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## UNIT 4 AESTHETIC OBJECTS

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### 4.0 OBJECTIVES

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The Aesthetics philosophy not only speaks about art and art judgment but also explains what art is. In philosophy Aesthetics is an autonomous entity as it harmonizes with sense that is the etymology of Aesthetics. Art is free from moral or political purposes. Aesthetics is neither epistemology nor ethics. To comprehend the essences of Aesthetics one has to understand: Sense of beauty, How to characterize beauty, The qualities of beauty, Relationship between mind and emotion, Idea, theory and technique of presentation. Oscar Wild rightly defines Aesthetics as, “Aesthetics is a search after the signs of the beautiful. It is the science of the beautiful thought which men seek the correlation of the arts. It is, to speak more exactly, the search after the secret of life.”

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### 4.1 INTRODUCTION

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Aesthetics is a branch of philosophy. Aesthetics deals with beauty, art and taste. It binds creator and the observer. It could be defined as “Science of sensory and sensori–emotional values. Aesthetics is called judgment of sentiment and taste. Some scholars have defined Aesthetics as “Critical reflection on art, culture and nature.”

Aesthetics in Indian context is, “Science and philosophy of fine arts” covering poetry, music and architecture. When Aesthetics is looked as science it is the technique of art. When looked as philosophy, “It is philosophy of fine art because the experience that a work of art arouses in an aesthete is accounted for in terms of different schools of philosophic thought in India and also because the authorities on three arts, poetry, music and architecture. ....” It is the blend of creative language and the Aesthetics pleasure.

Ancient art and beauty largely started in eight great ancient civilizations – Egypt, Mesopotamia, India, China, Mayan, Greece, Persian and Rome. Each civilization came out with unique understanding of art and style. Each civilization represented its culture, tradition and philosophical comprehension when they came out with the theory of Aesthetics. At the time of Greek civilization, art saw adoration to

the human physical 'Form' the art work depicted – musculature poise, beauty and anatomically correct proportion. Greek philosophers in the beginning felt that the Aesthetic objects were beautiful in themselves. "Plato felt that beautiful objects incorporated proportion, harmony and unity among their parts. Similarly, in *Metaphysics*, Aristotle found that the universal elements of beauty were order, symmetry and definiteness." Aesthetics became a part of philosophy when Plato attacked educational value of art form in "*Republic*". Aristotle wrote about art in his work '*Poetics*'. Aristotle defended art as universal truth which can be readily understood, unlike, for example, history, which deals with a particular fact. He further said from art one can experience moral truth. Such understanding can be important to development of morality.

Greek has a great influence on Western Aesthetic thought. Starting from 17<sup>th</sup> century to early 20<sup>th</sup> century Western philosophers moved from past understanding to "modernism". Philosophers gave importance to "Beauty" as the most important key to Aesthetics experience. So, they argued that 'art' is absolute beauty. According to Alexander Gottlieb Baumgarten's opinion, Aesthetics is a science of sense experience, a younger sister of Logic. So, beauty is the perfect experience that the sense can experience. Immanuel Kant says "Aesthetics is the subjective judgment of beauty but similar to human truth as all people agree that "this rose is beautiful." As for Friedrich Schiller Aesthetic appreciation of beauty is combination of sensual and rational part of human nature.

Post – modern Aesthetics has various theories in defining art and beauty. Even though the older Aesthetic ideas of Aristotle's theory of 'beauty' and his theory of drama were respected, Kant made a differentiation between beauty and sublime. In early twentieth century understanding of beauty, art and aesthetic gained broader scope. In 1941, Eli Siegel an American philosopher started, "Aesthetic Realism" and said, "The word, art, and self explain each other: each is the aesthetic oneness of opposites." In 1990s Jurgen Schmidhuber came up with 'algorithmic theory' of beauty which takes up subjective view. This theory is parallel to algorithmic information theory and minimum description length. He gives two examples one of mathematics where a short and simple proof is used for description and another that of 15<sup>th</sup> century drawing of human face which expresses pleasure and beauty with minimal lines, like works of Leonardo da Vinci and Albrecht Durer.

