A STUDY OF THE CONTEMPORARY

THEORIES OF BEAUTY

Who has not felt the influence of the skies, the oceans and rivers, the high mountains in their solemn majesty and the deep valleys hiding themselves from the sun? Who has not been dazzled by the lightings and ravished by the roses? Throughout history there was the attraction of things even more deep and more sustaining than the needs of body and life. Man had always to hold on to this evanescent attraction, as it were, that has appealed to him in many ways and made him a creature of beauty rather than a creature of wants. Beauty has become one of his major pre-occupations and his interest in the theories of beauty is as old as intelligence itself. But whilst the interest in theories of physical of Beauty has led to the arts of creative representation of what have been experienced by man. Beauty which started as an experience of the universe, has perpetuated itself or rather has prolonged itself into Art, wherein it seeks to live a more treasured existence than in the fast moving and changing universe.

Art is of two kinds according as it is merely representative of what have been experienced, or creative of further meanings and suggestions in the featured creations. Instinctive art seeks to embody the inwardness, the essence, of the real, and its possibilities in the outward nature. Creative art takes even a further step. It conveys the wholeness, of which it is a representative fragment , through which as it were, a total suggestion of universal significance is made. In this sense, creative art is a departure from instinctive art, and later on appears as if it were a different order of art.

The realist theory of art is by its very definition an instinctive theory of art. That is to say, all art is mere representation of the actual. But since it is seen by the realists to be something more than mere representation, or play of fancy that is mainly recollective and perceptive, they expound art as the evolutionary discovery of value. Beauty is declared by them to be a tertiary quality, neither in the subject nor yet in the object when it becomes satisfying to the subject. Beauty, which is closely linked up

with art, thus, is that which is satisfying. This hedonistic view of Art is valuable in so far as it reveals beauty to be a sort of Purushartha, a goal of man, an end that ought to be sought. This satisfaction however should be such that it is permanent and not evanescent . what is the permanence that can be taken hold of in artistic experience? Idealists consider that it should be the concepts, the non-empirical concepts, that somehow seek an embodiment in the concrete representations. This is impossible except through the concept of Suggestion (*dhvani* according to Indian writers), but suggestion can be best realized only through symbolic correlations which depend upon an emotional fundamentalism.. and ethnic forces govern the specific spiritual connotation of symbols.

All art that is not 'closed' art, that is art that is so repetitive and instinctive that it cannot get out of its patterns of creation, is sustained by and thrives through suggestion , which manifests itself through concrete imagery. Whether this reference is conveyed by paint or dance, music or by representation of emotions and sentiments (*rasa*) which have a language, and grammar of their own, universal and instinctive, does not in the least matter. The aim is to realize that wonder and attraction fullness and superiority, over nature contra distinct from natural beauty wherein we experience an inferiority in ourselves. Beauty thus is the spirit of conquest and freedom, that is realized through understanding of the possibilities inherent in nature itself, which lie hidden due to the instinctive pressures of want, preservation and repetition.

1. The nature of the relationship between the perceiver or rather the enjoyer of beauty and the enjoyed is one of great importance in any study of beauty. How do we ever enjoy an object? Is as important a question as how do we ever know an object that is other than ourselves? Beauty being specially a way by which we feel rather than know, it is aid to be the quality that is felt about any satisfying object. It is something that fulfils a need of the of the individual, since that is the meaning of satisfaction. But what is this need that is not a want in the sense of physiological or biological needs? The fact remains that we do get at objects and make them sub serve our interests; equally it is a fact that we know something about objects however false this knowledge be, but it is a knowledge on the assumption of which we act. Trial and error govern

our selections and adaptations. Beauty in so far as it is merely the satisfaction of a certain fundamental need or want is to be deemed to exist more in the subjects reaction to the object rather than in the object itself. But Prof. Alexander and other emergent evolutionists consider that this specific need, that is satisfied by beauty, is a late product, maturing slowly even in man, and in the animals almost non-existing. Thus this quality of beauty which is something felt about a satisfying object, is indeed dependent on mind's discovering it, though to be exact this satisfying nature must be in that object itself in some measure or in objects belonging to that class. Beauty thus becomes a co-ordinate of satisfaction in relation to a object. It becomes a valuation also, a *tertiary* quality, and is a sense of value. It is at higher and higher levels of growth of mind that we begin to experience newer and newer types of value, and progressing from mere need, instinctive and primitive, to selection dictated by the pressure of changing environment; we arrive at pure feeling that is at once a satisfaction and not a need. The 'will to present' released from ' the will to strive' or in conjunction with it, is more and more sublimated, as the planes of intelligence unfold larger and larger patterns of the environment and meaning of expression. Values shift from the mere utilitarian to the mere contemplative, and thence to creative representation that at once grants the depth that contemplation gives and satisfaction that the concrete object of perception makes us feel.

