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ISTANBUL TECHNICAL UNIVERSITY ★ INSTITUTE OF SOCIAL SCIENCES

THE CONCEPT OF SYMBOSIS IN ART

MASTER THESIS
FINAL REPORT

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Submission date of Thesis : 9 June 1997

Defending date of Thesis : 24 June 1997

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June 1997

PREFACE

Symbiosis, a concept of mutuality developed in ecology and biology, is seen by Kisho Kurokawa as the most intelligent philosophy to adopt in the cultural world where fashions, trends and culture movements all rapidly become international. It is a philosophy of 'both-and' rather than 'either-or', a practice of mix-and-match rather than creation from scratch; an ethic of inclusion rather than exclusion. As such it is one of the most essential statements of post-modern culture to date. Perhaps it is no surprise that it came from a Japanese architect subject to so many contradictory tendencies - those from Eastern home, Western contacts and an ever changing technology. Kisho Korokawa explained symbiosis as a philosophy and he thinks that the 21st century is a symbiosis period. In this study, first the meaning and origin of this concept will be found out; secondly the place of symbiosis in art and culture in our daily life will be emphasised.

The work of the thesis initially began with direction of Assoc. Prof.Dr. Semra Aydınlı. I am very grateful for her kind supervision and guidance. Grateful acknowledgement is given to Mr. Teoman Sdor who was always very kind to help me during this study; Prof. Dr.Altan ke, Library Staff and other friends who advised me for this study. To all these may I express my deep gratitude.

efik FARUKi

Istanbul,1997

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SUMMARY

The aim of this study of “ The concept of symbiosis in Art” is to find out the place of this concept in art through historical events and socio-cultural changes in the world. The work has been organised in four main chapters. Chapter one is introduction of the study. Chapter 2 shows meaning, source, origin and roots of the symbiosis. Discussion on the work of the Japanese Architect Kisho Kurokawa who used the term Symbiosis as a philosophy in his publication”Intercultural Architecture”. We will examine the Art and Socio-cultural interaction in the history of civilisations with the development process of science and technology at the present time, intercultural exchanges between east and western societies

Chapter 3 is about phenomenology and philosophical approach to the art in this modern age. Meaning of Art. Importance and cultural values of art through studies of important philosophies in this century. Meaning of Language,Creativity, Modernism and postmodernism. etc.

Chapter 4 is a case study. A creative work of drawings Showing the journey of lines through symbiosis of old and new symbols which are studied.. This work is a model of expressions of an artist who travel to unseen world through his soul by intuition. This is a main part of the research to visualise the symbiosis in art.

ÖZET

Çalışmamızın amacı, Sanatta Birlikte Yaşam kavramının, sanat içindeki yerini, tarih olaylarının akışı, toplumlararası etkileşim ve sosyo-kültürel değişimler aracılığı ile belirlemektir. Bu bilgiler ışığında, ekolojide ve biyolojide uzun yıllardır kullanılan birlikte yaşam teriminin sanatsal platforma, Japon Mimar Dr. Kisho Kurokawa tarafından, Kùltürler Arası Mimari adlı eserinde ilk kez taşınmasını, bu kavramın çağdaş sanata katkıları ile yeni bir sanatçı tanımının ortaya çıkışını inceleyeceğiz.

Amacımızın gereği, beş ana bölüm başlığı altında topladığımız çalışmamızın 1. Bölümünde doğa-insan, insan-insan, insan-toplum, toplum-toplum, insan-çevre, çevre-bilim, bilim-endüstri, endüstri-gelişim, gelişim-düşünce, düşünce-sanat v.s gibi etkileşim ve birlikte yaşam ortamlarının sanatçıyı kaçınılmaz bir biçimde küresel köyün bir parçası olma noktasına getirişini izleyeceğiz.

2. Bölümde, Sanatta Birlikte Yaşam alt başlığı altında, birlikte yaşam teriminin kaynağı, anlamı ve Dr. Kisho Kurokawa'nın kavrama yüklemeye çalıştığı felsefe boyutunu, Sanat ve Sosyo-Kültürel Etkileşim alt başlığı altında ilk insandan başlayarak, bireyin kendini ifade gereksinimini, günlük yaşam gereksinimlerinden kaynaklanan insan üretiminden sanatsal üretime geçişi, sanatsal üretimin din kavramından etkilenişini, dinlerin gelişiminin toplumsal yapıyı ve sonra da düşünceyi ve sanatı etkileyişini

inceleyeceğiz. Bu incelemeler dinlerin toplumun sosyo-kültürel gelişmesindeki önemi gözönüne alınarak, ikinci bölümün 3.ve 4.alt başlıkları altında Pagan Toplulukların Sanatsal ve Sosyo-Kültürel Etkileşimi ve Tek Tanrılı Topluluklarda Sanatsal ve Sosyo-Kültürel Etkileşim alanlarında yapılacaktır.Tarih boyunca aynı coğrafyayı paylaşan toplumların kronolojik akış içinde devrildikleri sanat mirasından nasıl etkilendiklerini,onu nasıl değiştirip kendilerinden sonraki kuşaklara aktardıklarını, savaşların, göçlerin ve ticaretin farklı coğrafyalarda yaşayan toplumlar arasında ve aynı kronolojik dönemde nasıl bir etkileşim sağladığını gösteren bu bölüm bir sonraki bölüme zemin hazırlayacaktır.

Üçüncü Bölüm Fenomoloji ve Yüzyılımızda Sanata Felsefi Yaklaşım başlığını taşıyor ve özetle aşağıdaki bilgileri içeriyor: Fenomolojiyi, geleneksel olarak soyut sistemlerin içindeki kavramsal özümsemeleri işleyen felsefi yolculukta,bir devrimi temsil eden”yaşanmış”olana gösterdiği dikkatten yola çıkarak tanımlamak mümkündür.Felsefenin somuta doğru bir yönelişi Fransa’da 1950 li yıllarda hatırı sayılır bir felsefi ve edebi rağbet gördü.Sartre’ın felsefesi bir yönü ile fenomenolojiden kaynaklanmaktadır.Ne var ki tüm bunlar kurucusu Edmunt Husserl tarafından öncelikle”sağlam bir bilim”olarak sunulan fenomenolojiyi nitelemek için yeterli değildir.Bu felsefenin daha “teknik” niteliği Sartre’ın sözünü ettiği “temel sezgi” yi anlamayı gerektirir; buna göre

fenomolojik indirgemenin en genel bağlamında”her bilinç, herhangi birşeyin bilincidir”,ki sonuç olarak dünyayı”parantez içine” almayı ve bilinci solipsizme(tekbencilik) mahkum etmek pahasına da olsa”öteki” nin aranacağı bir süreçte bağlamayı hedefler.

Husserl’in nitelemesi ile fenomenoloji,felsefenin ve genel olarak bilginin kaynaklarını evrenselliği hedefledikleri ölçüde yeniden ele alan köktenci bir girişimdir.Evrensele ulaşmak için deneyin transandantal koşullarını gün ışığına çıkararak, evrensele ulaşmaya olanak veren yasaları ortaya koymak gerekecektir.İdeal olarak algılanmış şeylerle ilişkisi içinde transandantal bilince ancak dünyayı “parantez içine” koyarak ulaşılabilir.”Öteki” nin de yer aldığı dünyanın “parantez içine” alınması bilinci solipsizme indirgiyor mu? Çözümler,ötekinin”kuruluşuna”veya ona”rastlanması”na yapılacak olan vurguya göre değişecektir.

Husserl’in bu sağlam teorisi daha sonra Heidegger tarafından yorumlanmış ve onun yorumlarına dayalı olarak Levinos,Sartre,Maurice Merleau-Ponty gibi düşünürlerin verdikleri derinlemesine özgün eserlerde,gelişmesini sürdürmüştür.Bu ön bilgilerden sonra sanat eserinin tanımı üzerine düşünmek ve prensipte Sartre’ın “sanat eseri bir gerçek dışılıktır”prensibine ulaşmak olası olacaktır. Değer kavramı gerçek ile idealin birbirine karşıt olması gibi, olgu kavramına karşıttır .Olgular ortaya çıkıp belgelenirken,

değerler olguları tartmak için başvurulmaları oluşturur. Değerler, insanlara amaçları açısından en iyiyi seçme olanağı sağlamak gibi bir işlev gören hiyerarşik bir sisteme göre düzenlenir.

Değerlerin çöküşü teması, modern toplumların doğuşu ile aynı zamana rastlamaktadır. Bu toplumlar kendilerini üyeleri arasında yapılmış bir sözleşmenin ürünü olarak düşünür ve böylece, bireylerin varoluşu ve hakları konusunda bugüne kadar yadsınmış olan yeri kabul ederler. Bu bağlamda, göz önünde bulundurulanan değerler değişmez niteliktedir.

Modern demokratik toplumların ortaya çıkışıyla çöken işte bu değişmezliktir. Bu çöküşten sonra, bilinç ve irade terimleriyle dile getiren öznellik düşüncesinden hareketle, geleneksel kopuş bireysel varoluşun gerçekleşmesini sağlayacaktır. Modernlik yaratıcı bir kendini yıkıştır. Modern sanat yalnızca eleştiri çağının çocuğu değil aynı zamanda kendi kendinin de eleştirisi. Artık gelenekle yönetilmeyen bir dünyada normlar git gide bireylerin iradesinde daha etkin bir hal almakta ve buna bağlı olarak ta kültür organik birliğini yitirmektedir.

Dördüncü bölümde örneklem olarak Asya kökenli bir sanatçının doğduğu ve geliştiği coğrafyanın sosyal bir varlık olarak kendisine yüklediği kültür altyapısının sık sık ziyaret ettiği batı dünyasına ait izlenimler ve edinilmiş bilgiler ile yeniden şekillendirilmesi sonunda sanatçının kişiliğinden

kaynaklanan verilerin süzgecinden geçerek dışa vurumu olarak yeni bir sanat yapıtı incelenecektir. Sanatçı “Çizgilerin Şiiri”olarak adlandırdığı bu çalışma ile kalbinin ve aklının şiirsel izlerini karakalem aracılığı ile gün ışığına çıkarıyor.Bu çizgiler ona rüyalarını gerçekleştirmede yardım ediyorlar.Bu resimli rüyalar gizemli,yarı görsel,solgun ve siyah-beyazdırlar. Muğlaklık, boşluk, korku, tekdüzelik ve çılgınlık atmosferinin görselleştirilmesinden ibarettir. Sanatçının iç dünyasını dışa vurumu olan yeni bir empresyonizm olarak algılayabileceğimiz bu örneklerde,görünmez kentlerin kalıntılarında kaybolan çağdaş insanın krizi, keskin bir dille tasvir ediliyor. Çizgilerinin akışı bize psişik deneyimlerini, iç dünyasını gerçek tutkularını Baudelaire,Mallarme, Rimbaud gibi fransız sembolistlerinin saf hayal güçlerini sözler aracılığı ile ifade edişlerini hatırlatır. Çizgi çalışmalarında uygar bir toplum içinde,insanın yalnızlığının, yabancılaşmasının, dehşetinin ve tecridinin ruhunu ve kaynağını yansıtır.Edwar de Munch gibi incelediği objeleri ve figürleri kasti bir uslupçulukla çarpıtır.

5. ve son bölümde sanatçının “küresel köy” ün bir üyesi olarak dışında bulunan dünyanın kendisine verdikleri ile kendinde varolan özgünlükleri üretimine katarak ortaya koyduğu sanat eserinin,evrenin en akıllıca davranış biçimi olarak algılanabilecek“birlikte yaşam”felsefesi doğrultusunda sunuşunun olasılığı ve kabul edilebilirliği tartışılacaktır.

CHAPTER 1: INTRODUCTION

Living together and making companionship to get benefit, or to give only, or mutual exchange interest in each another. This is the essence of the symbiosis. This concept was developed by a German botanist Dr. Anton De Bary in 1866 and it is being used in the book of botany and zoology.

A Japanese architect, Dr. Kisho Kurokawa has used the term Symbiosis as a philosophy in his book Intercultural Architecture which was published in 1991. He mentioned “ When the positions or standards of cultural value are in disagreement, it is not necessary for one side to defeat the other and force his values on his opponent. They can instead search for common ground, even while remaining in mutual opposition. The success of this approach depends upon whether one has any desire to understand one’s opponent. Even two cultures so different from each other that understanding is impossible. Symbiosis of this sort, a symbiosis that includes elements of opposition and competition, is a common feature of the animal and plants kingdoms, that is why I have selected the word of symbiosis rather than peace, harmony or coexistence.” (K.Kisho,.1991 P.10)

Dr.Kurokawa has opened the door for writers, poets, philosophers,psychologist, artists and all other thinkers who are affiliated with the humane societies to think on this subject and find out the place of Symbiosis in the societies. Man with man and woman, man with society and society with other society, society

with environments, society with science and industrial developments, industry with other industry, one culture with other culture, east with west, they all as symbiont are in a process of symbiosis. Everything existing in the world is in symbiosis. Through this study we will locate that where, when and how the symbiosis is effecting and interacting with social life, science and industrial development, historical and political changes, art and cultural movements of the world. As a part of the global-village, artists from any part of the world, how can be a real member of the global community with the symbiosis process ?

As we study the history of civilisations, when first man came in the earth he found trees, birds, animals, stones etc. That was the time when the process of symbiosis started. Man was in search of his needs and he was getting from the nature which was already in symbiosis. Man with man and with other necessities of his daily life, became a natural process of desire in getting his mutual interests one way or another and that need and interest divided them as societies and communities. These settled communities owed their establishment to the domestication of food especially water, and it was in the River Valley Cultures of the Tigris-Euphrates, Nile, Indus and Yellow Rivers basins that the “tools of Science” came to be fashioned. These primary tools comprised a certain competence in the handling of natural material and a degree of abstraction which resulted in writing and symbolism. Upon the former was developed a limited technology in metals and other substances and a competence in medical and surgical practice. Man with association of the family became a society and a society turned

into civilisation. Movement and migration from place to place is a nature of creature. He travelled east to west and west to east to explore new worlds for his needs, like the Aryans and later Mongols travelled to Central Asia and Europe. European Communities invaded Asia and Africa. Mughals and British ruled over India. These invasions brought lot of changes in one society to others; Wars, settlements, developments of science and industries, cultural activities, these also travelled from one place to other. Every society, every industry, every culture with languages and symbols is the result of symbiosis in natural process. It started from the birth of civilisations and it will continue to the end of the civilisations.

Individually an artist continuously tries to meet growing requirements of his inner personality through his imagination and introspective views. Art helps him to reunite himself on the ground of his essential being. It spins tangle threads of his ideas and attempts to compose his divided-self and personality. An artist's subjectivity incorporates a magical treasure of meaning. Various experiences and happenings continuously clash and battle in it. A specific moment of self-discovery becomes the prelude of creation and formulation. These realities become the genesis of new compounds and structures during the process of creation. The artist scatters, symbols metamorphose, realities divide into parts, subjective universe shatters. In this universal process, the artist's possibilities regenerates. The blind mirrors of symbols burnish with new compound sustained. The artist sights his teared, dissolved mutilated and disfigured face in them. He reformulates himself. As

he never remain alien to the external world encircling him, he tries to reform or annihilate his objective conditions. The artist's being feels the limitations of his subjects he produces on canvas. These subjects represent externality. The external determinism takes him to the state of crisis. Externality is not alien to an individual. It is meaningless to bring into reality the dreams of unblemished freedom in trapped and obsessive situations. Complete freedom and extensive determinism encounter each other in an artist's world. He wants to explore something new something from his spirit, something from his inner self with his all moods, his cries, his striving hopes and promising struggle in life. In the modern age art became only a reflection of an era, time and the social environment in which it is produced. The visual imagery and the content, even in the the abstract art, has some relativity to the social environment where it was produced. But sometime instead of his external environments he wants to produce something from unseen worlds which he can develop by his own imaginations. It takes two to make a work of art: the artist and those for whom he creates; and no artist of any significance has ever produced, or ever will, anything solely to please himself. To be sure, he does not lower his standards but he keeps in mind the fact that his art work dramatised the belief and emotions shared by everyone not by the specialist alone. The artist who works for himself alone, works for nobody, Art is a creative human activity aimed at the expression and at the transmission of some thoughts, aims, situations through the use of talent, imagination and inspiration. The three external composants are available in this definition-giving the hints of the artistic medium where and which is already a symbiosis between

many different races and cultures due to the regional diversity of the country, where an artist after born spends his whole life, as a transition area in many fields -will certainly be used by the three other composants- talent, imagination, inspiration- which are completely his own. When we asked an artist about his special interest with a style of drawings and paintings, he mentioned, "being concentrated on calligraphic paintings, which is also a symbiosis of calligraphy and painting, it seems understandable that the calligraphy manuscripts and the miniatures could always get my attention and my interest to a stylised expression of my creativity with lines and symbols. It is true that I used some symbols which are not visualised from any environments because they are from the unseen worlds came to my mind through my soul. I call this expression; Journey of Lines". This is a remarkable symbiosis in art in which lines, spirals, arches, circles, whirlpools, magical domes, pyramids, peculiar animals, birds, trees and flowers are the symbionts of this work of art. This research is exploring the symbiosis concept in art.

Italo Calvino, who died in 1985, was a great Italian fiction writer and critic. His books such as *The Castle of Crossed Destinies*, *Cosmicomics*, *Difficult Loves*, *If on a Winter's Night a Traveller*, *Invisible Cities*, *Marcovaldo*, *Mr Palomar*, *The Nonexistent Knight* and *the Cloven Viscount*, *T. Zero* and *The Watcher* and other stories, earned him a worldwide popularity. In his fiction Calvino has made the planet magical, livable and comprehensible for his readers. He wrote many articles on the subject of science and mystery and philosophy and man. His essays on desire, comedy,

erotism, and fantasy in the perspective of literary phenomenology are concrete and have nothing to do with abstract speculations. If we will study his book “Invisible Cities” we can feel that he is sharing with the artist to reconstitute the journey of his life. An artist, with the symbiosis of all available elements . medium, technique, symbols, theme and intuition for thinking are the symbionts to develop the Symbiosis of Art Work which is unique in its style. We can see a new journey of lines as well as a symbiosis concept of art in line work.

There will be three ways to find out the place of symbiosis in art: the first is to study the history of civilisation in view of art and culture, how they interacted with each other, the second is to learn how a man is conceiving the social interaction through philosophical approach. Finally as a case study we will discuss on an art work which is an exploration of inspiration oriented by the symbionts and the symbiosis of different mediums.

CHAPTER 2: THE CONCEPT OF SYMBIOSIS IN ART

2.1. SOURCE, ORIGIN AND ROOTS OF THE SYMBIOSIS

2.1.1. Meanings of Symbiosis

As mentioned in Oxford English Dictionary, Symbiosis means living together, companionship, to live together, social life, partner. And biological meanings are, association of two different organisms (usually two plants, or an animal and a plant) which live attached to each other, or one as a tenant of the other, and contribute to each other's support. Also called Commensalism or consortism; distinguished from parasitism, in which one organism preys upon the other. Rarely in extended use, including parasitism; or including mutually beneficial association without bodily attachment. (Oxford Eng. Dic. p.362) They mentioned some historical references to use of the word "Symbiosis". " In the Lichens we have the most remarkable instance in the vegetable kingdom of...symbiosis or commensalism." Bennet, Thome's Bot, (ed.6) 1877. p.267.). "Certain animals have imbedded in their tissues numbers of unicellular algae, which are not to be regarded as parasites, but which thrive in the waste products of the animal, while the animal feeds upon the compounds elaborated by the algae. This combined condition of existence has been named by Dr. Brandt symbiosis." (H.N. Moseley, Times 30 Aug. 7/4, 1882)

Encyclopedia International on page, 449. has mentioned about Symbiosis, the living together of two or more species of organisms,

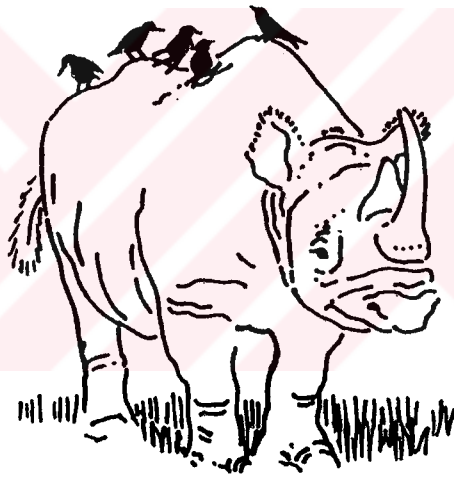


Fig.1.1. Symbiosis in the Nature

originally defined by German botanist Anton De Bary in 1879, He coined the term “symbiont” to designate one of the partners. Some biologists apply symbiosis only to associations which involve reciprocal beneficial relationship, while others assign a broader meaning to symbiosis and include mutualism, commensalism, and parasitism. Mutualism involves situations in which the symbionts are in association for a mutual benefit. In commensalism, only one species benefits, while the other is neither benefiter nor harmer. Parasitism is a condition in which two organisms live together, but one derives its nourishment at the expense of the other. (Fig.1) All kinds of intermediate relationships occur. Mutualistic associations are common among plants and animals. A classic example among plants is the alga-fungus relationship. The fungus obtains food from the photosynthetic alga, while maintaining the water supply necessary for the growth of the alga.

In commensalism, one symbiont receives food, protection, support, transportation, or a combination of these from the other. Commensalation among plants is exemplified by the tree-inhabiting epiphytism, which include orchids, Spanish moss, bromeliads, and philodendrons. All of these plants obtain moisture directly from the air by their roots and manufacture their food by photosynthesis. The tree only provides support. The phenomenon is observed among animals in such relationships as that of the barnacles on the backs of whales and on shells of horseshoe crabs, and that of certain birds with some mammals, giraffes, cattle, or monkeys. The mammals make food available to birds and suffer no loss from the association. The parasite exists in or on another

living organism (host) for a part or all of its life cycle. It derives nourishment and is generally harmful to the host by inciting disease. Most of the major plant groups include parasites, especially the fungi. Some of the chief animal parasites are flatworms(flunks, tapeworms), nematodes (round-worms, filarial worms), some crustaceans, insects, and arachnids (mites, ticks).

The New Caxton Encyclopedia on page 5621-22 is mentioning almost the same definition of Symbiosis, “ Another example is the association between leguminous plants and nitrogen-fixing bacterin that live in their roots. An example from the animal kingdom is the association of a hermit crab and a sea-anemons. The crab lives in a discarded mollusc shell, and to the outside of this the small pink anemone is attached. The crab obtains the protection offorded by the anemone’s stinging-cells, while the anemone benefits from scraps of the crab’s food and enjoys free transport. When the crab leaves its shell for a larger one, it carefully removes the anemone and attaches it to its new home.” Chamber’s Encyclopaedias explanation is the same. Specific interactions between two species over a long time are called “symbiosis”. Symbiosis means “living together.” There are several kinds of symbiosis. Consider the relationship between a honeybee and a rosebush, As the bee sips nectar, it transfers pollen from rose to rose. Thus the bee obtains food , and the rosebush is able to reproduce. The relationship between the bee and rosebush is an example of a symbiotic relationship that benefits both organisms.A second type of symbiosis occurs between a shark and small fish called remora. The remora attaches itself to the shark’s body, get a free ride, and feeds

on scraps from the shark's food. The shark is not affected by the remora. The relationship between the shark and remora is an example of a symbiotic relationship in which one organism benefits but the other organism is not affected. An other kind of symbiosis is parasitism. The parasitism is a symbiotic relationship that benefits one organism and harms the other, like a tapeworm living in a mammal's digestive system weakens its host by absorbing some of the host's food. Predation is an other symbiotic relationship which like parasitism, benefits one organism and harms the other. as a caterpillar eating a leaf, a frog eating a mosquito.