In theoretical Aesthetics, mathematical consideration like symmetry and complexity are relevant. This understanding is different from applied Aesthetics relevant in the study of mathematical beauty. Symmetry and simplicity are significant in the area of philosophy such as ethics and theoretical physics and cosmology to talk about truth beyond empirical consideration. Beauty and truth have been regarded as synonymous; this idea is reflected in Keat's poem "Ode on a Grecian Urn," – "Beauty is truth, truth is beauty."

Indian scholars from the beginning looked at Aesthetics as philosophy and they have examined the characteristics of art as 'philosophy of fine arts in terms of Aesthetics experience'. As an example to comprehend the Aesthetics experience, Shakuka has given as analogy of "*citraturaganyaya*" (the picture of horse logic). He explains: one, who looks at the painting of a horse, knows that it is not a real horse but still understands it as a horse and at the same time he will not doubt whether it is a horse. When one looks at the horse painting it create delight and pleasure. This relation of the creator and spectator is the Aesthetics sentiment. It

is strongly stressed in Indian Aesthetics that there need to be ‘*Sahridaya*’ between creator and spectator.

Japanese culture blends with Zen philosophy and art. Aesthetics is the way of life. It is highlighted in day to day activities - like gardening, flower arrangement and serving tea. Daisetz T. Suzuki in his book “Zen and Japanese Culture” writing on tea serving, “The character for “harmony” also “gentleness of spirit” (*yawaragi*), and to my mind “gentleness of spirit” seems to describe better the spirit governing the whole procedure of the art of tea.” “Haiku”, Japan art of poetry has deep meaning, a Zen master, Saigyō (1118 – 90) composed, “The wind – blown; Smoke of Mount Fuji; Vanishing far away! Who knows the destiny; Of my thought wafting with it?” In china and Japan letter writing is an art, brush and paint are used to draw a letter. Even in Islamic Aesthetics calligraphic art grew out of an effort to devote to the study of Quran.

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## 4.2 AESTHETICS IN ANCIENT GREECE

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Plato’s contribution to Aesthetics is rich. He has given a lot of time in discussing about art and beauty in his dialogues. According to Plato the art of poetry is of greater evil than any other phenomenon, whereas beauty is closer to greatest good. Plato’s aesthetics is more an “exploratory Aesthetics”. It is difficult to find any Aesthetics theory in his dialogues. In “Hippias Major” beauty is described as canonical Platonic form. Socrates asks Hippias to explain essence of beauty, the cause of all occurrences of beauty, and more in particular the cause not the appearance of beauty but of its real being. Socrates further says that Beauty is of not any Form, even though it bears close resemblance to Good but still Beauty and Form are distinct. In “Symposium” discussing beauty, Socrates quotes his teacher Diotima who taught him the subject of Love. She calls beauty the subject of every one’s yearning for love. She further declares “the soul’s progress towards ever - purer beauty, from one body to all, then through all beautiful souls, laws and kinds of knowledge, to arrive at the beauty itself.” (210a – 211d) This suggests that work of art is a beautiful thing. She declares the task of the poet is to beget wisdom and virtue. To attain ultimate desire to attain beauty, the poet produces the verse.

In books 2 and 3 of “Republic” Socrates discusses the curriculum for the future guardians of the state. In book 2, the works of Homer are highly criticized for the images of Gods and demigods. He calls them blasphemous and setting a wrong example to the young learner. He further talks about the “style” (*lexis*), he insists that the verse should be in narration. It should be of only narration or ‘*mimesis*’ are both combined. The critics feel that the explanation is a bit odd. In “Republic” 10, Plato comes up with three theories, first being ‘*mimesis* like painting nothing but ‘imitation of a appearance’, so it is below truth, second poetic *mimesis* corrupts the soul, weakens the rational impulse’s control over the person’s other desires, and lastly as it does not have any good qualities it should be banned from a good city. Explaining the “imitation of appearance”, Plato gives three examples, Form (furniture like - chair) made by a God, Individual things (furniture) made by humans, and finally paintings (furniture) made by artist. “If the Form is an object of knowledge, then human creation at least possesses true opinion. Without being philosophers, they stand in the legitimate relationship to philosophical knowledge.”