Beauty, however, unlike ordinary values, depends not on reactive systems of interest but on the creative systems of interest that really denote the fullest expression of the 'will to power' and the 'will to represent' the inward experience of the spirit of any object. More energy is spent on the adaptation to the environment at higher and higher levels of mental growth, and the adaptation reveals the one supreme fact that it is not the dictate of the environment that is supreme but the dictate of the human freedom which whilst adapting itself yet makes nature its tool, fashions instruments by which it could efficiently control nature. It is too true that this efficiency is no where compared to the powers of nature, but, in our century, we are witnessing the triumph of the spirit of man over nature. Even in the fashioning of instruments which would with efficiency fulfill the reactive system of desires, there is displayed certain spans of interest chat are significant of the power- sense. Art is thus born through the power-sense and this innate

urge to surpass nature is indeed a profound instinct. Because it is power sense, does it reveal itself at first as play and then as creation. The inward quality of creative art shows the magnificent effort of the 'will to power', purified and sublimated by the 'will to freedom'.

2. Values, thus, whether they are tertiary or otherwise, whilst certainly emergent in the history of human growth, are for the same reason impermanent or permanent relative to certain fundamental reactive systems. Just as there are planes of consciousness, so we have relative hierarchy of values. Plato was in one sense right because he regarded ideas as really equivalent to ideals or values , which need realization. Ideals are goals which we seek to attain and as such are objects of pursuit. They are capable of making us adapt ourselves to the goals rather than to the immediate environments and as such point out a way of release from the strident imperative of nature through the subjective attachment and loyalty to the goal . Satisfaction that is transient and of the immediate he asked men to discard, so that satisfaction that is permanent and eternal could be ours. This is not to say that Plato was oblivious of the satisfying nature of the immediate needs and their correlated objects, but what he sought to demonstrate was that life, being a search for permanence, should hitch itself to the permanent. Plato accepts the eternal existence of planes of ideas (or ideals) which time represents in continuity rather than in simultaneity, in succession rather than in space; and in some sense, all realists are prepared to admit the eternal existence of all ideas, concepts, whatever be their modes of ' ingression' into the present or temporal space-time continuum.

Emergent evolutionists do not see any reality in the permanent ghost-existence of concepts, which are hungering after a body of real objectivity. It is impossible to conceive of ideals as fixed and immutable for ever ; they are invented by mind as mental evolution progresses forward. The mind cannot at present invent many things. It cannot even dream as to what it shall invent hereafter. The theory of discovering and envisaging or enumerating the ideas is a faulty theory.

The enumeration of concepts of class-concepts that are really the forms of creation that have been achieved so far unconsciously by the life-urge or consciously by human device or even by the creative activity of the Divine which is more of creating rather than a creation, a process that is going on before us rather than a completed product, is impossible on the ground that exhaustive enumeration is an impossibility, and even if it were possible can be overthrown by any negative instance. Plato thus is wrong in thinking that there could be such an enumeration. An emergent view is a fragmentary view, a cross-sectional view in one sense, and is altogether unsatisfactory. It states that novelties arise but does not explain why they should ever arise. But there is truth in it, viz. , that there are more configurative possibilities in human spirit and life than a philosophy, that is mechanical, can ever envisage. The truth about the emergent theory lies in its anticipations of the dynamic possibilities inherent inhuman spirit and intelligence, and that man can indeed make matter -- *agitat molem.* Primitive Art has given place to decorative art, and magic has given place to mysticism, and though both have had their birth from the matrix of magic, they have almost left behind every mark of their ancestry even as man has from the amoeba that was his original being. There has been along with mans intelligence, a symbolic myth-making function, as M. Bergson has shewn , which rescues the human intelligence from becoming fugitive in its ancestral environs. It is true that this myth-making function, can be referred to the dream-states,. To the unconscious instinctive life of man, his fears and totems and taboos, his social life too, but even the dream-state is a psychological state composed of either preparatory-set for action, or relaxation-state of continued affect after the performance e of action. In mast cases, it turns out to be an escape-phenomenon manifesting itself in pictorial thinking. The contemplation of the larger needs of the society, the expansion of consciousness that this contemplation entails, the changing or adapting of them to the needs, enforce on the individual a liberation from the immediate leading to autistic thinking of thinking that is sufficient unto itself. But this autistic thinking cannot lead to great Art which is criticism of life, rather than mere enjoyment of daydreaming or contemplation. It is possible that dreams are merely escape or power-devises on the part of the individual to contemplate his real or unreal or imaginary majesty (*mahima),* but the dream that is realized is the real dream, a dream that has the mark of reality and