There is a detail explanation on this subject in Encyclopedia Britannica, 1993 p.700. " Symbiosis, a mutually beneficial internal partnership between two organisms of different kinds...The idea of symbiosis first became clear in regard to lichens, which were shown to be mutually beneficial combinations of an alga and fungus. This was demonstrated analytically by De Bary (1866) and others, while Rees and Stahl were subsequently successful in building up a lichen synthetically from the appropriate alga and fungus..Some green animals-- green because of the included algae--can flourish for a long time without any extraneous food, being sufficiently sustained by what their symbionts supply. Most animals of a green color are green because of these partner-plants, many of which are included in the genera *Zoochlorella* and *Zooxanthella*. This was made clear by Cienkowski, Geddes and Brandt in regard to the "yellowcells" found inside radiolarians, whose symbiosis probably contributes to the great wealth of numbers and of species exhibited by these pelagic Protozoa.....Very interesting the small turbellarian worm,

Convoluta roscofiensis , which creeps from the sand and forms green patches on the flat beach at Roscoff, in Brittany, when the tide goes out. Its life has become intimately wrapped up with a symbiotic alga, one of the Chlamydomonadineae....A third type of symbiosis ,especially studied by Buchner, is seen in many insects where fungoid plants e.g., bacteria and yeasts, live in the living cells of the food-canal and assist in some obscure way in the process of digestion. These intracellular symbionts are known in at least seven orders of insects, especially in types that feed on dry wood and the like....A similar type of symbiosis is illustrated by the wood-eating species of termites, which have remarkable infusions in their food-canal. these are essential to the health of the termites which die when bereft of them. their symbiotic function is to digest the food, which no higher animal is able to do. Thus there may be symbiosis between plant and plant, between plant and animal and between animal and animal.”

As we found in the dictionaries and encyclopaedias that the term symbiosis was used by a botanist Dr. Anton De Bary in 1866, which shows the cultural relationship between plant and plant, between plant and animal, between animal and animal. If we will except this theory we can say symbiotic relationship can be with men with men, between men with plants, between men with animals,birds even everything which is existing in the society and nature.With this in mind we can say that the origin of symbiosis is as old as the nature is. Man is the most active and intelligent symbiont of the earth who is always active and ready to create some thing new with the cultural relationships between every things around him.

2.1.2. Symbiosis, a Philosophy as mentioned by Kisho Kurokawa

Dr. Kisho Kurokawa in his book *Inercultural Architecture/The Philosophy of Symbiosis*, has discussed the symbiosis concept in Architecture. He believes that the present time is a symbiosis period as he mentioned on pages 9 and 12, "We are living at the start of an age of symbiosis, in which we will recognise each other's differing personalities and cultures while competing; in which we will co-operate while we oppose and criticise each other".(p.9).. "The 21st century will be one in which fusion, fission, steam and water-generated electrical plants will exist in symbiosis. This will not be so because some regions are too poor to introduce nuclear fusion generators, but because different people will select different technologies to create their own lifestyles."(p.12)

It is very clear to him that the origin of symbiosis is a botanic term, but he used it as a cultural relation between two or many symbionts who can be active in development of the society. "When the positions or standers of cultural values are in disagreement, it is not necessary for one side to defeat the other and force his values on his opponent. They can instead search for common ground, even while remaining in mutual opposition. the success of this approach depends upon whether one has any desire to understand one's opponent. Even when two cultures are so different from each other when understanding them is impossible we will find that the sincere desire to understand the other makes co-operation possible. Symbiosis of this sort, a symbiosis that includes elements of opposition and competition , is a common feature of the animal and

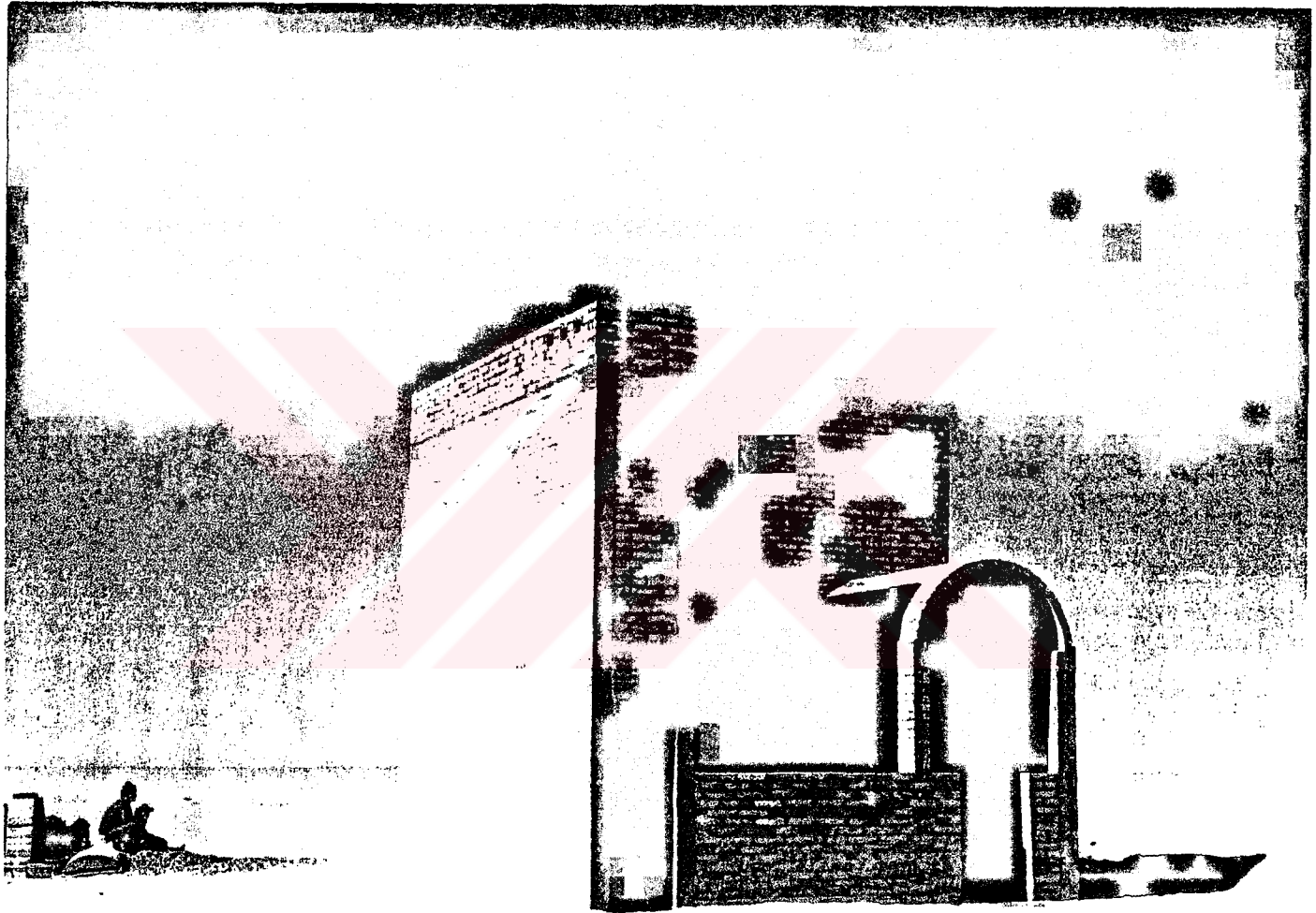


Fig.2.2 Kisho Kurokawa, House in Al,Sarir, 1979-84

plant kingdoms, which is why I have selected the word symbiosis rather than peace, harmony or existence.”(p.10) “The possibility that many unique individuals may flourish in symbiosis, that we may see the birth of a symbiotic society that respects every different cultural sphere is on the horizon.”(p.11) “From the fair and proper evaluation of different cultures, different talents, and different personalities is born the critical spirit, and a society of symbiosis is created.” (p.12).As nationalist and sincere citizen of his country he is looking forward for new achievements but he is tracing to respect other cultures and values as he says.“Japan must present her culture more clearly to the peoples of the world and make the goals of the Japanese nation clear- this is an urgent necessity, Our goal is a world in which the many different cultures recognise one another’s values, compete with each other, and while opposing each other in their unique identities also live in symbiosis.”(p.41)..... “To Japan’s great advantage, it has a tradition of Buddhist thought that articulates a philosophy of symbiosis which transcends the limits of dualism. This tradition, cultivated over long centuries, is inherent in Japan’s culture and way of life.”(p46) “What these two buildings of mine have in common is a collection of two disparate structural and material elements, straight lines and curving lines, resulting in an extraordinary sensation of symbiosis.(Fig.2) The ceilings and walls of the Ishikawa Cultural Centre are also made of aluminium plates, whose colour produces a strange stillness in the building’s interior. Another feature of these works is the symbiosis of traditional and modern elements creating a state of tension between resistance to tradition and sympathy for it. At any rate , Rikyu grey is the term I have coined for the aesthetic of ambivalence and



Fig.2.3 Crouching Bison Turning Head. Wall Painting Altamaria, Spain. Painted at least 10.000 years ago in the Paleolithic or Old Stone Age.

insubstantiality produced by the symbiosis of disparate elements.”(p.77) male and female, ostentation and restraint live in symbiosis, creating a free wide-ranging style.(p.88)

2.2. ART AND SOCIO-CULTURAL INTERACTION

If one should ask “How old is art?” the answer would be, “As old as the first man who stood on the hind legs, and killed a bison, and worshipped its shadow, or spirit. As old as the first family who crawled into the black caves, and with the lights of torches made of moss soaked in fat, fixed the animated shadows of wild beasts on the rocks under the earth. Probably man first lived in stone caves.(Figure 3 and 4) The first artistic productions of man took their roots from the instinct of safety of the primitive man. His art area should certainly be his first shelter where he could endure his life. From there comes the importance of architecture as the main and the first art. Man by instinct has always sought safety first. He wished to endure his life long. As a developed creature, later, he continually seek permanence; he had invented immortality. Nowhere is this yearning for continuity or permanence so evident as in his architecture. Perhaps architecture is man’s most obvious realisation of this persistent dream he called immortality.

Shelter and utility in themselves were never enough. The edifice was the highest products of the human mind. Man always sought reflection in it of his sense of himself as God-like. Man’s imagination made the gods, and so he made God-like building. He dedicated into the God he had made. His architecture was



Fig. 2. 4. Bison., painted and engraved Niaux Cave, Ariège, France
Palaeolithic(Magdalenian)

something out of his practical self to his ideal self. Architecture is abstract. Abstract form is the pattern of the essential. It is, we may say, spirit in objective forms. The reality is hidden in the realisation of the pattern with use of material and this objective form is called building . In the pagan societies gods were various and they were an ideal reflection of the faith of the community that had created them. As the god they made was high or low, so the building they made were noble or relatively mean. The religion is the belief of the human being to a superior power or a principal to which he feels his destiny is strictly attached and the intellectual and moral behaviour that creates a life style as the result of this belief. If we give its definition as the relation of the human being with the divine reality, the belief, the teachings, the standards of judgment, the institutional structures that make the frame of this relation, there is no obligation for conceiving or designing the divine reality as a shape of supernatural or personified existence. So that the concept of religion has a much larger scope than the relation of the human being with God or gods. The need of adoration is the essential mark that distinguishes a man from an animal.

During his long existence on the earth he afforded heroically to keep communication with this “something” that he thinks being stronger than him and later the strongest(after Christianity and Islam). It is indispensable to study the profound motivations that push the artist to create his art. As a humble servant of the divine power with all its different aspects, the artist will reflect his fear, his admiration, his obeisance, his respect through his art. In the evolution of the kind of building that we may call architecture, such primitive

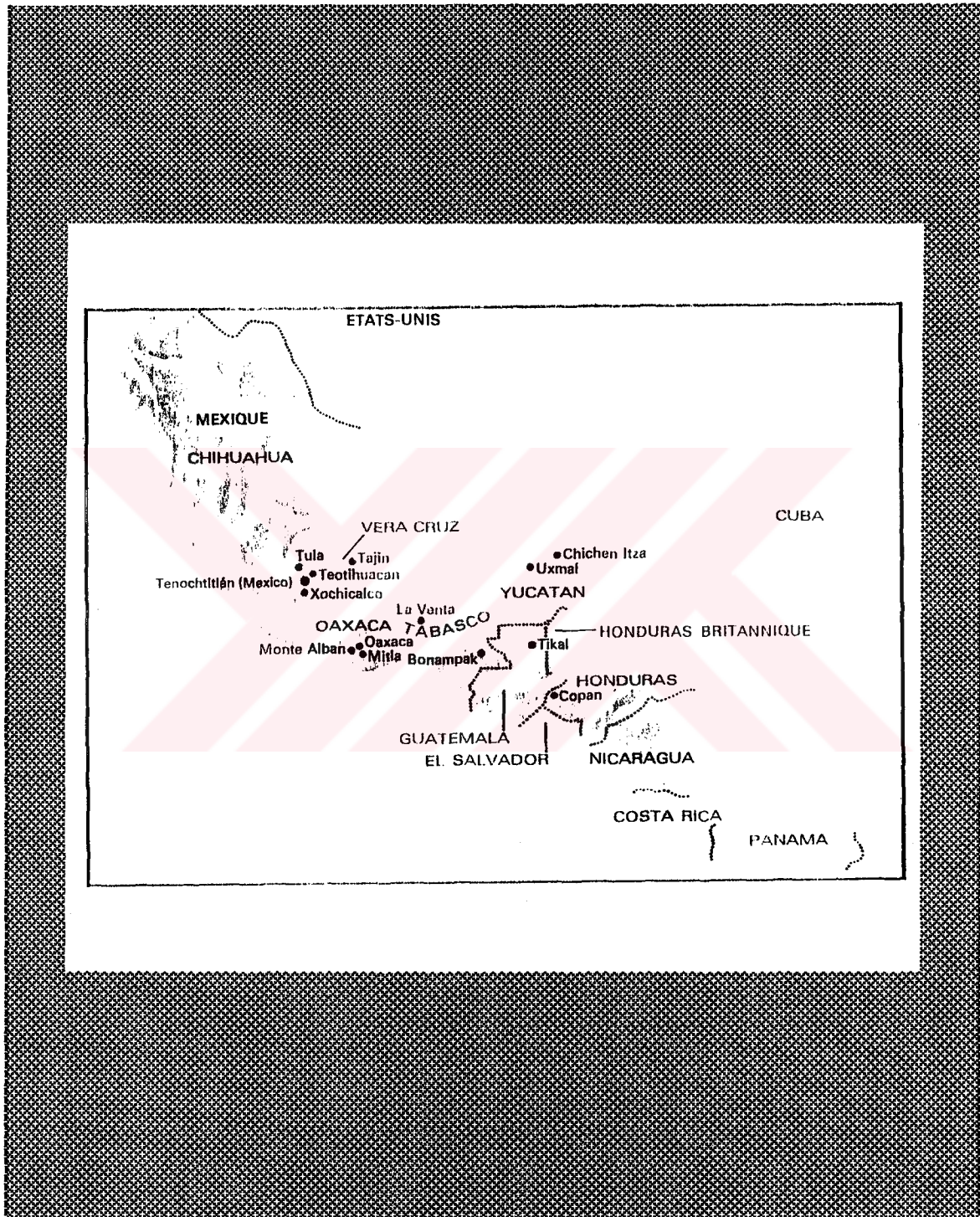


Fig.2.5. Area of Mayan Society

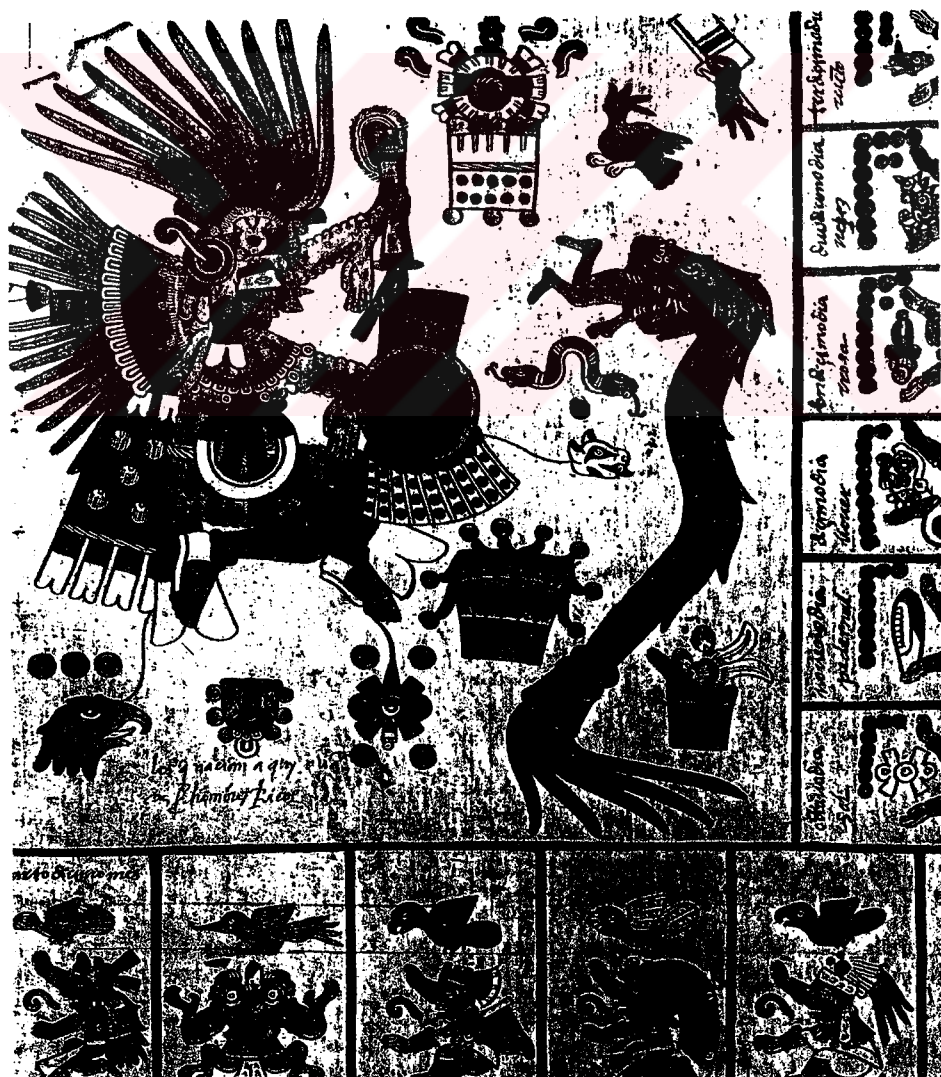


Fig.2.6. The Serpent: symbol of power, in Mayan Society

civilisations as remain have a high place. We may not neglect the contribution of the Mayan, the Egyptians, the Messopotamian, the Greek, the Roman, the old Byzantine to the creation of a style called Christian art- although the term should be extended to include all religious art from the catacombs, through the victory of Constantine the Great, to the end of Renaissance. It is not difficult to observe the same contribution to the late development of the Islamic, Hindu and Chines Arts in the Eastern World. The study of the socio-cultural interaction bring us to a classification of the communities as Pagan Societies and Monotheist Societies(Christian, Islamic, Hindu, Buddhist etc) and this classification can be a good basis for the chronological development of the art production. In this study we will study the two main divisions of cultures and arts , the modern European and the Islamic World.

2.3. ART AND SOCIO-CULTURAL STRUCTURE IN PAGAN SOCIETIES

2.3.1. Mayan Society

The Mayan society, living in the south Mexico, Guatemala and the north of Belize (Fig.5) founded one of the greatest culture of the west hemisphere, before the invention of the Central America by the Spanish Navy. They started to make agriculture since 1500 B.C and from 200 A.D to 900 A.D they built more than 70 cities with a population of 5-50 thousand.(Britannica Book 15 p.457-58) They lived amid rugged rock formations. They contended with a wast jungle-like growth in which the serpent was a formidable figure.(Figure 6) The Mayan grew by war. He was a great ritualist.

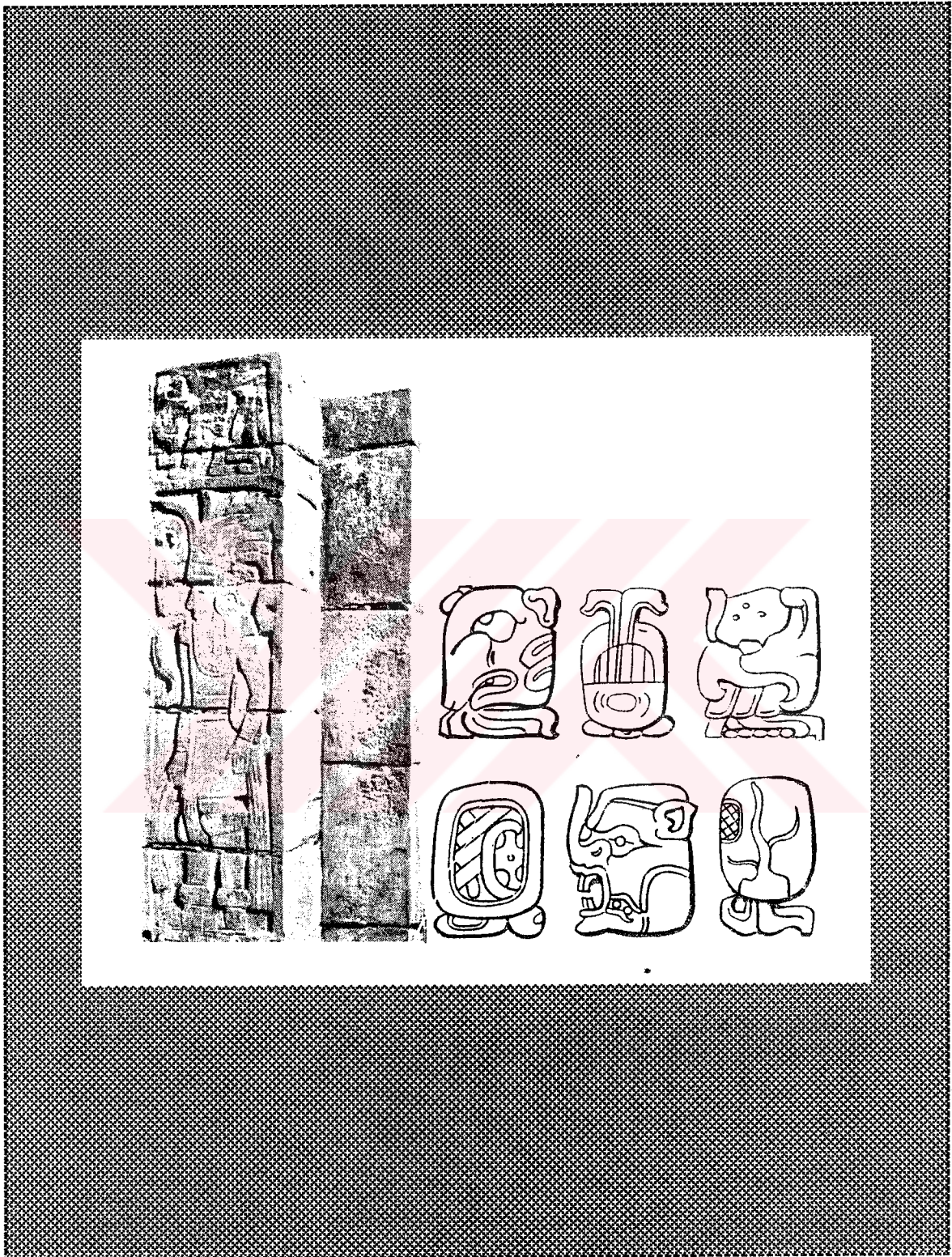


Fig.2.7. Low relief of the entrance of a Mayan Temple and Symbols of the Mayan Society

He was God-maker through force. They got a deep sense of form mixed with the cruel power of his crude Gods. In whatever they built we can find the sense of might in stone.(Figure 7) Even the decoration was mighty.(Grolier,1968,p.37-39)

The Egyptians of that period were already more sophisticated than either early Mayan or early Chinese. Egyptian architecture was a noble kind of stone flesh. The background of this architecture, the Egyptian landscape was the simplicity of deserts. By his industry in the agrarian arts the Egyptian grew.He was astrogical. He was a God-maker through myth. His individuality seems rounded,it is the most sophisticated of survivals from ancient origins.In the wreckages left by the Mayan society we can see huge pyramid temples and palaces.(Figure 8) Uncertain scholarship places the Mayan civilisation centuries later than the height of Egyptian civilisation. However that may be Mayan and Egyptian both have more in common where elemental greatness is concerned than other cultures.

