CHAPTER IX

CONCLUSION

Sum and substance of the work and the Findings there of, logically put up.
CONCLUSION

I have to go through all the chapters of the thesis, discussed and elucidated, with a view to find out the important and bonny points, excellent and compatible with what I decisively reach the conclusion, yielded and bond up with the logical analysis of the topic undertaken for study and research in its accomplishment, compassing it to possibly maximum. I propose to precede point wise in this regard.

Firstly, the most important, and of great service to the subject is the term ‘Aesthetics’ which was decisively brought to light by Baumgarten for the first time in the history of art. Croce’s claim that Vico was the first discoverer of the ‘Aesthetic Science’¹, is not acceptable for want of confirmation.

As such, aesthetics is meant for the science of expression as pondered by Croce but also it is a philosophy of art and beauty in my opinion; Weitiz’s view is worthy to note. He says that aesthetics is such a philosophy of art and beauty, which in its tasks elucidates the concept of art². It is in confirmation to what I expressed my opinion in respect of the meaning of Aesthetics.

Secondly, the term ‘Ars’ read out as ‘Art’ extended to many of its kinds, e.g. mechanical art, Geometrical art, Fine arts or Fines etc has been in vogue from Greco-Roman antiquities to present day, despite of Baumarten’s invention of aesthetik which he used in his dissertation in 1750. Fine arts is of great importance in the aesthetic field. Poetry, music, painting and sculpture and one more architecture added by Hegel as the fifth, are treated to be the five forms of fine art. Poetry is regarded as the queen of fine arts. In support to this view Shaftesbury and Edward Young raising the status of poetry and poet like to say that the poet is a creator of the second order or to say as a God in miniature. So also reversing the version they say that God is like a poet, “The poet at the beginning of days. Creation is the poetry of God, which speaks to us by means of images.” Moreover, poetry, If imitates nature, will itself be an image of creation—“and, like the bible (which is also poetry), an image of God, embodying something of the creator’s divinity.” In Indian aesthetics the stress is exerted on drama that includes music in two forms—Vocal (Gayan) and Instrumental (Vadan), Poetry and Dance. However, aesthetics and art have the same meaning though use differently.

Thirdly, there has also been a controversy on the use of the word ‘Fine Art’ as singular and ‘Fine Arts’ as plural. But as opinions have been different on the uses and meanings of the aesthetic terms, i.e. art as singular and arts as plural therefore both look healthy and plausible in usage and in meaning as well. However, Hegel conceives of Aesthetics as a philosophy of fine arts while in modern and post-modern aestheticians it is used as fine art. So it is correct to say that the aesthetics as a science and philosophy of fine art or else as fine arts. Since the artistic differences are persistent, as Peter Kivy writes, “My example, which follows, consist of ‘case studies’ the pursuit of differences in the arts. With the long historical narrative of how we got to the present point in aesthetics behind us, we now turn to artistic differences, at least some of them, as I presently perceive them. It is the first step in a
project that others besides myself have already undertaken and that, I hope, more will be enticed to explore. I wish, it is of no use to go deeper in this matter.

Views differ on the meaning of art. Abbey Batteux in his article “The Fine Arts Reduced to a Single Principle” writes “In general, an art is a collection or assemblage of rules for doing well what can be done well or badly, because what can only be done well or badly has no need of art.” James K. Feibleman contends “Art is the qualitative aspect of the perfect relation of parts with in an actual whole.” For them art is an institution to obtain higher aims of life. Further more, the aim and effect of art and the art-work upon man has briefly been described by Roger Taylor in reference to Lukacs, bringing about a complete turn in a man’s life. In the same context it is also excellently sated that the moving and shaking effect of art such as of comedy, of tragedy, of the novel, of the good statue and of the musical creation “that purging of our passions, causes us to become better human being then we were, to develop in as the readiness for the morally good.