real power, not the apparitional power of the dreamer. The dreamer of the true has always realized the dream in terms of actual life.1 The Ajanta creations or of Ellora or Amaravati are representations true indeed to life-stories of Budda or other Gods true indeed to the Puranas also, but they have been carved out or painted or represented so as to speak the universal language of truth. The artist has been the seer of the feature and the transcendent kranta-darsi. Seeing beyond, he conserved in the present the most valuable intimations of immortal significance for the entire race. It is amongst the artists that life has realized its fullness and has broken through the ramifications and fortifications of intellectuality. The capacity of the mind that can dive into the future even as it does into the causal varies according to the 'occasion of interests' that the mind is involved in at any period. The intensity is something that marks the tension of symbolic and actual demand for representation of that which has taken possession of the artist's mind. The function of the images in art has been to converge all the forces of imagination and sensibility, indeed of all personality in one unique effort of concentration towards representation. There is needed the factor of quantity of face, which Prof .A.P. Ushanko feels to be necessary, which , however,

1 The study of dreams in the Phiosophyof ŚrīRamanuja

turns out to be nothing more than what Prof.Spearman speaks of as the *General factor.* What appears to be true of the matter is that by increasing the stress or tension of the image in the mind by giving it more and more concrete embodiment through the intermingling of significance and meaning (what Prof. Stace calls non empirical concepts), it could be made more and more real to the subject who imagines it, who in turn by the overwhelming sense of its reality converts the tension into actual action or representation. In other words , the quantitative formula is that the more the urgency and fullness of significance of the image within, the complexity so to say, the more real it is likely to become. Also the persistency of any myth or symbol in the history of the race itself. This is the point that requires elucidation. The complexity either through auto-transformations or through real integration with more and more modern experience. The illustration on this point can be any history of religious thought. The Rig Vedic period reveals in one sense rapid changes in the ethico-symbolism which culminated in

the already 'closing of thought of the people'. It is seen in full manifestation in the Upanisads. The age of the Puranas has been the freest manifestation of the myth-making as well as sectarian manifestations have been more or less products of this activity of liberation from the closed structure of Vedantic and other trends making them more and more significant. So long as people can utilize the old symbols, that is to say , can make the old symbols stand for the complexity which they discover to be the core of the symbols in the ever new situation, the process of *reliance* instead of *revolt* will last. In the process , however, the symbols would have achieved a concreteness or configuration *(gestalt)* and multi –planal existence almost synchronous with the ethical evolution of the people. Beauty will symbolize the apprehension of this 'complexity' which is otherwise known as *culture* .

We find from the above study of the realistic and emergent evolutionistic of beauty that they link up beauty with the conception of value. In doing so they differ from the idealistic school which also considers beauty to be value in a fundamental manner.

3. Idealistic thinkers make beauty dependent upon abstract concepts or essences and moral values and finally on religious experience. But as we have already said, unless the concepts are what they were for Plato and to the realist Geaorge Santayana , and not merely general ideas which are empirical, they can only lead to relativistic solipsism. That the relativistic view is already immanent in the evolutionary theory can be easily demonstrated but what is still more characteristic of idealistic view is that in addition To being relativistic of idealistic it is solipsistic, 'dependent on a mind' Whilst Beauty is absolutely objective in a sense in the realistic school, it is impossible to make beauty objective in the idealistic school. Beauty is not available except by a *dual* process , leading to the synthesis of objective sensual and subjective conceptual features, the one granting the soul and the other the body of beauty. The ideals which seek incarnation in actuality are not subjective, since their nature is to be *'over there'* Beauty is an ideal, and because it is that, it becomes increasingly the goal of individual effort and eminently desirable, the goal as fully realized will be completely beautiful when realized because that would be utterly self-revealing of the whole and entirely fascinating. Whilst the idealist claims that the whole

and the entirely-realized *end* alone will be utterly desirable, capable of granting supremest delight, it is seen on the contrary that every small artistic Endeavour, a portrait, a landscape, a bas-relief, a lyric and from the smallest representation to the largest display, can provoke full and sumptuous delight. The quantity measured in surface covered by a picture or length or other features do not detract from the experience of any one of these neither in their unique wholeness and fullness of experience nor in the satisfaction to the individual.