1.3.2. Egyptian Society.

Egypt's history, which is so long, is divided into thirty dynasties,named for the ruling families, These rulers, the old Pharaohs, were absolute monarchs. They could do as they pleased, so they seized the most fertile lands, built huge pyramids, temples, and statues, had the luxurious pleasure boats on the river, and lived in handsome houses.When the Pharaohs were rich and powerful, the arts flourished, The houses of rich were elaborate but

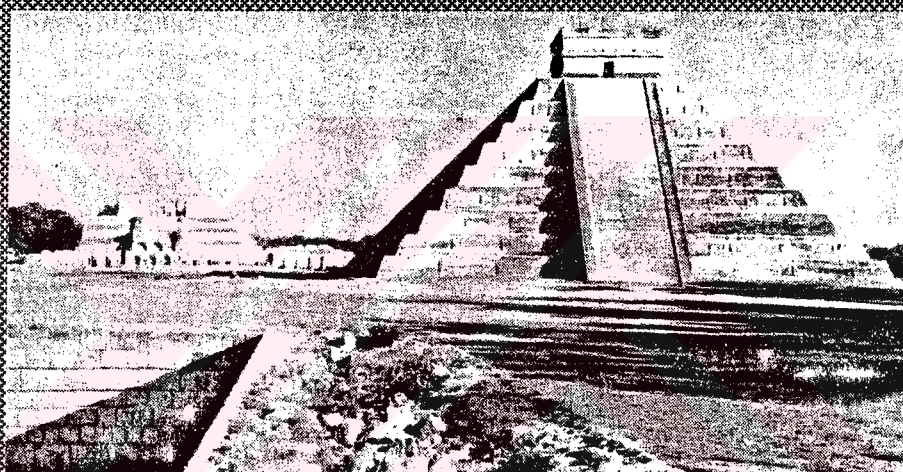


Fig.2.8. Pyramid of Soldiers and Temple of Chichen Itza.

in the best of tastes. Their home were villas with enclosing walls, swimming pools and gardens set with cedars and fancy trees imported from Asia, trees being scarce along the Nile. The walls of the houses were composed of mats, or squares of papyrus, attached to strong posts driven into the sand. The interiors of the dwellings were decorated with woven stuffs like tapestry, or with glazed tiles showing the pharaoh as they amused themselves by killing ducks, etc. ...or with paintings of the gods. They gave a great deal of attention to the idea of death; no other people ever went to such pains to avoid, or cheat, the act of dying. Other races talked about death, but the Egyptians proceeded to do something about it. The artists were endowed with the greatest subject of all- a man preparing to die or a man who, after death, was about to open the doors of heaven or hell.

The Egyptian religion was riddled with contradictions and forms of worships; it was a religion of many gods, the supreme god was Amen-Ra, whose wife was Mut (mother). As the god of life or the creator, he was usually shown with the horns of a ram. He was also the sun god, and in that capacity he wore a headrest composed of a disk (the sun) with two tall ostrich plumes. The great temple at Karmak was built in his honour. The most popular gods were the family of Osiris, his wife Isis and their son Horus, names still used today in secret societies.

The Egyptians worshipped animals on a fantastic scale. Certain birds were sacred such as the hawk and the ibis, and certain animals- bulls, apes, cats, crocodiles- and strange as it may seem,

insects too were venerated, particularly the scarab. In religious ceremonies, the favored animals ranked about as high as the gods themselves. The boys and girls of Egypt, as a part of their education, were instructed in their department when dead brought them to judgment. They were forced to memorise the Book of Dead, a long roll of papyrus in hieroglyph informing them of the etiquette of candidates who sooner or later must face the gods of the underworld. In the making of mummies, the Egyptians have remained in a class by themselves, if the dead person were to void an endless excursion into the dim and lonely hereafter, with no body to occupy, his actual body, they thought, had to be preserved forever. The preserving process was painstaking but so successful that Egyptian mummies still exist. The face was sometimes covered with a painted mask, and the finished mummy was placed in a wooden coffin sometimes carved into the human shape. If the family was rich enough, this was fitted into another coffin and finally sealed in a granite container (called a sarcophagus) for burial. The heart was put in a separate jar, sometimes shaped at the top like the person's head.

This was sealed away in the greatest tomb the family could afford, and with it a statue or two of the dead person and all the equipment and utensils he might need in the next life, including-perhaps two "solar boats" for this journey across heaven by day and through the under world by night. In wealthy tombs, this equipment was a very rich treasure indeed, in spite of all precautions, many of the tombs were robbed centuries ago. However, from a few unspoiled ones like that of "King Tut" (Tutankhamen) have been recovered the

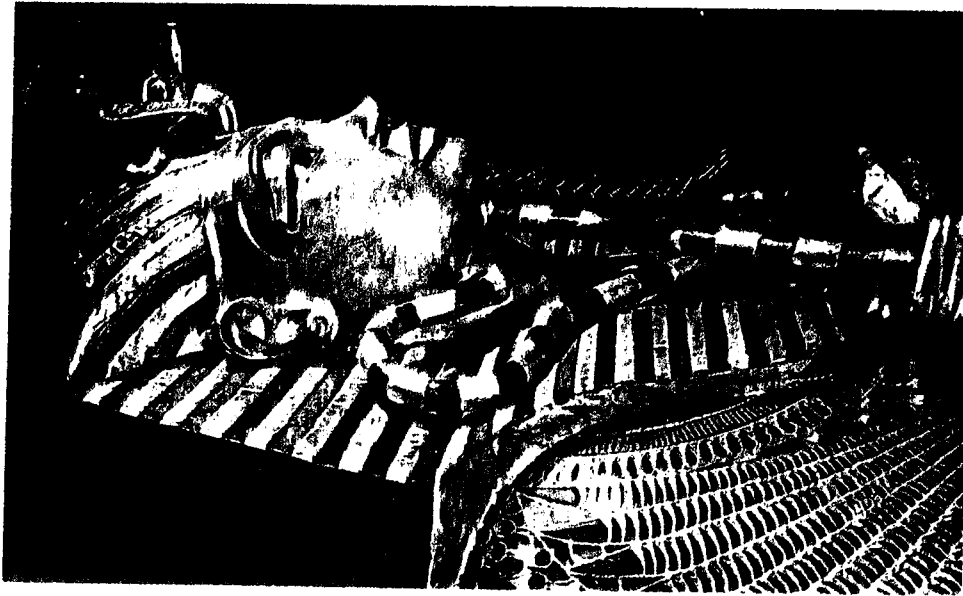


Fig. 2.9 Sarcophagus of Tutankhamun. Wood varved with gold leaf,
late 18th Dynasty, Cairo Museum

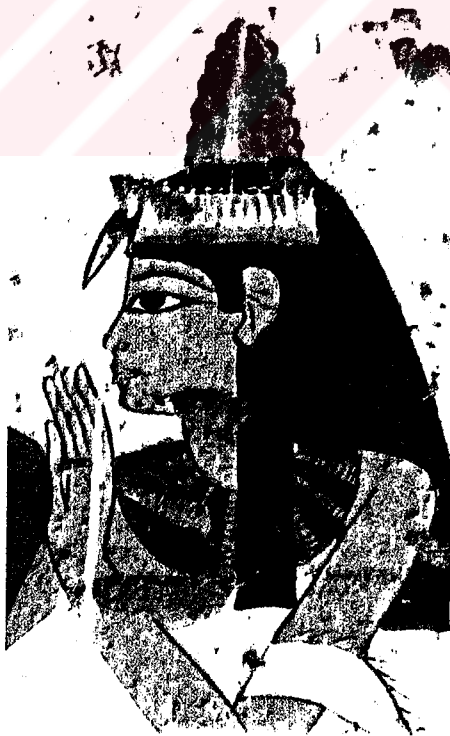


Fig.2.9a. Women. Detail from painting in tomb of sculptors
Nebamun and Ipuki. Thebes 19th Dynasty.

hundreds of lavish and beautiful art objects to be seen in the museums of the world today.(Figure. 9) As if the actual equipment were not enough, the walls of the tombs were completely covered with paintings or with sculpture in low relief (that is, shallow carvings on a flat surface)- all designed to surround the new spirit with the same pleasures and comforts it had enjoyed on earth. The dead persons himself was shown , often sitting before a table piled with food. A list of his titles and honours was included so that there could be no doubt as to who was buried here. With him were shown his family, his loves, his cattle, his possessions, even scenes depicting the events of his life and his favourite activities and sports.

These scenes provide us with much of our knowledge about how the old Egyptians lived. Painted row carved in rows, one above the other, they are some of the most remarkable “action” paintings in the world. Sometimes we see a king in his chariot with his charger in a fury, as he cuts his enemy to pieces. Some time it is a hunter in the reeds along the marshes, throwing a boomerang at a flock of ducks or a lance at wild bulls. And again it is only a row of geese, each one with more personality than a senator; or girls playing softball; or ladies of society attended by cupbearers and entertained by dancing girls and musicians in family costume. It was the custom of the artist, in relief carving, to set the head in profile with the eye drawn from a front view, and to pose the upper part of the body as facing the spectator with the legs and feet in profile. This method was developed to accentuate the most prominent parts of the body. We may understand from the ways of a people absorbed in

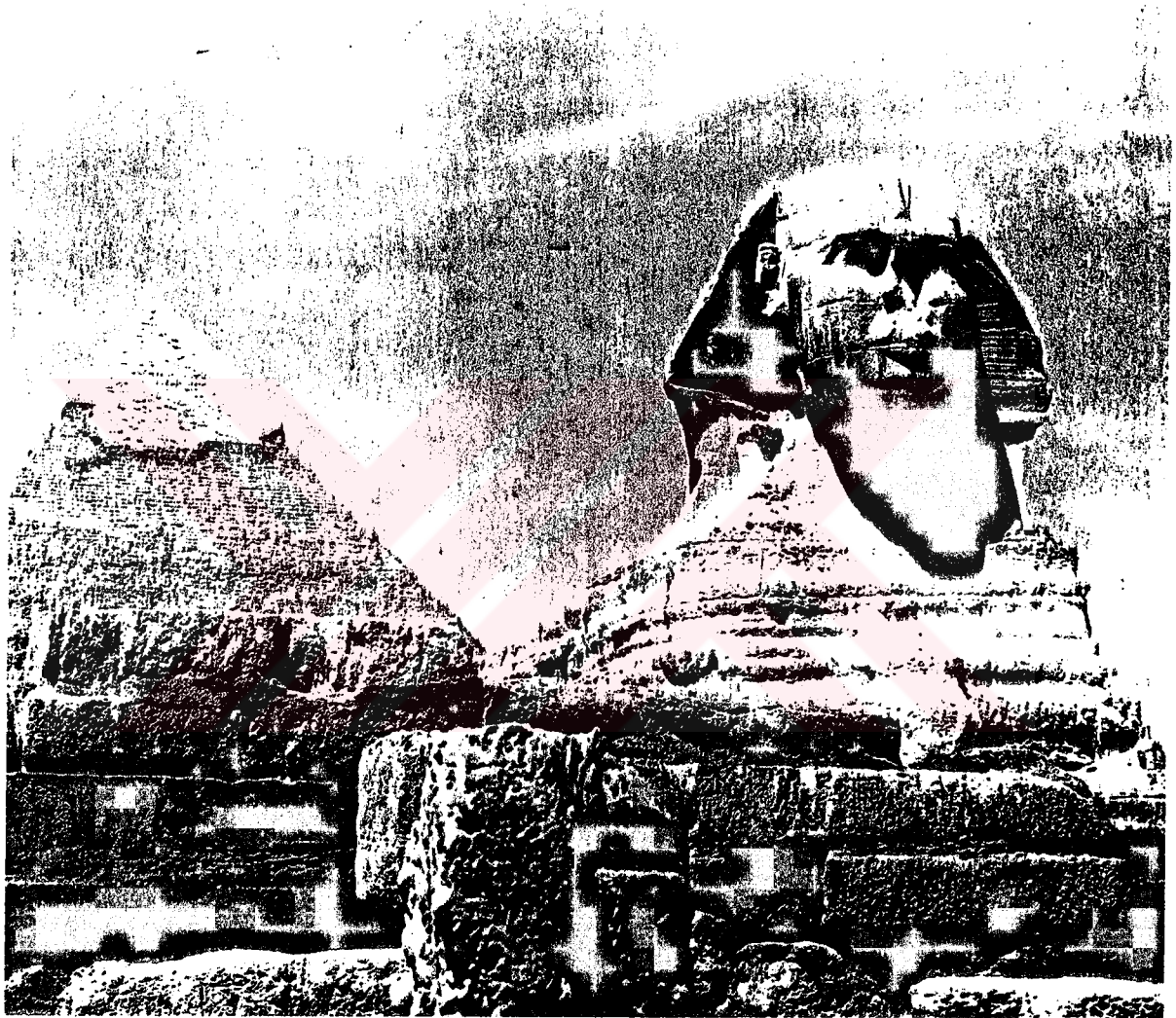


Fig.2.10. Sphinx Giza, Egypt.

thoughts of religion and death, the great architecture of Egypt was composed of tombs and temples. Hundred pyramids arose in the Nile valley, comparatively small and crude for the most part; but as the Pharaohs grew more powerful and wealthy, the tombs correspondingly increased in size, reaching a climax in the great pyramids of Giza, near the city of Cairo in lower Egypt.(Figure 10) The largest of these in the tombs of Khufu, originally 480 feet high. They are the oldest specimens of architecture on this earth.

The most beautiful of all the temple-tombs was built by Queen Hatshepsut in a rocky background at the foot of the cliffs bordering the Nile valley. The floors of this temple on different levels, with vast colonnades, and water was sucked up from the Nile to nourish the gardens with their imported trees. The corridors were linked with statues and the walls decorated with the activities of the famous queen. She was truly a character and worked her architects and builders to death.

As supreme master of sculpture., the Egyptians erected sphinxes as tall as pyramids and seventy foot monuments of kings and deities for the fronts of their temples, and on the other hand, they cut the most delicate relief in stone panels-figures slightly raised from the background and than painted. They also moulded and glazed pottery with consummate skill, inventing a gorgeous blue glaze that remains unrivalled. They were fine jewellers,and their geometrical designs for textiles are imitated today by fashion artists.

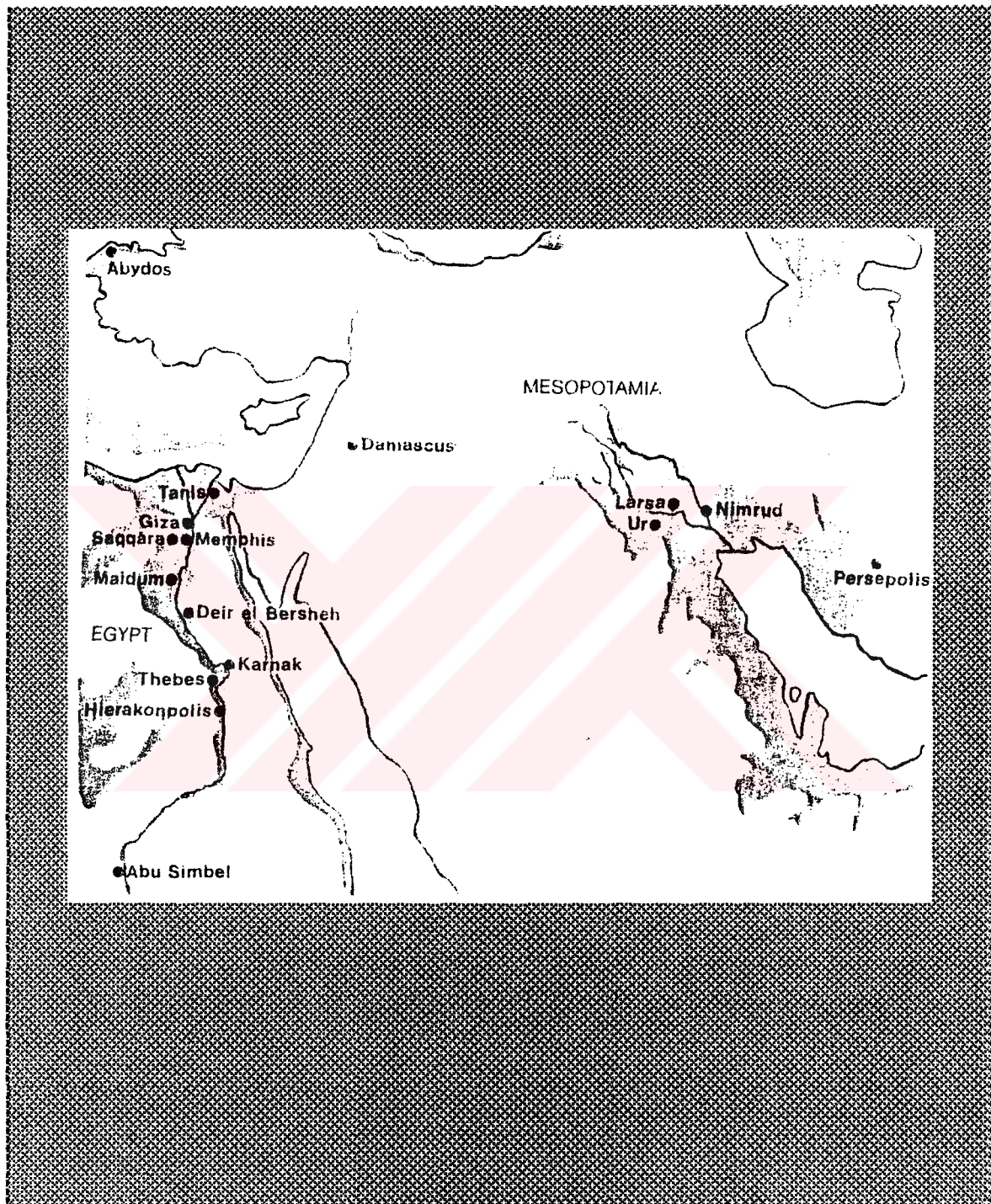


Fig.2.11. Area of Mesopotamian Society

2.3.3. Mesopotamian Society

Across the Red Sea from Egypt,

east of the present republic of Israel, lies the kingdom of Iraq. The old Greeks named this valley Mesopotamia, or "the land between the rivers", the Tigris to the east, the Euphrates to the west. (Fig.11) By 3000 B.C. (the beginning of the old kingdom in Egypt) the people in this valley were already living in cities and producing works of art. They had one great disadvantage, however, they had neither wood nor stone to build with. They devised a method of making bricks from clay, and of glazing the brick with beautiful colours to make a decorated outside layer on the buildings. But the clay crumbled easily with time. In Egypt the great pyramids still stand, but in Mesopotamia we must dig in clay mounds found here and there in the wilderness to discover what old culture was like.

The early people in the lower valley were called "Sumerians". They devised a method of writing known as "cuneiform" consisting of wedge-shaped characters which they stamped on tablets of baked clay. They accumulated a library of laws and moral warnings, and were phenomenal scientists and mathematicians, inventing the decimal system and the march of time as led by the sun, and foretelling by calculation the appearance of eclipses and even political events. We are more familiar with the later people—the "Assyrians" in the northern part of the valley and the "Babylonians" in the south. In the sixth century B.C. the Babylonians built their capital. They built palaces and temples and Hanging Gardens which the Greeks included among the seven

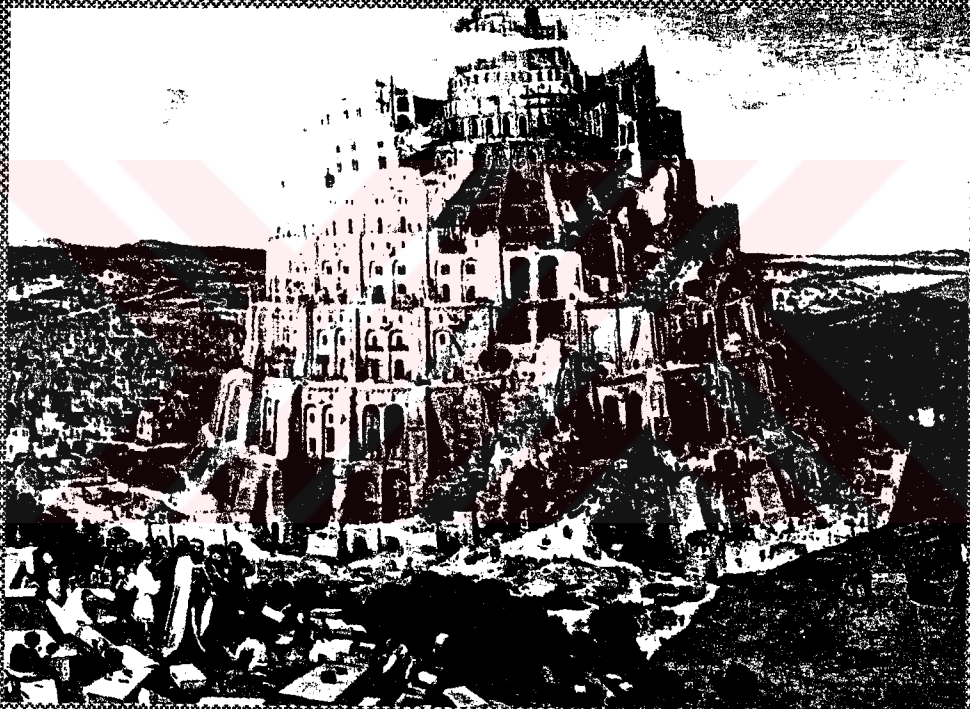


Fig.2.12. Tossier of Bobylon. Oil painting from Peiter Brueget, 1563,
Vieana Museum.

wonders of the world. These gardens were extraordinarily luxurious-terrace upon terrace on artificial hills, joined by winding stairs and aisles deep enough for three chariots abreast.

Babylon became the symbol of splendour and wickedness. The art of this region was devised primarily in the service of the kings. Where the Egyptian had combined the temple with tombs, the Mesopotamians combined it with the palaces and sometimes with fortifications as well. The temple tower, called a "Ziggurat", was built in set-backs like many skyscrapers of today; each layer is said to have been a different colour, increasing in brilliance to the summit where the sanctuaries of the high gods, purified by fire constantly burning, were open to the king and his spiritual advisers.(Figure 12) At the burial of a king, his widow and relatives followed him to the grave and drank poison in order to join him some where in space. (Britannica Book.3 p. 140) The greater artists of the valley between the river were the Assyrians ; they were large scale builders who made use of arches and vaults, adorned their palaces and towers with sculptures and friezes of glazed tiles, and created in stone undying evidence of their monstrosity imagination and love of cruelty. They were the cruelest of the ancient people, always drawing blood, and most of their plastic art relates to killing or to the causes of death.(Figure 13) As an illustration, there is a panel showing a king and queen at table- very homelike and inviting, with vases and clusters of grapes and wine- but on a trellis close by hangs by the severed head of the king's enemy, recently slain and dripping blood. In relief sculpture the Assyrians created unique images and patterns and animal forms

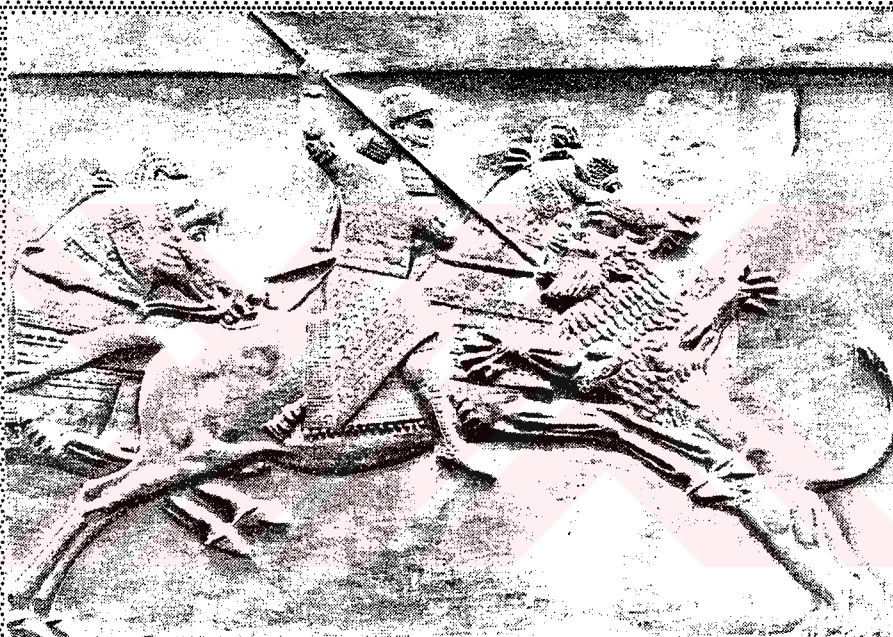


Fig.2.13. Ashurbanipal Hunting. British Museum London.

to show the swiftness, the power, and the cruelty of the rulers. This art contains no great portraits, as does Egyptian art, and no ideal figures, as does the art of Greece. But animals and monsters stand alone, in a strange and forbidding field of art into which none but the fearless may enter.

