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PEDAGOGIC FAKULTY

# AESTHETICS OF ARTS



**Athina Garila**

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**Charles University in Prague  
Pedagogic Faculty**

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**BACHELOR THESIS  
AESTHETICS OF ARTS**

*Athina Garila  
Prague 2008*

**Supervisor: doc. PhDr. Anna Hogenová, CSc.**

**Opponent: RNDr. Z.Blecha, CSc.**

I confirm that this is my own work  
and the use of all material of other sources  
has been fully acknowledged.

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## **Introduction**

This Bachelor work has no intention to analysis the History of art, either to explain the terminology of philosophy thru time; Great Masters did this before and compare with them will be completely useless. The purpose of this work is to prove that aesthetics there for arts, are extremely important in our days not only because art domesticates the ferocious beast (humans included), but also because aesthetics is ethics. In order of course to understand this association between this triangle aesthetics-art-ethics, a short historical preview is necessary as well as the explanation of main terminology is require; At the end however when we see our course as human kind from the beginning until now a question will be born; did we failure, did the modern time pays the price of our ancestors or our own?

And if our time is actually the worst of all times can this failure be reverse? And how can this and the next generations do something to change the course of history since the luck of ethics is more than obvious in every corner of our world?

This work will give the facts and at the end will show reality in a cruel and row way; but the answers for all this question is still yours...

## **The simple way to begin...**

Some people believe that the simplest way to understand the depth of world's history is to assume that it lasts only 24 hours. It was only the very last seconds of these, that the human kind was created. Looking how far we came until now we might consider our self's as the nature's most advanced species. The endearing of humans and the base for development were logic and seek for knowledge. Although everybody had logic (after all it was the present from Gods according to Aisopsos) not everybody had the knowledge.

At the beginning, the position of knowledge was a privilege of few. It belonged to those people who could explain the "odds".

At later times, it was the philosophers who were seeking the knowledge....

### **A. Philosophy at the ancient times**

"The spiritual activity it can be divided in four categories: philosophy, science, art and theology. Each and every one of them has of course their difficulties. Philosophy however has one serious problem, so serious, that has to do with her own existents.

Scientists, artists and theologians can determine the kind of knowledge and information they are providing, philosophers can not.

In other words a rain-bow for example the scientist will say is the result of particularly weather changes, the theologians will explain it as God's power and the artists as combination of colours." But what a philosopher will say and what is the different between them and the other three?

Let's take step by step; philosophy was born in ancient Greece. The word it self is the combination of the words "filos" witch means friend and "sofia" witch means wisdom. Philosophers were the people who could explain logical thinks by using elegant and active imagination. Everybody could be a philosopher; that mean everybody... no mater how humble origin they had. They were the kippers of knowledge and the doctors of soul.

#### **1. philosophy and science**

People are filled with awe for something they do not understand but at the same time they fascinating from the unknown. This is one of the main reasons that the scientists exists. There job is to explain what other can't with document and facts, philosophers from the other side there are explaining think using the word "if" or "could". Like Paul Valery said "it is something much more general than life...like there is something more that the thinks we already know..."

## **2. philosophy, art and theology**

Although there is a deferens between scientist and philosopher the distant from artist and theologian is less. The last three they don't really care about how something is vilified exactly but each and every one of them is looking at it from its own point of view. Artist and philosophers are overseeing reality; the first are working with what we can see and touch and the second with what we can hear or read. Theologians they are relay on faith, philosophers are trying to explain the existents of God from different angle, basically is the same idea from different angle. The problem sometimes is that not all philosophers believe in God but all or most of them accept supernatural.

## **3. the four main branches of philosophy**

All four of them are coming from Greek words

Ontology: from the word "on" has to do with reality

Gnosiology: from "gnosi" which means knowledge

Ethics: the behaviour of human kind

Aesthetics: this has to do with beauty, art and creation... and this is what are we going to talk about... aesthetics and arts from the beginning until now...

## **B. The historical view of Kalos and aesthetics**

Philosophy since the earliest times until today try to resolve problems of humanity from a historical point of view, based on the contexture of society with the transition from mythology to logic or the opposite. Aesthetics of course since is part of philosophy could not choose any other way. The problems of aesthetics have bothered the humanity for the last 25 centuries. In their main terminology we will find the words beauty and ugly. The main resource that Aesthetics uses in order to understand all the beauty that we seek is arts.

But what is art, can we really define it, and why did Aesthetics choose arts as their resource? In the next few pages we will see the beauty from time to time, and what ever we consider as beautiful must be considered as ethical as well.

### **The nine muses**

According to Hesiod's Theogony (origin of Gods) the muses were nine Goddesses, daughters of Zeus that each and one of them was the protector of one art.

There names were:

Kaliopi for epopee

Euterpi for music

Melpomeni for tragedy

Klio for history

Erato for lyric poetry

Polimnia for sacred poetry



Terpsichore for dance  
Thalia for comedy

Ourania for astronomy.

The conclusion is that the ancient Greeks believed that the arts were nine, but at the end of the 20th century we counted only seven, and at the beginning of 21st century we have only four. What happened to the other kinds? Is our time out of imagination that we actually can not create anything close to the previous centuries? Is our time less artistic? However there is a definition of arts and artist that says that 'art and work of art is a statement, manifestation of making through possession or production of Intellectual or practical devices that he/she is superior, different from the nature or same with some particular groups of people'. Many will disagree and some other not. Xenophanes however, an ancient Greek philosopher said that we are not allowed to define what is Art. Of course at that time the difference between a painter and shoemaker was none.

