



“बेटी बचाओ, बेटी पढ़ाओ”

JAYOTI VIDYAPEETH WOMEN'S UNIVERSITY, JAIPUR

Faculty of Fine Arts

Faculty Name- **JV'n Jayshree Singh Deo(Assistant Professor)**

Program- 1st Semester / Year

Course Name – Bachelor of fine arts

Session No. & Name - 2023-24

Academic Day starts with –

- Greeting with saying ‘**Namaste**’ by joining Hands together following by 2-3 Minutes Happy session, Celebrating birthday of any student of respective class and **National Anthem**.

Lecture Starts with-

Review of previous Session-Definition of fine arts

- Topic to be discussed today- Today We will discuss about “Western thinkers”
- Lesson deliverance (ICT, Diagrams & Live Example)-
 - PPT (10 Slides)
 - Diagrams

Introduction & Brief Discussion about the Topic “western thinkers”

Western Thinkers

Plato, the ancient Greek philosopher, offered several perspectives on art and its role in society. In his famous work "The Republic," he engaged in a dialogue that explored the nature of justice, politics, and education. In this dialogue, Plato expressed his views on art, particularly its potential influence on individuals and society. While Plato didn't provide a single concise definition of art, his ideas on the subject are notable.

Plato's views on art can be summarized as follows:

1. Mimesis and Imitation:-

Plato was skeptical of art that involved imitation or mimesis. He believed that artists create representations of reality, which is already a mere reflection of the ideal Forms. In his view, this made art twice removed from reality, as it imitated something that was already an imperfect copy.

2. Influence on the Soul:-

Plato was concerned about the potential negative effects of art on the human soul. He argued that art, particularly poetry and drama, had the power to arouse strong emotions and desires that could lead individuals away from reason and virtue. He believed that art could corrupt the soul and distract individuals from pursuing the higher truths of philosophy.

3. Hierarchy of Forms:-

Plato's philosophy was centered around the concept of Forms or Ideals, which represented perfect and unchanging realities. He believed that art, being a reflection of the physical world, could not capture the true essence of these Forms.

4. Education and Censorship:-

Due to his concerns about the influence of art, Plato suggested that certain forms of art should be censored or controlled within the ideal city-state. He believed that only art that promoted virtue, harmony, and the education of citizens should be allowed.

5. Philosopher-King:-

Plato proposed that the rulers of his ideal society should be philosopher-kings—individuals who possess wisdom and a deep understanding of reality. He considered philosophy to be the highest form of knowledge, far superior to art.

In summary, Plato's perspective on art can be characterized by his skepticism toward its imitative nature and its potential to influence individuals' souls and behaviors. He believed that art's impact on society should be carefully controlled to ensure that it serves the purpose of promoting

virtue and education. While his views on art were critical, they contributed to the ongoing dialogue about the role and impact of art in society and philosophy.

Aristotle :-

Aristotle, another ancient Greek philosopher and a student of Plato, had a distinct perspective on art that differed from his teacher's. In his work "Poetics," Aristotle discussed various forms of literature and dramatic arts, focusing on tragedy and epic poetry. While he didn't provide a single all-encompassing definition of art, his ideas on the subject are notable and influential.

Aristotle's views on art can be summarized as follows:

1. Mimesis and Imitation:-

Similar to Plato, Aristotle recognized the concept of mimesis, which refers to art as imitation of reality. However, Aristotle saw a positive aspect to this imitation. He believed that art imitated not just the superficial aspects of reality but also the essential truths and universal qualities that underlie reality.

2. Catharsis:-

One of Aristotle's key concepts in "Poetics" is "catharsis." He argued that art, particularly tragedy, has the power to evoke emotions of pity and fear in the audience. Through experiencing these emotions in a controlled and artistic context, individuals can achieve catharsis—a purification and purging of these emotions, leading to emotional balance and intellectual insight.

3. Plot and Structure:-

Aristotle emphasized the importance of a well-structured plot in art, particularly in drama. He believed that a good plot should have a beginning, middle, and end, with a clear cause-and-effect sequence that engages the audience emotionally and intellectually.

4. Character and Thought:-

Aristotle also highlighted the significance of character development and thought (or ideas) in art. Characters' actions and interactions should reflect their personalities and contribute to the unfolding of the plot. Moreover, art should provoke thought and contemplation in the audience.

5. Cognitive Function:-

Aristotle saw art as having a cognitive function—it not only entertains but also educates and enlightens. Through engaging with art, individuals can gain insights into human nature, ethical dilemmas, and the complexities of life.

6. Balance and Harmony:-

Aristotle appreciated the idea of balance and harmony in art. He believed that art should strike a balance between realism and idealism, avoiding extremes and exaggerated portrayals.

In summary, Aristotle's perspective on art diverged from Plato's by emphasizing the positive aspects of mimesis and the emotional and intellectual impact of art. He saw art as a means of engaging the audience's emotions and intellect, promoting catharsis and understanding of universal truths. His ideas on the role of art and its impact on individuals continue to be studied and debated in the fields of aesthetics and literary criticism.