Parker emphasizes the meaning as well as aim of art as realization of the latent tendencies in which interest is involved as an important factor. His insistence, in view of T.R.Martland, is on Freudian interpretation of art where in instinctual character of art has been high lighted. Finally, in the best of my opinion, art is meant for all the creations, which have power or efficiency to represent and express the feelings or emotions or the experiences of life and nature in such a way as to make all that creation beautiful or attractive and pleasant. Art is, moreover, doubtlessly for contemplation but also it is for enjoyment; transcendentally, it is contemplation but phenomenally; it is enjoyable, for a genius, talented, learned, experienced and trained it is apprehensible and contemplative because such a person hurrily identifies himself or herself with the artist who just tries to create a sweet situation by way of suggestibility induced in his or her art and lets the spectators or audience to apprehend and interpret the things represented and emotions expressed. A person who has God-gifted genius but untrained may also have the sensibility of art in greater amount and also apprehend and contemplate on and appreciate art. Appreciation is not necessary, yet necessary: it is not necessary because the artist in real sense produces the art for the sake of art, not for the fame and gratification of his instinctual desires as dr. Freud contends but it is necessary for encouragement in artistic spirit.

Referring De Bellis, the author Peter Poellner in his article “Non-Conceptual Content” writes that the untrained listener, according to De Bellis in his argumentation pertaining to music “tends to have no conceptual representations either of the ‘wrong’ or of the relevant ‘correct’ chord, for he is not able to identify different stances of it as the same at different points in the same piece or in different pieces written in the same key. Untrained listeners do not have the ability, reliably to distinguish same pitch pairs from different pitch pairs”.

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1 FN: It is in pursuance to Kant’s view that the producer and the consumer of the product both find enjoyment for the sake of art. Kant is, therefore, identifying art with an untalented labour, a mode of artifice where as the creator achieves self-recognition and through which his or her audience can share the artist’s view of things. [Critical aesthetics and post modernism: Paul Crowther P, 68]
In my opinion De Bellis's view is correct because an untrained listener cannot judge what is right or what is wrong in key modes or chords of a musical instrument. Nevertheless, an inexperienced hand may have interest if the sounds and tones of the instrument are according to his mental set. The possibility of apprehension still remains farthest from him.

Although Plato discards artists on the basis of imitation but there are philosophers who undertake imitation as one of purposeful factor in outlining the realm of art. As such, imitation of 'la belle Nature', I think, is the main purpose to prove as good for art by the author Jean Le Rond D'Alembert in the article as 'The Arts and Fine Arts', as it ought to be. Painting and Sculpture have been treated to be the first to imitate nature, and music and poetry are second in the order. Alluding the best opinion of Abbey Batteux in this regard I want to say that imitation of nature can on no account be overruled. Abbey Batteux claims that, "Thus nature alone is the object of all the arts. She contains all our needs, all our pleasures; the mechanical arts and the fine arts are created only to be developed out of."

Art and Not Art: -

What is art and what is not art, and also what is a good art and what is a bad art? differ in text and texture in my answer. Just to exemplify the prophet and soothsayer who differ in form and nature, it may reasonably be stated that there is a considerable difference between art and not art. In the same way, according to Collingwood, that act which expresses emotion is art or good art and that which serves only a purpose of a business or like is craft. But what about the bronze and clay pitchers, jars, jug and vessels on which a genius artist impresses the embroidery work beautifully? The answer can rightly be given that such forms of craft cannot be vanished from the field of art. James k. Feibleman doing justice in this matter adequately writes, "As an institution within culture, art has a definite place and a specific function. We shall have to distinguish here between fine arts, such as painting, the dance, music, and the practical arts, such as cooking, tailoring, basket making." However, the present era is full of crisis wherein the political disturbance is significant; the condition of man is critical and degrading. But art as art is still working cogently for the cause of humanity and placidity. Further more, the artists of the age are too much conscious of this crises and tried to revoke the unpleasant tendencies by stimulating and inculcating the peace-making and dignifying acts and attitudes in the minds of those who are responsible, directly or indirectly, for the present crisis in the world through their critically excellent and genuinely cogent art.

It is expedient to quote the following remarks in reference to what I have stated above:

"Humanity has lost its dignity; but Art has rescued it and preserved it in significant stone. Truth lives on in the illusion of Art, and it is form this copy, or after-image, that the original image will once again be restored. Just as the nobility of Art survived the nobility of nature, so now Art goes before her, a voice rousing from slumber and preparing the shape of things to come. Even before truths triumphant light can penetrate the recesses of the human heart, the poets imagination will
intercept its rays, and the peaks of humanity will be radiant while the dews of night still linger in the valley. Eventually, it will not be unjust to say that the artist never dies rather survives with his or her art, and the artistic genius displayed through imaginative world making thought and activity, as imagination is treated to be the soul of all whether it is poetry or drama or music or painting or sculpture or architecture.