2.3.4. Greek Society

Ancient Greece, without her colonies was not much larger than the Greece of today. the mainland of Greece was, and is, a mountainous country with a jagged coastline, and a great gulf separating Athens from Sparta.(Figure 14)There were quarries of beautiful marble and ideal sites for temples and statues of the gods. The sea was within reach of everyone, and an athletic god, like Apollo, with a sudden hop could land in Italy, or with a skip and a jump, in Troy-town, in Asia Minor, Naturally then, the Greeks went to sea and returned with sculptures from Egypt in their galleys and winged monsters from the land between the Asiatic Rivers.The old Greeks were a wonderful race, reasonable and sensitive in high degree; and they believed that the arts were bestowed on them from heaven for the glory of the gods favouring them and the enrichment of their daily lives. In every brand of activity-from the preparation of the food to the preparation of war, from the adornment of the body to the adornment of their cities-they were unexcelled. Their sculpture and architecture are the closest to perfection that man has attained, and that is not all, they designed exquisite necklaces and helmets that put those of our soldier to shame. They remain the most artistic people in the history of mankind. In the matters outside the arts,

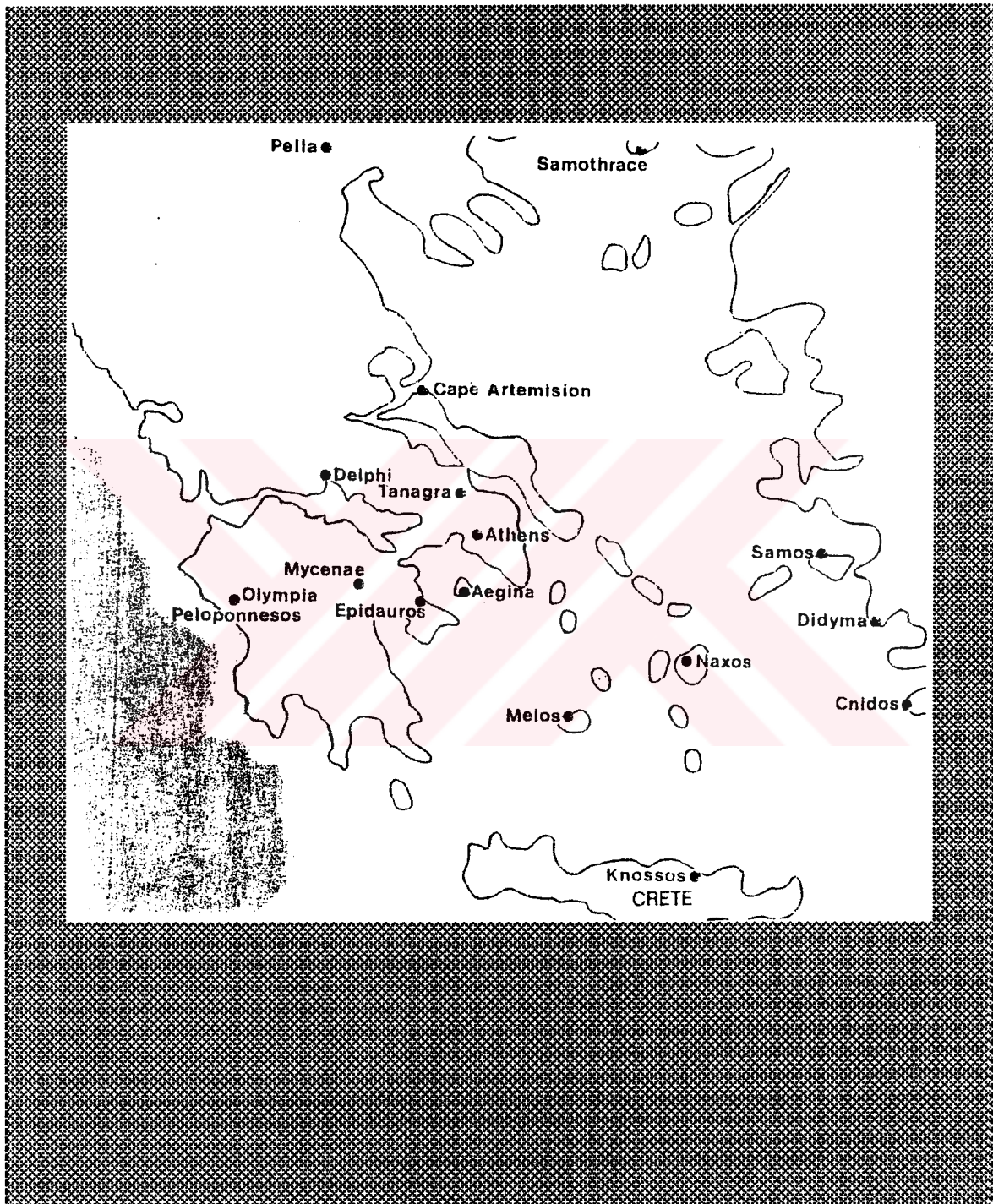


Fig.2.14. Area of Greek World

the Greeks were not always noble, indeed they were capable of acts of barbarism and practices hardly less than repellent. They did not believe that work was especially meritorious-use of slaves-.What we call the rights of the common man they disregarded. They controlled the increase in population by exposing infants on mountain tops to the vultures, and saw nothing wrong in suicide. They had a low opinion of women. Family life, in the modern sense, was unknown, and children were bundled off to public nurseries to be educated by the state.

As in Egypt and Mesopotamia, virtually all works of art were produced in the service of religion. But in contrast to the solemn and immensely fearsome gods of the Nile, those those of the Greece were glorified men and women,superior to ordinary mortals in physical beauty and cunning, sometimes very noble, but always human and not always without deceits and trickeries. The temples of Greece were shrines dedicated to this deity or that; the statues were carved as symbols of the ideal beauty, divine power, or wisdom of the gods; and domestic articles such as spoons, vases, mirrors, and chairs were ornamented with figures of Athena or Zeus or some other residents of Mount Olympus. In the morning hours of history, certain Greeks on the Island of Creta produced civilisation of extraordinary refinement , a luxurious living with waste places. At a later date. about 1500 B.C, the Spartans built temples with sculptured walls and gates. The classic Greeks traced their artistic ancestry back to prehistoric times, and many cultures mingled and made war and peace to arrive at the final glory of the Greek genius. Though their houses were unattractive shelters the

true art was created in the name of the immoral gods and for the exaltation of the human soul. The Greeks were acquainted with the arch and the dome, but they did not seem to consider such devices necessary. They used walls, columns, and a low-pitched gable roof - nothing more. The three orders of Greek architecture are universally known, The character and dimensions of each being regulated by the style of the column; the Dorish with the simple cushion for the capital, which is that part of the shaft next to the lintel; the ionic, with the double scroll or volutes, at the top; and the Corinthian, distinguished by its sprouting of chicory leaves at the capital, in the fifth century B.C, the whole area was Greek, from the homeland - the marble topped island in the Mediterranean - to Italy on the one hand and the Asiatic coast on the other.

The Greeks created in Athens the Parthenon, the temple sacred to Athena that is believed to have been to be the perfect building in proportion, design, workmanship and mural sculpture. The columns were tilted in golden browns, and all the sculptures were coloured, in its final development, the temple was a rectangular structure, surrounded by a double row of Dorish columns, a portico at front and back and a colonnade on either side, in the front chamber, or cell, the cult statue of Athena was placed, and in the back room the sacred treasures were assembled. (Figure 15)

The Egyptians, as we have seen, produced portraits figures of unrivalled grandeur; the Assyrians gave us religious symbols in the form of fantastic monsters, but it remained to the Greeks to cultivate the beautiful and to create figures to satisfy, in the mind of



Fig,2,15. Parthenon athens. Built from 447 to 431 B.C.

the artist , a notion of the ideal,. Though working from living models, they were religious men seeking the expression of ideal beauty- a figure flawlessly proportioned, a face exalted and serene, a profile worthy of a goddess- now called the “ classic Profile “ we know it well from the Venus of Milo, the beloved statue in the world.(Figure 16)

After the fall of Athens, in the third century,B.C the continuation of Greek art was transferred to Egypt, to Antioch in Syria, and to Pergamum near Smyrna. The glory that was Greece spread from kingdom to kingdom and was, in the course of time, imitated and altered by the Roman conquerors. Greeks painting of the classic period must be accepted on faith alone. Not a single sample of the leading master has been preserved. It reached its peak in the fourth and third centuries B.C., in the wall decorations revealed to us by Roman copies. A copy in mosaic of a fourth-century fresco in which Darius is routed by Alexander at the Battle of Issus, is an action picture of the first magnitude- and a large size hint of the ability of artist in the classic days. In the branch of art which used both pictures and ornamental patterns, the Greeks were supreme - in pottery and vase-painting.Here we are not obliged to take the word of the Greeks for it- we have in the museum thousands of examples, many of them as fresh and fine as the day they were lifted from the kilns. The first examples go back to the luxury- loving Cretans, about 2500 B.C, who fancied huge urns and vases of every size and capacity, and decorated them with circles, segments, and sharp line darting here and there.For a full century from 600 to 500 B.C, the old potters worked in the black-figure style; that is, with dark



Fig. 2.16. Venus of Milo Luvri, Paris. Godes of love, symbol of nobility and purity of womanhood.

figures against a red back- ground, and after that in the reverse style, or red figures against a black surface; and finally, in the most beautiful designs ever traced on clay, in dark outlines on a snow - white background.(Figure 17)

2.3.5. Roman Society

The old Romans were proud, resolute and strong, and to their basic virtues they added their powers of organisation, their vision of a world empire, and their genius for building on the foundations of grandeur. The Roman Empire was not built in a day, a year, or a century. Long before its rise, an area in central Italy(now Tuscany, the cradle of western painting) had been settled by people we call Etruscans. The Etruscans came there, or some of them anyway, we think from Asia Minor, bringing a culture of their own. The Etruscans welcomed new comers and new ideas and, inspired by the talents of Greek refugees began to produce art objects for the export trade, pottery, in particular.

Into the settlement of Etruscans came the tribes from the Tiber River, at Roma, and the mixture tempered the Roman thirst for conquest with the Etruscan thirst for art. As Rome established herself as the centre of civilisation, it became clear that her dusting in the arts was to be realistic in sculpture and utilitarian in architecture, as she had been imperialistic in government. With the collapse of Greeks, artists and scholars fled their country and the Romans, offering money and jobs, attracted Greeks. As a consequence, Roman sculpture and architecture were partly shaped by Grecian influences. But the old Romans were not just a collection



Fig.2.17, Black-figured Amphora. Metropolitan Museum of Art, New York. The making of pottery was a national industry in Greece.

of militaristic bullies who bowed low before the superior artists of Greeks. From the outset, the Romans held ideas about art, and proceeded to test them in practice, their most impressive contributions being in architecture. Here they laboured and created on a Gargantuan scale, blending utility with beauty, and practically with mass- production - always guided by a stern sense of design.

The Roman architecture was a development of the Grecian post and lintel, that is, upright supports for a cross piece. With this primary setup to build on, the men of the seven hills adapted spacious domes from Eastern Empire, arched or vaulted ceilings, and a rather garish use of ornament which the Greeks would not have allowed. The old Romans had a sense of grandeur which carried them into engineering achievements matched only by the inventions of modern science. Such achievements were not exactly beautiful according to Grecians standards of modesty and perfection, but they affirmed an other kind of beauty- the massive and practical, faultlessly controlled by the needs or functions of people. The Romans were great organisers of art, great practical builders, as they were also eminent politicians and lawyers and tough- minded rulers who held together the mutually hostile states of the world for a long time. They were also great sculptors, but, not in the Greek style. The Romans never approached the Greeks in ideal, or spiritual creations; but they have left us, by and large, the most firmly built and masculine portrait statues in the eternal gallery of art.(Figure 18) They were realists, not like the Egyptians, always striving to make a god out of a Pharaoh without sacrificing his handsome personal appearance- but to carve an everlasting memorial to a



Fig.2.18. Coracalla. Metropolitan Museum of Art. New York.



Fig.2.19. Portrait of a child. Museum of Fine Arts , Boston.

leader, every inch a man, short- haired and intelligent, strong- featured, strong of body, and clad in the trapping of a hero. They devised appropriate ornaments for their temples, and with the common sense that set them apart, left their purely practical buildings specially decorated. In one department of sculpture they easily out classed the Greeks; in the heads of children.(Figure 19) The Roman artists seemed to love and understand children, while the Greeks, for reasons unknown to us, kept the mop pets out of art, as they kept them off the streets.

Much of the painting in the Roman Empire was so completely Greek in style /or even executed by imported Greek artists) that it is called Greco- Roman; it is actually Greek painting done on Roman soil, However, as time went on, foreign style were digested and some completely Roman ideas emerged to form what is know as Roman painting. The best records we have of ancient painting are those preserved in the towns covered by lava in 79 A.D , the year Mount Vesuvius literally blew its top and suffocated three adjoining cities. In Pompeii and Herculanium, fifteen miles from Naples, were unearthed some very celebrated wall paintings in excellent condition- paintings which mark the close of an ancient civilisation and the upsurge of a new order of things. There are excellent murals of mythological scenes.(Figure 20)

2.3.6. Eastern Societies (Persian, Indian,Chinese)

From 600 B.C to 600 A.D the greatness of Chinese culture and the work at Han periods can be compared to the Mayan and Egyptian



Fig.2.20. Lady playing the chithara. Wall painting. Metropolitan Museum of Art, New York. Greco-Roman wall painting.

art works with the ascertain of from that could only have proceed from the purest kinship to elemental nature and from nature forms of the material used by both. If we compare both Mayan and Egyptian architecture with primal Chinese we can see the nature-ship in the outline of early Chines forms. This is certainly the influence of the Pacific Ocean. (The sense of material) The Chinese architecture is from qualified always by the profound sense of depth in the chosen substance and in the working of it. What the early Chines made was made ‘ to be looked into “. In all the art products there was profundity of feeling that gave a perfect kinship to the natural world as it lived. It was an architecture wherein flesh lives not at all. The early art work of China is ethereal.(Britannica Book 6)

The Persian architecture was the pinnacle of the civilisations that proceeded to the valley of the Euphrates and the Tigris from the supposed cradle of the white race. Before the Islamic Mysticism it was easy to feel the influence of the Mesopotamian Art and Culture on the Persian Art. The Hindu, learning from the same origins was himself more involved that the Arabian with the Persian art. He raised his complex but less spiritual temples to his God in the manifold and terraces and domes of masonry or copper or gold. He even rivalled the Persian in exuberance but seemed to lack the pure and simple synthesis of form and clear pattern and colour archived by the Persian. This architecture travelled South and East, by ways of genius Buddha. Influenced China, Java, Bhutan and Tibet. The Hindu carved and grooved, fluted his groovings with mouldings.

2.4. ART AND SOCIO-CULTURAL STRUCTURE IN RELIGIOUS SOCIETIES.

2.4.1. Western Societies.

As the grandeur of Rome faded and fell down and the pagan emperors strove to save their washed-up gods by forbidding the worship of the Lord Jesus, the followers of Christ went underground literally. To escape persecution, they descended into the catacombs, or abandoned quarries, and in these dank tunnels gave their dead a Christian burial, celebrated the forbidden Mass, and joined together, hand and soul, to preach in secret the new Gospel. In the consecration of their faith, they turned to art; and on the stuccoed walls of the caverns made pictures and carvings in very low relief. They were opposed to statuary as something too close to the popular pagan art, but they accepted paintings as a helpful way of understanding the teaching of Christ.

They had no imageries of their own. They had no figures, or forms, which could be instantly recognised as symbol of their faith; and so they adopted many figures straight out of the Greco-Roman myths. In the first centuries of Christian art, old forms and motifs and serviceable pagan gods were collected and revamped to serve the Christian Gospel.(Figure 21)

2.4.1.1. Byzantine Society

Christian art came into the daylight when the emperor Constantine officially embraced the new faith and moved the capital of the



Fig.2.21. Christ Blessin. Amiens Cathedral, France.

Roman Empire to Byzantium, renaming the city , after himself, Constenople (Britannica Book 4 p.313 -15) The early stone buildings in to the hands of Byzantines become quite different. The arch was Byzantine, it sprung from the caps of stone posts and found its walls into roofing by way of the low, heavy stone dome. Its hunches were well down within heavy walls. It was a flat crown showing above the stone masses punctured below by arches. St.Sofia is a later but probably the greatest remaining of the architecture of Byzantium.(Figure 22) It is the real glory of the Byzantine architecture with its great central dome fixed on strong arches and united with the half domes. It is not too impressive from out side but the interior is spacious and soul-lifting, with marble walls and mosaics; the capitals of the columns are delicately carved and the vaulting covered with squares gold. The Byzantine sense of forms seems neither East nor West but belong to both. Eventually becoming Christian, the Byzantine building was more nobly stone than any Gothic architecture. Into Byzantine buildings went the riches of the East in metals, weaving, images and ritual. A robust spirit lived in Byzantine work. It still grappled earth forcefully with simple purpose and complete individuality.

The highly trained and devoted men of Constantinople, toiling for Christianity in the bleakest of centuries, when there was no sculpture and little painting to speak of, kept art alive in the edifices of great churches, in mosaic decorations and manuscripts and the Christian must thank the Byzantines for the bulk of the symbols which found their way into it- the traditional figure of Christ, the pattern of the Crucifixion, the holy Trinity, the



Fig.2.22. St. Sophia . Istanbul.

Annunciation and Resurrection- all of which, even to the placement of the figures in space, were a heritage used by the Florentine painters from Giotto to Raphael.

2.4.1.2. Mediaeval Societies (Romanesque and Gothic)

As Rome declined, and the Christians struggled to bring the world of God to the people, the arts were in a pitiful state. It is not too much to say that in this dark and often hopeless period, the church kept the arts alive. The monks erected buildings with beautiful arcades and courts, and developed the art of stained glass for the windows of their churches. They took the drafty Roman basilica and carved them into Christian churches, in a style now called Romanesque.

Romanesque architecture was stout and heavy, with massive walls to shoulder its bellied vaults and fat towers. It was an art for the monasteries; but as Christianity became the spiritual nerve center of the towns, the Christians found themselves, in the eleventh and twelfth centuries, at charters and other places in procession of a new style called Gothic. The Romanesque or half-Roman architecture was almost the exclusive property of the monasteries; the mediaeval castles, with their moats, towers, wells were the retreats of feuded lords; but the Gothic structures were made by and for the people. Because of the Great Gothic artists and the daily force of Christianity, the thirteenth century is called the greatest. The views on all subjects from wars and, politics to art and religion were in harmony. It is no wonder that such an era should have produced some of the best art.

The mediaeval figures are far from the ideal beauty created by the Greeks, but they have a beauty all their own, more neighbourly and human. Set in a background where every thing is pointed, they seem to grow out of their pedestals or rise like flowers from a bed slim and long, with prominent eyes, the men with curling hair and bears, the lady saints with long braided hair and delicate lips breaking into a little smile. The prophets of the old Testament are little living men, and Christ, after the agonised statues of the earlier centuries, because more tranquil, with a sort of comforting majesty. The lives of the twelve apostles, with popular beliefs and legends, were told in stone, and the saints were often carved as workmen from one of the guilds. But the dominating figure of the whole of Gothic art was the Virgin Mary, to whom most of the cathedrals were dedicated. One entrance was always adorned with her image, sometimes with half closed eyes, and smiling lips, sometimes with a shy, plump face like a village maiden transformed by vision of heaven.

2.4.1.3. Renaissance Period

The word renaissance means rebirth ,it is something like a miracle accorded in the arts in Italy toward the end of the thirteenth century and during the two centuries which followed. After the pagan gods had been put to death permanently and St. Francis had carried the teachings of Christ into the hearts of the humble, and after the scholars had discovered the treasure of Greece of Rome, there was such an awakening and flowering of arts as the world have never seen again in this so-called renaissance, the city of Florence was the centre. In Florence, where there was so much art, there were no art schools. A talented boy was apprenticed to a recognised master

and through trained in the business. The apprentices were taught that every art had its basic in the crafts, and it would be hard to find a Renaissance artist worth remembering who was not a licensed master in three or four accusations, and a skilled mechanic in the bargain. If he deserved it, if his originality justified his training, he was drawn into open competition, travelling from town to town to build churches or halls, to point the story of Christianity on the walls of churches, or to carve sacred images. It was a man's work, and a profession with large returns in money to outstanding artists.

As the arts circulated, public demand increased: in fourteenth-century Italy, there were hundreds of churches, town halls, guild halls, public buildings, private places, houses and monasteries, all to be designed and decorated with paintings and statues. The great art of the Italian Renaissance was part and parcel of a great suspect, the study of the Christianity. But it never occurred to the men who employed the artist, to question the artist's convictions if he happened to admire the pagan arts of Egypt, Greece or Rome. In fact, many pagan subjects were used, and it never occurred to the artist that he was not an independent person, at liberty to represent the Lord or the Virgin or the prophets as he imagined them, rugged and formidable, tender and shy, as earthy as a close friend, or high and mighty and sitting among the clouds.

Florence was a community of contrasts; alive with the new ideas and not afraid of experiments; rich in things of the spirit and of the senses; hardened by warfare and commerce; humanised by the philosophy of St. Francis, unreasonably proud, aggressive, and

revengeful; capable of the extremes of good and evil; absorbed in the making of money, but as her culture grew, bestowing more attention on the arts than any other city exempt ancient Athens.

The Florentine took the waning Byzantine tradition and filled it with a blood stream rich and red corpuscles. The man who had the genius to inject new life, into the dying forms was named Giotto. In his own lifetime, he practically abolished the flat mediaeval style, the rigid Byzantine image by bringing art down to earth, by observing as they went about their business. When he had to draw a saint he named him a human being, a little flat, at times, as he wrestles with the old style, but never a staring pattern on a wall. He struggled all his life with the technical problems of making figures massive and solid in our language, three-dimensional, and his figures have the weight and bulk of sculpture. He has been called the master of the masters for the reason that all the great Florentine artists, including Michelangelo and Leonardo da Vinci went to his chapel as students to learn how to draw.

2.4.2.Eastern and Islamic Societies.

Islam is one of the three great Semitic religious, sharing with Christianity and Judaism a religious tradition stemming from the patriarch Abraham: a belief on the one God, creator of the universe; of humanity responsible to that creator for its actions; and in the certainty of the final Judgment. In the Quran God says, in speaking of man, “ I created him only that he might worship me”,(It:56) Further, it is said “ Nothing is greater than the Remembrance of God” The idea of remembrance, of recollection is fundamental

to Islam. The preoccupation, this obsession one might even say, with the recollection, the remembrance of God is not only a factor in individual perfection, it is also stimulating ferment to social life and artistic development.

The function of the artists consists in translating the principles of Islam into aesthetic language, in other words, transposing them into forms and motifs which will be incorporated into the structures and used in the decoration of all things from ctuaries and palaces to the most humble domestic utensil. "God is beautiful; He loves beauty" says a hadith which could be regarded as the doctrinal foundation of Muslim aesthetics. There are two essential characteristic of Islamic artists production: First; from the spiritual and ethical point of view, it derives essentially from the Quranic Message the values of which it aims to translate into the formal plane. Secondly; from the technical point of view it rests on the transmission from father to son or master to apprentice, of unchangeable rules and practices, such a transmission does not in any way imply stanation and the repetition of former patterns. On the contrary, at most times, it has assured a constant source of inspiration to the artist and a stability on the technical level which have favoured the creation of numerous master-pieces which are in no way repetitive.

