Indian language. Furthermore, it is enriched by the meanings of beauty from other languages. So also foreign concepts like Islam via the Arabic language in Urdu were integrated in the culture. The terminology comprises actions, qualities, and especially conjunctions between sensual and emotional states and beauty that have lack of an equivalent in the European language English. The double connotation of good and beautiful is an example for this linguistic situation. In poetry, we find the connotation with truth and pleasure. The goddesses of

beauty comprise the connotation of beauty with luck and the arts.

The Kashmiri proverb ‘Achan paci ph'ur gatshun’ means ‘To turn one's eyes away from someone.’ The Kashmiri proverb ‘Aki kani bozun ti beyi kani travun.’ means ‘To let it in by one ear, and let it out from the other.’ ‘On k' zani pron bati’ means ‘A blind person doesn't know what the white rice looks like.’ The proverb ‘Kuri vonimay, noshi tsi boz’ means ‘O daughter, I'm telling you. O daughter-in-law, listen to it.’ and express ‘to communicate indirectly’. Today *JNU, New Delhi School of Arts and Aesthetics* offer post-graduate degree courses in the theoretical and critical study of visual, performing arts and film studies. The Proto-Sino-Caucasian root *mrh has the meanings good and beautiful. Derived are Sino-Tibetan *mjh and Burushaski *marin.⁶⁵³ Proto-Sino-Tibetan *mjh has the meanings fine and beautiful. Chinese: 媿 *mj means fine, nice, 美 *mrj means beautiful and pretty, andm 媚 *mrj-s love, lovable are related. Tibetan smos means be pleased and to wish. Burmese mwij means to feel joy. Kachin moi means perfectly, beautifully; Lushai moi means beautiful and pretty. Proto-Sino-Tibetan *pj has the meanings strong, beautiful. Chinese 斐 *phj is ornate and elegant. Tibetan dpa, spa is brave, strong and beautiful, beauty, glance. Burmese pa means to glitter, to shine. The Proto-Sino-Tibetan root *lōjH has the meaning beautiful. Chinese 嫵 *sloj, *lojs has the meaning beautiful. Burmese lwa means be beautiful. The Proto-Sino-Tibetan root *ken means beautiful and adorn. Chinese 儻 *gren is beautiful and refined. Tibetan rgjan means ornament and decoration, brgjan and sgron mean to adorn, decorate.⁶⁵⁴

5.3. Esthetic Perspective of Asia

Esthetics and the Chinese Language

Creation of the Gods was written by Xu Zhonglin and published in the Ming Dynasty (11368-1644). Chinese mythos begins with the grand pilgrimage of King Zhou of the Shang Dynasty (1700 B.C.-1100 B.C.), the most notorious tyrant in Chinese legend, to worship the Goddess Nu Wa, the creator of mankind in Chinese mythology, on her birthday. The beauty of the goddess completely bewitches the monarch and sets him on fire with lust.⁶⁵⁵ Xi-Shi is the beautiful goddess of face creams, cosmetics and perfumes. As the daughter of a tea merchant in the Spring and Autumn Period (770-476 B.C.) Xi-Shi was famous for her beauty. Esthetics is in Chinese 美学. Terminology of beauty in Chinese is 姪 for fair, 娥 for good, 娟, 嫫, 嬋 for graceful, 媵, 嫩, and 嫻 for lovely, 漂亮 for pretty, 美妙, 美丽, and 美麗, 粲 for bright, smilingly, and splendid, 蕙, and 菲菲 for luxurious and very fragrant. Art in Chinese is 藝術, 艺术 (arts), 藝, 執, and 藝 (skill), 美術 (the fine arts), 功夫 (effort, kung fu, labor, skill). Art is in Chinese 藝術, 艺术, 藝, 藝, 執, and 功夫 for skill and 美術 for the fine arts. In Chinese beauty is expressed in the signs 美, 优美, 美丽, 美的事物, 美人, and 好的人. Chinese esthetics is tied up with ideas about manifestation of the latency of language. The poet's language is a manifestation of the latency of the poet's mind, and the poet's mind is a manifestation of the latency of the totality of heaven and earth. Sensation in Chinese is 感觉 comprising feeling, sense, sensibilities, and sensorial and 感情 for affection, emotion, and feeling. We can see that the connection between esthetics and ethics is an interculturally existing phenomenon, since we find examples both in the European and Asian culture. In *The Limits of Aesthetical Modernity in Zhu Guangqian's Aesthetics* Peng Feng wrote that "according to Chinese traditional aesthetics, aesthetical experience is just a present experience that does not represent anything else. It is not a representation of experienter, experienced object, or another experience. The ideal poetry is not a representation but a direct manifestation of present experience. There is no gap with regard to representation between poetry and experience, on the one side, experiencing subject and experienced object, on the other side."⁶⁵⁶

'Beauty' in simplified Chinese is 美容. Beauty in Chinese is 美, 优美, 美丽, 美的事物, 美人, and 极好的人. Beauty in traditional Chinese is 美, 優美, 美麗, 美的事物, 美人, and 極好的人. Varius concepts of beauty are decoded in Chinese characters. The Chinese character 妙 with the modern Beijing reading miao and Preclassic Old Chinese mewh, Classic Old Chinese mewh, Western Han Chinese mjawh, Eastern Han Chinese mjawh, Early Postclassic Chinese mjew, Middle Postclassic Chinese mjew, Late Postclassic Chinese mjew, Middle Chinese mjew has the English meanings strange, supernatural, and beautiful. The character 妙 stands for modern Beijing reading miao, Preclassic Old Chinese mewh, Classic Old Chinese mewh, Western Han Chinese mjawh, Eastern Han Chinese mjawh, Early Postclassic Chinese mjew, Middle Postclassic Chinese mjew, Late Postclassic Chinese mjew, Middle Chinese mjew have the English meanings strange, supernatural; beautiful. The character 妖 has the modern Beijing reading yao. Preclassic Old Chinese aw, Classic Old Chinese aw, Western Han Chinese aw, Eastern Han Chinese aw, Early Postclassic Chinese ew, Middle Postclassic Chinese ew, Late Postclassic Chinese ew, Middle Chinese ew are related terms. The character 妍 has the modern Beijing reading yan, Preclassic Old Chinese ηhen, Classic Old Chinese ηhen, Western Han Chinese ηhjan, Eastern Han Chinese ηhian, Early Postclassic Chinese ηhien, Middle Postclassic Chinese ηhien, Late Postclassic Chinese ηhien, and Middle Chinese ηhien have the English meaning beautiful. The character 姣 has the modern Beijing reading jiao. Preclassic Old Chinese kraw, Classic Old Chinese kraw, Western Han Chinese krāw, Eastern Han Chinese kraw, Early Postclassic Chinese kaw, Middle Postclassic Chinese kaw, Late Postclassic Chinese kaw, and Middle Chinese kaw have the same meaning beautiful. The character 娃 stands for modern Beijing reading wa, Preclassic Old Chinese re, Classic Old Chinese wre, Western Han Chinese wre, Eastern Han Chinese wrie, Early Postclassic Chinese wiē, Middle Postclassic Chinese wie, Late Postclassic Chinese wie, Middle Chinese ä and has the English meaning beautiful woman. The character 姚 stands for modern Beijing reading yao and Preclassic Old Chinese, Classic Old Chinese, and Western Han Chinese law. Eastern Han Chinese

ʒaw, Early Postclassic Chinese ʒew, Middle Postclassic Chinese jew, Late Postclassic Chinese jew, Middle Chinese jew are derived forms and have the English meaning beautiful. The character 美 stands for modern Beijing reading mei, Preclassic Old Chinese mrj, Classic Old Chinese mrj, Western Han Chinese mrj, Eastern Han Chinese mrj, Early Postclassic Chinese mij, Middle Postclassic Chinese mij, Late Postclassic Chinese mi, Middle Chinese mi and have the English meaning ‘be beautiful’, ‘handsome’. The character 媿 has the modern Beijing reading we□i, Preclassic Old Chinese mj, Classic Old Chinese mj, Western Han Chinese mj, Eastern Han Chinese mwj, Early Postclassic Chinese mwj, Middle Postclassic Chinese mwj, Late Postclassic Chinese mwj, and Middle Chinese mwj. The character 窈 has the modern Beijing reading yao, Preclassic Old Chinese ew, Classic Old Chinese ew, Western Han Chinese jāw, Eastern Han Chinese iaw, Early Postclassic Chinese iew, Middle Postclassic Chinese iew, Late Postclassic Chinese iew, Middle Chinese iew and has the English meaning ‘to be elegant’ and ‘to be beautiful’.⁶⁵⁷

The character 窈 has the modern Beijing reading tiao. Related are Preclassic Old Chinese l(h)ew, Classic Old Chinese l(h)ew, Western Han Chinese ljaw (~ lh-), Eastern Han Chinese l(h)iaw, Early Postclassic Chinese d(h)iew, Middle Postclassic Chinese d(h)iew, Late Postclassic Chinese d(h)iew, and Middle Chinese dieu with the English meaning ‘be elegant’, ‘beautiful’. The character 嫺 has the modern (Beijing) reading xian has the English meanings ‘beautiful’ and ‘refined’. The character 瓊 has the modern Beijing reading ai with the English meaning beautiful jade. The character 麗 has the modern Beijing reading li, Preclassic Old Chinese res, Classic Old Chinese reh, Western Han Chinese reh, Eastern Han Chinese rieh, Early Postclassic Chinese liej, Middle Postclassic Chinese liej, Late Postclassic Chinese liej, and Middle Chinese liej with the English meaning ‘be beautiful’, ‘to attach’, and ‘assign’. The character 鑠 has the Modern (Beijing) reading shuo. Related are Preclassic Old Chinese slak, Classic Old Chinese lauk, Western Han Chinese lauk, Eastern Han Chinese sauk, Early Postclassic Chinese sauk, Middle Postclassic Chinese sak, Late Postclassic Chinese sak, Middle Chinese sak with the English meaning ‘be beautiful’, ‘to melt’, and ‘to fuse’. The character 艷 has in modern Beijing reading the meaning yan, Preclassic Old Chinese l(h)ams, Classic Old Chinese l(h)amh, Western Han Chinese l(h)amh, Eastern Han Chinese z(h)amh, Early Postclassic Chinese z(h)em, Middle Postclassic Chinese j(h)em, Late Postclassic Chinese j(h)em, and Middle Chinese jem have the meaning ‘beautiful’. The character 嫵 with the modern (Beijing) reading bao has the English meaning beautiful. The character 姝 with the modern (Beijing) reading shu□ has the English meaning beautiful. The character 晟 with the modern (Beijing) reading sheng has the English meanings ‘well accomplished’, ‘beautiful’. The character 媛 with the modern (Beijing) reading yuan has the English meaning a beauty.⁶⁵⁸

Keping wrote that the “Chinese equivalent of aesthetics, Meixue (美学), was introduced via Japan into China, but its meaning does not correspond to the origin of the term of aesthetics derived from ancient Greek αἰσθητικός. The latter usually signifies the perceptual faculty or a science of perception, and its antonym is ἀναίσθητος, which denotes the lack of sensation or an insensitive state. Αἰσθητικός as a discipline mainly studies sensible perception, artistic creation, and aesthetical judgment. Westerners can easily recognize the logic and semantic relationship in the combination of letters and consequently come to understand the basic categorical features. In Chinese, the intuitive implication of ‘mei’ (美) as a pictographic symbol easily dissolves the logical relationship between the part and the whole that the term of aesthetics contains. At the same time, in Chinese culture and particularly in traditional doctrines of Confucianism, due to its semantic feature as interchangeable with ‘shan’ (善, good or benevolence) and its moral and ethic significance, ‘mei’ is attributed with “imposing power” to confine the way of how to read its meaning. Therefore the resulting creative misunderstanding and cultural variation naturally had their impact on the commencement of modern Chinese aesthetics.”⁶⁵⁹

Centrality of the own nation dominates the characters for cosmos in Chinese and Japanese. 中國話 is ‘cosmos’ in traditional Chinese. 日本語 is ‘cosmos’ in Japanese. The great art, *nishangyuyi*, is the essence of the Chinese philosophy. The China government in the 1950's simplified the Chinese characters into a version called Simplified Chinese, and the original one then became know as

Traditional Chinese used in Taiwan and Hong Kong. Terminology of art is in Japanese 芸術 and 芸 (accomplishment, performance). 美術 is fine arts. 人為 is artificiality, human agency, and human work. 技術 is skill, technique, and technology. 技術 is skill, technique, and technology. 技 is technique. 方術 is magic, means, and method. Art is in Japanese Katakana ギジユツ (skill, technique, technology), ビジユツ (fine arts), ホウジユツ is magic, means, and method. わざ is technique and work. アート, げいじゆつ is the arts. げい is performance. じゆつ is means. じんい is artificiality.

Chinese calligraphy is one form of cultural applied esthetics. “Several writing styles of Chinese characters developed. *Zhuan Shu* (Seal Style) and *Jia Gu Wen* are written on animal bones and tortoise shells. *Jin Wen* was written on bronze wares. *Zhou Wen Da Zhuan* (Big Seal), *Xiao Zhuan* (Small Seal), *Li Shu* (Official Style), *Kai Shu* (Standard Style) exist next to simplified Chinese (China), traditional Chinese (Hong Kong, Taiwan, and other countries) and *Cao Shu* (Cursive Style). The earliest discovered Chinese characters were found written on pre-Qin dynasty tortoise shells and animal bones (*Jia Gu Wen*) and this led to writing on old bronze wares (*Jin Wen*). Also popular during this era was *Zhou Wen*, *Da Zhuan* (Big Seal), and *Xiao Zhuan* (Small Seal). All these categories of calligraphy became collectively known as *Zhuan Shu* (Seal Style). The more popular and standardized *Zhuan Shu* is *Xiao Zhuan*, which came about because the first emperor of Qin dynasty tried to gather all the scripts at that time and this led to its creation. *Zhuan Shu* was difficult to write, so a version was made to make it more efficient known as *Li Shu* (Official Style). From *Li Shu*, calligraphers created a fast cursive style call *Cao Shu*. *Li Shu* also spawned the *Kai Shu* (Standard Style), which is the standard version you see in most Chinese newspapers today. Inbetween *Cao Shu* and *Kai Shu* is the *Xing Shu*, which is in-between cursive and regular *Kai Shu* block structure. Since *Lao Zi* was in the Zhou dynasty (which is pre-Qin dynasty: See Chinese History), the Chinese style that the *Dao De Jing* was written in was a variant of the *Zhuan Shu*.”⁶⁶⁰

Esthetics and the Chinese Mind Concepts

The influence of mind concepts such as Taoism is reflected in Asian arts. In *A Theory of Oriental Aesthetics: A Prolegomenon* Inada wrote “eastern metaphysics - If there is one word that characterizes Buddhist and Taoist metaphysics it would be "dynamism," a word that, so far, is hardly germane to Western metaphysics. The nature of things for both systems functions based on impermanence (*anitya*) or constant transformation or change (*yi, hua*), which poses a most challenging orientation in the seeking for an understanding of a philosophy of life. The enlightened or illumined (*ming*) life knows nothing positive or negative as such but everything in terms of fluid naturalness (*tzu-jan*). The Tao is ubiquitous, exists everywhere (which is at once nowhere), and yet it is actuated at any time. It cannot be manipulated, especially in empirical and rational terms, but it leaves its mark everywhere in subtle ways. It is change itself exhibiting neither the yin nor the yang aspect separately since these two aspects of the Tao are dynamic conjunctives in a mutual and correlative bond at all times.”⁶⁶¹ Lieberman in *Zen Buddhism And Its Relationship to Elements of Eastern And Western Arts* wrote: “Zen in China shared much with the Taoism of Lao-tzu and Chuang-tzu, so much that it is difficult to determine how much of Zen has Buddhist origins, how much Taoist. It is important to remember, in this connection, that we are speaking of the so-called ‘philosophical’ Taoism and Zen, as opposed to the later ‘degenerate Taoism’ and ‘institutionalized Zen’” of more recent times.”⁶⁶² The concepts of Daoism are based upon mysticism and the *Book of Changes* (*I Ching*) consisting of a set of 64 geometrical figures. Taoism also comprises ruling through ‘non-action’ (*wu wei*). In Daoism, *yin* and *yang* represent the following opposites.

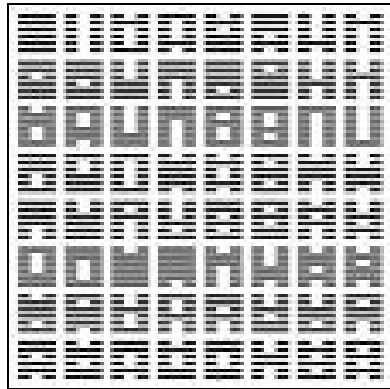
Yin
 Negative
 Female
 Dark
 Evil
 Earth

Yang
 Positive
 Male
 Light
 Good
 Heaven

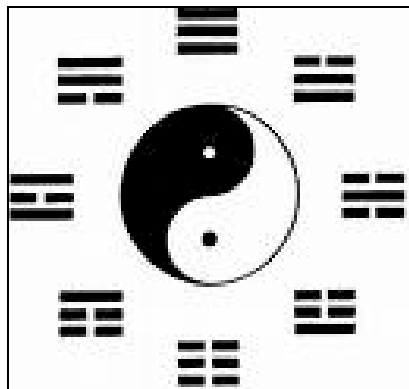
5.3.1. Binariness of Yin and Yang

The *ba gua* (*pa kua*) of the *I Ching* (*Book of Changes*) is an octagonal diagram used in *feng shui* analysis:

North	Water
South	Fire
East	Wood
West	Metal
Northwest	Metal
Northeast	Earth
Southwest	Earth
Southeast	Wood



The 64 Hexagrams of the I-Ching



5.3.2. Hexagrams and *Pa Gua* of the *I Ching*

In the *I-Ching* the eight core hexagrams attributions are hexagram 1 *chien* (heaven), hexagram 57 *sun* (wind), hexagram 29 *kan* (water), hexagram 52 *ken* (mountain), hexagram 2 *kun* (*earth*), hexagram 51 *chen* (*thunder*), hexagram 30 *li* (*fire*), and hexagram 58 *tui* (*joy*). *Tui* comprises the meanings joy and pleasure. *Wu wei* ('without action') is one of the main principles in Daoism. The *Dao De Jing* was written by Lao-tzu saying that *the Master observes the world, but trusts his inner vision*:

1
The tao that can be told
is not the eternal Tao
The name that can be named
is not the eternal Name.

The unnamable is the eternally real.
Naming is the origin
of all particular things.

Free from desire, you realize the mystery.
Caught in desire, you see only the manifestations.

Yet mystery and manifestations
arise from the same source.
This source is called darkness.

Darkness within darkness.
The gateway to all understanding.

12
Colors blind the eye.
Sounds deafen the ear.
Flavors numb the taste.
Thoughts weaken the mind.
Desires wither the heart.

The Master observes the world
but trusts his inner vision.
He allows things to come and go.
*His heart is open as the sky.*⁶⁶³

Confucius associated pleasure with beauty. The Chinese characters ㄅ 詢 mean delight. Confucius writes in the *Lun Yu* (*Analecs*) (1. 7.):

Tsze-hsiâ said, "If a man withdraws his mind from the love of beauty, and applies it as sincerely to the love of the virtuous; if, in serving his parents, he can exert his utmost strength; if, in serving his prince, he can devote his life; if, in his intercourse with his friends, his words are sincere:— although men say that he has not learned, I will certainly say that he has.