### The ancient Greek ideal of aesthetics

Perhaps it doesn't really matter how many are the muses and how many are the arts; The fact is that we call art whatever we consider as beautiful, beauty is connected with arts and there for artist themselves. That's because there are the only ones that they narrated the course of beauty through centuries. For this reason Aestheticians are using arts in order to back up their opinion for beauty, sometimes that opinion is more philosophical and some other is more scientific.

Since aesthetics is using the word beauty more than often is good to define the word itself. Let us follow Umberto's Eco simple definition of it...

**Beauty is something nice, lovely, magnificent, fantastic; generally is something that we like either we see it or we don't.** Beauty is something that we accept, because it doesn't affect our senses in any way. Or beauty can be also self-sacrifice an act of goodness or a beautiful woman in 9th century and beautiful woman today. This word has traveled through history and changed so many forms but one thing is true... beauty as the nine muses sang is ...**what the world loves and ugly is what the world hates.**

Ancient Greece as mother of philosophy, in the western countries had a very different point of view of aesthetics and there for art. None of the philosophers at that time, bothered with aesthetics, as much as the other tree branches. The beauty was called "kalos" and it had to do with the soul of persons instead of external appearance. Until the golden age of Pericles the word for kalos was synonymous of justice. This term of justice comes from Delphi. There was not however any specific perception about the word beauty. Example the epos by Homer "Iliad" describes the scandalous beauty of Helen as the main reason of war between Troy and Greece. But at the end of the war when Menelaos try to kill her, he was helpless in front of her remarkable naked chest, and because of that at the end she was acquitted. Even so the artistic naked was not considered as beauty at that time. The strange thing is that in modern age we consider the ancient Greek statue as rule of beauty, before than the classical time of Greece aesthetically correct were considered kalos as harmony of kosmos (world), poetry as magic and joy, sculptural if the statue was symmetric, rhetoric if the was sung in right rhythms.

During classical times the ideal of beauty has clearer image. It was the time that Athens show her power and became the centre and later on the example of culture and

civilisation. All kinds of arts had common characteristics, realisms optic or acoustic impassion and classic elegances.

It was during those great times that tow of the greatest philosophers lived...

Socrates and Platon; those were the first who examine kalos in expand.

Socrates believed that kindness correspondence with virtuous and both of them are correspondence with **usefulness**. So kindness –kalos (aesthetics) and virtuous (ethics) are the two faces of the same thing...usefulness. He divided kalos in tree groups.

The ideal kalos, the intellectual kalos, and usefulness- utilitarian kalos. In this way Socrates became the great ancestor of Nietzsche since they both believe that aesthetics is ethic of humanity. In many ways we have to agree with Socrates and Nietzsche aesthetics of presences is the ethics of the future, and since those two goes with arts is more than normal to consider arts, as escape from every day miserable and sadness that the last few decays the world has in majority. In 20<sup>th</sup> and 21<sup>st</sup> century Politicians have luck of aesthetics and as result luck of ethics; Of course there many artist that they devoid of common art sense. Maybe that why Platon, student of Socrates, banish them from his Politia.

Platon is known from his theory about “idea”, and for him there is no space for the artists anywhere in any republic that respects humans. The Greek term for theatrical tragedy has bin use as term of all arts. So art is “...the imitation of an act of greatness and perfection (...εστιν ουν μίμησις πράξεως σπουδείας και τελείας...). Platon could not accept that; He justify his refusal of artist baste on this terminology, if we accept that “idea” travels, then the only think that we see here on earth is the imitation of the “idea”, since art imitates what exist here on earth, is nothing more than an imitation of another imitation. So art for Platon is not the truth; and as a philosopher the only thing he is looking for is the truth. More or les he thought that art douse people stupid. However Platon didn't ignore art complete, is good he said when there is a harmonic combination between art and thinking. Of course at that time pensive novel didn't exist yet. What Platon will say for the “sleep walkers” of H. Brocks?!!.

Anyway at some point Platon is right, there is something foolishness in shallow art.

One silly song offers nothing to our noesis

But what is Platons point of view for beauty?

Kalos he said is not an object, is everywhere, there is no form of kalos and for sure beauty is not something that we can actually see. Kalos can be trapped in an ugly form of this fake world but it doesn't mean that is not there. The most simple and successful example of this theory was Socrates him self. Socrates was really ugly as person but his spirit and way of thinking was amazing. His beauty was coming from with in.

### **The necessity of opposite**

The Greeks gave to there Gods human form, except from the twelve main Gods that they lived in Olympus, there were many others important as well but they were not consider as main. The most lovable of them was Dionysus God of joy, wine and chaos. This God shared his temple with another God coming from the twelve main...Apollo protector of harmony, order and measure.

Did Greeks make a mistake, what two deferent symbols doing under the same roof?

No it was not a mistake; chaos (Dionysus) has a perfect order. In order to understand this symbiosis we have to explain the word chaos and harmony.

Our universe or the out space looks like a world without order, many things coming and flowing together, going or coming from nowhere. We define an object only when it has a figure that we understand. For example if we see a space black hole or a

Galaxy from far away we see only a big maze of nothing, if we have a better telescope we can distinguish, all those planets inside the galaxy or the hole. In the same way we are ample to say that an object has a name.