Every experience wholly and intensely enjoyed is felt to be full and rich and complete. Eternity as it were appears to have been squeezed into a moment, and infinity compressed into a point by the skill and power of the artistic genius. And " condensation" is power. Beauty gets all the richness of quantity through this condensation or compression of the objects wide significance. This condensation it is that makes for the object flowing out of itself and reveals its dynamic nature . extension leads to passivity and delay, contraction to intensity and dynamic overflow. The completeness achieved in the unit and point is the device of the aesthetic spirit to contract extension into intention. This is beauty itself in a sense . Exuberance happens because of the contraction. And subjective exuberance is fullness and completeness in an intrinsic moment. It is intuition. Bergson it was who gave the cue to the discovery of the formula of condensation in subjective experience,and intuition is the condensation in subjective experience and intuition. Bergson it was the who gave cue to the discovery of the formula of condensation in subjective experience, and intuition is the condensation of the enormous multiplicity of objectives vibrations. Beauty that has no quality has never been. Beauty is quality pure and simple. To speak about the quantity of beauty is to speak nonsense. In beauty the intuition condenses not merely the objective multiplicity into the representation in whatever medium, but also it reveals a new dimension in so far as it also focusses into the objective representation the conceptual categories of meaning of meaning and symbolic reference displayed in the ethos. It is because it is such a transformation through condensation and contraction of quantity into quality, that appears to be the power sense also. This is the secret of beauty. Thus whilst we shall have to concede to the idealist that no beauty can ever exist without being a whole , a unity, we deny that no beauty can ever exist without being a whole, a unity , we deny that it is the all, and entire

reality as such. This is not to say that there is no universal reference or significance in each artistic product. What we deny is the necessity to placard the face of the object of beauty the words " reality being such it is beauty."

4. Every artist knows that a fundamental emotion (bhava) is necessary to provoke this "condensation". It is the very nature of the emotion to drive the personality, whole and entire, to a focal existence of conative reception. It is the physiological Every counter part of all emotion in one sence that determines this unique qualitative reception with reference to aesthetic experiencing. The self and the object as such are indistinguishably fused into one synthetic experience or bhava. What takes place between the object and the subject is a gradual transference or interpenetration of the subjective into the objective and vice versa, an osmosis as it were, and not loss of both into a third higher entity. The passing into one another or rather mutual reception is the most fascinating part of aesthetic emotion, an emotion that is an utter absorption akin to forgetfulness of the surroundings. It is once at a reception and a projection. This is intuition that has within it the cognitive as well as the affective features. The goal of such an experience is release indeed from the exteriority to which the object and the subject have been restricted. But this is not all. It is this dynamic perception or which has got over or triumphed over the limitations of subject and object , that strives now to represent its discovery in some medium, canvass or marble, myth or music, rhythm or dance. It is clear, as we have said , nothing more is aimed at than suggestion, the dhvani, which is the universal characteristic of the object, that criticism of the life which grants it an immortal meaning in the mortal and the limited substance of life . the significance that the object acquires in its representation is the cit, consciousness of universality, the truth of the object is revealed by its sat, the real being as a fact of experience and the ecstasy or emotion that grants to the mind that receives it a satisfaction that is superior to anything of the reactive systems of interests is its ananda or delight-aspect of the object. So far from having very clear ideas as to what beauty is, the moderns have not given us anything except a relativistic conception or an abstract conception , both of them having struggled with the concept of psychological interfusion, have been able to arrive at the conclusion that beauty is the satisfying symbol of the objects entering into the consciousness of the individual . but as we have said the truth is clear that there are degrees of satisfaction,

according to the planets of consciousness, whether it is of the merely physiological vital or reactive or creative.