Beauty is the key problem of aesthetics but it is associated with ugliness; if it is solved, there remains nothing to think over. But views of the aestheticians are found different. Mostly the thinkers ponder on the sensuous beauty and consider pleasure as the essence of beauty. Even Kant whose synthetic method on rational platform is praiseworthy but he also could not cross the besieging line of pleasure as beauty. Hegel, Dr. Iqbal and even Saint Augustine are also in the same category. However, Croce was such who considered beauty as intuitive expression. But I attempted to rise from sensous to spiritual beauty and think to my best the divine beauty as the perfect one. It is such divine beauty that is unifying, signifying and accomplishing truth and good having pleasantness as well as attractiveness expressed in nature. Nature is the manifestation of divinity, no doubt but all things in nature are not pleasant and attractive; such things go to the chamber of ugliness. Ugliness therefore, clearly stands as complimentary to beauty in the same way as the term bad, the falsity, the imperfection and so on having negative value, are complementary to good, truth, perfection and so on, having the positive values respectively.

How to judge beauty and what is the criterian to ascertain what is beauty and what is not? So also what is beautiful and what is not? Questions are important but very difficult to answer absolutely even then there are two approaches to beauty—one is subjective, other is objective. I propose to undertake the second prior to first. Objective criterian of beauty is mostly postulated on symmetry, proportion, adjustment, proper arraying and so on of the object where in the relational constituent between part and whole and or between organic proportions are countable, yet views may also differ as the subjectivity in objective assessment in most of the cases is feared to interfere which may be dispelled out cautiously and especially. Even then no general consensus can be obtained. But in holding subjective criterian of beauty the trouble in assessment can never be made exiled. Since the idiosyncrasies are found different in the individuals, there can never be any such standard, which may be supposed to be accepted by all. Kant although presents judgement of taste in four verities for this purpose but fails to generalize it. He thinks it individualistic yet he proposes it to be universal, but, how? The question remains unanswered. He desires and suggests the universality of the judgement of taste and says that although it is individual yet needs to be universal but no consensus can really speaking be obtained as "The variety of tastes is there from barbarians to educated persons. No consensus on taste is possible". The problem of sublime in aesthetics has been considered in the sense of awe, horror, terror and also the out range of a thing, like roaring forties of chilli. But awe and horror are painful experiences, which are transfigurated at last in pleasure, such as the tragedy in a novel or drama eventually culminates into pleasantness.
“Sublime” as substitution in the sense and meaning, radically distinct from but resembling in structure to the word ‘sublime’ has also been used and elucidated by Dr. Freud in ascertaining the genesis of art and the artist. According to him the artist suffers from a neurotic disease due to suppression of his or her desires and wishes, and so tries to seek asylum either in science, or in religion, or in art as a substitute. As such, the art is a substitute of the artist’s ungratified desires; so also science and religion - all the three are means of expression of the repression. Hence, art is a corollary of the neurosis of the artist or an act as a conditioned response against rigorous libidinal stimuli. Sex is the primordial principle through which Freud attempted to traverse the deep Gulf of personality-development and the life-phenomenon.

Freud, in my opinion, had complete awareness of the reason as an important aspect of man besides instinctual nature of man in which the complaisance as a principle makes man more human. The theory of sexuality considered by Freud in such a new way is praiseworthy for considering artist not only a sufferer of neurosis due to sexual purterbance but also a noble one; it this that actually raises man meritoriously from lower instinctual to a higher rational phenomenon of life.