Let's take easiest example. We see a table, automatically we say that the table is from wood or any other material, we think the shape of it etc. but what we really don't know is that the table is not exactly what we think it is. If we have the ability to see as a microscope we are able to distinguish the atom that they move like chaos. As smallest things we see as chaotic form we realising. And finally we lose the sense of the original figure. But the chaos does have the perfect order, otherwise shape wouldn't exist. Chaos is unlimited and flows continually. It protects the human senses from the magical word of "idea" and truth. So Dionysius as king of this chaos protects the soul. The communication line between him and mortals is music. Because music has no end but touches the soul of every living thing in this planet. Apollo from the other hunt protects what we can see and understand he is the day with logic and work and Dionysius is the night we joy and rest. But there are both needed other ways there is no Balance, no kalos. Music then is the art that connects both of them, but music is a deferent chapter.

### **Plotinus and his theory about God**

Plotinus (204-269) was an Egyptian philosopher, who was influenced from the Greek spirit. He is considering the bridge between Christianity and Platonism, and the main representative of Neo-Platonism.

Plotinus said that in order to have harmony and aesthetics is necessary to have shape...without shape the art is pointless. For him art is an imitation of "idea", but it is not an imitation of imitation as Platon believed. According to Plotinus the artist imitates because he communicated with God. True artists, God expressed himself;

In simpler words Fedias the great sculptor made Zeus because he secretly communicated with God. Bach wrote all of his great masterpieces because he also communicated with God. Of course this theory of Plotinus is not Platonism because Platon doesn't accept this God and artist "conversation".

The truth is that Plotinus's theory is partly acceptable. Bach for example didn't write music because God talk to him, he composed because his giant talent; but his faith to God inspired him. Plotinus theory is acceptable if we consider that God has not only one face. An artist creates based on something ether is about God ether is something else, but is necessary to believe in that subject. For example if you don't believe in love how can you write a love song? Plotinus theory, like every theory was manipulated from a group of people during history. Those were the saint -picture-worship. It was during the 8<sup>th</sup> until 9<sup>th</sup> century a.d, that this communalist Worship the saint pictures more than God. Plotinus theory was there best argument, since picture for them was Gods speech!!!!

### **Middle Ages and the power of colours**

The best of times and the worst of times...it really deepens who you are asking. One thinks for sure, it was the time of power for the church, and the time of darkness for

humanity. Knowledge was only for the few and who ever posses it controlled the world. Unravalled secrets, magic was consider as evil, who ever was involved was sentenced to death. It was the time church who played the role of God to earth. In His

Name cruelty punishment was necessary. At this dark ages art had only one allied ...the power of light and colours. We can see them in the imposing buildings, painting and music. From arts we understand the social discrimination of Middle Ages....very poor or very rich. Well more or less that word doesn't have so many difference's than today someone will say, but there is one main so important that people do not see in our days because they don't want to see it.

Let's move to that time and watch the definition of "kalos". The coexist of the natures colours that artist used in that dark background was so strong, that people understand it as a relive from there pain and poorness and some times even as there personal guide. Those colours were red, sky blue, gold, silver, white, and green. Each of them has one particularly meaning. The bright colours were for the king, priest and general for rich people. The darkish ones were for the poor people. The symbolic meaning of this colours were: red for power, blue for peace, white for pureness, green for harmony, silver for richness and the greatness of all gold For God. So at that time king, priest and rich were taking there power from the colours that they were wearing, at least that's what they thought they were doing... but the simple people since they had no gold, and castles and all those beautiful cloths there were taking there power from the world greatest artist ...nature it self. Everything that artist use to create at that time was a pure imitation of nature it self. This natural kalos is the different from middle age to our time. We forged how beautiful nature is; we always prefer to look at it on TV. At this point Platon was right; art is an imitation of imitation.

### **The true meaning of light in art in Middle Ages**

In any time of history human kind had always the need to believe in something or somewhat. Through times and because of deferent cultures this need has chance many forms and names but at the end the all call it God or Gods. No matter the colure of our skin or were we came from, us all believe in the same holly spirit; this spirits according to our noesis since is above all, has the form of justice and ultimate power. Is always connected with light, and the only nature light is Sun.

Even in ancient civilisation God always had this form...Vaal for the Semites, Ra for Egyptians, Acura Maida for Persians and many others. The Neo-Platonisms inject these ideas in Christianity as well. So light in all languages is God, He or She is the one that can defied death that is usually darkness and night. The suns colour is gold, that why in many religiousness priest are wearing gold; unfortunately they usually do that because they consider them self as Gods in earth. Whatever in this case sun has a magnetic power over humans, sometimes well sometimes not that good. Domenicus Theotokopoulos known as El Grego was one of the artist who understood this power. They said that he had the ability to see sinners and paint them as saints. He characterizes his art as a journey to find the light, "...I paint the light; the one that can fight death, I paint the light, I paint the beauty that others don't see to them self's..."

