 CHAPTER VI 

COMPARISON BETWEEN CROCE AND FREUD

Comparative study as regards Expression in Art and Beauty.
Chapter VI

Comparison between Croce and Freud:

Study and work carried out so far in the field of Crocian aesthetics and Freudian psychoanalysis, now entirely favour to fathom the two vast oceans of the 20th century—‘Expressionism’, nourished and nurtured by the two putative thinkers in two distinct disciplines. I have a great deal of esteem for both Croce and Freud for their conspicuous efforts made towards their discoveries and inventions in their respective fields. Philosophically or psychologically whatever came out through these two thinkers, was put forward in the two forms of theories for consideration and evaluation.

Seemingly, Croce and Freud have no concern with each other in their two different courses and subjects of study and research, but if seen comparatively, there appears a close relationship between the two on certain points. As regards the nature and form of expression the differences, no doubt, exist but are compoundable in text and texture in the last. Hence, I have to avail the opportunity to penetrate into the theories of Croce and Freud with a view to find out the possibilities of conciliation between the mental expression as descriptive in Croce and the sexual expression as behavioural in Freud, exposed and expounded as such by them. For this very purpose I have to prepare a psycho-aesthetic platform so as to make the comparison expedient and plausible. Actually, I am basically interested in sifting out the points of similarities and dissimilarities in these two types of theories. I have also to see to what extent the two thinkers can be brought to picture, shaking hands with each other. However, it is not an easy job because apparently there seems no connection between mental expression disclosed and determined by Croce and the sexual expression discovered and discerned by Freud. But if an aesthetic platform is formed, as I intend, the achievement of the goal shall be easy and smooth. Interpretations and reinterpretations of the facts discovered will be helpful that I can do ingenuously and plausibly. Presently, it is sufficient to say that the sexual and mental, the two kinds of expressions, imply pleasantness and attractiveness in characterization of the so called. ‘Beauty’, defined and determined in the chapter II. Views may differ on the characterization of ‘beauty’ as ‘expression’ or ‘expression’ as ‘beauty’ but reality prevails as pleasure and attraction in all sorts of expression, no matter if it is mental or sexual.

Bio-Geographical Comparison:

The sobbing decades of 19th and the emerging decades of the 20th centuries are remarkably countable for emergence and rapid development of new and valuable theories in the fields of art and psychology. As the romanticism was at its full-fledged form, its influences in the field of art and literature were also
compendious and wide in purview. Both Italy and Austria, the two neighbouring counties, formulate approximately the same geographical region yet hold varying conditions on the Globe with the difference that Italy covers a larger part of land, i.e. an area of 301245 sq. km, than that of Austria which covers an area of 83853 sq. km only. These two countries are situated in Europe: Italy between 38° and 47° latitudes or so and Austria between 47° and 49° north of Italy. But viewing longitudinally both the countries have geographically the equal position as both are situated between 7° to 18° or so. Italy is lucky to have its larger part surrounded by mediterranean and Adriatic seas forming a peninsula, having plains and greens, dense and beautiful. Most of its land is fertile. Austria has no its shore and has physically rocky features of its land; its land seems to be fertile.2 The northern border of Italy and southern of Austria meet together having probably different climatic position. Mediteranean type of climate is best suiting for profundity and research works which Italy like Greece too has. There is a remarkable similarity in the language of these two countries. To the best of my knowledge there are no hard pronunciations of consonants; all pronunciations are sweet and soft. This geographical sketch lets me to infer the most favourable conditions for philosophical, scientific, aesthetics and literary studies and researches in these countries. But Italy has had superseding position, as the Greeco-Roman Culture has been famous in the whole world.

Biographically Croce and Freud are contemporary. Freud was born in 1856 in Austria and died in 1939 in England. Croce was born in 1866, just 10 years later than Freud, and died in 1952, in Italy, just 13 years later than Freud. So difference of age between the two is not more than three years. Both these two thinkers earned a luminous popularity in the world: Freud in psychology and Croce in aesthetics. Although, the views and the fields of work were distinct yet both have a common platform of 'Expression' which I think stands as compromising phenomenon between the two. Croce and Freud both were highly educated and had a great deal of craving for profundity of knowledge in their respective subjects. Freud was a specialist in neurology, which caused the emergence and development of psychoanalysis. Croce, on the other hand, was an idealist who developed his theory of expression on the idealistic fulcrum. Freud and Croce both were prolific and polemic writers of their age. Near about 45 books and papers were contributed to the kingdom of knowledge by Freud, and so also Croce wrote approximately sixty books and papers of outstanding features. Financially Freud was not well off while Croce belonged to a richest family in Abruzzi. Having been ill fated in financial matters Freud was never seen disgusted or discouraged and continued his earnest devotion to scientific work and study. But it is surprising none of the two alludes or mentions clearly or vaguely the names or the works of each other in their writings, though both must have had the knowledge of each other.

Emergence, Development and Influences:

Dr. Freud was a neurologist whose philosophy of sexual expression may be treated as a corollary of his deep interest in finding out the causes of neurosis, which according to him, were entirely related to the inhibitions of desires instead of
neurological phenomenon. He had given up the long-standing idea of searching causes of such mental disorders in the physiological world. Consequently, a separate and very popular school of psychology as psychoanalysis emerged and evolved excellently and ingenuously by Dr. Freud. Croce on the other hand worked on the artistic expression and postulated his theory on his idealism. Emerging and developing his theory of expression Croce did not like to supersede his idealism.

Freud was influenced by Charcot, Breuer, Janet and Fliess, who assisted Freud in carrying on his work on neural diseases (Chapter V Expression in Freud) Croce had also succumbed a profound influence of Vico’s historical hypothesis, Sanctis’s literary criticism and Supvental’s Hegelian thought in his philosophy of spirit or in his specific idealism.

Methodology and Style:

Croce preferred historical method, which he thought, was an ingenious ad most effective to study his subject. He did not discriminate between historicity and philosophy; accordingly, that which is philosophy is history and since history repeats itself, therefore, the problems and solutions come and go and remain confined to the chain of repetition. However, novelties in theories appear from time to time but in no case such a process can be deviate itself from the tracks of historicity, as I ponder and interprate.

Freud adopted analytical method because he was a neurologist; accordingly he intended to reach the causes of hysteria through its analysis. He used this method in all his researches. He analysed himself and also to his daughter Dr. Anna Freud. In dream interpretation Freud emphasized this method of analysis and propounded a psychological theory of dream in confrontation to psychological or other such theories. Basically Freud was interested in ascertaining the instinctual behaviour of man in all respects. Sex was like a precious jewel, which he wanted to highlight in his newly founded school-the psychoanalysis. Nevertheless his efforts to ascertain the psychologically adequate meaning of sex as pleasure happened to meet many challenges because the existing thinkers in society encountered his thoughts and theories.