5. Prof . Spearmans's view[2] in this matter explains the position rather neatly. In the appreciation of beauty we find that whilst there are several factors of the individual entering into our consideration, the one fact of attention. It is that which is observed, and there is needed a perfect energized-consciousness for correct apperception. The will must be well –disposed towards the object. The central fact about the object is its objectivity. The univocal distribution of attention, which is the happy phrase of Prof. Spearman, reveals the phenomenon of psychology in intuition. The lack of this univocal distribution of consciousness well-disposed towards the object produces ugliness. There is in each individual an instinct, so to speak, for harmony, for non-conflict, for peace, and for repose. This instinct for harmony is identical with the instinct for Beauty. The search for coherency or harmony with our thought and within our thoughts, with regard to the relationship between subject and object, between our needs and their satisfying objects, are all clear indication of the existence of the instinct for harmony. Satisfaction that manifests itself as fulfillment or achievement of an end is a sign of harmony of the individual with his environment, a

C. Spearman *Creative Mind,* Landon

harmony that has been achieved undoubtedly through conflict or struggle. Lack of coherent organization of imagination and interest leads to the creation of the ugly. Disordered imagination can never give birth to Beauty.

6. Every theory of beauty has to deal with the theory of ugly as well. Ugliness that is due to lack of coherency and harmony in formal organization is different from ugliness due to morally repulsive nature of the created object or natural object, or even due to conceptual bankruptcy or insignificance. Artists always refer to the first in their world of reference, and they always seek to embody embody the perfection of the form that is significant in their experience of beauty of an object. It is considered that the ordered imagination of the Artist regarding an object is however not the consistency with the formulated laws of art but rather the configurationally unity or pattern revealing an inner

consistency of design and nature. This it is that makes art not wooden and stereotyped according to patterns. Some thinkers especially the idealists like Bosanquet and Stace try to make Beauty a moral valuation. But despite the fact that morals have an allegiance to order just as logicians have, the consistency of Art consists in the unity of its own intuitive imagination. The morally repulsive is ugly only because the serial recognition of values is mainly moral, and even logical consistency has to face the censure of the social. Thus, however, great the obligation of art to morals might be, it is art that truly liberates the individual from the patterns of the past that have become accepted standards for all. But the appeal and definition of Keats to the fact that Truth is Beauty, Beauty Truth is strong enough, as strong as strong as the other appeal of Tolstoy and Ruskin that Beauty in Good and Good is beauty. It is this hope that the best in everything is likely to bring about the fullest realization of harmony of all, that makes it possible for the idealist to hold on to the criterion that the most coherent is real, most perfect, most good, and most beautiful. It is almost a mystic's belief in the fundamental harmony of all values, of good, truth and beauty, even here and even now, Benedetto Croce, the emilnent sage Philosopher and Artist of Italy, was iln an eminent sense the first philosopher of modern times to reveal the interdependence between the concepts of beauty, truth and goodness in terms of mutual re-enforcement or dialectic if dialectic's rather than terms of opposites. Opposites do unite to form a third and a higher, but distinct do unite to form a third and a higher, but distinct do also enforce one another and exist in a profounder manner than the previous. The organic theory is envisaged by Prof. Croce but unfortunately he does not disengage himself from the influence of Hegel in order to consider the biological aspect of the matter. Profoundly interested in History as he was, he dies not however concede that in fact the dialectic of distinct is a clear enunciation of the dialectic of distinct is a clear enunciation of the theory of organic fusion of affect into cognition, of beauty into Truth as body and soul of the object. It is clear from his theory theory that the universe of affect or beauty to which intuition applies is wider than what the conceptualizing consciousness of truth or logical faculty can apply. Equally not all facts of truth can be facts of morality or utility or the practical. The Ugly, according to Croce, consists in the negation of beauty, is the absence of harmony, or is that which needs technical perfection or organization of the affect. He does not, within the field of the Aesthetic, consider the possibility of any other

type of repugnance such as moral repulsiveness or logical inconsistency, or even the incapacity of being useful. This is a clear indication of his trying to have every sphere of consciousness autonomous. What is repugnant to sense-intuition or organization by imagination, disharmony in fusion of material received by intuition is the Ugly.

This view is acceptable to all aesthetic autonomists and is certainly certainly satisfying within the limited sphere. But is it possible except through deliberate effort, (and Croce might insist that this abnegation is necessary), not to be influenced by the four dimensional manifold of consciousness-function? Idealism has tended to confuse the four-dimensions by cross-referring and crosscutting, and as a reproach against such an idealism, Croce's cousel is all to the good. Cross-criticism leads to confusion in regard to the apprehension of the unique in the aesthetic. Bergson's mistake consists in making metaphysical intuition identical with the aesthetic intuition thus making it grant truth, whilst it can grant us only the intimate sense of being, which surely might help in the logic zing of the experience thereafter. Croce is not prepared as an artist to forgive this gross violation of the autonomy of the aesthetic intuition.

