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**UNIT 1      ONTOLOGY OF ART**


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**1.0      OBJECTIVES**


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Let us remember the words of the great philosopher who said, "all philosophy after Plato are footnotes of Plato". It is about the beginning stage of civilizational history, when people had limited knowledge and the words 'physics' or 'Mind' used to be entailing several meanings. The knowledge was then discrete, scattered. But with the growth of knowledge, the different spheres of knowledge became compartmentalized and departmentalized. Further growth of knowledge led to unification, organization of the different departments and a fast return to 'globalization', the repetition of history, as it were. The 'globalization, though started in economic fields, it spread to several fields, gaining a interdisciplinary, multi-disciplinary, multicultural status, termed with a "applied" prefix. Art and aesthetics is no exception. By applying one subject with several aspects, a gigantic house of knowledge came into being, multiplying its values, importance, statured like a big Bunyan tree, with its vast number of branches, twigs. Now, applied arts/aesthetics is the talk of day.

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**1.1      INTRODUCTION**


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In his paper 'Ontology of Art', Guy Rohrbaugh speaks about the basic question involved in this concept thus, "Ontology is the study of what exists and the nature of the most fundamental categories into which those existants fall. Ontologists offer a map of reality, one divided into such broad, overlapping territories as physical and mental, concrete and abstract, universal and particular. Such a map provides the setting for further philosophical investigations. Ontologists of art seek to locate works of art in wider terrain, to say, where in our universe they fit in. Their governing questions, thus; "what kind of thing is a work of art?"

In another paper on the “Ontology of art”, Amie L. Thomason says that the central questions related to this may be put in the form of these questions, “what sort of entities are works of art? Are they physical objects, ideal kinds, imaginary entities or something else? How are the works of art of various kinds are related to the mental states of artists or viewers, to physical objects, or to abstract visuals, auditory or linguistic structures? Under what conditions do works come into existence, survive or cease to exist?” These questions should not be confused with mere definition, of art, for ‘ontology’ does not concern with or is satisfied with definitions, but it concerns the various entities accepted as paradigm works of art of different genres. A mere definition of art would lead to distinguish between art and non-art, but the work of art are of different kinds and have different ontological status.”

The ‘ontology of art’ revolves round the problem of ontological status of work of art with respect to the two aspects i.e. form and content aspect of work of art. This has been explained by an example (discussed later in this paper) suppose that A has on the desk before him David Copperfield. Is David Copperfield therefore identical with this book that A can touch and see? Certainly not, for another lies copy on B’s desk. And a single work of art cannot be identical with two distinct physical things. The obvious conclusion is that David Copperfield, the novel, is identical with no physical thing. It is not a physical object, any more than is a piece of music, which is clearly distinct from its performances. Perhaps the same is true of paintings, architecture. All these problems are related to the various theories of art which forms the main subject of discussion within the broad head of Ontology of arts.

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## 1.2 ETYMOLOGICAL MEANING OF ‘ONTOLOGY’ AND ‘ART’

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The expression ‘Ontology of art’ is an expression consisting of three words, eg Ontology, arts, and between these two words, we have a prepositional connective ‘of’. This entails that certain relation exists between the two words, ‘art’ and ‘ontology’. The question is, how to correlate the two; to accomplish this task, in the context of the world we live in, whereby man ranks higher to animals.

The words Ontology, metaphysics and philosophy are used in the similar sense, to relate to ‘beings’, ‘existence’ rather than physics or physical sciences. In this sense, the expression ‘ontology of arts’, means relating art to life, existence or being. In this sense, it means, applying art to life, existence or being. It is applied arts. The different forms of arts are nothing but the replica of the forms of being, it is expression of arts in its multi faced aspects as in music, poetry, painting, sculpture, architecture etc. Art has a lot of functions to perform, it is also used to apply judgement of value. Making judgements of value requires a basis for criticism. “At the simplest level, a way to determine whether the impact of the object on the senses meet the criteria to be considered art is whether it is perceived to be attractive or repulsive. Though, perception is always coloured by experience, and is necessarily subjective, it is commonly understood that what is not somehow satisfying cannot be art... (It) is often intended to appeal to and connect with human emotion. In the 19<sup>th</sup> Century, the artist turned to the ideas of truth and beauty, Ruskin is a aesthetic theorist, who championed what he saw as the naturalism of J.M.W. Turner, and art’s role as the communication by artifice of essential truth that could only in found in nature. Art’s definition and evaluation became problematic since 20<sup>th</sup> Century. Richard Wollheim’s distinction of the three approaches, the Realist, whereby “aesthetic quality is an absolute value independent of any human view”; the objectivist, whereby “it is also an absolute value; but is dependent on general human experience” and the Relativist position, whereby “it is

not an absolute value, but dependent on and varies with, the human experience of different humans.” With the advent of modernism (19<sup>th</sup> Century) there was a radical break in the conception of function of art. In the 20<sup>th</sup> Century with the advent of post-modernism Clement Greenberg’s (1960) article “Modernist Painting”, defines modern art as “the use of characteristic methods of a discipline to criticize the discipline itself.” Greenberg applied this idea “to the Abstract Expressionist movement and used it as a way to understand and justify flat (non-illusionistic) abstract painting.” While “the realistic, naturalistic art had dissembled the medium, using art to conceal art; modernism used art to call attention to art”. After Greenberg several art theorist emerged, such as, Michael Fried, T.J. Clark, Rosalind Krauss, Linda Nochlin and Griselda Pollock etc. Greenberg’s definition of art is important to many of the ideas of art within the various movements of 20<sup>th</sup> Century and early 21<sup>st</sup> century. Novitz held that the various definitions of art is not a problem, rather “the passionate concerns and interests that humans vest in their social life” are “so much a part of all classificatory disputes about art” (1996) According to Novitz, “classificatory disputes are more often about social values and where society is trying to go than they are about theory proper.” Danto suggested a thought experiment showing that “the status of an artifact as work of art results from the ideas of a culture applies so it, rather than its inherent physical or perceptible qualities, Cultural interpretation (an art theory of some kind) is therefore constitutive of an objects art hood.” Sometimes art is perceived as belonging exclusively to higher social classes, this taking art seen as upper class activity, associated with wealth, the ability to purchase art, and the leisure required to pursue or enjoy it. Fine art and expensive good is taken as a matter of higher culture push. The opening of Museums during French Revolution indicates a cultural push.

‘Ontology of art’ by Gregory Currie (N.Y. 1989. St Martin’s Press) is the most imaginative, probing, lucid and sophisticated treatments of the ontology of art to appear in recent times. The book has two main thesis around which he organizes his discussion (i) Action Type Hypothesis and Instance Multiplicity Hypothesis. Currie says that “the appreciation of art works is the appreciation of a certain kind of achievement.” Thus he means to say that art is or art must be certain kind of achievement. Currie feels that an artist in composing or creating, discovers a certain structure of words of sounds of colours or whatever Currie calls features of the way which are relevant to what he regards as “fitting under aesthetic appreciation, the artist’s heuristic path. His proposal, then, is, that works of art are action types of the following sort; someone’s discovering a certain structure via certain heuristic path. Nor all action types of the sort are works of art; but all works of art are action types of this sort. Discoveries of the same structure via different heuristic paths are instances of different works, as are discoveries of different structure via heuristic path.” “Currie appears to assume that there is some sort of stable agreement among critics as to the considerations relevant to an appreciation and evolution of works of art.” Critics regard appreciations and evaluations abstract aesthetic appreciation and evolution as something of special sort. Currie does not do this; he uses the words “artistic” and “aesthetics” very much synonymously. There are some good critics who do not talk about the aesthetic features of works of art and about features that those works have by virtue of how they were produced but about very many other features as well. They speak about causal effects of works; most critics in the contemporary western world regard work’s evocation of anti-semitism as a demerit in the work...” What is peculiar of Currie is that he says, “artistic appreciation and evolution as more uniform, fixed, and narrow in scope than its actually is. Nonetheless, evaluations of artistic achievement do enter into the discourse of almost all of us about the arts”. The remarkable fact about Currie is that he views works of art as just action types. He says,

“Distinct works possess the same structure”. In cases like that, “what differentiates the works are the circumstances in which the composer or author arrived at the structure”. It is essential to find a way of capturing this idea of circumstances in which the artist arrived at that pattern.

Currie holds that art needs strength and enrichment from other areas of philosophy. He tries to bring ideal from metaphysics and philosophical logic to bear on questions about the nature of arts (1989-1990). He has also shifted a step further in research on psychology, that art and mind are causally related. He says that art and mind are closely related but to agree on what the connection is, a different matter.

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### 1.3 ONTOLOGY AND ITS RELATION WITH METAPHYSICS

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It has been noted in the encyclopedia, that while the etymology of ontology is Greek, the oldest record of the word itself is the New Latin form *ontologia* which appeared in 1606, in the work of Jacob Lorhard (Lorhardus) and in 1613 in the *Lexicon philosophicum* by Rudolph Gockal (Goclenius) “The first occurrence of “ontology” as recorded in Oxford English Dictionary in 1721, which defines ontology as “Account of being in the Abstract”, though such an entry indicate that the term was already in use at that time. It is likely that the word was first used in its Latin form by philosophers based on Latin roots, which were themselves based on the Greek. The Concise online Oxford English Dictionary (Draft Revision Sept. 2008) gives as first occurrence in English a work by Gideon Harvey (1636/7-1702). The concise Oxford Dictionary of World Religions (1997) John Bowker gives the following note, (GK on being + Logus, reflection) Reflection in philosophy and metaphysics on what truly exists or what underlies appearance by way of existent reality. The term was introduced in the 17<sup>th</sup> Century when the study of the being, as being was also called *Ostosphia*. In the continuity of Scholasticism, ontology was the term applied to the study of the *properties of being*, as such, in contrast to special metaphysics which studies aspects of being open to experience. According to Webster’s Dictionary ontology is a “branch of metaphysics relating to the nature and relations of being – a particular theory about the nature of being or kinds of existence “Ontology (the science of being) is a word like metaphysics that is used in different senses. It is sometimes considered to be identical to metaphysics, but we really prefer to use it in a specified sense, as that part of metaphysics that specifies the most fundamental categories of existence, the elementary substances or structures out of which the world is made. Ontology will thus analyze the most general and abstract concepts or distinctions that underlay every more specific description of any phenomenon in the world e.g. Time, spaces, matter, process, cause and effect system.” Ontology is originally a branch of philosophy that deals with the nature and organization of reality. It tries to answer questions like, ‘what is existence?’

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### 1.4 ART AS PROCESS

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This point has a great bearing on the ‘ontology of Arts’, the whole philosophy or metaphysics or ontology is rather essentially growing advancing process. The ontology of art as essence of arts is never a closed system, since arts depicts life and life itself is a process, it is an expression, self-expression, an artist is giving expressions to his emotional exuberance, emotional outbursts, or a process of keeping pace with process of artistic expressive creativity into any form of art, poetry, painting, music etc. Life is lived in bits, in moments, from moment to moment, as such no final theory can depict life in its multifacetedness, in every moment, life is facing a new ebb and flow, like the dictum of philosophy, “You can not bathe in the same stream even twice in a moment”,

with every tick of watch, life proceeds to a forward march, so every piece of art has to undergo the process of pace with life's pace. That is the heart and soul of art, an artist tries to or may try to take an equal pace to run along with life, but art's pace may not run with equal pace with life, this makes art an un-ending shape, undending shades of art, poetry, painting, sculpture, music and so on. Hence there can't be one form of art. With changing life from moment to moment, various spheres of arts are created, so art is an unending job. Neither science is closed house nor is philosophy is, nor is art. A Persian poet has said, philosophy is like a book of which the first and last pages are lost and a philosopher's task is to search those lost first and last pages, which means, philosophic activity is never-ending search. William Shakespeare said in Hamlet,

"There are more things in heaven and earth, Horatio, Than are dreamt of in your philosophy" Shakespeare holds that any philosophy is destined to be incomplete. The continuing advance of science and human experience inevitably leads to new words and ideas that require extensions to any proposed systems of categories. A. N. Whitehead's motto is the best guideline for any philosopher or scientist "We must be systematic but we should keep our system open." Whitehead is proponent of Process Theory.

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### 1.5 MIMETIC THEORY OF ART

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The word 'mimetic' means (a) of or relating to an imitation, imitate, (b) using imitative means of representation. There are several theories of art. M.H. Abraham divides literary theory as Mimetic, *pragmatic*, *Expressive* and *objective*. H. Adams phases out the history of philosophy and literary criticism as *Ontological Epistemological*, *Linguistic* and *Socio-cultural*. The word 'Mimesis' is in use since Plato, but it is used by great theorists of Renaissance up to modern theorists too. Both Plato and Aristotle stick to mimetic theory of art, i.e. art as imitation but in different ways. The clue as to how to differentiate between Plato's views and Aristotle lies in the explanation of ontological dichotomies of the 'Universal' and 'particular'. Do the universals exist independently of individuals of whom they can be predicated or if they are merely convenient ways of talking about and finding similarity among particular things that are radically different? On this issue there are three main positions, realism, idealism and nominalism. According to the realists – universals are real – they exist and are distinct from particulars that instantiate them. This takes three forms – *Platonic realism (universalia ante res)* *Aristotelian realism (universalia in rebus)* Platonic realism holds that universals are real entities, and they exist independent of particulars. Aristotelian realism holds that universals are real entities, but their existence is dependent on the particulars that exemplify them. Nominalists deny that universals are real. The term 'nominalism' comes from Latin 'nomen' (name) also called "termism" as also for three forms. Some noted 'nominalists' are 'William' of Ockham, D.C. Williams (1953) David Lewis (1983) H. H. Price (1953) W.V.O. Quine (1961) The discussion cannot be more elaborated.

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### 1.6 EMOTION THEORY

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It is found in general, that art comes out of man's sincere and intense feelings and emotions. Art as emotion finds its greatest exposition in the works of Benedetto Croce (1866-1952) and R.G. Collingwood (1889-1943) Both were filled with subtle insight to write effectively; both believed in the mental nature of art; that before art is placed for display to the public, it remained in the artist's mind. Croce starts with 'intuitions', In him, "the intuition is the knowing of impressions and their transformation by the active imagination into unified images or organic wholes", here,

knowing and expression of those impressions are linked, were indivisible and could not be encompassed by intellectual criteria, Hegel's influence on Croce was great. In 1918, Croce included in intuition, "feelings for entire humanity: by mid-twenties", Croce, "included moral ideas." In 1936, he distinguished between art and non art, poetry and literature etc. Only intuition – expression was art, its externalization was secondary: externalization assists the communication of art, Collingwood continued. Art either has the emotions expressed (good) or repressed (bad) so that criticism is rather beside the point. It has been contended that art made no assertions, but simply is the unconscious being conscious. "The aesthetic experience, or artistic activity is the experience of expressing one's emotions, and which expresses them is the total imaginative activity...."