子夏曰：「賢賢易色；事父母，能竭其力；事君，能致其身；與朋友交，言而有信。雖曰未學，吾必謂之學矣。」⁶⁶⁴

In political and ethical education Confucius (551-479 BCE) underlined esthetic pleasure in arts.

The *Analects* of Confucius have the following passages related to esthetics:

[3:8] *Tzu Hsia quoted the following: Her tactful smile charms; Her eyes, fine and clear; Beautiful without accessories. And asked its meaning. Confucius said, "A painting is done on plain white paper." Tzu Hsia said, "Then are rituals a secondary thing?" Confucius said, "Ah, Shang, you uplift me. Now we can really begin to discuss the Book of Odes."*

[4:1] *Confucius said: "As for a neighborhood, it is its humaneness that makes it beautiful. If you choose to live in a place that lacks humaneness, how can you grow in wisdom?"*

[9:12] *Tzu Kung said: "We have a beautiful gem here. Should we hide it away, or look for a good price and sell it?" Confucius said, "Sell it! Sell it! But I would wait till I got a good price."*

[19:24] *Tzu Kung, having heard about Shu-sun Wu-shu's disparagement of Confucius, said, "It is ridiculous talking this way. Confucius cannot be slandered. The virtue of other men is like a small hill, which can be climbed over. Confucius is like the sun and the moon. There is no way they can be climbed over. Even if you want to cut yourself off from the sun and moon, how can you hurt them? It is easy to see that Wu-shu does not know value."⁶⁶⁵*

Esthetics of Asian culture is combined with the ideological concepts. In the *Book of Changes (I-Ching)* *yin* and *yang* emerged from chaos. *Yang* ascended to heaven, whereas *yin* descended to become earth. The five elements water, fire, wood, metal, and earth merge in a dynamic relationship of transformation processes. Applications are Feng Shui and astrology. Chinese terminology has terms of observation and visual expressions. In Chinese the terms *shi* for 'to inspect' and *shiyoku* for 'sight' and *shikai* for 'field of vision' and *shisatsu* for inspection come from the same root. *Riso* means 'ideal', *riron* and *gakusetsu* are 'theory' and *meian* 'bright idea'. *Teikaen* is 'definite view'. *Ji* has the meanings 'character', 'symbol', and 'letter'. *Goki* is 'way of speaking', *wahei* is a 'topic of conversation' and *sho* means 'to persuade'. In the *She King*, one of the classical Chinese works, artful speaking is described:

*Alas that (right words) cannot be spoken,
Which come not from the tongue (only)!
The speakers of them are sure to suffer:
Well is it for the words that can be spoken!
The artful speech flows like a stream,
And the speakers dwell at ease in prosperity.⁶⁶⁶*

Mohists argued that in a 'distinction/dispute' one party will always be right, since in any descriptive terms the thing in question will either be an 'is this' or an 'is not'. For Mohists reality's similarities and differences underlie language.⁶⁶⁷ In the *Dao De Jing* the poem *All in the World Recognize the Beautiful as Beautiful* is written:

*All in the world recognize the beautiful as beautiful.
Herein lies ugliness.
All recognize the good as good.
Herein lies evil.
Therefore
Being and non-being produce each other.
Difficulty and ease bring about each other.
Long and short delimit each other.
High and low rest on each other.
Sound and voice harmonize each other.
Front and back follow each other.*

*Therefore the sage abides in the condition of wu-wei (unattached action).
And carries out the wordless teaching.
Here, the myriad things are made, yet not separated.*

*Therefore the sage produces without possessing,
Acts without expectations
And accomplishes without abiding in her accomplishments.*

*It is precisely because she does not abide in them
That they never leave her.⁶⁶⁸*

Shan shui is the Chinese art of landscape painting. Geomantic belief is the base for this art. *Feng shui* is the ancient Chinese practice of placement and arrangement of space that is claimed to achieve harmony with the environment. Skeptics consider it to be nothing but superstition. *Feng shui* means wind (*feng*) and water (*shui*). The trinity *heaven, earth, humanity* is the outcome of the movement from *Tao / Taiji*. To Laozi it was *Tao, One (Qi), Two (Yin and Yang), Three*. To Zhou Duenyi it was *Taiji / Tao, Two (Yin Qi, Yang Qi), five elements, myriad creatures.*⁶⁶⁹ In the *I Ching* it is the entry for *pi* (grace):

22.
Pi / Grace

*above Kên Keeping Still, Mountain
below Li The Clinging, Flame*

The Judgement

*Grace has success.
In small matters
It is favorable to undertake something.
The Image*

*Fire at the foot of the mountain:
The image of Grace.
Thus does the superior man proceed
When clearing up current affairs.
But he dare not decide controversial issues in this way.
The Lines*

*Nine at the beginning means:
He lends grace to his toes, leaves the carriage, and walks.
Six in the second place means:
Lends grace to the beard on his chin.
Nine in the third place means:
Graceful and moist.
Constant perseverance brings good fortune.
Six in the fourth place means:
Grace or simplicity?
A white horse comes as if on wings.
He is not a robber;
He will woo at the right time.
Six in the fifth place means:
Grace in hills and gardens.*

*The roll of silk is meager and small.
Humiliation, but in the end good fortune.
Nine at the top means:
Simple grace. No blame.*⁶⁷⁰

Japanese and Korean Esthetics

Kichijouten is a Japanese Buddhist goddess of fortune, luck, and beauty. Kichijouten is the patroness of song and dance, protectress of the geishas. She is the sister of the war god Bishamon.⁶⁷¹ In Japanese Buddhism, a Tennin is an angel or fairy, a heavenly, beautiful person who may appear on a mountain.⁶⁷² In Japanese アイステーシス is aesthesis. Beauty in Japanese is 美しさ, 美, 美人, 美しいもの, 美点, 美観, 良さ. Proto-Japanese *utuku- has the meaning beauty. Old Japanese utuku-si, Middle Japanese utuku-si, Tokyo utsukushi-, Kyoto utsukushi-, and Kagoshima utsukushi- derive from the same root. Proto-Japanese *kupa-, Old Japanese kupa-si, Middle Japanese kufa-si, Tokyo kuwash-i-, Kyoto kuwash-i-, and Kagoshima kuwash-i- derive from the same root. Proto-Japanese *urupa- has the meaning beautiful, excellent. Old Japanese urupa-si, Middle Japanese urufa-si, Tokyo uruwashi-, Kyoto uruwashi-, and Kagoshima uruwashi- drive from the same root.⁶⁷³ Derived from Chinese beautiful 美 (mei) the Japanese kanji for beauty (bi) is also 美. In Japanese beautiful is 美しい (うつくしい, utsukushii), 綺麗 (きれい, kirei), and 素敵 (すてき, suteki). Art is in Korean 예술 (artistic, artistical, arts. In Korean beauty is 아름다움 and 미인. In Japanese beauty is 美しさ, 美, 美人, 美しいもの, 美点, 美, and 良さ. The kanji 美 with 9 strokes has the derivatives 美 (び) beauty/, 美しい (うつくしい) for beautiful and lovely. 美学 (びが stands for esthetics and 美学的 (びがくてき) for esthetic. 美感 (びかん) is the sense of beauty or esthetic sense. 八方美人 (はっぽうびじん) is a person who is affable to everybody, a flunky, or a person beautiful from all angles or even everybody's friend. 良風美俗 (りょうふうびぞく) stands for good customs. 謙讓の美德 (けんじょうのびとく) is a modest virtue. 精神の美 (せいしんのび) stands for mental charm and moral beauty. 天成の美 (てんせいのび) stands for natural beauty. 花を欺く美人 (はなをあざむくびじん) stands for a woman considered as pretty as a flower. 美德 (びとく) is virtue. Sense is in Japanese Kanji 知恵 (advice, intelligence, sagacity, wisdom, wit). Sense is in Japanese Katakana おぼえ (experience, memory), ねん (attention, care, concern, desire, feeling, idea, thought), さっち (infer), かねん (acceptance, conception, idea, notion, preparedness, resignation), かんせい (sensitiveness, sensitivity, shout, shout of joy,), かんかく (sensation), かんじ (feeling), りせい (reason), ちえ (advice, intellect, intelligence, sagacity, wisdom, wit). Sensation in Japanese Kanji is 感触 (feeling, sense of touch). Japanese Katakana uses きもち (feeling, mood), きみ (feeling), つむじかせ (whirlwind), せアふう (whirlwind), かアしよく (a cold color, a compound color, do-nothing job, eating between meals, feeling, government service, leisurely post, sense of touch, sinecure, snacking, the rotting of lumber stored with poor air circulation), かアかく (audience, interval, sense, space, SPC, spectators, visitors), ぢぢぢ (feeling, mood), and かア comprising admiration, advise, appearance, best, building, can, cap, casket, coffin, cold season, coldest days of the year, crown, designating, diadem, emotion, emperor, encourage, farewell, feeling, first, free time, guesthouse, hall, heaven, hotel, house, impression, initiating on coming of age, inn, intuition, just, kan, leave, leisure, letter, look, love of peace, midwinter, naming, nerves, offer, peerless, perception, pipe, recommend, reel, right, spare time, spectacle, strong, temper, the sixth sense, tin, top character radical, trunk, tube, volume, warship, and writing brush. Sensation in Korean is 감각 (Feeling, feelings, sensorial, sensory).

Personified beauty in Japanese is べっぴん (beautiful woman, pretty girl), れいじん (beautiful woman, belle, court musician, minstrel), れいしつ (charm, genius), えんび (charm), たんれい (elegance, grace), び, びき (beautiful maiden), びけい (beautiful form or shape, beautiful scenery), びれい (gorgeous), びぼう (beautiful face, good looks, reminder), ビューティー, かじん (beautiful woman, my humble self, one's folks, poet, the family). Beautiful in Japanese is 美しい (lovely), 奇麗 (clean, fair, nice, pretty, tidy), 佳 (excellent, good), 明媚, 明美

(picturesque), 斐然たる (florid), ビヤ樽 (beauty), 綺麗 (clean, fair, nice, pretty, tidy), 麗しい (lovely), 美しい (lovely), 美事 (admirable, magnificent, splendid), 美美しい, 見事 (admirable, magnificent, splendid), 見目麗しい (fair, good-looking), 豊艶 (fascinating, voluptuous), 豊麗 (rich, splendid), 艶やか (bewitching, fascinatingly elegant, glossy), and 秀麗 (graceful). Beautiful in Japanese is みめうるわしい (fair, good-looking), みごと (admirable, magnificent, splendid), シャン, めいび (picturesque), うるわしい (lovely), うつくしい (lovely), ひぜんたる (florid), and きれい (clean, fair, nice, pretty, tidy). Art terminology in Japanese Kanji consists of 芸術 (the arts), 芸術 (the arts), 芸 (accomplishment, performance), 術 (means, way), 美術 (fine arts), 美術 (fine arts), 人為 (artificiality, human agency, human work), 技術 (skill, technique, technology), 技術 (skill, technique, technology), 技 (technique), 技 (technique), 方術 (magic, means, method), and アーツアンドクラフツ運動 (ardent, art director, art theater, article, artificial, artificial intelligence, artist, arts and crafts movement). Japanese Katakana has the terms ぎじゅつ (skill, technique, technology), びじゅつ (fine arts), ほうじゅつ (artillery, gunnery, magic, means, method), わざ (act, deed, performance, technique, work), アート, げいじゅつ (the arts), げい (accomplishment, performance), じゅつ (means), じんい (artificiality, human agency, human work, person's rank).

Yukio in the *History of Translation of Bi* mentioned that bi 美 stands for beauty. Japanese say 'Japanese traditional sensibility for bi' or 'bi science (esthetics) of Zeami. "There is a beautiful flower, but there is no bi (beauty) of a flower.' which is the famous thesis by Kobayashi Hideo. The pioneer of French science Murakami Hidetoshi published Sango binran (Reference Book of Three Languages) (1857), in which 'beaute', 'beauty', 'schoonheid' were rendered as 'bi' (in Chinese character, and read into Japanese, 'utsukushisa'), which may have been the first instance of the translating word using one Chinese character bi."⁶⁷⁴ Andrijauskas wrote on Japanese esthetics: "Japanese aesthetics, unlike that of India and China, does not have ancient traditions extending over thousands of years. It is more sensitive to external influences, to changes. The evolution of esthetic thought in the Land of the Rising Sun gave birth to a world of unique categories, to distinctive principles of esthetic understanding and art appreciation. In no other country on earth have esthetic feeling and artistic values been able to take such firm root in everyday life. Most assuredly, the historical mission of the Japanese people is to exalt beauty and art. One of the most distinctive features of Japanese culture and esthetic consciousness is that those areas of human creative expression which remain marginal in other cultures acquire extreme importance in Japan and become the focus of intense esthetic reflection and artistic creation."⁶⁷⁵ Many unique Japanese concepts and esthetics involved in traditional Japanese gardens stem from Zen Buddhism. Whereas the previous importation of Buddhism had come from Tang China, Zen concepts came from Sung China. Its influence on the art and architecture of the country has been impressive and lasting. Simplicity is related to the achievement of "nothingness" or *mu*. *Wabi*, *sabi*, and *shibui* can be translated as austerity, elegant simplicity, and tastefulness.⁶⁷⁶ Egenter stated that the Japanese house follows esthetic guidelines. The *tokonoma* is not just a room-decoration in which the Japanese love of nature is expressed in beautiful flower-arrangements. At rural festivals, its basic character as cult-niche is still clearly evident to this today. At the time of festivals 'sacred seats of the gods' (*yorishiro*), made of plant materials (reed, bamboo), are placed there. On the other hand, the urban middle-class type of flower-arrangement (*ike-bana*), shows clearly, by its designation as 'life-flower' and by the strict esthetic and cosmological rules which regulate for its design, that not just nature is involved, but rather, that it is related to the original type of Shinto art, found in the cult centre of rural Shinto-festivals (*yorishiro*). With some justification, the *tokonoma* can thus be interpreted as an originally sacred place, which - in some remote past - entered the domestic sphere. Its primary sacred character is preserved in the way it hierarchically structures the space in front of it.⁶⁷⁷ The practice of *feng shui* is believed to have started six thousand years ago in the Neolithic times. In feng shui and for oriental traditions, the fish is a very symbolic creature, which represents abundance and wealth. A traditional Japanese garden combines characteristics which have been developed over many centuries and which reflect the differing influences prevailing during particular periods of history. Some persons who have visited many such gardens deny the existence of a 'typical traditional Japanese garden' claiming that the gardens they have seen differ greatly one

from another. Shugaku-in, one of the largest gardens in Kyoto, was built for a retired emperor so that he might spend his remaining years in tranquility. The garden of the Silver Pavilion or Ginkakuji was created for the Shogun Ashihaga Yashimasa in order that he might escape the maddening conflicts and violence taking place in the capital nearby. Japan's greatest general hoped to earn merit by initiating the building of the famous garden on the Ratsuna Detached Palace for the son of the reigning emperor.⁶⁷⁸

Kawana in *In the Traditional Japanese Garden* stated "in order to evoke the criteria of Zen esthetics mentioned before, the suggestive mode of expression became a main approach to garden design. Specifically, the designer must adhere to the concept of miegakure since Japanese believe that in expressing the whole the interest of the viewer is lost. The designer must motivate the viewer to achieve empathy with the garden and use suggestive means to arouse the viewer's imagination, making possible the expansion of the garden beyond its physical bounds. The actual physiological phenomena conceived in the Zen esthetics of wabi, tabi, shibui, koko, yugen and seijaku is the state of things seen by the eye of an ordinary person such as weathering or fuka, erosion or shimbaku, and wear or mematsu. However, such natural phenomena were regarded highly as esthetic values as a result of their impact on the Japanese intellectual/emotional response. For this reason the "element of time" became an important ingredient in the development of the garden. The branch of philosophy that deals with the nature and expression of beauty, as in the fine arts."⁶⁷⁹ In *A Theory of Oriental Aesthetics* Inada wrote: "Wabi and sabi are two distinct Japanese contributions to aesthetics. Wabi refers to the sadness/sorrow attendant with the failure to cope with the somewhat unkind vicissitudes of life within the context of the inexorable forces of impermanence or the transience of things."⁶⁸⁰ For Inada "both wabi and sabi, in subjective and objective modes, respectively, or to a degree jointly, stem out of aesthetical nature, the expression arising out of the capture of the natural balance and/or seeming imbalance in the becomingness of things."⁶⁸¹ Following Inada "Hoseki Shin'ichi Hisamatsu, a tea master and Zen enthusiast [...] speaks of his own Zen-inspired seven characteristics of art forms. They are asymmetry (fukinsei), simplicity (kanso), aged beauty in witheredness (koko), naturalness (shizen), profundity (yugen), otherworldliness or transcendence (datsuzoku) , and tranquillity (seijaku)."⁶⁸² In *Japanese Aesthetics, Wabi-Sabi, and the Tea Ceremony* was mentioned: "*Mei shyue* has the meaning of the branch of esthetics dealing with beauty. Since *wabi-sabi* represents a comprehensive *Japanese world view or esthetic system*, it is difficult to explain precisely in western terms. *Wabi-sabi* is the most conspicuous and characteristic feature of what we think of as traditional Japanese beauty and it occupies roughly the same position in the Japanese pantheon of esthetic values as do the Greek ideals of beauty and perfection in the West. The concepts of *wabi-sabi* correlate with the concepts of Zen Buddhism, as the first Japanese involved with *wabi-sabi* were tea masters, priests, and monks who practiced Zen. Zen Buddhism originated in India, traveled to China in the 6th century, and was first introduced in Japan around the 12th century."⁶⁸³

It is assumed that *Zen* emphasizes "direct, intuitive insight into transcendental truth beyond all intellectual conception. At the core of *wabi-sabi* is the importance of transcending ways of looking and thinking about things/existence. *Wabi* is the kind of perfect beauty that is seemingly-paradoxically caused by just the right kind of imperfection, such as an asymmetry in a ceramic bowl, which reflects the handmade craftsmanship, as opposed to another bowl, which is perfect, but soul-less and machine-made. *Sabi* is the kind of beauty that can come only with age, such as the patina on a very old bronze statue."⁶⁸⁴ According to Plutschow *Honrai muichibutsu* is a phrase of Zen Buddhism. This concept can mean many things. It points to the Buddhist notion of 'nothingness', 'emptiness', or the original unity of all things. Sense is in Chinese 道理 (argument, basis, justification, principle, reason), 情理 (reason), 感觉 (feelings, sensation, sensed, Sensibilities, sensibility, sensing, sensorial), and 感觉 (feeling, perception, to become aware of, to feel).⁶⁸⁵ According to Plutschow, esthetics is an essential feature of all rituals of Japanese society. The esthetic concept of *Wabi* creates a simple, unpretentious beauty, with which all participants can identify. *Wabi* invites humility, that is a negation of self in the absorption in something else as expressed in the Buddhist notion of *ganrai muichibutsu* ('At the beginning there was nothing at

all'). Wabi (Japanese 'poverty') is beauty judged to be the result of living simply. Fuga is 'true art'. A title given to only two of the six kinds of Chinese poetry was also the art of poetry or prose. Waka was seen as a true art but not haikai no renga until Basho's influence elevated it to this status. Fugetsu (Japanese 'wind and moon') is a natural scenery which was considered the essential elements of true or fine art. Furimono (Japanese 'falling things') is a motif category to designate phenomenon which fall like rain, snow, dew, etc. The opposite of sobikimono, a rising phenomenon like fog, clouds, smoke, etc. Ga (Japanese 'elegant' or 'elegance') is the highest form of any art in opposition to zoku. Art designated as ga was considered not only the highest but also official as recognized by society. At first, the term was only applied to works written in Chinese, especially waka, but later works written in Japanese also obtained this status. As suffix (renga) and prefix (gagaku) ga was also written as ka as in tanka and waka.⁶⁸⁶ The esthetics of the game *Go* are reduced to black and white stones and a grid of lines on a rectangular plate. The players form the composition when setting their stones. In China knowledge of the game Weiqi (*Go*, *Baduk*) certain rules, where the unspoken takes up more space than the rules themselves.⁶⁸⁷ According to Kojiki, Amaterasu came into being when Izanagi washed his left eye as part of his purification (*misogi*, *harae*) following his visit to the underworld (*Yomi*). In commissioning Amaterasu to rule the Plain of High Heaven, Izanagi also entrusted her with the jewel necklace called *Mikuratana no kami*. While an 'alternate writing' quoted by Nihongi also describes Amaterasu's birth occurring as the result of Izanagi's washing his left eye, Nihongi's main text states that Izanagi and Izanami made a deliberate decision to give birth to a 'lord of all' after giving birth to all the kami of the land. As a result, they together produced the *Hi no kami* ('*kami of the sun*'), and since her radiant splendor shone throughout the whole world, Izanagi and Izanami rejoiced and entrusted to her rule over the affairs of Heaven.⁶⁸⁸ Kishijoten is the goddess of luck and beauty and has special responsibility for Geishas.