Explicitly Freud’s stress on libido or unconsciousness can well be interpreted that Freud intentionally had chosen this principle as the lower constituent of individual -personality. He considered libido as a sufficient and potential principle to apprehended and explore the higher possibility in human-life. As such, he incorporated the platonic analysis of the self and psychologically he explained the total process of personality sprouting from early childhood to puberty. He was also conscious of the inner-self, which was thought to be mid-way between lower and higher constituents of personality. While lower concerns to desires, wishes, intentions and fears etc, the higher one Freud related to reason and sublimation, which direct man to choose either the field of science or religion or art. Comparing psychoanalysis as a school of new psychology with traditional schools of psychology Stephen Frosh tried to map out the subjectivity and theory of change in close context to cognitive therapy and other such traditional therapies in theorizing and experimenting the vision of personal possibility as subjectivity in the process of the development of the personality. Ultimately he seems to be a vehement supporter of analytic therapy put forward and experimented by Dr. Freud. Further, Stephen Frosh casting light on the ‘ins’ and ‘outs’ of old and new schools of psychology, in my opinion, plausibly writes, “Most of all academic psychology has abrogated its responsibility to explore the development and significance of meanings-of the intentions, wishes, fears and desires which should be a central object of enquiry for any psychological science. It is not so much that psychoanalysis fills this gap, although there are many elements in psychoanalytic theories which do offer useful guidance.”

Expression is the main theme of art, particularly of poetry; but the expression surrounds the whole life; as such the life is based on and proceeds through the expression. There are a variety of expressions out of which I have described only a few in the chapter third. But it was not paid proper attention by anyone before Croce who for the first time in the history of aesthetics tried to highlight expression by means of his “Aesthetics as a Science of Expression and General Linguistic” published in 1901 in Italian, translated by Douglas Ainslie in
1912. In Croce’s view the subject of aesthetics is expression and expression is beauty. His expression is intuitive—“To intuite is to express and nothing else (nothing more, but nothing less) than to express” (Croce) Aesthetic Expression, according to him, is art; a good art is one, which is fully expressive. He does not recognize degrees either in expression or in beauty. But he commits certain paradoxes in this regard, such as” where all is real, nothing is real” which means seemingly, that absolute truth is not possible because it falls short of non-truth. Hence I can conclude it by enunciating that there are degrees in expression as well as in beauty and it is wrong to say that expression is absolute. However, every great thinker in my opinion commits such type of paradoxes while discussing his or her thought; it is not only Croce. Paradigmatically Kant’s supposition that the judgement of taste as criteria of beauty is although individual yet needs to be universal. In another illustration Sedgwick in his ethics treats individual as completely selfish but he proposes that every individual proceeds from egoistic attitude to altruistic principles and declares vividly that it is a paradox of practical reason.

Croce’s expression is unique and commendable, as Croce does not like to cross the boundaries of his expression, which is intuitive or mental in constitution, but it is wonderous and critical that he expelled out the role of feelings from expression in its execution in art. Collingwood truly followed Croce and incorporated expression as a valuable concept in his ‘Principle of Art’ on the basis of which he distinguished between art proper and craft, between a good art and a pseudo art. He maintained the greatness of feelings and emotions and distinguishing between a real emotion and a betrayal of emotion, placed feelings and emotions in his theory and thought and regarded them as the essence of art. Like Croce, Collingwood too concentrated his thought on art more than on beauty. He considered expression of emotion as the genuine theme of a good art but he dispelled out the arousing of emotion while there are aestheticians, philosophers in modernity who say that expression of emotion and arousing of emotion both go to make a full fledged form of art. It is plausible because it is cogent in my view as in reference to music Alan H. Goldman writes that although arousing emotions is not necessary but also not sufficient for the emotion which the artist wants to express but he raises the questions about efficiency of music “Whether music can and sometimes does arouse emotional reaction and also whether its doing so might sometimes be a criterion for its expressing emotions?” Hence, arousing an emotion can on no account be overlooked.