So far as the style of putting down the results of researches in both Croce and Freud is concerned, it is excellent to mention that there is no much difference between the two because the doctrines of these thinkers have always been found fettered with the process of vicissitude, and what was primarily thought over and put down later was brought to slightly or radically changed by them, may be regarded as the process of evolution.

Croce also assimilated analysis as a complementary process of historicity. Spirit being sole reality was put in the process of analysis by Croce, as he significantly stated that the spirit expresses itself into four activities and every activity in analysis has been designated as different from the other; though interdepending the activities on each other finally become the maid servants of the aesthetic activity. All this, Croce had put down by analyzing the activity of the spiritual reality. Freud too had the style of historicity assimilated in his
psychoanalysis. To know the causes of hysteria Freud switched over to free association from hypnotism. Through this newly discovered method Freud always desired to know the case history of the patients. So historical background was made the part and parcel of Free association.

Croce was a candidulous critic under the umbrella of historicity he devoted 155 to 474 pages in his outstanding work ‘Aesthetic as Science of Expression and General linguistic’ to discuss and critically evaluate the preceding theories on art and beauty after putting down his own theory of expression on 152 pages only. He thus evaluated all the pleasure principle theories and their corollaries, which were coming from Greco-Roman antiquities to his age. He writes, “Our view is that aesthetic is the science of expression (representative or imaginative) activity. In our opinion, therefore it does not appear until a precise concept is formulated of imagination, representation or expression, or in whatever other manner. We prefer to name that attitude of the spirit, which is theoretical but not intellectual, a producer of knowledge but of the individual, not of the universal outside this point of view, we for our part are not able to discover anything but deviation and errors.”

Croce’s version noted above is expressive of his critical view adopted by him in fair and constructive manner of his attitude. He attempted to find out the errors in the theories of others with a view to reach a logical and plausible conclusion that the expression is the only beautiful. To achieve this goal Croce discusses critically Plotinus, Neo Plotinists, and poetics of Aristotle, Philostratus, Cicero, Plato, Epicurus, Aquinas, Dante and Boccaccio, pedagogic theory. Gero lamo Francastero, Vico, Wolf, Alexander Baumgartner, A.Comti, Meir, K.H.Hyedrenreich, E.Burke, H.Home, G.E.lessing, Kant, Schelling, Solger, Hegel, Schopenhauer and Herbart and so and so forth. But in all such cases he had proved himself to be an impartial critic of the 20th century.

Croce was hailed for his academic career and achievements in the field of aesthetic. He was claimed for producing a new theory on expressionism as against the traditional and medieval theories of arts and beauty, which were mostly based on pleasure principle paradigms. He was also widely welcomed for his impartiality towards the evolution of the theories of his predecessors. That is why he is weened beat to be the most influencing figure in the realm of aesthetics of the 20th century. But in the case of Freud of the ball was always likely to be in the basket of his opponents. He suffered long life for his theory of infantile sexuality, which Freud thought to be the most genuine while others, most spurious and beyond realities. Freud exhausted much of energy in defending his thesis on sexuality from his vehement critics. His 28 lectures delivered from time to time, accumulated and translated by J.Reviere, Ernest Jones, G.Stanley Hall and epitheted as, “general introduction to psychoanalysis, speak the truth of Dr.Freud’s critical position and intorable position. Consequently in my opinion Croce was lucky in his aesthetic theory through which he proclaimed the mental expression as the only best form of theory of arts and beauty. Freud, no doubt, strictly held his view on sexual expression dating from infantile sexuality to puberty and had strenuously attempt to explain its purport, utility and practicality cogently and logically but was disgusted even by his lovely disciples like Adel and others who defected from him and established new school for psychoanalysis on their own accounts.”
Normative and Positive Approaches:

Science is generally divided into positive and normative, but there may be another form of science in which may excellently be called as spiritual science; this is my own addition, aesthetics, logic and ethics are treated as normative science. These are evaluated passing judgements on their respective subject matter. Positive science involving all natural and social sciences are reality-describing science. ‘What’ and ‘How’ are the questions to answer. But spiritual science is that which basically related to esoteric phenomena. This is kind of mystical form of science to which Croce, I think, at least imbibed in his theory of expression because in Croce’s aesthetic spirit provides the tenet to his expressionism: spirit being ultimate reality has aesthetic as its dominating activity; it is intuitive, it is spiritual, it is expressive and eventually it is artistically beautiful.

Freud’s approach to his subject was positive to his field of psychology. He not only thought over the problems but also he was interested to find the solution practically. He opened the doors for his academic career as a physiologist in the laboratory of Bruke. Freud was not one of expressionist as was Croce. Freud did not developed any aesthetic theory except the pleasure seeking principle unconsciousness in the nature of which the rebels of artistic beauty may be seen if Freud’s theory of dreams is brought to the comparison of an artistic work. Since aesthetics is a normative science and psychology is positive, seemingly there is no link between the two but in reality aesthetic and psychology both are either interdependent or at least they have close connection with each other. Croce although did not recognize the role of pleasure or feelings and emotions in his theory of expressions but actually expression is always psychic in which emotions cannot be overlooked. However, Croce’s aesthetic view is definitely limited to the knowing – faculty of mind rather than the sphere of feeling. He obviously remarks “the painter is a painter, because he sees what others only feel or catch a glimpse of, but do not see. We think we see us why, but in reality we have only a vague impression of it. We do not perceive all the characteristics traits of which it is the sum, as the painter discover them after he has worked upon them and is this is able to fix them on the canvas.” The criticism in this respect will be carried out in the chapter meant for this purpose, but hither to I have to say that the spiritual nature of expression in Croce and the sexual nature of expression in Freud are correlative for as the mental expression without psychically sprouted emotion of feeling is one sided it is like a jejune and all aesthetic explanation in Croce’s spiritual expression appears dump and dry. Freud on the other hand lays greater emphasis on sexual pleasure and sublimes this instinct from some higher goals of life viz, science, religions and art. So he at least recognizes the importance and usefulness of art as a sublimated form of unconscious, the pleasure seeking such principle, which is embodied by sex instincts.
Nature of Expression in Croce and Freud:

The concepts of expression in Croce's aesthetics have commanding power over all his theories related to the exposition and elaboration of art and beauty considered by him in the form of science of expressions and general linguistic. He considers intuition as expressions and expression as spiritual form of such reality, which is imaginative, impressive, reproductive, and logotype, in character, Freud does not make only such explanatory note on the nature of expression as spiritual or mental. Freud determines the nature of expression as purely sexual. By sex he means some instinct, such which motivates the man desiring pleasure and repulsing. And such pleasure making expression comes out through the individual-behaviour. Moreover, Freud does not recognize any form of expression as intuition but he distinguishes between painful and pleasant expressions. In his analysis he found the emotional shock as the causes of abnormality which according to my interpretation are no more than painful expression of one's life experiences. But if the shocks are removed, the nature of expression is found radically changed as the patient begins to feel free from any tension or hysterical condition, it is thus a moment of pleasure, which the patient expresses through his normal behaviour and is seen as fully relaxed. Carnap, the prominent positivist, enunciates that "behaviour... is expressive if it discloses something about the person exhibiting the behaviour. A mincing, a timorous voice, a seductive gesture are expressive when they reveal something of the person himself; ...what is revealed in expressive behaviour or intensional states of the person". Further "here... 'Expressive behaviour' is to be understood to imply that the behaviour is an expression." It reveals the fact that expression is not simply mental but also it is behavioural which can be seen properly in normalities and abnormalities of a person because the mental states of a person are expressible in behaviour and thus we can consider the logical relation that link behavioural expressions and those states of a person that are said to be expressed. In this reference a said expression according to Alan Tormey, is a mask of the thorough bread begat and further an expression of sadness crossed her face as she watched him a man) who so ever close the gate. These references indicate the different states of mind, which are expressive of sadness and pleasantness, and manifest themselves in behaviour. Freud therefore, is right to consider behavioural expression as the most important phenomenon in investigation of neurosis. Here, commenting on Freud's Three Essays on the Theory of Sexuality, Steven Marcus is right to observe that "Person who suffer from such complaints as hysteria or obsessional neuroses, Freud begins, are approximately closer to the normal that the aberrants with whom he has just finished his preliminary dealings. Nevertheless, psychoanalytic investigation has determined that the sexual instinct is fundamental in the maintenance of neurotic symptoms; it provides the most important "source of energy" of the neuroses, and as a consequence the sexual life of neurotics tends in varying degree to be expressed in their symptoms." Unlike Croce Freud emphasizes the facts of life, which express in various ways irrespective of normal and abnormal behaviours. His approach is both analytical and positive as against Croce who tackles the aesthetic problems synthetically and normatively and has never been observed as an expressionist who
gives room to pleasant and unpleasant expressions. For Croce all expressions are alike; no distinction even of degrees.\textsuperscript{11}

The character of expression in Croce entails all those phenomena, which appear to be artistic in the sense of intuition as reproduction or intuition as representation. It is because Croce’s expression is limited to mental faculty of human life, which Croce wants to highlight in his aesthetic theory. He does not take sexuality after Freud as the main source of expression in human behaviour. But what he thinks of expression surmount only the possibility of art as good art instead of expression as beauty as sublime. Sublime is aesthetics is quite different from its psychological character in which, according to Freud the sexual instinct meliorates itself and goes to the level of higher values such as formation of religion, quest for scientific phenomenon and striving for artistic reproduction\textsuperscript{12}.

\textbf{Expression and Unconscious: -}

Freud produced many theories but all he developed under the umbrella of his notion of unconscious: theory of dream, theory of on art and culture, theory on infantile sexuality theory of neurosis and so on all have emerged and evolved from the roots unconscious, the principle, in my opinion, mystical and wonderous as it is hypothetical not factual. Freud, no doubt, shifted his mission in ideology from physiology to psychology but he being a scientist could not overshadow his thought and fate from the invisible psychical phenomenon, which were supposed to have generating powers of all mental and behavioural expressions in human nature. My indication is towards spirituality because all that which is not apprensible or capturable by intellect in analysis or in synthesis, is treated to be purely mystical or spiritual. Freud assumes in hypothesis the existence of unconscious and attempts strenuously to explain the entire behaviour of man without considering the realities of life, which he had always been criticized and his theories were discarded.

Freud presumely divided psychic whole into conscious, preconscious and unconscious and concentrated his research thoroughly on unconscious. He found it the main pillar such upon which he build up the life-palace in totality. Personality development from early childhood till achievement of puberty he considered through unconscious instinct which is sexual in nature and producer and expressive of preconscious and conscious. The pleasure-principle unconscious named as Id or Libido is wondrous in the sense and enactment. The concepts of Oedipus Complex and narcissism have also been explained by Freud through deploying the id principle. All these life phenomena for Freud have pleasure for Freud have pleasure-instinct in the tenet, text and texture. These are the things, which either beautify or nullify the personality of man. If desires emerging in the sphere of id-principle obtain favourable situations for their gratification, the life will be successful, the personality will have its order and integration, and the behaviour will be normal. But ungratification of desires due to social taboos or ill fated circumstances happens to be a curse for man because the reactions of the id are thought to be dangerous for normal behaviour of the individual Hysteria, Phobia (Dispo, Hydro and so on) and
Schizophrenia etc and all other neurotic diseases are developed due to reactions of such ungratified id-principle.

Conscious, preconscious and unconscious chambers of mind in form and feature may be interpreted as the four fold division of spirit in Croce’s aesthetic theory. Croce begins his journey from the reality principle spirit, which is divided, into theoretical and practical activity. These two types have further been subdivided as:

1. Theoretical-Aesthetic and Logical activities,
2. Practical-Economical and Ethical activity,

in which each lower depends on aesthetic activity. Although aesthetic activity comprises knowledge along with logic but in essence it is intuitive and expressive but not at the intellectual level because it is self sufficient principle and need not the eyes of intellect. Candidly I can in justification that aesthetic activity is more or less similar to unconscious in Freud, in form and feature, on in text and texture, or fun and function. Both unconscious in Freud and aesthetic faculty of spirit in Croce have governing position because unconscious behaviour in Freud is entirely responsible for disintegration of all personality and so the aesthetic activity if it is taken for granted as sheer instinctive then it can be held responsible for all those normal and abnormal behaviour which for Croce is nothing more than mental expression. Artistic creation is practical but Croce does not regard such creation as pure artistic; artistic creation seems to be mixed with abnormalities of artistic mind because she paints or composed verse or sings and sounds the musical tones according to her pre-established nature, ideology, whim and caprice. If expression assumed as simply mental then there is no need to discuss the mental the means and manners in art. Dr. Freud, therefore, links art to abnormality and he is right to say that the higher one sublimates the lowest degree of sexual instincts and it is science, religion and art.