7. This special view of Croce has been developed by Prof. Collingwood to whom beauty is nothing other than the 'imagined', that is thinking in images. This is identical with the 'intuited through sense' of Croce. In other words, the view of Collingwood is a little relieved from the ambiguity of Croce, whose intuition meant at least an objective experience, even though of objects created by the fancy of the individual. But it is also clear from the general philosophy of Croce that imagination should not be conceived to be *fictional* manipulation or creation. A literal meaning must therefore be given to the term imagination, if solipsism should be avoided. Imagination is dependent, psychologically speaking, on the 'education of correlates' according to Professor Spearman. Imagination should seek to do what intuition of Bergson is said to do. And this 'education of correlates' is governed undoubtedly by the principle of the "will to see the real" within the presented object.

8. The dynamic nature of Modem art has been explained to lie in the imaginative understanding from the point of modem science as to the inner nature and form, material

as well as psychical, of an object. The outer appearance is a shell covering the inner seething waves of force that are a universe in themselves. To get the eye to see it, the ear to hear the inner sound of the movements their rhythms is possible only to an intelligence that has ceased to reckon the outer appearance. Leibniz's description of the monadic interplays pales before the intra-atomic tribulations and movements, that modern science has discovered to exist within each atom. Just as it was in earlier times when men thought that the goal of art consisted in the representation of the permanence and static quiescence, and at best the human, whose living flash of the eye, the ingratiating smile or the deep cunning of the brow and the melting pathos of the prone, it is in modern times that men think of the dynamism of whatever quality it be, human, intellectual or emotional or the natural. Equally the diagram of curves has been displaced by the diagram of straight lines, and definition by blur, and we find almost an intensity in the contrasts that are intended to reveal the inner dynamism in the very cells and monads of existence. Imagination thus confines itself to the depth of things, subtle, evanescent and intriguing. Greatness itself has to manifest in the manner of the minute and the monad. Invention and intuition here re-enforce imagination in the creation of the significant experience and truth and discovery, independent of any one unilateral attitude. Surrealist Art then is merely the keeping pace with scientific discovery coupled with the imaginative intuition into the interior psychology of all living and non-living things. We add advisedly the word' on-living' since the line that separates life with non-life is almost non-existent. The Modern theory of Surrealism then is true to the overflowing and dynamic nature of reality or duration itself. The static attitude is as clearly true as the dynamic, because the outer unity that confers the appearance of permanence and quality is as true of the nature of the things as the inner vibrations and thrilling phenomena of radiation and movement and quantity are. We have to arrive at that true art that combines the psychology of inner movement and dynamism with the representation of the psychology of the outer appearance and harmony. The greatest problem of philosophy-'the one in the many-'gets itself represented again in the context of the outer and inner nature of a thing. Thus from the standpoint of Art we find the duality of subject and object through creative intuition. It is necessary to bear in mind that the mind is far from being superior to the object always, there happens under certain circumstances the superiority of object over the mind. This

does not entail the conclusion that beauty is solipsistic, the feeling of superiority or inferiority is not of the kind that ensures the autistic self-gratifying conclusion.

The problem of one and the many is again found to occur in the relationship between quantity and quality, and we find that quality is essentially the harmony of the configuration in Beauty, whereas quantity it is that is found to integrate into quality. This thesis is valuable in so far as it shows that all beauty is the realization of the Unity that is the oneness of the many.

The dynamic is maintained in and through the static structure, and though not impervious to the dynamic, the static continues to be the single continuing existence, self-identical and self-fulfilling. Even whilst the structure undergoes modification due to the dynamic in equilibrium, there is just a change of quality which, as we have already said, is just the harmony of the many, and as much a structural-unity as the previous. Beauty in Art consists in the conveying of the structural pattern that has emerged into the consciousness of the individual which he deems to have discovered by himself; the technical efficiency with which he conveys his discovery so as to correspond most fully to his own experience is an integral part of Art, even as the mere suggestiveness by which he points out to the universal meaning, and the criticism of life that he has offered is. For true art, whether it is poetry is *criticism of life.*