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### 1.7 INTUITIONIST THEORY OF ART

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Benedetto Croce and R.G. Collingwood's views are considered and termed as "The Croce-Collingwood theory of art". This does not mean that Croce's theory is either inferior or Collingwood views are flawed, but their contribution which is considered important lies in two factors (i) it describes the work as an intentional object (ii) though lesser in importances, it clearly describes one possible artistic process. Croce agrees that "language and aesthetics run parallel," he said, "Art must be language"; that "all the scientific problems of Linguistic are as those of aesthetics and that the truths and errors of the one are the truths and errors of the other". In the similar view, Collingwood's agreement with Croce is revealed by his statement that "we can answer the question" "what kind of thing must art be, if it is to have two characteristics of being expressive and imaginative? Negatively, both agree that art is not a craft, and positively, that as intuition and imaginative expression, art is language; both argue that work of art as expression may be described as intuitional or imaginary object". The work of art is not merely the physical object before the audience and nothing more. It is an intentional object it is an object about which no existence claims are made, and it is essentially the subject of one or more mental acts. In phenomenological terms, for every mental act (*noesis*), there is corresponding object (*noema*) toward which consciousness is directed. Art per se is nothing without some corresponding mental act or intuition that confers upon the object, internal or external, the name 'art'. The difference between the two lies in the vision of artistic process, though both agree in general way the internal work of art and its externalization. Collingwood's position is an advance on Croce's position, he holds that externalization may occur simultaneously with expression: whereas Croce does not allow for that possibility. Secondly, "because of the structure implied in the first advance," the audience has a greater potential for realizing the artistic intuition than is possible within the confines of Croce's theory. On the point of externalization, there is a difference between the two Collingwood makes some improvement in Croce's views. For Croce, "the externalized object can not be considered to be art. At the audience level, the audience must traverse three stages to reach the original intuition which according to Collingwood, permits closer tie between the audience and the work of art as experience as he has improved upon Croce's theory by (1) allowing the simultaneity of expression and externalization and (2) by eliminating the stringent and unrealistic ordering of production and reproduction found in Croce. Collingwood speaks of or assumes two different theories, of aesthetic experience, one for the artists, another for audience' "for the artist, the inward experience may be externalized or converted into perceptible object; though there is no intrinsic reason why it should be. For the audience, there is a converse process: the outward experience comes first and this is converted into inward experience which alone is aesthetic."

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## 1.8 PHYSICALITY/CONTENT THEORY

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The content theory adopts an opposite position of Croce-Collingwood views on art. This question is raised, is an artwork a physical object? This question breaks into two aspects, and needs dual analysis, about the physicality (or non-physicality) of artwork and its status (or non-status) as an object. Wollheim contends that, the formulation of a theory of status of work of art would address issues of physicality and categorization. According to Collingwood the artists create art so as to express, but the artist's emotion prior to expression is unanalysable, arts existence is rooted in the artist's mind, which cannot be seen or heard but something imagined." Dilworth supports the content theory which means that ontology of art are just physical object, lumps of marble, pigment covered canvasses, sequence of sound waves, or marks on pages... The physical object hypothesis as Wollheim calls it, has also been criticized from several corners in several ways, like Collingwood etc. Also J. P. Sartre holds that works of art are never 'real' objects, though unlike Collingwood, he does not think of works of art as "imagined activities, but rather as imaginary or 'unreal' objects, created and sustained by acts of imaginative consciousness, and existing only as they remain the objects of such acts." The question is, do we have solid arguments to show that work of art are physical objects? Should works of art be identifiable with mere lumps of matter that make them up describable purely in terms of physics? Normally, work of art have certain intentional, meaning – oriented, and/or aesthetic properties but the possibility of the plausibility of art being purely physical objects is dim and remote. It is suggested by scholars that it is impossible to deny all works of art are physical objects in either strong or weak sense. Wollheim and Wolterstorff accept that some sorts of art (painting, non-cast sculptures) are physical objects, but deny about all. In music, literature, or drama, there is no physical object. The option then left but to consider *some* or *all* works of art as abstract entities. Wollheim brings here the concept of 'types' and 'tokens' from C.S. Peirce's vocabulary. The types are (as distinct from classes or universals) of which copies performances are tokens. Wollheim identifies multiple works with types. In Peirce's term, there is difference between *type* and *token* sense of a word; in its token sense, a word is used to refer to a particular occurrence, in its type sense it refers to that of which tokens are occurrences. E.g. The word 'photograph' enjoys type-token ambiguity, since it can refer to either particular prints or that of which they are prints, viz. photographic works.. Peirce's pattern is a ambiguous, points out Wollheim. "What can be said of all well informed tokens of type can be said of the type as well".... Types are said to be both property-like in having token instances. and object-like, in serving as a locus for further predication and identification with other objects such as art work. It has been held that type-theory is really a family of views which share a common framework.

It is often agreed upon that multiple works are individuated, at least in part, by intrinsic qualitative and structural features. Kivy holds that in case of music, intrinsic features are all that matter. Some add extrinsic feature are all that matter. Some hold extrinsic features of tokens. This extension of extrinsic comes from recent 'contextualist' argument that historical contexts of a work's production can affect its aesthetic features. According to Walton (1970), aesthetic properties of a work depend on its genre, genre in turn, is determined by contextual features. Levinson holds that even in different contexts similar or exactly similar can be made.

Wolderstorff instead of appealing to historical features suggest that some of the identifying qualitative features of types are not descriptive but normative. Type-theory has been criticized on various counts. For example (i) types, like sets are abstract objects (2) Type theorists by explaining the distinction between regular and multiple works in terms of universal particular

dichotomy is forced to “identify multiple works with stable, inflexible, abstract items which do not stand with us in time as the singular works do” (3) if types are not susceptible to causal interpretation, it is difficult to understand how they could be created or destroyed. Levinson claims that types *exist* when tokens are *possible*, not *actual* as Aristotle holds. It is held that the types are not modally flexible in the way, for what is predicable of a type is necessarily predicable of it. D. Davies (2004) offer a twist on Currie’s idea that art works are event types. For the monist, Currie “the work of art is not a physical object produced, or a performance or even a structure that such objects and performance may share, but rather the way in which an artist arrived at that structure. Works are thus action-type, an individual’s arriving at a certain structure via a certain ‘heuristic’ by which Currie means that path which led the artist to that structure including both internal elements of the artists thought and external elements of art-historical context influencing the artist”. Dilworth holds that the propositional model to content-based artworks naturally leads to double content theory of art, which requires elaboration

John Dewey (1859-1952) took a somewhat broader view of artistic activity and stressed great works of art as examples of common human pursuit. There can be no one settled interpretation, but it arises from the interaction of artists with the medium, individual experiences with the cultural matrix it draws its life from the cultural life of the ‘community’.

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### **1.9 TRIPTYCH THEORY OF ART**

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This theory was explained by Adam Gazdalski (2006). He explains this by taking an ‘empirical-outsider problem’ by not asking to himself ‘what art is ‘but’ why is it we argue over it’s use? In the outsider’s view, three general values of art arise; the first being that of Mimetic theory, which says that art is merely imitation of something real, that artists *mimies* what he/she attempts to create. Secondly, art is the evocation of or stimulation of emotions and feelings in the viewer, which is termed Romantic view of by art historians. Third, is the view that design, is the principle aspect in art taking a Designer’s standpoint. He says that mimetic theory is the oldest theory and its first type of art was in ancient cave man painting on walls. Elements of high level thinking, like depicting emotions and a strong sense of design came only thousands of year later. The result was that today’s art is more sophisticated and requires a further greater sophistication to fully understand and appreciate it. “The truth of the matter is that this triptych definition of art is not the end of the line, nor will it’s line ever be complete. Hypothetically it is possible that some day humanity will develop a sense that surpasses that of ‘design’, or mimification or ‘evocation’. If someday that happens, these will simply be another contributing elements to the grand scheme of art, and in my opinion anyone who denies themselves knowledge of any aspect of art is simply limits themselves, as either an artist or viewer of art”.

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### **1.10 PERFORMANCE THEORY OF ART**

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David Davies wrote ‘Art as performance’, who is one of the chief exponent of this theory that the art works are not the products of generative performances but performances themselves. His aim is to “establish a secure conceptual foundation for the view of the arts and the art appreciation implicit in that recent literature which engages with late modernism. Jeanette Bicknell opines that performance theory may be said to be better than its competitors at making sense of the continuities and discontinuities between the traditional and late modern art. It is also meant to hold across the arts – applying equally to works in the visual arts, literary works, music dance etc.

Davies' performance theory is a result of his thesis at the university of Manitoba in 1979, whereby he has very finely argued for his contention, though it is not a work for 'philosophical neophytes' Gregory Curries account of art work as "action types") (in 1989 – *An Ontology of Art*) is closest to Davies. He has used certain specialist vocabulary, like, 'artistic statement', 'focus of appreciation' etc. It is remarked by Bicknell, "An art work itself a performance, specifies a focus of appreciation, to 'specify' a focus is both to make the focus specific and to make it inter - subjectively available. Those features of an artwork's provenance that directly relate to the goal of articulating an artistic statement enter into the identity of a work, and we have to decide which features "directly relate" on a case to case basis".

A common sense view of art embodies an ontology, an epistemology, (to appreciate the art work, it is both necessary sufficient to perceive it") and an axiology (value of art work derives from the value of experience we have it) Modern work challenge common sense views. Contemporary philosophers also reject that there is a single ontological category which can encompass all artworks, holding a pluralist view that some art works are artifacts, while others are "better understood as types or structures of some sort. "They favour what Davies calls" *contextualized* ontology, whereby a work's provenance is partially constitutive of it. Variations are defended by Levinson, Margolis, and Danto. An important aspect of Davies' methodology is that, anything treated in (institutionalized) artistic practice as "artworks" actually constituted art works". Davies has referred to Goodman's views as expressed in his book "Language of Art".

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### 1.11 INSTITUTIONAL THEORY OF ART

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George Dickie is a leading figure besides others. This theory means "a work of art is an item that is incorporated in a certain way in the institutions of art, that is hanging in a gallery or museum. More precisely, a work of art is an object which has lead conferred upon the status of a candidate for appreciation by someone acting on behalf of the art world "(Danto, Dickie) Dickie's account contains fruitful reflections on methodology, including a proposal for a classification scheme for theories of art. He draws a distinction between '*psychological theory of art*' and '*cultural theory of art*'. The former derives from distinctive innate mechanism embedded in human nature for the latter, art is 'collective invention of human beings and not something that an artist produces simply out of his or her biological nature as a spider does a web." "Cultural theories are said to mark a radical change in the way many of us now theorize about art." He differentiates between cultural kind and natural kind and puts emphasis on the former and hopes that cultural anthropologists can discover the underlying cultural structure of art. He says, "a work of art is an artifact of a kind created to be presented to an art world public", This statement epitomizes the cultural essence of work of art. He criticizes S, *Davies and Levinson's views of Art*: A natural kind theory (like food etc) holds that 'art' first a emerged as a result of 'necessary and sufficient matrix for works of art'. The institutional theory is a cultural kind theory". He traces the history of institutional theory from 1969 upto Dickie's book, '*The Art Circle*' which according to him is the best account of institutionalism. He also raises the question of the concept of art as a evaluative notion which can be neutral to classificatory sense of art. The chief contents of his theory can be summed up thus; (i) institutionalism provides a way of speaking of mediocre and bad art. these alternatives does not (ii) Dickie does not favour, the phrase 'good art' is redundant (iii) he does not favour, it might turn out that only one of the two theories of art, although they are almost identical in every respect except that one is aesthetically just noticeably better than the other... Finally, in ordinary language 'work of art' frequently means "of highest value" Dickie argues that traditional art work have value which no one thinks correct, the value they attributed

to all art works need not be aesthetic value. He concludes by reformulating institutional theory of art “a work of art in the classificatory sense is an evaluable artifact of (a) kind created to be presented to an art works public”. “Dickie’s views may be read with Weitz’s “openness” concept of the theory of art as well as the views of A.C. Danto who was having five subjects in mind while writing on art as closer to philosophy, his work is very important for the ‘Ontology of art.’”

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### 1.12 FORMALISTIC THEORY OF ART

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It envisages that all work’s artistic value is determined by its form - the way it is made, its purely visual aspects, and its artistic medium. Formalism emphasizes composition elements, like color, line, shape, texture rather than realism, context and content. It takes context, its reason of creation, historical background the life of the artist etc as secondary aspect. Formalism is an approach to understand art and it is traced back to Plato, Who argued that ‘*eidos*’ (or shape) of a thing included our perception of the thing, as well as those sensory aspects of a thing which the human mind can take in. ‘*Eidos*’ of Plato included elements of representation and imitation for the reason. The *eidos* is inherently deceptive and the thing itself cannot be replicated. Clive Bell who wrote a book in 1914, ‘Art’, distinguished between the thing’s ‘*actual form*’ and ‘*significant form*’. The true nature of a thing is ‘significant, or true inner nature of a thing, that recognition of a work of art as representational of a thing is a secondary importance. The structuralists hold that mental processes and social perceptions are more important and than the essence or ‘ideal’ nature of things. Things can be known as it is filtered through these mental processes. Later, word ‘form’ came to be used interchangeably with the word ‘structure’. It has been remarked in this connection that, while “formalist manipulated elements within a medium, structuralists purposely mixed media and included context as an element of aesthetic work”. While formalist focus on aesthetic experience, structuralists played down response in favour of communication. Structuralists focus on ‘grammar’ of art as far back as the work of Mared Duchamp. In many ways, structuralism draws on the tools of formalism without adopting the theory behind them.

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### 1.13 REPRESENTATION THEORY

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Many philosophers, ancient and modern have said “man as the *representational animal homo symbolicum*,” the creature whose distinct character is the creation and the manipulation of signs – things that ‘stand for’ or “take place of” something else. It is through representation that people organize the world and reality through the act of naming its elements. Signs are organized in order to form semantic constructions and express relations.” (Mitchell W 1955) Mictchell says, “representation is an extremely elastic notion (-1955), which extends all the way from stone representing a man to novel. It is associated with large fields. In literacy theory is covers aesthetics, (art) and semiotics (signs) it had evolved into a significant component of language, which is defined in three ways (i) to look like or resemblic (ii) to stand in for something or some one (iii) to present a second tune to re-present.

Etymologically from re-intensive prefix, *presentare*, to present to ‘place before’, to represent is ‘to bring to mind by description, also “to symbolize, to be embodiment of. “A representation is a type of recording is which the sensory information about a physical object is described in a medium. The degree to which an artistic representation resembles the object it represent is a function of resolution and does no bear on the denotation in of the word.”

Representation plays important role in literature, semiotics and aesthetics. Plato and Aristotile’s literacy theory takes literature as representation which may be verbal, visual or musical as being

natural to human beings. The ability to create and manipulate signs is typical of man; mimesis is natural to man, Plato was more conscious to the use of representation and thought literature is representation of life, yet also believed representation create world of illusion leading man away from “real things”. Man is more imitative than animals since from childhood he learns by imitation. Aristotle discusses imitation in three ways e.g. the object, the symbol being represented (ii) Manner – The way the symbol is represented (iii) means the material that is used to represent it. The means of literary representation is language. In the system of representation and communication, errors, falsehood and misunderstandings are natural. The representation (in memory, in verbal descriptions in images) not only ‘mediates’ our knowledge (of slavery and of many other things) but obstructs, fragments and negates. C.S. Peirce held that logic is formal semiotic, it studies signs; he said all thoughts take time, all thoughts is in signs and sign processes (*semiosis*); sign is sign because it is interpretable. Logic has three parts, speculative grammar logical critic and speculative rhetoric or *methodentia*. There are three ways in which signs represent *icon*, *index* and *symbol*. Ferdinand de Saussure holds that semiotic examines the signs and types of representation that humans use to express feelings, ideas, thoughts and ideologies. In *semiosis* two things are fundamental, the signifier and signified. Saussure says that signs are arbitrary relational and constitute our world. In many languages, writings systems, alphabet system “represent” spoken language, represent phonetic sounds as different sounds in the word ‘art, apple, gate margarine – ‘a’ letter sounding differently.

These theories of language signs etc play an important role in case of arts which expresses with the means of signs, symbols etc. A deeper analysis can be very informative but it is not possible to go into details.

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#### 1.14 ART AS INTERPRETATION

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Oscar Wilde said, “It is only shallow people who do not judge by appearances. The mystery of the world is the visible, not the invisible. “This calls for the prove importance of ‘interpretation’ the interpretation of art, art theories art works etc. This also involves the question of value of art according to Aristotle, art has a certain value, because it is a therapy, it is useful, medically useful, in that it arouses and purges dangerous emotions, Nietzsche said, “There are no facts, only interpretations “and by interpretation, he meant “a conscious act of the mind which illustrates a certain code, certain “rules of interpretation. It is what is called hermeneutics.