Another school of art in which expression dominates is expressionism. But it is lightly different in form and feature from the Crocian expression. Expressionism undertook the mission to develop a school of painting in Germany. Intentionally, it began to distort the figures of man, woman and the animals etc in their paintings; it was a vehement reaction against the impressionists as well as against those who were treated to be the war seekers or war imposers during the 20th century. Their paintings are expressive of their emotions for tranquility against disturbance. But it is still difficult to interpret the expression of emotion, which they posed in deforming and disfiguring the real faces of man and woman. They were anti art.
Dr. Freud in my reckoning was also an expressionist but in the sense different to that of Crocian expression. While Croce exerts greater emphasis on mental expression in art, Dr. Freud weens upon instinctual expression in human behaviour. Sex as libido is the main principle through which Dr. Freud attempts to explain the personality development and the whole life of man. Hysteria, the mental disease, attracted him to carry out researches and to lay down experiments which inspired him to find out certain those methods which Freud found useful in treatment of mental disorders. But he was not alone rather he took the help of Charcot, Fliess and Piaget etc. Dr. Freud considered emotional and physical growth of child while Piaget explains the personality development of the child on the rational ground. He does not employ libido for this purpose, what he thinks important and genuine is mind and logic. Freud's attempt has been to expose the sexual nature of man and if such sexual desires are curbed or restrained in any way, the result would come out in the form of hysteria, a famous form of mental disorder. In my opinion it is but the expression of repressions; such expression of repressions may have other means such as dreams, slips (pen, tongue and so on) and daydreams etc. But all are mere the expressions of such libidinal desires, which remain ungratified and live long in unconscious mind. So also in Freud's view the artist also suffers from a neurotic disease, which is also due to ungratification of sexual desires. The artist, as such, gets his suppressions sublimated in making art, and further more, he seeks asylum also in science and in religion. Freud was analytic in methodology. Was he impartial in analysis of his daughter Dr. Anna? It is doubtful that he was impartial or candidious in this course. His thesis on dream interpretation is new and popular as he cast out all dream phenomena on the basis of an unsatisfied sexual desires as against the physiological and ancient theories of dream.

Critics are in large number who oppose seriously and try to derogate the views of Freud for his overwhelming stress on sex. But in comparison to Piaget, David Cohen expresses two compatible views incorporating the views and opinions of Ruben Fine and Hans Eysenck etc. He writes, "I have allowed myself this digression because it is curious that Piaget unlike Freud, Skinner, Waston or Eysenck does not appear to provoke vicious opposition. He has many critics, but all the important ones tend to begin by acknowledging the importance of his work and their debt to him. Both the behaviourists and the Freudians paint a dark picture of human nature—we are machines, cisterns of sexual and aggressive energies, Piaget, by contrast, sketch a rosy vision. We are neither machine nor maniacs pulled hither and thither by eros and Thanatos, lust and death. Rather, in the best French tradition, we are reasonable beings and clever too. Eventually, we become capable of the most marvellous scientific thoughts." The celebrated Psychoanalyst Reuben Fine, author of the standard history of psychoanalysis the 'History of Psychoanalysis', he argued that any psychologist who criticized Freud seriously was being illogical, and was in need of a good dose of analysis himself. But other psychologists consider Freud as little more than a vienese quack with a good literary style that he used to embellish Fairy stories, has said that what Freud said that was himself, has said that what he said that was true was not new. That nice repartee illustrates much of the permanent polemic in psychology.
Anyhow Freud’s position seems to be resting half way on between opponents and admirers. I consider him to be highly praiseworthy because what he exposed and theorized by means of sexuality was for the cause of humanity, not for stimulation and excitement of young blood to indulge in sexual affairs. His intention was clear and pious.

Clearly it is true to say that Freud’s expression is related to instinct as libido seeking expression of ungratified desires ever and an on obstructing the normal behaviour of man, and also sometimes the such expression causes mental disorders. The expression as such is both psychical and physical but in each form it is instinctual as against the intuitive expression in Croce’s aesthetics. Moreover, Croce treats the behaviour of the artist as normal as expression for him creates beauty; it is in itself beautiful; obstruction is ugly. But Freud’s expression is instinctual in which the artist’s behaviour according to Freud is abnormal as it is a substitute of ungratified desires.

It is neither superfluous nor inexpedient if a matter already discussed is brought to rediscussion for better understanding. Presently, the problem as then a cogent and adequately synthesis between Crocian mental expression and that of libidinal expression of Freud can be obtained requires considering the problem from another point of view. The following passages are related to solution of this problem from a different angle:

Croce and Dr. Freud both have had considered and elucidated the term ‘Expression’ in accordance with their own postulates, but not as stereotype, in their respective disciplines. Croce adopted historicity; Freud instead adhered to analysisism as the methods of study and research. Croce’s approach to expressionism is direct; Freud’s indirect or tacit. Croce’s intuitive expression is normal and beautiful having two forms - the successful and unsuccessful, Freud’s libidinal expression is also two fold - normal and abnormal.

