

1: The Japanese Philosophy of Wabi-Sabi: Seeing Beauty in the Everyday

Does beauty necessarily go along with pleasure? Do humans praise beauty because it gives pleasure? s a life dedicated to the quest for beauty one worth living? These are some fundamental questions in philosophy, at the intersection between ethics and aesthetics.

I thought a lot about what I should write to you. I thought of giving you blessings and wishes for things of great value to happen to you in future; I thought of appreciating you for being the way you are; I thought to give sweet and lovely compliments for everything about you; I thought to write something in praise of your poems and prose; and I thought of extending my gratitude for being one of the very few sincerest friends I have ever had. So I thought of something through which I hope you will remember me for a very long time. I decided to share some part of my story, of what led me here, the part we both have had in common. A past, which changed us and our perception of the world. A past, which shaped our future into an unknown yet exciting opportunity to revisit the lost thoughts and to break free from the libido of our lost dreams. A past, which questioned our whole past. My dear, when the moment of my past struck me, in its highest demonised form, I felt dead, like a dead-man walking in flesh without a soul, who had no reason to live any more. I no longer saw any meaning of life but then I saw no reason to die as well. I travelled to far away lands, running away from friends, family and everyone else and I confined myself to my thoughts, to my feelings and to myself. Hours, days, weeks and months passed and I waited for a moment of magic to happen, a turn of destiny, but nothing happened, nothing ever happens. I waited and I counted each moment of it, thinking about every moment of my life, the good and the bad ones. I then saw how powerful yet weak, bright yet dark, beautiful yet ugly, joyous yet grievous; is a one single moment. One moment makes the difference. Just a one moment. Such appears to be the extreme and undisputed power of a single moment. We live in a world of appearance, Abigail, where the reality lies beyond the appearances, and this is also only what appears to be such powerful when in actuality it is not. I realised that the power of the moment is not in the moment itself. The power, actually, is in us. Every single one of us has the power to make and shape our own moments. It is us who by feeling joyful, celebrate for a moment of success; and it is also us who by feeling saddened, cry and mourn over our losses. I, with all my heart and mind, now embrace this power which lies within us. I wish life offers you more time to make use of this power. Remember, we are our own griefs, my dear, we are our own happinesses and we are our own remedies.

2: Beauty (Stanford Encyclopedia of Philosophy)

The nature of beauty is one of the most enduring and controversial themes in Western philosophy, and is "with the nature of art" one of the two fundamental issues in philosophical aesthetics.

Aesthetics, a not very tidy intellectual discipline, is a heterogeneous collection of problems that concern the arts primarily but also relate to nature. In practice, aesthetic judgement refers to the sensory contemplation or appreciation of an object not necessarily an art object, while artistic judgement refers to the recognition, appreciation or criticism of art or an art work. Philosophical aesthetics has not only to speak about art and to produce judgments about art works, but also has to give a definition of what art is. Art is an autonomous entity for philosophy, because art deals with the senses. Hence, there are two different conceptions of art in aesthetics: They study the varieties of art in relation to their physical, social, and culture environments. Aestheticians also use psychology to understand how people see, hear, imagine, think, learn, and act in relation to the materials and problems of art. Aesthetic psychology studies the creative process and the aesthetic experience. However, aesthetic judgments usually go beyond sensory discrimination. For David Hume, delicacy of taste is not merely "the ability to detect all the ingredients in a composition", but also our sensitivity "to pains as well as pleasures, which escape the rest of mankind. For Immanuel Kant Critique of Judgment, "enjoyment" is the result when pleasure arises from sensation, but judging something to be "beautiful" has a third requirement: Judgments of beauty are sensory, emotional and intellectual all at once. Kant observed of a man "If he says that canary wine is agreeable he is quite content if someone else corrects his terms and reminds him to say instead: It is agreeable to me," because "Everyone has his own sense of taste". The case of "beauty" is different from mere "agreeableness" because, "If he proclaims something to be beautiful, then he requires the same liking from others; he then judges not just for himself but for everyone, and speaks of beauty as if it were a property of things. Viewer interpretations of beauty may on occasion be observed to possess two concepts of value: Aesthetics is the philosophical notion of beauty. Taste is a result of an education process and awareness of elite cultural values learned through exposure to mass culture. Bourdieu examined how the elite in society define the aesthetic values like taste and how varying levels of exposure to these values can result in variations by class, cultural background, and education. However, one may not be able to pin down these qualities in a work of art. Judgments of aesthetical values seem often to involve many other kinds of issues as well. Responses such as disgust show that sensory detection is linked in instinctual ways to facial expressions, and even behaviours like the gag reflex. Aesthetic judgments may be linked to emotions or, like emotions, partially embodied in our physical reactions. For example, the awe inspired by a sublime landscape might physically manifest with an increased heart-rate or pupil dilation; physiological reaction may express or even cause the initial awe. Victorians in Britain often saw African sculpture as ugly, but just a few decades later, Edwardian audiences saw the same sculptures as being beautiful. Evaluations of beauty may well be linked to desirability, perhaps even to sexual desirability. Thus, judgments of aesthetic value can become linked to judgments of economic, political, or moral value. Likewise aesthetic judgments seem often to be at least partly intellectual and interpretative. It is what a thing means or symbolizes for us that is often what we are judging. Modern aestheticians have asserted that will and desire were almost dormant in aesthetic experience, yet preference and choice have seemed important aesthetics to some 20th-century thinkers. Thus aesthetic judgments might be seen to be based on the senses, emotions, intellectual opinions, will, desires, culture, preferences, values, subconscious behaviour, conscious decision, training, instinct, sociological institutions, or some complex combination of these, depending on exactly which theory one employs. A third major topic in the study of aesthetic judgments is how they are unified across art forms. The philosopher Denis Dutton identified six universal signatures in human aesthetics: Humans cultivate, recognize, and admire technical artistic skills. Artistic objects and performances satisfy rules of composition that place them in a recognizable style. People make a point of judging, appreciating, and interpreting works of art. With a few important exceptions like abstract painting, works of art simulate experiences of the world. Art is set aside from ordinary life and made a dramatic focus of experience. For