I think, the unconscious, the pleasure principle and aesthetic activity the intuitive principle can be put at par, as both are basically responsible for all artistic experience and creation.

Consciousness in Freud is described as a reality seeking principle. Ego is such, which does not allow any desire in appropriate or socially disapproved, to be fulfilled. Croce’s reason or logical activity is also reality seeking and does not approve the mistaken views or non social thoughts and desires to be dealt with for any purpose whether it is prose or poetry, painting or music or sculpture or architecture. Logical activity commands consciously to have always-realistic viewpoints of life and nature. Though in Freud’s theory the principles of Id and the principles of Ego work in confrontation with each other and no harmony between the two is seen apparently yet the life runs paradoxically underneath of these two opposing principle. In Croce aesthetic activity dominates but it executes its powers and efficiencies incompleteness with logical activity. In knowledge kingdom though aesthetic as intuition does not require the help of intellect, yet it requires intellect for its own need because knowledge of reality is possible by distinguishing real (images) from unreal (images) Croce writes “...and since this distinction does not at the first moment exist, these intuition would in truth not be intuitions either of real or of the unreal perception but pure intuitions.” Consciousness is required for all intuitive activity. Intellect is placed as conscious chamber or moment of spiritual kingdom.
Spiritual kingdom to the best of my knowledge and belief is the same as mental kingdom inside. If we go back to Greeko-Roman antiquities, we can discern between the existing definitions of psychology and the philosophy. Philosophically psychology was treated to be a science of spirit or soul, which was brought to reformation as the “science of mind” but presently it is treated as the science of behaviour. Other definitions are in allies to it. Croce chose spirit as the sole reality and explains the totality of life through its four fold activities while Freud abandoning the physiological realm of reality comes down to the mental world and chooses it for study and research on his own account as differing from his colleagues and predecessor physiologists who did not like to probe into the mental world for neurotic causes. Ultimately Freud enunciated that unconscious along with preconscous and conscious level are related to those activities which might be such facts and phenomena through which the entire human life could be explained. Croce highlights aesthetic activity which is intuitive may have it sexual tinge and colour. Though Croce does not seemingly admits sexuality in his intuitive thought. But he ought to give entrance to sexual nature of man, which is an essential aspect in human life, to his philosophy of intuition as expression because all expressions are not always merely spiritual but a few only; rest are most likely based on sex as pleasure seeking aspect of life. Croce himself admits, “Intuition is the undifferentiated unity of the perception of the real and of the simple image of the possible. In our intuitions we do not oppose ourselves as empirical beings to external reality, but we simply objectify our impressions, what-ever they be.” Intuition as aesthetic activity is an undifferentiated unity, which is simply objectifying principle of impressions. Impressions are bare sensations in my view, which come out when the intuition exercises its powers of creativity. Croce does not discriminate between form and matter but I think difference is there. The impressions have primary position and are related to instinctual nature of aesthetic activity, so the ‘unconscious’ in Freud and ‘Intuition’ in Croce seems to have close affinity in their functioning matters and none of these two can be freed from each other. Friedrich Schirmachers view on art and consciousness has well been explained and criticized by Croce. According to Croce, in reference to Schirmacher’s view the ‘domain of art’ is immediate self-consciousness…but it must be carefully distinguished from the thought or Ego or from the determinate ego. Determinate ego is the consciousness of identity in the diversity of moments. Moments here mean the activities of the spirit. This difference is ego as simple and conscious, and of determinate ego, which is self-conscious. It is the immediate self-consciousness-, which is “diversity itself, of which one must be aware, sense life in its eternity is but development of consciousness.” Eternity enacts the instinctual as well as spiritual nature of man: ‘Instinctual’ and ‘Spiritual’ and the necessities of life. But Croce points out certain confusions in this domain of art; sensuous consciousness comprising of the feeling of pleasure and pain and the religion are such notions, which create a double confusion, sensationalists come forward to the first half Hegel comes into the second. But according to Schirmacher’s art is free productivity while sensuous pleasure and religious feeling are both determined by an objective fact. Croce intended to clarify the concept of consciousness is respect of ‘art as art’ which is mental expression; expression as intuition, but not any physical phenomena-Croce unlike Freud
undertakes the concept of consciousness philosophically and determines its nature in art as expression. He remarks “Let us admit, ‘--------that art is intuition; but intuition is not always art: artistic intuition is a distinct species differing from intuition in general by something more”. But for Croce some thing what consist is not clear. Hence the general feeling in artistic domain cannot surpass the domain of consciousness. It is not altogether an instinctual activity at the conscious level that goes to produce a work of art, consciously and self- luminously the art as expression comes into being. But no expression or no consciousness can be pure and simple; it must accompany other phases or aspects also otherwise it would be at par to croces statement, “where all is real, nothing is real” or to say after Hegelian thought that all being is not being or pure being is non-being. So we can say adequately that pure consciousness or pure expression or pure intuition is not possible. So also is artistic creation pure thought, as pure expression is not possible, the idea, which is going to be expressed, must have its associates for its intuitive expression.

Freud’s position is psychological. He stresses ‘unconsciousness’ to explain the artistic, scientific, and religious life of man. Ego is determinate Ego developed from id but seems gentle, simple and intellectual and has the controlling power to a maximum limit. But sometimes ego appears unable to control the unconscious activity. Consequently unconscious when wins over the ego’s field of work by obstructing its smooth running, the man happens to behave improperly, and if the influence of the inhibitions of the unconscious cross a certain amount of limit then the improper behaviour turns to completely abnormal behaviour which we see in hysterical or in other conditions which are counted for madness. This is actually a ceaseless conflict between the unconscious and the conscious principles in Freud, which is not recognized by Croce because art is intuition but intuition of Croce that art is not always intuition suffices to say that having sovereignty over other activities is instinctual because logical activity has second degree in the order of spiritual expression and it is just like a reality-seeking principle ego in Freud.

Having thrown thus the sufficient amount of light on the performance of unconscious and conscious principles in Freud and Croce’s analysis of spiritual activity along with affinity between aesthetic and logic, as the two theoretical form of activities with the activities of consciousness and unconsciousness in Freud the remaining principle in Freud in preconscious but in Croce economical and Ethical activities which attract attention to bring them closer to each other so as to prepare as excellent platform for seeking the genuine possibility or possibilities to have a reconciliation between Freud and Croce. The artistic form of expression is of great value, which I would like to discuss in the following passage latter on.