Korean uses the term 예술 for artistic, artistical, and arts. Korean 아름다운 stands for beautiful. In Korean beauty is 명, 아름다움, 미인, and 아름다운 것, Beauty in Korean is 아름다움 and 미인. Proto-Korean *kob- has the meanings beautiful, lovely. Modern Korean kop- (-w-), Middle Korean kop- (-w-), Proto-Korean *ar- have the meanings pretty, beautiful. Modern Korean arum-tap- and Middle Korean ara-tap- derive from the same root.⁶⁸⁹ Kwang-Myung Kim in *Korean Aesthetic Consciousness and the Problem of Aesthetic Rationality* writes: "Shamanism as the deep-rooted element of Korean mentality is the most authentic cultural legacy of Koreans. Buddhism, Confucianism, Taoism, and other religious elements influence the unique nature of the Korean character together with shamanism. They play a decisive role in determining the Korean mentality or consciousness. For Koreans, nature is a mirror of the self and a world of meditation which gives life, restoring all things to their proper state. As a peculiar color consciousness, Korean monochrome is characterized by vitality, spontaneity and unconcern for technical perfection."⁶⁹⁰

South Asian Esthetics

Proto-Austro-Asiatic cvm (loan) has the meaning beautiful. Related are Khmer kn'chm, Proto-Austro-Asiatic cvj (loan), Thai cham chaj for admirable.⁶⁹¹ In Proto-Katuic the root *liam has the meaning 'good-looking', 'beautiful'. Proto-Katuic *mr has the meaning beautiful. Proto-Bahnaric *r:m has the meaning beautiful. In Khmer sa:ŋ has the meaning 'to make or build with art', 'be beautifully made'. Khmer naŋ has the meaning 'be graceful', 'attractive'; khnaŋ' is 'be utterly beautiful'. Proto-Eskimo *kura has the meaning 'to like' and 'to think beautiful'. Proto-Yupik *ku[r]aj and Proto-Inupik *kura-, Proto-Eskimo *pini- (~ *pinŋi-), Proto-Yupik *pini-, Proto-Inupik *pinni-, and *pinna- are related.⁶⁹² The Canadian Inuit or Eskimo use the word takuminaktuk, which means 'good to look at' and 'beautiful'.⁶⁹³ The Samoan proverb 'E logo le tuli i ona tata' means 'The knee feels the tapping' and is related to a Samoan custom, where a *matai* is awoken by ticking the soles of his feet. If this does not have the desired effect, he is tapped on the knee. South Asian languages have different concepts of beauty. Beautiful in Indonesian is permai (ornate, pretty, scenic), elok (elegant, good, lovely), ciamik (handsome), cantik and ayu (pretty),

and asri (harmoniously chic). Beautiful in Malay is indah (fair, fine, handsome, lovely) and cantik (charming, fair, fine, handsome, lovely).

Beauty in Vietnamese is vật đẹp nhan sắc chỉ là bề ngoài, vẻ đẹp (comeliness, handsomeness, loveliness, nattiness, pulchritude, sightliness), sắc đẹp (charm, sightliness), nhan sắc cái đẹp, and cái hay người đẹp. Beautiful in Vietnamese is tốt đẹp, đẹp, and hay tốt. The word 'Sri Lanka' stands for a large island southeast of India known in England until 1972 as Ceylon derived from 'Lanka', an older name for the island, and the term 'sri' (beauty). Vietnamese uses for art the terms yêu thuật quyền thuật, tài khéo léo (ingeniousness, ingenuity), quyền anh (boxing, pugilism), nghề đòi hỏi sự khéo léo thuật, mưu kế đòi người thì ngắn ngủi, mỹ thuật mỹ nghệ, kê for aboard, by, expedient, expediential, mean, meant, and wheeze. Beauty in Thai is สวยงาม. Thailand's religion is conserved in the *Jataka tales*. Sua Saming is in Thai folklore a beautiful, seductive woman skilled in black magic. Whenever there is a full moon, Sua Saming looks for a man but after their love making she will turn into a fierce tiger and devour her mate. Sua Saming usually appears in three incarnations as a serene monk sitting beneath a tree, a crying baby lost in the forest, and a beautiful maiden bathing naked in a stream. When a person approaches, the trap is sprung, and the Sua Saming transforms back into a tiger to catch its victim.⁶⁹⁴ Indonesian literature is represented by *Ramayana*. Laos has a tradition of secular texts, which are much richer than religious texts related to popular and classical literature concerning all levels of society.⁶⁹⁵ In Indonesian the proverb 'Buruk muka cermin dibelah' means 'Ugly face, the mirror is split' and has the meaning 'blaming the wrong'. Beauty in Indonesian is orang cantik, kepermaian, kecerlangan, and keasrian.

Sensation in Indonesian is sensasi. Dewi Ratih is the goddess of beauty in Bali. Dewi Ratih is called upon during the tooth-filing ceremony, a beautification ritual, wherein the person undergoing the rite is prepared to attract someone of the opposite sex. The Balinese moon-goddess is chased across the heavens by the demon Kala Rau who occasionally catches her and thus getting his dark revenge, for it was Dewi Ratih who told Wisnu that the demon was attempting to drink from Tirtha Amertha, the elixir of immortality.⁶⁹⁶ In Asian ritual practices, the open space provides a freer artistic and spiritual interaction for esthetic perception. The later stupas in India and Southeast Asia are remains of the influence of Buddhism in South Asia. Due to the diversity of languages of these countries criticism only developed in terms of a main lingua franca like English or a widely spread local Asian language like Chinese or an established national language in exchange with the western intellectual life. Buddhism had spread almost throughout Asia by the 5th and 6th century CE. Sense is in Malay Arabic derived faham (notion, realization). In South East Asia The goddess Devi appears as Lakshmi, goddess of wealth and beauty. In the form of Lakshmi she is Vishnu's wife.⁶⁹⁷ Dal'lang was a goddess of the Philippines before the arrival of the Spanish who was the goddess of beauty and granted her gifts to her followers. In Cambodian temples Lakshmi is worshipped. Most minority groups in Vietnam practice ethnic religions. Daoism also is practiced in Vietnam. Many gods worshipped in Sri Lanka are Hindu gods. Buddhism is also practiced. Hindu gods and goddesses are worshipped in Thailand. Malaysia has Chinese and Hindu gods. The main religion in Singapore is Buddhism. Taoism is also practiced. South Asian cultures adopted concepts of the East like Buddhism and Hinduism and recently Islam and Christianity next to local cults. Also their languages show high influence of the Chinese, the Arabic, and Indian languages.

5.4. Esthetic Perspective of Africa

Research Positions on African Esthetics

Among the African cultures, the concept of beauty has developed a variety of expressions with fine nuances. Since in North Africa Arabic is the most prominent language, here the Arabic words are used for esthetics. A specific situation for esthetics in general has to be considered for Africa with its rural and urban parts. The concept of beauty comprises other concepts such as ethics. The Afro-asiatic tree of languages shows us several concepts that have interference with the concept of beauty. Isiguzo stated that African worldview is replete with symbols. Isiguzo also mentioned:

*Caught in a social pyramid characterized by a one-way vertical authority structure and a two-way horizontal family and communal support system, the African mind, beset with superstition and destabilized by Western acculturation, is relatively unilinear, uncritical, lacking in initiative and therefore "encapsulated."*⁶⁹⁸

Senegalese philosopher Leopold Senghor (1966) regards traditional African society to be 'based both on the community and on the person and in which, because it was founded on dialogue and reciprocity, the group had priority over the individual without crushing him, but allowing him to blossom as a person'.⁶⁹⁹ It is assumed that African culture is not now limited to the pre-colonial 'tribe' but reflects the emergence of new national culture. For example, instead of separate "tribal" or ethnic cultures, we now have the emergence of new Mozambican culture. There has been considerable discussion about the necessity of reconstructing "traditional" African culture. A study of the current developments in Africa, however, will reveal two important considerations regarding culture: The continuing role of cultural aggression and cultural genocide as part of imperialist domination in Africa and the role of cultural resistance as a weapon in the fight to end imperialism and the use of culture in consolidating new post-colonial African nations.⁷⁰⁰ Awuyah in *The Concept of National Literature in Africa and the Polysystem Theory* mentioned that "for African writers and critics to insist on an identity based on colonial languages is to subscribe to the will to self-fragmentation. In *L'Idéologie Dans la Littérature Négro-africaine d'Expression Française* (1986) Guy Ossito Midiohouan (Benin) suggests that behind the appellation 'francophone' lies the continued cooperation between African countries and France, which is but a not-so-subtle cover for French imperialist ideology. The West and its adherents continue largely to ignore traditional oral literatures and written literatures in African languages. Ngugi wa Thiong'o has been the foremost champion of writing in African languages as an extension of the historical cultural struggle between the national and the foreign. Nigeria was admitted to the UN within a week of independence in 1960. It was represented on the committees of specialized agencies and took its turn as a nonpermanent member of the Security Council. One of Nigeria's earliest and most significant contributions to the UN was to furnish troops for the peacekeeping operation in Zaire in the early 1960s."⁷⁰¹ Lassiter wrote in *African Culture And Personality. Bad Social Science, Effective Social Activism, Or A Call To Reinvent Ethnology?*:

*African scholars writing on these subjects since the early 1960s have taken a humanistic, liberating or empowering approach. They have been specifically interested in identifying and explaining African psychological processes, personality characteristics, and the processes of African cultural adaptation to indigenous social conditions and exotic influences. For example, the work of University of Nairobi philosophy professor Joseph M. Nyasani (1997), which features prominently in this paper, is a recent attempt to define the "African psyche."*⁷⁰²

It is assumed that "the number and diversity of divination rites in Africa are enormous, varying in form among ethnic groups and even within the cultural life of a particular people. Among the Dogon peoples of the Bandiagara escarpment in Mali, village elders study fox tracks that cut across the pattern of squares they have inscribed in a field outside their village for indications of future events, especially such fundamental matters as births, marriages, harvests, and deaths. The Azande,

who live in the southern Sudan and the northern portion of the Democratic Republic of the Congo (D.R.C., formerly Zaire), employ the poison oracle (*benge*) to address serious questions such as accusations of committing adultery or practicing sorcery, and use the friction oracle (*iwa*) to find out if witchcraft is being practiced against them or to determine whether to proceed with a journey.”⁷⁰³

In *Traditional and Contemporary African Art* in *The Artists' Press* was mentioned: “In Africa the folktale is a primary means people have of communicating to one another. Folktales can reflect and explain the hopes and fears of a culture as well as its spiritual and religious beliefs. They are devices we all use to explain our relationship with the natural world and why things are the way they are. The characters in folktales can be gods, spirits, animals, or even insects that take on human qualities, or humans that acquire godlike or animalistic qualities.”⁷⁰⁴ Kamer in *The Authenticity of African Sculptures* wrote that “African sculpture and masks were always made with a specific purpose and function for the culture in which they were created. African masks represent ancestors, spiritual figures, animals, and mythological characters. They were used in ceremonies like initiations, hunting and agricultural festivals, and fertility and funeral rites. Masks were worn as an integral part of these ceremonies. The mask was used to conceal the identity of a participant or a dancer. It was either attached to a dancer’s head by a wickerwork cap or fringed with raffia in order to cover the body of the wearer. Religion is an integral part of the traditional Africans’ lives, inseparable from the events of each day. Sculpture in the form of masks and figures was used to invoke the presence of ancestors and gods in the ceremonies and dances. These masks, figures and other ritual objects are not just temporary abodes for the spirits. The sculptures are links between man and the realm of the supernatural, possessing awesome powers of their own.”⁷⁰⁵

Landow in *Yoruba Aesthetics: Theories and Attitudes* mentioned: “An African aesthetic criterion is a preference for wealth. African aesthetical qualities or criteria for beauty directly embody social attitudes. Writers on art long believed that African languages provided no specific technical vocabulary for aesthetics. Landow shows that Yoruba to provide critiques of a set of sculpture and discovered nineteen criteria, among them *jijora*, the moderate resemblance to the subject, a balance between the extremes of portraiture and abstraction. *Ifarahon* is visibility suggesting that various parts of a sculpture should be clearly formed both in the initial stage of blocking out of the masses and in the fine details. *Didon* is luminosity, or shining smoothness of surface. *Gigun* is a straight upright posture and symmetrical arrangement of the parts of the sculpture. *Odo* is representing the subject in the prime of life. *Tutu* is serenity, coolness, or composure.”⁷⁰⁶

In Africa, masks can be traced back to well past Paleolithic times. Belton in *Aesthetics and African Sculpture* mentioned that Westerners discovered African art near the end of the last century and failed to realize that the works were produced to conform to specific esthetic statements:

*In African art, ‘aesthetics’ is a term used to sum up the characteristics and elements clearly present in all arts objects. These elements, include, for example, the resemblance of sculptures to human beings, the luminosity or smoothness of an objects surface, the youthful appearance of sculptures, and the way sculptures portray a reserved or composed demeanor. Similarly, in Western art aesthetics is also the term used to sum up the search for beauty, balance, proportion and conscientious use of materials, in order to achieve good craftsmanship in art objects.*⁷⁰⁷

In *African Art* Jones wrote:

Art plays a major role in African society, including in social, political, religious, and economic contexts. (African Art History, 1) African art is meant to be "beautiful" as well as "good", since it is made to delight and advocate morality. African artists value their work very highly. The majority of information on the earliest African art has come through archaeological research of drawings and paintings found on rocks in the early 1700s.

Much of African art has been unaltered for many centuries. (Willet, 43) African art is categorized by five different periods- the Baubalus, Horse, Archaic, Chariot-Sub, and Camel period. The initial era was known as the "Hunter Period", or Baubalus, where the sole images are hunters killing animals such as elephants, rhinoceros, hippos, ostriches, antelopes, and giraffes with spears. These images were painted onto rocks. In the Archaic or Cattle period, many different symbols begin to be seen in art. Art from the Horse and Camel Sub period is smaller in size, drawings of cows become scarce, and the style of drawing becomes much more refined.⁷⁰⁸

Early Cultures and Ethnic Variety

Northern Africa and its Early Cultures are influences from different sides and we must see a difference between these cultures and 'Black Africa'. Africa is a continent with 55 different countries. The northern Africans became Muslims. African esthetics as an academic field lacks. Prior to the second half of the 19th century African works of art were still seen as minor. Proto-Afro-Asiatic *hmd- has the meaning to be beautiful. Semitic:*hmd- for 'beauty' and East Chadic *md- 'beautiful' are related terms. The meaning 'good, beautiful' derived from Old Egyptian nfr. The name of the god Nefertem derives from nfr. Nefertem is simultaneously an aspect of Re and his grandson. In the *Book of the Dead* is written on Hathor, a goddess associated with beauty in the Egyptian pantheon:

*Nekht the captain of soldiers sings A Hymn to Ra
Homage to thee, O thou glorious Being, thou who art dowered [with all sovereignty]. O
Tem-Heru-Khuti (Tem- Harmakhis), when thou risest in the horizon of heaven a cry of
joy goeth forth to thee from all people. O thou beautiful Being, thou dost renew thyself
in thy season in the form of the Disk, within thy mother Hathor. Therefore in every place
every heart swelleth with joy at thy rising for ever.⁷⁰⁹*

Afro-Asiatic vocabulary shows in general additional meanings connotated with the meaning 'beauty'. Proto-Afro-Asiatic root *hmd- and Semitic root *hmd- mean 'beauty'. East Chadic root *md- has the meaning 'beautiful'. Derived from Proto-Semitic root *hmd- is Hebrew hmd...⁷¹⁰ The Proto-Afro-Asiatic root *hmd- has the meaning to be beautiful. Semitic root *hmd- for 'beauty' and East Chadic root *md- 'beautiful' are related. The meaning 'good, beautiful' derived from Old Egyptian nfr. The name of the god Nefertem derives from nfr. Nefertem is simultaneously an aspect of Re and his grandson. In the *Book of the Dead* is written on Hathor, a goddess associated with beauty in the Egyptian pantheon:

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in thy season in the form of the Disk, within thy mother Hathor. Therefore in every place
every heart swelleth with joy at thy rising for ever.⁷¹¹*

The *Book of the Dead* contains a deification of the members of the human body:

*The hair of the Dead Ani is the hair of Nu.
His face is the face of Ra.
His eyes are the eyes of Hathor.
His ears are the ears of Up- uatu.
His lips are the lips of Anpu.
His teeth are the teeth of Serqet.
His cheeks are the cheeks of Isis.
His arms are the arms of Ba- neb-Tetu.*

*His neck is the neck of Uatchit.
 His throat is the throat of Mert.
 His breast is the breast of the Lady of Sais.
 His backbone is the backbone of Seth.
 His trunk is the trunk of the Lords of Kher-aha.
 His flesh is the flesh of Aa- shefit.
 His belly is the belly of Sekhmet.
 His buttocks are the buttocks of the Eye of Horus.
 His phallus is the phallus of Osiris.
 His thighs are the thighs of Nut
 His feet are the feet of Ptah.
 His fingers are the fingers of Saah.
 His toes are the toes of the Living Uraei.*⁷¹²



5.4.1. Golden Death Mask as Portrait. King Tutankhamun

Beautiful and good are in ancient Egyptian closely related meanings both expressed by the word *nefer*. *Mdwt-nfrt* (beautiful words) are proverbs. In the *Instruction of Ptahhotep* the art the speak good is a theme. The sentence *m mdwj rm.t nb.t wr ktt - bwt-k.a pw* means ‘ Do not speak about persons, small and big, since this is disgusting’.