Apart from these, there are several other theories of which mention may be made of a few, e.g. Art as history, art as experience, art of conceptual, art as literary criticism art as creativity etc. In the context of ‘ontology of art’ Carl Matheson and Ben Caplan has also mentioned some other theories viz., Product theory, Decontextualized Product theory the Contextualized Product Theory, The Indicated Structure Theory art as Communication etc, a description of which is not attempted due to paucity of space at our disposal.

#### Check Your Progress I

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

- 1) Define the ontology for aesthetics.

2) Explain various theories of art.

### 1.15 LET US SUM UP

Both the words ‘ontology’ and ‘art’ have various meanings and are applied to several fields of study, as such ‘ontology of arts’ has its applicational aspects as questions of “applied arts”. Applied arts refers to the application of design and aesthetics to objects of function and everyday use. As distinguished from fine arts, while applied art incorporates design and creative ideals to objects of utility (such as a cup, magazine or decorative park bench) fine arts serve as intellectual stimulation to the viewer or academic sensibilities. In a creative context, the field of architecture and photography are considered applied arts. The fields of industrial design, graphic design, fashion design, interior design, etc. are considered applied arts. The term ‘fine arts’ was first attested in 1787, as a translation from French term beaux arts and designates a limited number of visual arts forms, including painting, sculpture print-making. The word ‘fine’ relates to purity of discipline and excludes visual art forms. It has been remarked that the term ‘fine’ comes from ‘the concept of Final Cause; or purpose or end, in the philosophy of Aristotle. The Final Cause of fine art is the art object itself, it is not a means to another end, except perhaps to please those who behold it. Applied art comprise two different types – standard mechanic-mode products which have had a particular design applied to them, to make them more attractive and easy-to-use; and individual aesthetically pleasing but mostly functional, craft products made by artisans or skilled workers. Artistic disciplines that are classified as applied arts, include industrial design, fashion design, interior design and graphic art and design (including computer graphics) as well as most types of decorative art (e.g. furniture, carpets, tapestry embroidery, batik, pottery, basketry, metal crock furniture, jewellery, mosaic art glass ware etc.). Illuminated manuscript also may be classified as applied art Architecture is also seen as applied art.

### 1.16 KEY WORDS

**Arts** - Wikipedia gives the following note on art. “Art is the product of deliberately arranging items in a way that influences and affects one or more of the senses, emotions, and intellect. It encompasses a diverse range of activities, creations, and modes of expression including music, literature, film, photography, Sculpture and paintings.”

**Aesthetics** – Arts is differentiated from aesthetics it has been noted in this regard, in Wikipedia, the meaning of art is explored in a branch of Philosophy Known as aesthetics and even disciplines such as history and psychology analyze its relationship with humans and generations.

**Applied art:** The term ‘applied art’ refers to the application of artistic design to utilization (resulting product) objects in every day use. The works of applied art are usually functional objects which have been ‘prettified’ or creatively designed with both aesthetics and function in mind; applied art embraces a huge range of products and items, from a tea pot or chair, to the walls and roof of a railway station or concert hall, a fountain pen or computer mouse.

The online dictionary defines applied art (n) “any type of art done with a practical application; the application of design and aesthetics to objects of function and everyday use.”

**Type of art:** Billy Sunshine says that there are many types and forms of art, music, poetry, gardening, photography, architecture and dance etc. According to Ethil Smith, “art is a non-verbal language of line and colour and movement, it is dreams and nightmares hammered into shapes and freed into abstract composition” Art exists in many types and genres. The types of art may be viz., (1) Abstract Art. The purpose of this type of art is to convey a feeling or sanction rather than simply depicting an image or scene. It was developed in the 19<sup>th</sup> Century and 20<sup>th</sup> Century (ii) Impressionism (iii) Expressionism (iv) Romanticism (v) Pointillism – This type of art is a style made up of tiny dots of colour, that as a whole, produce a recognizable image. It arose in late 19<sup>th</sup> Century. Gregory Pierre Seurat, Vincent Gogh and Chuck Close are important names. (vi) Art Nouveau which is a French word and means “new art” (vii) Cubism – this type of art is based on the geometric appearance of objects in painting. Famous names are Pablo Picasso, John gris and George Branque. (viii) Realism is a type of art that focuses on what is seen and not altered by the artist’s emotion or other factors.

**Art and Skill** – “Skill is something you have and is able to do and art is beautiful work involving the skill that you have”.

**Artifact** – “is any portable object used, modified or made by human”.

**Object and artifact** – “An object is any normal object but an artifact is an object that is a symbol of art”.

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#### 1.17 FURTHER READINGS AND REFERENCES

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**UNIT 2                      APPLIED RASA – INDIAN PERSEPCTIVE**


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- 2.0 Objectives
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  - 2.3 *Rasa* in Classical Indian Aesthetics
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**2.0 OBJECTIVES**


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The word 'applied' means, to apply a theory to practical ends. theory precedes 'practical application'. The application of theory is also the test of the accuracy, the correctness and the utility of a theory. *Rasa* theory when it is applied to particular fields, say, drama, poetry etc, it is called 'applied *rasa*'. P. Patnaik says, "unless it can be applied, it has very little practical relevance. Then it usually stagnates, or dies, if it survives, at all, it does as a mere fossil. In most cases, a good literary theory has a double potential. It can lead to further theories to prove newer philosophical speculations..... But this not enough, it must have general application ability. Not merely that. It should be something that is not a matter of vogue. When interest have shifted, such a theory should be left nowhere. And finally it must be flexible enough to take the wear of time, to be malleable to interpretations and newer needs".

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**2.1 INTRODUCTION**


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The problem of defining the term, '*rasa*' is owing to the different senses in which the term is used. The uses of the term lead to different meanings due to the various contexts, the various periods of time, or occasions. Theory of *rasa* deals with various emotions, since literature is related to life, and in life, emotion plays every dominant role. Secondly, *rasa* theory covers an entire literary process from its very conception in the mind of the artist to its final perception in the heart of the perceiver or reader. The artist's genius or "*pratibha*" "leads to an excellent text which has the capacity to transport the essence of aesthetic enjoyment – *rasa*". Each of these factors is indispensable and "it is this total world – view that makes up the lucid theory. Thirdly, the tremendous linguistic potential of *rasa* is the communicability of emotion which cannot be directly communicated. It can only be *suggested* through words or their equivalents. Fourthly, Indian *rasa* theory is the richest traditions of dialectics and interpretations more than thousand years old. *Rasa* theory is ever new, as it deals with fundamental emotions of mankind which is deathless, dateless and exist till eternity. *Rasa* is philosophical to the core since it aims to attain the fore fold purusarthas of Kama, artha, dharma, Moksha.

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**2.2 RASA IN TRADITION**


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The word; '*rasa*' means essence, crux, flavor, taste, savour etc. The word '*rasa*' is used in Ayurveda, whereby essence of several plants, leaves etc are extracted for preparing medicine. According to traditions, mercury (also called *rasa*) after going through course of processing,

which is known in Sanskrit as Samskara, yields a *bhasma*” a sacred residue that may be used as a medicine. Processed mercury was used in alchemical attempts to convert base metals into higher metals. *Rasa Shastra* is said to have developed between 6<sup>th</sup> and 7<sup>th</sup> Century. The Buddhist sage Nagarjuna is considered to be the first to use mercury for its alchemic purposes, He is quoted as saying. “I am experimenting with the mercury to eliminate poverty from this world” – “*Siddhe rase Karisyami nirdaridyamyaham jagat*”. It is believed that mercury properly prepared balances all the there doses (humours of the body), has a soothing effect on the body, prevents old age and disease, it nourishes the vital parts of the body and gives strength to the eyes. It is said to be holy because it is said to be the semen of Lord Shiva. (Internet Encyclopedia).

In a spiritual usage, ‘*Rasa*’ means ‘Divine Nectar – the taste of enlightenment. It also means the simple verb “to taste” (*Swada, aswada*), as in having an appetite for life (it is also called *Jivaisana*) In common speech, it is used to mean essence, the sap or juice of plants, juice of fruits, the best and finest part of anything, marrow, liquor, drink, as *somarasa*, juice of sugar cane, syrup, draught, elixir, potion, melted butter, milk, soup, broth, the essential juice of the body, serum, the primary juice called *chyle* (formed from the food and changed by the bile into the blood). It can also mean *Sarvad* the seminal fluid of Lord Shiva, or simply mineral or metallic salt or a metal or mineral in a state of fusion. *Rasa* also means flavor, of which there are six original kinds – Sweet (*madhur*) Sour (*amla*) Salty (*lavana*) Pungent (*Katuka*), bitter (*Tikta*) and astringent (*Kasaya*) *Rasa* can also be any object of taste, such as a condiment, sauce, spice, seasoning or it can mean to taste or inclination or fondness for love, affection, desire, charm, pleasure or delight, it is “delight in existence”.

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### 2.3 RASA IN CLASSICAL INDIAN AESTHETICS

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*Rasa* is relishable quality inherent in artistic work - its emotive content. It is “aesthetic relish”. Emotional flavor or mood may be tragic, comic, erotic etc. Many scholars use *rasa* to mean poetic emotion – Supra mundane experience quite distinct from ordinary modes of knowledge. According to Sanskrit critics, art is object of enjoyment rather than as a medium for transmitting inspired visions of ultimate reality. Aesthetic experience can not be separated from aesthetic contemplation. Aesthetic experience is simply the apprehension of created work as delight. This delight is its own end. It has no immediate relation to the practical concerns of the world or to be pragmatic aims of moral improvement or spiritual salvation. *Rasa* theory conceives the aim of poetry not discovering universal truths, nor promoting men to action, but “evocation.” *Rasa* evocation is subordinated to that of activity. No poetic meaning subsists without *rasa*. Elements found in poetry eg ideas images, figures, structural features etc. subservient to this function. The language of feeling or a motion is not a private language, it is more a system of symbols, a language game that is understood by those who have learned its conventions and usages. Emotions as treated in poem is not the private feelings of the poet, nor the projections of the reader’s own mental states. They are the objective situations abiding in the poem itself as its cognitive content, so *rasa* is understood as residing in the situational factors presented in an appropriate language. The reason why a poet selects or chooses a particular theme is that he sees a certain promise for developing its emotional possibilities and exploits it by dramatizing its details. The representational emotion or *rasa*, is the meaning of poetic sentence. The values a poem communicates are emotive, not cognitive, It is ‘evocative’.

Bharat in his *Natya Shastra* (6.35) said, “*Rasa* is the realization of one’s own consciousness as coloured by emotions. In *Dhvanyaloka* (1.4) it is said, “*Rasa* and emotion cannot be expressed directly through words, their essence being immediate experience, so they can be suggested by words. According to Viswanath in his *Sahitya Darpan* (3.35) “*Rasa* is identical with the taste of one’s own blissful self.”

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## 2.4 RASA IN CONTEMPORARY THINKING

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Radhakamal Mukherjee says that Indian Art has obviously “a religious and metaphysical aim.” It is not an adjunct of religion and metaphysics but belongs to traditional scheme of knowledge to the realm of Dance, Dramaturgy, (*Natya Shastra*) poetic, (*Alamkarashstra*) revealing and communicating the major moods and emotions of man (*rasas*).... The arts generate and consolidate moods, sentiments, and emotions (*rasa*) freed from the fluctuations of fleeting desires and impulses, focus and diffuse these in the minds and hearts of the people.”

Sylvin Levy has commented on the Indian theatre. He observed, “Indian genius produced a new art, the symbol and summary of which can be condensed in one brief formula: *the poet (the sculpture or the painter) does not express, but he suggests*. “Really speaking, suggestion is the soul of artistic interpretation, which has been emphasized by Anandavardhana. Mukherjee differentiates between European and Indian art thus “European art, rooted in the definition and perfection of finite forms and appearances, depicts and clarifies external phenomena. Indian art, together with Indian myth and legend, by which it is constantly inspired and replenished, suggests rather than depicts inner visions and experiences.” *Rasa* in Indian poetries is characterized as *alaukika* or that which does not belong to this world. According to Alamkara Raghava, “Aesthetic beauty cannot exist unless the heart of man of good taste is moved by impersonal delight by the fascination of the expression *rasa*” Jayadeva who wrote his book “*Candraloka*” said, “The enjoyable *rasa* or the aesthetic experience in poetry, drama and in any their art-work has to pass through the successive stage of *bibhava* etc and then only can it become the enduring sentiment (*Sthayibhava*)”

**Nine gods & Rasas** – The nine *rasas* are symbolized in the *Natya Shastra* as the several deities. For example, Visnu is mentioned as god of love, Pramath of merriment, rudra for fury, Yama of compassion, Siva, of fury, Kala, of terror, Indra of heroic energy, and Brahman, of wonder such is Bharata’s classification of the deities of nine *rasas*. According to Abhinava gupta, the nine basic *rasas* and aesthetic attitudes underlie man’s fulfillment of the four fold values (*purusharthas*) of life eg. artha, kama, therma and moksa. Prof. Mukherjee holds that no other culture of the world has shown such courage and sincerity, expressing the entire gamut of nine *rasas* or moods, emotions, rage, fury, terror, bewilderment and despair are embodied in the Indian murtis grandly, majestically, and powerfully in a transcendental and cosmic setting.”

### Susan L. Schwartz’s views

Schwartz says that there is religion at the back of all performing arts in India. The ageless mythology, the spirituality, spiritual goals, which have formed the narrative, structural and teleological goals of music, dance, drama since ancient times. The oldest texts, the Vedas, Upanisads, Puranas, Ramayan, Mahabharat all provide music, dance etc provided by the tradition. *Rasa* provides in India a fascinating study. Its goal is primarily performing arts coming

from oral transmission till Bharat wrote his *Natya Sastra*. Schwartz says, “Where taste, sound, image, movement, rhythm, and transformation meet, the experience of *rasa* is possible. In India, it has traditionally been the locus of great artistic and spiritual power, where art and spirit are one..... The term is offered as a lens through performance may usefully and creatively be viewed..... *Darshan* describes the visual culture of India, and mantra the oral/aural: *rasa* combines these aspects of the body’s experience and adds among other factors, the experience of emotional states and their potential to induce religious response” (p16).

### Number of *Rasa*

There is a great controversy with regard to the number of *rasas*. Some Indian aestheticians say, there is only one *rasa*, it may be *Srngara*, *Karuna* or *Santa*, Some say, there are only eight *Rasas*, some add with the above eight, the ninth, *rasa* eg *Santa* by way of later addition. This *Santa* is said to cover all the *rasas*. The eight *rasa* are the following erotic/love (*Srngara*) comic (*hasya*) compassionate (*Karuna*), furious (*raudra*) heroic (*vira*) terrifying (*bhayanaka*) disgusting (*bibhatsa*) awesome (*adbhuta*).

Aristotle in his *Poetics* divided dramatic poetry into two, tragic and comic. There as a similar division in India too, e.g. *Sukhatmaka* (leading to happiness) and *dukhatmaka* (leading to sorrow) as Abhivana Gupta has divided it. But in Aristotle’s *poetics*, there is binary division. In Bharata’s *Natya Sastra*, we have nine different manifestations. In Greek drama, tragedy does not admit possibility of comedy and vice-versa; in Indian drama some element being together is admissible. Though in erotic, there is possibility of separation, hence sorrowful but comic and terrifying at the time does not appear to be acceptable.