example, the installations of the contemporary artist Thomas Hirschhorn deliberately eschew technical virtuosity. People can appreciate a Renaissance Madonna for aesthetic reasons, but such objects often had and sometimes still have specific devotional functions. John Dewey [25] has pointed out that the unity of aesthetics and ethics is in fact reflected in our understanding of behaviour being "fair" – the word having a double meaning of attractive and morally acceptable. More recently, James Page [26] [27] has suggested that aesthetic ethics might be taken to form a philosophical rationale for peace education. New Criticism and The Intentional Fallacy[edit] During the first half of the twentieth century, a significant shift to general aesthetic theory took place which attempted to apply aesthetic theory between various forms of art, including the literary arts and the visual arts, to each other. This resulted in the rise of the New Criticism school and debate concerning the intentional fallacy. At issue was the question of whether the aesthetic intentions of the artist in creating the work of art, whatever its specific form, should be associated with the criticism and evaluation of the final product of the work of art, or, if the work of art should be evaluated on its own merits independent of the intentions of the artist. In , William K. For Wimsatt and Beardsley, the words on the page were all that mattered; importation of meanings from outside the text was considered irrelevant, and potentially distracting. This fallacy would later be repudiated by theorists from the reader-response school of literary theory. Ironically, one of the leading theorists from this school, Stanley Fish , was himself trained by New Critics. Fish criticizes Wimsatt and Beardsley in his essay "Literature in the Reader" So details of the act of creating a work, though possibly of interest in themselves, have no bearing on the correct interpretation of the work. In , Eli Siegel , American philosopher and poet, founded Aesthetic Realism , the philosophy that reality itself is aesthetic, and that "The world, art, and self explain each other: The challenge to the assumption that beauty was central to art and aesthetics, thought to be original, is actually continuous with older aesthetic theory; Aristotle was the first in the Western tradition to classify "beauty" into types as in his theory of drama, and Kant made a distinction between beauty and the sublime. What was new was a refusal to credit the higher status of certain types, where the taxonomy implied a preference for tragedy and the sublime to comedy and the Rococo. Croce suggested that "expression" is central in the way that beauty was once thought to be central. George Dickie suggested that the sociological institutions of the art world were the glue binding art and sensibility into unities. Essays on Postmodern Culture. The discipline of aesthetics, which originated in the eighteenth century, mistook this transient state of affairs for a revelation of the permanent nature of art. Denis Dutton in "The Art Instinct" also proposed that an aesthetic sense was a vital evolutionary factor. Sublime painting, unlike kitsch realism , " Recent aesthetics[edit] Guy Sircello has pioneered efforts in analytic philosophy to develop a rigorous theory of aesthetics, focusing on the concepts of beauty, [43] love [44] and sublimity. As well, art is used to memorialize individuated biographies in a manner that allows persons to imagine that they are part of something greater than themselves. Experimental aesthetics in these times had been characterized by a subject -based, inductive approach. The analysis of individual experience and behaviour based on experimental methods is a central part of experimental aesthetics. In particular, the perception of works of art, [49] music, or modern items such as websites [50] or other IT products [51] is studied. Experimental aesthetics is strongly oriented towards the natural sciences. Modern approaches mostly come from the fields of cognitive psychology or neuroscience neuroaesthetics [52]. In the s, Abraham Moles and Frieder Nake were among the first to analyze links between aesthetics, information processing , and information theory. One of his examples: Here 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. A reinforcement learning algorithm is used to maximize future expected reward by learning to execute action sequences that cause additional interesting input data with yet unknown but learnable predictability or regularity. The principles can be implemented on artificial agents which then exhibit a form of artificial curiosity. This is different from the aesthetic considerations of applied aesthetics used in the study of mathematical beauty. Aesthetic considerations such as symmetry and simplicity are used in areas of philosophy, such as ethics and theoretical physics and cosmology to define truth , outside of empirical considerations. The fact that judgments of beauty and judgments of truth both are influenced by processing fluency , which is the ease with which information can be processed, has been presented as an