The major criterion of the Muslim artist is the power each work of art should have to recall the Divine Unity, to suggest it in some way, and in all cases, not to distract the attention and sense to the extend that the viewer becomes captivated by illusory appearances. Art should help the soul to concentrate on the essential and not to

turn it towards the accidental and the transitory. It is moreover in this preoccupation that one should see the deep-seated reason for the rejection of figurative representation in Muslim Art. In itself the creative act of the artist risks engendering in the human artist the illusion of having himself added something to the creation, whence the temptation to pride, which in Islam is considered to be the worst sin of all, since it tends to place the creator at the level of the Creator, or in other terms, to ascribe to God an equal or an associate. Whence the systematic preference of Muslim art for impersonal, Linear forms which have a geometrical or mathematical basis. The time required by the artist of Islam to fully develop its personality was relatively short, it was a result of contact with the old cultures which Islam encountered and subjugated. Placed at its disposal where the techniques and artistic forms practised by various civilisations, the Hellenist (and Romano-Bysantine) of Syria, the Sasanid of Iran and Mesopotamia, the Coptic of Egypt (with its Pharoonic heritage), without mentioning the Barbarians of North Africa or of the Visigoth of Spain which Islam was able to sweep along in its wake. All these elements were placed at the service of the new community, often their original forms remained intact. at least begin with, after which a selection was operated as much by the artist themselves, many of whom were converts to Islam and thus obedient to the new.

Architecture: The idea of monotheism has been reflected in Islamic architecture, which has made apparent the concept of existential unity. This concept has effected the social structure of national unity, and the structure of the Islamic city- which is characterised

by a sense of integrity. Islamic architecture was not merely designed for human habitation or social purposes, but also embodied the aesthetic forms of the Islamic spirit and philosophy. It is a combination of both religious and civil architecture. A mosque is not the only example of this architecture, there are also schools, palaces, hospitals, hotels, baths and ordinary houses. But the mosque is the place for worship, its architectural value has been developed by the faith itself.

The architectural parts of the mosque are: the minaret, the dome, the Holy Place, the courtyard, the platform and the prayer niche. The Minaret is a kind of tower, rising high up toward the sky; built at the bottom in a square shape, it becomes polygonal and then cylindrical. We have no doubt whatever that the minaret in Islam was the one which belonged to Umayyad Mosque in Damascus, which was erected in the time of al-Walid Bin Abdel Malik. The first Syrian minaret was square and similar to a Mesopotamian Ziggurat. It is the same shape as the Persian Atachga and the Christian bell tower. El-Ziggurat is a staircased tower, a sacred building, and it ascends toward the sky. But whether these staircases are built in a spiral form or between storeys, they are the expression of the human desire to be near to God. The connection of Islamic art with a background of philosophy and aestheticism does not prevent the art from serving practical functions. All kinds of arts- such as painting, miniatures, calligraphy and architecture, were designated not for decoration or pure art, but for certain needs beside its beauty because, as we know, art is connected with the life. Beautiful calligraphy brings

reality into the light, minitures as illustrations make the book visible, the beautiful carpet and rug are a civilised phenomenon and at the same time they are for warming the place, the function is refreshing, and cooling the hot dry climate, the ornamental sword is strengthening its owner's power, and the organisation of the city is for the purpose of supplying residences and other social needs. We could discuss further the connection of different kinds of Islamic art with their functions. But this issue is beyond our main topic, which is concerned with aesthetics.

The Islamic world comprises a vast area stretching from Morocco to India and beyond, extending as far as the East India and reaching down into Africa below the Sahara. The present area of Islamic world has contracted marginally from what it was in the Middle Ages, but basically it still embraces the same regions of Asia and Africa as it did at the height of the Ottoman Empire in the 16th century. Many peoples and races inhabit this area, speaking language which are quite distinct and yet there is a fundamental unity about the Islamic world; it is a unity brought about by an allegiance to common religious ideals and, to a lesser extent, the sharing of a common history (wars, invasions, emigrations). Within a century of the Prophet's death in 632 AD, the Muslim armies had extended the borders of the Islamic state to Spain in the west and Central Asia in the east. The following Islamic States had been founded during last fourteen centuries: The Umayyad caliphate (661-750), the Abbasid caliphate (750-1258), the Samanids (874-999), the Fatimids (900-1171), the Umayyad caliphate of Cordoba (927-1031), the Great Seljuks in Iran (1037-1157), the Seljuks of

Anatolia (1077-1300), the invasion of the Mongols (13th century), the Ilkhanids (1256-1349), the Timurids and Turkomans (1378-1502), the Safavids (1501-1736), the Ottomans (1299-1923), the Memlukes (1252-1517), Islamic Spain (1031-1492), the Mughal Empire (1526-1605).

2.4.2.1. Arab World

In Primitivist Arabia, images had been made from very early times. The waves of the Aegean civilisation had swept across the vast deserts, and hills and plains of middle Asia. There had been the Sumerian culture. and in Anatolia, Assyria and Babylon in the north, there were residua of man's struggle to find food, water and soul. The instinctive wish of human beings, however to fix the figure of the deity, or hero, or a mere fancy, in pictorial or plastic form, also recurs everywhere, from the need to find security during the routine life. The rhythmic configuration of moods help the body-soul to recreate itself. That is why a centuries after the coming of Islam, books of stories, medicine and geography began to be illustrated. Several motifs from the neighbouring civilisations entered into the Arabic tradition. The vine leaves and grapes came from the Mediterranean. Human from their own images and from the Nestorian Christian manuscripts. The formalism of Byzantine art affected the Arb artists In the palaces of Samarra on the Tigris, the Roman floor mosaics became influential. The indigenous Arb Art is distinguished by curvacious lines, often evolving from calligraphy with an emphasis on the abstract loop of Kufic lettering. The undulation fuse into each other and give the effect of relief

sculpture even in painting, because they may have derived from the wood and stone carvings. The paintings on the ceramic plates and bowls, which preceded the miniatures, obviously gave decorative motifs to the pictures. The so-called bevelled style, where the background is as important as the foreground, is supposed to have come from Turkish spheres in Central Asia, from Byzantium and from Coptic traditions. It has been suggested that it may have come from Sasanian Art of the 4th century Iran, which inspired the later Iranian refulgence and may have stimulated the creative people under the Caliphate. The synthesis was continuous during the subsequent centuries.

In Syria and Mesopotamia 1150 A.D to 1258 A.D. was the most important developments to occur in Arabic manuscript painting. It was a time of intense artistic activity in Iran and the Fertile Crescent area with many centres of illustrated manuscript production catering for the interest of divers religious and linguistic groups. Apart from places like Baghdad and Mosul in Mesopotamia there were certain centres of manuscript illustration in Iran and some of the towns of Syria. Christian gospels continued to be illustrated throughout these areas, and in Egypt, where there was a permanent reservoir of skill and tradition which undoubtedly influenced the work of secular Muslim painters. One should also remember that the Crusader States patronised both Latin and Byzantine forms of paintings within the area in question and just beyond it in the Armenian Kingdom of Cilicia one of the most vital of all Near Eastern traditions of painting was maintained. These strands form a web of great cultural complexity and all should be

taken into consideration when examining the painting of this period. The Fertile Crescent was not isolated from the Mediterranean. In many ways the activities of Arab painters were not parallel to part of general movement of innovation and transformation abroad in the art of the Mediterranean World, prior to the appearance of Giotto in whose work it culminates.

In 1258 A.D. Hulaqu Khan and the Mongols captured Baghdad. With that momentous event the city of caliphs fell into prolonged decline. Unlike Rayy, Nishapur and certain other towns overrun by the Mongols it was not destroyed, but never fully recovered from the effects of the siege and sacking. Until the beginning of the present century it remained a provincial backwater. With the capture of the city, the Baghdad School of painting came to an end though its influence continued to effect the course of manuscript illustration in the surrounding areas for several centuries to come. In Iran this influence appears in both Ilkhanid and Jalayirid work. Many of the original illustrations, which are the property of the Topkapi Museum, Freer Art Gallery and , show animals, most sensitively drawn, standing on a strip of grass and plants against a black background. Some miniatures within the same work show pronounced Chinese influence in the landscapes details, painting techniques and spatial concepts. This too by expected with the access of Arab and Persian painters to Far Eastern Art at the Ilkhanid Courts as results of its links with China. This contact stimulated many fascinating experiments which continue throughout the eighth/fourteenth centuries. It is quite rare to find artistic developments from outside the Arabic-speaking area exerting any

significant influence on 'folk' painting. This contrasts strongly with a further group of manuscripts in which foreign influence is paramount. It consists of works in which the illustrations have been executed by foreign artists or local painters trained in a foreign tradition. The sources of these traditions lie in contemporary Turkish, Persian and European painting.

In earlier times, when manuscripts were translated from Greek into Arabic, illustrations accompanying the original text were often copied with little alteration. Something similar re-occurred in relation to seventeenth and eighteenth century European works.

In the early seventeenth century, a Muslim refugee from Spain composed a book on artillery based on Spanish writings. Throughout the seventeenth century, Muslim painters became increasingly aware of European art, and in some areas as Persia and Mughal India serious attempts were made to understand and assimilate European painting. During these centuries there was continual movement of artists from one part of the Islamic World to another; Indian painters worked in Central Asia, Persian in Turkey and India.

We have examples of this in the Arabic-speaking world too. Since the Mamluk rulers of Egypt and Syria were Turkish, many of them were far more familiar with that language than Arabic, the tongue of their subjects. Among the Turkish works written for the libraries of Mamluk sultans and officials, are some containing miniatures. The relationship of Mamluk painting to Ottoman painting is worth more consideration than it has received hitherto. Similarly, the Turkish element in Bahri Mamluk painting is probably much greater than

anyone has yet been able to establish, due to the total absence of comparative material from the eighth/fourteenth centuries.

2.4.2.2. Central Asia

The land beyond the Kopet-Dagh and the Amu-Darja has formed the northeast part of the Islamic cultural world ever since its occupation by Arab forces in Umayyad times. It began with Merv, which was taken over by the Muslim armies in 651 and ended in 752 far away near the River Taraz (or Talas) in Kirghziya. when the Arabs and Turks annihilated the last of the Chinese army, which had intended to take over Central Asia. It was a rich area, with towns and villages inhabited mainly Iranians, and the great agricultural zones and vast areas of the steppes dwelt in mainly by Turkish tribes. There were Buddhists, Zoroastrians, Christians and believers in older religions. The country was rich in art and was the centre of worldwide trade, having not only the famous Silk Road, which crossed Central Asia from east to west, but caravan roads to India. China, Iran and the Arab world, to Europ and the nothern parts of Asia. The people of Central Asia commanded a world trade, and their craftsmen, merchants and tribes carrying out transport tasks collected wealth and culture over many centuries.

This wealth attracted nomadic communities living in the northern and north-eastern steppes, who, from time to time, were forced by climatic disasters to migrate. They burst into Central Asia, destroying and killing millions, but after settling there, they supported the reemergence of famous cities such as Samarqand.

Bukhara and Merv. This rhythm ruled the history of Islam till the European powers forced their way to India and China and changed the pattern of the world trade and culture. Central Asia was left outside the colonial regime until 1850 and sank into the isolation of a peripheral region. Thus the great period of Islamic culture in Central Asia was the time before 1500 A.D., later centuries being of local importance only.

The art of the period was dominated by the natives of each country and even in the next centuries islamisation progressed slowly, so that even on the eve of the Mongols invasion, there were great communities of non-Muslim in Central Asia. But the Abbasid period, Islamic culture developed in Central Asia and became the dominant art, though only a small part of the architecture, Textiles and ceramics escaped later destruction. Less well known are the examples of fine arts. There is a report that the Samanid Amir Nasir (914-943) ordered Chinese artists to illustrate a manuscript of the *Khalila we Diana*, by Ruzaki. But up to now we have only one fragment of the painting, which might belong to the 9th or 10th century, and shows a person dressed in a way familiar to East Turkestan, a proof of the old connection with the east.

In 1218. the Mongols broke into the Islamic world and over two years, hundreds of the villages and towns were razed and about six million people died in the wars. Central Asia seemed to be lost to Islam. A century passed and the Mongols rulers of Central Asia, the Chaghatay Khans, embraced Islam and a new trend of Mongol-Islamic culture developed.

2.4.2.3. The Turkish Art

The Turkish art which reflects so sensitively the milestones of its history, followed a complicated progress process due to the rich variety of its origins and local composants, The cultural reflection of the community that had to face wars, migrations and the influences of different religions with an unbelievable concentration, kept continue its existence during 2500 years by changing sometime the essence but mostly the detail of art like the acts of a play on different stages. This progress had been followed by an originality able to combine the colours, the regional diversity and the structural stratification of foreign cultures in a synthesis that was his own in different sections of time. That art we meet in different identities from Central Asia to Anatolia, from Africa to Eastern Europe and even to the Indian Peninsula, while keeping its basic attitude took the forms suitable to the social ideal of every period with the participation of new composant.

Muslim society have taken some giant steps towards the identification and preservation of their Islamic heritage. There is an impressive commitment to search and unwrap the past, to separate the meaningful from banal, to restore the meaningful to make accessible to the present and to preserve it for the future. This is the time to restore the self-effacing "Muslim Artist" to his rightful place in the mosaic of Islamic heritage. It is in this spirit that we offer Sinan whose creative genius is as eloquent today as it was four centuries ago. He shines, with renewed brilliance as we emerge from the mist of all-encompassing modernity and international style. Sinan was not hesitant to borrow from those who had passed before

him. No was he afraid of losing his secrets. He carried the memories of Hellinistic, Roman, Seljuk and early Ottoman architecture of Bursa. He studied the Byzantine remains of his time and unhesitatingly sought his inspirations as he repaired Haghia Sophia. He worked closely with craftsmen from various parts of the empire especially the tile makers of Iznik whose roots were in Persia. His observation of others only helped to crystallize his own creativity.

Continuing East-West contacts, both of times of war and peace, have had an influence on traditional Turkish styles of painting. Literary works which have survived to this day were copied and specially illustrated. Topkopi Palace lists record that besides Turkish artists there were many foreign ones; including a great number of Iranians, Amir Hustev Dahlvi (Topkapi palace Museum, H.799,years 903/1498), Sheyhi's Husrev ve Shirin (Upsala University Library at 86, year 905/1499) and the Suleymannanme written by Uzun Firdevsi of Bursa (Dublin, Chester Beaty Library) are typical examples of the 15th century works of Turkish miniature art. These reflect influences of the miniature style of Harat and Shiraz as well as an influence of Western schools. This particular style is what is called the Ottoman miniature style of painting.

3.CHAPTER :PHENOMENOLOGY AND PHILOSOPHICAL APPROACH TO THE ART IN OUR CENTURY

3.1.PHENOMENOLOGY

Generally in philosophy, phenomenology refers to the “method” of enquiry developed by Husserl(1859-1938) following his own teacher Brentano.Subsequently, it acquired the meaning currently in use: a purely descriptive study of any given subject matter. Since Husserl employed the term in the early1900s, it has become the name of a way to doing Philosophy by using the phenomeno- logical method. Initially, Phenomenology was characterised by a scrupulous descriptive study of individual’s conscious experience. Husserl, however, treated it as a description of the objects of experience as the contents of the conscious mind(Phenomena). The Phenomena(appearances) are structured by means of concepts.Since there is conformity between phenomena and concepts, the experiences are constituted by conceptualisation. The need to discover and describe the fundamental concepts underlying all experiences led to what is known as ‘phenomeno- logical method’.

Apparently, Husserl’s main concern with phenomenology lay in proving a secure basis to all empirical sciences. This could only be achieved by isolating natural existence by laying aside bracketing(epoch) the world. This was taken as a sure way to provide a presupposition less starting point for all philosophical investigation. This methododological preoccupation is, however,

totally alien to an existential approach. Existentialism is a perpetual criticism of philosophies giving priority to methodology. Methodological presuppositions are said to conceal data which need investigation. This reaction against method and comprehensive system-building brings Nietzsche into the existential fold. Going further back, we find Kierkegaard asserting: "It is impossible to think about existence without passion" (Kierkegaard, 1944. p. 313) and passion allow of no method and erects no system. This contention obviously goes against Hegel's passionless calm of purely speculative knowledge. (Hegel, 1929. p. 51.)

Time and time again, the existentialists warn of the danger of losing one's self in methodological analysis at the cost of never arriving at the data themselves for them, a preconceived method is more likely to distort rather than disclose a given subject matter through clamping of an arbitrary restriction on the breadth, range and richness of human experience. Scientism affords a clear example of the impact of methodology. Notwithstanding a general aversion towards methodological straight jacketing, both Heidegger and Sartre, the two giants of the world of existentialism, have consciously constructed their own phenomenological methods. They and other existentialists do indeed approach the datum of existence in a particular way and form. But they do not give priority to methodological formulations. On the other hand, they strive to retain an organic unity between the data and the description in such a manner that the data is immediately disclosed in the description. This approach, in a wider perspective, can, of course, be termed "phenomenology".

Phenomenology, generally, is a descriptive study of the form, in which something appears or discloses itself. It can be contrasted to the attempts to explain things from their casual relations. An incipient phenomenology is traceable in Kierkegaards' descriptions of different states of anxiety and his elaboration of the three spheres of existence is indicative of an underlying awareness of this method. However, a systematic formulation of the guiding principles of phenomenological method was under taken for the first time by Edmund Husserl. He had a strong bias against biology, anthropology and psychology. His phenomenology is said to be "an outgrowth of his attack on psychologism", (Alston.W.P. and Nakhrikian, 1967.p.622.) which reduces the fundamental principles of logic and mathematics to psychological generalisations. He has argued that any theory which tends to reduce logic to psychology is viciously circular. We cannot infer anything from anything unless we employ some rules of inference. In other words, we cannot reason in psychology without using apriori rules of logic. He calls the world of philosophic truths a world of ideal phenomena which existence is attributed to a flower or a chair. Neither do they have a purely "ideal" existence in the sense of Kant's "noumena"(things-in-themselves) or Plato's "Ideals".

The phenomenological method as formulated by Heidegger appears to have been derived from the transcendental phenomenology of Edmund Husserl. Heidegger appear to follow the basic phenomenological spirit of Husserl in trying to revert to the data of immediate experience by circumventing obscuring presuppositions. It do not mean to suggest that their views about phenomenology are

identical. On the contrary, they differ radically on certain basic issues. Heidegger is predominantly an existentialist while Husserl's basic standpoint is that of an essentialist. It is true that, in his latter period, Husserl devoted his special attention to the concept of "life-world" as a primary or central theme of phenomenology. Simultaneously, however, it also brought to light difficulties inherent in Husserl's point of view. In his account of *Lebens Welt*, (Husserl, 1965, p.67.) in the last work published during a life-time, he speaks of the contrast between its subjective character and the objective or true world which is based on modern science. He supposes that the scientific view somehow removes us from the immediacy of evidence. But the fact remains that most of scientific is as immediate as any thing else that can be encountered in the life-world that is "constituted" as a unity through all the relativities of the universe of life-world objects. It is his contention that in spite of all the changes and modifications suffered by the *Lebens Welt*, it still retains its essential laws and types, to which all science is bound. In this respect life-world is the "ground" of science. Thus it also an ontology which is to be produced out of "pure-evidence".

To call Husserl's phenomenology existentialistic is, indeed, tantamount to distortion of known facts. He, actually, never crosses the barrier of essence. In his obsession with knowledge of essences there is no fascination for individual existence. His phenomenology, in contrast to Heidegger's remains a science of essence. His concept of the "life world" taken as a world of "I live through" but a world of "I think only". Hence, it would be erroneous to think that Husserl

himself moved in the direction of existential philosophy by paying attention to the concept of a 'live -world'towards the end of his philosophical career. So,there need be no confusion about the fact that Heideggerian phenomenology differs sharply from that of Husserl.Heidegger presents his ontology with a new view of the world through the use of a new vocabulary.His ontology does not describe objective reality,the world as it exist independently of ourselves and the language we speak.But this does not mean that the link between Heidegger and Husserl is severed for good.Heidgger,actually employs the term "phenomenology" precisely in order to indicate this undeniable connection and the continuity that exists between his and Husserl's transcendental philosophy.

Heidegger's discussion of "Phenomenology" in section 7 of Being and Time is relevant more as a 'preliminary concept'(vorbegriff) of phenomenology than as a systematic account of the phenomenological method as it is used.For,the development of method goes hand in hand with its application to the problems that it is designed to solve.The description of such a method must be primordially rooted in the analyses of things themselves.True to his claim that ontology is circular.Heidegger asserts that a method can be developed only by applying it.So,he finds it difficult to give an account of "phenomenon"or the method of phenomenology without reference to the vital concepts of existence, truth, knowing, etc.

The expression 'phenomenology' for Heidegger,"signifies primarily a methodological conception".It does not,he asserts,"characterize the what of the objects of philosophical research as subject-matter

but rather the how of that research".(Heidegger.1962.p.27.)It also refers to the maxim- 'To the things themselves'- the self evident, then, explains the reason for his insistence that phenomenology is the name of the method. With its two components "phenomenon" and "logos", it was in danger of being confused with "theology", "biology" and "sociology". These terms delineate the objects of their respective sciences according to the subject matter they describe. In this scheme of things phenomenology erroneously becomes the science of a distinct subject matter,i.e. "phenomena". Its real distinction from other studies lies in its having no determinate subject matter at all. It only inform us of the "how" with which "what" is to be treated. (Heidegger. 1962.p.34-35.)

More significant is Heidegger's distinction between appearance, and phenomenon. The former signifies, that-which-shows-itself-in-itself ,while the latter is a ' not-showing itself. Appearance, he point out, is the appearance of something, it does not mean showing or manifesting itself. It is manifested, on the other hand, by virtue of something other than itself, as cancer appears by virtue of its symptoms. Phenomenon belongs to a totally different category of experience which directly confronts us in experience. This distinction draws a line of demarcation between Heidegger's conception of phenomenon and that of Husserl who often speaks of 'phenomenon' as 'appearance' in which the world manifests itself to consciousness.In Heidegger's scheme of things a conscious attempt is made to resolve the distinction between ontology and phenomenology. He designates the role of these terms as caracterezing philosophy, the object of philosophy and its peculiar

treatment of the object. Philosophy is a “universal phenomenological ontology” and ontology is possible only as phenomenology. Phenomenology speaking, phenomenon are a means to making up of being, while Being is in every case the being of some entity. For, in the phenomenological view of “Phenomenon” what one has in mind ‘as that which shows itself is the being of entities, its meaning, its modifications and derivatives’. Hence, the subject matter of phenomenology is ontology (Being of entities). But, “Being, as the basic theme of philosophy is no class or genus of entities, yet it pertains to every entity.” Being as well as the structure of being are beyond every entity and every possible character which an entity may possess. (Heidegger. 1962. pp. 35. 38.)

Though phenomenology, initially was antimetaphysical, ontology could never be removed from its purview. Husserl’s search for the radical and primary basis of all knowledge as it moved towards transcendentalism, was all the time in need of a general theory being, an ontology. With further development in the field of phenomenology, as in the case of Heidegger and Sartre, it became clear, that it had been from the very outset an ontology, which, because of its novelty, required sometime to be recognised as such. Through gradual progress, phenomenology naturally realised the need of ontology as subject matter. This was already apparent in Husserl, it became more pronounced in Heidegger. So, we witness in Heidegger an intensified craving, not only for knowledge but for the quality of being of all that is: a foundation of meaning. In fact, the basic originality of Heidegger’s standpoint lies in his conception of fundamental ontology. His main concern, therefore,

lies in answering the fundamental question: What is the basic structure of being and what is its real meaning.

