

The Interrelatedness of Beauty, Happiness, Morality and Love

Summarized and interpreted by D, Michael Hentrich
from the text of *Unification Thought*.

Summary of the Summary:

The following is a philosophical explanation of both the experiences and expressions of beauty. It is a Theo-centric theory which defines the nuclear human family and its various potential interpersonal relationships as a human being's primary "school of heart and love". The depth and breadth of the experiences of heart and love that a person experiences in the family play a large role in determining a person's awareness of, sensitivity to, and ability to express and appreciate beauty. For example, the experience of love for a child transfers into love for other smaller or more simple elements in one's life, such as insects, pets, flowers, etc. One's experience of love for a grandparent transfers into love for other reminiscent elements in one's life, such as ancient redwood trees, antiquity or historical elements. There are 12 basic potential dimensions of heart and love that can be experienced and developed in the human nuclear family, and many more nuances, all of which contribute to, or detract from, one's ability to experience and express beauty and joy. Definitions of beauty and joy are also integral to this view, with joy being briefly defined as the emotional result of the perception of some aspect of a subject in its relational object. For example, I receive joy from my experience with my pet or a work of art or novel because I perceive some aspect or element of myself in that object. The depth and breadth of my ability to do this is shaped by my experiences of heart and love in the nuclear family and in other interpersonal relationships.

This brief explanation will deal with basic points concerning art, such as the conditions for determining beauty and the relationship between art and morality, and will also suggest a new view of art and beauty to clarify and remove problems in traditional theories.

SECTION A What is Art?

Art consists of creative activities to realize and appreciate beauty. The ultimate purpose of art is to obtain joy from the beauty which has been realized. Joy is generated when the internal character and external form of the subject come to resemble (and be resembled by) the internal character and external form of the object.

Art is an essential aspect of human life. Since the ultimate essence of creative activity is the realization of joy, art may be described as the "technique of joy".

God's purpose in creating the universe was to achieve joy. To fulfill this purpose, God created man for His own joy, and He also created all things of the universe to bring joy to man. Therefore, it could be said that the world created by God is the world of art.

SECTION B

Meaning of Beauty

Beauty is an emotional force, coming from the object, which gives joy to the subject. The object itself may or may not possess heart. In either case, when the object gives an impulse to the heart of the subject, the impulse is sensed as beauty. Beauty, therefore, is a quality of the object which has been sensed emotionally.

Until an emotional relationship between the subject and object exists, which gives joy to the subject by exciting it, beauty stays dormant in the object. When the potential beauty in the object is drawn out, evaluated, and judged by the subject, it becomes actual beauty. Thus beauty is not simply "existing", but is sensed and determined by the subject. This is the nature of beauty.

SECTION C

Foundations for the Theory of Art

The first foundation is the purpose for the created universe. Man was created as an object of joy for God. Likewise, all things in the universe were created to bring joy to man.

The second foundation is innate desire for value, given to man by God. There are two kinds of man's innate desire for value. First, man has an innate desire to give joy to God and to the larger whole, such as his family, society, and nation. This desire to realize the purpose for the whole is man's "value-giving" desire.

Second, since all things in the universe were created as objects for the joy of man, man feels joy when he experiences them. Consequently, man has a desire to feel joy through them. This is man's "value-seeking" desire.

In this way, from these two corresponding desires, artistic activities begin.

The third foundation is man's God-given ability to realize these two desires. That is, man is endowed with creative power, or creativity, which enables him to create beauty.

SECTION D

Art and Joy

Art is the creation of beauty, and, consequently, the creation of joy. Then what is joy? Joy comes when we have an object, whether visible or invisible, in which our own character and form are reflected and developed. Thus, we are able to feel our own character and form through the stimulation derived from the object. When the character and the form of an object and those of a subject come to resemble each other, joy comes into existence.

Since nature is not alien to man in character and form, man can identify with the shapes, patterns, sounds, etc. in nature because the design of man and the designs of nature originated in the same mind of the one God. When man unconsciously feels, in his mind and heart, such a similarity between himself and an object, man feels joy.

To perceive the beauty of the object, therefore, purity of heart is required. If the heart is pure, the kinship of design comes to mind intuitively.