### **Demons, monsters, ugly and Love**

The Middle Ages because of there characteristic mysticisms, peoples imagination created the mythical monsters as the image of evil and death. Witches and demons



were looking for young ladies to sacrifice them and take made the potion of internal life. This and many other scary myths were “walking” in there mines. But even thru this dark ages this entire demons had there own kalos, and this kalos travels from that time until today. There existents was and is necessary in order to justified there world symbolisms. Mythical monsters had an ethic meaning. Behind there scary form, people were attracted somehow to them because of the supernatural reality that they represented. Since they were also part of nature they have a purpose in this world as well. Most of these demons were ugly but this term is not very easy to define. In many cultures what we call ugly in some others may represent Gods; therefore the only way to understand what is ugly is to define beauty.

So in middle ages since the definition of beauty was God, and whatever He created, ugly was consider as Devil or magic.

This time of history, because of the church, sensual pleasure was forbidden; but were is art there is love; and were is love there is always a female figure. At this point tow kinds of love were shown. The divine and the secular love; The first one show a woman figure, humble waiting for her King in a big lonely castle, or Virgin Mary have in her hunts baby Jesus, and the second one women that there beauty makes the brave Nights suffering from there uncompleted love for them.

The rise of secular love was more intense around 11<sup>th</sup> centaury with the poetry of troubadours, this songs however they were not usually had act of betrayal, something that we can see in Tristan and Isolate but there were created at the same time.

Is very interesting that those different aesthetical and ethical point of views so-exists at the same time zone. Despaired the church effort to scare people and make them believe that love is something forbidden; art fount a way no to...anyway who could possible refuse that power. Certainly not artist that in any point of history love was there main subject!

### **Renaissance breakaway**

The meaning of the word is “revival”, “rebirth”. The beauty of 15<sup>th</sup> and 16<sup>th</sup> c. was a rebirth. Because of new techniques usually coming from Italy and the influence of Neo-Platonisms “beauty has two optic angles. This might is difficult for us to understand but at that time look logical”. At this point art imitates nature but not in every detail like mirror, it was still baste thou on beauty rules. The result was supernatural perfection without getting away from the logically aesthesis. Artists are “imitating” and the same time have the freedom to also ad there own opinion in there creations in other words there free to express them self’s. However there was one rule, the golden rule or better yet the “**golden mean**” they call it. This was the magical number 1:1,618. This number is the common line of nature and art;

The ancient Greek had all there beeline and flat temples in correspondence of this “golden mean” only they were not ample to explain it mathematically.

Efklides was the first philosopher who talks about “golden mean”. His question was what the balance if someone divides one beeline in the middle or in the end. So in more simple worlds was Efklidis asked and what the ancient Greeks did, was the mathematical equation that exist in nature. We divided the length of the bigger, with the length of the smallest surface of anything and the result is always very close to 1,618. The Greeks however they couldn’t explained mathematically, this mystery why nature has this harmony and why it looks so good went we imitate nature, was resolve no sooner than renaissance. This magical number was calling by the great mathematician and nun, Lucas Pacioli as “Gods analogy”. He said that since God

created nature and all of us; and since each and every nature specie has this analogy then is not something that we created but something that God did and we just discovered.

Well what ever they call it every great artist at that time like Leonardo da Vinci were alert and they use it in there work.

That was the kalos at that time and it may not be the first rule of aesthetics, but it was and it is one of the basic rules of psychology because when we see it in nature and art it gives us pleasant feelings.

### **Aphrodite symbol of beauty and no-endless kalos**

During the renaissance period there was a woman that was ether the symbol of Madonna, or ether the symbol of poor scandalous beauty. The naked female body was show in many artistic ways. Sometimes in painting and sometimes was sung by musicians. In any case her name was always Aphrodite the ancients' Greek goddess of Love. During this period although woman had no privileges in the society, artist realised that no matter how strong heroes and Kings were there was always a brilliant female mind handing under this power. However in the period of 16<sup>th</sup> to 17<sup>th</sup> centaury also known as Reformation-time, art now plays the roll of historical documentation.

The kalos at this time wants the female figure, dress and symbol of pedagogue, house kipper. Madonna-mother was the symbol of Kalos and ethics at that time. There is however a hidden passion that comes with Aphrodite. The female beauty and female body was always artist greatest attraction.

### **The Baroque built up**

Every period in history didn't come from one day to another. There are bridges connecting them so the final result will be smoother from time to time.

Mannerisms were the bridges from renaissance to baroque. This melancholic type of art breaks the golden rule of renaissance, but at the same time there imitating the classical kalos of Greeks. In this way there are moving be on logic and art at this point looks more like a dream and super-realistic. Kalos is no longer divided to beautiful and ugly but expresses the human soul. This shows an endless hunt of something completely new.

This idea started basically with the discovery of Kepler, according to him the heavens lows don't follow the classically lines. The main characteristic however was melancholy. The great painter Ntirer marries the melancholic character with Geometry. The Baroque period as art show us wants an intellectual society and artist, to be practically bared in side libraries and books in order to find the true meaning of live.

The main characteristic of this period thaw was the combination of fantasy and extraordinary result; they were many names for it except Mannerisms such as Agudeza and wit. The true name thaw was expression. This "expression" was kalos and it was necessary for the artist and art-lover to see deep in side there soul in order to understand the real meaning.

But there was something alls too. Umberto Eco said (and we all agree to that) that in the expression of kalos was be on good and evil. Beauty can be express thru ugliness, and truth thru fake; but most important live thru death.