“*Ion*” the shortest of Plato’s dialogue can be looked at as the work of Aesthetics. “*Ion*” focuses on the artistic inspiration, and trigger questions about the inspiration of poetry’s merits. *Ion* is a performing artist of Homer. While talking, Socrates talks of ‘idiosyncrasy’, inspiration’, and ‘ignorance’. Socrates argues idiosyncrasy shows that *Ion* performing Homer, for *Ion*, Homer becomes of him. Socrates says that Homer is ignorant of all the important things that *Ion* claims him to know. By repeatedly performing Homer *Ion* had learnt all that Homer can teach him. So Homer’s global ignorance implies *Ion*’s ignorance too; but when it comes to choose between divine inspiration and drab brand of knowing nothing, *Ion* agrees to be called inspired.

Aristotle’s ‘*Poetics*’ is the earliest work on philosophical treaties that focused on literature. “*Poetics*” in Greek means “making.” Aristotle deals with drama - tragedy, comedy and satyr as well as lyrics, poetry, epic poetry and dithyramb. Aristotle distinguishes poetry in three ways – matter, melody and subject. Matter deals with language, rhythm and melody. The work of epic poem is centered on language alone. The blending of language, rhythm and melody is seen in Greek tragedy. The singing chorus and musical language are the part of performance. The subject according to Aristotle deals with tragedy and comedy to show human nature. Aristotle considers tragedy woven around serious, important and virtuous people, whereas comedy according to him; deals about unimportant, undignified and laughable people. He further says that tragedy is in embellished speech by different characters. It has the magnitude of pity, terror and catharsis of such emotions. “Embellished speech” has rhythm and melody in spoken verses. The importance of the play is in the plot that revel action in logical and natural way.

Tragedy is in the situation where the hero is driven into a tragic situation. It can be of two kinds, wherein the hero goes to a tragic situation knowingly like in “*Media*” or unknowingly like “*Oedipus*”. To visual effect of a play depends on set, costume and props. When all these are met then the audience experience the Aesthetics pleasure. He writes, “The objects the imitator represents are actions, with agent who are necessary either good man or bad – the diversities of human character being nearly always derivative from the primary distinction, since the line between virtue and vice is one dividing the whole of mankind.” (*Poetics II*)

When discussing the techniques, he draws heavily from the topics treated in logic, ethics and psychological writing. He highlights poetry to be philosophical, universal much more important than history. He says that poetry has the capacity to look into the depth of human nature, and assesses how people behave in a situation, the test of character in a given situation makes a character virtues or vice. He further justifies that play is not for entertainment. A tragedy he says “learning, that is, figuring out what each thing is” (poetics) According to Aristotle watching tragedy teaches us about ourselves.

**Check Your Progress I**

**Note:** Use the space provided below for your answers.

1)    How does Plato define ‘Beauty’?

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2)	What is the difference between tragedy and comedy according to “Poetics”?
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4.3 INDIAN AESTHETICS

While discussing Indian poetics, Indian scholars are aware how the language plays a primary role in creative art of poetry. Krishnaswami has rightly said, “The whole field of (Indian) poetry may be regarded as one continued attempt to unravel the mystery of beauty of poetic language.” The history of Sanskrit poetics started with a theory of Drama propounded by Bharata in his work “Natyasastra” It is the first encyclopedic work on – dance, drama and music. He deals with *Gunas*, 4 *Alankaras*, and 36 *Laksanas*. He is the first one to mention ‘*Rasa*’ as a technical requirement in dramas. The famous ‘*Rasa sutras*’ of Barata says “*Vibhavanubhavavyabhicarisamyogatanasaisampattih*” combination is possible through the combination of or integration of these - ‘*vibhava*’ cause and determinants of the rise of an emotion, ‘*anubhava*’ gesture expressive of what is going in the heart or the mind of the main character and ‘*vyabhicharibhava*’ transitory emotions, (*Barata* Ch.VI, 31)