Preconscious chamber of mind in Freud is dynamically named as super ego. Topographically it is situated between conscious and unconscious. Motivating power is held by unconscious but the controlling power is dominated by conscious or ego. Preconscious says as super ego holds the censoring power. It is such a principle, which is completely ethical because it does not allow inhibitions to have transition to consciousness for their gratification. That is why disguising technique is adopted by the unconscious mind. This moral principle is analogous to ethical activity in Croce because ethical activity depending on economical activity is practical and so any artist desiring to embody his expressions will have to act according to the norms of
art and culture; the culture is an expression of morals. It is both in Freudian concept of superego and Crocian concept of ethical and economic activities. Ethical activity comes to realize its abilities through economic activity.

Willing is different from utility or usefulness but willing is like a page of the usefulness. It is because willing is possible to actualize itself through the economic activity, which is also called as the useful moment. It can also be interpreted as expression of willing is basically related to its usefulness. However, willing and use go to obtain its objective. The whole culture developed differently in different circumstances and different climatic zones has in its back the unavoidable ordainment of ethico economic expressions. It is just like Freudian super ego, which has censoring power in hand to awake any such activity is logico aesthetic domain from any astray so that the expression in any way may not collide with the socially approved activities.

**Beauty and Art-Croce’s aesthetic view-Art as Expression:**

Croce’s main thesis of expression is intrinsically related to his theory of art. In his book entitled ‘Brevario di Estetica’ published in 1912, authentically translated by Patrick Romanell under the title ‘Guide to Aesthetics’ he writes, “.... the question as to what art is-let me answer it immediately and in the simplest manner: art is vision or intuition. The artist produces an image or picture. The person who enjoys art turns his eyes in the direction which the artist has pointed out to him, press through the hole which has been opened for him, and reproduces in himself the artist’s image, “Intuition”, “Vision”, “Contemplation”, “Imagination”, “Fancy”, “Invention,” “Representation” and so forth are words which continually reappear as almost synonymous is discussions of art. All of them give rise in our minds to the same concept or to the same set of concepts a sign to universal consent.” Apart from these words Croce introduces some other words in the same meaning of intuition or expression, which I will put up if needed. But in all such cases of artistic expression of impressions rather than expression of expression there is a considerable amount of force regarding which Croce contends, “that art is intuition, but intuition is not always art; artistic intuition is distinct species differing from intuition in general by something more.” Here Croce identifies art and intuition in the form of expression but he does not recognize all kinds of intuitions of expressions in the form of art. ‘Art as art’ is always intuition or expression, but not vice-versa. It means artistic expression is real and that which is unreal is not art. Again, Croce disapproves the absurdity implied by certain thinkers that the concept of science has been defined as a ‘concept of concept’ and thus the man may have art by objectifying, not his sensations, as happens with ordinary intuitions, but intuition itself. He thinks that there is no ‘Concept of Concepts’ for the good reason, as there is no ‘intuition of intuition’ but it is always of sensation and impression.”

There is a revelation of character and individual physiognomy in a work of art a genuine work of art always manifests some or other form of character, but intuition in Crocian aesthetic does not involve any sense or meaning pertaining to Kantian intuition in which it has time and space, the two apriori forms in his
of the notion apprise the lack of unity but a varying tendency in thought procures the possibility of unity in Croce’s aesthetic.

**Simple and Compound Expressions:**

It is now clear that expressions sometimes arise from other expressions, such are simple and compound expressions but in every condition “expression is a synthesis of the various, or multiple one.”

**Intuition as art and the philosophical concept:**

Croce so differentiating philosophical concepts from the intuitive facts exemplifies. “A work of art may be full philosophical concepts, it may contain them in greater abundance and they may there be even more profound than in philosophical dissertation, which in its turn may be rich to overflowing with descriptions and intuitions. But not withstanding all these concepts the total effect of the work of art in an intuition, the total effect of the philosophical dissertation is a concept.”

The distinction is also clear on the basis of the total effect in art as intuition and that in philosophical concept, which leads to distinguish a scientific work from a work of art.

However, every work of art is a form of intuitive expression and also it may be of containing some philosophical concept but when concepts are mingled with intuitions then the concepts will become simple elements of intuition. As he says, “The philosophical maxims placed in the mouth of a personage of tragedy or of comedy, perform there the function, not the concepts, but of characteristic elements of the portrait.”

But the total effect of a work of art is an intuition while that of philosophy is concept. Croce intends to show the indispensable role of intuition of art. He tries to make certain that art and intuitions as expressions are one and the same. That is why he goes on distinguishing between science and art as follows:

**Difference between a scientific work and a work of art:**

Croce differentiates between scientific and artistic works, the scientific work is an intellectual fact and the artistic work is an intuitive fact. Likewise a work of philosophy is conceived of as a dissertation of the concepts only but in the case of “art proper”, the word qualitative used by Collingwood, the total phenomenon revolve around the intuition only, nothing is natural, all is intuitive, nothing is mundane all is super mundane, but not in the sense of transcendence. Now, we have to keep the theory of knowledge propounded by Croce at pause and come to discuss Croce’s spiritual dynamism, which is postulated in four forms of activities.