Death was the artist "favoured" subject and in many cases the relive the heroes from there dark fade. Romeo and Juliet is one of the best examples. Someone of course may consider this period as luck of ethics and there for luck of aesthetics; but is not it was a period deeply ethical but much more free than others so far. The way of thinking prepares the way to Classical period; however the 18<sup>th</sup> c. was logical, in a very artistic point of view.

### **The classical ideal**

The classical period was the time that will find Platon unprepared to support his theory for art and kalos. It was the first time in history that aesthetics became the 4<sup>th</sup> brunch of philosophy and many of the philosophers corresponded to Socrates point of view about art and ethics.

In France in 1719 Ntybo with "studys for poetry and painting" wanted to prove that the basic idea for art was filing. Art by it natural structure excitants our psychic powers and there for is good for everyone to include them in there live.

But the first rule of aesthetics was "created" by A.G.Baumgarter. He was a student of Einstein and as research for his diplomatic work, he wrote about Aesthetics. It was the first time in history that aesthetics were no longer terminology but the 4<sup>th</sup> brunch of philosophy. His theory was basted on noesis (the ideas of Platon) and aesthesis (what we see in earth). Baumgarter said that even aesthesis is important especially since they belong to our imagination because art is all about imagination. He believed that philosophers and church minimalist imagination. He also "made" the first rule of aesthetics. The unity of many, that means that every artistic idea must have meaning. If we take one colour, it doesn't mean anything. If we put that colour to a background we creating art. Too many colours also are meaning less.

### **Subjectivity of art**

The first of all aestheticians and one of the greatest was Emanuel Kant. Student of Baumgarter Kant was also the last "systematic" philosopher before Hegel. This group created philosophic systems in order to construe the world. During there carrier both of this philosophers they proved that thing we can see with our senses and (aesthetical) and thing we can't (noesis) are equally important. In this way aesthetics was part of gnosiology.

Kant believed that "beauty" is a subjective ideal. Every person understands beauty according to his/hers historical and geographical point of view. This means that there is a deferent terminology in Africa for kalos and deferent in European countries; but event in European civilisations kalos has and will chance from time to time.

This ideal of Kant became base not only in philosophy but also in physics. Science uses this terminology in practise. "The way that we observe a subject defines the final result of the experiment. Three people can have tree different points of view for the same experiment; all of them can be wrong or all of them correct." So beauty depends in our experiences, we chance the world or we give several form depending on the way we observe it.

However even with Kant's subjective theory, kalos has something in common throw time to time. It should be disinterest and pure. During and after the Classical period kalos doesn't obey in external convenience. In some point and after the artist will consider more important than his/hers creation.

## Frederic Schiller, the bridge to Romanticisms

The great poet Frederic Schiller in his book "letters for aesthetics" is the first artist who is looking for the true meaning and the quality of art. Of course nobody could doubt him because he is and was considered a great artist. According to Schiller eternal kalos has a form. So we have formalism. An artistic creation without form doesn't exist. The form itself is considered as aesthetical rule. The creator equals with the forming nature of art. So his job is to create what God forgot.

For Schiller art is a game with forms. We can see the word "play" in every kind of art. For example, playing the violin, playing in theatre, a game with words, a game with colours. Therefore no doubt, Schiller was the bridge between classical and romantic period.

## Romantic expression

We say that an artist by nature is romantic. But romantic period was the reaction to classicism (everything was logic and counted). The ancient Greeks had lack of romanticism. Romanticism was the time of freedom, of experiments but more of all was the connection between nature as major artistic creation, and "ego" that becomes one with the universe. At this point there are no rules and for the first time ethics submit in aesthetics. The emotional cooperation makes kalos an echo of great talent and soul. We have a new terminology such as genius, taste, fantasy and emotion. But at the same time, unlimited logic and one anorthologic programmatic point of view of evil. The most important thing was the will of expression. Schopenhauer though, was one of the philosophers that considered will equal of evil. He strongly believed that this will is blind, unlimited and uncontrollable. He also named it as the one and only distraction of human kind. The only way to escape from this will is art. According to him art is the only pure thing that can touch our soul and each and one of us personal nirvana.

Few other great symbols of romantic period were Beethoven and the greatest of all, Wagner. Wagner was not only musician but because of his cooperation in every kind of art he is considered until today a semi god of romantic period.

The heritage of the romantic period for the human kind was to understand how powerful knowledge is. Unfortunately, like every kind of history manipulation of this power is inevitable. Adolph Hitler and the Nazis were some of them. They manipulated the romantic Wagner, Schopenhauer and semi romantic – semi classic Niche. They developed a monster's ego of cultural, philosophical, social, and aesthetical point of view, according to which the law of ego comes from ego itself and takes its place not with the universe but above it. And "umber ales" were the romantic trick that Hitler used to convince the Germans and many others that they were the supreme race.

At the second half of the 19<sup>th</sup> a new wave came to take place to the mythological romanticisms of the first decades of the century.

Charles Dickens with a very dark and elegant however way, describes a typical English biomechanical society. "The kingdom of unhappiness, uniformity, darkness and ugliness". This characterise not only the Victorian epoch of England but also the rest of the world, perhaps even our days. This was also the time of Carl Marx and his Manifest but most of all the outcast and minorities. It was the Middle Ages all over again but much more develop technologically. The artists are now called to express the self thru a very dangerous game. Fast development of cities, evolution of



technology and the creation of new groups that there needs have nothing to do with Kalos and aestheticism; art has a new purpose. They do not show beauty but the decay of "kosmos" The second half of the 19<sup>th</sup> century was only the prelude of a new age.