There are two major emotional experiences in the worldly life – ‘*Sukha* or *Dukha*’. The Aesthetics experience is above pain or pleasure. Bharata in *Natyasastra* says that dramatic presentation’s main purpose is to give ‘*Rasa*,’ Aesthetics sensation in the aesthete and later lead to moral improvement. He further justifies that dramatic presentation gives pleasure to those who are unhappy, tired, bereaved and ascetic. Later on scholars watching the effect of drama on the audience said that audience realize through experience as the plot is generalized and they are able to recognize four ends of life – “*Dharma, Artha, Kama* and *Moksa*.” Bhama (6<sup>th</sup> c.) states, “*Kavya* (poetry) promotes *Pususarthas* – righteousness, worldly possessions, desire and salvation. *Kriti* and *priti* are also in the sense of Aesthetics pleasure of *kavya prayojana* (the purpose on poetry).

Bhatta Lollata while commenting on *Natyasasra* says, “*Rasa* is the unity of a basic mental state in the midst of multiplicity of emotive situation, mimetic changes and transient emotions which are connected with the basic mental state in one way or the other.” According to him Aesthetics relationship is the unity of *satyaibhava* in the diversity of *vibhavas* etc. being supported, strengthened and brought to prominence by these very constituents of multiplicity.

Anandavardhana author of “*Dhanyaloka*” (theory of suggestion) probably occupies the most distinguished and central position in Sanskrit literature. Through ‘*Dhanyaloka*’, Indian poetics reached a turning point. It breathed new life to the earlier poetics theories with a new orientation. Later thinkers were greatly influenced by his work. Anandavardhana was a poet, literary critic and a philosopher. He took over the idea of ‘*Rasa*’ of *Natyasastra* and extended its scope to cover the entire field of *Kavya* both poetry and drama. Ananadavardhana states, “The ways of expressions are infinite and there is no end to poetic individuations.” (I, 5 -6) Scholars are of the opinion that the literary language that is used may either delight or disturb the reader. It is the language that has the



power to bring about ‘*Sahrdhya*’ (reader/spectator) of the fine taste and is sufficient for the Aesthetics experience.

Abinavagupta’s study on Aesthetics knowledge is unique and most realistic. He presents Aesthetics experience recognizing different levels such as sense, imaginative, emotive, kathartic and transcendental levels. Abinavagupta’s considers Aesthetics of two types - worldly pleasure and divine pleasure. Worldly pleasure is considered as lower compared to divine pleasure. To understand Brahma (the absolute being) and to occupy topmost status, ‘*Kavyananda*’ Aesthetics pleasure falls intermediate between the two.

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## 4.4 MEDIEVAL THEORIES OF AESTHETICS

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Aristotle’s poetics was available in the medieval period and early Renaissance period through Latin translation of the Arabic version. This work had a great influence on philosophers. Aristotle poetics was translated by two Arabian scholars – one is by Abu Nasr Al Farabi and another by Averroes. Abu Nasr interpretation of ‘poetics’ endeavors a logical faculty of expression receiving validity in Islamic world, whereas Averroes commentary focused on harmonizing moral purposes of poetry and does not reconcile with Abu Nasr logical interpretation. It is Averroes version of ‘poetics’ that is accepted by the ‘West’ as it blends with their ‘humanistic’ view point. Medieval Aesthetics philosophy stands on classical thoughts and unifies with theology. Philosophers gave importance to Proportion, Light and Symbolism in the work of art. Especially these three predominantly gained importance in Architecture that too in Cathedrals. Light is to reveal colour and symbolism to reveal God. Three philosophers – St. Augustine, Pseudo –Dionysius and St. Thomas Aquinas were the great contributors to Aesthetics theories. St. Augustine and to Pseudo – Dionysius were greatly influenced by Plato and Neplatonism where as St. Thomas Aquinas was greatly influenced by Aristotle’s ‘Poetics’.