explanation for why beauty is sometimes equated with truth. The Acquine engine, developed at Penn State University, rates natural photographs uploaded by users. Evolutionary aesthetics Evolutionary aesthetics refers to evolutionary psychology theories in which the basic aesthetic preferences of Homo sapiens are argued to have evolved in order to enhance survival and reproductive success. Another example is that body symmetry and proportion are important aspects of physical attractiveness which may be due to this indicating good health during body growth. Evolutionary explanations for aesthetical preferences are important parts of evolutionary musicology, Darwinian literary studies, and the study of the evolution of emotion. Applied aesthetics As well as being applied to art, aesthetics can also be applied to cultural objects, such as crosses or tools. For example, aesthetic coupling between art-objects and medical topics was made by speakers working for the US Information Agency [77] Art slides were linked to slides of pharmacological data, which improved attention and retention by simultaneous activation of intuitive right brain with rational left. It can also be used in topics as diverse as mathematics, gastronomy, fashion and website design. Raymond Williams argues that there is no unique and or individual aesthetic object which can be extrapolated from the art world, but that there is a continuum of cultural forms and experience of which ordinary speech and experiences may signal as art. By "art" we may frame several artistic "works" or "creations" as so though this reference remains within the institution or special event which creates it and this leaves some works or other possible "art" outside of the frame work, or other interpretations such as other phenomenon which may not be considered as "art".

3: Kintsugi Is Recognizing Beauty in Broken Things | Make:

The Living Beauty - I bade, because but he remained uninhibited in advancing his idiosyncratic philosophy, and his poetry continued to grow stronger as he grew.

A Philosophy of Living Everyone, at one time or another, has had an insight into truth that was profoundly illuminating. Everyone has had a taste of supreme beauty. Everyone has had some peak experience of genuine goodness. In what way can we cultivate a life of truth, beauty, and goodness? This book was written to begin to answer that question. It was written for a very broad audience, so I simplified a lot, while still saying things that I thought were true and important, and I am still pleased with much of what is in here. Failing to find a publisher, in I put this version on the web and started producing chapters of a more academic nature. Any particular formulation of philosophy, especially in bulleted lists, is likely to become static. Moreover, the project of constructing a new philosophy of living is a group project, not an individual affair. The truths of science Refining our initial sense of reality, we develop our awareness of fact with the aid of science. In the simplest terms, scientific living boils down to working with three main ideas: What are the implications in practice? What is a fact? What are problems surrounding the theory and practice of establishing facts well? What kinds of causation can we observe? What limits are there to the concept of causation? Around these habits of mind grow the virtues of scientific living. The truths of philosophy Each one of us already has some wisdom, and we know that when we seek for more, we can find it, without ever having a final and completed result. Here is a broad method for thinking on any level, material, intellectual, or spiritual. Our affirmations of the reality of matter, mind, and spirit are so basic that they can neither be proved nor disproved; any proof or disproof assumes too much or proves too little. Bringing the meanings of facts and the meanings of values together leads to the syntheses that occupy philosophy. The truths of spiritual experience Religion is so often taken as an institutional affair, a matter of creed and ritual, but the life of religion comes through spiritual experience. The door to the truths of spiritual experience is faith. Science-centered and humanistic perspectives sometimes tell part of the story or even all of the story about what seem to be spiritual experiences. Therefore the person of faith moves in a field of adventure in which discernment grows gradually. We may begin to relate with other persons as members in a universal family. Questions about human suffering and the plausibility of the promise of eternal life must be faced. Beauty The more we realize truth, the more we feel the beauty of truth, and this prepares us to enjoy the beauties of nature and the arts. Beauties of nature Taking time in the beauties of nature allows us to enjoy the paradox that, while we somehow transcend nature, we are also a part of nature. One of the striking beauties of nature is the capacity of the human body to enter into a system of integrated living, beyond the conflict of the spirit and the flesh, where self-mastery regarding physical impulses show our marvelous potentials as many-dimensional beings. The arts There are fun arts gardening, play, sports, humor as well as fine arts that engage us on an emotional level and lead the mind into some high thought. Reflections on these topics culminate in reflections on the art of living, from personal grooming and keeping an orderly home and workplace, to the vigorous attitudes needed for challenges. We usually experience the art of living more like improvisation with a jazz band than a solo performance of a predetermined score; but sometimes we glimpse a stretch of our lives as part of a cosmic symphony of vast grandeur. Beauty is a gift, the value that governs the realm of feelingâ€”from transient, material emotions to sublime feelings of soul. Beauty discloses an integrating, evolving universe. Realizing the beauty of truth prepares us to participate in the beauty of goodness. Goodness Goodness spills over from the divine to the human. Morality The golden rule, viewed through many cultures and disciplines, proves to offer a great deal of guidance. On a foundation of morality, we can explore compromise, the mercy process, and conflict. Growth and greatness There are virtues connected to practices in each area of truth, beauty, and goodness. These virtues combine and unify in strong character. How does character grow? It is not particularly a self-conscious and deliberate affair. Why does love grow as we pursue truth, beauty, and goodness?