(I) If the principal id succeeds to fulfill its sexual or pleasure-seeking desires through Ego and Super Ego, the result is pleasant, healthy and beautiful; it is a normal form of Libidinal expression; according to my interpretation in the reckoning of the process and variety of expressions.

(II) If the gratification of desires or Id is hindered, not allowed by the Ego at the conscious level due to social taboos or unfortunately due to unfavourable circumstances, then such unfulfilled desires will get suppression and come back to unconsciousness where the id will try to seek gratification of its suppressed desires through an abnormal form of expression, such as dreams, daydreams and slips etc. which are the indirect or abnormal means of the gratification of suppressed desires, but all these may and else may nit be pleasant. However, the vigorous form of suppressions is assumed to have its expression by generating mental diseases, e.g. hysteria, phobia and its dangerous forms. This type of libidinal of expression is always painful and ugly. Such forms of expression may excellently be interpreted as Crocian expression in its unsuccessful form.

Moreover, Croce’s expression is intuitive, mental and spiritual, nevertheless it is not rational in the Kantian or Hegelian sense because Croce’s spirit
as reality splits its activity into four moments. The intuitive as distinct from logical moment, according to Croce, has her own eyes but sometimes borrows the eyes of the intellect (contradictory statement). For this very reason the intuitive activity is theoretically the most preliminary yet it is supposed to be and enunciated as dominating activity of the spirit. It is identical to mental expression, which is a normal form, claimed to be beauty, or beautiful in Art is a result of intuitive expression. If the expression is successful, the quality of art will be determined as good, otherwise bad. The artist and his or her activity or behaviour and the art creations all are treated to be as normal and usual as the normal form of expression. In Croce's view beauty in art is superior to beauty in nature. Kant, Hegel and Collingwood also have had the same view. In Dr. Freud it is sublimation as in reaction to depressions, oppressions, diffidence, hopelessness and so on. (All are the forms of abnormal expression.) is responsible for art-making. Accordingly, in sublimation the expression of ungratified desires is processed by the instinctual force libido in the form of either art or scientific or religion. As much the individual suffering from neurosis, as Freud claims, seeks a dignifying rise from instinctual level to higher by becoming either a scientist or an artist or a religious man. These branches of knowledge are treated to be the sources of the fulfillment or suppressed desires by sublimation. Hence, the artist poses his or her emotions in the art for his or her satisfaction. In sublimation the behaviour of the artist is found somewhat different from the behaviour at the instinctual to land. The artist employs the intellect in art making.

Hence, in Croce expression as beauty in artist's activity is normal, coherent, generous, mental, intuitive, intellectual as well as spiritual related to genius and imagination of the artist. But in Dr. Freud's analysis the expression in art, in science and in religion is a sublimated activity, which is instinctual as well as abnormal. The artist transplants his or her suppressions in as sheer imaginary form and feature in art creations. Art is thus a substitute of the gratification of suppressed desires wherein the artist poses his or her creations indirectly, consciously and rationally. The form of expression utilized by the artist in creating the art, such as poetry, music, painting, sculpture and architecture etc and the abnormal expression as in the form of abnormal activity substituted in art and in its products both are in ultimate analysis the two forms of expression-one is intuitive the other is Libidinal and hence it is in precision, in adequacy and in excellence to draw conclusion that expression in Croce as mental and normal in Freud it is instinctive and abnormal but both are beautiful in art-creations. Aesthetics is therefore a common platform on which doctrine of expression expounded in Croce and that by Freud shake hand.

Expression in Croce and Freud is the main subject of my research, but I also attempted to study and explain briefly the views of Kant, Hegel and Collingwood for a richer understanding.

Like Kant and other aesthetician philosophers Hegel also starts his journey in the field of aesthetics from his objective idealism. He is such an idealist whose Absolute as reality is spiritual; it is mind but it is dynamic that expresses itself into oppositions, nevertheless, the process of expression to which Hegel calls the process of development does not stop in opposing entities rather seeks a synthesis of both plus and minus into a composite entity because Absolute in its, dynamic nature
expresses itself as ‘Being’ the opposite of which comes out as ‘Not Being’ which ultimately form a synthesis as becoming yet the process goes on ceaselessly.