### Proportion, Light and Symbolism

Medieval philosophers have explained Proportion, Light and Symbolism in great detail. Proportion is considered important in architecture and music. Aerial view of cathedral looks like a Cross. The shape has created a balance when seen within the Cathedral. Painting is to balance composition and Music to harmonize beauty. Philosophers emphasized that the notion of light is developed with the belief in God. God is light. Light allows the beauty of the object, especially illuminate colour that brings about the Beauty. The purpose of God is disclosed to mankind through four kinds of lights, “the light of skill in mechanical arts which discloses the world of artifacts; which light is guided by the light of sense perception which discloses the world of natural forms; which light consequently, is guided by the light of philosophy which discloses the world of intellectual truth; finally, this light is guided by the light of divine wisdom which discloses the world of saving truth.”

Pseudo –Dionysius writes, “What is Sun ray? Light comes from the Good, and light is an image of the archetypal Good. Thus the Good is also praised by the name ‘Light’, just as an archetype is revealed in its image.” Symbolism is to understand the deeper meaning in the text especially Bible. The main thinking of the time is that universe reveals God, His creation through beauty. Pseudo –

Dionysius argues that it is natural to understand the appearance of beauty in the sign on ‘invisible loveliness’. St. Thomas Aquinas’s Aesthetics writing has great influence on 19<sup>th</sup> and 29<sup>th</sup> century thinkers and writers. His inspiration is seen in James Joyes and Thomas Mann’s writings. Umberto Eco (1986) writing on Medieval Aesthetics, has mentioned in his work, “Firstly there was metaphysical symbolism, related to the philosophical habit of discerning the hand of God in the beauty of world. Secondly there was universal allegory; that is, perceiving the world as divine work of art, of such a kind that everything in it possesses novel, allegorical and analogical meanings in addition to its literal meaning.”

**Check Your Progress II**

**Note:** Use the space provided below for your answers.

1) How does drama affect the spectator, according to Bharata’s *Natyasastra*?

2) What is the importance of – proportion, light and symbolism in ‘Medieval Aesthetics’?

## 4.5 EIGHTEENTH CENTURY GERMAN AESTHETICS

Alexander Gottlieb Baumgarten a German philosopher is the first one to introduce the word “Aesthetics” to describe art to that of older theory of “Beauty”. He derived the term from the Greek word ‘*aisthanomia*’, which he equated with a Latin word ‘*Sentio*’. He comprehended it to designate the outer, external bodily sense, as opposed to the inner sense consciousness. He not only took the classical sources but also extended it to logic and science. He took into account the basic rationalist and epistemological divisions between what is distinctly known on one side and on the other according to concept and reason what is known as sense. Understanding of senses went back to medieval discussion of the problem of universe. For example, the reference to the “Rose” not only refers to a particular rose but also to the universal type. His contribution helped latter on the development of Aesthetics. He concentrated on the affective side of perception. “Sensate representations are ‘marked degrees of pleasure or pain’ (1735:47) Stronger impressions are more poetic because their impressions are extensively

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clearer (1735:27)” He looks at the effect of Aesthetics quantitatively rather than qualitatively. He argues that the sense of pleasure is intrinsically precious but at the same time it is more effective in the contribution to a greater perfection of the discussion. Baumgarten considered aesthetic as science with its own logic. He said that sensate knowledge is the foundation of clarity and that Aesthetics must come to the aid of logic. “The Aesthetics is limited by its sensate representations and the imagination must be restricted in order to avoid license, but within these limits the Aesthetics is a legitimate source of a kind of knowledge.”

Immanuel Kant wrote “Critique of the Power of Judgment”. He talks about three distinct characteristics on Aesthetics – experience of beauty, clearly natural beauty, second, sublime experience, once again it is nature’s sublimity and finally experience of fine art – each of these forms of Aesthetics experience finally leads to distinctive connections to morality. The judgment of beauty is a response to the perception of the Form of an object, for example painting, ‘the drawing is what is essential’. He further says while the “colours that illuminate the outline .... Can ... enliven the object in itself for sensation, but cannot make it ... beautiful” (CPJ 14, 5:25). Fine art according to Kant is a human production that requires skill and talent. He introduces his theory on sublime between pure beauty and fine art. He recognizes two forms of sublime: ‘mathematical’ and the ‘dynamical’. He says while experiencing of pain and pleasure, pain is due to the initial sense of limits of imagination followed by pleasure at the recognition that reveals the limitations of one’s own imagination. The mathematical sublime has a relationship between imagination and theoretical reason. When one looks at the vista of nature so vast, it triggers the effort to understand it as a single image bound to fail, but at the same time it gives the pleasure to have the imagination to formulate the idea of infinite.