4 *Don't be proud of your knowledge,
 Consult the ignorant and the wise;
 The limits of art are not reached,
 No artist's skills are perfect;
 Good speech is more hidden than greenstone,
 Yet may be found among maids at the grindstones.*

7 *If you are among the people,
 Gain supporters through being trusted;
 The trusted man who does not vent his belly's speech,
 He will himself become a leader.
 A man of means—what is he like?*

*Your name is good, you are not maligned,
our body is sleek, your face benign,
One praises you without your knowing.
He whose heart obeys his belly
Puts contempt of himself in place of love,
His heart is bald, his body unanointed;*

*11 If you are one among guests
At the table of one greater than you,
Take what he gives as it is set before you;
Look at what is before you,
Don't shoot many glances at him,
Don't speak to him until he summons,
One does not know what may displease;
Speak when he has addressed you,
Then your words will please the heart.⁷¹³*

Esthetics and Ritual in Africa

At the end of the 19th century that Western perceptions about African art began to change, when abstract art in Europe became a part of modernity inspired by African masks. Africans make art for magical, spiritual, or religious ceremonies. Masks combined with dance, song and costume are examples. According to *Arts Connected*, the sculpture served as a type of contract, offering clues about the civil and judicial systems of the village. This sculpture, called an nkisi nkondi, was carved by the Kongo people who lived in the region of Zaire in central Africa during the late 19th century. Popularly known as nail figures, these sculptures were used for protecting the village, curing illnesses, settling disputes, sealing agreements, and destroying enemies. The term nkisi refers to the spirit of the figure. Nkondi refers to the figure itself and comes from the verb konda, to hunt. Like seasoned hunters, nkondi could capture liars, thieves, and others who undermine society. Generally carved in the shape of human beings, nkondi were sacred objects. A nail figure's power came from spirits that were attracted to ritual substances such as herbs, animal bones, fur, and seeds. These substances were placed in a cavity cut into the figure's head or stomach. A religious specialist, who was also a healer and a legal expert, determined the nature of these substances. Each of the nails driven into the figure represents the taking of an oath, the witnessing of an agreement, or some other occasion, when the power of the figure was invoked. On special occasions the nkisi nkondi was brought outside in a public setting where judicial procedures took place. The parties involved came before the figure with the specialist, and together they investigated the problem at hand. When an agreement was to be made, representatives from both parties took an oath in front of the nkisi nkondi. The oath was then sealed by driving a nail or other sharp metal object into the figure to activate its power. This act was similar to the Western tradition of signing a contract.⁷¹⁴ For Belton African sculptures reflect the various traditions and beliefs of different regions. The political, religious, and historical aspects of each region are evident in their artistic products. The similarities and differences however subtle, should help to provide my students with ample materials for their analysis, drawings and designs of the world of African art.⁷¹⁵ At the end of the 19th century African cultural products related to local spirituality were called fetich'. At the end of the 19th century Nassau wrote in an account of his life in Africa that the 'fetich worshipper' in West Africa makes a clear distinction between the reverence with which he regards a certain material object and the worship he renders to the spirit for the time being inhabiting it. [...] The selection of the article in which "the spirit is to reside is made by the native *uganga* (doctor)." The ability to conjure a free wandering spirit into the narrow limits of a small material object and to compel and subordinate its power to the aid of some designated person or persons and for a specific purpose, rests with that *uganga*. Nassau described the use of fetich when traveling through West Africa. Two Ogowe obiefs, near whose villages was anchored the small river steamer Pioneer, on which Nassau was passenger in 1875, came aboard and in drinking a glass

of liquor with the captain, one of them held up a piece of white cloth before his mouth, in order that strangers' eyes might not see him swallow. That was for Nassau probably his *orunda*. Perhaps also, the hiding of his drinking may have bad reference to the common fear of another's 'evil eye'. The word 'orunda' means for Nassau originally 'prohibited from human use'.⁷¹⁶

Zuri means in Swahili beautiful. In the Voodoo cult Erzulie is the Loa (goddess) of love, romance, art, and sex. Erzulie is the Voodoo love goddess and goddess of elemental forces, as well as of beauty, dancing, flowers, jewels, and pretty clothes. Erzulie lives in fabulous luxury and appears powdered and perfumed. On her fingers she wears three wedding rings of her three husbands Damballa, the serpent god, Agwe, god of the sea, and Ogoun the warrior hero. Erzulie as the goddess of love is a Vodoun goddess worshipped by Haitians as Matron of love, beauty, health and the moon. She is personified as a water snake. Vodoun is a combination of Catholicism and Yoruban cosmology developed by slaves in Haiti.⁷¹⁷ Eshu (Oshun) is the Yoruba goddess of love and pleasure, beauty, and diplomacy and is associated with money. Eshu is a very generous goddess and benign to mankind, but also possesses an extraordinary temper, which is difficult to sway.⁷¹⁸ Mason in *The Mysterious Depths of Oshun* wrote: "In the religion, the orisha Oshun is always among the first orishas that outsiders discover. Aleyos are charmed by her beauty, enticed by her sensuality, yearn to emulate her grace. However, who is this orisha and what role does she play in human life?"⁷¹⁹ Oral traditions describe Oshun as follows:

The elders laconically repeat, "Oshun is the owner of the river." She lives in the currents and eddies of the river where her force moves ever forward. Traditions agree that this vain orisha binds people and orishas together. She adores fine clothes and beautiful objects. She is the sweetness of love. She is the dance of passion. She is the cool water that heals the sick abdomen and brings children to the barren. But this stereotypical representation of Oshun overlooks an essential aspect of her character, in pataki after pataki, Oshun provides renewal when no one else can.⁷²⁰

The myth tells that when Ogun, the fierce and hard-working blacksmith, withdrew from the creation of the world and retreated into the forest, Oshun brought him out. With the departure of Ogun's force and labor, creation stopped. No new fields were cleared for planting and no new inventions appeared to help the Orishas and human beings. Ogun took to the bush, and the process of creation came grinding to a halt. Several orishas tried to draw him out of the forest but failed. Finally, Oshun went into the woods with her five scarves and her gourd of honey. She did not call to Ogun. She found a clearing and began to dance. Her beauty and her sensual movements caught Ogun's attention. As he watched her dance, he was drawn to her. Slowly he approached her, and when he drew close, Oshun smeared his lips with her honey. As she danced, Ogun followed her back to civilization and resumed his work. This story does attest to Oshun's beauty and seductiveness, but it also shows how she uses these characteristics to accomplish what no other orisha can and renew the process of creation.⁷²¹ The Yoruba god Eshu is the god of confusion, the crossroads, chance, and sex, is depicted with a wooden phallus sprouting from the top of his head. African art history is full of references to cross-dressing, both male-to-female and female-to-male. Throughout Africa, men almost exclusively perform masked dance, even when the character represented is female."⁷²² Goloka ('Place of cows', and 'heaven') is a later addition to the original seven lokas, the Vaishnava concept of a realm of eternal beauty and bliss.⁷²³ Mami Wata is a goddess of beauty in form of a water spirit accompanied by a snake and wealth known by its adherents in Togo, Benin and in the USA and is worshiped in West, Central, and Southern Africa, and in the Caribbean and parts of North and South America.⁷²⁴

Examples of African Aesthetics

Okafor stated in *African Aesthetical Values*, "aestheticians of western orientation may find it rather curious that in many African languages, the term beautiful also mean the morally good. In Igbo language of Nigeria, for instance, one says, 'Nwa-a amaka. Omume nwa a maka', 'this child is

beautiful’, ‘the character of this child is beautiful’. The intransitive verb, amaka i.e., ‘is beautiful’, is employed in the same sense in the two propositions. From the analysis of the concept of beauty and the application of the term to various things in most African languages, it is easily deducible that the term, ‘beauty’ is a connotative term. This means that beauty denotes one thing and connotes the other. It denotes the object of beauty and connotes its goodness. This may be goodness in behavior or in function. Thus Africans do not associate beauty with evil. The two are repugnant and cannot inhere in the same subject or object. A beautiful girl with bad character is referred to as ‘mma nsi’ in a Nigerian language. ‘Mma nsi’ can safely be translated as ‘beauty with stench’, that is to say, useless or meaningless beauty. And of course, useless or meaningless beauty is no beauty at all. Just as the term ‘mma’, ‘beautiful’, qualifies both the character and the physical appearance of the person, so also does the term ‘njo’ i.e. ugly, describes a person’s behavior and appearance. Thus, in my own African language, Igbo, we also say, ‘Nwat-a jolu njo’, ‘Ommume nwata-a jolu njo’. This means, ‘This child is ugly’, ‘The character of this child is ugly’.”⁷²⁵

Beautiful in Xhosa is *enhle*. Beautiful in Yucatec is hats'uts with the meanings fair, fine, handsome, lovely. Beautiful in Zulu is hle (fair, fine, good, handsome, lovely, nice, okay, pretty), and bukekayo (fair, fine, handsome, lovely). A multiplicity of African languages and questions of the orality of their society characterize the continuity of literatures in African languages. Colonial bilingualism is a bilingual situation in which an indigenous tongue coexists with an official language benefiting from an alphabet.⁷²⁶ It is assumed that “the people of Africa make art for religious ceremonies. Masks combine with dance, song and costume movement is art. Masquerades perform in rituals and ceremonies that regulate the social life of the community and in recent years also for entertainment. Art objects are made for celebrations of ‘rites of passage’ to celebrate birth, life, and death the cycles of life. Art may show respect for ancestors or the ‘creator’ or may celebrate a plentiful harvest.”⁷²⁷ Ibo in Nigeria say:

*Beauty! The world is full of enjoyment.
Beauty! There is joy in the world.
But should God remove His hand, All would vanish. —*⁷²⁸

A Nigerian proverb tells us ‘He who marries a real beauty is seeking trouble’.⁷²⁹ The Yoruba concept of ewa has been translated by a variety of scholars as ‘beauty’. The quality of ewa, which may be a feature of persons, human-made visual objects or natural phenomena, can be described in Yoruba as *ounje oju*, ‘food for the eye’, or *oun tojeju ni gbese*, ‘something to which the eye is indebted’.⁷³⁰ The following Yoruba poems tells us about beauty:

*Anybody who meets beauty and does not look at it will soon be poor.
The red feathers are the pride of the parrot.
The young leaves are the pride of the palm tree.
The white flowers are the pride of the leaves.
The well-swept verandah is the pride of the landlord.
The straight tree is the pride of the forest.
The fast deer is the pride of the bush.
The rainbow is the pride of heaven.
The beautiful woman is the pride of her husband.
The children are the pride of the mother.
The moon and the stars are the pride of the sun.
Ifa says: Beauty and all sorts of good fortune arrive.⁷³¹*

The Yoruba word *ewa* is used for physical and abstract beauty. The phrase ‘iwa l'ewa’ expresses Yoruba aesthetics. Iwa refers to the essential nature of an object thing or person; it is a specific expression of ase, the life force given to everything by the God Oludumaare. Ewa means beauty.⁷³² A contemporary poem by Niyi Osundare from Nigeria says:

*I sing
of the beauty of Athens
without its slaves*

*Of a world free
of kings and queens
and other remnants
of an arbitrary past*

*Of earth
with no sharp north
or deep south
without blind curtains
or iron walls*

*Of the end
of warlords and armouries
and prisons of hate and fear*

*Of deserts treeing
and fruiting
after the quickening rains*

*Of the sun radiating ignorance
and stars informing
nights of unknowing*

I sing of a world reshaped⁷³³



**5.4.2. Yoruba Bronze Head Sculpture from the City of Ife, Nigeria.
(c. 12th Century C.E.)⁷³⁴**

Kenny Thompson wrote in Nigeria the poem *Roses Are Beautiful*:

Roses Are Beautiful

*Roses have thorns
What words in time
Are loss to say
Is told with roses so.*

*The song of love
Is sang with joy
And memories never old
If life were songs of love alone
I would never cease to sing*

*Just as roses come with thorns
do life its sorrow bring
And all I choose to see
I say that life's a pilgrim's tale.⁷³⁵*

Leopold Sedar Senghori in *The Basic Principles* describes how at the end of the initiation ceremony Senghor makes the new initiate speak to the lion: 'And let me die suddenly, to be born again in the revelation of beauty', for initiation is a rebirth, in which new magara forces are made available to men through contact with the ancestors and their wisdom. And the revelation of beauty is the wisdom of the ancestors.⁷³⁶ A Tanzanian proverb says 'The one who sees the beauty doesn't see the difference.'⁷³⁷ East African 'Shilingi ya ua ni maua.' means 'The beauty of a flower is the flowers around it.' 'Si hoja sura bora vitendo.' means 'Beauty is nothing; it is actions that count.'⁷³⁸ In Tongo a proverb says: 'Appearance is deceptive'.⁷³⁹ Another feature of African beauty is the universal beauty of all humans as expressed in this poem by Chief Charles O. Okereke:

Black & White

*Countless human colors;
Within, across, races;
God's earthly flower garden;
Blessing to mankind.*

*Africa mother stock;
Home of germination;
Divine manifestation,
Until whole earth bedded.*

*Beauty more than a trait;
Diversity most beautiful;
Monocolor too boring;
Races beauty of earth.*

*Races like rainbow;
Earth horizon beautified,
To His glory above;
All that dwell rejoice.⁷⁴⁰*

'Beauty is an empty calabash' says a Cameroonian proverb. 'He who marries a beauty marries trouble' says a Nigerian proverb. In Hausa beauty means 'zina' and 'kyan gani'. Beautiful means 'vide mai-kyan gani' and 'gada-gada'. 'To beautify' is 'k'awata' and 'k'ayanta'. In Swahili 'beauty'

is 'uzuri'. Beautiful is 'zuri' as adjective for good, nice, beautiful, pretty, lovely, cute, attractive. 'Wapingapo fahali wawili, ziumiazo ni nyasi' means 'When two bulls fight, it is the grass that suffers'. African esthetic categories are in most cases of cultures not written down except in recent time, when African authors started to find an African identity for beauty. Most categories of beauty are derived from daily life and always express other parts and aspects of the culture as applied arts fulfilling social and religious functions. With a few exceptions of kingdoms and contemporary life the African society was always a tribal one limited in different areas. So less esthetic values and a common mind concept that are important for all of Africa developed except of North Africa and its Islamisation. The categories and terms of these esthetic concepts vary between the different forms of socializations. The recent debate regarding esthetics in Africa reflects positions that focus on an African identity and positions that show the influence of former colonial powers.

Northern Africa and its Early Cultures are influences from different sides and we must see a difference between these cultures and 'Black Africa'. Africa is a continent with 55 different countries. The northern Africans became Muslims. African esthetics as an academic field lacks. Prior to the second half of the 19th century, African works of art were still seen as minor. Okafor stated in *African Aesthetical Values*: "Aestheticians of western orientation may find it rather curious that in many African languages, the term beautiful also mean the morally good. In Igbo language of Nigeria, for instance, one says, 'Nwa-a amaka. Omume nwa a maka', 'this child is beautiful', 'the character of this child is beautiful'. The intransitive verb *amaka* 'is beautiful' is employed in the same sense in the two propositions. From the analysis of the concept of beauty and the application of the term to various things in most African languages, it is easily deducible that the term 'beauty' is a connotative term. This means that beauty denotes one thing and connotes the other. It denotes the object of beauty and connotes its goodness. This may be goodness in behavior or in function. Thus, Africans do not associate beauty with evil. The two are repugnant and cannot inhere in the same subject or object. A beautiful girl with bad character is referred to as '*mma nsi*' in a Nigerian language. '*Mma nsi*' can safely be translated as 'beauty with stench', that is useless or meaningless beauty. Useless or meaningless beauty is no beauty at all. Just as the term *mma* 'beautiful' qualifies both the character and the physical appearance of the person, so also does the term 'njo' (ugly) describing a person's behavior and appearance. In the African language Igbo one says '*Nwat-a jolu njo*', '*Ommume nwata-a jolu njo*' what means 'This child is ugly' and 'the character of this child is ugly'.⁷⁴¹

The second most commonly spoken language in Africa is Swahili with approximately 100 millions speakers in 2005. Swahili is spoken in East and Central Africa. The Arabic is an Afro-asiatic language of Middle East origin while the Swahili is an African language of East African origin. In Swahili 'beauty' is *uzuri*. Beautiful is *zuri* as adjective for the qualities good, nice, beautiful, pretty, lovely, cute, and attractive. Here esthetic and ethical dimension of the word are given. 'Beauty' in Swahili is *uzuri* derived from the root *zuri*.⁷⁴² The adjective *hidaya1* comprises the esthetic quality 'beautiful' and the psychological quality 'desirable'. *Nzuri sana* means very good and very beautiful. The adjective *rembo* derives from the verb *remba* comprises the qualities pretty, gorgeous, and beautiful. The verb *remba* has the meanings make beautiful, beautify, and decorate. *Sena* is an adjective for beautiful.⁷⁴³

Senghori in *The Basic Principles* describes how at the end of the initiation ceremony Senghor makes the new initiate speak to the lion: 'And let me die suddenly, to be born again in the revelation of beauty', for initiation is a rebirth, in which new *magara* forces are made available to men through contact with the ancestors and their wisdom. And the revelation of beauty is the wisdom of the ancestors.⁷⁴⁴ A Tanzanian proverb says 'The one who sees the beauty doesn't see the difference.'⁷⁴⁵ *Si hoja sura bora vitendo* means 'Beauty is nothing; it is actions that count'.⁷⁴⁶ 'Beauty is an empty calabash' says a Cameroonian proverb. In Togo a proverb says 'Appearance is deceptive'.⁷⁴⁷ A Ghanaian proverb says 'What you cannot see during the day, you will not see at night'. A proverb from Nigeria means 'If you are ugly you must learn to dance'.⁷⁴⁸ Another feature

of African beauty is the universal beauty of all humans as expressed in this poem by Chief Charles O. Okereke:

Black & White

*Countless human colors;
Within, across, races;
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Monocolor too boring;
Races beauty of earth.*

*Races like rainbow;
Earth horizon beautified,
To His glory above;
All that dwell rejoice.⁷⁴⁹*