In Croce’s view in all respects, the intuitive knowledge is supreme and independent from the logical knowledge. Since intuition is expression; expression is art, art is beauty, beauty is expression and expression is intuition, therefore, intuition
idealism, based on bare tents of reason. Croce's intuition is different in meaning from those of Kant and Bergson and also Freud. It is; however, clear that art as intuition always reveals an individualistic character because intuitive activity is theoretical and particular. So Croce's aesthetic in true sense is particular, not universal. But Croce pondering art to be individualistic does not lag behind to award a universal character also to it. Accordingly art manifests both the particular and universal characters in it. That is why he has been accused of having as many as three or four such contradictory viewpoints, which are said to be the sound proofs of the fact that Croce's aesthetic "lacks unity". In 1918 Croce's paper published under the title "The character of totality of artistic expression" (translated by Douglas Anisette, June 1980) Croce admitted the universal character of artistic expression contradicting previously admitted art as individualistic which provided opportunity to the critics to inflict the charge of eclecticism, but it was however, repulsed by Croce by declaring that cosmic or universality is also intuitive. It is new doctrine of cosmic intuition. However, in my opinion it is better to say that Crocian aesthetics reveals the character of "unity in diversity" instead of "variety in unity" and by this supposition only the objects raised may precisely be removed. But Croce is not prepared to concede to the suggestion that his art is a unity in diversity; he seemed to be confident that he is not superseding the limits of pure intuitionism. He writes, "We have never felt the necessity of going outside the principle of the pure intuition, in order to understand the character of totality with which it is stamped, nor of introducing correction, or, worse still, eclectical additions. It has sufficed us to remain confined with in limits, indeed to observe them with greater rigour, to plunge into it more deeply with in those limits, and to extract the inexhaustible riches that this form of knowledge contains." Another paper "Pure Intuition and the Lyrical Nature of Art" read in international congress of philosophy at Heidelberg aroused a confusion among the critics that concerns to Croce's statement that "Artistic Intuition is therefore, always lyric intuition. This word "lyric" is not being used here as an objective predicate of "intuition" but as synonym." This clarification is deduction of the lyrical character of art from his previously formulated doctrine of pure intuition in which lyrical character of art has been out rightly treated as intuition and it is in Patrick Romanell's view a mark of the continuing elaboration that Croce has been habituated to produce in his writing. Further, he (Patrick Romanell) reveals the fact in the words genuine and comprehensive that "In the light of the preceding considerations, we may conclude that there is just one system of aesthetic intuitionism, all of one piece but, at the same time of course possessed of variety in unity." Again the panorama of the extensive meaning of art as expression, or art as lyrical in character in the varying meaning of expression as art, leads to say that Croce lacks 'unity' in his theory of expression. But Patrick Romanell seems to provide a defending position to him consciously or unconsciously by saying "Lyrical and the universal or cosmic" qualities of art are the departures from his central doctrine of art as pure expression or intuition, expounded in his magnum of 1902, 'Estetica come scienza dell expressive linguistica generate'. To what extent Patrick Romanell is right or not, is a matter of consideration. I think both the critics and defender Patrick Romanell are partially right because both adopt extreme views while a reconciliation seems to be possible between the two views because fragments
as the only expressive knowledge plays greater part in the total aesthetic hemisphere. This notion as depicted is sound or not, is a matter of criticism. Presently, no egress except to take Croce's view for granted, at least in the form of platitude; if not in stature.

The Neurotic Nature of Art as sexual Expression:

Despite the fact that art for Freud is a sublimation of the suppressed instinctual desires but he was very much a lover of poetry in literature. The editors of the English Standard Edition enlisted twenty references to writings dealing with Art and Literature on theory of aesthetics. His 'Leonardo da Vinci', on the mosses, of Michelangelo and Dostoevski and parricide compromise Freud's views on art and beauty. Freud was a prominent linguistic. He knows Latin and Greek, German, English, French, Italian and Spanish. His writings contain Shakespeare and Goethe more apart from other novelists and play writers. Freud himself writes to his friend Emil Fliess, "At the same time my professor told me- and he is the first person who ventured to tell me this-that I had what Herder so neatly calls an "idiotic" style, i.e. a style at once correct and characteristic. I was duly surprised at this amazing fact and hasted to spread the news of happy event abroad as far and wide as possible the first of its kind. To you, for instance, who I am sure, have until now not been aware that you are exchanging letters with a German stylist. So now I would counsel you, as a friend, not as one with a vested interest-preserve them-bind them together-guard them well-you never know. Freud is said to have keen interest in music but he did not allow his children to pursue music in home. Consequently, his nephew Harry once wrote of him "he despised music and considered it solely an entrusion. Freud's interest in art can be apprehended through his paper on the Moses of Michelangelo in which aesthetic form seems to be a puzzle to him. He writes, "I may say at once that I am no connoisseur in art; but simply a lay man. I have often observed that the subject matter of works of art has a stronger attraction for me than their formal and technical qualities, though to the artist their value lies first and foremost in these latter…. Nevertheless, works of art do exercise a powerful effect on me, especially those of literature and sculpture, less often of painting." Freud in aesthetic field was a passionate collector of antiquities especially of Roman, Egyptian, Assyrian and Etruscan statuettes, which shows his deep interest in sculpture besides music and poetry. His principal interest was in the subject matter of works of art but not in the style, manner and skill as he was an analyst in true sense. For this very reason his concern was primarily with the artist works-artistic techniques. His artistic thinking was symbolic. The establishing of a new pace rounded ultimately philosophy of the dramas and since Freud's subject was conflict so he hovered continually about the ages of such a philosophy which was not befitting in the society as it was vehemently opposed by Marxists because they thought that the philosophy as such is irrational though, Kenneth Burke opines that the Marxists are wrong. He writes, "I think, in resenting him as a irrationalist, for there is nothing more rational than the systematic reorganization of irrational and
The type of conflict in Freud is as much same as in Marx with the difference that former is personal conflict as related to sex, the later is public because Marxian philosophy repudiates capitalism, and patronizes the social structure of life which shared by all in the economic field. In Freudian thought the symbolic nature of art, particularly in painting, makes the point clear that the artist creates nothing new but only symbolically she or he puts up her or his trodden desires and painful experiences dating from early childhood to present age, which have been coming to being in the form of the expressions of shocked-emotions. In this respect Kenneth Burke’s view is worthy to note. He writes, “(If one sought to employ Freud, as is, for the analysis of the poem, one would find almost nothing of the behaviourism.) Such, it seems to me, would be necessary, and much more in that direction, before we could so extend Freud’s perspective that it revealed the major events going on in art”. Moreover, the symbolic act of art is analogous to the symbolic act of neurosis in Freud and has also important divergences from the symbolic act of neurosis because they would be extensions designed to take into account the full play of communicative and realistic gradient that comprise so large an aspect of poetic structure.