3.2. THE EXISTENCE OF THE SELF

“ I am, I exist; this is certain but for how long? For as long as I think, it might perhaps happen, if I ceased to think that I would at the same time cease to be or to exist.”(Descartes,1968, p.105)“I exist”, is a proposition that is necessarily true, but its truth is conditioned by thinking. The thinking substance which precedes the body is not an object of sense-experience, is not spatial or temporal and does not come under the sway of the laws of nature. The body, on the contrary, can be experienced at any time by every one. It is always public whereas the soul is hidden and is not found by our sense-experience. This dualism of mind-body has also divided the individual into the spheres of known and unknown. The thoughts which are expressed and transformed into action are observed by others, and the inner nature remains implicit. Such view enables us to know individuals through their external characteristics produced by their inner nature, but the real person or the inner nature is never detected. The soul recedes from all descriptions and its identity becomes rather impossible by others. However, Descartes believes that the self is better known than the body because it is unchangeable and is the source of certain knowledge. He has started with an epistemological question and ended with ontology in the sense that he discovers his own existence on the ground of certain knowledge: “So that after having thought carefully about it, and having scrupulously examined every thing, one must then, in

conclusion, take as assured that the proposition: I am, I exist, is necessarily true, every time I express it or conceive of it in my mind.” (Descartes, 1968,p.102)

Our ideas and imaginations belong to us; each one of us has a passage to reach them in his own mind only by intuition, whereas the others can not approach them. For example no one can see my dreams or guess what I imagine unless I communicate them. In this way, my experiences become private to myself and consequently it becomes difficult to say that the individuals have exactly similar experiences or the same feelings. They can experience the same object while their images will be different. In addition to that there is the problem of language and communication. I can speak what I really feel when the signs are easily available to me and they are understood by the others, but still I can doubt how for the others understand me. When I use the expression ‘pain’ for a certain sensation in my body, I am not sure how much the others understand what I really mean. After all my experiences and feelings are private and can not be published because as Ayer says, they are contingent.(Ayer,A.J.1956, p.201)

The self is considered to be something other than our experiences and feelings, Ryle has eliminated the unknown aspect of human existence and whatever is left can be easily known and the subjectivity of the self is reduced to the activities of the machine. An individual is described as a person that is a body and not as some one who has a body. Pyle and his predecessors have destroyed the rational foundation for the knowledge of the self and

denied the existence of a metaphysical element in man but they have not explained the social dimension of the thought-produced machines. They do not tell us how the individuals come to interact in society with each other.

3.3.THE TAXONOMY OF 'WORKS OF ART'

While writing about the nature of objects and philosophizing about their modes of existence or non existence, and while speculating about their phenomenal or noumenal aspects, it has amusingly enough, been the wont of philosophers to pick up a ready at hand object like their writing table. The temptation, therefore, to start the present inquiry also with speculations revolving around the ontological problems of a writing table, being in the tradition of western philosophy would be pardonable; though unfortunately, it would not be a fruitful starting point. Because, as the subject of the matter indicates, the ontological problem to be explored are of a rather specific type i.e. those related to 'objects of art', or 'works of art'. But still, the individuated examples of objects, like a table and for that matter, a window, a room, a tree, a dog, a river, a copy of Shakespeare's Hamlet, a reproduction of Picasso's 'Les Demoiselles d' Avignon', a faint piece of music coming from somewhere, and even the writer himself considered as a body, furnish a valuable array of objects, which would serve as a classificatory perspective for our understanding of 'object of art' as distinct from all other species of object. Benefiting now from the diversity of objects just cited, one distinction is clearly discernable; whereas trees, clouds, rivers, dogs and philosophers as bodies, are

natural objects table, rooms, paintings, novels, pieces of music etc are man made objects, or to be more specific, they owe their existence to some kind of human intervention; in other words they are artifacts. The process of classification of objects into artifacts and natural objects, however, does not terminate here. Artifactuality, though distinguishing a host of objects from natural objects, is itself not a unifying differentia to hold all the members of the class artifacts together; rather it becomes in itself the genus, 'man made objects'; which includes a species, the differentia of which, had always been a matter of great controversy among aestheticians and philosophers of art. This species of artifacts has variously been termed as 'works of art' or 'objects of art'.

The problem of the definition of a 'work of art' has been a perennial problem of the philosophy of art, but it is doubtful whether any universal consensus, among philosophers of art had as yet been achieved on this issue. Joseph Margolis while stressing the need and legitimacy of an attempt to find a definition of 'object of art' in terms genus and differentia;(Margolis Joseph,1965,p.37)criticizes and rejects a multitude of such definitions on heterogeneous grounds. His attitude is summed up in his rather pessimistic comments:" In contemporary aesthetics,there is a sense that the correct definition of 'work of art' has yet to be provided or is an improper question if one is asking for the genus and difference of art. On the one hand the traditions of art or fine art are incredibly bad; on the other hand the grounds against the definition of art are hardly decisive".(Margolis Joseph,1965,p.37). Margolis, first of all, rejects Morris Weitz's stand point of rejecting the problem of

providing “a true definition or set of necessary and sufficient properties of art”.(Weitz Morris,1965,p.49) As Weitz’ thesis of the indefinability of art draws heavily on Wittgenstein’s concepts of ‘family resemblances’,Margolis’ criticism of Weitz’s thesis is partially directed against the validity of the Wittgensteinian concept itself.and partially against Weitz’employment of it in favour of his view, that objects of art have no essential common quality, rather they bear only family resemblance in the Wittgensteinian sense, like ‘games’.Briefly speaking Margolis accuses Weitz of misusing Wittgenstein’n theory of family resemblance by applying it to the objects of art.(Margolis, 1965,pp.40,46.) “I am saying then that work of art is of the genus artifact, that to deny this, in any sense of the term’s ordinary usage, is preposterous, and that Weitz is mistaken in his radical hypothesis, regarding the”the criteria of’work of art’”(Margolis,1965,p.40)

After this “rejection of the rejection” of the definability of a ‘work of art’, Margolis continues his polemics against those also, who did venture to put forward some positive definitions of a ‘work of art’. The victims are the definitions proposed by philosophers like.H.Osborne, Elder Alson, John Dewey, Clive Bell, Susane Langer, C. E. M .Joad, Bene dettoCroce, Jean Paul Sartre and others.(Margolis, 1965,pp.42,44)The point more directly relevant for us is that the atmosphere of ‘connotative ambiguity’ about art and ‘objects of art’, which Margolis portrayed especially in his early writings, persists in the current debates in the field of the philosophy of art. It was symptomatic that Margolis’ own theoretical constructs and critical analyses of art came to be

criticised later on by writers like B.R. Tilghaman. (Tilghaman, 1984.p.) The Controversy pertaining to the applicability of Wittenstein's insight to the taxonomy of 'objects of art', also continues. One such example which is anti-Weitz (and of course anti-Wettgenstein, in this specific sense) is that of the philosopher Maurice Mandelbaum, who in the tradition of Margolis disallows the usage of Wittgenstein's 'model of family resemblances' for the classification of various forms of art. (Mandelbaum, 1965, pp219-28) Mandelbaum, unlike Weitz, believes that there are interests and standards common to all 'objects of arts'. But on the other hand, the supporters of Weitz tradition continue to respond against, as Marcia Muelder Eaton, a lucid writer on aesthetic issues, testifies in her book. (Eaton, 1988, p.8) "But Weitz supporters respond Mandelbaum's statement implies that we know that these interests and standards are when we don't. Just as there are no directly observable properties that all and only art works have, so there are no special interests that art and only art serve (such as expressing emotions or providing pleasure) and no uniform, generally accepted set of standards for judging works of art or aesthetic objects". (Eaton, 1988, p.9.)

The meaning or connotation of an 'object of art' has further intensified in the present century, with the emergence of new forms of art, which very often are not only outrageous to the orthodox artistic psyche, but even for the avant garde they were initially, at least, quite bizarre. For example when Marcel Duchamps display an ordinary urinal as a 'work of art' entitled, 'Fountain by R. Mutt' or when the musician John Cage presents '4 minutes and 33 seconds of

silence', as a musical composition, all the traditional rules of classifying art forms, begin to crumble down and the whole question of the philosophical implications of the definitional possibilities of 'works of art', takes an uncanny turn. Not only the emergence of the "newer" claims to artistic creation have radicalised the situation, the very artifactuality, which had hitherto been considered the hallmark of the 'works of art' had come to be endangered by the claimants of object trouve, (the found object) as genuine 'work of art'; so getting rid of the human factor altogether, much to the dismay of the soul of Dewey, who had emphatically claimed that "without an artist there is no art". The case of the 'object trouve', might be regarded, however as merely a borderline case, not to be taken as a serious threat to the artifactuality of art ; and on this issue one might agree with R.A.Sharpe that "we are not certain whether something which is merely selected by an artist counts by that very process as something that artist has created".(Sharp,1983, p.27.)

The avoidance of the confusing case of the object trouve however does not diminish the confusion and uncertainty which we witness during our vain search for any universal definition of 'work of art' among philosophers. The consequent is a state of frustration on the 'discovery' or 'suspicion', that perhaps there are no manifest properties that all art works share. This almost total lack of standards which could be said 'to operate', (paradoxically enough, because these are the standards which 'operate' not their lack or absence) in all recognised art forms has given rise to a sense of exasperation which had not been limited to philosophers of

art alone. Writes Eaton, “the frustration that accompanies this apparent discovery is manifest, and it is not only directly perceivable in debates between philosophers. If we attend an exhibition of contemporary painting or a performance of modern music, the audience’s confusion is often obvious”.(Eaton, 1988,p.9)

But the most important insight which could dawn upon us here, is that, the so called confusion and frustration regarding the obvious question like: How a work of art is to be defined? Or just the terse exclamation 'But is it Art'?, should not be constructed as an epistemological collapse regarding the meaning and significance of art, rather it should be cognized as revelatory of the deep rooted, and highly complex relationship between the connotative and denotative aspects of the term 'work of art' or , 'object of art'. So far, in the course of our discussion we have been primarily concerned with the connotative aspects of 'work of art', and this exploration was indispensable for the purpose of shifting the focus of our analysis to the denotative aspect, or in more specific terms to the 'ontological peculiarities' of 'work of art' or the ontological status of 'work of art' or in still another formation to the problem of the identity of a 'work of art'

The relationship between the connotation and denotation of a term is a customary subject of logic; and notwithstanding certain problems of philosophical import, there generally is no special difficulty in determining these two epistemic features of any term. For example the case of a table, which share the quality of artifactuality with 'work of art' like paintings, sculptures, novels,

poems, works of architecture, musical composition, films, acts of performing arts etc. The significant point which emerges here is that, whereas the artifactuality of a table is limited to its physicality,(the details of arrangement of its material constituents), it is not the case of any 'work of art'. Defining a table means achieving an agreement upon the essential structural and functional aspects of the class of objects named table. To identify any member belonging to this class, later on. becomes a simple gesture of pointing to it. In the real of the 'object of art', the situation is not all that simple. An object of art, at one level, is a man made physical object, but at an other level, this is not its mere gross physicality which makes it an object of art, because it is simultaneously, an aesthetic object also.

The painting Mona Lisa, as a physical object, is an historical object created by Leonardo da Vinci, during the course of a specific duration of time, and it is constituted by certain specific stuff (canvas, colour pigment etc.) and this object is hanging now at a certain place in Louvre, Paris. But, is this all, what we mean by Mona Lisa, or to put the matter in another form, whether Mona Lisa as a 'work of art' is identical with the physical object as detailed above. In the opinion of R.A.Sharpe, we have grounds to affirm such an identity, in the case of visual arts at least; "I can see the actual Mona Lisa, but only if I visit the Louvre. We wish to say that the 'work of art' is identical with a physical object in that it is where ever the physical object is and that when the object ceases to exist the work of art ceases to exist".(Sharpe,1983,p.11.)Even if we accept tentatively the identity of the object of art with the physical

object' in the case of visual or plastic arts, it would be impossible, in the first place, to generalise it for the purpose of explaining the ontological peculiarities of other forms of art, secondly, such an hypothetical identity would fail to solve satisfactorily another interesting feature of the ontology of art, viz, the problem of the intricate relationship between the original 'object of art', the first instance, and its subsequent copies, replicas, reprints, reproductions, performances etc. A.R.Sharpe himself recognises this situation very clearly, and concedes that even in the case of painting and sculpture, the identity between 'work of art' and the physical object is not unproblematic and some thinkers make a sharp distinction between the two" .(Sharp,1983,p.13.)

One usual and probably, most prevalent type of the taxonomy of objects of art is in terms of their media and the mode of their perception. So we have visual arts or plastic arts in general, (painting, sculpture, architecture), performing arts (music, dance, drama, film) and literary arts (works of fiction, poetry). As we have seen, in the case of visual arts, we are generally in a position to delimit the range of their physicality and also to describe the details of their special placement. What is *La Guernica*? the answer would be a simple description, that it is a painting by Picasso, hanging now in such and such a museum. But now consider a question: What is *La Nause*, and where it is? That it is a novel by Jean Paul Sartre is indisputable, but it would be naive to say that the physical object corresponding to the object of art, the novel *La Nause*, is lying in my bookshelf. What is lying in my bookshelf, is one out of the numerous copies of various forms and prints of *La*

Nause. Which one of them is the so called physical counter part of the novel; whether all the copies collectively have got this status, or any of them, or non of them? To generalise the question; what is the mode of the existence of a literary 'work of art'? One might venture to suggest that the original manuscript of a novel or a poem might be constructed as its 'physical object'; but again it would be an absurd suggestion because on the one hand it would amount to reduce literature to calligraphy, and on the other hand such an assumed identity of the literary work of art with its original manuscript would be totally incomparable to the original-copy relationship which exist in visual arts. Destroy Mona Lisa as a physical object and it would be destroyed forever as an object of art: no amount of reproductions or reprints could save it from total annihilation, but destroy the original manuscript of Hamlet and all the copies also, but let there exist somewhere, a freakish scholar who could orally reproduce Hamlet verbatim and Hamlet would still not be lost. The tradition of oral preservation and communication of literary 'work of art' is of course not unfamiliar. In the pre-writing stage(if there was any.An apology is due to Derrida.),literary 'work of art', existed without any inscriptions or marks on a writing surface.It appears, then, on the surface of the matter at least, as if there does not exist any physical object or any material existent, underlying a literary 'work of art'.

The apparent 'absence' of any tangible physical object in the literary and performing 'work of art' may become a strong impacts for a philosopher to identify a 'work of art', with some kind of phenomenal entity or mental process.B.R. Tilghman refers in very

clear terms to this possibility when he writes: “The most frequent response to the onto logical question about the kind of object a ‘work of art’ is to deny that works of art are essentially physical objects and to identify them instead with some kind of phenomenal objects or mental construct.

There have been traditionally two major motives for this kind of ontology: in the first place aesthetic properties of work of art that we perceive and appreciate are thought to be inconsistent with their being properties of physical objects and secondly it seems impossible to identify a work of literature or music with their particular physical object or physical event”. (Tilghman,1984,p.95.) Although Tilghman here is not explicitly pointing to the existentialist and phenomenological understanding of art, a brief digression to this unique sensibility, at this point, would not be out of place, even if for sake of avoiding the possible accusation of omitting it from discussion on the nature of the objects of art. Jean Paul Sartre’s declaration,”And we can at once formulate the law that the work of art is an unreality”(Sartre,1972,p.32.) To prove the validity of this ‘law’ Sartre phenomenologically analyses a ‘work of art’, a painting, in fact the portrait of Charles VIII. Sartre readily concedes that the portrait is an object, but this obviously is not the same object as is the painting, the canvas which are the real objects of the painting. As long as we observe the canvas and frame for themselves the aesthetic object ‘Charles VIII’ will not appear. It is not that is not hidden by the picture, but because it can’t present itself to realising consciousness. It will appear at the moment when consciousness undergoing a radical change in which

the world is negated, will itself become imaginative".(Sartre, 1950,p.211.) Talking about the same 'object of art',Sartre further elaborate his thesis of the unreality of the 'work of art'. "That which is real we must not fail to note, are the result of brush strokes, the stickiness of the canvas, its grain, the polish spread over the colours. But all this does not constitute the object of aesthetic appreciation. What is "beautiful" is something which can not be experienced as a perception and which by its very nature, is out of the world". (Sartre,1950,p.33.)

Our itinerary in the landscape of the phenomenology of art, brief and hasty that it is, would be even more so, if we do not halt to share the vision of an eminent advocate of phenomenological aesthetics, a disciple of Husserl, the Polish philosopher Roman Ingarden. Once again the focus of his enquiry is the object of art." This object, thing process, or event may be something purely physical, or a certain fact in the life, and the experience of the observer, or a musical motive, a snatch of a melody, or a harmony of sounds, a colour contrast or a particular metaphysical quality all this come from the outside and puts a particular pressure on the artist in the unfolding of an intuition of imagination. The role of this 'object' is to move the artist in a particular way: it forces him out of a natural quotidian attitude and puts him into a completely new disposition".(Roman,1985,p.34.) Benedetto Croce believes that the 'real' object of art exists only in the mind of the artist. Inscriptions on the writing surface or marks on the canvas are only the copies of the idea; whereas the idea is the real thing".(Croce,1967,p.25.)

Richard Wollheim; who somewhat like Joseph Margolis, advocates

the complete identity of the physical and the artistic or aesthetic object.(Wollheim,1968,p.34.) And then there is David Pole who emphasising the contextual implications of the art works, opines that their reality is comparable to those of theories which are abstract entities or events of public nature, and whose history becomes their integral part.(Pole,1973,pp.147-64,) The whole issue is fraught with many controversies out of which we can afford to mention, here, only a few examples.

Margolis writes “It is interesting to speculate that, if we could actually reproduce a fully copy of a painting by some mechanical process, we would probably drop the strict requirement; that is, we would identify painting” .(Margolis,1965,p.62.) Margolis here is pointing towards a theoretical possibility of a situation when through some sophisticated technology, it would become possible to retreat an ‘object of visual art’, ‘exactly’ like the original. If this possibility is realised, then would the ontology of the visual art have to be placed in the type-token category ? The remarks of R.A.Sharpe on the application of type-token distinction would also not be out of place here.” The type-token distinction seems to me to fit tolerably well to the relation between film and its print or photographs and its points, as well as the relation between a work of literature and its printed or written copies. But whether it fits the relation between a piece of music or a play and its performance, seems to me much more debatable” (Sharpe, 1983,p.16) The type-token controversy in the field of the object of art is not at all over; new semantic and semiotic complexities regarding the phenomena of art are revealing unknown vistas of this unique human experience

(or action if we agree with Wolterstroff). After going through the mechanisms and dynamism, (through rather hurriedly) of the various taxonomic strategies employed by philosophers to create an order out of the chaos, in the realm of art, two points are hard to escape notice; the first of it is the obvious conclusion, that the confusion which exists on the definitional side of the works of art; on which we dwelled upon in the earlier part of the discussion, is a logical result of the confusion which exists on the ontological side; the second is the detection of a strange aversion for, or an ambivalent attitude (ranging from conscious to unconscious) towards the physical side of the 'work of art', which is to be witnessed even among those philosophers who advocate the identity of the physical and the aesthetic 'object of art'. Perhaps the metaphysical dualism, so deeply entrenched in western philosophy is being reflected here, in the philosophy of art also. Tilghman while criticising the ontological devices of the philosophers of art writes "We must again remind ourselves that the philosophical roots for these ontological manoeuvres are firmly grounded in the Cartesian dualism of mind and body".(Tilghman,1984,p.95.))The rather unfortunate consequence of this lopsided dualism has been the avoidance of any meaningful debate on the peculiarities of the media of art.

The fact is hard to ignore that classificatory paradigms like autographic-allographic distinction, and type-token distinction merely furnished alternative linguistic models to describe an ontological state of affairs in art, which is already there. They have left the basic ontological questions unanswered,e.g why a painting

has to be most individuated object of art, whereas a literary work is not, why musical performance, inspire of being different in each token, persists as a type also. Perhaps, keeping in mind the fact that mere classification is not explanation, the answers to such questions should be explored through an empirical inquiry, regarding the material, spatial and temporal peculiarities of the media of various art forms. In fact a scheme of classifying arts, in terms of spatial and temporal arts, already exists; plastic arts are spatial, whereas music, performing arts are temporal; the 'case of literature is ambiguous' but most probably it is also temporal in nature. Contemporary aesthetics should not shun the recent findings on the biology, (Desmond, 1962,p.36) neurology and psycho physics of the phenomena of art. Newer concepts like 'Primate aesthetics', (Whiten,1976,pp.18-40) and the findings about the physico-chemical nature of the media of art (sound, colour, two dimensional surfaces, three dimensional solid bodies etc), should not be a taboo in the field of philosophy of art - insights from these areas of empirical knowledge can give us new insights to unravel the enigma of the ontological status of an 'object of art'.

3.4. IMPORTANCE OF THE CULTURAL VALUE IN ART

3.4.1. What is Culture?

In this broadest sense, culture may be described as all that 'achievement' or progress of man which is not the result of 'maturation' only, having a social import. According to Salvador Giner, culture entails two thing:(i) it "entails a learning process

which takes place through human interaction”,(Salvador, 1972, p.90.) and(ii) it “is shared by groups, collectives and members of institutions”.(p.72) However, one of the most classical definitions of the word ‘culture’ comes from Sir Edward Tylor in his book *Primitive Culture* . For him it is “that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of the society”.(E.B.Tylor,1871,p.1) This ‘complex whole’, however, is not something consciously acquired; it is rather the result of a long process of ‘incubation’,which is most of the part going on under the superficial conscious levels over centuries in the life of a community or society. P.G. Grasso makes it more certain when he defines ‘culture’ as “a relatively integrated set of ideas, values, attitudes and norms of life which possess a certain amount of stability in a given society”.(P.G.Gross,1904,p.1) The process which leads to the emergence of culture is psychologically known as ‘culturation’.

3.4.2. Diversity and Integration of Cultures.

Since there are degrees of ‘culturation’, there are level of culture, for like an individual the society also possess through a continuous process of ‘culturation’, and at any given period of time in the history of mankind different societies betray varying levels or stages of the attainment of its fruits. This variation in attainment of its fruits. This variation in attainment begets a ‘diversity’ of cultures. Ruth Benedict, a recent writer on Sociology, in *Patterns of Culture* , expounds the diversity of cultures through an Indian chief who, after comparing cultures of a people to a cup, beautifully remarks, “They all dipped in the water, but their cups were

different".(Ruth,1968,p.15) However, the most rigid view on the diversity of cultures comes from Oswald Spengler in his classic *The Decline of the West*. His basic thesis is that each culture is a 'specific organism' having no inter-connection with cultures preceding or succeeding it.(Iqbal,1968,p.142) Regarding the seeming inter-connection Spengler argues,"Since every young culture superficially shows form-elements of older Cultures, these elements are supposed to have had continuing effect (*fortgewirkt*), and when a set of such effects has been strung, the historian regards it with satisfaction as a sound piece of work".(Spengler,p.55) He holds that his mode of treatment rests upon the idea, which inspired the great Gothic long ago, "of a significant singleness in the history of all mankind".(p.55) Spengler concludes his discussion thus: "Searching through all Cultures, then, one will always find that the continuation of earlier creations into a later Culture is only apparent, and that in fact the younger being has set up a few (very few) relations to the older being, always without regards to the original meanings of that which it makes its own".(p.57)

As Allama Iqbal, in his lecture on "The Spirit of Muslim Culture", has pointed out, Spengler has advocated this view simply to preclude any possibility of the modern culture being indebted to the Islamic Culture.(Iqbal ,1968 pp.142-43) He quotes from the opposite views of another renowned European historian Dr. Robert Briffault who in his book *The Making of Humanity* actually remarks,"Science is the most momentous contribution of Arab civilisation to the modern world,.... Other and manifold influences from the civilisation

of Islam communicated its first glow to European life".(Robert,1980,p.202)It is not only an indirect impact, he admits; a direct influence come to Europe through its scholars like Roger Bacon(d.1294) and Francis Bacon (d.1626) who brought to the West not only findings of the Muslims, but also the experimental methods itself. (p.201) In fact, such a rigid view as advocated by Spengler finds little backing today. As Salvador Giner, a living sociologist, has remarked, " 'Rigidity' is often a sign of vulnerability".(Giner,1972,p.100) If there were not cultural interaction, the history of human culture would have been long 'dead'.