In Massai Maa language *n-kishiaa* is beauty. *Sidai* is both good and well. *Sidai ai* is a sarcastic expression to show how surprised one is about what another did; "My goodness!" *E-sidai* is a good thing, good one. *Tuan* is beautiful. *Shiaat* is beautiful, good, and interesting.⁷⁵⁰ In Amharic beauty is *wbt*.⁷⁵¹ In Luganda in Ganda a beautiful person is *omulungi abalungi* and a beautiful thing is *ekirungi ebirungi*.⁷⁵² In Malgache beautiful is *tsara, tarehy, and mahafinaritra*. Beauty is *hatsarana*.⁷⁵³ In Zulu *bukeka* comprises the meanings be admirable, be attractive, be beautiful, be good to look at, be approved.⁷⁵⁴ Nigeria has besides English three major native languages. Igbo is a language cluster belonging to the Benue-Congo branch of the Niger-Congo family primarily spoken by 20 million Igbo people of southeastern Nigeria. In Igbo *oma* is good and beautiful. *Mma* is good.⁷⁵⁵ Yoruba is spoken in Togo, Nigeria, and Benin by more than 20 million people in the southwest region of Nigeria. It is also spoken in parts of Benin and Togo. Yoruba has several dialects, but currently, only one is used for written and literary purposes. Hausa language is an Afro-Asiatic language of the Chadic group. It is the official language of north Nigeria. Hausa is spoken throughout western Africa as a second language. Hausa language is an Afro-Asiatic (formerly Hamito-Semitic) language of the Chadic group. It is the official language of north Nigeria. In Hausa beautiful comprises *da kyau, sahihi, kyautatu, and kayata*. In Hausa *kawataw* and *kyau* is beauty.⁷⁵⁶ In Hausa beauty means also *zina*. Beautiful means *vide mai-kyan gani* and *gada-gada*. 'To beautify' is '*kawata* and *kayanta*. Contemporary Nigerian proverbs regarding beauty say: *If your face is swollen from the severe beatings of life, smile and pretend to be a fat man* and *No matter how ugly the goat is does not mean it can match the lion for a fight*. Others say *Beauty unaccompanied by virtue, is as flower without perfume, No matter how well an idol is made, it must have something to stand on, and While the wooden idols are torment the man, the termites are torment the wooden idols*.⁷⁵⁷ Ibo in Nigeria say:

*Beauty! The world is full of enjoyment.
Beauty! There is joy in the world.
But should God remove His hand, All would vanish. —⁷⁵⁸*

Beautiful in Xhosa is *enhle*. Beautiful in Yucatec is *hatsuts* with the connoted meanings fair, fine,

handsome, lovely. Beautiful in Zulu is *hle* comprises also fair, fine, good, handsome, lovely, nice, okay, and pretty and *bukekayo* comprises also the additional meanings fair, fine, handsome, and lovely. The Yoruba proverb *Ile oba to jo, ewa lo busi* means ‘When a king's palace burns down, the re-built palace is more beautiful’.⁷⁵⁹ A Nigerian proverb says ‘He who marries a real beauty is seeking trouble.’⁷⁶⁰ The Yoruba concept of *ewa* has been translated by a variety of scholars as ‘beauty’. The quality of *ewa*, which may be a feature of persons, human-made visual objects or natural phenomena, can be described in Yoruba as *ounje oju*, ‘food for the eye’, or *oun t’ojeju ni gbese*, ‘something to which the eye is indebted’.⁷⁶¹ A Yoruba poems says that pride of a natural object expresses the highest manifestation of beauty of nature:

*Anybody who meets beauty and does not look at it will soon be poor.
 The red feathers are the pride of the parrot.
 The young leaves are the pride of the palm tree.
 The white flowers are the pride of the leaves.
 The well-swept verandah is the pride of the landlord.
 The straight tree is the pride of the forest.
 The fast deer is the pride of the bush.
 The rainbow is the pride of heaven.
 The beautiful woman is the pride of her husband.
 The children are the pride of the mother.
 The moon and the stars are the pride of the sun.
 Ifa says: Beauty and all sorts of good fortune arrive.*⁷⁶²

The Yoruba word *ewa* is used both for physical and abstract beauty. The phrase *iwa l'ewa* is significant to our understanding of Yoruba aesthetics. *Iwa* refers to the ‘essential nature’ of an object thing or person; it is a specific expression of *ase*, the life force given to everything by the God *Oludumaare*.⁷⁶³ A contemporary poem by Niyi Osundare from Nigeria connotes beauty with freedom:

*I sing
 of the beauty of Athens
 without its slaves*

*Of a world free
 of kings and queens
 and other remnants
 of an arbitrary past*

*Of earth
 with no sharp north
 or deep south
 without blind curtains
 or iron walls*

*Of the end
 of warlords and armouries
 and prisons of hate and fear*

*Of deserts treeing
 and fruiting
 after the quickening rains*

*Of the sun radiating ignorance
 and stars informing*

nights of unknowing

*I sing of a world reshaped*⁷⁶⁴

East African *Shilingi ya ua ni maua* means 'The beauty of a flower is the flowers around it'.⁷⁶⁵ African esthetic categories are in most cases of cultures not written down except in recent time, when African authors started to find an African identity for beauty. Most categories of beauty are derived from daily life and always express other parts and aspects of the culture as applied arts fulfilling social and religious functions.

Postcolonial Esthetics

With a few exceptions of kingdoms and contemporary life, the African society was always a tribal one limited in different areas. So less esthetic values and a common mind concept that are important for all of Africa developed except of North Africa and its Islamization. The categories and terms of these esthetic concepts vary between the different forms of socialization. The recent debate regarding esthetics in Africa reflects positions that focus on an African identity and positions that show the influence of former colonial powers.

Orature is a term coined by Pius Zirimu from Uganda to denote oral texts. *Orature* constitutes the primary source of literary creativity in Africa. For Zirimu the privileging of written literature over *orature* is increasingly discredited in view of the continual flux between orality and literacy. In most of Africa *orature* already provides exemplary texts of resistance and discursive contest. Ngugi and Kwame Appiah concur in characterizing as Afro-European literature written by Africans in European languages.⁷⁶⁶ In *Feminist and Womanist Criticism of African Literature. A Bibliography* was noticed by Sharon Verba that rereading, willful misreading, and de- and re-coding are tools used in African literature and womanist or feminist discourse to challenge 'canonized literature' that tends to black out black and blanch out woman.⁷⁶⁷ Agatucci wrote about the oral tradition in Africa:

It is only the story that can continue beyond the war and the warrior. It is the story that outlives the sound of war-drums and the exploits of brave fighters.

Traditionally, Africans have revered good stories and storytellers, as have most past and present peoples around the world who are rooted in oral cultures and traditions. Ancient writing traditions do exist on the African continent, but most Africans today, as in the past, are primarily oral peoples, and their art forms are oral rather than literary. In contrast to written "literature," African "orature" (to use Kenyan novelist and critic Ngugi wa Thiong'o's phrase) is orally composed and transmitted, and often created to be verbally and communally performed as an integral part of dance and music. The Oral Arts of Africa are rich and varied, developing with the beginnings of African cultures, and they remain living traditions that continue to evolve and flourish today.

Tortoise and the Birds and "Nnabe and Chineke" are examples of Igbo folktales that explain how animals got their physical characteristics—a genre common in many cultures around the world.

*In many of these cultures, storytelling arts are professionalized: the most accomplished storytellers are initiates (griots, or bards), who have mastered many complex verbal, musical, and memory skills after years of specialized training. This training often includes a strong spiritual and ethical dimension required to control the special forces believed to be released by the spoken/sung word in oral performances*⁷⁶⁸

African art is abstract and iconic. African poets, novelists, and playwrights have their place beside musicians, dancers, sculptors, and storytellers. Four Nobel Prizes for literature have been awarded

to writers from various African countries such as Nigerian writer Soyinka, Egyptian writer Mahfouz, and South Africans Gordimer and Coetzee. An Inter-Book Prize, a Goncourt Student Prize, and a Renaudot Prize for Ahmadou Kourouma are among other literary awards given to African writers. According to Art Connected the answer to the question 'What is African art?' is not the same for all African cultures.⁷⁶⁹ African art criticism has specific questions focusing on the specific qualities of this art. The idea of special objects made as 'fine art' is not common to all cultures. African arts are a holistic form consisting of the integration of sculpture, costuming, sound, movement, oral narratives, and theater sometimes in an indistinguishable manner. As stated in Arts Connected African esthetic traditions are visible in everything such a culture produces including functional objects. For example, sculptures in central Africa were used magically for protecting the village, curing illnesses, settling disputes, sealing agreements, and destroying enemies.⁷⁷⁰ Oguibe delivered a keynote speech delivered at the *International Association of Art Critics Conference* at *Courtauld Institute* in London, November 1996 about art criticism in Africa:

Ladies and Gentlemen,

Five years ago almost to the date, I had the honour to speak on art criticism and Africa not so far away from this spot. At the time, I had taken what many saw as a hardline, uncompromising position in arguing that the business of the state of art criticism in Africa should be left with the Africans. It was my opinion, too, that this business is one that ideally should be conducted in Africa. The very idea of discussing art criticism and Africa in London or New York did not seem particularly appropriate to me then. Neither does it now. It is, I believe, a reflection of the sad state of that continent and its leaders that five years on it has fallen on us again to speak about art criticism and Africa outside the continent. Perhaps I ought to mention that in those five years I have had only one opportunity to visit Africa, only one opportunity to visit my country, and may not do so freely today thanks to the presence of a dictatorship that has driven and continues to drive the finest minds, including art historians and critics, out of that country.⁷⁷¹

Enwonwu wrote that the role of Art in Negro-African society is an important one for all who are concerned with the advancement of African culture, African thought and the African personality. It should also concern the present generation of Africans whether they are interested in Art for art's sake or not. In fact, no emergent African State today, can afford to ignore the urgent role of Art as we march towards renaissance. The Art of Africa "is no longer looked upon as "fetish," as it had been during the early days of European exploration of the continent". It is "no longer treated with the patronising attitude that was the case when the first missionaries, anthropologists, and travelers collected old pieces of 'objets d'art' and mixed them up with what was neither genuine nor does African Art only enjoy the reputation of its influence as a result of its historic impact upon modern art". Enwonwu concludes:

For this reason, the African view of Art was an inner knowledge, and a spiritual participation rather than a result of a critical or analytical attitude. One is inter-related with Art, while the other is detached from it. A Western art critic writes of Art, of which he may not be a participant in the creative process of representational Image; but the African is an observer as well as a participant or even the creator of his Image for the group. What we accept as Art in the western sense is not the same as what Art is in the African sense. The word art is therefore only a classic term. When we Africans speak of Art, therefore, we are thinking of its manifestations from the Western view. We are not thinking of "NKA," and what it includes. "NKA," which is an Ibo word, satisfies the African meaning and the purpose of ART. The problem of translating the term art into a neo-African concept is primarily a linguistic one. So that some research and study are necessary into the diverse African languages and dialects to collect from every region or tribe the words that can mean the same thing as "NKA" with the prefix, "OMÉ."⁷⁷²

5.5. Esthetic Perspective of America and Australia

South American Esthetics Between Native, Colonial, and National Powers

The Aztec goddess Chalchiuhtlicue is matron of lakes and streams as a personification of youthful beauty. Chalchiuhtlicue was represented as a river. She ruled over all the waters of the earth, oceans, rivers, and rain, but was also associated with marriage. Her husband is the god of rain Tlaloc.⁷⁷³ Tezcatlipoca was the Aztec god of night and all material things carrying a magic mirror that gave off smoke and killed enemies. Tezcatlipoca was god of the north. Tezcatlipoca was also god of beauty and war, the lord of heroes and lovely girls.⁷⁷⁴ Xochipilli is the twin of Xochiquetzal is Xochipilli. Xochipilli ('Flower Prince', Macuilxochitl) is the Aztec god of flowers, maize, love, games, beauty, song and dance. He is the husband of Mayahuel and the twin brother of Xochiquetzal.⁷⁷⁵ Huitaca is the goddess and patron of drunkenness and misbehavior and Goddess to the ancient Chibacha Native Americans, who lived in what now is Columbia.⁷⁷⁶ Huitaca is the beautiful, amoral goddess of licentiousness and drunkenness in the mythology of the Chibcha. In some stories she pursued Nemterequeteba but he turned her into either an owl or the Moon. In other stories, however, her transformation is attributed to Bochica. She is occasionally identified with the moon-goddess Chia.⁷⁷⁷ Xochiquetzal means 'Flower Feather'. Xochiquetzal is the goddess of pleasure and beauty. In Nahuatl mythology Tezcatlipoca ('Smoking Mirror') was the god of the night, the north, temptation, sorcery, beauty and war. Tezcatlipoca was drawn with a black stripe painted across his face, and is usually shown with his right foot replaced with a mirror made of obsidian or hematite. Chalchiuhtlicue is the goddess of lakes and streams and personification of youthful beauty. Chalchiuhtlicue caused the great flood. Chalchiuhtlicue is married to the god of rain, Tlaloc. The Aztec myth of the Sun and the Moon tells us about nature:

The first sun, the water sun, was carried off by the flood. All who lived in the world were turned into fishes.

The second sun was devoured by tigers.

The third was destroyed by a firestorm, which burned up the people.

The fourth sun, the wind sun, was wiped away by the storm.

The people turned into monkeys and scattered in the woods.

Deep in thought, the gods met in Teotihuacán.

"Who will take care of bringing the dawn?"

The Lord of the Snails, famous for his strength and beauty, stepped forward.⁷⁷⁸

A 16th century Nahuatl poem is a document of the decline of the native south American culture and the upcoming Christianity and general European influence.

Conquest, Lament and Reconciliation in America

Nothing but flowers and songs of sorrow are left in Mexico and Tlatelolco, where once we saw warriors and wise men.

We know that it is true that we must perish, for we are mortal men.

You, the giver of life, you have ordained it.

We wander here and there in our desolate poverty.

We are mortal men.

We have seen bloodshed and pain where once we saw beauty and valor.

We are crushed to the ground; we lie in ruins.

There is nothing but grief and suffering in Mexico and Tlatelolco where once we saw beauty and valor.

Have you grown weary of your servants?

Are you angry with your servants, oh giver of life?⁷⁷⁹

Amy stated in *Philosophy in Latin America*: "Academic philosophy in Latin America began in the 16th century when the Catholic Church began to establish schools, monasteries, convents, and seminaries in Latin America. The 17th century saw little philosophical activity. Intellectually, the

18th century continued this calm traditionalism until mid-century when a generation of Jesuits tried to break with the thought of Aristotle and bring philosophy into 'modernity'.⁷⁸⁰ Rodriguez in *Hipertexto y el Universo Neobarroco* wrote: "Ahora, esta disolución de fronteras, este explayamiento contemporáneo de lo estético (que permite incluir ya no sólo lo reprimido por la modernidad, sino también lo que ella consideraba como de mal gusto) en el seno de lo posindustrial, se vería fomentado por el discurso neobarroco, en cuanto que éste promueve nuevas formas y nuevas maneras de extensión de lo estético en la cotidianidad."⁷⁸¹ In *The Revolt of the Masses* Jose Ortega y Gasset wrote:

*The concept of the multitude is quantitative and visual. Without changing its nature, let us translate it into terms of sociology. We then meet with the notion of the "social mass." Society is always a dynamic unity of two component factors: minorities and masses. The minorities are individuals or groups of individuals which are specially qualified. The mass is the assemblage of persons not specially qualified.*⁷⁸²

Pablo Neruda in an interview describes the duties on a Latin American poet.

*Let me say it was not a problem; it was our duty. The duty of the Latin American poet is to name, meaning to complete the creation of the world. Since the name, the word, is the first thing that existed without the knowledge or the name of the fundamental things. So we have at our disposal a material extremely obscure and mysterious. And this knowledge of our own continent posed itself as a duty especially in the last years of the era in which I began to write, after the twenties, when I was a young university student, a young poet.*⁷⁸³

Neruda's *Ode To Broken Things* describes an unesthetic state:

*Things get broken
at home
like they were pushed
by an invisible, deliberate smasher.
It's not my hands
or yours
It wasn't the girls
with their hard fingernails
or the motion of the planet.
It wasn't anything or anybody
It wasn't the wind
It wasn't the orange-colored noontime
Or night over the earth
It wasn't even the nose or the elbow
Or the hips getting bigger
or the ankle
or the air.*⁷⁸⁴

Pablo Neruda in *Tower Of Light* describes a sad beauty:

*O tower of light, sad beauty
that magnified necklaces and statues in the sea,
calcareous eye, insignia of the vast waters, cry
of the mourning petrel, tooth of the sea, wife
of the Oceanian wind, O separate rose
from the long stem of the trampled bush
that the depths, converted into archipelago,*

*O natural star, green diadem,
alone in your lonesome dynasty,
still unattainable, elusive, desolate
like one drop, like one grape, like the sea* ⁷⁸⁵

Gabriela Mistral in *Those Who Do Not Dance* describes the lack of dance.

Gabriela Mistral
Those Who Do Not Dance

*A crippled child
Said, "How shall I dance?"
Let your heart dance
We said.*

*Then the invalid said:
"How shall I sing?"
Let your heart sing
We said*

*Then spoke the poor dead thistle,
But I, how shall I dance?"
Let your heart fly to the wind
We said.*

*Then God spoke from above
"How shall I descend from the blue?"
Come dance for us here in the light
We said.*

*All the valley is dancing
Together under the sun,
And the heart of him who joins us not
Is turned to dust, to dust.* ⁷⁸⁶

In Latin America, esthetics is organized in universities and in societies according to the European traditions. The *XVI International Congress of Esthetics* in Rio de Janeiro, Brazil, 18 to 23 July, 2004 was organized under the auspices of the International Association for Esthetics by the Brazilian Society of Esthetics in cooperation with the State and Municipal Secretary of Culture of Rio de Janeiro, Federal University of Rio de Janeiro, State University of Rio de Janeiro, National Fine Arts Museum, Modern Art Museum, Bank of Brazil Cultural Centre and Rio Convention & Visitors Bureau. In Chile at the Universidad de Concepci Casilla we find among the *Programas Academicos* the *Área de Educación Estética*. For Venezuela a *Programa de Estudio de Educación Básica* was established:

Programa de Educación Estética Presentación del Área de Educación Estética
La Educación Estética por principio no es Educación Artística, no es el estudio de una disciplina artística en particular; no es una parcela de la estética general, ni tampoco es el estudio de la filosofía vista desde la perspectiva de la belleza. Comprender la Educación Estética implica concebirla como la ciencia que investiga el origen y las leyes del desenvolvimiento y la especificación de la sensibilidad objetivada en la creación artística. Sin embargo, sus consideraciones van más allá de la obra de arte, pues estudia la interacción de la obra de arte y la sensibilidad del hombre en una época determinada, los objetos de la naturaleza, los utensilios, herramientas y cualquier otro producto que den

*sentido y sostenimiento a la vida humana, en la medida en que éstas produzcan agrado.*⁷⁸⁷



5.5.1. Frida Kahlo. Self-Portrait with Monkey, 1938. Bequest of A. Conger Goodyear, 1966

Amy wrote “the 17th century saw little philosophical activity as effort was made to use academic thought to maintain the status quo, which reinforced a basically medieval worldview. Marxist philosophy has been and most likely will continue to be significant in Latin America partly because of continuing problems of economic disparities. Concerns with retributive justice, human rights, and issues of power and truth, as well as the belief that Marxist theory more accurately describes reality, contribute to the vitality of this thought.”⁷⁸⁸ George Santayana published *The Sense of Beauty* in 1896.⁷⁸⁹ In 1950 Santayana in an interview said that *The Sense of Beauty* “was prompted not by the Holy Ghost, but by being told by good friends that it would be better to write something if I wanted to stay on at Harvard.”⁷⁹⁰ In *The Sense of Beauty* Santayana writes:

*If criticism is too narrow a word, pointing exclusively to our more artificial judgments, aesthetics seems to be too broad and to include within its sphere all pleasures and pains, if not all perceptions whatsoever [...] If we combine, however, the etymological meaning of criticism with that of aesthetics, we shall unite two essential qualities of the theory of beauty. Criticism implies judgment, and aesthetics perception. To get the common ground, that of perceptions which are critical, or judgments which are perceptions, we must widen our notion of deliberate criticism so as to include those judgments of value which are instinctive and immediate, that is, to include pleasures and pains.*⁷⁹¹

Victor Hugo Gómez Yepes in *Advertising and Consumption. Social Benchmarks of Post-metaphysical Era* wrote “the kind of society emerging in early XXI century, has unprecedented characteristics to human history, because is strongly determined by a deep crisis in the traditional metastories that gave life to modern culture; lack of faith in explanatory models of a positivistic order;”⁷⁹² A definition taken from a commercial esthetician may illustrate beauty in Latin American understanding: “The pure feminine beauty occupies a place in the Cosmoses, as well as the other natural beauties. A beautiful bird or a beautiful animal, as well as a picture, a city, a forest,

a star, or poetry. The beauty shows itself beyond the human feeling and thought. There is no evil in worshipping the Beautiful. There is no evil in worshipping the Feminine Beauty. To admire the Beautiful doesn't mean to despise what is not beautiful. The senior women are also beautiful, healthy and happy, as the active man in all of the stages of life. It is also beautiful the child playing, the art, the nature, is beautiful the wisdom. Clear, there is no beauty in the illness, in the sadness, in the death, in the hunger, in the destruction. The harmonic, quality of the Beautiful, is clear and shows the life, in the health, in the happiness and in the love. The woman is the most beautiful part of humans; she could only have been the largest inspiring of the art and of the artists, since the old times. To Victory of Samothrace, to Venus of Milo, the Egyptian paintings, the surrealist Dalis's Gala, the woman's soft beauty in the Spring of Botticelli, the woman in the poetry of Vinícius of Moraes, of Drummond and inspired wonderful works for them".⁷⁹³ Octavio Paz held in 1990 a speech for the *Nobel Prize in Literature* describes the change of European literature and languages when arriving in America:

Our literatures did not passively accept the changing fortunes of the transplanted languages: they participated in the process and even accelerated it. They very soon ceased to be mere transatlantic reflections: at times they have been the negation of the literatures of Europe; more often, they have been a reply.