It is called Hegelian dialectic which is in Bertrand Russell’s opinion is a corollary of Kant’s antinomies. Hegel is triadic in his dialectic while Croce is dyadic.

Hegel defines aesthetics as philosophy of art or more definitely as philosophy of fine art. But for Croce it is science of expression and general linguistic. Beauty for Hegel is sensuous; it is rooted in freedom and excellence. Freedom and excellence are identical which reveal beauty and the beautiful art. Hegel’s attempt has been to colour sensous beauty with spirituality but to what extent he succeeded is not clear. Sensuousness is the essence of art. It is sensuous pleasure that indicates the presence of beauty sensuousness is the diadem of all art, which implies on it the pleasantness as the essential characteristic of beauty.

Hegel recognizes two kinds of beauty—(1) Natural (2) Artificial. Artificial is artistic beauty and is superior to natural. The same is the classification also in Kant’s aesthetic and Croce and Collingwood also agree with Hegel on this point. But art is creation of man, not the creation of God. Imagination, nevertheless, is the core of all fine arts. However, Hegel does not like to have a tinge of computation in his view about sensuousness in beauty. Hegel is strictly bent when making distinction among symbolic art, classical art and Romantic art, and opposes any art based on romanticism. He was a vehement analogist to Romantic art. Even then Hegel was great in pacifying the contradictions in his thought, in articulating the meaning of aesthetics and in theorizing art and beauty.

Findings:

We have now to recapitulate our findings compendiously as below:

(1) Aesthetics, the term coined by Baumgarten in 1750, is a normative science of expression and also a philosophy of art and beauty.
(2) Aesthetics and art and also their plurals are identical in meaning and sense.
(3) Aesthetics involves Mechanical, Geometrical and Fine-Art as its three kinds, the last one is most important and contains Poetry, Music, Painting, Sculpture and Architecture of which Poetry is the queen.
(4) Beauty is the main problem in Aesthetics but it is associated with ugliness because it is ugly that brings beauty in prominence (St. Augustine)
(5) Beauty may excellently be defined as “Beauty may be defined as an excellent experience of pleasure and attraction to which an object of Beauty necessarily implies and expresses.”
(6) There are two approaches to beauty-subjective and objective-but as all judgements in aesthetics are subjective, therefore, no stereotype principles, which may be universal, are there in aesthetic judgement. Kant suggests universality of the judgement of taste in his ‘Critique of Aesthetics’ but fails to obtain the general consensus on it.
(7) Beauty has two of its essential characteristics that pleasure and attraction-attraction is my own addition to beauty because by definition Beauty is always experienced as pleasant and attractive; ugliness instead unpleasant
and repulsive because we would like to see a beautiful object frequently, but not a grotesque figure or face.

(8) Transcendentally, beauty in essence is spiritual and eternal and also a whole of truth, good and beauty. (Satyam, Shivam, Sundaram). Empirically beauty is sensuous divided into two as artificial or artistic and natural as divine manifestation, the former is beauty in art and later is beauty in nature but both differ in form and feature. These two kinds of sensuous beauty suffer from decay and decline. St. Augustine, Kant, Hegel, Croce and Collingwood all they hold the view that Beauty in art is superior to beauty in nature.

(9) Apart from sensuous beauty whether it is nature or art there is another kind of divine beauty, it is transcendence, it is spiritual on which truth good and beauty and all whatever in the universe, are postulated. It is a unifying whole, it is beauty in essence and also in existence, it is not mere idea or fancy; it is rather concrete, real in form and feature. Divine beauty manifests itself in the form of beauty in nature but it is not nature itself.

(10) Imagination is the core of art and all forms of art are representational in which expression or emotions or feelings is counted for artistic beauty, it is pleasant. Attractive and praiseworthy. The artist puts his or her emotions and expressions of life and the world in mapping out his or however art. Hence, art is treated to have the power of converting things inanimate to things animate.

(11) Expression of emotion and else the arousing of emotion both go to produce a good art though arousing of the emotion is neither necessary nor sufficient for a good art, but its role in art cannot be ruled out.