Next, a depth and breadth of culture is needed. By experiencing all modes of beauty and learning about them theoretically, the perception of beauty and kinship of design become more easily recognizable.

1. Mutual Resemblance

a) Mutual resemblance of character

The mutual resemblance of subject and object with respect to character means resemblance with respect to the thought, concept, individuality, taste, culture and heart of both the subject and object. The most important among these are thought and heart. When the subject discovers in the object the same thought as his own, the subject finds the object beautiful. If the thought is rich and deep in quality and numerous in quantity, the scope of joy will be wider and the sensation of joy will be deeper. It is important, therefore, to have deep thought in perceiving beauty.

Thus, the resemblance of character means that the heart and thought of the creator lying in the object (artwork) and the heart and thought of the subject (appreciator) bear mutual resemblance.

b) Mutual resemblance of form

The form includes all the aspects of the object which can be sensed by the five senses, such as the form, color, sound, smell, taste, etc. When these aspects of the object (artwork), in union among themselves, come to resemble the subject (appreciator) and excite the emotions during cognition, joy is born.

When does the object excite the heart of the subject? This occurs when all the aspects of the object (artwork) come into harmony. That is, when a man faces an object which is in harmony, the emotion of the man is excited. This harmony means the harmony of all aspects of magnitude, space, color, positions, distances, tones, pitches of sounds, high and low speeds of actions, etc. This is the harmony of diversity, and consists of harmony in space and harmony in time.

Beauty comes into existence when all the aspects of the object come into harmonious union with one another and with the subject – that is, harmonious union of long and short, wide and narrow, large and small, round and square, a white cloud and a blue sky, etc.

There should also be harmony between the artist's individuality and purpose for creating the artwork, and the style of the work of art. The content and the form should also be in harmonious union. These are other aspects of the mutual resemblance of form.

2. Complementarity

The subject also receives joy from the object by finding in the object a feature which he lacks. For example, man receives joy when he finds in woman a softness and beauty which he himself lacks.

How is it that complementarity occurs? Man is not a complete whole when considered individually. He has been divided and expanded from the unified being of God into two beings (male and female, positive and negative) and into many individualities. By re-uniting these again, man approaches a more complete oneness. Man is divided first into male and female. Man and woman have been so made that when they are united into one being, they will form a greater whole, more nearly resembling the one source of both, which is God.

Second, man is made in such a way that he shares each of the myriad particularities within God, and discovers in other people those which he himself lacks. When he obtains what he lacks through interaction with others, he finds joy.

This side of beauty is called "complementarity". Like a desk and a chair, two beings become a perfect union by completing or complementing each other. This is the meaning of the complementarity of subject and object. Complementarity can occur only when there is also a foundation of "community" at a deeper level. A mere difference between two things without community is not enough to bring about beauty or joy.

SECTION E

The Two Sides, Desires and Purposes of Artistic Activity

First, art includes the two sides of creation and appreciation. Artistic activities have a side where beauty is created (creation) and another side where beauty is enjoyed (appreciation). Appreciation may appear passive, but it has a positive and active side of giving meaning to the appreciated object and finding beauty there.

Second, man's dual desires are reflected in artistic activity. These is the value-giving desire and the value-seeking desire. Man has an innate desire to realize values in order to please God or a larger whole (family, society, nation, etc.). By fulfilling this desire, man brings joy to himself as well. This is the value-giving, or value-realizing, desire.

Next, man has a desire to receive joy from all things in the universe. This is the value-seeking desire. Creative activity is accomplished mainly by the value-seeking desire. However, appreciation is also an important aspect of creative activity and the subjective elements of the appreciator add a creative element to appreciation.

SECTION F

Determination of Beauty

Beauty is greatly affected not only by the conditions of the object of art, but also by the standpoint of the subject (author or appreciator). Proper subjective conditions means a harmony of character and form within the person who appreciates the work of art. The appreciator's character refers to his or her thought, concepts, individuality, taste, culture and heart.

The form of the subject means the body structure and five senses of the subject, which must be not only functional, but sensitized to the elements of the work of art.

For beauty to be actualized, there should also be harmony between the purpose of the object and those aspects of the object used to realize the purpose of the object.

The beauty of a work of art is finally determined by the relationship between the subject and the object.