Kant came up with six connections between Aesthetics and morality. 1) Object of Aesthetics experience can present morally significant ideas without sacrificing what is essential to the objects of Aesthetics response and judgment; 2) Aesthetics experience of dynamic sublime is nothing but to experience the power of one’s own practical reasons to acknowledge pure principle of morality and to overcome the hurdle that might arise in one’s way. 3) Consideration of the crucial aspects of moral condition is symbolized by beauty rather than from the sublime. 4) He connects Aesthetics and ethics in his work, “Intellectual Interest” in the beautiful. 5) He states that Aesthetics experience is conducive to moral conduct. Analyzing beauty and sublime, he writes; “The beautiful prepares us to love something, even nature, without interest; the sublime, to esteem it, even contrary to our (sensible) interest” (CPJ, General Remark following 29, 5:267)”. 6) In “Appendix on the methodology of taste”, Kant suggest that by developing common standard of taste in the society, one establishes a stable polity on the basis of principles of justice rather than by force.

Friedrich Schiller followed Kant when he discusses ethics and Aesthetics. Schiller criticized and developed Kant’s ideas in both the areas. In his work “*On Grace and Dignity*,” Schiller points out the limitations of Kant’s work on account of human beauty. He says that Kant’s ideas are lacking while discussing the outer appearance when taken as the expression of moral condition. Schiller says there are two different moral conditions of human beings, grace and dignity. These two have different effect on the appearance of human beings. So, the idea of



beauty according to Kant is lacking. In his other philosophical work, “On the Aesthetic Education of Mankind” Schiller says, “It is only through Beauty that a man makes his way to freedom.” Through freedom man achieves morality and external realization of political justice.

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## 4.6 AESTHETICS JUDGMENT

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One can say that a house, natural scenery, a person, symphony, a fragrance and a mathematical proof are beautiful. What characteristics do they have to share such a status? What is the possible resemblance between a proof with a symphony and what is the beauty that they share? Enjoying music and painting are two different experiences. Each art has its own language of Aesthetics judgment. One’s capacity to judge Aesthetic value depends on ability to discriminate at sensory level. Kant gives two examples at personal and general level. He writes, “If he says that canary wine is agreeable he is quite content if someone else corrects his terms and reminds him to say instead: It is agreeable to me. Because, everyone has his own (sense of) taste. The case of ‘beauty’ is different from mere ‘agreeableness’ because, if he proclaims something to be beautiful, then he requires the same liking from others; he then judges not just for himself but for everyone, and speaks of beauty as if it were a property of things.”

David Hume declares that Aesthetics judgment is beyond sensory discrimination. He states, “The ability to detect all ingredients in a composition, and also our sensibility, to pains and pleasure, which escape the rest of mankind.” (Essays on Moral and Political and Literary, Indianapolis, Literary Classics 5, 1987). It is the combination of sensory, emotional and intelligence while judging the beauty of Aesthetics. Interpretation is at levels - taste and Aesthetics. Taste is the result of education, awareness and cultural values. So taste is learnt, whereas Aesthetics is philosophical notion of beauty. Judgment of Aesthetic value has many spontaneous sensory reactions – disgust, pleasure etc. These reactions are spontaneous to one’s taste, values and some time cultural upbringing. To see a stain of soup on a shirt looks disgusting, even when neither soup nor the shirt is disgusting by itself. Aesthetics judgment is connected to emotions such as happiness, awe and delight. When seeing a landscape one may spontaneously show the emotion of awe and open the eyes wide, and experience increase in heart beat.