The facts of 'paranormal' and extra-sensory phenomena like telepathy, clairvoyance, etc. have convincingly proved that human mind or thought, which is the highest product of 'culturation', cannot remain confined within narrow human circuit; the same phenomena prove that the facts of culture cannot remain fettered within any territorial, national or temporal limits; it rather tends to overflow into the universal realm. In fact, human mind or thought can hardly be fettered within physical or national limits in as much as its waves tend to disperse and dissipate like waves in a vast ocean. It tend to become cosmopolitan and universal which is the very essence of mind. Consequently, culture which is the highest manifestation of human mind or thought, can hardly be fettered within any physical or national (ideological) bounds. Culture are not like 'windowless monads' of leibniz; they do interest, and they interest in a variaty of ways.In the case of culture 'perennial' philosophy who liken the philosophy, which is the pith of culture, to a 'road', having no beginning and end, and passing through different

parts of the world at different periods. Ruth Benedict believes in the evolution of cultures and argues, "It is one of the philosophical justifications for the study of primitive peoples that the facts of simpler cultures may make clear social facts that are otherwise baffling and not open to demonstration". (Benedict, 1968, p.39) She suggests that in the study of our own cultural mechanism, "We need all the enlightenment we can obtain from the study of thought and behaviour as it is organised in the less complicated groups" (p.40)

Culture is an 'organic whole', consisting of 'traits'. Each culture is marked by its specific 'traits' which "having no intrinsic relation one with the other, and historically independent, merge and become inextricable,...." (p.32) This phenomenon accounts for the 'integration' of culture which is made possible by the fact of 'assimilation'. In the words of Ruth Benedict, each culture is not only characterised by certain behaviour patterns and purpose, it selects some 'traits' in the surrounding region which it can use. (p.33) The process of 'assimilation' may, perhaps, never be conscious, but it is 'integrative' beyond all doubt. "The integration of culture is not in the least mystical", Ruth adds; "It is the same process by which a style in art comes into being and persists". (p.33) She explains cultures on the pattern of 'great art-styles'. (p.33) All cultures do not attain to the same degree or level of integration, but cultures which have achieved it "are more or less successful attainments of integrated behaviour, (p.34) Ruth has stressed upon the importance of, what she calls "characteristic configuration". (p.34) of the 'traits' which go to form cultures of different regions and tribes. While discussing 'integration and configurations', she compares a culture to an individual; just as an

individual interests with his environment and 'assimilates' what is useful, and betrays " a more or less consistent pattern of thought and action", (p.33) similarly, culture interacts with other , simultaneous and successive, cultures and shows a similar 'consistent pattern'. Thus, a culture grows like an individual and requires the same necessary conditions for life and action.

3.5. LANGUAGE

We are profoundly ignorant about the origins of language.

It is a long step ,admittedly, from the earliest flint weapons to the splendid art of the late Old Stone Age: the first crude flints dates back perhaps to 1,000,000 BC, while the finest achievements of Old Stone Age man are later than 100,000 BC; and in this period we can envisage a corresponding development of language, from the most primitive and limited language of the earliest human groups to a fully developed language in the following time of Old Stone Age culture.

3.5.1. Meaning of Language

The most characteristic attribute of human being. as contrasted with infrahuman animals, is their possession of language. According to Langer, "Language is, without a doubt , the most momentous and at the same time the most mysterious products of the human mind. Between the clearest animal call of love or warning or anger, and a man's least, trivial word, there lies a whole day of Creation - or in a modern phrase. a whole chapter of evolution. "(Langer,1953,p.83)

Language includes certain gestures as well as written and spoken symbols. A gesture is linguistic if it represents something other than itself. To function as language it should also convey meaning to other. It should communicate information and arouse in other symbolic processes comparable with those of the individual who makes it. The same is true of written symbols. Speech is more obviously symbolic and much more flexible than either gestural or written symbols. As a means of inter stimulation and response it also has the advantage of functioning at a distance. It does not require that the symbols, whether gestural or written, be within range of the visual mechanisms. Whatever its origins, language changes markedly in course of transmission. This applies to gestural, spoken, and written language. Complex units are broken down into their elements, elementary expressions are combined in new ways, and eventually every symbol undergoes modification due to imperfect reproduction. Because of these factors a language may become so extensive and so complex as to belie its simple origins. Most writers agree that written language is a later development than either gesture or speech. The chief value of written language is that it makes possible the transmission of cultural acquisitions in a manner much more extensive and permanent than that rendered possible by either gestures or vocalisation, which depend, of course, upon personal contacts.(Britt,1949,pp.138-139)

3.5.2. Written Symbols

The earliest written language comprised pictures of the objects represented. Gradually these representations became more and

ox						
plough						
orchard						
sun						
grain						

Fig.3.23. Development of five Sumerian picture-signs into cuneiform symbols. The last two columns are classical Babylonian and Assyrian respectively.

more sketchy. Then certain parts of the original drawings were used as representative of the whole. Eventually, the characters became quite unlike the objects represented. They became, in other words, increasingly symbols. Judd(28) draws attention to the fact that , as man substituted symbols for the pictorial representations of subjects, he rendered possible a remarkable increase in linguistic flexibility. In early Egyptian, for instance, the picture of a owl represented the bird alone. Later, when a symbol in no way resembling the owl was developed, it was used to represent night, silence. and wisdom as well as the bird. Symbolism also facilitated the association of written characters with sounds. A sound , which in no way resembled the object, and a written symbol, which also failed to resemble it, were alike in representing it. Eventually the written symbol came to represent not only the object but, by association, the sound itself.

.5.3. Language as Writing

The customary practice of classifying the history of contemporary western philosophy into Anglo-saxon and continental modes of philosophising is not based merely on linguistic differences or geographical divisions. This intellectual bifurcation runs deep into the cultural and philosophical ethos of western civilisation and manifests itself not only in philosophy but also in the field of art, literature and perhaps religion. The advent of the two distinct types of philosophical activities in the figures of Desecrates and Bacon, set the stage for the subsequent development of philosophy in the West. The analysis of this development how- ever reveals an

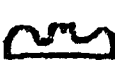
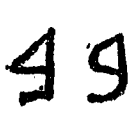
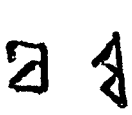
	Egyptian hieroglyphic	Sinai	West Semitic	Early Greek	Late Greek	Latin
ox						
head						
snake						
mount- ains						
court- yard						

Fig.3.24. Development of five letters of our alphabets from Egyptian hieroglyphs.

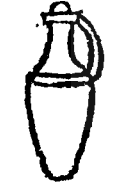
HIEROGLYPHIC			HIERATIC			DEMOTIC
						
						

Fig.3.25. Development of two Egyptian hieroglyphs into purely conventional hieratic and demotic symbols.

MATHEMATICAL SYMBOLS = equals ≠ does not equal > greater than ≥ greater than or equal to < less than ≤ less than or equal to ⊂ is contained in ∩ intersection ∑ summation ∪ union ∈ is an element of ÷ divided by ∫ integral ± plus or minus × multiplied by ∞ infinity ⊥ perpendicular to CHEMICAL SYMBOLS — simple bond ≡ double bond ≡ triple bond ⬡ benzene ring → direction of reaction ⇌ reversible reaction NH₃ a molecule of ammonia  structural formula for ammonia	ELECTRICAL SYMBOLS = direct current ~ alternating current METEOROLOGICAL SYMBOLS ● rain * snow ☁ cumulus clouds ⚡ thunderstorm ▲ hail ≡ fog ☂ drizzle ▽ showers ∞ haze ☂ dew ^ squalls BOTANICAL SYMBOLS ♂ male ♀ female ♂♀ hermaphrodite 24 perennial △ evergreen (climbing plant § naturalized
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Fig.3.26. Some Educational symbols of the present time.

interesting dynamics of rejections and reconciliations wilful avoidance and disquietening acceptances. The reception of post-structuralism, in the English speaking world has been further complicated due to the disturbing fact, for the philosophers community at least, that it had initially come to be regarded as an almost exclusively literary preserve. This is especially true about the works of the most prominent of the post-structuralists, the French philosopher Jacques Derrida. The “sympathetic interest and an increasing reading to admit and explore shared concerns” alluded to in the above quoted passage, ironically enough, generally took the form of monopolisation of the Derridian techniques of deconstruction, for the theoretical and practical purposes of literary criticism, especially American criticism.

Derrida refuses to allow meaning in any mind at all. His conception of meaning is extraordinary and involves no movement from marks on the page to mental contents and images”. (Harland, 1987, p. 34) But now we are moving towards deeper waters and in order to understand the significance of Harland’s remarks, we will first have to analyse the basic structure of Derrida’s thought, with a special emphasis on his unique theory of ‘language as writing’. According to Derrida and in his opinion is based on the metaphysical assumption that the original form of the thing is also its true form. The priority of writing over speech or voice which is the single most important and central theme in Derrida’s theory and practice of Deconstruction is not historical or temporal priority but conceptual priority. Richard Harland sums up Derrida’s position and his reversal of priorities of speech and writing in language as

follow, “Derrida recognises that the fact of writing follows from the fact of speech, but he nonetheless asserts that the idea of speech depends upon the idea of writing or to put it in another way, writing is the logically fundamental condition to which language has always aspired”.(Harland, 1987,p.129)Writing, for Derrida, is the ultimate of language; it is language most self sufficient and most independent----independent even of the writer.

This surely is an unusual situation, but not for Derrida,as he writes: “For the written to be written, it must continue to act and to be legible even answers for what he has written.....whether he is provisionally absent or if he is dead or if in general he does not support, with his absolutely current and present invention or attention, the plenitude of his meaning”.(Derrida, 1982.p. 316) Derrida, through his practice of deconstruction, explore the extensive conceptual resources of western traditions, and reveals in a striking manner how phonocentrism and logocentrism i.e. the predilection of philosophy for the self subsistence and finality of thought, reason, logic, truth, the logos go hand to hand. In other words, Derrida through the deconstructive reading of the classical texts of western philosophy, ancient and modern, literature and social sciences, expose the presence of the metaphysics of presence and its accompanying demotion of writing everywhere and shows how these twin forces, generate a whole series of opposites in which one pole is elevated above the other. The elevated pole being supposed to be the superior presence, that belong to the Logos, the first term of the pairs of the opposites, the second being negated and discarded as the inferior absence.

But what about meaning? In order for a word in a language to have meaning, the meaning must be present some where. What Derrida has to say on the question of the meaning of meaning? A reference here to Husserl's phenomenological theory of language is necessary, because notwithstanding the fact that Derrida built his post-structuralist theory of language upon the destruction of Husserl's theory, it would also help us in understanding the problem of meaning in the context of Derrida's thought. Husserl believed in the presence of the mental meaning behind the verbal meaning in the mind of the utterer, which controls the verbal meaning. So the utterer's mind is the place which had all along been a centre of meaning which persists and remains constant and serves the purpose of the authority. Derrida completely rejects this Husserlian contention, in his opinion, writer's mind has got no privilege priority over the meaning of his words, rather he himself discovers there meaning in the act of writing. Writing, in Derridean status, therefore, has got an autonomous ontological status. He writes, "before me, the signifier on its own says more than I believe that I meant to say and in relation to it, my meaning-to-say is submissive rather than active", (Derrida, p.178)

There are important similarities between Derrida's method of textual reading and the method of employed by modern critics, but the difference should also be recognized. Firstly, Derrida's methodology of reading is far more rigorous than those of literary critics. Secondly, the theoretical bases of Derrida's theory of meaning are at variance with the basic presuppositions of literary criticism. Whereas critics move from signifier to signified, Derrida

denies the existence of any signified. His extraordinary and new conception of meaning as Harland has said “involve no movement from the marks on the page to mental contents and image”. The semantic movement in Derrida’s theory of meaning is not from the signifier to signified, but from signifier to signifier. This is the state of dissemination. Every word in a language is spread out on all the other words of the language. In the absence of signified, neither there is single meaning nor multiple meaning of the word, rather it has perpetually unfulfilled meanings. The dynamics of signifier-signifying-signifier is endless, and, therefore, no word has any meaning fixed for all times to come. With the elimination of the signified as an end point in the writer/reader’s mind all human control over language is gone, and it acquires the status of a self operating machine with its own creativity and energy. This is a disquietening possibility, but Derridean theory of language seems to be pointing relentlessly to it.

The preceding analysis also puts us in a favourable position to understand an important notion of Derrida’s theory of language, which is that difference. Derrida has coined this term by exploiting the two alternative connotations of the French verb *differer*, which are to ‘differ’ in the sense of distinction, and to ‘differ’ in the sense of delaying or temporally putting off what is denied at present, Derrida wants to suggest that the differentiation of language involves both the difference and the difference of meaning. But the meaning which is *differed*, is held in abeyance only for the present; it continues to lurk behind, as if, waiting for its opportunity to overflow into the present meaning. The concept of difference, makes

its clear why according to Jacques Derrida, language as writing undermines any interpretative attempt to reveal any single, fixed and coherent meaning of a text. This paradoxical status of writing both as the founder and destroyer of meaning and truth led Derrida to conduct a series of penetrating analyses(or deconstructions) of the text of such divergent thinkers as Plato, Rousseau,Descartes, Kant, Hegel, Nietzsche, Heidegger, Sartre, Foucault, Saussure and others. The detail of these practical demonstrations of deconstruction, thought fascinating are unfortunately beyond the scope of the present discussion. The following words of Derrida, portraying some nuances of his idea of writing would not be out of place: “ It is because writing is inaugural in the fresh sense of the word that it is dangerous and anguishing. It does not know where it is going, no knowledge can keep it from the essential precipitation toward the meaning that it constitutes, and that it is primarily its future.....There is thus no insurance against the risk of writing. Writing is an initial and graceless recourse for the writer, even if he is not an atheist but, rather a writer “.(Derrida,1962,p.11)

3.6. CREATIVITY

As mentioned in Webster's dictionary ;

Imagination : The will working on the materials of memory; not satisfied with following the order prescribed by nature or suggested by accident it select the parts of the different conceptions or objects it selects the parts of different conceptions or objects of memory, to form a whole more pleasing ,more beautiful, more terrible or more awful than has ever been presented in the ordinary course of nature.

The term creative was adopted as an over all label , for it was broad enough to include all legitimate art forms, ancient or modern, yet by it s very meaning would exclude the unauthentic. Within this creative field the term unity was founded to be the primary criterion for evaluating relative quality in art works, and from this point on it was a matter of defining and analysing the artist' means and the principles of unity and showing how the means could be moulded into artistic form by the use of these principles.

An other thing to be considered is the proportion of reason and emotion to be prescribed for best results in creative activity. There can be no limit to this, of course, because it would be never exactly the same for each individual, and it would be hard to prove the exact degree of emotion or reason going into any given art creation. Beginning with the fact that human activity is normally performed with some sort of balanced ratio of thinking and feeling, one might say that this would apply to art activity in the same way and that the creator should use whatever degree of emotion at his command, controlled and perfected by all the intelligence and knowledge he may possess. Art.. like love, religion, and other emotional expressions of man- cannot be defined with any degree of finality, for after all the explainable principles are judged there remains much of the infinite, which is both illusive and impenetrable. The relationship of rhythms, forms, and passages that impress upon our senses a new spiritual experience is the significant quality of any of the arts. Creative art, being based on freedom and originality, knows no boundaries except those inherent within itself and the limitations necessary to quality, which we label unity. It plays no favourites

with style or isms. It is a timeless gauge for measuring art of ancient, modern, or future days, including all significant, creative, and more or less unified human expressions of the material and spiritual world in which we live. Actually the term creative art is redundant, because no expression is really art unless is creative. But owing to the widespread ignorance concerning art and imitation, the term is used here as label for the authentic as against the false. To create is to select or invent elements significant to a given purposes and organise them into a new and unique form. It means originality. It means individuality. It means freedom of actions. The opposites of creation in art are imitation, academicism, intellectual and emotional slavery. Creativeness depends on a certain attitude of mind. It is democracy in practice, an invitation to free thinking, exploration, and progression. Its opposite, imitation, spells conformity, reaction, and decadence.

Merely to set up a mirror to nature is not enough . To imitate is to transfer the object or view from one place to other. In doing this, nothing is said. Taking an image from place and transplanting it(either all or in part) to another place neither communicate nor gives meaning . It merely says, "There it was; now it is here." It gives room neither for individuality, for organisation, for expression of mood, nor for meaning. To imitate nature or man made works is not creativity but a craft. It is possible that any of these things might be done in a creative, non imitative manner and therefore be works of art. It depends solely on how it is done. To be imitative requires no originality of thoughts or emotions, but merely practice in the craft of copying. It is the easy way. To be creative is the hard way

(until the individual expressive powers are trained to work freely at least), but it is the only worthwhile way. In it there are room and need for personal feeling, thought, and imagination.

The creative artist may use forms quite natural in appearance if he redesigns them, rearranges them, and give them significance through selection, simplification, and organisation, or he may use non-objective, abstract, or semi abstract form to express inner moods, ideas, meanings. The creative artist may interpret the obvious, outward, realistic aspect or meaning of things, or he may go deeper into the spiritual and emotional values which the eyes alone cannot see but whichever he choose to do, the work must be structurally organised. Whether realistic or abstract, the artist must clarify the expression of what he feels or knows about the subject by extracting certain significant things, recreating, dramatising, simplifying, and symbolising.

To express means to give meaning, to say something. Man have always communicated with each other by way of signs or symbols. Ideas, moods, and meanings are translated and communicated from one mind to another only through this method. Drama, literature, music, sculpture, painting, all these are symbolical means of emotional and intellectual communication. Expressive body movements are symbolical signs; words in poem or story are symbols; musical tones are symbols; sculptural forms are symbols; the Morse code, a wink or a smile, an architectural plan, and the Ten Commandments- all are symbols that express emotions or ideas.

The plastic arts' language is made up of *symbols* which the artist

creates from visual materials- lines, tones, patterns, and the like. These materials he must mould into a form that says something, either to the spirit or the mind, to both. Although there is no such thing as an outline in nature, when we see a pure line drawing of objects, it signifies or express to us real objects in space, because we have learned to associate the symbol with the real thing. This same thing occurs in the use of words. Each different nationality associates a peculiar word or combination of words with certain meanings or ideas. Others not knowing the language find the symbols meaningless. People in the same way usually find a new art language foreign and meaningless until they take the pains to try to understand its symbolism..

Because of our habit of associating certain abstract symbols with real objects, we sometimes forget that the symbol is only a symbol and not the real thing. If someone happens to come along with a new symbol to replace the old one, we are disturbed because it upsets our notion of the reality of things and demands a mental reorientation. In order for an artist to produce an individual work, he must originate symbols which best express his own personal feelings about the thing he sees and imagines. To be personal, the expression must be the product of the artist's thoughts, emotions, and vision, being changed into personal symbols that represent these things. Every person, because of differing heredity and environment, expresses things in an entirely unique and individual way- providing, of course, that he has not had this natural ability stymied or completely sapped through imitative teaching methods. This personal viewpoint must be honoured, developed, and

protected. It is lost through imitation of nature, imitation of other artists' work, or through imitation of period styles, be they old or new. In a first consideration of a work of art we find that there are three main divisions; form, theme, and technique. In its biggest meaning form might be called the plastic structure, the inner and outer shape of an existing object. This would also apply to any single part as well as to a combination or group of units which go to make up the whole.---In a painting, *form* is the resulting appearance of a combination of the quantities line, tone, space, texture and colour. Each having certain differences and limitations as to character and dimension, work in different ways in relation to the laws of unity.

2.6.1. Creative thinking

Several psychologists, theorists, inventors and artists have either analysed their own thinking or the products of their thoughts are analysed by others in an attempt to discover something of the creative process. It is rather generally agreed, as a result of these studies, that creative thinking has three, and often four, more or less definite stages. These are; (1) *preparation*, (2) *incubation*, (3) *inspiration* or *illumination*, and (4) *verification* or *revision*. (Brill, A.A., 1938, p.35) *Preparation*: all education and knowledge is a preparation for creative thinking, although we may not use its creative products creatively. Specialised education, training in painting, is preparation for creative thinking along special lines. The painter's education give him the information (symbolic processes) which prepares him for possible creative

thinking in painting. In addition to general preparation for possible creative thinking, one needs specific preparation for specific problems. Thus, a painter confronted by some special difficulties about the material which may have to consult other authorities. A comparable "soaking-up" of facts is the required preparation for any creative work.

Incubation: This stage of creative thinking is characterised by absence of overt activity, or in many instances even of thinking about problem. Sometimes, however, certain ideas concerning the problems recur. Poets and artists report the following detail about their incubation periods; (Rorchach, H., 1937. pp. 227-235) The idea smoulders in my mind until completed. I have an idea in the back of my mind for a long time, sometimes a week or two. I don't think constantly about it, but it keeps coming back. I often carry an idea around for several weeks before I make a picture, though sometimes longer. I got idea in Lahore last summer to do now. The ideas recur from time to time while I am occupied with other things. This is a period of no obvious progress. Some creative thinkers intentionally put all thoughts of their problem in the background after preparing themselves. Some go for a stroll, read light literature, engage in a game or perhaps have a sleep. The stage which follows incubation has led some to assume that, while the creative thinker turns his attention elsewhere, his problem is being solved unconsciously. This would be difficult, if not impossible, either to prove or disprove. It is likely that associational activities initiate by attempts to solve the problem continue to some degree.

Inspiration : Most of the creative thinkers claim that their creative

ideas, following the period of incubation, come to them suddenly. The significant ideas may occur at any time, sometime even while the thinker is dreaming. In writing our creative theme, we have doubtless been discouraged by an evident lack of progress, when suddenly the material seemed to organise itself, the relevant ideas came copiously and rapidly, and what had been obscure became clear. One will recognise that this process resembles the process of insight during other forms of learning activity. It is often, as in those instance, proceed by a certain amount of trial and error. Trial-and-error activity, however, is usually considered part of the preparation rather than the incubation stage creative thinking.

Verification or reversion: Inspiration is sometimes the final stage in creative thinking. In most instances, however, it is necessary to evaluate, test out, and perhaps revise, the idea that come to us. Is it logical ? We can at times determine whether an idea is logical by casting it into syllogistic form and testing it by the laws of formal logic. Very often, however, it is necessary to carry out controlled observation which will prove whether or not an inspiration is correct, or workable, or needs revision. This is the method followed by artists. Likewise, the creator must show that his idea work in practice as well as in his sketches. Indeed, Inventor and artist frequently find that their inspiration need considerable modification before their creative work is satisfactory,

3.7. Intuition and Ceativity

Intuitive discernment is the hallmark of creative minds whether it is in the sphere of science or purely speculative discipline. The faculty

is unanalysable but a close examination would reveal that the format is not without elements seen, observed and experienced. Through ages, incitation has been regarded as a source of knowledge for a few privileged class in which Spinoza according his own admission, is not included. Nonetheless, creativity is a well known endowment for a dedicated artist, scholar or thinker and is most sought after. It is, of course, true that all scientific discoveries are made through intuition which can subsequently be established through the activity of the human intellect. Active intellect develops and completes our intuitive experiences. Intuitions in scientific, moral or artistic spheres are not so common as perceptions. But scarcity is not inferiority, nor is frequency a standard of higher value. In scientific discoveries, in art, in poetic and moral experiences, we find intuitions of different kinds which are altogether different from the perceptual and conceptual experiences of different levels in our daily life.

Literally, the word intuition means immediate apprehension by the mind without reasoning. According to Kant, “ the human mode of intuition is always sensible, because it is dependent upon the existence of the object and i, therefore, possible only if the subject’s faculty of representation is effected by the object”. (Kent, p.268) Intuitive experience is genuine, cognitive, inner personal, subjective, direct and immediate. By intuitions we can make true judgments of our daily life problems. Through intuition, we may arrive at decisions which are previously unexpected, unknown and unbelievable. Intuition is a distinct and true source of knowledge for human being who can reach up to this higher category of experience.

Intuition is the unconscious notice we take the things. Intuitions spring up for the most part, from our dispositions, for these represent the accumulated experience of the years. They, therefore, serve as a reliable guide in action and thought. So we judge aright of people's character even in the absence of logical reasons. When we like or dislike people by intuition, it is because we have unconsciously noticed things about them which are pleasant or unpleasant to us according to our previous associations. Intuition is the sixth sense, but unconscious deduction we make from all of our senses.

In Jung's terminology, intuition are objective and concrete, They may be termed intuition through objective experience. Intuition can be described as something similar to inspiration and insight. A pragmatic definition based on clinical experience may be stated as follows. Intuition is knowledge based on experience and acquired through sensory contact with the subject without the intuited being able to formulate for himself or other exactly how he came to his conclusion. In psychological terminology, intuition is a knowledge based on experience and acquired by means of proverbial unconscious or preconscious functions through sensory contact with the subject. This approximates the definition of Jung who says that "intuition is that psychological function which transmit perceptions in an unconscious way". (Sheikh, M.S. 1972.p.485). It is even something like its dictionary definition "the quick perception of truth without conscious attention or reasoning." This concept of clinical intuition implies that the individual can know something without knowing how he knows it.