SECTION G

Conditions Required for Creative Activity

Character in artistic activity includes heart, thought, concepts, individuality, purpose and culture. The most important of these is heart. The first important condition for creative activity is to establish a clear purpose of creation for the object on the foundation of these internal aspects.

The major motivation for creative activity is the desire to realize value. This desire which tries to offer joy to the whole or to other people is based on the foundation of heart (love) which is eager to please others. On this foundation, all the concepts for creating the work of art are established.

Here, another motivation begins – the value-seeking desire. The work of art is aimed not only at pleasing the whole, but also at bringing joy to the author or artist himself. It is the creative reason of man which enables him, as a subject, to transform his character into an object and find joy in it.

Thus, in creating a work of art, it is necessary to establish a clear purpose of creation with a specific form, originating in the desire for value, centering upon heart.

2. Object Consciousness

Value is what the object returns to the subject to bring him or her joy. Creation of a work of art means to realize such object values. The artist or creator must bear in mind how to bring joy to the appreciator with the aid of the object's values. As the scope of the appreciator widens, the value of the work of art increases. In this sense, it may be said that concern for the appreciator is also concern for the whole. In order to widen the scope of the appreciator, the artist should feel within himself a purpose for the whole – to bring joy to a family, society, or nation – and a desire to bring joy to that whole.

Thus, the ultimate of an artist's object consciousness to please the whole would be a desire to embrace God and praise the glory of Him who is the greatest whole. It is this object

consciousness to exert oneself for the glory of God which will be the everlasting source of enthusiasm in artistic activity.

3. Harmony of Character and Form

Once the purpose and the object consciousness have been established, then harmony must be created among the various corresponding aspects of the work.

Most important, at this point, are: First, within the subject there should be harmony between the character (thought, heart, and purpose of creation) and the form (style of expression and materials) of the creative work; i.e., there must be harmony between the

content and form. For example, when a sculpture of a nude is to be made, first of all the purpose and the theme (character) of the sculpture must be determined.

Secondly, the different elements or materials (male or female, sitting or standing, etc.) must be determined and harmonized. In the case of a symphony, for example, there should be harmony (accompanied by contrast) among all the elements, including: combinations of high and low, long and short, strong and weak tones, etc., and also of tones having different qualities (strings, horns, etc.), as well as of rhythms which are slow or rapid, etc..

This principle gives form and depth to all genres and schools of classical, romantic, and realistic schools of art, as well as the "art-for-art's-sake" school.

4. Techniques

The actual harmony between theme and expression, accomplished through the various aspects of the form, are the techniques of artistic expression. These include, for example, sentence composition, musical composition, or design. By learning such techniques of expression thoroughly, the artist can demonstrate his unique creativity and create an excellent work of art. Thus, artistic education is an essential condition for excellent art.

5. Unity of Artistic Activity

Just as the beauty of art is determined by the correspondence of subjective and objective conditions, so within artistic activity there must be some correspondence or unity. Creative activity of the artist for the benefit of the appreciator, and appreciation of the work by the artist himself occur simultaneously. That is, creation and appreciation are carried out in parallel. This unity of purpose between the artist, his work, and the whole he serves is the essence of the Theory of Art. For the artist to appreciate the beauty of his own work while creating it is an aspect of the relationship between the subject and the object.

6. Individuality

The subjective side includes both unity and individuality. Therefore, a work of art contains a beauty which appeals universally to everyone, as well as an element of individual beauty which is peculiar to each artist. The existence of style in art is attributable to this individuality, such as the sculptures of Michelangelo, the symphonies of Beethoven, and the literature of Yasunari. The unique style expressing the unity between the common beauty and individual beauty is "genre".

SECTION H

Conditions Required for Appreciation

Appreciation is inseparably related to creative activity.

1. Objective Conditions

In an excellent work of art, not only the heart, thought, concepts, individuality, taste, and culture of the artist are all incorporated, but also the expression of technique, and harmony between content and style are beautifully manifested. These constitute the objective conditions which the artwork itself possesses. The beauty of a work of art is determined by the degree to which these objective conditions are fulfilled.