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## 2.5 CATEGORIES OF *RASAS*

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*Rasas* have been divided into two categories, primary or basic and secondary. The primary *rasas* are those from which secondary rates are derived. The primary *rasas* are - *Srngara*, *Raudra*, *Vira* and *bibhatsa*. The secondary *rasas* are *hasya*, *Karuna*, *adbhuta* and *Bhayanaka*. *Natya Sistra* (VI-39) says, “The comic aesthetic experience comes from the erotic. The compassionate comes from the furious. The awesome comes from heroic and terrible from the disgusting.”

### *Srngara Rasa*

*Srngara* has been admitted by some not only one among the several *rasas*, but the only *rasa*. *Bhoja* in his “*Srngara Prakasha*” has spoken of *Srngara* as the only *rasa* and the others as only modification of these. Others add to the aforesaid nine *rasas*, three more *Vatsalya*, *Laulya* and *Bhakti*, making the number as twelve. *Bhatt Lollata*, holds *rasa* as innumerable.

King *Bhoja* in his book *Srngara Prakasha* admits *Srngara* as the only *Rasa*. In his another book. *Saraswati Kanthabharana* admits of twelve *rasas*. He recognizes (1) *Preyas* (ii) *Santa* (iii) *udatta* and (iv) *uddhata* in addition to eight *rasa*. According to him (i) *Sneha*, (ii) *Dhrti*, (iii) *Tattvabhinivesini* *Mati* and (iv) *Garva* are their *Sthayibhavas* respectively. According to *Bhoja*, *Srngara* is peculiar quality of *ahamkara*.

Three processes are involved in *Srngara* eg. Concentration, contemplation and full actualization of the potential – the actual *srngara* is to the potential what flames are to the fire. The first state is that in which mere potentiality for the arousal of an aesthetic emotion from an artistic presentation of it in drama or poetry. The second stage in which *Srngara* manifests itself in any one of the recognized emotions, such as *Rati* etc which develop to a climatic point because of relation with-situation, mimetic changes and transient emotions. In the third stage, the emotion that is the expression or manifestation of *srngara* changes into love and thus returns to original 'state of *Srngara*' *rasa* or *ahamkaras*, Bhoja holds every emotion rising to a climatic pitch turns into love. Critics have questioned Bhoja's views. Love-in union and love in Separation are the two states is discussed in *Natya Sastra* (VI-45) and is called *Sambhog Srngara*. Of the various *rasas*, erotic one arises from *Sthayibhava* of love. In the Indian tradition love is associated with optimism, that with the union of the lover and beloved happiness ensues in mutual love. *Srngara* is supposed to be in union. But there is also talk of love-in Separation, it is supposed that the separation would later result in the union. In both cases, i.e. love in union and in love in Separation, there is an implicit fear that some day, it may be that their union is reversed into separation, and the fear that separation may not turn into union even in later stage. But in love-in Separation there is a hope or feeling dominant that it will end in union. There is also an Indian belief that true love in this life will definitely bring union in the next life if the love is Pure and true.

### ***Hasya Rasa***

Bharata admits only four *rasas* as basic, and the rest dependent on those. *Hasya* arises from the "unbecoming emotion to ridicule, dissuade the spectator from letting the emotion rise in a wrong situation" *Hasya* is named as one of lesser *rasas* alongwith *Karuna*, *adbhuta* and *bhayanaka*. It finds lamentably negligible place in the *rasa*, *Hasya* is an integral part of the *Natya Sastra*. Laughter is the *Sthayibhava* or the dominant emotion in *Hasya rasa*. The determinants or *Vibhavas* of *Hasya rasa* are *Vikrta Vesa* (unseemly dress), *Vikrta-alamkara* (misplaced ornaments), *Dharstyia* (Impudence) *Laulya* (covetousness) *Kalaha* (quarrel) *Asatpracapa* (near obscene utterance) *Vyanga – Darshan* (displaying deformed limbs) *Dosoda-Harana* (Pointing out the fault of others) etc. In the dramatic performance it is displayed through the *Anubhavas* or consequents like biting of the lips, throbbing of the nose and the cheek, opening the eyes wide, contracting the eyes, perspiration, colour of the face, holding the sides and others. The *Vyabhicari Bhavas* or the Transitory states of *Hasya rasa* are lethargy, dissimulation, drowsiness, sleeplessness, dreaming, waking up, envy and other things.

*Hasya* is the *Rasa* of joy, with Humor as its most common expression. Humor is the very powerful tool against sadness, Fear and Anger. Incongruity is the essence of humor. For example, instead of putting spectacles on the eyes, if the same is kept behind the eyes or backside of eyes, e.g, in head, it is incongruous and lets other to laugh. If instead of wearing of shoes in the legs, if the same is kept on the head, it makes people laugh. Pure *Hasya* comes from the inner recesses of heart, it is the joy which has no reason, This type of *Hasya* is divine *Rasa*, an expression of divine bliss. The minute the intellect starts intervening real Humour is impossible. Then the innocent Humour becomes satire or Sarcasm.

*Hasya* is of two types – viz. *Atmastha* or self based on *Parastha* or based in others. When the actor laughs to himself, it is called *Atmastha*, when he makes another laugh it is called *Parastha*. The display of oddly placed ornaments, unseemly behavior, irrelevant words, faulty dress, strange movements of limbs etc make people laugh or create *Hasya*. This *rasa* is most common to women characters and persons of mean order. It has six distinct varieties which are *smit* (gentle smile) *Hasita* (slight laughter) *Vihāsita* (open laughter) *uphasita* (laughter of ridicule, Apatrasite (obscene laughter) and *Apa-hasita* (Boisterous laughter). The superior types, the middle ones and the base ones have respectively two of these. *Smita* and *Hasita* belong to people of high rank, *Uphasita* and *Vihāsita* to the ordinary people and *Apahasita* and *Ati-hasita* to the mean people. Humour is said to be contagious, when any one laughs to the full, the others also imitate in laughing.

### **Karuna Rasa**

*Karuna rasa* is a very essential part of *Natya Sastra*. The dominant emotion or *Sthayibhava* in *Karuna rasa* is *Soka* or sorrow. The *Vibhavas* or determinants of *Karuna rasa* are curse, distress, down-fall, calamity, separation from dear and near ones, loss of wealth, murder, imprisonment, flight, dangerous accidents and misfortunes. Its presentation in the stage is through following *anubhavas* viz, discharge of tears, lamentation, parched throat and mouth, pallor for breathe, loss of memory and other similar things. The *Vyabhicari Bhavas* of *Karuna rasas* are dejection, or dejectedness, indifference, langour, anxiety, yearning excited state, illusion, loss of sense, sadness, ailments, lethargy, sluggishness, epileptic loss of memory, fear, death, paralysis, tremor, pallor in face, shedding of tears, loss of speech and kindred feelings. The *Natya Sastra* states that the *Karuna Rasa* takes its origin through different *Bhavas* either at the sight of death or murder, of dear one or when unpleasant words have an adverse impact. It may be presented on the stage through sighs, lamentations, loss of sense, weeping bitterly and other similar gestures.

The word *Karuna* is translated as compassionate. This is very important in the *Ramayana* and *Mahabharata*. According to *Natya Shastra*, (VI. 40) *Karuna* or compassionate or pathetic *rasa* comes from the primary *rasa* of *raudra* or the furious, “The result (*Karma*) of the furious should be known as the aesthetic experience of compassion.” Here the word “*Karma* means, deeds, result, consequence. Thus *raudra* is the cause of *Karuna*.” *Karuna* is generated from certain causes or *Vibhavas* which are the consequences or *anubhavas* of *raudra*. Thus *raudra* is the source of *Karuna* says Prof. Patnaik (P. 122). *Natya Shastra* (VI. 61) says that *Karuna* arises from permanent emotion of sorrow. Some more features have been suggested like from the contact with misfortune (*Vyasana*) destruction (*upaghata*) and calamity (*Vidrava*). Prof. Patnaik asks “what about separation from dear ones, down fall, loss of wealth, and ‘calamity’? And in answer says “the answer lies in the last mentioned word ‘calamity’, since calamity is not caused by man, but by gods, the mother earth or nature or by ‘simply impersonal nature’. For instance Prof. Patnaika cities ‘Shivas Tandav dance or anger of Indra (thunder and rain) can lead to *raudra rasa* (p 122). There may be cases when disaster might occur due to man’s own mistakes which lead to disaster as in castes Greek tragedies, where we normally do not sympathize. If man’s mistakes weights higher than punishment for pride, there is no possibility of *raudra* (p 123). In the game of dice, if one loses his wife, who will be responsible and how *raudra* will arise. Patnaika says that “tragedy can be included within the categorization of *Karuna*” (P. 124). Tragedy may be man made or due to supernatural causes “The essence of tragedy is hope

(not in modern tragedy) and it is the loss of hope which is the essence of *Karuna* as *Natya Sastra* VI-38, holds “The compassionate (*rasa*) on the other hand, consists in all loss of hope of ever meeting again.” This differs from *vipralambh srngara* where there is reunion again.

It has been said that *Karuna rasa* is related to *Bhayanak* and *Vibhassa*, it is also related to *Virarasa*, to *hasya rasa* and *Santa Ras*. To quote Prof. Patnaika, “in the west, there is such a concept as the ‘comedy of the grotesque; “what this consists in the juxtaposition of the tragic and comic in such a way that neither is realized fully, the grotesque is associated with *hasya* and *bibhatsa*, we should not be surprised if they are combined. This possibility does exist, though no Indian aesthetic has affirmed it (p. 137).

### ***Raudra Rasa***

*Raudra* is one of the most important *rasa* in *Natyashastra*. The *Sthayibhava* or dominant emotion of it is *krodh* or anger. It takes its origin in the *Raksasas*, *Danavas* as well as very naughty being, with a regular battle as its immediate cause. Its outcome is though the *Vibhavas* or determinants much as *Krodh* (anger). *Dharsana*, (Violation of modesty) *Adheksepa*, (abuse) *Apamana*, (insult) *Anrtavacana* (uttering falsehood) *Vakpauruseya*, (Harsh words) *Dhroha* (animosity) *Matsarya* (jealousy) and kindred ones. The activities connected with it are beating, tearing, harassing, chopping of, breaking piercing, striking hurling missiles, shedding blood, seizing of weapons and similar activities.”

Abhinavagupta classifies *rasa* into *Sukhatmaka* and *dukhatmaka*, *sukha* creates pain, which is negative. Then should *raudra rasa* be considered as negative state and Prof. Patnaik says, “Since it is associated with *Vira rasa*, it can lead to good or destruction of the evil even as *Vira* can lead to *Karuna* or Sorrow and Pathos” (P 143) *Natya Sastra* VI. 66 says that “Such is *raudra rasa* in which words and actions are terrifying.” i.e. words can inflict pain and at the same time, manifest anger. This is the indication of *raudra*. The violation of principles of morality, or injustice or oppression and violation of social laws excites the wrath of all right minded persons. He wishes to ‘suck the blood’ of the violators or aggressors. Abhinavagupta says that heroes of *raudra Rasa* are of very irritable nature/temper, It is not only the demons who are of such nature, but we have the examples of characters, like *Aswathama*, *Parsuram* and *Bhima*.

The accompanying states of *raudra* are given in *Natya Sastra* VI 63 .”Correct perception (*asammoha*), dynamic energy (*utsaha*) panic, resentment, rashness, violence, violence, pride, sweat, trembling, horripilate, struttering (*gadgada*) and so forth. “Correct perception lead to *vira rasa* in order to do away with evil Abhinavagupta has related *utsaha* or dynamic energy, which the primary or *Sthayibhava* of *Vira* to anger or anger. At the point of anger, even a meekest man is thrown to act courageously and defy. Anger or *Krodh* takes away the rationality of man and man is ruined as the Gita says. A close look at *raudra* and *Vira rasa* would show that the primary state or *Sthayibhava* of the two are different. Anger is more or less blind, more or less, ‘correct perception’ “might be blocked in anger, hence man might go in wrong direction. *Raudra* is related to *bibhatsa* and *bhayanak* as well. The manifestation of the furious or *bhayanaka* is beating, splitting, crushing, ripping open etc. which have suggestions of blood and mutilation hence, it not only gives rise to fear but also disgust or *bibhatsa*”. According to *Natya Shastra* VI. 39, *raudra* and *Vira* are related “The awful experience comes from the heroic... The result of the

furious should be known to be aesthetic experience of compassion or *Karuna*.” Wherever, heroism is manifest, *raudra* will accompany as an accessory. Besides, heroic emotion is the source of the awesome. *Raudra* properly channelized in positive direction becomes *Vira-Raudra* is related with violence and destruction. The central emphasis in *raudra* is turmoil, fury and its consequence, hence it leads to *Karuna*. It is quite interesting to note that *anubhavas* or effects of *raudra* are similar to the affects or *anubhava* of *Karuna* i.e. tears, fear, trembling etc but this is not always the case, specially when fury of man, or God or nature is against an oppressor. Another interesting point of observation in case of *raudra* and *Karuna* is that reversibility is noticed. Injustice may lead to sorrow or suffering, hence *Karuna*. But if one does not give vent to sorrow and suppress, or fight it anger or fury may be manifested. Hence *choked Karuna will lead to raudra*. Anger involves lot of waste owing to excited emotional state and chokes wisdom or robs man of intellection. Fury leads to uncalled for devastation, hence leads to *Karuna*. Some times fury becomes important, when intermixed with disgust and contempt. When disgust rules, fury gets diluted automatically. When the psychological mechanism of fury becomes important, it tries to find outlet in the form of disgust.

### ***Vira-Rasa***

*Vira* or Courage is the *rasa* of fearlessness, self-assurance, determination, heroism, valour, and perfect control of body and mind. In the ancient times, the kings, warriors used to fight with rules of dharma, whenever faced by challenges and they fought to do away with unrighteousness with *Vir rasa* or courage. There is a difference between pride or arrogance and courage. For real *Vira*, ego must be kept under perfect control. The greatest courage is to let go the pride and admit our mistakes. Mastering courage needs training and patience. Neutral pattern is essential. The main aspect of *Vir rasa* is competition and competition has to be met with patience, courage and skill.

According to *Natyasastra* (VI. 67) it is laid down that “*Vira rasa* is properly acted out by firmness, patience, heroism, pride, dynamic energy (*Utsaha*), bravery might and profound emotions.” Basic qualities that qualify for heroism are ‘firmness’ and ‘patience’. The two complement each other.” “Dynamic energy gets its anchorage and outlet in patience and steadfastness when it is correctly channelized. The causes or the *Vibhavas* of *vira* in the *Natya Shastra* VI. 66 lays down, “correct perception, decisiveness, (*adhyavasaya*, political wisdom (*naya*) courtesy (*Vivaya*) and army (*bala*) eminence (*prabhava*) etc”. Though it is a fact that *vira* is generally generated in the face of some “arrogance, injustice or generated challenge, it is some provocation that necessitates the display of courage and strength. *Bala* means *shakti* and Skill in battle, as well as strength. *Vira* people are of noble character. In *Natya Sastra* VI it is said, “*Vira rasa* is a dynamic energy (or *utshaha*) which arises from various causal factors (*arthavasesa*) such as decisiveness, not giving way to depression, not being surprised or confused, “The *Vyabharibhava* or the accompanying states of *Vira rasa* are (VI. 66)... “happiness, attentiveness, pride, panic, violence resentment, remembrance’ horripilation.” Happiness and pride result from a sense of achievement. After achieving an end, man possibly becomes *Santa*, *Vira rasa* may lead to *bhayanaka* and *adbhuta*, After Mahabharata war, there arose sense of waste, world weariness or *Santa rasa*.