### **The 20<sup>th</sup> century Exploration**

If somebody calls it art then is art...the on-purpose break of any kind of rule that we knew so far is art. This had only one result...artist is creator above nature and God Him self. Aesthetics is now everything that moves with high speed; machines are more beautiful than Mona Lisa; that is because machines are functional and a painting or a poem is not. Terminology of kalos and beauty no longer exists; the new art has the words styling and design instead. The power of machine was tested every day; the form that many philosophers explored before, is now hidden in stones and colours; substance is very different from what we knew until now. It has been shown as it truly travels thru Universe.

New arts are now being discovered; Cinema, photography, the birth of a new power come with them. A power stronger than any king, above any God; the name was media. Without media the 20<sup>th</sup> and a 21<sup>st</sup> centuries, wouldn't exist.

Since now media is the fourth authority is very difficult to be they consider as art, but it was at the very beginning of their history because it represented the freedom of speech and the power to see what is going on in the other side of the world. Reporters, movie stars, radio and later on TV, had one target; to reveal the truth and sell the products of beauty. Beauty at this point is something that we can buy in mall and of course we can wear it or travel with it.

### **The charm of music**

The lady of art as they call it, music was always aesthetician's greediest problem. We save it as last to this short journey of history of arts not because it is less important; exactly the opposite, it is the most important; the international word music is a prevalence name that was given as a gift from the ancient times. Music equals for Muses the nine protectors of art that we talk about few pages before.

Music is sounds together, but the problem is that there is no particularly significant of sound in the human language. The atom that sound travels with is something that we can not see; what we fill and why do we fill so well with music that it became part of our lives from small ages until our very last moments of our lives?

The reason is not as complicated as we think. Clear music and not programmatic (is the music kind that is describing a story) has a form but not content there for not particularly emotions. That means that music has no translation, every person including the composers' fills different each times that hears it. So no matter how many times we hear one symphony, we are filling something completely different. Since music has no content, the only connection between us and this art is our spirit. The vibrations of this complicated joint of musical complex, gives music a monster's charm like no other.

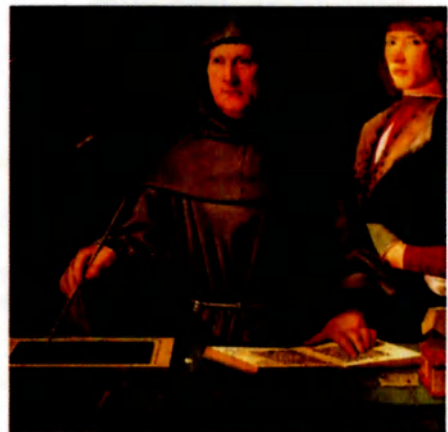
The first who really understood the importance of music was Pythagoras and the philosophers who followed him. Pythagoras develops this amazing theory about the connection between music mathematics and humans. Everything is depending from the harmony of the world as he calls it. The universe and nature has one rule

mathematical and aesthetical at the same time; but both obey in the same principle as the one that the musical instruments are made from. Planets, water, all ecosystems produces sounds that our senses can not realise but our soul can. He call this connection as "attraction", he proved that we are all attracted from this power of Kosmos. Composers and teachers in harmony are still using this term went they want to explain why some cords in music are sound better if we connect them with other specific cords.

Pythagoras was many centuries above his time. Since our soul can fill this music coming from nature, there<sup>is</sup> for Music more than any other art has been used to help people with special need, even in domestication not only of four-leg animals but also the most wild of all...humans. It is more than fair then to consider music as the grandest gift from nature to us and thank all those composers that break this magnificent code of musical language.

### C. beauty in practise

In previous chapters the short view of History was shown, but the question is since modernisms fail like many people say, did History stop? No it didn't history continues her course with stability and has birthday every 100 years. Humans are the ones that they are haring up and think that they are always running out of time. This strange competition with time started many centuries ago but we still haven't realised that the fight is useless; is impossible to win time. Instead of slowing down a little and enjoy life we run like mice out of fire. We sacrifice everything for money and power and after that we call evolution, is our excuse so we can sleep well at night. In the next parts of this work will show todays term of beauty, but before that let us see what they did before us artist with world fame or less fame than that. Let us see beauty in practise; and after that compeer it with beauty today, just remember that no matter the time artist are expressing them self's, and this expression come directly from there souls.





All the photos were taken from Umberto Eco history of beauty: 1. Io and Memnonas 490-480 b.C

2. Apollo of Belvedere 4<sup>th</sup> c. b.C

3. Lucas Patsioli and unknown young boy.  
Made from J.de Barbari 1495(more or less)

4. Rich hours from brothers Limburg 1410-1416  
a.C

5. Me from Corenzo 1530 a.C

6. The 3 gifted from A.Kavoba 1812-1816

7. Madonna Sixtina by Raffael 1512-1513

8. Compression by Cesar  
1962



#### **D. Aesthetics and their contribution to world course**

Beyond history and examination of each chronological period, some aesthetical theories that was always important. The aim of this research as was already mention is to prove that aesthetics is important and necessary source of knowledge and ethics.

#### **Purgation, Aristotle ideal of beauty**

The person that aestheticians should thank for is Aristotle. In opposite of Platon, he was the first who gave the terminology of art and the need of beauty in our lives. Taken from the terminology of ancient Greek tragedy Aristotle shown what art is all about.