2. Subjective Conditions

In addition, the actual beauty of a work of art as appreciated by the observer is affected greatly by subjective conditions, such as the degree to which the appreciator has loved and understood the work of art and also its background.

a) Understanding the Purpose of the Artwork

The degree of beauty and joy which the appreciator receives from the work of art depends upon the degree of mutual resemblance and complementarity between the work of art and the character and form of the appreciator. Of primary importance for the appreciator is a sympathy and empathy for the purpose and specific objective for the creation of the artwork, as well as for the concept behind it.

b) Heart (Love)

Other conditions being equal, the deeper the love, respect, and enthusiasm of the appreciator towards the work of art, the richer will be the beauty sensed from the work.

c) Grasping Historical Content and Background

If the work of art has historical content, and if the appreciator has an understanding of such historical background in appreciating the work of art, its beauty will be sensed by him more deeply and poignantly.

3. Judgement of Beauty

We look at the work of art from various angles, make a guess as to the intention of the artist, and investigate the historical background of the work and of the life of the artist. These efforts are a kind of practical activity.

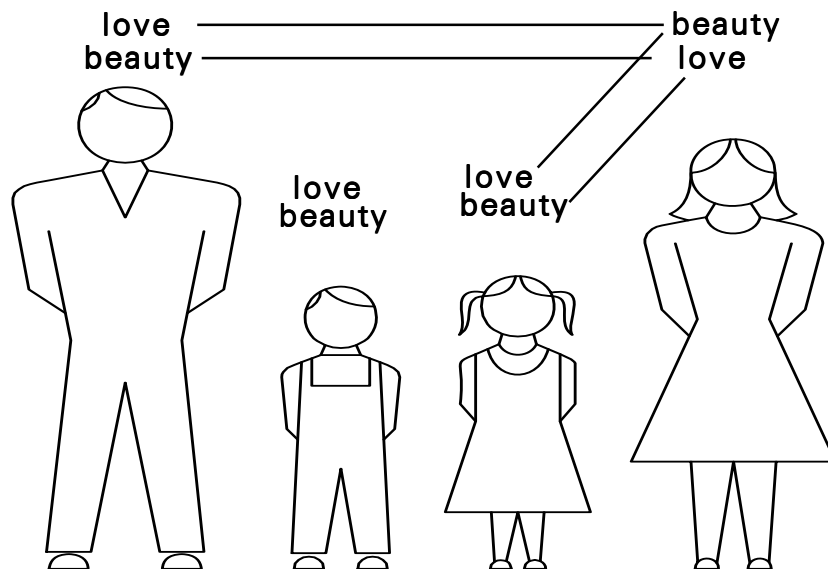
Just as the creation of a work of art is accompanied by an appreciation of the work by the artist, similarly, appreciation includes an aspect of practice (subjective action) which

parallels the creation of the work of art. This similarity of creation and appreciation shows the correspondence between the two.

Appreciation is not simply a passive reflection, but is a process of creating the particular concrete beauty which the appreciator senses by projecting and adding the appreciator's own subjectivity (character) to the work of art. In this way, the appreciator not only senses what is contained in the work of art (purpose, heart, individuality of the artist, historical background, etc.), but also projects positively into the work of art his view of life and his thought.

4. Criteria of Beauty

How is the judgement of beauty formed by the appreciator? The objective conditions of the work of art, its purpose of creation, and the harmony of its perceivable aspects are common criteria of judgement which can be appreciated by everyone. Besides these, there are particular criteria of judgement unique to the appreciator. These are the conditions of the character and the form of the appreciator, as mentioned above. Thus, artistic appreciation includes not only a universal appeal to all people, but in a stricter sense, it specifies some characteristic features of sensitivity particular to each individual appreciator.



SECTION I

Art and Morality

1. Oneness of Love and Beauty

The essence of art is beauty, and the essence of morality is love. Love and beauty are interrelated and inseparable. Beauty is born from love and is borne by love. If beauty is intensified and multiplied, love also will be intensified and multiplied accordingly, and when love increases, beauty is multiplied.

For instance, if a child is beautiful, his parents will love him or her more, and thus will affect the child to become more beautiful. This is a relationship of action and reaction. Both

the action of love and the reaction of beauty are forces emerging from the hearts of parents and child. The sending side transmits the heart in the form of love, and the receiving side receives that love in the form of beauty.