***Bhayanaka & Bibhatsa rasa*** – It seems to be quite odd to take these two as *rasas*, nor is much importance given to these *rasas* in the Indian Sanskrit text, say Mahabharat though in Western

literature they find importance. These two *rasas* are related, as such study of the one to the neglect of the other is not convincing. According to *Natya Sastra* VI. 41, “The sight of disgusting gives rise to the terrifying, *Bibhatsa* is considered primary and *bhayanaka* to follow it. There are several *Bibhavas* and *anubhavas* which are similar. Fear is the permanent emotion in *Bhayanaka*. It arises from such *Vibhavas* “as ghostly noises, seeing of Supernatural beings (ghosts) fear and panic due to the (cries) of owls (or howling to Jackals, going to an empty house or to a forest, hearing about, speaking about or seeing the imprisonment or murder of one’s relatives.” (VI. 68). While “pity or compassion (*Karuna*) gives *rasa* to *Soka*, *hasya* gives rise to *harsa* or laughter, *bhayanaka* creates fear. *Bhayanaka* only signals a future threat.

*Natya Sastra* VI. 72 enunciates that “*bibhatsa* has disgust as its permanent emotion. It arises from such *bibhavas* as discussing, hearing or seeing what is ugly, unpleasant, unclear and undesired. The views of contemporary French literary critic somewhat resembles with the views of *Natya Shastra* VI. 72. *Bibhatsa* is a two kinds *Ksobhaja* (that which arises from agitation and pure *udvegi* (that which is nauseating /*Bibhatsa* and *hasya* are related to *Yoga Shastra* and Bhartihari’s *satakas* works show that disgust lead to renunciation. The deformity which is found in *bibhatsa* is the cause or *vibhava* of disgusting is also found in *hasya rasa*, owing to incongruity (*Natya Sastra* VI. 48) *Bhayanaka* and *bibhatsa* are inimical though Prof. Patnaik cites that in the works of Kafka, they coexist. The *Vyabhicari bhava* or accompanying states of *Bibhatsa* and *bhayanaka* are similar (*Natya Sastra* VI 48-VI 68, VI-72, These may be compared to the concept of Albert Camus’ “Absurd, of which we do not have the space to elaborate.

**Santa Rasa** – Many scholars have questioned if Santa should, be treated a *rasa* or not. It has been argued that Santa is negation of emotion. So how can it have a *Sthayebhava* or permanent state? Santa implies ‘calm’ and equilibrium, a state of quiet or repose” (Patnaik p. 225). But the question is can one attain to the state with endeavors, or even without endeavors. Man lives in endless desires, it only when there is fulfillment of all desires, one can attain quiet and poise. There may be cases when due to endless desires and clinging to desires, that one becomes fed up, disgusted or bored, then rejection of all, desires outright can be attained thus to the state of Santa. But it is not an easy affair. Another fact worth notice, is to desire end of all desires is none the less itself a very big desires, hence how can complete desire-less-ness be attained. According to *Natyasastra*, Santa is one and unique *rasa*, such that all *rasas* arises from it and in the end, finally merge into it. According to Abhinavagupta’s Abhinava Bharati it is considered the original or the natural state of mind. In this context, it has been remarked that there is absence of stimuli, desires abate and lead to a calm. *Natya Sastra* says that the *Sthayebhava* of Santa is “*sama*” which leads to *moksa*, “arises from *Vibhavas* such knowledge of truth, purity of mind etc.” Out the four *purushartha*, the last ashram leads to renunciation ensues.

Realisation of Truth gives rise to ‘*Sama*’ purity of mind which lead ultimately to *Vairagya* detachment. According to Abhinavagupta *sama* lead to Santa. The world man lives in is full of diversities and the realization of the “oddity” leads to detachment, and Abhinavagupta says, “if one sees the whole world as lamentable” Santa arises. Buddha’s life proves it. He says that *Soka*, or Sorrow can lead to Santa, also from *Krodha* or anger, one can attain Santa. *Utsaha* or dynamic energy can also lead to Santa. There are similarities between *Vira* and Santa, because (i) The *Vibhavas* or cause of *Vira* is ‘correct perception, (2) The cause of Santa is knowledge of truth. In both cases, patience, ‘Steadfastness’, determination’ are *Vyabhicarabhava* or

accompanying states. These two differ in the fact in *Vira* pride plays the main role, in *Santa* ego is diluted for the realization of Supreme Self. Abhinavagupta also says that fear or *bhaya* may also lead to *Santa*. The fear that the worldly life would lead to *Santa* as we can see in Bhartrhari's *Satakas*.

### ***Adbhuta Rasa or wonder rasa***

From the dawn of human civilization, human beings have tried to understand everything and are trying still for more. The feelings of wonder comes when one recognize, one's own ignorance. It has been said by a scholar, "the greatest crime of science is to limit truth to its own limited understanding." *Adbhuta* is emotion of wonder. In *Natya Sastra* it has been said that it comes from *Santa rasa*, *Natya Sastra* VI. 74, enunciates *adbhuta rasa* "it has for its permanent emotion wonder. It arises from such *Vibhavas* as seeing heavenly beings, gaining one's desired object, going to temple."

According to Abhinavagupta, *Vismaya* or wonder may also lead to *Santa*. *Brhadaranyaka* Upanishad IV.3.21; speaks that the realization of Brahman is compared to State of Union with one's wife, hence *Rati* or love can lead to *Santa* *Rati* has been considered *Sthayebhava* of *Santa*. As in *Yoga hatra*, so also? *Natya Shastra* also holds that *yama*, *Niyama*, *dharna* (concentration of mind) *upasana* (devotion) compassion for the whole creators may lead to *Santa*. These facts can be elucidated in the context of western literatures, in the works of Rilke, T. S. Eliot and many other as well a lot of works on Indian literature.

According to Dhananjaya, '*Sama*' as the *Sthayibhava* may be presentable in poetry but not in drama. That the basic mental state of *Santa* at its pitch is not presentable" (K.C. P. p. 238) to Abhinava, *Santa* is state of mind or *Buddhi*, a continuous flow of pure *Sattva* without *Raja* and *Tama* altogether, and comparable to *Asampragnata Samadhi* (for a detailed discussion vide comparative Aesthetics – K.C. Pandey.) Abhinavagupta has not highlighted this, but *Natya Sastra* VI 75 puts "one should know that all the following are *Vibhavas* of *adbhuta*: any speech that contains an unusual idea, any unusual work of art (*silp*) or any remarkable act (*Karma-rupa*) *Adbhuta* can be related to *Srngara* since in it both get the object of desire. According to *Natya Sastra* VI. 82, *adbhuta* is of two kinds – that which is divine and that which is born from joy. Joy comes from delight on fulfillment of desire In this regard Prof. Patnaik cites Haiku poems, T.S. Eliot's works etc (P. 209). It is a positive *rasa*; it is difficult to relate it to *Karuna* or *raudra*. *Adbhuta* relates to something extra ordinary while fear and disgust are negative states, laughter and wonder are positive ones."

### **Check Your Progress I**

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

1) Explain the understanding of *rasa* in Indian tradition.

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2) Explain various categories of *rasa*.

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## 2.6 LET US SUM UP

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*Rasa* theory is the life-blood of Indian Aesthetics and a vast corpus in Sanskrit, Hindi and English literature, poetry, novel etc. are available which abundantly show how *rasa* can be applied therein. There are several research works like, *Applied Rasa* in Hemmingway's Novels, *Applied Rasa* in poetry of Coleridge, in Mahabharata, Ramayana, Bhagwata Purana etc. The efficacy of *Rasa* theory is also made abundantly clear in the Indian literature on Poetics, Alamkara *Rasa*Mimamsa, *Rasa* Manyare, *Rasa* Gangadhar, Dhwanyaloka, SahityaDarpan and lots more. Every *rasa* has its own merits as well its specialty. Thus only in doing any research work on any one of the *Rasas*, one can build up its own architectural design, a mental architecture, a mental sculpture, a mental fabrication. Suffice it to say that *Rasa* theory is unique work of men's mental feats to the highest pinnacle of glory, to say, the work of Man Divine or Divine Man.

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## 2.7 FURTHER READINGS AND REFERENCES

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**UNIT 3      APPLIED AESTHETICS: WESTERN PERSPECTIVE**


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- 3.0 Objectives
  - 3.1 Introduction
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**3.0 OBJECTIVES**


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“Applied Aesthetics is the application of the branch of philosophy of aesthetics to cultural constructs” Applied aesthetics seems to derive a new shape, an enriched stature, thus aesthetics is made ever moving, ever growing by additions of some sort at each step. Invigorated in strength, enriched numerously with precious additions and constructs, it compares well with *life* itself, which according to the Veda is ‘gigantic’, *Prano Virat*, it is ever growing, ever flowing like a river or stream, without a break to look back, or to beat a retreat, it is not like a stagnated pool of water, which gives foul smell; it is refreshed each moment, it always gives fresh look of novelty, poise, patience. By applying aesthetics to various aspects of life and nature, it aims is to make it more suited to enlarge it into gigantic Bunyan tree of knowledge and also to make it an interdisciplinary and multi-dimensional branch of study. As above mentioned, it is a philosophy though some have called it ‘a science of beauty’. The question is, should it be treated as ‘philosophy’ or ‘science’ or both. The answer would be; it is both, i.e. Science and Philosophy at the same time. It is philosophy, since it is rooted in ‘life’, in ‘being’, and ‘existence’. It is science, because it is growing and developing with every scientific explorations, it aims at a ‘systematic study’ of everything, since ‘science is a systematic study of anything’, which is the way, the word ‘science’ is defined.

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**3.1 INTRODUCTION**


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Aesthetics have been applied to several aspects or department of study and a discussion on these would be rewarding and would prove the value, importance of such a study. Recent studies have gone to apply aesthetics in the fields of music, poetry, art criticism, information technology, mathematics, films, movies, television, video, plastic arts, Digital arts, Maps, Marketing, performing arts, literature, gastronomy, Website design, industrial designs etc. We may lay down some of these for illustration.

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**3.2 WORLD OF MUSIC/APPLIED AESTHETICS OF MUSICOLOGY**


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Before discussing these, one fact seems to be essential to mention. The different theories of aesthetics have been adopted by different aestheticians and in what they hold, their scheme or theory differs from other aestheticians. Mention of several names have been given in my earlier paper and here again, names of some such figures will come in this context right from the Socratic time till date. This is not meant to repeat their names, but to mention their theories as gleamed from their thoughts and works. Really speaking, a history of aesthetics ought to have

been a better option, but my concern is not that sort of study, I am not in a position to attempt for fear of transgression of my permissible limit of space.

Musicology is a vast area and involves lot of concepts and it is not possible to place many aspects of it in a short compass. Music is considered a great art and aesthetics too. It is different from noise or voice or poem, though all these come from the same organ of speech and all these are communicable. It has been observed in free encyclopedia, "Traditionally, the aesthetics of music or musical aesthetics concentrated on the quality and study of the beauty and enjoyment of music - Plaisir and Joissance

The origin of this philosophic subdiscipline is sometimes attributed to Baumgarten in the 18<sup>th</sup> Century followed by Kant. Through their writing, the ancient term 'aesthetics', meaning sensory perception, received its present day connotation. In recent decades philosophers have tended to emphasize issues besides beauty and enjoyment. Aesthetic is a sub-discipline of philosophy, however, many musicians, music critics, and other non-philosophers have contributed to the aesthetics of music."

### **Cultural Reconstruct**

It has been stated previously that aesthetic is 'cultural-construct', and so it is also believed very often, that music are culturally influenced, that the music's appeal seems to be dependent upon the culture in which it is practiced, as we find in case of "Beethoven's musical passages are sounded highly dissonant to his contemporaries do not sound dissonant to the listeners today." According to Adorno Theodore W, there is a physical background which defines sound being proper or improper. "Proper sound is perceived as gentle sound, while improper sound is more or less considered nice sounding depending on what the listener is used to listening to. "Harry Partch and Kyle Gann have studied and tried to popularize microtonal music and the usage of alternate musical scales. Modern Composers like Lamonte Young, Rhys Chattam and Glenn Branca paid much attention to a scale called just intonation".

The word cultural construct has been defined as "the idea that the characteristics people attribute to such social categories as gender, illness, death, status of women, and status of men is culturally defined."

The aesthetics of music plays paramount importance to compositional structure; while the other issues concerning the aesthetics of music include, lyricism, harmony, hypnosis, emotiveness, temporal dynamics, resonance, playfulness and colour.

### **As Historically Viewed – music continued**

Taken into historical perspective in the 18<sup>th</sup> Century, music was considered to be out of the realm of aesthetics. William Hogarth wrote his treatise 'The Analysis of Beauty', he used the word, but he held that music's role is relevant, only in so far as it is in its proper accompanishment for the dancers. By the end of the century, "the topic of music and its own beauty came to be distinguished from cases in which music is a part of a mixed media, as it is in *opera and dance*. I. Kant was the most influential figure on the work of aesthetics, argued that instrumental music is beautiful, but ultimately trivial-compared to fine arts, it does not engage the understanding sufficiently and it lacks moral purpose". In order to display the combination of genius and taste that combines ideas and beauty, respectively, music must be combined with words, as in song and opera".

The 19<sup>th</sup> Century is called the 'era of romanticism in music', during which some critics and composers argued, that, "music should and could express ideas, images, emotions or even a whole literary plot". In 1813, E.T.A. Hoffman contended that music was fundamentally the art of instrumental composition. Five years later, Arthur Schopenhauer, in his book "The World as

Will and Representation” argued on accounts of linking music and metaphysics, that instrumental music has representational capacities. Edvard Hanslick seriously countered this thesis and waged “war of the Romantics”. This resulted into division of aesthetics in two competing groups, the one group pleading for formalism (eg. Hanslick) who emphasized that the rewards of music are found in appreciation of musical form or design, while on the other side, Richard Wagner, etc the anti-formalists who regarded musical form as a means to other artistic ends. Later in the 19<sup>th</sup> Century, took detached view of the classical / romantist disputes. He gave the auditory and optical sensation “equal billing in his aesthetics”. He wrote, “Complex suggestiveness, the awakening of the vistas of memory and association, and the stirring of our flesh with picturesque mystery and gloom, make a work of art romantic”. He stated that the “Classical brands these effects as coarse and tawdry, and prefers the naked beauty of the optical and auditory sensations, unadorned with frippery or foliage”.

In 20<sup>th</sup> Century, some scholars like the poet-Ezra Pound tried to bring Poetry closer to Hanslick’s ideas about the autonomous, self-sufficient character of music (Bucknell 2002). It was believed that music was pure because it did not represent any thing, or make reference to anything beyond itself. Albert Schweitzer is one of the dissenters of this view and has argued against the alleged ‘purity’ of music in a classic work of Bach. “Far from being a new debate this disagreement between modernists and their critics was a direct continuation of the 19<sup>th</sup> Century debate about autonomy of music.”

Igor Stravinsky, a most prominent composer in 20<sup>th</sup> Century defended the modernist idea of musical autonomy. He contends that the only relevant thing “is his apprehension of the contour of the form, for form is everything. He can say nothing whatever about meanings” (Stravinsky 1962,) Although it is the common phenomenon that listeners often look for meanings in music, but Stravinsky says that these are distractions from the musical experience.

The most prominent development of 20<sup>th</sup> Century, is that distinction has been drawn between ‘higher’ and ‘lower music as analogous to the distinction between art and popular music. Theodor Adorno’s distinction may lead to question of social life, since he has a Marxist leaning and “Capitalist mode of thinking are capable hearing beauty in dishonest terms”. Kivy’s work in 1970s was important to aesthetics. According to him, analytic philosophy pays little attention to the topic of musical beauty. Instead of this, Kivy emphasized on the “nature of emotional expressiveness in music. He spoke of “authentic performances of older music and argued that much of the debate was incoherent because it failed to distinguish among four distinct standards of authentic performance of music” (1995).