Lest take it step by step; the ancient Greek tragedy was a theatre that included music , dance acting and some times even acrobatic; tragedy included most of the known arts at that time. "...imitation of an act so great and perfect" he said. In this lyrical theatrical act the story was dramatic with Gods and humans shearing feelings of jealous, love, punishment and sometimes even murder; but in any case the violent scenes was absolutely forbidden to be shown to the audients. Aristotle explains the need of why people should be exposed in this kind intellectual violet and charged with emotions of sadness, in the last part of the term. "The purgation will come thru fear and mercy of this act." What Aristotle mends by that? What purgation will come after this? What fear and mercy? Let's describes an example from the real word. Imagine that you are present of one accident. For the simple person this will be a terrible wave of emotions like anger because somebody lost so unfair his/her live, horror and sadness, for a poet, a musician, a painter or any other kind of artist will be the subject of its new creation. There is however a deferens, the artist has the control of the story, this accident will respect the human pain in any cost but at the end it the purgation of soul will come because the charm of any kind of art is to go thru paint and make it softer. The mercy and fear are the stages that we will keep in our memory and the next time we drive we will be much more careful, even if that happens deep in side our head. The necessity of art was clear thousand years ago by Aristotle, it look like thaw that after Kant people stop thinking. Perhaps because our time is so violent that we have nothing to fear anymore, except maybe our self's.

#### **Sympathy**

The term sympathy was discovered in 18<sup>th</sup> century in France by Zufua Theodore. According to him aesthetics need two thinks, transmitter, in this case is art, and recipient which are the art-lovers. There work is not only to give and take information but emotions as well. The connection between the two was named "sympathy" and is one of the most necessary terms of aesthetics.

Sympathy thou is the power that everything so-exist in universe; the necessity of artist is important because only them can break the codes and translate the symbols of the soul and gives them form; the recipient fills what the transmitter fills because of this power; well this charming idealistic theory of sympathy was the first step of translating the aesthetical phenomenon in more humanistic way. The most important however was that aesthetics and psychology became as one; other ways is impossible to explain the emotional sequent Zufua's theory.

## **The artistic melancholy**

Every time we think of an artist we usually have this strange picture in our mind; a dirty atelier with paint or papers all over it and somewhere in the corner a lonely figure trying to find answers about the point of existents.

The truth is very much away. An artist is not a Robinson Crusoe, they don't live somewhere in a island, there part of the society and maybe more that anyone are effected from it and it better case are effecting it. There creations often mark the historical and geographical theory of civilisations.

"Everything flows" Erakledos said and no one more than artist flows with them. Each artistic creation has social, political, culture and relational influence; there for respective is the main term for arts.

Take theatre for example, after the discovery of cinema theatre couldn't be the same; but even before that there was a time in history that for a woman was forbidden to be an actress. In this way art plays has always played the roll of historical guide since is older that written speech!

## **The harmonic association**

The "golden mean", 1:1,618, was the time that nature was expressed thru art, Einstein supported God's golden rule by simply saying that "God is the series of natures law".

We proved that as closer as we came to nature because of this number and the harmony it has good emotions are coming to us. But those emotions as we said are different from each person. This is because the association that are coming to our heads. Tree different persons are listening the same piece, all tree of them have different filing. Why?

Because that's were art aims, art is art because doesn't expresses only one persons needs but many. If any kind of art can not make a sequence of association to the art-lover then is an artistic failure. Of course there is always the possibility of a failure "lover".

## **Teaching is art**

*"We don't need no education  
We don't need no thought control  
No dark sarcasm in the classroom  
Teachers leave the kids alone  
All in all it's just another brick in the wall  
All in all you're just another brick in the wall"*

### **Pink Floyd**

Pedagogues and teachers...is completely two deferent thinks although it shouldn't be. Pedagogue is somebody who actually cares and a teacher is somebody who just saying thinks that he knows. The question is what that has to do with aesthetics? EVERYTHING, even the greases of the greatest needed a guide, no matter how tremendous there talent was. But les not take it so far; education starts in very tender ages, parents have the obligation to "nurture" there children with first ethics and then

all the rest. Education has the same obligation. If the school and pedagogues do not learn to the young ones the power of knowledge, then who will?

Is sad the fact that many teachers do not even care. Aesthetics is not only about what is beautiful but as Socrates said must in any case be useful there for ethical, and who can doubt the words of him; after all he was a pedagogue.

Education was manipulated, many teachers manipulating still there position and there power to infuse new generation at an old fashion ideas, or they just do not do anything. The song by Pink Floyd is well timed even today.

## **E. Beauty in our time**

Beauty in our time is the beauty we can only see from fashion magazines and movies, but beyond this glamorous luxury, the truth face of corruption is there. The words of Aldous Huxley were misunderstood and here is why;

“We think and express our self’s, in a way much more elegant, more variform than the ancient did. For those who will follow, after one hundred years, our sensibilities will look like knockabout savagery”

Unfortunately for us Huxley was right but not the way he thought he will. It is truth that the 20th and 21st century people express them self’s much more. Freedom of speech, in knowledge and live is a privilege that we have because many other have fide for it before. We are developing technologically but we are more savages than any ancient civilisation before us. If the next generation are wiser than the one now then for sure our “sensibilities” will look like knockabout savagery.