2. Oneness of Art and Morality

Because of this relatedness of love and beauty, morality, which draws out the depth of love, and art, which draws out the depth of beauty, cannot be separated from each other. Art must always be based upon the morality of love. A work of art must be created from the motivation of love to bring joy to man and to the whole in the form of beauty. Art should never rest on a primary motivation of some desire for personal gain. Appreciation should also be made on the basis of love and gratitude of the appreciator to the artist. In this way, reciprocal action between love and beauty can occur.

Thus, to realize love and beauty in artistic activity, the artist and appreciator both should be moral persons, for truest love can come only from moral people.

3. Highest Beauty

The most profound and unchanging love is God's love, followed ideally by parents' love. Therefore, something which has expressed God's love through art would bear the highest potential for beauty. Such beauty will have the potential to remain as eternal, unchanging beauty, transcending historical changes.

SECTION J

Types of Love and Beauty

Beauty has many forms or types. We know, for example, that the beauty one experiences in viewing mountains and forests and the beauty one senses in looking upon a waterfall, are different from one another. These two types of beauty are also different from the beauty felt by looking over plains and high peaks. Also, the types of beauty we sense when we look at flowers, birds and pet animals are different from one another. Thus the beauty we sense has many forms depending upon the objects we look upon, but in all these objects we find the essential character of love present.

In this basic love, love and beauty become an inseparable unity. As explained in the preceding section, love and beauty both originate from heart. Therefore, as the essential characters of love and beauty form an inseparable unity, so the basic types of love and beauty are unified.

1. Types of Love

Then what are the basic types of love? There are three types: the love of parents, the love of a couple, and the love of children.

Parents' love includes father's love and mother's love. The love of a couple includes husband's love and wife's love; and the love of children includes love for parents and love for brothers and sisters. When these basic types of love are combined, transformed and multiplied in different ways, broader forms of love, such as love for humanity, etc., are born.

For example, love for pet animals is a transformation of love by parents for their children; love for the leader of the country, or love for a teacher, is the transformation of love by children for their parents; and love by a woman teacher for a boy student is the transformation of mother's love for a son. In this way, love develops into many types, but the essential loves are found in the nuclear family.

2. Types of Beauty

The basic types of beauty are based on these basic types of love. Thus, the basic types of beauty are father's beauty, mother's beauty, couple's beauty, children's beauty, brother's beauty, and sister's beauty.

a) Father's Beauty

This corresponds to father's love, and means a beauty of deep respect, in which the bearer of deep love is sensed. Ideally, it is the beauty of dependable authority, a beauty of justice which is harsh on an offender, beauty of a norm, and the beauty of a sublimity sensed when we enter a huge edifice. These are some of the transformations of a father's beauty.

b) Mother's Beauty

This corresponds to mother's love, and indicates a peaceful beauty which is full of mercy and warm like spring, a magnanimous beauty which is like the sea embracing everything without a limit, an emotional beauty which forgives, believes in, and takes good care of everything. It is the bright and sublime beauty which people sense when they look at the statue of the Virgin Mary. These are some of the transformations of beauty derived from mother's beauty.

c) Couple's Beauty

This corresponds to the couple's love, and indicates the sense of beauty we feel when we look at nature and want to rely upon it or be embraced by it. It is the beautiful feeling towards your loved one – the sense of longing. The beauty which arouses these kinds of feelings is the transformation of a couple's beauty. Such beauty is the transference, projection or transformation of the beauty which a married couple, or lovers, feel toward each other.

d) Children's Beauty

This is the sweet beauty and comic beauty that we feel toward children. As children grow from one to two to three in age, children's beauty gradually changes while displaying endless different forms. All these kinds of inherent beauty are children's beauty. When transferred to the natural world, this children's beauty is expressed as sweet beauty peculiar to young animals and small buds. When man looks at these natural things, he senses the quality of beauty which he feels when he looks at children.

In conclusion, the basic types of beauty all originate in family love. When this family love changes form, and these new forms are mixed among themselves, an infinite number of types of beauty are born. And, when man's experience of family love becomes more profound, his ability to express and experience love and beauty is enhanced and expanded.

Interpreted from the text of Unification Thought. For more in-depth explanation and background related to these ideas, contact Michael Hentrich at (303)253-4123, or by email at: mikhentrik@aol.com