4: What is it like when you are living at your best?

philosophy is a brand that approaches personal care from a skin-care point of view, while celebrating the beauty of the human spirit. The company was founded in by Cristina Carlino, a passionate entrepreneur with 30 years of hands-on experience in the wellness and beauty industries.

Seeing Beauty in the Everyday Learn how this Japanese philosophy fits into the simple living movement. It will inspire you to see that less is more, simple is beautiful and there is endless beauty in the everyday objects around you. By Robyn Griggs Lawrence March 10, Editors Cecile Andrews and Wanda Urbanska have assembled works that will both educate and inspire you when it comes to the many benefits of simple living. This compilation of essays comes from some of the most respected voices to grace the simple living movement over the past few decades. At that time, the Japanese philosophy of finding beauty in the imperfect had a serious underground following, but the concept was new to most. Simplicity, slow food, recycling and reuse. In the first wheredo-we-go-now months after the planes hit the towers, I thought Americans might go the wabi way, toward Victory Gardens and plainer living. Instead, we went for easy credit and patriotic shopping; wabi-sabi had to wait. Hard knocks change a nation. Wealth ebbs and flows, thrift and greed take turns in our cycling consciousness. Seven years later, we stopped. It stems more directly from the Japanese tea ceremony, a simple Zen ritual for making and sharing a cup of tea — an approach that warlords in 15th-century Japan turned into a means of showing off their immense wealth through gaudy tea houses and imported goods. The wabi way of tea wabichado grew out of a backlash to that, championed by a master so powerful that his style is practiced to this day. Wood and bamboo replaced porcelain, and lacquer and hospitality trumped pretension as the height of taste. The status of these monks rose alongside wabi in 15th-century Japan, as people grew war-weary, and the upper classes grew tired of conspicuous consumption. Simplicity — the aesthetic of the everyday samurai — took on a new nobility. And no matter how much wealth they had, everyone in Japan could make and share a cup of tea. It brings appreciation for dignified, graceful aging: So how does this translate? Like all good philosophies, it gives us a launching point toward thinking about what matters. Wabi-sabi says we can take pleasure in ending the spending spree and feel good about frugality. It lets us celebrate the beauty in just getting by — something a lot of us crave right now. In his sacred tea text, Nanporoku, Sen no Rikyu wrote: It is enough if the house does not leak and the food keeps hunger away. We can start developing our own wabigokoro, or wabi mind and heart, in our homes. Wabibitos live modestly, satisfied with things as they are. They revere humans over machines, surrounding themselves with things that resonate with the spirit of their makers. You can let things be. Our Depression-era grandmothers knew wabi-sabi. And their houses were so comfortable because they understood, inherently, the difference between wabi and slobby. Their tablecloths and linens were faded, but they never had rips or tears. Their floors showed wear, but they were always swept, with rag rugs that wove together memories in their use of old garments. Like all good things, wabi-sabi is more about time than money. It requires effort to be interested. Wabi-sabi has made inroads in Western culture time and again; strains of it can be seen in the lifestyles of the Puritans, the Shakers and the Transcendentalists. It showed up in Arts and Crafts furnishings a reaction to the overwrought Victorian era and even in Eames chairs simple, functional design for the masses. Wabi-sabi is a logical reaction to a society disgusted with its own excess. Instead of buying, we could make things. We could grow our own. We could put away the credit cards. We could start by taking on the most important tenet of the tea: We never know what might happen tomorrow, or even later today. But in the moment, we could stop to share conversation and a cup of tea. And that sure beats the bad news on TV.

5: The Living Beauty by W. B. Yeats - Poems | Academy of American Poets

living grace embrace the beauty of living in the present moment with this clean, ethereal fragrance.