*We pursue modernity in her incessant metamorphoses yet we never manage to trap her. She always escapes: each encounter ends in flight. We embrace her and she disappears immediately: it was just a little air. It is the instant, that bird that is everywhere and nowhere. We want to trap it alive but it flaps its wings and vanishes in the form of a handful of syllables. We are left empty-handed. Then the doors of perception open slightly and the other time appears, the real one we were searching for without knowing it: the present, the presence.*⁷⁹⁴

In an interview with Isabel Allende by *AmeriSpan Study Abroad* the writer said:

Allende: *I grew up reading at a time when there was no television in Chile and we went very seldom to the movies. So, I was trained to read.... I read all the Russian novelists. When I was ten I was reading Shakespeare. Have you seen the movie Shakespeare in Love?*

AS: *No, I haven't seen it yet.*

Allende: *Well, go see it! When I saw it everything came back, all the fascination of my childhood with the stories, not the words in this case, because I wasn't old enough to appreciate the beauty of the language. Also, I grew up reading science fiction, which was very important for me. Then in my twenties I started reading the Latin American writers. I belong to the first generation of Latin American writers who grew up reading other Latin American writers. The previous generation, which was called the "boom" generation of Latin American writers: García Márquez, Vargas Llosa, Octavio Paz, Carlos Fuentes, all of those.*⁷⁹⁵

Definitions of Esthetics

Definitions of esthetics stand in the European tradition. In the *Glosario de Conceptos Filosóficos estetica* is defined as follows:

Por este nombre se entiende hoy la ciencia de lo bello y del arte (vid. BELLO). En su origen, este término significa tratado de las sensaciones, y

*en este sentido lo emplea Kant en su Estética transcendental.*⁷⁹⁶ [...] Beautiful (*bello*) is here defined as follows: “Noción muy amplia que en la antigüedad significaba una armonía o proporción de elementos (variedad en la unidad) acompañada de cierta grandeza y claridad que hacían al objeto bello fácilmente intuible o inteligible. Cabía distinguir entre lo bello como manifestación del bien moral (una bella acción, una bella persona), como clara manifestación de la verdad, como perfección sensible o como perfección expresiva. Su reducción al objeto puramente estético es posterior y se relaciona con las corrientes subjetivistas del gusto.”⁷⁹⁷

In the *Diccionario Filosófico* *estética* is defined as follows: “Es cierto que ni las obras artísticas sustantivas o adjetivas o, en general, las obras culturales y, menos aún, los procesos o estados naturales se agotan en su condición de soportes de sus valores estéticos. Un reloj de porcelana barroco puede ser, además de una obra sustantiva de arte, un instrumento tecnológico y funcional; ni siquiera la obra sustantiva o exenta que parece haber sido concebida únicamente para brillar por sí misma expuesta en el museo o en el teatro (independiente de los efectos que pueda tener luego en la «prosa de la vida») se agota en su condición de soporte de valores estéticos; ella tiene siempre, al margen de las funciones psicológicas sociales, políticas o económicas que potencia, un trasfondo situado «más allá de lo bello y de lo feo».”⁷⁹⁸ In the edition of Wikipedia from Brazil *estética* is described as follows: “Estética (do grego αισθητική ou aisthesis: percepção, sensação) é um ramo da filosofia que tem por objecto o estudo da natureza do belo e dos fundamentos da arte. Ela estuda o julgamento e a percepção do que é considerado belo, a produção das emoções pelos fenômenos estéticos, bem como as diferentes formas de arte e do trabalho artístico; a idéia de obra de arte e de criação; a relação entre matérias e formas nas artes.”⁷⁹⁹ *Wikipedia Português* defines *beleza* as follows: “Beleza é uma percepção individual caracterizada normalmente pelo que é agradável aos sentidos. Esta percepção depende do contexto e do universo cognitivo do indivíduo que a observa. Através da história da humanidade a relação com a beleza têm sido frequentemente religiosa ou mística e transcendente, logo a beleza foi considerada muitas vezes como "aquilo que se aproxima da Divindade". Também podemos considerar que beleza é, uma unidade dentro da variedade, unidade essa que deve ser harmônica da paz. A utilização original para a palavra era para denominar exatidão, precisão, eventualmente a palavra adquiriu o significado de simetria Beleza é aquilo que vemos e que podemos interpretar de modos diferentes.”⁸⁰⁰ South American concepts of esthetics can be divided between the local religions and the European colonization and its concept of esthetics. An important feature of South American esthetics is its function of social protest. Contemporary South American esthetic categories are mainly developed from European cultures starting with the discovery of New World. Latin American authors started to find an identity for beauty that also comprises a political power of protest and an anti-culture. Most categories of beauty are derived forms from the Romanic languages Spanish and Portuguese. Social and religious functions of esthetics are influenced by local cults and religions and the Catholic Church. These are features that distinguish the Latin American culture from the North American one with its North European cultural influence. In recent time, the philosophical discourse about esthetics is practiced among philosophers and artists. Applied esthetics as the expression of human beauty play an important rule in Latin American culture and beauty contests and professional estheticians are part of the professional dimension of beauty both in North and South America.

Cultural Melting Pot America: Esthetics and Arts of African Origin

It is assumed that “many classic literary, social, and political texts representing the history of African-American thought are concerned with questions regarding rights, equality, and justice. It is no surprise to find that a lot of these writings have been greatly influenced by European-American philosophy.”⁸⁰¹ The cultures in America intermingled. It is for example assumed that “the Bantu, along the Guinea coast had largest homogenous culture followed by the Mande, thus the culture of African-Americans was influenced the most by the people of these regions. In the colonies the economic demand for slaves and the demographics of the slave population had an enormous effect

on the development of Afro-American culture.”⁸⁰² The Haitian proverb ‘Tanbou prete pa janm fè bon dans’ means ‘A borrowed drum never makes good dancing’. The proverb ‘Li pale franse.’ means ‘He speaks French (so is likely is deceiving you).’ ‘Santi bon koute che’ means ‘Smelling good is expensive’. ‘Anpre dans tanbou lou’ means ‘After the dance the drum is heavy’. Santería is a syncretistic religion of Yoruba traditional beliefs and Roman Catholicism fused during slavery in Cuba. Santería is comprised of a complex mythology, a pantheon of hundreds of deities, referred to as orishas, and a system of symbols, signs, and ceremonies.”⁸⁰³ The Hawaiian proverb ‘‘A`a i ka hula, waiho ka hilahila i ka hale’ means ‘When one wants to dance the hula, bashfulness should be left at home’. The proverb ‘Hopoe, ka wahine lewa i ke kai’ means ‘Hopoe, the woman who dances in the sea’ and is related to Hopoe, a dancer of Keaau, Puna, in folk belief living in the days when gods mingled with men. Because of her dancing and her kindly nature, Hopoe was taken by the goddess Hiiaka to Kauai to fetch Lohiau, the first request Hiiaka made to Pele was to be kind to her friend, Hopoe. After a time, when Hiiaka did not return as expected, Pele in a fit of rage destroyed Hiiaka's grove and the beloved Hopoe. The latter was changed into a balancing stone that seemed to dance in the sea. The proverb ‘I lea ka hula i ka hoopaa.’ means ‘The hula is pleasing because of the drummer’. The proverb ‘Molokai revolves, Lanai sways’ is a description of the revolving of the hips and the swaying movements of the *hula*. The proverb ‘Pai ana na pahu a hula lea; o ka`u hula no kēia’ means ‘Let the better-enjoyed hula dancers beat their own drums; this is the hula chant that I know’,⁸⁰⁴

Esthetics in North America Between Native, Colonial and National Powers

North American Indians were shamans and they considered beauty as a feature of nature. In the belief in nature there is no abstract concept of beauty developed. Spirits or one spirit represent nature for local tribes. For example, ‘Manitou’ is an Anishinaabe word for ‘spirit.’ Eskimo consider beauty as a way of human thinking. Proto-Eskimo *kura has the meanings ‘to like’ and ‘to think beautiful’. The same meanings have Proto-Yupik *ku[r]aj and Proto-Inupik *kura-. Proto-Eskimo *pini- means good and beautiful. Similar meanings have Proto-Yupik *pini- and Proto-Inupik *pinni-. Here a concept similar to Greek kalokagathia is used in this language.⁸⁰⁵ Beauty can be given from a spirit to the humans. The Navajo Yeii spirit is considered by the Navajo to be a go-between between man and the creator. Yeii control natural forces. A special kind of yeii is the Yeii’bi’chai, a grandparent spirit who can speak with man, telling him how to live in harmony with all living things. A symbol of the harmony achieved is the Rainbow Man, a yeii controlling the rainbow, who gives beauty to those in harmony.⁸⁰⁶ Navajo Indians concept of hozho can be applied in referring to physically attractive people, and it is a quality aimed at in weaving blanket and the creation of sand-paintings.⁸⁰⁷ Hozho can be interpreted as a polysemic concept denoting such notions as ‘harmony’, ‘well-being’, ‘health’, and ‘beauty’.⁸⁰⁸ The native American legend *At The Rainbow's End* Navajos tell the story of a time when the First Woman, a goddess was created and became fully grown in four days. It seemed that every Navajo Indian tribesman wanted her for his wife. She did not love any of them, but she did like the handsome ones. She thought the most attractive was the Sun-God. Of course, she thought he could never be her husband. To her surprise, one day Sun-God came up behind her and gently tickled her neck with a feathery plume. She was engulfed with warm sunshine, and in a magical way, the goddess became the wife of Sun-God. He fathered her firstborn, a son. Not long thereafter, the goddess was resting beneath an overhanging cliff when some drops of water fell upon her. Soon the goddess gave birth to a second son, fathered by Water-God. They lived in a beautiful canyon that later became a part of Navajo land. About that time, a Great Giant roamed over the country and ate every human he could catch. He discovered the Goddess but did not want to kill her, because at first sight he fell in love with her beauty.⁸⁰⁹ In North America the Indians have no concrete god or goddess of beauty. Here spirits are adored that stand in close relation the nature. Tawa is the son of Manabozho, Great Chief of the Anasazi, and Nowutset, daughter of the spider-spirit Susstinnako. Ita, daughter of Chief Waziya and an ancestor of the Dakota Indians, had been seduced by Manabozho's father Gaoh. The trickster Coyote gave Ita a mystical object that made her the most beautiful of all mortal women. The North American Indian Charley Elkhair wrote:

“We thank you mother, the Earth - Delaware.

We are thankful to the East because everyone feels good in the morning when they awake, and sees the bright light coming from the East; and when the Sun goes down in the West we feel good and glad we are well; then we are thankful to the West. And we are thankful to the North, because when the cold winds come we are glad to have lived to see the leaves fall again; and to the South, for when the south wind blows and everything is coming up in the spring, we are glad to live to see the grass growing and everything green again. We thank the Thunders, for they are the manitous that bring the rain, which the Creator has given them power to rule over. And we thank our mother, the Earth, whom we claim as mother because the Earth carries us and everything we need.”⁸¹⁰

The *Legend of The Buffalo Go* of the Kiowa tells that inside Mount Scott the world was green and fresh, as it had been when she was a small girl. The rivers ran clear, not red. The wild plums were in blossom, chasing the redbuds up the inside slopes. Into this world of beauty the buffalo walked, never to be seen again.⁸¹¹ The Chukchee culture originated in Russia and survives by herding reindeer. They live simple lives and do not have a permanent residence.

Ralph Waldo Emerson in *The Conduct of Life* wrote the poem *Beauty*.

VIII BEAUTY

*Was never form and never face
So sweet to SEYD as only grace
Which did not slumber like a stone
But hovered gleaming and was gone.
Beauty chased he everywhere,
In flame, in storm, in clouds of air:
He smote the lake to feed his eye
With the beryl beam of the broken wave;
He flung in pebbles well to hear
The moment's music which they gave.
Oft pealed for him a lofty tone
From nodding pole and belting zone.
He heard a voice none else could hear
From centred and from errant sphere.
The quaking earth did quake in rhyme,
Seas ebb'd and flow'd in epic chime.
In dens of passion, and pits of wo,
He saw strong Eros struggling through,
To sun the dark and solve the curse,
And beam to the bounds of the universe.
While thus to love he gave his days
In loyal worship, scorning praise,
How spread their lures for him, in vain,
Thieving Ambition and paltering Gain!
He thought it happier to be dead,
To die for Beauty, than live for bread.”⁸¹²*

Emerson wrote an *Ode To Beauty* beginning with the invocation of beauty:

*Who gave thee, O Beauty!
The keys of this breast,
Too credulous lover*

*Of blest and unblest?
Say when in lapsed ages
Thee knew I of old;
Or what was the service
For which I was sold?
When first my eyes saw thee,
I found me thy thrall,
By magical drawings,
Sweet tyrant of all!*⁸¹³

Asa Mahan (1799-1889) in *A Critical History of Philosophy* wrote about the conditions of the reformation of the sciences in the U.S. still relaying on European philosophy:

*What is denominated the Modern Evolution in Philosophy begins with Sir Francis Bacon (1561-1636), who is regarded as the author of the inductive method in science. To comprehend the Evolution under consideration, we must attain to a clear and distinct understanding of the true idea of science, on the one hand, and of the method in science really developed by Bacon on the other. 'The sciences,' says Bacon, 'have hitherto been in a most sad condition. Philosophy, wasted in empty and fruitless logomachies, has failed during so many centuries to bring out a single work or experiment of actual benefit to human life. Logic hitherto has served more to the establishment of error than to the investigation of truth. Whence all this? Why this penury of the sciences? Simply because they have broken away from their root in nature and experience. The blame of this is chargeable to many sources; first, the old and rooted prejudice that the human mind loses somewhat of its dignity when it busies itself much and continuously with experiments and material things; next, superstition and blind religious zeal, which has been the most irreconcilable opposer to Natural Philosophy; again, the exclusive attention paid to morals and politics by the Romans, and since the Christian Era to theology by every acute mind; still farther, the great authority which certain philosophers have professed, and the great reverence given to antiquity; and, in fine, a want of courage and a despair of overcoming the many and great difficulties which lie in the way of the investigation of nature. All these causes have contributed to keep down the sciences. Hence they must now be renewed and regenerated and reformed in their most fundamental principles; there must be found a new basis of knowledge and new principles of science. This radical reformation of the sciences depends on two conditions; objectively upon the referring of science to experience and the Philosophy of nature, and subjectively upon the purifying the sense and the intellect from all abstract theories and traditional prejudices. Both conditions furnish the correct method of natural science, which is nothing other than the method of induction. Upon a true induction depends all the soundness of the sciences.'*⁸¹⁴

In *The Principles Of Aesthetics* Dewitt H. Parker from the University of Michigan wrote in chapter I Introduction: Purpose and Method:

Although some feeling for beauty is perhaps universal among men, the same cannot be said of the understanding of beauty. The average man, who may exercise considerable taste in personal adornment, in the decoration of the home, or in the choice of poetry and painting, is at a loss when called upon to tell what art is or to explain why he calls one thing "beautiful" and another "ugly." Even the artist and the connoisseur, skilled to produce or accurate in judgment, are often wanting in clear and consistent ideas about their own works or appreciations. Here, as elsewhere, we meet the contrast between feeling and doing, on the one hand, and knowing, on the other. Just as practical men are frequently unable to describe or justify their most successful methods or undertakings, just as many people who astonish us with their fineness and freedom in the art of living are strangely wanting in clear thoughts about themselves and the life

which they lead so admirably, so in the world of beauty, the men who do and appreciate are not always the ones who understand.⁸¹⁵

In *Atlantic Monthly* (1860) an anonymous article *The Laws of Beauty* was published stating:

*The fatal mistake of many inquirers concerning the line of beauty has been, that they have sought in that which is outward for that which is within. Beauty, perceived only by the mind, and, so far as we have any direct proof, perceived by man alone of all the animals, must be an expression of intelligence, the work of mind. It cannot spring from anything purely accidental; it does not arise from material, but from spiritual forces. That the outline of a figure, and its surface, are capable of expressing the emotions of the mind is manifest from the art of the sculptor, which represents in cold, colorless marble the varied expressions of living faces,-- or from the art of the engraver, who, by simple outlines, can soothe you with a swelling lowland landscape, or brace you with the cool air of the mountains.*⁸¹⁶

Benjamin Parke Avery in *The Birth of Beauty* from *Californian Pictures in Prose and Verse* (1878) describes a sublime landscape:

The Birth of Beauty

*AN old volcano, sealed in ice and snow,
Looks from its airy height supreme
On lesser peaks that dwindle small below;
On valleys hazy in the beam
Of summer suns; on distant lakes that flash
Their starry rays in greenwood dense;
On cañons where blue rapids leap and dash,
And mosses cling to cliffs immense.
Here on this height sublime combustion dire
Once blazed and thundered, pouring down
Resistless cataracts of rocky fire,
That from the cloven mountain's crown,
Around its flanks in every gaping rift,
O'er meads that girdled green its base,
Spread out a deep, entombing drift,
A tongue of ruin to efface.*⁸¹⁷

Woodrow Wilson wrote the poem *For Beauty I Am Not a Star*:

For Beauty I am not a Star

*For beauty I am not a star,
There are others more perfect by far,
But my face I don't mind it,
For I am behind it,
It is those in front that I jar.*⁸¹⁸

Black Beauty. The Autobiography of a Horse was written by Anna Sewell was published in Chicago in 1877. Poe wrote the poem *To Helen*:

To Helen

*Helen, thy beauty is to me
Like those Nicean barks of yore,
That gently, o'er a perfumed sea,
The weary, wayworn wanderer bore
to his own native shore.*

*On desperate seas long wont to roam,
Thy hyacinth hair, thy classic face,
Thy Naiad airs have broght me home
To glory that was Greece,
And the grandeur that was Rome.*

*Lo! in yon brilliant window niche
How statuelike I see thee stand,
The agate lamp within thy hand!
Ah, Psyche, from the regions which
Are Holy Land!* ⁸¹⁹

In her philosophy with the concept of man as a heroic being Ayn Rand with her novel *Atlas Shrugged* refers to the idea of the sublime. Parker classified esthetics as a science:

“Now the science of aesthetics is an attempt to do in a systematic way what thoughtful art lovers have thus always been doing haphazardly. It is an effort to obtain a clear general idea of beautiful objects, our judgments upon them, and the motives underlying the acts which create them,--to raise the aesthetical life, otherwise a matter of instinct and feeling, to the level of intelligence, of understanding. To understand art means to find an idea or definition which applies to it and to no other activity, and at the same time to determine its relation to other elements of human nature; and our understanding will be complete if our idea includes all the distinguishing characteristics of art, not simply enumerated, but exhibited in their achieved relations.” ⁸²⁰

Chapter	I.	<i>Introduction: Purpose and Method</i>
Chapter	II.	<i>The Definition of Art</i>
Chapter	III.	<i>The Intrinsic Value of Art</i>
Chapter	IV.	<i>The Analysis of the Aesthetical Experience: The Elements of the Experience</i>
Chapter	V.	<i>The Analysis of the Aesthetical Experience: The Structure of the Experience</i>
Chapter	VI.	<i>The Problem of Evil in Aesthetics, and Its Solution through the Tragic, Pathetic, and Comic</i>
Chapter	VII.	<i>The Standard of Taste</i>
Chapter	VIII.	<i>The Aesthetics of Music</i>
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Chapter	XIV.	<i>The Function of Art: Art and Morality</i>
Chapter	XV.	<i>The Function of Art: Art and Religion</i>

5.5.2. The Principles Of Aesthetics Dewitt H. Parker

In *The Psychology of Beauty* (Criticism and Aesthetics) Howes wrote on criticism:

Such are the two great lines of modern criticism; their purposes and ideals stand diametrically opposed. Of late, however, there have not been wanting signs of a spirit

of reconciliation, and of a tendency to concede the value, each in its own sphere, of different but complementary activities. Now and again the lion and the lamb have lain down together; one might almost say, on reading a delightful paper of Mr. Lewis E. Gates on Impressionism and Appreciation, that the lamb had assimilated the lion. For the heir of all literary studies, according to Professor Gates, is the appreciative critic; and he it is who shall fulfill the true function of criticism. He is to consider the work of art in its historical setting and its psychological origin, "as a characteristic moment in the development of human spirit, and as a delicately transparent illustration of aesthetical law." But, "in regarding the work of art under all these aspects, his aim is, primarily, not to explain, and not to judge or dogmatize, but to enjoy; to realize the manifold charms the work of art has gathered unto itself from all sources, and to interpret this charm imaginatively to the men of his own day and generation."⁸²¹

In *Roget's International Thesaurus* (1922) sensation is listed among the *Words Relating to Matter*: Sensibility is sensitiveness; physical sensibility, feeling, impressibility, perceptivity, susceptibility, esthetics or esthetics; moral sensibility. Sensation is impression; consciousness (knowledge). Sensible has the synonyms sensitive, sensuous; esthetical or esthetic, perceptive, sentient; conscious (aware); alive, alive to impressions, answering quickly to, impressionable, responsive, easily affected, quick in response.⁸²² Following *Roget's II. The New Thesaurus* (1995) aesthetical or esthetical is informally "showing good taste" and stands for "artistic, tasteful, tasty".⁸²³ According to the *American Heritage Dictionary of the English Language* aesthetical is:

1. Relating to the philosophy or theories of aesthetics. 2. Of or concerning the appreciation of beauty or good taste: the aesthetical faculties. 3. Characterized by a heightened sensitivity to beauty. 4. Artistic: The play was an aesthetical success. 5. Informal Conforming to accepted notions of good taste.

1. A guiding principle in matters of artistic beauty and taste; artistic sensibility: "a generous Age of Aquarius aesthetical that said that everything was art" (William Wilson). 2. An underlying principle, a set of principles, or a view often manifested by outward appearances or style of behavior: "What troubled him was the squalor of [the colonel's] aesthetic" (Lewis H. Lapham).⁸²⁴

Philosophers of analytic aesthetics and philosophy of literature are Monroe C. Beardsley, Morris Weitz, Iris Murdoch, Richard Wollheim, Arthur C. Danto, Stanley Cavell, Kendall Walton, Martha Nussbaum, Noel Carroll, and Gregory Currie. Pragmatic esthetics and critical theory is represented by John Dewey, Kenneth Burke, Nelson Goodman, Richard Rorty, and Stanley Fish.⁸²⁵ The *American Society for Aesthetics* is the main professional organization for aesthetics in the United States, promoting study, research, discussion, and publication in aesthetics. The *American Society for Esthetics* was founded in 1942 to promote study, research, discussion, and publication in esthetics. "Esthetics," in this connection, is understood to include all studies of the arts and related types of experience from a philosophical, scientific, or other theoretical standpoint, including those of psychology, sociology, anthropology, cultural history, art criticism, and education. "The arts" include the visual arts, literature, music, and theater arts. The *American Society for Esthetics Committee on the Status of Esthetics in the Academy* exists. The Committee was formed in 1996 to seek ways to increase the visibility of esthetics in philosophy and related disciplines such as English, fine arts, and the academy.⁸²⁶ In *The Philosophical Status of Aesthetics* Mary Devereaux stated:

The question about the internal condition of aesthetics has two components. One concerns the quality of work being done in aesthetics; the other concerns the professional prospects of aestheticians. About the quality of work being done, the picture is generally optimistic. While contemporary aesthetics has no Kant (a fact that doesn't distinguish it from other specialties), work by Nelson Goodman, Stanley Cavell, Arthur Danto and other influential figures has had a major impact on the field. Several developments in particular have

reinvigorated aesthetics. Let me mention just three.

The first is that, by roughly the end of the 1970s, philosophers of art had abandoned their armchairs for a much closer scrutiny of the problems and practices of the arts themselves, taking up a broad range of topics in painting, photography, film, music, literature and dance. Like contemporary philosophers of science, who are expected to know a fair amount of science, aestheticians nowadays need to know something about the arts. One result is that now, more than ever in the past, aesthetics involves the practice of art criticism and enjoys close ties with fields such as art history, literature and film study.

The second, no less important, development is the emergence of feminist aesthetics in the 1980s. The effects of feminist work in aesthetics can perhaps be seen most clearly in research into standards of aesthetical evaluation. The discovery that aesthetical standards presented as timeless and universal are in practice neither timeless nor universal - that they largely reflect beliefs and values typical of European patriarchy - has led to a more critical, historically grounded analysis of artistic concepts, institutions and practices generally. This in turn has resulted in a broader and deeper understanding of the many social and cultural variables that contribute to prevailing notions of taste, aesthetical value and artistic genius.

Lastly, aesthetics has benefited from an ethical turn: a revival of long-standing debates about the moral function of narrative and the social impact of the arts. This development has drawn aestheticians into current political debates concerning public funding for the arts, the function of public art, and the cultural value of arts education. Clearly, the reary decades in aesthetics, so famously lamented by John Passmore, are over. Aesthetics is now, most people acquainted with the field would agree, a lively and attractive discipline.⁸²⁷

In *Sambo, Stereotypes, and Aesthetics* Michael Ray Charles stated:

The United States is obsessed with classifying people according to race and ethnicity. By the age of four most children have developed "race awareness;" then, when they go to school, they are asked to check the appropriate box: "Hispanic," "Asian," "Black," "White," etc. All people must fit in one group or another, and once they think of themselves as members of one box, they find it easy to stereotype the members of the other boxes.

Each of these groups is loaded with stereotypes: For some, Hispanics have large families and are into gangs; for others, whites are power hungry racists interested in kinky sex; while for others, all blacks are criminals and/or on welfare; and still for others, Asians are cold, calculating mathematicians. These are only a few of the stereotypes; check your own mind for more. When a friend says the word "Asian," what comes into your head? The media, especially film, TV, the other visual arts, and literature, popularize these stereotypes, and often in very subtle ways.

It is important to remember that the above descriptions are mental creations - made up by groups of people. Why they develop and how they are popularized are very complex issues. For example, the Sambo stereotype has an historical basis. It originated in the slave-holding South. It isn't found in Shakespeare and it isn't found in South America even though slavery was practiced in the English and Spanish colonies at the same time as it was in the South.

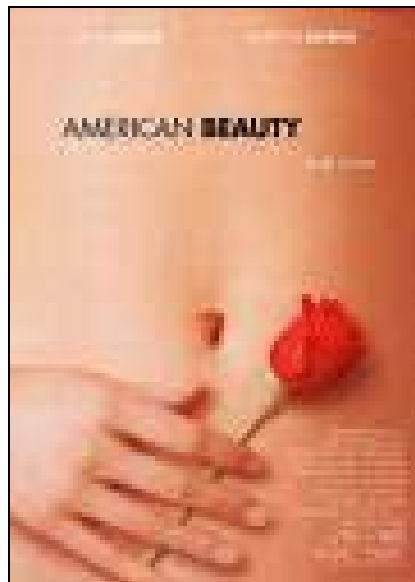
Stereotypes are constructed for a purpose; they have a function in society; otherwise they would not last. It is often argued that the Sambo stereotype functioned to justify Southern slave-holding. For white Southerners raised on the phrase, "all men are created equal,"

keeping slaves in a democratic country would cause serious guilt, unless you believe that slaves are children, not "men." After all, children need to be cared for by adults.

Charles asked:

But what has all of the above to do with aesthetics? There is an important connection between the stereotypes that are found in the art of Michael Ray Charles (and other artists) and aesthetical theory and analysis. Art is most often judged using four aesthetical criteria: realism, formalism, expressionism, and instrumentalism. In many art works more than one of these criteria (perhaps others) are used to make judgments. Those artists that are emphasizing stereotypes in their art are no doubt concerned with realism; however, they are predominantly instrumentalists; they want to change people's minds and behavior. They want to force the viewer to talk about racial and ethnic descriptions, to recognize stereotypes, to analyze them, and to go beyond them. They want political change.⁸²⁸

In *American Beauty* (1999), the story of man changing his life and making others' life miserable is told. *American Beauty* tells the story of a depressed suburban father in a mid-life crisis, decides to turn his hectic life around after developing an infatuation for his daughter's attractive friend.



5.5.2. American Beauty (1999). Director: Sam Mendes

Afro-American culture has its own criteria. The *African Commune of Bad Relevant Artists* shows contemporary African art. Africobra was started at the site of the "Wall of Respect" near east 47th street in Chicago during the late sixties. Its name meant African commune of bad relevant artists. It was formed to provide a visual component to the Black cultural revolution of that era. It started in Chicago and relocated its base to Howard University in Washington DC when its founder became the chairperson of Howard's Art Department. Many of its members were college professors in the visual arts.⁸²⁹ A poem by Mzilikazi wa Afrika describes African beauty:

Beauty Is Not Beautiful without Beauty.

*When beauty is gone
Brown daffodils will be skeletons of nature
Rivers will smile with empty stomachs*

*Mountains will dance naked to music of time
Roses will rot in the cemetery of love
Furrows of tears will stream down mourners' faces
Like floods in a raining storm*

*When beauty is gone
Love will be like an oasis in the desert
Peace a Bible in a communist country
And joy will be like a rubbish bin of sorrow
When beauty is gone
Life will be like a lonely telephone pole
Without a diamond engagement ring of communication*

*When beauty is gone
This world will stinks like an old shoe
Ugliness will be the pearl of beauty
Nature will be painted red with blood
Death will live to tell the tale
When beauty is gone
Everything will die*

*When a new day dawns
A night will set in a lonesome heart
Hope will melt like a cream in a black coffee
Headquarters of joy will close down
Peace treaty will be signed in the dungeons of hell
We will not sing the song of harmony in unison
We will not dance to the beat of life
When beauty is gone.⁸³⁰*

The poem *How Beautiful* written by Teddy says:

*How beautiful
The sun-kissed skin
The gleaming eyes
That light up the night
Like fireflies
How beautiful
The sweet lips
Like blood red oranges
Fresh plucked
The mellifluous form
How beautiful
Each step is more like a glide
Into a ray of light
The skin soft like rose petals
Across your lips
The form is sexy
It oozes "I love you" and "I care"
Its arms entrap you in "I'll always be there"
The form is graceful
It moves like a silk scarf on the wing
Limbs long and languid, creeping
How beautiful*

*The silhouette of the form
 Smooth lines that curve over hills and valley
 Smooth lines that trace her glory
 How beautiful
 The voice that spills over the sweet lips
 Bringing a sweet melodies to his sweet senses
 He can feel the vibration
 See the lips parted
 Smell the fragrant air around her
 Taste the sweet lips
 Hear the melody
 Such an elaborate meaning for his words
 How Beautiful.⁸³¹*

Larry Dixon's poem *American Beauty* reflects American and African culture:

*Nubian Princess' come in all shapes and sizes
 It sends my heart a flutter
 From blackberry molasses to the complexion of butter
 Your presence brings me to my knees
 And I begin to stutter
 Before I can speak I just mutter
 Your hair, jet black or nappy
 Either way you want it makes me happy
 Your style and grace is so mystifying
 Ageless beauty that leaves me sighing
 I love the way you look
 With your creamy golden brown skin and nice full lips
 The way your waist is small with shapely hips
 Small hands with manicures finger tips
 Almond eyes and small pointy nose
 The way your breasts bounce because you walk on your toes
 The attitude in your glide makes me shiver
 You deliver confidence and elegance
 I am truly blessed to be in your presence
 I know that I'm a king
 So can you please be the queen
 Now bless me with your company
 American Beauty
 You will always be in my heart truly
 Do you want to rule with me?
 Because that's our Destiny
 Or you can be independent
 Because you can do that too
 I'm not mad at you
 Do what you gotta do
 I'll always be here for you
 Looks like an angel
 So soft and feminine
 Breath smells like cinnamon
 Much more pretty when your attitude
 Isn't ignorant
 To what you posses is magnificent
 No other creature walks this planet better*

*Or ever could be
You are truly
An American Beauty.* ⁸³²

Helen Oliviero wrote in *Few Women See Beauty in the Mirror* in *The Atlanta Journal-Constitution* in 2004:

Women see themselves as cute, average or natural-looking, but almost never beautiful. Only 2 percent of 3,200 women surveyed from 10 countries — including the United States — would consider describing themselves as beautiful, according to a new Harvard University study, "The Real Truth About Beauty: A Global Report." ⁸³³

In 2005 Dove, a maker of deodorants, body washes and hair care, launched a print advertising campaign with real women who challenge the stereotypes of beauty. They include a 95-year-old woman, a 45-year-old woman with natural gray, a 22-year-old woman covered in freckles, and a 35-year-old woman with small breasts. In *An Outline Classification of the Sciences* (191) Pierce divided the normative science into three widely separated divisions:

- I. Esthetics
- II Ethics
- III Logic

For Pierce a perceptual judgment represents the percept – and, bearing the categories in mind, the perceptual judgment is related to ‘Thirdness’.⁸³⁴ For Pierce perceptual judgments as involving generality and as being beyond the power of logic are to criticize.⁸³⁵

‘A beautiful funeral does not necessarily lead to paradise’ says a Creole proverb from Southern U.S. In *The Principles Of Aesthetics* Dewitt H. Parker describes in 15 chapters phenomena of esthetics:

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Chapter XV.	<i>The Function of Art: Art and Religion</i> ⁸³⁶

Parker writes in his *The Principles Of Aesthetics*:

Although some feeling for beauty is perhaps universal among men, the same cannot be said of the understanding of beauty. The average man, who may exercise considerable taste in personal adornment, in the decoration of the home, or in the choice of poetry and painting, is at a loss when called upon

to tell what art is or to explain why he calls one thing "beautiful" and another "ugly." Even the artist and the connoisseur, skilled to produce or accurate in judgment, are often wanting in clear and consistent ideas about their own works or appreciations.

In *Perceptions Of Female Beauty in the 20th century* Louise Wood writes:

The 20th century has seen a huge upsurge in the importance placed by Western society on physical beauty, particularly for women. The fashion, cosmetics and plastic surgery industries have thrived on 20th century preoccupation with physical appearance. It is a preoccupation that affects women in every sphere, whether they choose to pander to it or not. This essay examines female beauty in the 20th century in terms of popular culture, in particular fashion, cinema and advertising. before exploring these areas, I intend to deal briefly with basic definitions of beauty. The main body of the essay will then be concerned with an overview of each decade's particular take in female beauty. According to Kant, the judgement of beauty is different from cognitive or moral judgement because it is effected subjectively, that is, exclusively in reference to the person making the judgement. For a judgement to be truly "aesthetic", rather than merely idiosyncratic, the person making the judgement must be adamant that their opinion be consensus.⁸³⁷

Robert W. Watson wrote in *The Philosophy of Beauty*:

The greatest myth promulgated in modern times is that beauty is in the eye of the beholder. While on the one hand art and music are at the mercy of a materialistic determinism (modernism), the arts become non-existent on the other, because a painting by Monet would be no better than a teenager's graffiti on the wall of a subway (postmodernism). As modern philosophers wrangle over the definition of art, most people instinctively believe that art is connected with whatever is beautiful. What the philosophers fail to understand is that beauty is not a quality; therefore, it falls outside of the realm of the intellect, thereby defying logic and making most philosophical conclusions about art hopelessly deficient. Beauty is an effect that touches the emotions; thus, art is an experience that affects the soul, not an argument that satisfies the mind.⁸³⁸

Patrick Colm Hogan writes in *The Possibilities of Aesthetics*:

Esthetics would seem to have two tasks: (1) Adjudicating singular judgements of beauty, or 'judgements of taste', and (2) isolating systematic features of beauty. In other words, esthetics is concerned with determining whether or not given works are aesthetically excellent (e.g., whether Elliott Carter's newest quartet or Attia Hosain's re-discovered novel is beautiful). It is also concerned with spelling out what makes aesthetically excellent works excellent (e.g., is it structural unity, expressive depth, verisimilitude?). The two tasks are related.⁸³⁹

Amor stated in *Whose World? A Note on the Paradoxes of Global Aesthetics - Liminalities: Discussions on the Global and the Local Art Journal*:

In the absence of a more sophisticated model of analysis, one that would go beyond the parochial Greenbergian reading of modernism, South American art is forced to participate in the absurd dichotomy of form and content - studied only in relation to the latter, as if it were incapable of new ideas through new forms. The consequences for contemporary art have been dangerous. Compelled to operate almost exclusively under geopolitical frames of reference, so-called non-Western artists - an absolutely inappropriate term for art produced in South America, since the continent has participated in the dynamics of Western modernization for as many centuries as the United States - have dipped themselves in the

fallacy of representation. So-called Latin American artists, for example, unaware of the strong legacy of artists like Lozza, Gego, Lygia Clark, Helio Oiticica, and their complex responses toward the representation of national identity - responses that problematize representation itself - have dismissed the structural contradictions of globalization in favor of an accommodating illustration of current cultural theory. While I do consider that contemporary cultural theory has been one of the greatest contributions to our understanding of cultural identity, the dynamics of globalization, and postcolonial culture, in the visual arts the emphasis has been placed more on the representation of the issues at stake than on the deployment of a praxis to confront them. This tendency to contextualize art produced in South America almost exclusively in relation to cultural issues - but not also in dialogue with the formal problems that U.S. and Western European artists have investigated - has limited the recognition of the important contributions of certain South American avant-gardes and artists to that history. It is telling, for example, that the complex investigations of various groups of abstract artists that emerged in Argentina during the forties - including Grupo Madi, Arte Concreto-Invencion, and Perceptismo - have not been publicized in the United States and Europe nearly as much as the "local" iconography of an artist such as Joaquin Torres Garcia.⁸⁴⁰

Ramirez asked in *Bilingual Aesthetics. Distancing the Monolingual Minority*:

*How does one language interrupt another? How do different languages simultaneously inhabit the same space? How do language games threaten monolingualism? More than a hundred students, professors, and community members gathered to identify and investigate the bilingual question that affects the United States today. Harvard Professor of Romance Languages and Literatures Doris Sommer, the main conference organizer, said that the one-day conference entitled *Bilingual Aesthetics* sought to pose the bilingual question to fields that have somehow remained indifferent to it, including politics, aesthetics, psychoanalysis, humor, and linguistics. The conference aimed to investigate pertinent work where politics and poetics meet-where languages, especially Spanish and English, grapple with one another.⁸⁴¹*

Gans wrote in *Originary and Evolutionary Esthetics*.