(12) Expression by definition is a process of making explicit to all, that which is implicit. “All that may be some energy or power or any other phenomenon which comes out smoothly and gently as a corollary of the process.

(13) Collingwood draws a distinction between art and craft through all forms of art even metallic products were also be considered to be art in ancient times. However, it is plausible that art and craft are different.

(14) Freedom and art-genius are necessary for art-creation.

(15) The artist is the best critic provided he or she is candid and candourous in art making.

(16) Imitation of nature or imitation of imitation is also art despite of Plato’s refutation.

(17) Mimical art is that in which the things imitated get no change in form but if the artist happens to would them according to his, or her own interests and imaginations by posing in them the personal feelings and emotions to express, such will be a form of good art or a genuine art.

(18) Art is not merely for the sake of art, or else for contemplation only; it is also for enjoyment the artist and the audience both share in enjoyment (Kant). It has also religious value.

(19) The influence of Romanticism on all forms art is unchallengeable.

(20) The distorted paintings of German Expressionists are expressive of their resentments against war-seekers of the age. Their paintings are abstruse and
very difficult to interpret. Nevertheless the paintings indicate obviously that their creators were humanists, lovers of peace and tranquility.

(21) Expression in Croce and Freud is two fold-(A) A successful and (B) an unsuccessful which may be interpreted as normal expression and abnormal respectively in Freud.

(22) Croce's expression is intuitive but Freud's libidinal.

(23) In Croce the successful expression is beautiful and pleasant (though Croce discards hedonism); it is also normal and determinate of good arts. But in Freud the success of Id or libido lies in gratification by way of the fulfillment of desires is allowed by ego and super ego, the result is beautiful and healthy while unsuccessful in gratification at the conscious level turns the behaviour of the individual to abnormal phases. Nevertheless, the process of expression does not stand still rather the Id attempts to gratification of the suppressed desires expressing itself through dreams, day-dreams and slips etc, or else it creates certain serious mental disorders, such type of expression in my view is abnormal due to its unsuccess.

(24) The artist in Croce normally behaves to create the rat but in Freud's view art is the result of the abnormal behaviour of the artist because he or she suffers from neurosis: As such the rat is processed by sublimation in Freud in which the individual substitutes his or her libidinally abnormal behaviour by art, religion or science. The artist poses the emotions caused by ungratification of desires in his or her art-creation.

(25) Consequently, the successful expressions in Croce and the sublimated form of expression in Freud as posed in art are beautiful, healthy and pleasant. Such a reconciling in my interpretation is plausible and adequate.

(26) Kant's aesthetic view is rational. He weens upon judgement of taste and adopts a subjective approach to art and beauty both but fails to universalize his judgement of taste.

(27) Plato, Aristotle, St. Augustine, Kant, Hegel, Dr. Iqbal and most of the putative philosopher aestheticians consider beauty as pleasant or sensuous but Croce declines. He is against any pleasure principle theory of beauty. To him expression rather intuitive expression implies beauty.

Suggestions:

(1) Freedom in art is necessary but it should be limited. The artist should have to realize his or her responsibilities while creating art and criticizing the society or culture.

(2) Embroidery and the engraving work on clay and metallic things should be treated as a part of fine art, and be not ousted from the aesthetic field.

(3) Croce and Collingwood are the prominent expressionist. Hence, a comparative and critical study is required on the topic as "The Impact Of Intuitive Expression of Croce on the Expressionism of Collingwood with a Critical Evaluation." It will have a great worth and value in the realm of aesthetics.
Commencing my journey in the realm of aesthetics with a few lines of verse I now like to end with the following lines in Excellency:

Truth, Good and Beauty, lore, learnt and learner.
Dance, Drama and Music Poetry, Painting and Sculpture.
Hegel adds one more in Fine-art as Architecture.
Socrates, Plato, Aristotle and the modern thinker.
Kant, Hegel, Augustine and all those called as Sage.
Expressionists of 20th Croce, Collingwood on the page.
Are the pioneers in Fine-art groping for mental peace.
Freud is one who worked for the psychic ease.
Great is ‘One’ whose manifestation made his lovely kingdom.
Expressed in Chetna’s apprehension as
Satyam, Shivam and Sundaram.

References over leaf