

Assessment of the bachelor thesis written by the colleague Athina Garila „Aesthetics of Arts“

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The bachelor thesis „Aesthetics of Arts“, written by a Greek student Athina Garila is very interesting. The author tries to depict essential changes of kalos (καλός) in a diachronic profile from the philosophical point of view. The colleague Garila is cultivated in the sphere of arts, especially of music, and she builds up the structure of her thesis just on this basis. In her opinion the spirituality is represented by philosophy, science, arts, and theology. Each part corresponds with a specific kind of asking and answering.

The task of return to origins is executed through nine Muses that Zeus begat with the goddess of memory Mnémósýné (μνημοσύνη) during only one night. Anyway, people must be aware that of the role of gods in the process of birth of cosmic scheme of things is not only materialistic; this means that this origin must be experienced again in an original manner, i.e. above all in the art *per se*. The author is aware of this fact and in her opinion the beauty is the essential theme of her thesis. In this way the colleague Garila leads the reader to the role of beauty in philosophy, science, theology and arts.

She holds forth the theme of beauty from the viewpoints of important ancient thinkers and underlines not only its ethic component but also its utility, which is inherent to the beauty from the viewpoints of Socrates and Plato. She compares this concept of beauty with the definition of Umberto Eco and lays the groundwork for another historical explanation of the problem of „Kalos“.

In my opinion it is also very important that the author paid the attention also to another source of beauty, which existed in the classical era. This concerns the Dionysos' concept of beauty, which later on, after several millenniums, became a basis of Nietzsche's view of beauty in general. This means chaos interconnected with order, i.e. apeiron connected with peras. Thereafter colleague Garila continues through Plato's historical line up to Plotinus and his concept of beauty in „Unum,“ follows the role of colours and their symbolism in the Medieval concept of painting and prepares herself for the entrance into the sphere of beauty from the viewpoint of Christianity, which is précised in the absolute love.

In her understanding the Renaissance represents a rebirth of antic ideals. She concludes that the rule of “Golden Section” was formulated already by the mathematician and geometrician Euclides of Megara, notices again the importance of Platonism and emphasises the habitual nature of Renaissance as return into the world of antic Greece. She accents Aphrodite's „kalos“ as a manifestation of rediscovery of beauty in human body, which was so typical for

Athenian sculptures. Baroque is explained as an artistic movement trying to express the interiority of human soul *per se* and to find the fundamentals of absolute beauty.

She associates Classicisms with A. G. Baumgartner, who was the founder of aesthetics as a science (1735). According to her, the counterpart of Classicism is represented above all by Schiller and his letters, which represent a bridge for the inauguration of Romanticism. She also pays attention to Kant's and Schopenhauer's philosophy and its influence on the concept of beauty and demonstrates a good knowledge of the history of philosophy.

From the factual, not historical, point of view she underlines the role of Aristotle, (especially his requirement of catharsis in Greek tragedy) and Pythagorean theory of the harmony of spheres, according to which the music is the only basis of the cosmic order. She links up these concepts with current scientific findings and realizes that, in the course of historical development, the old antique findings gain new and new roles (in spite of the fact that in principle they are something what is already well-known and what appears again and again in the course of time). The same can be said about Heraclites' „panta rhei“; in her understanding this idea is reflected in the sorrow of melancholic art.

Colleague Garila defines the present epoch by pessimistic words of Aldouse Huxley about doubts and fears.

It is concluded that, today, the beauty is connected with the post-modern concept, i.e. with the individuum and his/her specific scheme of the world.

From the factual and ideal points of view this thesis is very interesting and meets the requirements put on this type of studies. There are some minor formal shortcomings in the text, mainly typing errors and inaccuracies. (A.G. Baumgartner could not be Einstein's student etc.) Some of her opinions are disputable but this is quite normal for each study, in which its author formulates his/her own opinions. However, regarding her good knowledge of philosophic fundamentals of the historical development of the concept of beauty it is necessary to praise her and to recommend her to continue in her efforts also in the future.

I recommend this thesis to be defended and suggest the following question for discussion: **Describe Plato's concept of beauty in relation to the Good.**

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