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Historical and theoretical aspects of aesthetic culture in Western Europe in the XVIII-XIX centuries.

Aesthetic principles of formation, evolution and development of sacral practices in the cultural and historical retrospective and prospective are studied this scientific work. The German philosophers with a great interest promoted their enlightening views.

In the Western European countries the new age philosophy had been interpreted in modern spirit by the German philosophers. At that time the developing German classic aesthetics, highlighted the artistic views about humans spiritual perfection and aesthetic culture.

Enlightening and idealistic views in aesthetics were developed in XVIII-XIX centuries in Germany by classical writers the German philosophers' works, such as Baumgarten, Kant, Hegel, Fichte, Schiller, and Schelling.

The German philosophers with a great interest promoted their enlightening views. Namely, Alexander Baumgarten (1712-1762) having brought into the science the term «aesthetics», founded the German classic aesthetics. He defined aesthetics as a notion belonging to the art. as an experimental knowledge and intellectual product. In Baumgartens judgment, beauty is a «perfection of sensual knowledges. The beauty- having always lived in the art puts in order aesthetic world of a person, his internal and external appearance. In his view, sensual knowledge creates a beauty, creates the right order of many-coloured images and logic contradictions of the art. Baumgarten wrote a work about issues of sensual knowledge — «Aesthetics», but it was unfinished. Though we cannot name Baumgarten as a founder of aesthetics, a notion of «aesthetics» brought by him to the science has a great importance in development of aesthetic idea, specifically in development of aesthetic culture [2].

Another great representative of the German classic philosophy is Immanuel Kant (1724-1804), whose aesthetic views lately were developed by Hegel. Kant in his work «Criticism of thought» states that «principal sign of a pure appraisal thought are entire unconcern, absence of idea, absolute absence of a unique external goal, the great form of expression of some internal condition in an individual [1]. Thereby, Kant interprets aesthetics existing in actuality, as a value of beauty, duty of art in social life, and power of artistic creation process. Aesthetics of Kant was lifted to the degree of pure philosophic science. He was the first who explored peculiar meaning of aesthetics in the history of aesthetics. Kant states that a beauty can exist in the presence of «dissatisfaction», in its presence existence or nonexistence of things depends on depict of the art work, it is only embodied in the result of formation. He calls do not humiliate the value of every single person on the way of social prosperity. Having raised poetry ideals, he named the poetry art as higher

form of beauty. This form of art creates many-coloured varieties by means of conscious. He teaches that beauty is the highest form of art, invaluable aesthetic ideal.

Immanuel Kant in his work *Observations above the feeling of beauty and majesty*» discloses the role of «taste». In his opinion, a taste is born as a result of critical evaluation at comparison of beauty and ugliness, goodness and evil, beneficence and villainy in society. Since a taste is a principle power, restraining persons feeling or forwarding him to reach a certain goal. Kant says that beauty and majesty feelings plays a positive role in development of humans aesthetic taste and it possible to observe a taste by means of critical evaluation of the feelings opposed to them. He gave a critical evaluation that at any circumstances taste has the first place important for person, especially, progress of aesthetic culture in society much depends on it. He shows that tasteless society remains primitive, in such society essence of culture and art cannot be realized, and modern society cannot exist without taste. In his view, signs showing absence of taste are entire unconcern, absence of idea, and expression of some internal condition of an individual, absolute absence of a goal. In Kants works aesthetic culture can be displayed by evaluation of aesthetics in things existing in reality, understanding the duty of art in social life, in interpretation of processes of creative art [2, 140].

Kant showed the following four signs of aesthetic culture: 1. aesthetic culture is a creation to be born as a result of persons intention to a beauty; 2. without aesthetic culture person unable demonstrate himself; 3. aesthetic culture renovates things and actions by creating an actuality, oriented to a certain goal; 4. aesthetic culture is not a stable notion, but permanently developed by a person. All this plays a basic role in aspiration of an individual to a beauty.

Georg Wilhelm Fredric Hegel (1770-1831) having improved Kants aesthetic views, shifted German classic aesthetics to the top of morality and generally brought it to the final stage of idealistic aesthetics [1]. He from young ages was interested in aesthetics. In his opinion, in the universe should exist an “absolute idea”, on which are founded all truth and beauty all over the world. He states that the basis of all truth and beauty can be reached by a person on achievement of the higher aesthetic culture, and development of an «absolute idea».