Tolstoy :-

Leo Tolstoy, the renowned Russian author and thinker, had a distinctive perspective on art that he outlined in his essay "What Is Art?" written in 1897. In this essay, Tolstoy proposed his own definition of art and critiqued the prevailing art of his time. He rejected many conventional notions of aesthetics and offered a thought-provoking perspective on the purpose and value of art.

Tolstoy's definition of art can be summarized as follows:

Tolstoy believed that true art is distinguished by its ability to communicate a sincere emotional experience from the artist to the audience. He argued that the emotional connection between the artist's inner feelings and the audience's reception was the essence of art. According to him, art is not just about creating beautiful forms or skillful techniques, but about conveying genuine emotions and experiences.

He divided art into two categories: "good" and "bad" art. Good art, in Tolstoy's view, transmits sincere and universal emotions that are accessible and relatable to all people, crossing barriers of time, culture, and individuality. Bad art, on the other hand, is insincere, driven by the pursuit of fame, profit, or self-indulgence.

Tolstoy criticized much of the art of his time, particularly the upper-class art that he saw as detached from the lives and experiences of ordinary people. He advocated for a return to art that reflects genuine human experiences and emotions, which he believed could foster a sense of unity and shared understanding among people.

In summary, Leo Tolstoy's definition of art emphasizes the transmission of sincere emotions and experiences from the artist to the audience. He believed that true art has the power to connect people through shared emotions and universal human truths. His ideas on art reflect his broader concerns about the moral and social impact of artistic creations.

Croce :-

Benedetto Croce, an Italian philosopher, historian, and aesthetician, was a significant figure in the field of aesthetics and philosophy of art. His ideas on art were deeply influenced by his philosophical approach, which emphasized intuition, expression, and the individual's creative process. Croce's thoughts on art are outlined in his work "Aesthetic" (Aesthetica), published in 1902.

Croce's definition of art can be summarized as follows:

Croce believed that art is the expression of individual intuition and emotion. He argued that artistic creation arises from the artist's inner feelings and experiences, which are then transformed into intuitive expressions through the medium of art. In this view, art is a direct result of the artist's personal and unique creative process.

He rejected the notion that art could be defined by its ability to imitate or represent reality, as he believed that art's essence lay in the individual's subjective interpretation and expression of reality. Croce saw the creation of art as a form of self-expression that transcended any attempt to directly replicate external objects.

Furthermore, Croce introduced the concept of "esthetic intuition," which he considered the foundation of artistic creation. He saw aesthetic intuition as the immediate, non-conceptual apprehension of reality that allows the artist to translate their experiences into artistic forms. This intuition is both personal and universal, as it captures the artist's unique perspective while also communicating emotions and experiences that are relatable to others.

In summary, Benedetto Croce's definition of art centers on the idea of artistic expression as a manifestation of individual intuition and emotion. He emphasized the importance of personal creativity and the artist's capacity to convey inner experiences through the medium of art. Croce's ideas had a lasting impact on the field of aesthetics, contributing to discussions about the nature of artistic creation and its relationship to human experience.

Hegel :-

Georg Wilhelm Friedrich Hegel, a German philosopher, had a complex and influential perspective on art that was part of his broader philosophical system. His thoughts on art can be found in his lectures on aesthetics, particularly in his work "Aesthetics: Lectures on Fine Art."

Hegel's definition of art can be summarized as follows:

Hegel believed that art is a means through which human spirit and culture manifest themselves. He saw art as a form of self-expression and a vehicle for exploring and representing the truths of existence. Art, in his view, is a way for individuals and societies to give form to their inner thoughts, feelings, and ideals.

One of Hegel's key concepts is the notion of the "Absolute Spirit." He believed that art is one of the stages through which the Absolute Spirit realizes itself in history. Different forms of art, throughout different historical periods, reflect the evolving development of human consciousness and culture. As society progresses, art evolves, capturing the changing spirit and values of the times.

Hegel also introduced the idea of the "end of art." He argued that as the Absolute Spirit moves through various stages of development, it eventually reaches a point where the most profound truths can no longer be adequately expressed through artistic forms. According to Hegel, this marks the "end" of art's historical role, as art gives way to other forms of philosophical and spiritual exploration.

Furthermore, Hegel discussed the concept of the "beautiful" in art. He believed that the beautiful in art is the result of the harmonious interplay between content and form, where the content (the ideas or concepts being expressed) is perfectly realized in the form (the artistic medium and style).

In summary, Hegel's definition of art revolves around its role as a manifestation of the Absolute Spirit and human cultural development. Art is a means of self-expression, embodying the spirit and values of a particular time and place. While art has a significant place in history, Hegel's philosophy also suggests that it has limitations in fully expressing the highest truths of human existence.