But at this point Schopenhauer, Platon and many other were right. Art is the way out, but if art continues to be like the one of the 21st cent. then is point less. However there is only common think between Greeks and beauty of today. In ancient Greece the artist and technician was the same. Praksitelis the sculptor and the person you was making shoes had no difference. Today fashion designers and make-up artist and all those thinks that has to do only with the way we look are consider as art.

**LADIES AND GENTLEMEN THIS IS A SMALL PART OF KALOS  
TODAY!!!!!!!!!!**

**ATTENTION!!!! THE PICTURES ARE CRUEL IF YOU DON’T STAND THE  
VIEW OF MANIPULATION OF HUMANS AND DEAD ANIMALS DO NOT  
CONTINUE.**





**Diamonds** are girls best friend Monroe said, this beautiful stone is the dream of every woman in the planet. But douse every woman knows that at the beginning of the 20th ce. The main source of this priceless stone is Africa. "Africa's earth is red because of the blood, there is no water, no food just blood.

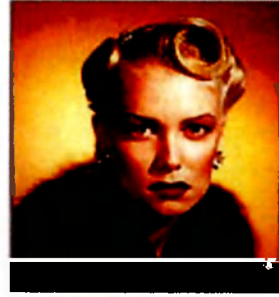
My

country has been divided in many militaristic powers; they take our children and make them soldiers. The son kills the father, they take the fathers from there families to work un-endless times. If hunger doesn't kill us they will; and for what; for a small stone. We are loosing are lives so the ladies of more civil countries, as they call them self's can wear them in parties, we are suffering so they can look beautiful." Anonymous

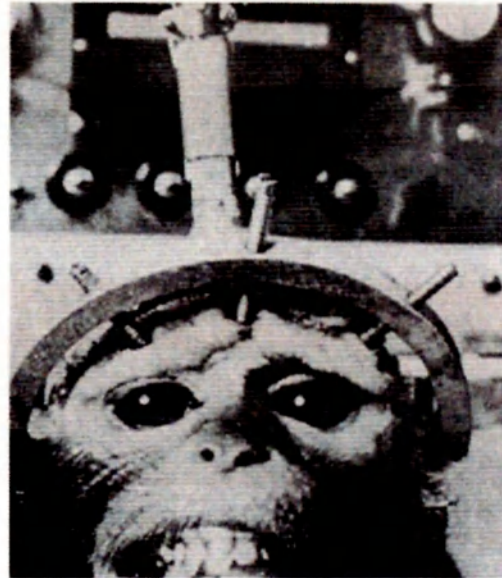




**Product of cosmetics**, every person old, young, male, female are using it. Thousand creams for body and face that will make us 10-15 younger (they say), and more of a million make-up products that according to the companies will make us automatically look like all those beautiful models of magazines. The need of taking care our body is as old as humans, but at the ancient times were not



experimenting in animals before.



**Animal fur** was use only to dress up against extreme weathers of low temperature. Today, only because is Fashionable. There many ways to dress up warmly. Fur fashion leads many animals in living slaughter. They ram them and they do not stop until all there bones are broken, them they skin them alive so that the fur will have good quality.





## F. Manipulation of Art

**The manipulation of people and animals** in the name of beauty is not something new. Anyway all of us believe that when we see something like the pictures above a shadow of humanity will alert us that this is wrong and it should be stopped. The 21<sup>st</sup> c. moved beyond that; they allowed manipulation from humans to another living being, even death of it as long as is in the name of art.

The first story is about an “artist” with the name Guillermo Habacuc Vargas. His career was unsuccessful, so risked everything the try one of the most successful subject of art...death. He was so sure that death will attract people in his “gallery” and unfortunately he was right.

He took a street dog and chains it with short leach to his gallery; he leaves it there to die from hunger and thirst; He dearer to call this ART. The unforgivable of this slavery is that people actually went there to see the animal’s slow death and not only that but they ask him to repeat this with other animals.

This happen in 2007, if this is Art then we should not be surprise about the rest of manipulation of Arts name. Death became again “artist” favourite subject, but is not as “romantic” as it uses to be. We have new terminology such as “art of war”. Funs of this kind of art, study the strategy of mass killing. Most known example was the atomic bomb that was thrown in Hiroshima. It was consider as an artistic masterpiece of science and revolution of evolution. If it was not like that then what is the point of making more?



## G. looking for answers

From the ancient Greeks until today Kalos has different meaning, forms and ideal. But only one thing is staple "Aesthetics is ethic of the future, aesthetics is not the ethics of present". This work is not against evolution and technology and not against new ideas and techniques of art. But is against manipulation, is against fanaticism and is against of closing our eyes in front of what ever is happening around us. It was a small and humble example of the truth that philosophers are looking for all this centuries. Kalos needs rebirth, but first the main target is to open our eyes and see...no matter what you felt by looking this work and no matter if you agree or not, if modernisms did failure is the question that personally every one of us needs to answer and be on that to do something about it. In this Faculty we are study to be pedagogues but a pedagogue is the person who will motivate the next generations....can we do that, are we able to show the true meaning of kalos the true meaning of ethics, are we able to teach art?

There are no big secrets and no magic words, the only reason that people before us did what they did is because they respected what they had; and if we compare it with today they had much less to work with but much more to express themselves....modernisms didn't failure...we did!

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**I own something to all of them**