



creativity: part 1

ephesus to weimar germany

Aesthetics: a brief introduction to the field

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May 23, 2014

Traditionally, Aesthetics is viewed as the study of art and beauty though frequently it also embraces ethics. My starting point is Friedrich Schiller who wrote his, *Aesthetic*



Letters Upon the Education of Man in 1794.

In the Letters, he looked to the French Revolution and suggested, in chaos principles cannot be perceived. Hence the aesthetic education of man was a remedial proposal necessary to develop a heightened awareness of such things. In this theory he

stated education must move appropriately through stages. The child does not come to

principles all at once, rather he / she is lured by love and beauty in the early stages of such education. AN Whitehead, who followed later in England, said much the same by saying, we are lured never coerced by such aesthetic properties. Nevertheless deeper orders of aesthetic principles are gradually introduced and become apparent in the more mature stages of life, where choice and conscious participation in an aesthetic and virtuous universe, becomes more likely.

Schiller's educational theory unfolds into Rudolf Steiner's system and today's character education models, however in looking at aesthetics, two other factors need to be considered. During Schiller's time German transcendental philosophies were popular. Kant falls into this category but the transcendent realm is never well defined at this time. Amongst these philosophers there is a general trend of thinking which views Christian dogma as having run its course and within the term *zeitgeist* there was a developmental shift in consciousness and thinking. Terms like numinous and *The One* are substituted for the theological God. Noumenon, the complimentary opposite of phenomenon, is likewise, generally equated to the Platonic idea and hence to archetypes and systems thinking which are a similar proposition. It is a different language for a different time but it does not necessarily negate the previous layers of understanding, rather, opens it to deeper examination.

CG Jung, described as a child of Weimar thinking, develops these ideas and essentially



presents us with an archetypal cosmos. Furthermore, he introduces the terms Logos and Eros as a synthetic universal creative principle in his *Red Book 1914-30*. Logos is first mentioned by Heraclitus in Ephesus but the notion pre-dates him. I use Logos-Eros

from a contemporary source to define the archetypal cosmos and the quantum cosmos

more clearly, regarding this Logos-Eros hypothesis. Quantum thinking tends to open more easily to the idea of qualia, or protoconsciousness, existing in the field, more-so than classical physics. Contemporary consciousness studies support the idea that mind and neuron participate in a quantum field. Hence archetypes and ideas become a more feasible proposition in this kind of hypothetical universe.

Nevertheless, quantum and classical disciplines are both required to explain reality. Sentient properties are not divorced from physical mass in this work; indeed it is this mental-like world which participates and organizes all physical properties and exists as a primary function. How mind participates within this quantum field of mental-like properties is, a basic question, described by David Chalmers as the, 'hard problem.' This is examined in the work. Thus we approach a hidden order of art in which science, philosophy, psychology, and updated theology, help to currently define our understanding, which is now undergoing another rapid shift in consciousness. What also becomes clear is the fact that psychological affects (emotions-heart) are evident throughout the system and it is these which trigger numerous properties such as, archetypes, synchronicities, and long-term memory, to name but a few.

On the other end of Schiller's aesthetics there is little mention of psychology and early life. However, a child is not tabula rasa but arrives at school with pre-established perinatal domains, the first two years of narrative, and more, all of which are already profoundly influential. The early separation period, wrongly described as, 'the terrible twos' might better be understood as the child's first tentative steps towards individuation and autonomy. Therefore school is a late arrival following as a more complex model for socialization and education. There are naturally DNA issues here, just as there are epigenetic, familial, and cultural influences, brought to bear on any Aesthetic theory involving the self. Hence the psychology of the creative self becomes a substantial part of this work, helping to define and explain the world of personal perception. It is this start to finish, seasons of life, which is also examined in 'Aesthetics.' I describe this deep ecology as the elegant universe. It is to this, we properly belong, and participate in. Such a proposition find aesthetics and virtues rolled into one.