In 2004, Simon Frith said that “bad music” is a necessary concept for musical aesthetics. He held that there are two types of bad music. He gives three characteristics of bad music, inauthentic, (in) bad taste and stupid. His method is based in sociology. ‘Bad’ is ‘Keyword here, it suggests that aesthetics and ethical judgments are tied together here: not to like a record is not just a matter of taste; it is also a matter of argument, and argument that matters.”

Adorno was a Marxist and he was hostile to popular music on the ground that popular music is simplistic and repetitive and encourages a fascist mindset”. He held that whether good or bad it sounds to audience... music is genuinely good if it fulfills a positive political function. In tune with Adorno, Theodore Gracyk argues that ‘conceptual categories and distinctions developed in response to ‘art’ music are systematically misleading when applied to popular music” (1996). The Indian aestheticians also speak of *guna* or *dosa* as the two criteria for acceptance or non – acceptance.

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### 3.3 APPLIED AESTHETICS IN MATHEMATICAL DOMAINS

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It sounds almost odd to hear that aesthetic principles are somehow or other linked to mathematics, since mathematics discusses and plays with number games, while aesthetics concerns with beauty. So the question at once arises, what part has mathematics to play with beauty or reversely, has beauty anything to do with mathematics! At least, we know, as a student of philosophy, that Russell and Whitehead were mathematicians. *Principia Mathematica* is a great work not only for the mathematicians, but to the philosophy students. C.S. Peirce was an astronomer yet he is revered as a true philosopher. The Indian system of samkhya is a system far too enriched than any other philosophy including the lofty system of Vedanta, though, the word 'Samkhya' comes from the word 'Samkhya', which means number, so it may be deduced that number/or for that matter mathematics, has some relation with philosophy, and since aesthetics have been called both philosophy and science, there must be some common denominator to make initial beginning. It may be remarked that the concepts, such as, symmetry and complexity are used for analysis in theoretical aesthetics, but there is a difference between aesthetic considerations of applied aesthetics in general and that used in the context of the study of mathematical beauty. "Aesthetic considerations such as symmetry and simplicity are used in the areas of philosophy, such as, ethics and theoretical physics and cosmology to define truth, outside of empirical considerations." John Keats in his Ode on a Grecian Urn boldly made beauty and truth as synonymous, saying "Beauty is truth and truth beauty". Does mathematic speak of truth apart from beauty, so that the same may be applied so mathematics? It is pertinent, Reber R. Schwartz, N. Winkelman. P, wrote a paper entitled "Processing Fluency and aesthetic pleasure: Is beauty in the perceiver's processing experience?" (In personality & social Psychology Review 8(4) 364-382) held that, "the fact that judgments of beauty and judgments of truth are both influenced by processing fluency, which is the case with which information can be processed, has been presented as an explanation for why beauty is sometimes equated with truth, "The recent research found that people often use beauty as an indication for truth in mathematical pattern tasks. One may be reminded of Bacon's words, if you want accuracy do mathematics. Does this mean that mathematics is always going to truth rather than plead for fictitious things? Is it not a fact that while doing mathematics, one feels infinite joy after one solves the sum. Many of the mathematicians hold that they derive aesthetic pleasure from their works on mathematics, who describe mathematics as beautiful. Mathematics have been compared with music and poetry. Russell expressed his views or his sense of mathematical beauty in the following memorable words, "Mathematics, rightly viewed, possesses not only truth, but supreme beauty... a beauty cold and austere, like that of Sculpture, without appeal to any part of our weaker nature, without the gorgeous trappings of paintings or music, yet sublimely pure, and capable of a stem perfection such as only the greatest art can show. The true spirit of delight, the exaltation, sense of being more than Man, which is the touchstone of the highest excellence, is to be found in mathematics as surely as poetry" (The study of Mathematics) Paul Eros expresses his views most emphatically by saying, "why are numbers beautiful? It's like asking why is Beethoven's Ninth Symphony beautiful. If you can't see why, someone can't tell you. I know numbers are beautiful. If they aren't beautiful, nothing is."

### **Mathematics, Beauty & Philosophy**

There are several mathematicians who hold, that the joy of doing mathematics is closer to discovery than invention. William Kingdon Clifford in his lecture to the Royal Institution titled "Some of the conditions mental development", said, "There is no scientific discoverer,, no poet, no musician, who will not tell you that he found readymade his discovery or poem or picture that

that it came to him from outside and that he did not consciously create it from within.” Does it not mean that beauty comes from within than from without!

It is contended further, that the result of mathematics are or have no dependence on the world we live in. For example, the theory of the natural number is fundamentally valid without regard to the context. Some mathematicians go a bit further to truth and often become more a mystic than remain a mathematician. Pythagoras and his school believed in the literal reality of numbers: Seen from the modern perspective, his mystical treatment of numbers was that of a numerologist rather than mathematician. It turns out that what Pythagoras had missed in his world-view was the limits of infinite sequences of ratio of natural numbers – the modern notion of real number. “Galileo Galilei had said, “mathematics is the language with which God wrote the universe” Badiou believed that deep relation exists between mathematics, poetry and philosophy. He said ontology is mathematics. This is a pointer that mathematics is beauty too and philosophy besides.

The role of Mathematics is vital in science, technology and engineering, but it is difficult to enjoy, appreciate mathematics in a passive way. In mathematics there is no analogy of the role of the Spectator, audience or viewer. That’s why Russell calls it austere beauty of mathematics. Mathematics is a complete world within itself. It cares itself and leaves the world to care for itself.

There are also vital roles of aesthetics in mathematical humour, mathematical joke, in music and art. There are many mathematical examples to show all that, which cannot at present be elaborated.

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### 3.4 APPLICATION OF AESTHETICS IN INFORMATION FIELD

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In 1970s, Abraham Moles and Frederic Molas were the first to analyze *links between aesthetics, information processing and information theory*. It would be interesting to note that the word information might have derived from the word “Form”; might be, owing to the use of “form” in the philosophies of Plato and Aristotle, both of whom believed in the unchanging rational essences or forms, which shape everything we know; also both believed that nothing could be understood without grasping its forms.” Aristotle differed with Plato, what he called ‘the Separation of the forms’. “Plato insisted that Forms were the true reality, that the world of appearances copies them. Aristotle held that Forms are never separated from things in this way. The one exception to this is the *unmoved Mover*. “Which is pure Form. It is the goal towards which all things strive. Literally the word ‘*information*’ *taking the form of something into one’s mind and letting that form shape the mind*. Jürgen Schmidhuber (1990s) described about an algorithmic theory of beauty, which takes into account the subjectivity of the observer and postulates. According to him, “the aesthetically most pleasing one is the one with shortest description, given the observer’s previous knowledge and his particular method for encoding the data.” This relates to algorithmic information theory and minimum description length, as in mathematics’ formal language, Works of Leonardo da Vinci and Albrecht were inspired by Jürgen Schmidhuber and they *distinguished between what is beautiful* and what is *interesting*. The former corresponds to the first derivative of subjectively perceived beauty. In such case,” the premise is that any observer continually tries to improve the predictability and compressibility of the observations by discovering regularities such as repetitions and symmetries and fractal self similarity.... (this) leads to improved data compression... this compression progress is proportional to the observer’s internal reward, also called curiosity reward.” (Schmidhuber’s

writings). In the world of arts and literature, it has been said “brevity is the soul of wit”, quite in the same way, precision and brevity offers beauty to mathematics.

It has been widely acclaimed that aesthetics in information technology has focused upon the study of human-computer interaction and user-friendly devices and software applications. There is also one branch of aesthetics in this regard a term as “*software aesthetics*” is used often. Aesthetics useful in information technology since it is applied in act of designing software itself. A short and powerful code is called ‘beautiful’. Well programmed code in aesthetics, given right conditions, elegant code can run faster and efficiently and is prone to less error. Some men try to refer to and compare good design and ‘cost-saving’. But the question of ‘good design’ and ‘cost-saving’ and their interlinking would only imply, that cost would justify everything and, then the conclusion would be that one is doing business and have gone miles away from art, then art would become redundant. So some people ‘speak of the word’ user-friendly instead of any other. In fact, “no aesthetician makes ‘user-friendliness’ as canonical and necessary in a work of art. To base art on the ‘user-friendliness’ is only to devoid art from beauty. For Dijkstra, truth was primary, and beauty the automatic result.” May it be said truth idealized and practice is beauty indeed!

### **Application of aesthetics in Website Design**

The recent researches in aesthetics emphasize on user satisfaction and pleasure. Users are guided by several dimensions and factors of his choice etc, Lavie and Tractinsky mention about two main dimensions, one “*classical aesthetics*” and “*Expressive aesthetics*.”

### **Classical-Expressive Aesthetics**

Classical aesthetics was effective from the beginning to 18<sup>th</sup> Century. These notions emphasize orderly and clear design and are closely related to many of the design rules advocated by usability experts, “Expressive aesthetics is created by the designers’ creativity and originality and by the ability to break design conventions.” The two are clearly distinguishable. According to Moshagen and Thielsch, there are four core dimensions of website aesthetics, eg. simplicity, diversity, colours and craftsmanship. The first two are treated as “formal parameters of aesthetic objects of empirical aesthetics. Colours are very critical property of aesthetic objects. Craftmanship addresses the skillful and coherent integration of the relevant design dimensions. While simplicity is highly correlated to classical aesthetics as held by Lavie and Tractinsky, the other three factors could be treated as deeper differentiation of expressive aesthetics.

**Colour** – The role of colour in arts / aesthetics are important which require another long discussion, which can’t be included here.

### **Aesthetics and Cartography**

The word cartography means, the art and science of making maps, usually in geographical sphere. Cartography was once an art using pen and paper but today, computers rule mapping. Aesthetics in cartography relates to visual experience of map reading. It can take two forms; “responses to the map itself as an aesthetic object (eg. through detail, colour and form) and also the subject of the map symbolized, often the landscape (eg. a particular expression of terrain which forms an imagined visual experience of the aesthetic.” It has been said that aesthetics are not by-product of design “If it is taken that aesthetic judgments are produced within a certain social context, they are fundamental to the cartographer’s symbolization and as such are integral to the function of maps. While making aesthetic judgments the cartographers have to ensure that the content forms a clear expression of the theme (s). Antiques maps are generally considered valuable in aesthetics, which may seem to be deprived from their styles of ornamentation.”

### 3.5 APPLIED AESTHETICS RELATED TO DIGITAL ART AND A HOST OF VARIED FIELDS

The term “digital art” is a word which forcing the present world people for clear and categorical acceptance; it is a by product of computer programming that raises some fresh questions as to what truly constitutes art. People working in this area have to justify (as their bounden duty), why to use computer rather than a traditional medium. Computer art has been in use for over 25 years and that a majority of the images are flooding our senses each day, through a wide number of different media are created digitally. These new developments in art-making tools have made a revolution in commercial art, photography, television, music, film etc. The digital art is now making inroads in the world of fine arts, which has started haunting the mind of people for a serious consideration, what the art has to offer? what separates it from what has been and what are the characteristics that will determine what digital art brings to the unfolding contemporary art scene and the continuing history of artistic to expression? what does this imply? Has all art now become dead, Is there no new artist to give profound art. Has artist failed to create anything “new and improved”. What people now are searching for, it is style. That style-makers have by now, created a sufficient number of broadly defined styles to fit all occasions and visual statements. Style is new tool of expression. Some great scholars have now realized that the most important thing about current digital art is not how it looks, but who is making it any why? In the present scene no Pop art which grew against “Abstract Expressionism” is an example of aesthetics of today’s two dimensional digital art, it grew after coldwar through 40s and 50s. The Abstract Expressionism which once served the purpose of incorporating the metaphysics of American Romanticism into modern style, but then subsequently art wanted a return to the real world and the return they chose “was not that of nature but post war mechanized and mediate world of mass communication, mass production and mass consumption.” Pop Art have harvested good returns and it has been providing a basic structure providing and supporting formation of a Digital Art aesthetics and computers have served the ends of any number of styles, genres, etc. The European Pop artists were connecting aesthetics to Social comment. Digital art was pressed into service in advertisement, photography, comic strips, mass media, prints, in business, in culture, POP Art, Photo-Realism, Installation, Conceptual, Environmental/Earth works, Video Art, visual art, writer, designer, film maker, musician, mass communication, digital imaging of software. These is a difference between *Pop Art* and *Digital Art*. While Pop Art used a similar *flat*, non-expressive representation to reflect on depersonalization in a consumer culture, Digital art represents a return to artistic passions in a culture where expressive appearance is valued over material truth. In a sense, Pop Art dealt with ideas observed in a culture of commerce and mass communication, while Digital Art Springs forth from the artists that are now living in the unfolding results of that culture.”

There has been lots of criticisms against Digital art itself, rather than on the role of aesthetics in the process of applying it to Digital art etc. The question is, what is style? In the above discussion the word ‘style’ has been used. The word ‘style’, it may be mentioned in relation to visual arts refers to the aspects of the visual appearances of a work of art which relate it to other works by the same artist or one from the same period, training location, “School” or art movement. This may involve all the elements and principles of art, and other factors, often very difficult to analyse precisely.

#### **Aesthetics in Visual art:**

The word “visual arts” covers a very wide area, we have the whole art history to show its length and breath, it covers painting, sculpture, and architecture. Art history covers a survey of art

throughout human history, “classifying cultures and periods by their distinguishing features, it also includes art historians, museum curators, auction house, personnel, private collectors, and religious adherents. Some important writers of the field include Adams Laurie (his book *Art Across Time*/E.H. Gombrich (his *Story of Art*) Hugh Honour and John Fleming (his *Visual Art: A History*), Marilyn Stokstad (his *Art history*) David G. Wilkins, Bernard Schultz, Kathryn M. Linduff (*Art Past, Art Present*) etc. are works to be read deliberated and discussed.

### **Film, Television and Video:**

These topics of various disciplines are also covered under applied aesthetics. The aesthetics of cinematography is said to be closely related to still photography. Sound recording, editing and mixing are highly important areas of films and are often closely related with the musical score. Art direction, costume design, make up, sets of shooting are all intertwined and are controlled, under the director’s guidance and sensibility. Montage or editing is one very important area unique to film, Video and television. “The timing, rhythm and progression of shots form the ultimate composition of film.”

### **Aesthetics in The Sphere of Painting:**

Aesthetical consideration play important part is visual art i.e. related to sense of vision, for example in painting, sculpture, whereby not only sense of vision is important but also sense of smell, hearing and touch are considered essential. The form of work is subject to an aesthetic as much as the content. In painting, conventionally, there is three dimensional representation rather than a two dimensional canvas, so well understood that most people do not realize that they are making an aesthetic interpretation. This notion is the basis of abstract impressionism,” Some of the aesthetics effect in visual art include” variation, juxtaposition, repetition, field effects, symmetry/asymmetry, perceived mass, subliminal structure, linear dynamics, tension and repose, pattern, contrast, perspective, 3 dimensionality movement, rhythm, unity/gestalt, matrixiality and proportion.”

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## **3.6 APPLICATION OF AESTHETICS IN OTHER FIELDS**

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### **In Marketing/Business**

Aesthetics play important part in business/marketing field, in aesthetic qualities of consumer product, by making of beautiful cover of the product, “trade dress”, in branding, in its commercial representation, in sophistication, colour harmony, stylishness, catchy jingles, slogans, craftsmanship, attentiveness, authenticity or the related perceived experiences, associated with product consumption, “Reputation of the producer also counts much. “Human curiosity, self gain or mental adjustment is what drives marketing development itself.”