His method of interpretation of art was same as the method of interpretation in dreams, fantasies and neurotic symptoms. As the artist’s creative activity, despite the fact, is concerned to the existing circumstances yet his imaginations have grave concern with her personality determined by her early childhood which is connected with the unconscious of the artist’s mind. Freud’s interpretation of Leonardo’s painting can precisely be illustrated here. Although Freud’s view on art is ingeniously related to the larger extent to point out that the Leonardo’s painting might be treated as neurotic. Nevertheless, he suggested tacitly or turgidly that Leonardo’s painting might have had some obsessional colour or else traits of character. He thus goes on interpreting the Leonardo’s painting by expressing the genius of Leonardo at the childhood. Since after a few years of childhood Leonardo lived with his mother which might have made hetero- sexuality difficult to achieve. Freud concentrates his attention on the famous ambiguous smile, which appears on the faces of Leonardo’s subject, is traced back to similar smile on the face of the artist’s mother and the androgynous appearance of some of his portraits is attributed to Leonardo’s homosexuality. Likewise in Virgin and child with St.Anne, the picture painted has also been interpreted with the notes that ‘the subject of mother, grand-mother and child may have suggested itself to Leonardo because, once he had been from the sole care of his mother, he was brought up in a household which included his paternal grand mother as well as his step mother. Freud goes on to suggest that the similarity in age between the virgin and St.Anne may be a reflection of the fact that Leonardo did, in effect, have two mothers; his real mother and then his step mother, who was supposed to have been devoted by him. These illustrations and also in many other such interpretations of paintings provide sufficient amount for opportunity to decisively say that Freud continued his theory of infantile sexuality to apply it fully on the art-creations which are no more than an expression of artist’s personality developed under varying circumstances underlying only the early childhood happenings and experiences based on sex and obsessions, causing neurosis. In addition to growing vehicles of sexual activity in the
realm of the influences of the actual life Freud remarks, "A formula begins to take shape which lays it down that the sexuality of neurotics has remained in, or been brought back to, and infantile state. Thus our interest turns to the sexual life of children, and we will now proceed to trace the play of influences which govern the evolution of infantile sexuality till its outcome in perversion neurosis or normal sexual life." 42

'Fantasy' for Freud was a derivative of play. He considers thus, "The growing child, when he stops playing, give up nothing but the link with real objects, instead of playing, he now phantasies. He builds castles in the air and creates what are called day-dreams." 43 This is a Freud's notion on how the growing child is turned from reality to fantasies. Freud making the point more obvious again says, "The creative writer does the same as the child at play. He creates a world of phantasy which he takes very seriously—that is which he invests with large amounts of emotions-while separating it sharply from reality." 44 Freud, however, points out that phantasies are unsatisfied wishes which are considered as the motivating forces and as such "every single phantasy is a fulfillment of wish, a correction of an unsatisfying reality." 45 But it is not necessary that every one may have a neurotic state of mind because the creative artist have those creative abilities which may link their creations of the realities of life. Phantasy is a dangerous activity and "For neurotics turn away from reality because they find it unbearable-either the whole or parts of it." 46 Moreover praising the creative writers are valuable allies and their evidence is to be prized highly, for they are apt to know a whole host of things between heaven and earth of which our philosophy has not let us dream. In their knowledge of the mind they are far in advance of us everyday people, for they draw upon sources which we have not yet opened up for science." 47

The sublimated form of instinct as religion and science have also been interpreted as turning from pleasure principle to more science and valuable intellectual pleasures during the work and promises practical gain in the end. "But proving a scientific hypothesis is secondary. Scientific thinking takes its origin from fantasy in exactly the same way as telling stories or any other creative activity." 48 Nevertheless, the creative activity in science is assumed as relative to the real world and be proven to enhance the understanding as to how the world of reality comes to functions. So also religion was meant by Freud to compensate the abandonments of pleasure in the present life by means of the promises in a future life, "but they have not by this means achieved a conquest of the pleasure principle. It is science which comes nearest to succeeding in that conquest; science to, however, offers intellectual pleasure during its work and promises practical gain in the end." 49

The motivation of the artist and the motivation of the scientist are distinguishable for us. But for Freud the position is different: The creation in artist is derived by unsatisfied instinctual desires, expressing originally in escapist phantasy. But the motivating force behind the scientist is to actualize the material of the external world psychically: Freud throwing light on this distinction proclaims that the creative endeavor raises an obvious problem. If scientific and artistic activity have so much in common then how can they be distinguished. However, it is a sound view that a scientific hypothesis is not a work of art and not thus is a work of art a scientific hypothesis. This discussion in precision yields the Freudian view on art as
a view, which he never liked to denial it from his pre-established theory of infantile sexuality.

Comparing the views of Croce and Freud on the subject of ‘Art’, I think that I am apt to consider Croce’s intuitive nature of art as equivalent to Freud’s as sexual with the difference that Croce was interested in besieging the art proper by the mental expression only, not allowing any kind of physical expression, though he regards the artist’s genius who represents the mental expression through her art work. The practical utility of art and the artist is admissible to Croce but it is not obliviously conceded, instead he likes to remain under limits of psychic expression; even though the artist’s efforts, in general, to accomplish the apexes of expression through their creations-comprising verses, rythimng musical tones, cutting the stones for shaping them as Idols and other such things, and lastly, painting the pictures, scenes, portraits and so on by means of colours and brushes etc are such which can never be over looked. But in all respects Croce’s view on art and also on beauty does not cross the pre-established process or activity that makes the expression possible. It is entirely spiritual and intuitive which he calls as aesthetic activity of the theoretical domain.

Freud on the hand considers art as an instinctual play of the artists mind. He takes back to artist to her childhood and infers that the motivating force in artists is related to the suppression of desires (obsessions), which she expresses symbolically in her artwork. Consequently, Freud: promulgates the nature of art as a kind of mental disease, the so-called artistic neurosis.

Croce’s mental expression in complete and unobstructed form is beautiful, and if it is obstructed or does not accomplish its full-fledged form then it is ugly. He thus, differentiates, on this criterion, between a good art and a pseudo art. Freud on the other hand links the expression of obsessed desires sometimes as pleasant and sometime unpleasant. Expression in sense of gratification is pleasant; Freud’s theory of dream has grave concern with pleasure-processing principle during sleep because the satisfaction of inhibited desires of the unconscious provides worriless sleep to the person. In dream the obsessions, which are painful and displeasant are transformed into pleasant and comfortable moments. The dream safeguards the sleep, Freud believed that the function of the dream, in the words of Anthony Storr “was to preserve sleep by giving disguised expression to wishes of an aggressive or sexual kind which, if they had been allowed to occur to the dream in undisguised form, would have been likely to have wakened him56. That is why the art – work and the dream- work have been considered as similar processes, keeping in view of the symbolic expression of a poet or painter, while one is as, to awake the symbolic expression of obsessions in dreams when one is at asleep. Croce himself openly points out the similarity and dissimilarity between art and dream. He says that, “The artist has his own dreams: he dreams with open eyes, and form among the thick-thorning images of this dream-state those having sufficient energy alone become works of art, the rest remaining a mere beck ground from which the others stand out. All the essential elements of art are found in the dream-state, which is the production of free thoughts and sensuous intuitions consisting of mere images. Certainly something is lacking in dreams, and they differ from art not only in their absence of technique, which has already been excluded as irrelevant to art, but in another way,
viz. that a dream is a chaotic fact, without stability, if the order is introduced into the chaos, the difference at once disappears, and the likeness to art merges in identity. Order and chaos are the criterion for Croce to discover art from dream.