At times Aesthetics judgment can be conditioned to time and culture. In Victorian England, African sculptures were seen as ugly. As the time and intellectual cultural attitude changed, then they were looked as beautiful. Mary Mothersill, (“Beauty and the Critical judgment,” in *The Blackwell Guide of Aesthetics*, 2004,) writes, “Aesthetics judgment might be seen to be based on the senses, emotions, intellectual conscious decision, training, instinct, sociological institutions behaviour or some complex combination of these depending on exactly which theory one employs.”

Check Your Progress III

Note: Use the space provided below for your answers.

1) What is the contribution of Baumgarten Alexander Gottlieb to Aesthetics philosophy?

2) What are the factors which decide Aesthetics judgment?

4.7 LET US SUM UP

The objective of Aesthetics is the perfection of sensible cognition of “beauty”. “There is potential for beauty in the form of a work as well as in its content because its form can be pleasing to our complex capacity for sensible representation... ” In Indian context, ‘Beauty’ is the experience of unity of sensuous and aesthetic as well as religious spiritual experience; it is an experience of totality. There is a connection between macrocosm and microcosmic body, internal and external sense organs, speech and vital air. K.D. Tripathi in his article, “From Sensuous to super sensuous some term of Indian Aesthetic”, writes “The traditional Indian art and aesthetic is an inquiry into the Indian view of time, space, direction, universal, substance or elements, numbers, relations and actions etc. is an imperative for the clear understanding of Indian art and aesthetic as in the inquiry into the nature of ‘Atman’.” Beauty is a freedom of expression and a boldness of sensitive human adventure in the pursuit of Truth.

In India, drawing of *Mandals* at the time of sacrifice is considered symbolic. They had a definite proportion, symbol and considered as energy. It has the unity of beauty, religious significance and sublimity. Aristotle justifies that literature is an art of imitation. “It is clear that the general origin of poetry was due to two causes, each of them part of human nature. Imitation is natural to man from childhood, one of his advantages over the lower animals being this, that he is the most imitative creature in the world, and learns at first by imitation. And it is also natural for all to delight in works of imitation.”(Poetics: translated by Ingram Bywater, 1- IV)

An artist depicts life and readers/spectators are influenced and inspired to imitate in some fashion, what they read, hear or see on the stage. But audiences avoid imitating comic characters. The comic characters are not morally bad but ludicrous, ugly but not painful or destructive. The critic says, “The social function

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of epic as an exemplar of good behaviour was easier for Aristotle to assume in classical Greece...” “Unity, equality, number, proportion and order are the main elements in Augustine’s theory of beauty.”(Beardsley – 99) Augustine in his aesthetic theories gives importance to rhythm. He believed rhythm originated with God. According to Pseudo – Dionysius, “For Beauty is the cause of harmony, of sympathy, of community. Beauty unites all things and is the source of all things.” He further sates, “This – the one, The Good, the beautiful - is in its uniqueness the cause of multitudes of the good and the beautiful.” (Pseudo –Dionysius, 77) St. Thomas Aquinas writes, “Beauty is that which gives pleasure when seen.” (St. Thomas I –II, 27.1) According to him knowing beauty is an action of mind. Knowledge occurs when the form of an object exists in the mind of the knower.

Baumgarten express, “Beauty is perfection perceived by means of the senses rather than by the pure intellect.” (Metaphysik 488 page 154 -5) he further states that the source of beauty leads one to recognize the different potential sources in the work of art; “The harmony of the thoughts insofar as we abstract from their order and the signs”, means of expression, “the harmony of the order in which we meditate upon the beautifully thought content,” and “the harmony of the signs” or means of expression “among themselves and with the content and the order of the content.” (*Aesthetica*, 18 - 20; Schweizer pp. 116 -117) Baumgarten strongly expresses that aesthetic is, “Wealth, Magnitude, Truth, Clarity and Liveliness.” Philosophers from ancient time to modern have defined and understood ‘Aesthetics Value’ and the meaning of ‘Beauty’ and came up with theories and understanding. Awareness of Aesthetics values is dynamic, it is time and cultural oriented

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**4.8 KEY WORDS**

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- Symmetry** : proper proportion  
**Complexity** : state of being complex  
**Embellishment** : decoration

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**4.9 FURTHER READINGS AND REFERENCES**

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