Formation and development of aesthetic culture in Plato’s teaching acknowledged as a shadow of the «ideas world», which is embodied in reality on the ground of aesthetic mind, but in Hegel’s teaching «absolute idea» is interpreted as a top point of aesthetic culture. In his opinion, aesthetic culture in human’s aesthetic activity relates directly to the art and artistic world. All people can feel beauty: we talk about animals’ beauty, each-other’s aesthetics, that is human’s power, courage, good manners and others. Beauty is a form of sensual ideas. We recognize trough our feelings aesthetic notions existent in reality. But internal beauty lives in art, therefore beauty of art displays painter’s internal world. Painter having comprehended by his world many-coloured varieties of the art displays it in his painting relying on his painting ability. And he says that it serves as pearl of soul, developing aesthetic culture of creator’s internal world.

Hegel in his works named “Soul phenomenology” and “Lectures about aesthetics” promoted views about aesthetic culture. He made his large contribution

in working out several issues of aesthetics. He gave the right evaluation to the aesthetic knowledge of artists lived before his age and disclosed delicate sides of art [3, 18].

One of representatives of German classic aesthetics Johann Gotthab Fichte (1762-1814) became famous owing to his ideas about morality of the universe. He sees the beauty in the universe — “I” as a creator of all things, as a creative power giving might to their beauty. He states that in the universe exist a pure “I” and theoretical “I”. Fichte interpreted the pure “I” existing in the universe as an apart of sensual constant beauty, but theoretical “I” as a creator of temporarily sensual beauty. In his opinion, pure “I” is the fundamental of the universe reflecting all aesthetic culture of mankind, pure reality. Fichte in his views advanced as well moral-aesthetic thoughts. He says that the central issue for morality is a freedom. The freedom causes variety of aesthetic culture in a person. On this ground beauty of the universe finds its reflection in people’s moral views.

Views of Friedric Schiller (1759-1805) in development of German classic aesthetics about aesthetic culture have a big importance. Having analyzed influence of aesthetic culture to development and modernization of society Friedric Schiller, stated that human’s sensation of external things forms innate ability. Schiller acknowledged that reformation of society can lead to renovation of persons aesthetic culture. He says that by rebuilding society we can develop aesthetic culture, but before rebuilding of society it is necessary to put in natural order and harmonicity of person in society. It should be bound with development of person’s aesthetic culture.

He states that living of human in various aesthetic conditions in the world is based on influence of sensation of life, understanding of a new reality and perception of outer conditions. In Schiller’s opinion, human’s feeling should be in good relation with outer space and create unselfish freedom. Since human from birth aspires to increase his aesthetic culture abiding enjoyment relations and laws of society. On this ground arise art issues of itself. Aesthetic culture is formed on the basis of human’s natural abilities: sensation, imagination and thinking. He explains that all things in human are formed by means of taste, in every person exist various cultures. He acknowledged that sensual acceptance of beauty and formation of culture is based on social merits, and they embody enthusiastic relations such as love and care, aspiration to good deed, and sharp assessment¹. Schiller’s views concerning aesthetic culture are explained in his work «Letters about human’s aesthetic education» associated with art [3, 141]. He believes that art is a power attracting person to the higher aesthetic culture, becoming apparent in human’s intention toward pure ideal stage.

The German classic aesthetics was developed by Friedric Wilhelm Josef Shilling (1775-1854). In his works «Philosophy of art», «relation of visual art to nature» are reflected his thoughts about aesthetic culture. According to Shilling’s opinion, a peculiar criterion of art work is «infinity» of aesthetic culture insensible by a person. Artist proceeding from his nature carries out a creative activity; but art work requires much more aesthetic culture than he acquire. So artist in his work unwillingly breaks out «some infinity» captured in his idea [1]. This infinity cannot be enveloped by restricted mind». Shilling takes out of such insensible infinity a notion of aesthetic culture.

Conclusion.

Generally, development of aesthetic culture serves for prosperity of society depending on spirit and condition of every age, oriented to express in itself interests and goals of mankind. Aesthetic culture is a power coming to the arena to embody various fields of actual reality in social life and to move the inheritance between intervals of ages. Issues of human's aesthetic culture in German classic aesthetics also came to the arena as a product of human's soul and internal feelings, and urged next generation to live on the merits of modern culture. Furthermore, aesthetic culture of this age encloses in itself a worldview able to struggle against «mass cultures», nowadays widely developing all over the world, as an important and difficult aesthetics advanced to strive for the fortune and prosperity of a nation. Issues of human's aesthetic culture highlighted in their works remains as a spiritual weapon meant to support nations' wellbeing not only for their age, but also for today's XXI century.

References

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