A pure version of either of these positions seems implausible, for reasons we will examine, and many attempts have been made to split the difference or incorporate insights of both subjectivist and objectivist accounts. Nevertheless, that beauty is subjective was also a commonplace from the time of the sophists. Beauty is no quality in things themselves: It exists merely in the mind which contemplates them; and each mind perceives a different beauty. One person may even perceive deformity, where another is sensible of beauty; and every individual ought to acquiesce in his own sentiment, without pretending to regulate those of others. The judgment of taste is therefore not a judgment of cognition, and is consequently not logical but aesthetical, by which we understand that whose determining ground can be no other than subjective. Every reference of representations, even that of sensations, may be objective and then it signifies the real [element] of an empirical representation, save only the reference to the feeling of pleasure and pain, by which nothing in the object is signified, but through which there is a feeling in the subject as it is affected by the representation. Kant, section 1 However, if beauty is entirely subjective—that is, if anything that anyone holds to be or experiences as beautiful is beautiful as James Kirwan, for example, asserts —then it seems that the word has no meaning, or that we are not communicating anything when we call something beautiful except perhaps an approving personal attitude. In addition, though different persons can of course differ in particular judgments, it is also obvious that our judgments coincide to a remarkable extent: And it is possible actually to disagree and argue about whether something is beautiful, or to try to show someone that something is beautiful, or learn from someone else why it is. On the other hand, it seems senseless to say that beauty has no connection to subjective response or that it is entirely objective. That would seem to entail, for example, that a world with no perceivers could be beautiful or ugly, or perhaps that beauty could be detected by scientific instruments. All plausible accounts of beauty connect it to a pleasurable or profound or loving response, even if they do not locate beauty purely in the eye of the beholder. Until the eighteenth century, most philosophical accounts of beauty treated it as an objective quality: In *De Veritate Religione*, Augustine asks explicitly whether things are beautiful because they give delight, or whether they give delight because they are beautiful; he emphatically opts for the second. Augustine, We hold that all the loveliness of this world comes by communion in Ideal-Form. All shapelessness whose kind admits of pattern and form, as long as it remains outside of Reason and Idea, is ugly from that very isolation from the Divine-Thought. And this is the Absolute Ugly: But where the Ideal-Form has entered, it has grouped and coordinated what from a diversity of parts was to become a unity: Plotinus, 22 [Ennead I, 6] In this account, beauty is at least as objective as any other concept, or indeed takes on a certain ontological priority as more real than particular Forms: Though Plato and Aristotle disagree on what beauty is, they both regard it as objective in the sense that it is not localized in the response of the beholder. Nevertheless, it is conventional in ancient treatments of the topic also to pay tribute to the pleasures of beauty, often described in quite ecstatic terms, as in Plotinus: At latest by the eighteenth century, however, and particularly in the British Isles, beauty was associated with pleasure in a somewhat different way: Without perceivers of a certain sort, there would be no colors. One argument for this was the variation in color experiences between people. For example, some people are color-blind, and to a person with jaundice much of the world takes on a yellow cast. In addition, the same object is perceived as having different colors by the same the person under different conditions: Such variations are conspicuous in experiences of beauty as well. Nevertheless, eighteenth-century philosophers such as Hume and Kant perceived that something important was lost when beauty was treated merely as a subjective state. They saw, for example, that controversies often arise about the beauty of particular things, such as works of art and literature, and that in such controversies, reasons can sometimes be given and will sometimes be found convincing. They saw, as well, that if beauty is completely relative to individual experiencers, it ceases to be a paramount value, or even recognizable as a value at all across persons or societies. On the other hand, we do frequently dispute about matters of taste, and some persons are held up as exemplars of good taste or of tastelessness. Taste, that is, appears to be both

subjective and objective: Both Hume and Kant, as we have seen, begin by acknowledging that taste or the ability to detect or experience beauty is fundamentally subjective, that there is no standard of taste in the sense that the Canon was held to be, that if people did not experience certain kinds of pleasure, there would be no beauty. Both acknowledge that reasons can count, however, and that some tastes are better than others. In different ways, they both treat judgments of beauty neither precisely as purely subjective nor precisely as objective but, as we might put it, as inter-subjective or as having a social and cultural aspect, or as conceptually entailing an inter-subjective claim to validity. Hume argues further that the verdicts of critics who possess those qualities tend to coincide, and approach unanimity in the long run, which accounts, for example, for the enduring veneration of the works of Homer or Milton. So the test of time, as assessed by the verdicts of the best critics, functions as something analogous to an objective standard. Though judgments of taste remain fundamentally subjective, and though certain contemporary works or objects may appear irremediably controversial, the long-run consensus of people who are in a good position to judge functions analogously to an objective standard and renders such standards unnecessary even if they could be identified. Though we cannot directly find a standard of beauty that sets out the qualities that a thing must possess in order to be beautiful, we can describe the qualities of a good critic or a tasteful person. Then the long-run consensus of such persons is the practical standard of taste and the means of justifying judgments about beauty. Kant similarly concedes that taste is fundamentally subjective, that every judgment of beauty is based on a personal experience, and that such judgments vary from person to person. By a principle of taste I mean a principle under the condition of which we could subsume the concept of the object, and thus infer, by means of a syllogism, that the object is beautiful. But that is absolutely impossible. For I must immediately feel the pleasure in the representation of the object, and of that I can be persuaded by no grounds of proof whatever. Although, as Hume says, all critics can reason more plausibly than cooks, yet the same fate awaits them. They cannot expect the determining ground of their judgment [to be derived] from the force of the proofs, but only from the reflection of the subject upon its own proper state of pleasure or pain. Kant, section 34 But the claim that something is beautiful has more content merely than that it gives me pleasure. Something might please me for reasons entirely eccentric to myself: I might enjoy a bittersweet experience before a portrait of my grandmother, for example, or the architecture of a house might remind me of where I grew up. By contrast, the judgment that something is beautiful, Kant argues, is a disinterested judgment. It does not respond to my idiosyncrasies, or at any rate if I am aware that it does, I will no longer take myself to be experiencing the beauty per se of the thing in question. Somewhat as in Hume's "whose treatment Kant evidently had in mind" one must be unprejudiced to come to a genuine judgment of taste, and Kant gives that idea a very elaborate interpretation: If one is walking through a museum and admiring the paintings because they would be extremely expensive were they to come up for auction, for example, or wondering whether one could steal and fence them, one is not having an experience of the beauty of the paintings at all. One must focus on the form of the mental representation of the object for its own sake, as it is in itself. Kant summarizes this as the thought that insofar as one is having an experience of the beauty of something, one is indifferent to its existence. Now, when the question is whether something is beautiful, we do not want to know whether anything depends or can depend on the existence of the thing, either for myself or anyone else, but how we judge it by mere observation intuition or reflection. Everyone must admit that a judgement about beauty, in which the least interest mingles, is very partial and is not a pure judgement of taste. If you are looking at a lovely woman and considering her as a possible sexual conquest, you are not able to experience her beauty in the fullest or purest sense; you are distracted from the form as represented in your experience. And Shaftesbury, too, localizes beauty to the representational capacity of the mind. Shaftesbury, For Kant, some beauties are dependent "relative to the sort of thing the object is" and others are free or absolute. The idea in particular that free beauty is completely separated from practical use and that the experiencer of it is not concerned with the actual existence of the object leads Kant to conclude that absolute or free beauty is found in the form or design of the object, or as Clive Bell put it, in the arrangement of lines and colors in the case of painting Bell By the time Bell writes in the early twentieth century, however, beauty is out of fashion in the arts, and Bell frames his view not in terms of beauty but in terms of a general formalist conception of aesthetic