### **Application of aesthetics in food stuff / gastronomy**

Importance of aesthetic of taste is an important aspect. The taste of palate also is related to smell, sight etc. which arouse question of aesthetic taste. When a dish is served to a person, the person sees the colour of food stuff placed on his table, he gets the smell and by these considerations in mind, the person feels that the food would be very tasteful and pleasing to the tongue. The smell of the spices, the colour of the vegetable or other items give a pleasant feeling and man relishes to enjoy the tasty food. Though it is well-known that too much spicy food, too much oily food, may not be good for the stomach to easily digest, but without caring for that, one is likely to eat more than his appetite. Even in case of water, one prefers a clean, white, odourless water. All these show the acceptability of food or water depends on the sight and smell, which are satisfying to aesthetic sense.

### **Applicability in Neuroscience or Neuro aesthetics**

Neuro aesthetics was pioneered by Senir Zeki which is a cognitive science. Senir explains the “prominence of great art as an embodiment of biological principles of the brain, namely, that great works of art capture the essence of things just as vision and the brain capture the essentials of the world from the ever changing stream of sensory input.”

#### **Aesthetic consideration in urban living.**

It is generally said that half a population live in cities where one finds agreeable planned city. There are quite a good number of traits of a planned city, “ethnic and cultural variety, micro-climate that promote a diversity of vegetation, sufficient public transportation, public art, street art, clubs, parks, silvery street light, nice buildings, scenic geography (oceans or mountains etc.) public paces, musical variety in local radio, or street musicians, enforcement of laws that abate noise, crime and pollution.”

#### **Website Design Aesthetics and Credibility**

Website design influences user’s perception of site credibility. With it a related term is page *aesthetics*. If one sees the page which has credibility, in a few seconds, he feels satisfied, a content with higher aesthetic treatment is judged as having higher credibility.

#### **Aesthetics in Designs**

Design is a very broad meaning word and it covers designs of different spheres or aspects eg. industrial design, Architecture and interior design, fashion design, landscape design etc. Designers need many aesthetic qualities to improve the marketability of manufactured products. One special section of designers are employed by the companies for this purpose. The architectural designers use their own techniques for this. The interior designers also use their own techniques. Similarly, fashion designers/landscape designers have their own techniques to attract the attention of the customers in their way. Thus aesthetical consideration can not be lost sight of or ignored at any cost. In the era of designs specially which has become too sophisticated these days.

#### **Post Modern Aesthetics and Psychoanalysis**

The early 20<sup>th</sup> Century artist, poets and composers, have tried to broaden the existing notion of beauty, art, aesthetics. Eli Signal of America founded Aesthetic Realism (1941) saying “The world art and self explain each other: each is the aesthetic oneness of opposites”. Much discussion is still required on this aspect.

#### **Computational Inference of aesthetics**

Computer scientists since 2005 have attempted to develop methods to infer aesthetic quality of images, in which or whereby large number of manually rated online photograph were used to “teach” computers about what visual properties are of relevance to aesthetic quality. The Acquinic engine, developed at Penn State University, “rates natural photographs unloaded uploaded by users.” Besides this, a relatively successful development have been made with regard to *chess and music*. It calls for a discussion on Aesthetics and sports world.

#### **Aesthetic as applied to Ethics (Linking through Poetry)**

Ethics is paramount to aesthetics since aesthetic is the science or art (?) of beauty? Keats identified truth and beauty in his own terms. But, how many are the philosophers, who try to read Keats! It has been said as to why people do not read Keats, or for that matter poetry is stated by one Scholar thus “Perhaps... because poetry is branch of human thought that they can not colonise, so they despise it as meaningless” not Philosophy”.

It is may be said, “If our minds create our reality, the beauty is something we create that pleases in a positive influence... because our mind recognize it as something constant. Consistency lets us control our lives and helps us find purpose or truth. Could beauty be our link to real truth.

That would mean that we could study our brains reaction to something that is beautiful and we could find some strong link to truth. In other words, beauty is beauty for a reason.” Keats suggestion is that between truth and beauty there exists an equilibrium which outlives individuals; the truth of beauty is external and often overwhelming as a consequence. In a letter (Nov. 22, 1817), he said “what the imagination seizes as Beauty must be truth”, but “it also evokes a unity between truth and beauty which, because of our need to categorize all experience has become unutterable or was never utterable.” Of course, Keats seems to owe Aristotle's views. In Wordsworth, it is a contrast, as said by some he saw beauty and truth as something lost we have lost perfection. For Blake, “it is a fall which exists as a part of our being, is an engrained in human temperament as a urge to procreate”. But we are living in a world of discord and not even two person's perception of truth, and by implication therefore of beauty are the same. Our way of thinking may go to hold that “all perception is relative, all kind of beauty perceivable is either consensual or physiological. That there is no ideal truth or ideal beauty or even mysterious unity of purpose between the two is therefore meaningless.”

#### **As related to Philosophy in general:**

In the philosophical context of India, the truth is beauty and goodness both at the same time. The three form a unity of truth-consciousness force-and bliss, it is sat, it is chit, it is also ananda; bliss, infinite joy. These three combined is the name of Absolute Brahma, such view is most comprehensive, all inclusive, It requires elaboration. In this regard, views of Henry David Thoreau, Santayana, Nietzsche Bosanquet are important which may be discussed in the light of aesthetic judgment which also requires a multiplication of pages in writing.

#### **In the Light of Ethical Theories**

The question of ethics seems to run into complication, because there is lack of agreement between people as to the fact that which behavior should be endorsed as moral values. In this regard, there are two theories (i) Deontological theory (ii) teleological theory. Deontological theory of ethics propose that people should use moral value, consistently regardless of the consequences. The other eg. teleological theory is in contrast to deontological theory of ethics, also called consequentialist. They consider the use of moral values to be dependent on the desired consequences. “Deontological theories of ethics are similar to inherent aesthetic theories in that they both consider value of art to be within an artistic experience, with little or no regard for the consequences of the experience. Inherent aesthetic theories consider a particular aesthetic perspective to be appropriate in all situations, while consequential aesthetic theories permit the adoption of aesthetic perspective according to the consequences that are desired. Teleological theories of ethics are similar to consequential aesthetics theories because they both consider consequences.” From the point of view of saleability, a thing may be thrown in the market, but for personal enjoyment, the artwork that are beautiful may be preferred.

#### **Applicability in literary fields Poetics/Rhetoric**

Aesthetic work on poetics/Rhetoric was first stated by Aristotle. Poetics is concerned with drama. At some point, Aristotle's original work was divided into two, each 'book' written on separate role of papyrus. The first part focuses on tragedy, the second part is adduced to comedy. He distinguishes between the genres of “poetry” in three ways (a) their means – language, rhythm and harmony, used separately or in combination (b) their objects – agents good or bad (c) their modes of representation. After this, he defines tragedy which consists of six parts, (i) plot, (*mythos*) (ii) character (*ethos*). Under this, four types are included as good, consistent appropriate and consistently inconsistent (iii) thought (*dianoia*) (iv) diction (*lexis*) (v) melody (*melos*) (vi) spectacle (*opsis*). In definition of tragedy, he uses the words pity, terror, the catharsis of such

emotion. The catharsis concept is very important from the point of aesthetics and can be dwelt upon in detail separately.

### **Axiology, Ethics, Aesthetics**

Axiology has been said to be, “aesthetics plus ethics, it studies values, of beauty plus virtue respectively. Aesthetics may be *easier, but can show ethics’s value: ethics are aesthetics*”. All the great religions (monotheism, henotheism) and even most pagan ones involve axiology. It is contended that axiology helps to answer the question how are we to assess ‘values in life’. Axiology is a branch of science that deals with human values. It studies two kinds of values (i) Ethics throws light on what is ‘right’ and good in individual and social conduct (2) Aesthetics emphasizes the concept of ‘*beauty*’ and ‘*harmony*’. Natural science describes human behavior, axiology explains and measures the foundations of our thought process. To value is to set or fix priorities. Axiology measures person’s capacity to value. We have its branches like comparative aesthetics, comparative ethics and comparative axiology. There are also its two branches, formal aesthetics, and axiological aesthetics the latter focuses on the theory that no one person is alike. It is said that “Impeccable customer service, cutting edge treatments and educated medical professional is what you can expect at Axiology Aesthetics”.

### **Check Your Progress I**

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

1) Describe how aesthetics is related to culture.

.....  
 .....

2) Explain the application of aesthetics in ethics.

.....  
 .....

### **3.7 LET US SUM UP**

Applied ethics is a very new branch of study and a very vast one, it is still in its infancy stage. Though at present stage, the walls of departmentalization of any subject is crumbling, opening up open-spaces, new vistas for the interdisciplinary study, but such study as intended at the country level has led to lots of complications both to the teacher as well as the students. This may lead to overstress to the students specially. But the broadening of the vistas of knowledge cannot be disregarded, far less stopped in the interest of knowledge in general, which is the clarion call of all and sundry also, which is the clarion call of philosophy.

### **3.8 FURTHER READINGS AND REFERENCES**

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**UNIT 4      ART   EXPERIENCE**


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**4.0 OBJECTIVES**


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In this unit we try to make a metaphysico-philosophical study of art. The title 'Art Experience' evokes a lot of problems, as to how best to interpret the two words, 'art' as well as 'experience' and to correlate the two and reach at a consistent meaning. Is art experience meaningful? Is art really an experience? And if it is an experience, what kind of experience it is? How such experience can be differentiated from the experience which is gained in other fields of knowledge? Further, if art is not an experience, what it is, how is it realized or practiced and in what way? Is art something else, then what it is? Does art lead to an experience or does experience rewards us with art; this is also a debatable question.

Yet another way of dwelling upon the problem is, to explain it in the way that 'art is as an experience, rather than art-experience.' From the pragmatic perspective which includes "radical empiricism, instrumentalism, verificationism, conceptual relativity, a denial of the fact-value distinction, a high regard to science and fallibilism," 'art of experience' is a practical domain, of putting a theory into practice. So, it is related to practical arts, rather than a mere theoretical concern.

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**4.1 INTRODUCTION**


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The word 'experience' entails a lot of things when seen in the light of empirical school of thinkers and empiricist brands. Further, experience is a process, an ever growing affair, rather than any fixed affair, or a predetermined something. So there is always a possibility of change and becoming. Art is not a fixed product. 'Art experience' is something as realizable experience, rather than a theory. This is not like thesis, or anti-thesis, rather 'than a synthesis. It is not discursive, rather is unitive, synthetic, comprehensively compromising attitude. It is in its unitiveness that art leads to creativity. In the Indian context of Truth, beauty and goodness, the same truth, which means "uncontradicted in past, present and future" is also Beauty and goodness. It is the *sat-cit-ananda*, comprehensive whole, an Absolute Brahman. It is not that truth is differentiated from beauty or goodness; beauty differentiated and estranged from truth

and goodness; goodness alienated from truth and beauty. Goodness, beauty, truth all are combined, unified; turned into one comprehensive whole. The all encompassing one is not one or the other; not a quality of qualities. It is all, all in one, one in all, it is smallest of the small, the biggest of the big, it is without quality or quantity, but supersedes all measurements. It is, not this, not that, but it is realizable, here and now. The supreme one has been called 'Ananda', absolute Bliss, and blissfulness is realizable.

Similarly, art is a realizable experience yet undescribable, un-utterable. It is creativity, like the creator, who is a trinity of truth, beauty and goodness, as well as a trinity of creator, sustainer and destroyer, all in one. Creativity is not categorization. It is beyond all categories. It is beyond the boundaries of words, language. It is to be felt rather than explained through the medium of words. It is beyond 'habitation and name.' It is like an experience of deaf and dumb, who taste the palate, who enjoys its palate but cannot explain either the joy of it or the taste of it; not that it is without joy and taste. The taste is something un-explainable in words and language in this case. Does it mean that art is experiential, feelable, but not expressible to other, as it is merely a subjective affair, realizable by a person, but not to be got realizable or transferable to the other? Does it mean that it is not purposeful to others? If it is so, then does it not imply that art is unpurposeful and meaningless futility? These and other questions are relevant in this context.

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## 4.2 DEFINITIONS OF 'EXPERIENCE' AND HISTORY

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The word 'experience' is used both in its noun forms and verb forms. Collins Dictionary notes its origin and history, that it comes, in late 14<sup>th</sup> century from old French, "experience" from Latin *experientia*, "knowledge gained by repeated trials, "from *experientem* (*nom- experiens*) , *experiri* "to try, test" from ex- "out of it *peritus* "experienced, tested", The verb (1953's), first meant "to test, try; "sense of feel, undergo", first recorded 1580's. The Medical Dictionary defines it (noun). "The feeling of emotions and sensations as opposed to thinking; involvement in what is happening rather than abstract reflection on an event." It is also said to be derived from Latin "*experientia*, from *emperiri* to prove, related to Latin *periculum* peril. The Word English Dictionary in its noun form means the following, (1) direct personal participation or observation; actual knowledge or contact; experience of prison life (2) a particular incident, feeling etc that a person has undergone; an experience to remember (3) accumulated knowledge, especially of practical matters: a man of experience (4) (i) the totality of characteristics, both past and present, that make up the particular quality of a person, place or people (ii) the impact made on individual by the culture of a people, nation, etc, the American experience. (5) Philosophy: This in turn, may be compared to its other sense as (a) the datum, the content of a perception regarded as independent of whether the apparent object actually exists. (b) The faculty by which a person acquires knowledge of contingent facts about the world as contrasted with reason (c) the totality of a person's perceptions, feelings and memories. In its verb sense it means to participate in, or undergo as well as to be emotionally or aesthetically moved by; feel to experience beauty.

At other place, the definition of the word has been explained thus, (a) direct observation of or participation in events as a basis of knowledge (b) the fact or state of having been affected by or gained knowledge through direct observation or participation. (2a) practical knowledge, skill or practice derived from direct observation of or participation in events or in particular activity (b) as in the use as 10 years of experience (3a) the conscious events that make up the individual life (b) the events that make up the conscious past of a community or nation or human kind generally

(4) something personally encountered, undergone or lived through (5) the act or process of directly perceiving events or reality. Further, it has been defined “the effect upon the judgment or feelings produced by any event, whether witnessed or participated in; personal and direct impressions as contrasted with description or fancies; personal acquaintance; actual enjoyment or suffering”.

The other definition given is, “An act of knowledge, one or more, by which single facts or general truths are ascertained; experimental or inductive knowledge; hence, implying skill, facility, or practical wisdom gained by personal knowledge, feeling or action; as a king without knowledge of war. It entails, “an event as apprehended,” have first hand knowledge of states, situations, emotions or sensation, “undergo emotional sensation, “mental or physical states or experience”, “to go or live through”. Thus, in the verb experience” it means (i) experiences, sees, go through (ii) know, experience, live (iii) to receive, have get (physical experience, states, get nauseous, receive injury, have feeling (iv) feel (feel regret) (v) have- undergo, In its noun forms it entails – experience – to accumulate knowledge; the content of direct observation, or participation, an event, as apprehended, “a surprising experience.

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#### 4.3 HIRIYANNA ON ‘ART EXPERIENCE’

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Prof. Hiriyantha has tried to explain the expression, Art Experience with the help of erudition in Sanskrit literature of the Upanishads, Vedas, Brahmins, the Puranas, the systems of Indian philosophy, Sanskrit literature on poetics, drama, Art criticism. In the field of art and aesthetics, he has taken up the views of Indian personalities like Udbhat Rudrata, Dandin, Vamana, Bharata, Bhatta, Nayaka, etc. The preliminary account of the reason of causing anyone a leaning towards art is “an attitude of mind which is quite impersonal”. This can be explained by an example, when one attains to an impersonal attitude of mind towards any art object, man takes interest in any art work in the beginning but afterwards, say for example, a show, cinema, he will then be aware of nothing beyond the object on the situation portrayed by the artist”, thus “forgetting himself altogether,” separating himself from what happened then or once.