The artistic criterion in Croce comes out as a process, which is yielded by the artist's that form of expression with which the artist remains aware of, because Croce proclaims that the artist knows but the audience feels. If intuition is interpreted as instinctual activity as against logical activity then all Crocian aesthetics appears to be as pleasure seeking as in Freud, there is unconscious as id seeking pleasure. Croce might have had his tacit consent in this regard but it is mere supposition. Freud binds up art with instinctual process sublimated as higher and civilized form of expression.

Sublimation in Freud has different meaning from its general meaning as supported by Croce. In Freud the sublimation is turning point from lower to higher i.e. the sexual or instinctual behaviour goes to the heights of religion, science and art.; Croce's sublime, the great in sense and meaning, touches the principle of the mental expression and nothing more. Art is a sublimated form of activity for Freud, for Croce it is pure mental.

Croce's expression in art does not in heir the element of emotion or feeling nor does it comprise the psychological meaning as pleasure, but in Freud there is expression of emotional shocks, which cause neurosis, and the process of sublimation as art forming activity by the artist. The comparison between Croce and Freud hither to results in determining the position of expression in both these two thinkers as: the expression in Croce is intuitive and mental but in art formation it is practically physical. The expression in Freud is sexual and behavioural to which the artist exhibits through her artwork. Croce's interpretation of art-creations is limited to mental process only- a good art is a successful expression. Freud interprets paintings of Leonardo and Goethe's artistic exhibitions on the basis of obsessions.

Beautiful for Croce is a successful expression but also the expression comprises true, good, useful, expedient, just and right against ugly as false, bad, useless, inexpedient, unjust and wrong. Ugly is such an activity, which is unsuccessful in conversation because an intellectual beauty is a beautiful thinking but a moral beauty is a good action. But after all Croce writes, "For this reason we have thought it best studiously to avoid the use of the word "beautiful" to indicate successful expression in its positive value." He thus explains the meaning of the term beautiful precisely in the aesthetic value. However, he defines beauty as successful expression or rather, as expression as mere expression and more, "...because expression when it is not successful is not expression," and hence cannot such unsuccessful expression be designated as beautiful. There is complete identity between expression and beauty and so the complete identity between unsuccessful expression and ugly. Nevertheless one point is worthy to note that if ugly is applicable to beauty with the difference that ugly bears degrees while beauty does not then there remains no difficulty in interpretation. However, in no case Croce is prepared to admit the hedonistic approach to beauty. Physical beauty is no beauty for him.

Freud was enthusiastic to deal with the notion of beauty as a significant form of sexual excitement. His approach to beauty was psychological in which pleasure was taken to be the sole playing role. Croce does not recognize such a form.
Excitement in my opinion is expression as attraction, which is counted for beautiful in meaning and in essence. This is not away from the beauty as physical sensation. Anthony Storr’s view in this regard seems to me to be just. He writes “Freudian interpretation always strives to reduce abstractions, such as the notion of beauty, to something physical. For example, Freud writes: ‘there is to my mind no doubt that the concept of “beautiful” had its roots is sexual excitation and that its original meaning was, “sexually stimulating.”’\textsuperscript{55}

Finally, there is a vast difference between Croce’s expression as beauty and that of Freud’s. The significance of Beauty in Croce as mental expression comprising perfect success, the significance of beauty in Freud as sexual excitement comprising perfect excitement go together to form a nice platform for reconciliation. Excitement in the sense of attraction and pleasant may be taken for granted. Expression may be treated as characterization of physical beauty. Beauty as successful expression and beauty as exciting expression both imply tacitly or turgidly the element of pleasure. Mental expression as spiritual may be accounted for blissful state of mind, sexual expression as exciting phenomenon may be assumed as a pleasant state of human id and ego. Tastes, experiences and idiosyncrasies differ from person to person, artist to artist, philosopher to philosopher and scientist to scientist imbibing and interpreting the facts of knowledge. But in the field of aesthetics the problem of taste is thought to be most important. Differences diffused in tastes cause differences in creation and interpretation of the artistic works or objects of beauty, particularly in poetry and painting. Beauty is one in the subject matter of taste. In Croce’s aesthetic the taste was related to mental expression, which he designated as beauty, Freud’s taste was in sexual excitement, which he recognized as beauty. Freud was stout and strict to continue the sexual theme of his taste, despite of oppositions. Apart from dreams and other such theories his interpretations were always based on sex. In the interpretation “On Oedipus Rex and Hamlet” who slew his father Louis and wedded his mother Jocasta, is nothing more or less than a wish-fulfillment-the fulfillment of a wish of our childhood. But we are more fortunate than he, in so far as we have not become psychoneurotic, since our childhood succeeded in withdrawing our sexual impulses from our mothers, and in forgetting our jealousy of our fathers...

... “Behold, this is Oedipus, who unraveled the great riddle, and was first in power, whose fortune all the townspeople praised and envied, see in what dread adversity he sank!”\textsuperscript{56} This very idea of Oedipus Freud set in his theory of infantile development in which he posed his interest in sex only. Aesthetic judgement to be discursive may adequately be justified by quoting the opinion of Mary Mothersill who writes, “Aesthetic judgement has been more discursive than ethical and logic. The principles of beauty have no adjudicative function in disputes about matters of taste. In this respect, aesthetics is more like theory of truth (as conceived by Frege) than like ethics or ordinary logic one can envisage principles or right action or of valid inference, which sanction or prohibit creation moves and could be appealed to when difference of opinion arise. But an elucidation of truth will not yield a rule for making decisions among competing hypothesis and theory of beauty will not provide principles of criticism or criteria for artistic success or failure.
"Beauty is characteristically diffusive, good in itself, it illuminates the environment and is seen to presage other different goods."  

Consequently, it is more plausible in precision to say that the significance of beauty in Croce involves basically the mental expression comprising perfect success in itself as expression, no matter if it is only conceptual phenomenon or else it belongs to sensibility, but it is in all its forms an artistic expression. But contrary to this explanation, the significance of beauty in Freud’s thesis seems to be more plausible to say that it is sexual in its structure as well as in its outward expression, comprising perfectness in its sensuous excitement. For this very reason Croce’s beauty is mental and that of Freud’s physical.

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University Lee B. Brown The Ohio State University Prentice Hal Upper Saddle River New Jersey 01458