value. Since in reaching a genuine judgment of taste one is aware that one is not responding to anything idiosyncratic in oneself, Kant asserts, section 8, one will reach the conclusion that anyone similarly situated should have the same experience: Built conceptually into the judgment of taste is the assertion that anyone similarly situated ought to have the same experience and reach the same judgment. In ethical judgments, however, the universalization is objective: The judgment conceptually entails a claim to inter-subjective validity. This accounts for the fact that we do very often argue about judgments of taste, and that we find tastes that are different than our own defective. The influence of this series of thoughts on philosophical aesthetics has been immense. One might mention related approaches taken by such figures as Schopenhauer, Hanslick, Bullough, and Croce, for example. We have now reached our definition of beauty, which, in the terms of our successive analysis and narrowing of the conception, is value positive, intrinsic, and objectified. Or, in less technical language, Beauty is pleasure regarded as the quality of a thing. An object cannot be beautiful if it can give pleasure to nobody: Santayana, 50 It is much as though one were attributing malice to a balky object or device. The object causes certain frustrations and is then ascribed an agency or a kind of subjective agenda that would account for its causing those effects. Now though Santayana thought the experience of beauty could be profound or could even be the meaning of life, this account appears to make beauty a sort of mistake: If beauty is a subjective pleasure, it would seem to have no higher status than anything that entertains, amuses, or distracts; it seems odd or ridiculous to regard it as being comparable in importance to truth or justice, for example. And the twentieth century also abandoned beauty as the dominant goal of the arts, again possibly in part because its trivialization in theory led artists to believe that they ought to pursue more real and more serious projects. However, there has been a revival of interest in beauty in both art and philosophy in recent years, and several theorists have made new attempts to address the antinomy of taste. To some extent, such approaches echo G. One interpretation of this would be that what is fundamentally valuable is the situation in which the object and the person experiencing are both embedded; the value of beauty might include both features of the beautiful object and the pleasures of the experiencer. Similarly, Crispin Sartwell in his book *Six Names of Beauty*, attributes beauty neither exclusively to the subject nor to the object, but to the relation between them, and even more widely also to the situation or environment in which they are both embedded. He points out that when we attribute beauty to the night sky, for instance, we do not take ourselves simply to be reporting a state of pleasure in ourselves; we are turned outward toward it; we are celebrating the real world. On the other hand, if there were no perceivers capable of experiencing such things, there would be no beauty. Beauty, rather, emerges in situations in which subject and object are juxtaposed and connected. Alexander Nehamas, in *Only a Promise of Happiness*, characterizes beauty as an invitation to further experiences, a way that things invite us in, while also possibly fending us off. The beautiful object invites us to explore and interpret, but it also requires us to explore and interpret: And Nehamas, like Hume and Kant, though in another register, considers beauty to have an irreducibly social dimension. Beauty is something we share, or something we want to share, and shared experiences of beauty are particularly intense forms of communication. Thus, the experience of beauty is not primarily within the skull of the experiencer, but connects observers and objects such as works of art and literature in communities of appreciation. Aesthetic judgment, I believe, never commands universal agreement, and neither a beautiful object nor a work of art ever engages a catholic community. Beauty creates smaller societies, no less important or serious because they are partial, and, from the point of view of its members, each one is orthodox—orthodox, however, without thinking of all others as heresies. Nehamas, 80 2. Philosophical Conceptions of Beauty Each of the views sketched below has many expressions, some of which may be incompatible with one another. In many or perhaps most of the actual formulations, elements of more than one such account are present. However, it is also worth remarking how divergent or even incompatible with one another many of these views are: The central idea of the Italian Renaissance is that of perfect proportion. In the human figure as in the edifice, this epoch strove to achieve the image of perfection at rest within itself. Every form developed to self-existent being, the whole freely co-ordinated:

6: Philosophy Living Grace: Health & Beauty | eBay

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References and Further Reading 1. There is even now a four-volume encyclopedia devoted to the full range of possible topics. The core issues in Philosophical Aesthetics, however, are nowadays fairly settled see the book edited by Dickie, Sclafani, and Roblin, and the monograph by Sheppard, among many others. Before this time, thoughts by notable figures made some forays into this ground, for instance in the formulation of general theories of proportion and harmony, detailed most specifically in architecture and music. But the full development of extended, philosophical reflection on Aesthetics did not begin to emerge until the widening of leisure activities in the eighteenth century. Therefore it is important, first of all, to have some sense of how Kant approached the subject. Criticisms of his ideas, and alternatives to them, will be presented later in this entry, but through him we can meet some of the key concepts in the subject by way of introduction. Kant is sometimes thought of as a formalist in art theory; that is to say, someone who thinks the content of a work of art is not of aesthetic interest. But this is only part of the story. But our enjoyment of, for instance, the arbitrary abstract patterns in some foliage, or a color field as with wild poppies, or a sunset was, according to Kant, absent of such concepts; in such cases, the cognitive powers were in free play. By design, art may sometimes obtain the appearance of this freedom: But when no definite concept is involved, as with the scattered pebbles on a beach, the cognitive powers are held to be in free play; and it is when this play is harmonious that there is the experience of pure beauty. There is also objectivity and universality in the judgment then, according to Kant, since the cognitive powers are common to all who can judge that the individual objects are pebbles. These powers function alike whether they come to such a definite judgment or are left suspended in free play, as when appreciating the pattern along the shoreline. This was not the basis on which the apprehension of pure beauty was obligatory, however. Perceiving the object in such cases is an end in itself; it is not a means to a further end, and is enjoyed for its own sake alone. It is because Morality requires we rise above ourselves that such an exercise in selfless attention becomes obligatory. Judgments of pure beauty, being selfless, initiate one into the moral point of view. The shared enjoyment of a sunset or a beach shows there is harmony between us all, and the world. Indeed, Kant took it from eighteenth century theorists before him, such as the moral philosopher, Lord Shaftesbury, and it has attracted much attention since: Aesthetic Concepts The eighteenth century was a surprisingly peaceful time, but this turned out to be the lull before the storm, since out of its orderly classicism there developed a wild romanticism in art and literature, and even revolution in politics. He said that they were not rule- or condition-governed, but required a heightened form of perception, which one might call taste, sensitivity, or judgment. His full analysis, however, contained another aspect, since he was not only concerned with the sorts of concepts mentioned above, but also with a set of others which had a rather different character. For one can describe works of art, often enough, in terms which relate primarily to the emotional and mental life of human beings. These are evidently not purely aesthetic terms, because of their further uses, but they are still very relevant to many aesthetic experiences. To be a bachelor, for instance, it is necessary to be male and unmarried, though of marriageable age, and together these three conditions are sufficient. Other theorists, such as Rudolph Arnheim and Roger Scruton, have held similar views. Scruton, in fact, discriminated eight types of aesthetic concept, and we shall look at some of the others below. There is a famous curve, for instance, obtained by the nineteenth century psychologist Wilhelm Wundt, which shows how human arousal is quite generally related to complexity of stimulus. We are bored by the simple, become sated, even over-anxious, by the increasingly complex, while in between there is a region of greatest pleasure. The dimension of complexity is only one objective measure of worth which has been proposed in this way. Thus it is now known, for instance, that judgments of facial beauty in humans are a matter of averageness and symmetry. Traditionally, unity was taken to be central, notably by Aristotle in connection with Drama, and when added to complexity it formed a general account of aesthetic value. To say a work of art had a positive quality like humor, for instance, was to