The secondly Hiriyantha hints that probably as a consequence of such self forgetfulness, the contemplation of art yields a kind of spontaneous joy. Aesthetic attitude of “impersonal,” ranks higher than the everyday or common experience. The every day or common events are characterized by personal interests of some one kind or the other leads to mental tension. The Vedantic philosophy of India speaks about *Moksha* and experience of art can be compared to the *Moksha*. But he says that “the two experiences are of the same order and not identical” for the reason that “the former has limitations which are not found in the latter.”

Hiriyantha, says, “art experience” is transient”; “it does not endure.” It passes away sooner or later, depending upon “its continuance upon the presence of the external stimulus which has evoked it.” While the “ideal state” when once attained means the “rising once for all, above the narrow interest of routine life and the mental strain which those interests involve.” But this should not be interpreted in the way that the ideal state should be divorced from ‘social morality’ or that aesthetic experience should remain limited to self centered satisfaction. Prof. Hiriyantha distinguishes between art experience and the ideal state. The impersonal joy of art experience is “induced artificially from outside, while that of ideal stage springs naturally from within. But how this so happens, poses a big question and Hiriyantha takes his cudgel to justify this.

Art depends on external stimulus. The artist creates situations by his imaginations, not from the contemplation of the real. The situation which he creates is self contained and complete. It deals with whole, like the monads of Leibnitz wherein there can be no additions or alterations. The spectator merely sees or appreciates a particular figure in a drama without reasoning why such thing, have been shown as such. We do not attach value to the show, only see and go out from the place. The impersonal character is represented by the unreality of the incidents. One does not fear by fearful action of the artist represented on the stage, one knows that it is acting.

**The ideal State:** The ideal state is the result of combined pursuit of the values of truth and goodness. A person “possesses comprehensive view of reality as well as a spirit of complete unselfishness”, which requires hard efforts. He says, “The experience of art, like that of ideal condition, is an ultimate value. It is sought for its own sake and not as a means to anything else. Like the ideal condition, art experience is characterized by a unique kind of delight. It is superior to common experience but it does not last long. It passes off (when or as soon as) art stimulus is withdrawn,” while in ideal experience “No such lapse is conceivable.....is permanent.” “Art experience does not require philosophic knowledge or moral worth; it can be brought into being even in their absence.” He says that “aesthetic contemplation can lead to the same kind of exalted experience as that of ideal state, without all the arduous discipline – moral as well as intellectual – required for the latter, may appear to be an excellence of it.” Indian art critics have said that there is no match for the bliss of *moksha* of the yogin for art, who has to strive hard to attain that state and there is no match for it, nor that state can easily be attained. It is not possible for an artist to attain that state, since the ideal is always bound to be unreal; there is a complete lack of harmony between the world of facts and the world of ideals. To say this is not tantamount to pessimism or world-negation and no Indian thinker can stick to this way of thought. But art can be brought to a particular limit, to realize higher goals in the present life. Art can serve to secure at least, to portray, to escape from the imperfections of common life. It can easily serve as an ‘intimation’ to him to rising permanently above those imperfections. Hiriyana says, “art experience is well-adapted to arouse our interest in the ideal state by giving us a foretaste of that state. By provisionally fulfilling the need felt by man for restful joy, art experience may impel him to do his utmost to secure such joy finally.”

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#### 4.4 ART EXPERIENCE: A PRACTICAL APPROACH

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Prof. Hiriyanna’s exposition of art experience according to Indian traditions is a unique gift to the world of art and aesthetics. His interpretation has the stamp and seal of authoritative person, worth infallible acceptance. Whatever criticism men may throw on Indian philosophy, it has been widely held that philosophy in India is not a pastime, nor ideal game of fictitious fancy but a way of life based on knowledge of the self. Self-knowledge is a discovery not an intellectual assimilation. It is a pragmatic ethics to serve man to reach the highest goal known as *Moksha*, rather than only a request for knowledge (*Tattvajnana*). Truth has to be investigated not for keeping it or storing but for its practical application in life. Truth should be in conformity with every day mundane life. Barren truth without its applicability, would slip into dry logistics, empty of content, a casual affair to be experienced and thrown into mist of phantom of mind. Aim of practical ethics which is the favoured goal of Indian philosophy, aesthetics is also a field not divorced from philosophy and ethics. It is fully directed or fully aims at influencing life. This provides unique kinship between ethics and aesthetics, without even the least amount of neglect either of the two. It is a fact and not mere “vague surmises” that Indian works “parallels drawn

from art which imply a close relation of the beautiful to the good” and that “true was not unknown to ancient India.” The Indian aesthetic has its own history quite parallel to that of philosophy.

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#### 4.6 ART EXPERIENCE IN VEDANTIC CONTEXT

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In the Upanisads the Supreme Brahman has been called “*Anandam Brahma*.” *Ananda* is a *rasa* indicating a taste and it is a savour; a essence; a sap. Self and Brahman are one and identical. *Ananda* is bliss, celestial joy. When self or Atman is Brahman and are one, then self must also partake of the essence of *Ananda*, supreme joy. *Ananda* consists in the realization of harmony between the universe in one’s experience and not in being intellectually apprehended, since there can be no such thing as mediated *Ananda*. So long *Avidya* is there, the difference between the self and not self still remains and the real sense of harmony of all is not yet dawned. The man who has become *jivan mukta* attains the unity in variety and enjoys real *Ananda*. The man who has not reached that state of poise sees beauty in outer things and symbols. The real beauty lies in seeing through the ‘inward eye’. Outer beauty as it is called is transitory and it partakes of personal character. It has not reached transcendental stage. Sankara says, life is *avidya-kama-karma*, while *Ananda* is a stage of desire-less-ness, self-less-ness, *Ananda* or bliss is inward joy. While ever-recurring series of *Kama* and *Karmas* constitute life, the elimination of these can be had by removal of *avidya*. So long as finally *avidya*’s veil is not shed off, in some latent form it remains. The artistic attitude is one of “disinterested contemplation” and not of true enlightenment, while the attitude of saint is one of true enlightenment and not necessarily of passivity, but unselfishness.

The Vedantic theory of *rasa* experience indicates an attitude of detachment which one can have in the creations of art, which required the need and essentiality of rhythm, symmetry etc. The perfect knower, by knowing his self or atman knows Brahman “*Brahma-vit, Brahmaiva bhavati*.” This is a matter of higher state than the empirical plane. In the lower stage, one realizes the truth of art. In the higher plane, one fully realizes the truth of nature. A perfect knower enjoys perfect beatitude of unity in Nature’s diversity. Real enjoyment lies in identifying everything as one, *sarva-bhuta-hiteratah*, friendly to all or *Suhrid-Sarvabhutatma*. There is yet a close resemblance between the two attitudes, Hiriyanna says, “We may well compare the person appreciating art to a *jivanmukta*. He does indeed get a foretaste of *Moksha*, but not *Moksha* in fact, because it is transient, not being based on perfect knowledge.”

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#### 4.7 ART EXPERIENCE AND SAMKHYA

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Samkhya philosophy is dualistic realism. The two principles which makes Samkhya dualistic system, is the presence of two absolute principles of *Purusa* and *Prakrti*, each diametrically opposed to the other. While *purusa* or self is awareness, pure and simple, *Prakrti* is *Jada*, material. *Buddhi* is a term or principle or apparatus which help the two opposed principles to a point of mediation. The question arises, how *Buddhi*, itself a product of *Jada Prakrti* can serve as a connecting link between the two and how *buddhi* enables the *Purusa* to realize the ideals of both *bhoga* and *apavarga*. This is a complicated question, followed by yet another of the concept of the three *gunas*, *sattva*, *rajas* and *tamas* which brings *sukha*, *dukha* and *moha*. Prof. Sangam Lal Pandey has remarked that Samkhya system is the basis of ‘Medical science or *cikitsa* science’ as well as aesthetics, moral science and liberation or *moksha* science. Since *Purusa* is a conscious enjoyer this concept found a deep basis for aesthetics. Bhatt Nayak was a great

philosopher and was deeply influenced by Samkhya philosophy. Samkhya speaks about pleasure and pain on the basis of *gunas* which leads to the point of experience. Though *buddhi* is of *Sattvic* nature, it should have always given rise to pleasure. But “the play of its acquired impulses coupled with the character of particular physical object acting upon it may reverse the result.” The result being the same thing may affect different people differently. What is pleasurable to one may be giving pain to other people. Ordinarily men live in secondary world and often ignore the intrinsic nature of things. The basic cause of this ‘predicament’ is due to mistaken identification of the *buddhi* with *purusa*. Until *Purusa* fully dissociates with *buddhi*, the mistake cannot be avoided or rectified. Without attaining discriminative knowledge of intrinsic disparateness of *pursua* and *Prakrti* no one can attain given *mukti* or *apavarga*. Though one cannot fully transcend *buddhi*, he can not become impersonal even for a while. He can by resorting to art, find temporary release from the natural world. The world of art is “no doubt like Nature, but being idealized it does not evoke own egoistic impulses. The world of art is not made of the three *gunas*. The “mind is thus enabled to assume self poise attitude of which the automatic result is a feeling of pleasure”. The artist’s function is to “restore equanimity to the mind by leading us away from the common world and offering us another in exchange.” This fact takes us to a conclusion that (1) while everything of the world is consciously or unconsciously related to the individual perceiver (*atman*) or some one else (a *tatastha*) but creations of art are wholly impersonal, ordinary man can not transcend personal relation, art by its “impersonalized forms offers best means for a temporary escape from the ills of life arising from such relations” (2) “Samkhya theory brings out clearly that aesthetic delight is the result of contemplating the imaginative and therefore impersonal creations of the poet.” (3) The work of art involves three *Vyaparas*, or processes – (a) *avidha* (b) *bhavana* (c) *bhogikarana*. The first recognized by all, but the remaining two are ascribed two works of art. *Purusa* is purely passive in Samkhya, all activities are ascribed to *Prakrti*. The chief functions of *Prakrti* are (1) to evolve things through pleasure and pain is derived (2) to enable *Purusa* to experience such pleasure or pain. (4) Aesthetic attitude is the attitude of *Samvit*, i.e. contemplation dissociated from all practical interest as shown by *Visranti*-‘composure’. The difference between artistic attitude and natural as well as spiritual attitude is that while “the former is not always pleasurable, the latter is neither pleasurable nor painful, art produces a condition of pure pleasure the expression *sattodreka* is an indication of the theory based on Samkhya philosophy.”

One most striking point of Samkhya is that, how *Prakrti* which is Jada is active, which gives movement, how the movement stops, how does it tries to work towards the *purusa*’s *apavarga*. These are philosophical questions which may not have immediate bearing on aesthetics or for that matter aesthetic experience, but the important thing in view of the present deliberation on aesthetics, is that Samkhya uses the word similar to “dancer or *nartaki*”. The word is “*Rangena Darsayitva*”, by showing dance. At least for our purposes of aesthetic the simile of dancer is important. *Prakrti* after showing her dance does not lead to more and more infatuation but to dispassion and detachment. This leads to what Prof. Hiriyantha has too much emphasized i.e. the impersonal nature of art and Samkhya offers such attitude by the acts of *Prakrti*. The words used in *Samkhya Karika* are “*Kaivalyartham Pravrttesca*,” and “*Bhokribhavad*.” Samkhya adopts theory of intelligent causation. It is a *jnana margi darsana*. Samkhya explains the principles of motion as Sankaracharya has said in his exposition and critique of Samkhya by different examples – which he has termed as *asmavat*, like iron and magnet (2) *payavat* – like milk flows from cow’s udder (2) *ambuvat* – like water flowing, (4) *andha* – *pungu vat* –lame and blind

cooperating each other. All these are symbolic of naturalism and Samkhya is a naturalism of *Prakrti*. Nature is fountain of all works of science, art, philosophy, aesthetics, etc, and Samkhya by resorting to naturalism has indirectly emphasized on nature but *Prakrti*'s acting for the *apavarga* of the yet conscious *Purusa*, hints at the impersonal attitude of Samkhya.

The difference between Samkhya and Vedanta lies in the fact that Samkhya is said to be pessimistic. According to it, Nature gives pleasure or beauty but not always. Vedanta is optimistic that everything is beautiful, nothing is ugly since it is a corollary of *atman*. It derives pleasure from everything. It is *ananda-swaroop*. Sainly people are the greatest artists. The artist is endowed with peculiar eye and is always directed to open our eyes to what we miss. Both the systems Samkhya and Vedanta induce a mood of detachment. In the final terms, according to idealistic Vedanta "the artistic attitude is characterized by a forgetting, though temporary, of our individuality, while according to realistic Samkhya, it is due to escape from the natural world. According to the former art serves as a pathway to Reality; but according to the latter it is so to speak, 'a deflection' from Reality. The one reveals the best in Nature, while the other fashions something better than nature".

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#### 4.8 ART CONTEMPLATION

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Prof. Hiriyanna also uses another word in reference to art experience, which is art contemplation. He says, "The view of art contemplation entirely transforms the idea of aesthetic end." In art contemplation, there is no duality of end and means. No such dualism can any how be recognized. That, "there is only a single self justifying process of contemplation, which represents a progressive appreciation of the aesthetic object. The purpose is thus present throughout the process or is immanent in it, and if we look upon its culminating stage as the result, it is because that stage is marked by the repose of achievement. The value of art accordingly consists not in providing more delight for us, but in the totality of experience for which aesthetic contemplation stands. The feeling of pleasure is no doubt there but as an aspect of that experience."

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#### 4.9 ART EXPERIENCE AND MORALITY

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It is quite unwise to hold that art experience keeps morality outside its parameters. "The ethical value of good deed consists in the doing of it and in the right direction of the will involved in it." This hints towards the applied aesthetics or practical and pragmatic ethics, though this topic is a good topic for an elaborate study. This does not permit a space here, but one thing can be said, that Indian texts speak of truth, consciousness and bliss, goodness or beauty as forming a trinity. Whereby neither of the three can be separately understood but may be understood in an unity, that the good must conform to the standards of values, of morality. Since not to conform to goodness is to go stray and get entrapped in unethicity, ethicality is ingrained in aesthetic experiences, aesthetic contemplation, in aesthetic achievements.

#### Check Your Progress I

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

1) Enumerate 'experience' in history.

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2) Explain art experience as contemplation of reality.

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#### 4.10 LET US SUM UP

In nutshell, the art experience is a unique form of experience. The art experience to be perfect must involve/consist in unselfishness, not only outer unselfishness, but spontaneous and genuine unselfishness, a stage lifted above personal and private self. The aesthetic experience consists in disinterested contemplation of beauty. That art experience yields pure and untainted joy without the least pain. Aesthetic experience is above common or everyday life. The idealists afford escapes from worldly concerns. Values prescribed by the Vedantists are *atmananda* and *rasanubhava*. Art experience is impersonal in full sense of the term. If it is not possible to attain perfect *ananda*, art experience provides *ananda*. "Art is a short-cut to the ultimate value of life by-passing logic." Aesthetics is 'a-logical.' Aesthetics presents a detached view of life without personal whims, tendencies and self interest. To transcend above self-interest is to work in a spirit of unity in diversity, unity and harmony with the rest of the creations of the world. It is one for all, all for one. It is a cosmic unification, cosmic harmony, a rise to the highest ideal stage of spiritual oneness, the happiness of all, "*Sarve Bahvantu Sukhinah, sarve santu Niramaya*," it is akin to RigVedic dictum, *Aa no bhadra*, let noble thoughts come to all. It is upliftment of all and Sundry, a return to Sri Aurobindo's philosophy based on the Upanishads, to return to Swami Vivekananda's observations that nothing is Undivine; the divinity is ingrained in man; the only need is to awaken the divinity; to manifest divinity is us. Man is a conscious being, supremely conscious. There are degrees of consciousness and even a stone has some degree of consciousness, as a spark of the divinity. So the well-being of all is the well-being of everyone, singly, collectively or universally.

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