It is perhaps in the domain of esthetics that is most amenable to fruitful dialogue between event-thinking and process-thinking. An esthetical experience may be understood both as the result of a process that generates a particular "esthetical effect" and as a memorable event in the life of its subject, unique in more than the trivial sense in which every life experience is unique. More particularly, the experience of art is generated and strongly structured by a process internal to the individual artwork that may be understood as a mechanism deliberately designed to provoke in its audience the experience of a new event.⁸⁴²

Dunn and Leeson stated: "Modernist aesthetics is certainly predicated upon the concept of an individualized vision or oeuvre, but it also subsumes under the Western canon modes of collective production in ancient and medieval cultures, as well as from tribal cultures and contemporary Western consumer culture. In the later stages of modernism - Surrealism, Dada, and Pop art for example - and in postmodern practices, this individualized concept has been under attack from many quarters."⁸⁴³ Andy Warhol in the 70ies used effects later also produced by editing software for digital photographs. An artist with an egalitarian opinion about art is Andy Warhol. In an interview most of his answers express ignorance or indifference based upon the inability to tell the difference:

Paul Taylor: *What about your transformation from being a commercial artist to a real artist.*
 Andy Warhol: *I'm still a commercial artist. I was always a commercial artist.*

Paul Taylor: *Then what's a commercial artist?*
 Andy Warhol: *I don't know - someone who sells art.*
 Paul Taylor: *So almost all artists are commercial artists, just to varying degrees.*
 Andy Warhol: *I think so.*
 [...]
 Paul Taylor: *What has happened to the idea of good art?*
 Andy Warhol: *It's all good art.*
 Paul Taylor: *Is that to say that it's all equal?*
 Andy Warhol: *"Yeah well, I don't know, I can't..."*
 Paul Taylor: *You're not interested in making distinctions.*
 Andy Warhol: *Well no, I just can't tell the difference. I don't see why one Jasper Johns sells for three million and one sells for, you know, like four hundred thousand. They were both good paintings.*⁸⁴⁴



5.5.3. Andy Warhol. Self Portrait. 1986. The Andy Warhol Museum, Pittsburgh

Pulchritude in the *American Heritage Dictionary of the English Language* (2000) means great physical beauty and appeal derived from Middle English pulchritude and Latin pulchritudo.⁸⁴⁵ Beauty is according to the *American Heritage Dictionary of the English Language*:

1. *The quality that gives pleasure to the mind or senses and is associated with such properties as harmony of form or color; excellence of artistry, truthfulness, and originality.*
2. *One that is beautiful, especially a beautiful woman.*
3. *A quality or feature that is most effective, gratifying, or telling: The beauty of the venture is that we stand to lose nothing.*
4. *An outstanding or conspicuous example: "Hammett's gun went off. The shot was a beauty, just slightly behind the eyes" Lillian Hellman.*⁸⁴⁶

Following *Wordnet*, beauty is the qualities that give pleasure to the senses, appearance, visual aspect - outward or visible aspect of a person or thing. Pulchritude is physical beauty (especially of a woman). Glamour is alluring beauty or charm (often with sex-appeal). Beauteousness, comeliness, loveliness, fairness is the quality of being good looking and attractive. Beauty stands also for a very

attractive or seductive looking woman.⁸⁴⁷ The etymology of beauty traces back to Middle English *beaute* from Old French *biaute* and Vulgar Latin root **bellit*. The concept of beauty in Canada and the USA reflects after the European colonization the European culture. In addition, esthetic concepts of the population coming from Africa and other groups are among the diversity of esthetic concepts of these nations. An aesthetician can be a worker skilled in giving beauty treatments (manicures and facials etc.) or a philosopher who specializes in the nature of beauty in the US American language.

Esthetics in the Pacific Area

Bissesseur stated that Maori are well-known for their art of *moko* ('tattooing'). It was considered a social necessity to have full blue lips and expresses Maori collective beauty. This song tells a girl to have *moko* in order to find a mate:

*Keep thyself still, lying down, oh young lady,
(round the tap goes.)
That thy lips may be well tattooed,
Also thy chin;
That thou mayest be beautiful.*⁸⁴⁸

In Maori *rerehua* means be pleasant to the sight, fancy, aesthetically pleasing. *Ataahua* means be beautiful, handsome, pleasant, pretty, good-looking, gorgeous, lovely. *Noku te whiwhi* means 'my gain', 'lucky me', 'I've got a beauty', and 'I am fortunate'.⁸⁴⁹ Maori proverbs called 'whakatauki', 'whakatauaki' or 'pepeha' are sayings that reflect the thoughts, values and advice of past generations.⁸⁵⁰ Moon wrote that "in the case of traditional Maori proverbs, no trace has generally been left on the historical landscape to indicate when they were originally created or by whom. [...] As with most oral cultures, proverbs fulfilled an important function in traditional Maori communities. They could serve as a generalised code for establishing standards in ethical and moral behaviour."⁸⁵¹ The Maori proverb *Toitu he whenua, whatungarongaro he tangata?* means 'Land is permanent, man disappears.' *Manaaki Whenua, Manaaki Tangata, Haere whakamua* means 'Care for the land', 'Care for the people', and 'Go forward'. *Ka mate kainga tahi, ka ora kāinga rua* means 'There is more than one way to achieve an objective'. *He kura tangata, e kore e rokohanga; he kura whenua ka rokohanga* means 'Possessions are temporary things compared to the land'.⁸⁵² Beautiful in a Pidgin dialect spoken in Papua New Guinea means *nais*.⁸⁵³ In Samoan beautiful is *soan* for a woman and *matagofie* for things. Beautify is *fai ia matagofie* and *faamatagofie*.⁸⁵⁴ *Adi-Mailagu* was in Ocenaiia on Fiji Island the goddess of the sky. *Adi-Mailagu* came down to Earth in the guise of a grey rat, but had the ability to change into a beautiful woman or a hag with a tongue a yard long. If *Adi-Mailagu* visited a man at night in her beauty mode he would be sure to die. *Adi-Mailagu* ran an oracle service for priests. *Adi-Mailagu* spent most of her time in a tree as a grey rodent.⁸⁵⁵

In Dreamtime (Alchera) *Altjira*, *Baiame*, *Daramulum*, *Julunggul*, *Marmoo*, *Narahdarn* were worshipped by many different Aborigines tribes in Australia. Their leader and creator god *Baiame* rules from the Dreamtime realm *Alchera*. Other members were *Altjira* (god of Dreamtime), *Daramulum* (god of the sky), *Naradarn* (god of death), *Marmoo* (god of evil) and *Julunggul* (rainbow serpent and goddess of fertility).⁸⁵⁶ The *Story of the Seven Sisters and the Faithful Lovers* is told in Australia. In the dream time the cluster of stars which we now know as the Pleiades, or the Seven Sisters, were seven beautiful ice maidens. Their parents were a great rugged mountain whose dark head was hidden in the clouds, and an ice-cold stream that flowed from the snow-clad hills. The Seven Sisters wandered across the land, with their long hair flying behind them like storm clouds before the breeze. Their cheeks were flushed with the kiss of the sun, and in their eyes was hidden the soft, grey light of the dawn. So entrancing was their beauty that all men loved them, but

the maidens' affections were as cold as the stream, which gave them birth, and they never turned aside in their wanderings to gladden the hearts of men.⁸⁵⁷ Brogla is an Australian aboriginal spirit of dancing. Her name means "Native Companion." She is honored by the Aborigines of Australia. A dancer of great fluidity and beauty, she was taken away by the dancers of nature.⁸⁵⁸ In Australian Aboriginal mythology Yhi is a goddess of light and creation. Yhi is the goddess of light and creator goddess of the Karraur, an Australian aboriginal group. Yhi lay asleep in the Dreamtime before this world's creation, in a world of bone-bare, windless mountains.⁸⁵⁹ Miru is the god of the dead who collects souls in his cave, Lua-o-Milu. Miru is also a demonic goddess who lives in Avaiki, in the nether world below the island of Mangaia in the Cook Islands. She devours the souls of men after stupefying them with kava (an intoxicating beverage brewed from the roots of kava plant). The Tapairu are her daughters. In Maori traditions Miru is the Queen of the Spirit World, called the Spirit Queen. She has four beautiful daughters.⁸⁶⁰ Tara is the Polynesian sea-goddess described as a woman with long waving hair who is so beautiful that the men just stare at her, transfixed.⁸⁶¹ Aborigines of North East Arnhemland in Australia use the term mareiin, which means an extra quality of being extraordinarily attractive or beautiful.⁸⁶² Pele was a Polynesian fire goddess associated with the flow of lava renowned for her beauty.⁸⁶³ On the Pacific Islands Adi-Mailagu is the Goddess of the Sky coming down to earth in the guise of a grey rat, but had the ability to change into a beautiful woman or a hag with a tongue a yard long. If she visited a man at night in her beauty mode he would be sure to die. She also ran an oracle service for priests, offering hot tips for future success in exchange for a little sacrifice. One night, a person or persons unknown cut down the tree. She must have realized she had overstayed her welcome, as she was never seen again.⁸⁶⁴ Heyd and Paper in *Re-Thinking Aesthetics and Rock Art* wrote that esthetic objects are not only the product art of human activity: "Sometimes it is supposed that aesthetics necessarily has to do with art, as in artefact, something made by humans, and that, if we are interested in the aesthetics of marks on rock, we must be committed to the claim that those marks are a form of art. Neither supposition is justified, since we also attend to the givens of our perceptual world for themselves when we are attending, for example, to the way nature appears to us, as when we value the sight of deeply green ancient forests, the smell of decaying leaves in the fall, or the sound of trees creaking in the wind. And sometimes understanding undermines appreciation, (or at least liking), as when one is reminded that the color depth of a brilliant sunset is the result of atmospheric smog or bushfire smoke."⁸⁶⁵

John Davies in *Writing - First Aesthetic Theory. Theory of Invention & Discovery* wrote: "It may seem odd to aesthetic philosophers that this is an aesthetic theory, when it seems to cover practically all of man's creations except works of art. Aesthetics, in a very broad sense DOES deal with creativity and invention of certain types. So, it is for this reason that this is an aesthetic theory. Let me ask; If an aesthetic theory does not deal with creations and inventions, then what type of theory DOES? Let me know if you find an answer to this question."⁸⁶⁶ Australian Hartley Slater stated that aesthetics may be defined narrowly as the "theory of beauty", or more broadly as "that together with the philosophy of art". Slater wrote in *Art Criticism for The Internet Encyclopaedy of Philosophy*:

*Philosophical aesthetics is here considered to center on these latter-day developments. Thus, after a survey of ideas about beauty and related concepts, questions about the value of aesthetical experience and the variety of aesthetical attitudes will be addressed, before turning to matters which separate art from pure aesthetics, notably the presence of intention. That will lead to a survey of some of the main definitions of art which have been proposed, together with an account of the recent "de-definition" period. The concepts of expression, representation, and the nature of art Objects will then be covered.*⁸⁶⁷

Slater stated that

aesthetics in this central sense has been said to start in the early eighteenth century, with the series of articles on "The Pleasures of the Imagination" which the journalist

*Joseph Addison wrote in the early issues of the magazine The Spectator in 1712. Before this time, thoughts by notable figures made some forays into this ground, for instance in the formulation of general theories of proportion and harmony, detailed most specifically in Architecture and Music. But the full development of extended, philosophical reflection on Aesthetics did not begin to emerge until the widening of leisure activities in the eighteenth century.*⁸⁶⁸

Slater mentioned that 'Sublime' and 'beautiful' are only two amongst the many terms which may be used to describe our esthetic experiences.⁸⁶⁹ Slater asked:

*Isn't representation just a matter of copying? If representation could be understood simply in terms of copying, that would require "the innocent eye," i.e., one which did not incorporate any interpretation.*⁸⁷⁰

McMahon in *Towards a Unified Theory of Beauty* wrote: "If we understand principles of beauty, not as properties in the object, but as principles which underlie the perceptual processes employed in the perception of certain objects, then there would be principles of beauty which do not lock us into the idea that there are sufficient conditions for beauty."⁸⁷¹ The *Institute of Advances Studies University of Western Australia* focused in *The Aesthetics of Care - the Research and Applications of Living Biological Systems into a New Art Practice* on the artistic, social and scientific implications of the use of biological/medical technologies for artistic purposes.⁸⁷² Lau and Vande Moere in *Towards a Model of Information Aesthetics in Information Visualization* wrote: "Aesthetics has been identified as one of the key problems yet to be solved in current information visualization research. Accordingly, this paper proposes a conceptual model of information aesthetics in an aim to better understand its core characteristics, as well as its commonalities and differences with the fields of information visualization and visualization art. By better appreciating its intentions and employed techniques, this research aims to describe how data can be represented in insightful and appealing ways."⁸⁷³

The definition of beauty in an Australian dictionary is "characteristics or attributes of persons or things which elicit pleasurable feelings".⁸⁷⁴ The academic place of esthetics in Australia is the School of Humanities and especially the department of philosophy. In the introduction *What is Philosophy?* of the School of Humanities at Flinders University is written:

What is Philosophy?

*Nobody really knows. Thousands of different definitions have been given since Western Philosophy began in ancient Greece, but the contents of philosophy over the centuries has been mainly determined by what those people calling themselves philosophers have talked about. And philosophical conversation has covered a vast variety of topics, from science and mathematics to ethics and aesthetics. Still, philosophy has had some constant core concerns and preoccupations. I would describe the central concerns of philosophy, admittedly vaguely, as the attempt to understand the fundamental nature of reality and the place of human life within it. So the core problems of philosophy include freewill and determinism, the nature of consciousness, the scope and limits of human knowledge, whether there is in reality any such things as moral goodness and moral evil, and any similar puzzle to do with developing a rational and coherent understanding of the world we live in, and how we should live in it.*⁸⁷⁵ For the *School of Philosophy at the University of Tasmania* the principal divisions of philosophy are metaphysics, epistemology, aesthetics, ethics, political philosophy, logic, and the philosophy of language.⁸⁷⁶ Just like the concept of beauty in Canada and the USA reflects after the European colonization the European culture, in Australia especially the British influence is predominant, while in Aboriginal legends of the Dreamtime the original myths of the country were preserved. Australian esthetics comprises the esthetics in the culture of the Aboriginal people of Australia that had no writings, but preserved their esthetics applied in their handcrafts and art production that is related to their daily life. With the upcoming colonization of the continent by British deported people and the importance of European culture,

the esthetic concepts and other mind concept of Europe were introduced. The predominant European culture and the state of Australia as a British colony has never forced any alternative cultural influences from other cultures. Following the European tradition Australian curricula of academic sciences classifies esthetics as a part of philosophy.

Greig in *The Aesthetics of the Sublime in Twentieth Century Physics* wrote: “In occasioning imaginative representations which strive after something which lies beyond the bounds of experience, descriptions of the quantum realm disclose an aesthetic appraisal of the sublimity of nature which revives the Romanticist link between nature and aesthetics first established by Kant in the Critique of Judgement.”⁸⁷⁷ The Australian government implements esthetics in several fields as a value. For example in the educational sector, esthetics is recognized as a problematic field of education. In *A Detailed Glossary To Support The Teaching Of The English Studies* is written: “Aesthetic is an appreciation of beauty in terms of formal and conceptual representation. This is problematic for students and teachers because it connects with the common perception of making a value judgment about the merits of a particular text. When discussing the aesthetic quality of a text we go beyond the narrow notion of ‘an idealized idea of the beautiful’ and ‘art for art’s sake’ as encapsulated by Oscar Wilde. We refer to the pleasure that a particular text can give us, including the pleasure that derives from thinking.”⁸⁷⁸ In the *UWA Handbooks 2007 – Units of the University of West Alabama* the course content of *VISA2256 Art and Contemporary Aesthetic Theory* was defined as follows: “This unit demystifies aesthetics and empowers students with new ways of looking at art from different periods of history and from different cultures. It introduces students to a multiplicity of ways of thinking about visual artefacts, as aesthetic discourses from across the centuries unravel in different visual practices.”⁸⁷⁹ Another field of applied esthetics is architecture. In the *Ashfield West Planning Principles* esthetics is part of the planning process: “The objectives of this part are to: (i) Provide a high quality building aesthetic and landscape setting for Liverpool Road and Milton Street. (ii) Respect Ashfield’s past “historic” architectural development, by having high quality architectural compositions, and not accepting the theory that building compositions should be designed to solely express building components and have little formal aesthetic composition. (iii) Provide occupants of the site and local residents and visitors to the site with a dignified environment which gives a dignified human visual experience, and creates a ‘sense of place’.”⁸⁸⁰ The *Art Association of Australia and New Zealand* in association with the *Art Gallery of New South Wales* and *Artspace*, Sydney presented a conference in 2007. The conference aimed to address the state of the art medium in art history and into the twenty-first century. With an eye on Rosalind Krauss’ recent critique of the ‘post-medium condition’ – in which the medium is ‘outmoded, cashiered, washed-up, finished’ – and another on the extravaganza of photo-based art and digital media, the conference encourages critical responses which address some or all of the following, in relation to Australian, New Zealand and international art: “*Art is not simply a field of application for theory; rather, concepts and theories may be understood to emerge from the visual. For this reason it is crucial to attend to the specifics of visual or aesthetic languages. New forms of political and post-colonial practice call for a new set of critical terms – for an expansion and re-evaluation of the field of aesthetic theory. Thus this conference maps the ongoing transformation of aesthetics.*”⁸⁸¹

6. APPENDIX FOOTNOTES

CHAPTER 2.1

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