praise it to some degree, but this could be offset by other qualities which made the work not good as a whole. Beardsley defended all of his canons in a much more detailed way than his eighteenth century predecessor however: The discrimination enabled Beardsley to focus on the artwork and its representational relations, if any, to objects in the public world. The main debate over aesthetic value, indeed, concerns social and political matters, and the seemingly inevitable partiality of different points of view. The central question concerns whether there is a privileged class, namely those with aesthetic interests, or whether their set of interests has no distinguished place, since, from a sociological perspective, that taste is just one amongst all other tastes in the democratic economy. The sociologist Arnold Hauser preferred a non-relativistic point of view, and was prepared to give a ranking of tastes. High art beat popular art, Hauser said, because of two things: He defended this with a thorough philosophical analysis, rejecting the idea that there is such a thing as truth corresponding to an external reality, with the people capable of accessing that truth having some special value. Instead, according to Taylor, there are just different conceptual schemes, in which truth is measured merely by coherence internal to the scheme itself. Janet Wolff looked at this debate more disinterestedly, in particular studying the details of the opposition between Kant and Bourdieu. Aesthetic Attitudes Jerome Stolnitz, in the middle of the last century, was a Kantian, and promoted the need for a disinterested, objective attitude to art objects. The country yokel who jumps upon the stage to save the heroine, and the jealous husband who sees himself as Othello smothering his wife, are missing the fact that the play is an illusion, a fiction, just make-believe. Art is not the only object to draw interest of this pleasurable kind: In particular, the broadening of the aesthetic tradition in recent years has led theorists to give more attention to sport. David Best, for instance, writing on sport and its likeness to art, highlighted how close sport is to the purely aesthetic. But he wanted to limit sport to this, and insisted it had no relevance to ethics. Best saw art forms as distinguished expressly by their having the capacity to comment on life situations, and hence bring in moral considerations. No sport had this further capacity, he thought, although the enjoyment of many sports may undoubtedly be aesthetic. Intentions The traditional form of art criticism was biographical and sociological, taking into account the conceptions of the artist and the history of the traditions within which the artist worked. But in the twentieth century a different, more scientific and ahistorical form of literary criticism grew up in the United States and Britain: Like the Russian Formalists and French Structuralists in the same period, the New Critics regarded what could be gleaned from the work of art alone as relevant to its assessment, but their specific position received a much-discussed philosophical defense by William Wimsatt and Monroe Beardsley in This debate over intention in the literary arts has raged with full force into more recent times. A contemporary of Wimsatt and Beardsley, E. One reason he rejected intention, at times, was because he believed the artist might be unconscious of the full significance of the artwork. The debate also has a more practical aspect in connection with the visual arts. For it arises in the question of what devalues fakes and forgeries, and by contrast puts a special value on originality. There have been several notable frauds perpetrated by forgers of artworks and their associates. Nelson Goodman was inclined to think that one can always locate a sufficient difference by looking closely at the visual appearance. But even if one cannot, there remain the different histories of the original and the copy, and also the different intentions behind them. The relevance of such intentions in visual art has entered very prominently into philosophical discussion. Of course, representational art is still to be found to this day, but it is no longer pre-eminent in the way it once was. Plato first formulated the idea by saying that art is mimesis, and, for instance, Bateaux in the eighteenth century followed him, when saying: It is the same thing with painting, dance and music; nothing is real in their works, everything is imagined, painted, copied, artificial. It is what makes their essential character as opposed to nature. And Burke, Hutcheson, and Hume also promoted the idea that what was crucial in art were audience responses: But the full flowering of the theory of Expression, in the twentieth century, has shown that this is only one side of the picture. Bouwsma who have preferred such theories. Collingwood in the s took art to be a matter of self-expression: Social theories of art, however, need not be based on materialism. One of the major social theorists of the late nineteenth century was the novelist Leo Tolstoy, who had a more spiritual point of view. The aesthetic, and the arts and crafts movements, in the latter part of the nineteenth century drew people towards the appropriate qualities. Eduard Hanslick was a major late nineteenth century musical formalist; the

Russian Formalists in the early years of the revolution, and the French Structuralists later, promoted the same interest in Literature. Clive Bell and Roger Fry, members of the influential Bloomsbury Group in the first decades of the twentieth century, were the most noted early promoters of this aspect of Visual art. Only one answer seems possible—significant form. In each, lines and colors combined in a particular way; certain forms and relations of forms, stir our aesthetic emotions. Abstraction was a major drive in early twentieth century art, but the later decades largely abandoned the idea of any tight definition of art. The Institutional definition of art, formulated by George Dickie, is in this class: But this suggests that these two contemporary definitions, like the others, merely reflect the historical way that art developed in the associated period. Certainly traditional objective aesthetic standards, in the earlier twentieth century, have largely given way to free choices in all manner of things by the mandarins of the public art world more recently. Expression Response theories of art were particularly popular during the Logical Positivist period in philosophy, that is, around the 1920s and 30s. Science was then contrasted sharply with Poetry, for instance, the former being supposedly concerned with our rational mind, the latter with our irrational emotions. Thus the noted English critic I. Richards tested responses to poems scientifically in an attempt to judge their value, and unsurprisingly found no uniformity. We are now more used to thinking that the emotions are rational, partly because we now distinguish the cause of an emotion from its target. If one looks at what emotions are caused by an artwork, not all of these need target the artwork itself, but instead what is merely associated with it. So what the subjective approach centrally overlooks are questions to do with attention, relevance, and understanding. Hospers, following Bouwsma, claimed that the sadness of some music, for instance, concerns not what is evoked in us, nor any feeling experienced by the composer, but simply its physiognomic similarity to humans when sad: People who are sad move more slowly, and when they speak they speak softly and low. The discriminations do not stop there, however. Guy Sircello, against Hospers, pointed out first that there are two ways emotions may be embodied in artworks: Thus, a picture may be sad not because of its mood or color, but because its subject matter or topic is pathetic or miserable. That point was only a prelude, however, to an even more radical criticism of Embodiment theories by Sircello. Communication theorists all combine the three elements above, namely the audience, the artwork, and the artist, but they come in a variety of stamps. Bell and Fry saw no such social purpose in art, and related to this difference were their opposing views regarding the value of aesthetic properties and pleasure. Communication theorists generally compare art to a form of Language. Langer was less interested than the above theorists in legislating what may be communicated, and was instead concerned to discriminate different art languages, and the differences between art languages generally and verbal languages.

7: Life And Death Quotes (quotes)

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8: Aesthetics | Internet Encyclopedia of Philosophy

Hózhǫ́ is the complex wellness philosophy and belief system of the Diné (Navajo) people, comprised of principles that guide one's thoughts, actions, behaviors, and speech.

9: Philosophy Living

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