Intuitions is a kind of insight or inner perception which bring us into contact with aspects of Reality better than sense perception. As Iqbal says. "We must not, however, regard it as a mysterious special faculty, it is rather a mode of dealing with Reality in which sensations, in the physiological sense of the world, does not play any part. Yet the vista of experience thus opened to us is as real and concrete as any other experience". Mystic experience, however, has its own pattern of functioning which cannot be described or communicated to others. Mystic states are thoroughly private. personal and subjective which cannot be conveyed to any one else. Like all immediate experience. Mystics of all times and climes may in one sense be said to speak the same language. They understand each other but no one else fully understands them. One thing must be kept in mind that mystics have their own symbolic language. Even then mystics do not desire to express their experiences to others. With the help of this method, viz, intuition, Bergson proved that " Reality is pure time, duration, free and creative."(Bergson, 1954.p.58)"Nothing is final in this world, even God's work is in change. God has not created the universe once for all. Thy is prerpetually recreating or refashioning it. According to Iqbal man is God's co-worker in this refashioning of the universe in so far usas he, through the exercise of the creative faculties, brings order in it and gives it a new disign and form."(Sheikh1972,p.469)

The Artist also creates with the help of intuitive experience of his life. "In the history of aesthetics, the first great expressionist was Plotinus. According to him, beauty of a piece of art comes not from the material -sounds, colours, tones or stones but from the which

operates in the mind of the artist. This form the artist confers upon the material from his own inner resources. This doctrine suffers from the defect that it splits up a work of art into separate entities, matter and form, making matter external and form internal to the artist.” Grose, the most famous Italian philosopher, whose theory of art has had great influence in the West, propounds that art is a creative activity which has no purpose and serves no end. No criteria of utility, ethics and logic apply to it. It is just the outpouring of the artist’s intuition; form and content are indivisibly united. It yields direct knowledge of concrete individualities. whereas the intellect, which is a post- intuitional analytical activity merely analysis our intuitional knowledge. Intuition is the self expression of the experiencing individual. There is only one quality common to all the intuitions and that is the creative activity of self-expression. If a work of art is appreciated by a contemplator, it is so because it arouses in him the same intuition as belong to the artist and that is so because both are kindred spirits. This theory of Grose about art as creative activity was followed in artistic execution by Elgreco, Gezzanne, Picasso, Matisse, Gauguin and others. Muslim architecture in Indo-pak and Turkey, especially Badshahi Mosque in Lahore, Tajmahal in Agra and Blue Mosque in Istanbul are, of course, highest kind of intuitive art.

The above discussion has outlined the role intuition can play in the field of human life. Intuition is the source of creativity for artists, poets, writers, scientists and all others thinkers and creators in their daily life. Intuition knowledge is innate, instilled at the moment of man’s primordial creation and becomes actualised by

divine inspiration. We can travel to our inner and inner of the others. We can visits to invisible cities and we can enter and reach the world of the unseen by the help of intuition.

3.8. MODERNISM IN HUMAN LIFE

We are living in an age of explosion of knowledge. Since the knowledge is the root of culture and the culture ins the fruit of knowledge, any change or increase in man's knowledge of himself or his environment directly affects culture and provide the impulse to adjustment to it. This process of social change initiated by it is called modernisation or social reconstruction. However, modernisation is not a straight path. It can not take place in one go, nor can it take p;lace rapidly and smoothly. It is a lengthy and tedious process. Man - the subject of modernisation - has a native tendency to cling to the old and familiar as well as to the new and novel, giving rise to a tug of war within himself. He has to carve out his way between these two opposing tendencies carefully and cautiously. Thus it is within the framework of the tension between conservation on the one hand and liberalism on the other that all modernisation takes place.

Let us now define modernisation. E. Vojas, for one, defines it as "a process of manifold interrelated changes in the economic, social, political. and cultural fields through which less developed societies acquire the characteristics of more developed societies"(Vojas, E..1971,pp.493-504)The emphasis here is on rapid and all-round change and on the transference of institution from the more

developed to the less developed societies. This is a culturally coloured definition and does not suit our purpose. It is a definition of Westernisation rather than that of modernisation.

A rather general and culturally neutral definition of modernisation equally applied to both developed and developing societies, is that of Prof.C.E. Black. He defines it as “ the dynamic from that the age-old process of innovation has assumed as a result of explosive proliferation of knowledge in recent centuries. It owes a special significance to its dynamic character and to the universality of its impact on human affairs.”(Black,C.E., 1967,p.7)He conceives of modernisation as a multidimensional process, “by which historically evolved institutions are adapted to rapidly changing functions that reflect the unprecedented increase in man’s knowledge.” (Black,C.E., 1967,p.6) This definition has an edge over others. It regards modernisation as a multi-dimensional complex process, give historical evolution its rightful place and rejects reductionism outright. The pointed emphasis it lays on the transformation instead of the transference on institutions, makes room for diverse developments to take place as different societies set out to modernise themselves in the context of their own cultural framework. Above all, it resolves the opposition between Modernity and tradition, by assigning a key-role to historical evolution “Modernisation,” Black continues, “ must be thought of not as a simple transition from tradition to Modernity, but as a part of an infinite continuum from the earliest time to the indefinite future.”(p.54) Needless to say, it is Black’s moderate and comprehensive view of modernisation that suits our purpose. It

makes room for integration modern knowledge, after carefully sifting it, into the cultural framework of all kinds of societies, as opposed to blind wholesale adaption of it. Cultural borrowing is a selective process. A growing cultural does not resort to uncritical wholesale adoption of a foreign culture? It adapts it to its own requirements.

3.8.1.Modernism; Progress

Modernism had an unshakable faith in the full possibilities of science. It was optimists not only about the present but also about the future of mankind. It believed that science will solve, one by one, all of man's problems and usher us into era of peace, progress, and prosperity, vitally connected as it is with industry, democracy, and extension. The dream, however, did not materialize. The two divesting world Wars have considerably weakened the idea of progress. Modernity fought against itself in fighting against fascism in Germany and Italy of the pretext of defending Western democracy, for both fascism and democracy are the products of Modernity. In Vietnam too, the same atrocities were committed in the name of democracy. Science is the proud achievement of human mind which aspired to be a blessing for humanity, but instead, it has become an efficient engine for destroying it. Why? Because the knowledge, which we call science, is secular and value-free. It is stranger to morale or ethic of any sort. It was the absence of moral restraint and rectitude in the culture born of it that gave the modern world a free hand to misuse knowledge and bring bad name to it.

3.8.2. Postmodernism:

Post modernism is a continuation of Modernism. It is a logical consequence of the latter's desacralising knowledge on the one hand and the explosion of secular knowledge in recent years on the other, with the result that it is in a state of flux all the time. Modernity is the name of novelty and change. There is nothing secure, stable, and permanent in its structure. This insecurity of Modernity ushered us into an age of Postmodernity, the distinguishing feature of which are "nihilism", (Abu-Rabi 1990, p.253) loss of spiritual centre, as H. Smith defines it, and "alienation", (p.244) split between man's mind and spirit, as Neibuhr explains it. Modern man was materially well-off, Postmodern man is spiritually homeless, insecure, and lonely. Machines were and ought to have remained our good servant, but unfortunately they are more and more becoming our bad masters making us strangers to ourselves. The greatest problem of the Postmodern man is to find a way of preserving the humanity of man and preventing the erosion of spiritual and moral values in an age dominated by science and technology. Prof. S.M. Vujica rightly observes "A purely scientific civilisation destitute of ideals and values, devoid of the humanising and mellowing influence of religion, philosophy, and arts, would be as cruel for the soul as the prescientific civilisation was for the body." (Karachi, 1961, p.171) Whatever else science might be able to do, it cannot heal the wound of the soul. What the Postmodern man needs today, writes Harold Urey, "is a great prophet who can accept the facts of science and at the same time give the inspiration to fill the great

spiritual void".(p.172) This is the only cure of the "nihilism" and Alienation" the Postmodern man is suffering from.

The age of man, the modern age, is slipping away, and rapidly is emerging the post modern world with its anti human convictions that human subject is a priorily predetermined and so even the lost retreat of man's inwardness is lost. Foucault in his discussion of post-modern post structuralist age is not very clear about its ultimate morphology, but one thing he says with certainty at the end of his analysis of Human Sciences,in *The Order of Things*..... "As the orchaecology of our though easily shows, man is an invention of recent date, and one perhapes hearing its end" (Foucault,1970,p.387) The question of the status of knowledge in Post-modern world is thoroughly explained by Francois Lyotar, a French philosopher belonging to the second phase of post-structuralism. According to Lyotard, post-modern age has been ushered in by the collapse of the metanarrative of science which had enjoyed a unifying and prescriptive role in the modern age. The metadiscourse of science which had been giving legitimacy to the traditional bipolar subject-object epistemology has sundered apart, into a multiplicity of discourses or language games, with their own rules of legitimacy and efficacy, Lyotard with his unmistakably neo-wittgensteinian sleights perspective talks of the "atomisation" of the social into the flexible network of language games.(Lyotard,1989,p.17) The most superior of the language games being that of computer language. The Post-modern age is encountering unprecedented epistemic situations and heuerestic structure like cybernetics, information technology, data bank and

the like, which are eclipsing the nascent wonder, the cherished Aristotelian beginning and end of philosophy. It is for the first time in the history of human thought that technology, a by product of science (knowledge) is going to temper with the so called ultimate basis of knowledge itself.

3.8.3. Beyond Postmodernism:

Just as Postmodernism was continuation of Modernism, so what is described as Beyond Postmodernism is a continuation of postmodernism. It is a desperate attempt to regain the spiritual centre lost in a thoroughly secularised world. It is a consequence of the ever deepening feeling that the future of humanity lies not only in conquering nature outside ourselves, but also that within our own selves. It basically affirms the spiritual dimension of man to fill the great vacuum created by the loss of faith, without in any way belittling the temporal aspect of his being. It is a burning passion to recapture the intellectual heritage of Adam- integration of science and religion- lost to his progeny, as presaged in the very beginig.

4. CHAPTER: CONCEPT OF SYMBIOSIS IN ART

4.1. JOURNEY OF LINES /SYMBIOSIS IN ART

Journey of lines is a work of art which we can study as a symbiosis of line-shapes, symbols and poetic presentations. To start with the subject under discussion we will add here few references about line and poetry.

4.1.1. What is line ?

Definition of the line as mentioned in the Encyclopaedia Britannic, “Line, Primarily of thread or cord, a succession of objects in a row, a mark or stroke, a course in any particular direction. In mathematics several definitions of the line may be framed. The synthetical genesis of a line from the notion of a point is the basis of Euclid’s definition (“a line is width less length”), and in a subsequent definition he affirms that the boundaries of a line are points. The line appears in definitions 6 of the Elements as the boundary of a surface. Another synthetical definition, also treated by the ancient Greeks, but not by Euclid, regards the line as generated by the motion of a point, and, in a similar manner the surface was regarded as the flux of a line, and a solid as the flux of a surface. Analytical definition, although but not finding a place in the Euclidian treatment, have advantages over the synthetical derivation. Thus the boundaries of a solid may define a plan, the edges a line, and the corners a point; or a section of a surface the line, and the section of a line the point.

The line has only extension and is undimensional; and the point, having only position has no dimensions".(p,151) There is a very interesting and perfect discussion about line by Krome Barratt in his book *Logic and design* " A line is line many ways. It can be the mind's abstraction for an edge, a crack, a fissure or a chain of dimensionless points, linking their extremities... A line can be the contour, the silhouette, of a series of magnitudes such that the mind may run over them, as Descartes required, until they are entirely memorable. The line then becomes the envelop of a series of events. It is a trace moving point; a record of its passing, to guide and ease subsequent trips and become firmly established with use. But, although in its twisting and turning a line may circumscribe an area and even a volume, it is not a description or an experience of them. It can define only the quantity and quality of its journey."(Barrat.K.,1980,p.186)

A linear or calligraphic mark. It is an actual designated marking that shows certain attributes of characters such as short, long, vertical, horizontal, straight, curved, wavy and so. A boundary limit of space, objects, masses, colours, or tones (structural line). The line may be more imaginary than real, as in the general lineal direction of a group of moving clouds..Defining it precisely as a general principle, it is a line, imaginary or real, that bounds two or more objects or masses of a composition. The former is an actual unit, whereas the latter is line that defines masses or groups of units, spaces, tones, colours, or other details. The use of any of the means in creating form is in a sense an illusion, but this is probably more true of structural line than any of the others. An offset balance or

equilibrium is attained by playing complementary directions, lengths, and general characteristics of line against each other in a design. Upright against horizontal, short against long, curved against straight, this against thin are illustrations of the rule. Rhythmic line is of great importance in achieving cohesion and harmony of the various elements in a picture, and relating these to the format of the field in which they exist. It makes a consistent and dynamic relation and connection of parts that enables the eye to find its way through all the details of a design. Lines having a rhythmic change in direction across an area give the effect of plastic vitality of life, just as the rhythmic change images on a moving picture screen at quick intervals gives the characters or objects movement and action.

Repetition of certain type and directions of line from one part of a picture to another is the other principle of unity which together with rhythm we call transition. The result of repetition of like lineal characteristics is to lend cohesion and balance. Dominance is attained where line is concerned by using the laws of opposition and transition in an usually strong degree at some point of the design, attracting attention to the area. For instance, when the rest of the design is generally harmonious and two lines at same point seem to clash or oppose each other in length, direction, or general character, they become the centre of attraction. The dominant role played by these lines is strengthened when the eye is led toward the area by transitional passage of line and other means. Unity and variety are required and strengthened when lines are massed or groups together in certain areas of a design, leaving the other areas

subordinate. Because of its transitional potentialities, line is a powerful agent in ordering cohesive sequences between forms and spaces from front to back and side to side in the prescribed picture field. Structural lines, either hidden or real, sew together forms and groups on front, middle, and distance planes. They shape the separate parts and the whole into harmonious relationship within the limitations of the field in which they play. The eye of the observer can be led from unit to unit, from space to space, with linear point and counterpoint, to bring about visual beauties comparable to the aural beauties of a symphony.

Overlapping or lost and found lines establish direct recessional planes, especially when they are set at opposite directions (vertical against horizontal, and so on); that is, when some lines are lost or hidden behind others, they tend to set up recessive planes in relation to those in front. Transitional lines create diagonal movements in and out or from side to side. Upright and horizontal lines usually stay on the two-dimensional picture plane unless modified by other plastic means.

Delineation and coordination of planes are important. When two or more lines cross or touch each other (without defining planes by overlapping or other ways), a static point is created which in most cases is harmful to the form because it obstructs the harmonious flow and movement through various parts of the design. It is also harmful when lines or spaces tangle with edges of the frame or converge at corners or other obvious points. Focal points in the three-dimensional field can be established by lineal tensions and

rhythms, developing an area or areas of dominance about which subjugated unit and spaces revolve. Lineal perspective, or convergence of line at a distant point, is useful as a recessive means but must be considered as a plastic element in relation to the other three-dimensional quantities rather than merely as an illusory means of naturalism. Scientific perspective often needs to be completely reversed, or at least held in check, because of the necessity of holding the back plane in static relation to the picture plane, and of making a wall to stop and deflect the movement into a return transition toward the movement into a return transition toward the front of the field. Lineal radiation from a point or tangential junctions on a line are principles of nature that may be used to advantage in creating a dominant feature.

Other than all geometrical definitions of line, it is clear that line is music, line is journey of thoughts, line is a poetry and way of presentation of sensitive feeling of inner self. “ A line is a path that can offer an interesting and varied journey; rhythmic and with occasional, pleasurable surprise. Thus is one tempted to take journey again. This is as true for a line of music by Mozart or Gershwin as for the skyline of Salisbury cathedral or Taj Mahal. It is absolutely vital to the sales of popular car. a hi-fi radio, a camera or an evening dress. From the hand of a Toulouse-Lautrec, a Michelangelo or a Picasso, a line becomes by inflected by compassion and love.” (Barratt. K. 1980,p.187)

4.1.2. What is poetry?

Poetry. In modern criticism the word poetry(i.e. the art of the poet.gr. ,maker, from ,to make) is used sometimes to denote any expression (artistic or other) of imaginative feeling, sometimes to designate a precise literary art, which ranks as one of the fine arts. As an expression of imaginative feeling, as a movement of an energy, as one of those great primal human forces which go to development of the race poetry in the wide sense has played as important a part as science.---poetry is the concrete and artistic expression of the human mind in emotional and rhythmical language---the poetry must be metrical or even rhythmical in movement. (Encyclopaedia Britannic p.106)

4.1.3. Symbiosis in art

In this work many Line-shapes are grouped by magical associations of continuous lines which have their own colours and sounds. These lines attract, repel and 'burn' one another, and their association composes a new kinds of poetic unity depicting a new symbiosis of ancient and modern, tradition and individuality, Eastern and Western characteristics. When we look with naked eyes at the drawings we find new unique things disclosing new horizons of thought. Artist sees world through his created patterns. He has portrayed the situations of ancient and modern cities, combining myths and actualities, dreams and realities and imagination and existence In this works patterns of disclosure take different turns. There are exploration of new dimensions of living world in the perspective of birth and death, love and hatred, honour and

disgrace, white and black, Surrealism and realism, first world and the third world, earth and sky and man and women etc.

Combination of “world” and earth”. Destruction is the main tool in the hands of modern artists. Through distrusting traditional and old methods of expressions they build their own new techniques and styles to bring new truths into being. For Heidegger “art is essentially poetry and the ‘creation’ is not centred in the artist. Rather the creation really implies allowing something to emerge which has been brought forth.” We can visualised this works a true poetic projection which discloses “earth” in a different way combining actualities with dreams, situations with histories, concrete with myths. Every artist create his own history. Creator of this works too has tried to roll together language, poetry and art through the act of discovery of his real being. This work is poetry of lines, We can observe this reflective thinking in these drawings which contains linguistic titles. Holderlin the German poet like Hume and Wordsworth, fathomed the experience of spiritual death and rebirth in the perspectives of linguistic monotony and multitudes. Hume in Letter to a Physician, Wordsworth in Prelude, Andre Breton in the First Surrealist Manifesto, Roland Barthes in Writing Gegree Zero, W,B, Yeats in Symbolism of Poetry and several other critics and intellectuals, have explored the problems of language in the context of poetry and like Heidigger made language the basic source of their inspiration. In this work artist has used artistic lines to name his new and unique experiences. As far as the language is concerned it furnishes the record of passing and passed world and possesses the account of man’s existence.

He has chosen the phenomenology of lines and shapes to theorise the views about life and society. We can give unique interpretations to this work as through the artistic dream-world has brought marvellous things and assets of imagination into existence. The artist has embodied his ideas through visual metaphors, symbols and plain shapes. With the help of sublime representations and elevated portrayals, he has recreated and innovated new lines for fascinating encounters. Creative artists always go for novel expressions. In this work we can see creation of original Line-Work through exploration of dimensional thoughts and art techniques. The main point on the basis of which we can reflect our existential theory of art brings forth the idea of relativity. Unless an artist searches or creates new strokes or lines for his novel experiences he cannot express his true self truthfully.

In this Line-work the subjectivity has travelled freely. Art places it has taken its own path and often broken itself from objectivity. Artist has constructed his own metamorphose through his initial subjectivity. He could not encounter this extreme form and extension of his subjectivity. He is facing new cultural symbiosis and symbols and feeling himself alone and alien. We can well imagine that sometime he has no control on his lines which seem at war with each other and his ideas are scattered.

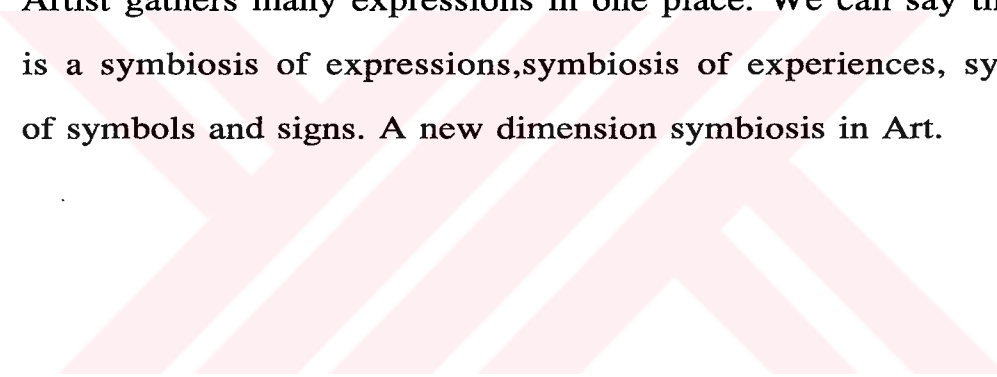
This work contains and reflects many traces of cultural symbiosis. If we want to explore the mines of this work we have to take help from modern sciences, literary approach, and philosophies. We can also seek help from the writers fully equipped with cybernetics

sociology, language, myths, and folk thought. This approach which is introduced in this study is symbolic. But this fact is at its own place that artist has depicted in this work his transcendental self, so these works make people bound to “hear things beyond the understanding of language of” traditional drawing. He has seen beyond the patterns conceived by so many other traditionists. He is well aware of the techniques used in Prehistoric art, Egyptian, Mesopotamian, Aegean, Greek and Roman, Early Christians, Byzantine, Middle ages, Romanesque, Gothic, India, China, Central Asia, Arab World and Turkey. He put in black and white his experiences and emotions with alert and moving pen on drawing paper. His pen seems fast and miracle. His lunatic dreams required reflective expansion so with full aesthetical flow(like flying fairy) he drew here and there, forwarded and back; and up and down on drawing paper many picturesque lines. These arched, round, oval, straight, broken, or zigzag lines do not represent the dreams of madness. We can trace from them a long journey of visual experiences. These works are created in the result of intercultural studies. The effects are influenced by the different countries. “ The Journey of lines” is a documents which by encompassing the influences of a person’s national and international travels takes along the viewers in strange and familiar lands of dreams and ideas. This creative venture tells the story of Line-poetry. In it he depends on line symbolism or visual conceits to express the experiences and happenings of contemporary world. One feels the moving waves of emotion and feeling which bring and takes away a lot many things with it.

The lotus of Artists lives take bath in the vaves of the ocean of eternaty. Sometimes this ocean loses control and sometimes becomes beautiful. Several mysteries voice in its silence. A lot meny unfulfilled disires cry. Artist by using their mediums to the extent of possibility reorente their experiences. Decorate them with new colours. Change their moods in new perspective. Give them signs and maks them eternal. Creater of this work has placed which spirals, arches, circles, semi circles, whiripools, dust of winds, storm in the univers of colours who can only say that they have converted themselves into such a big black hole in his line expressions into which his emotions, concepts, imaginations, visions and all the forms of his consciousness and shapeless substances fall silently. The universe around us has also emerged from a black hole; a big nothingness, a mammoth emptiness. And at last it will fall into another black hole, the black hole of eternity.

The great waters of life fall into an ocean and this ocean full of waves falls into another bigger ocean.” Journey of lines” reflects the eternal sages of experiences. Here waves of lines seem following each other restlessly. One wave quickly follow another and leaves it behind. Every picture brings forth a new perspective of meanings. Lines have converted themselves into waves; water waves, sound waves, horizontal waves, earth waves, snake waves and joy waves. We can see, cactus of lines, octopuses, scorpions, flood-fides, haunted matted of bunions, pyramids, magical domes, peculiar animalsand brutes somewhere transformed into and somewhere apart from each other show their unique moods. Viewer wants to see real faces of human beings. These drawings are fulls

of complexities. The waves of lines are moving constantly towards new expansions. The great circle of movements., Jumping upwards waves intermingle with each other and then suddenly fall down into a dark maroh beneath. After crossing one river artist faces another. This is an endless practice. Lines take him one world to another. The world where every thing become the part and parcel of a complex unity. He can not visualise any thing as he feels he also has become part of that unity. This line-work or line expressions transform concrete into abstract and abstract into concrete. Here the boundaries of abstraction and concreteness meet each an other. Artist gathers many expressions in one place. We can say this work is a symbiosis of expressions,symbiosis of experiences, symbiosis of symbols and signs. A new dimension symbiosis in Art.



CONCLUSION

An artist is in symbiotic relationship with his subject of art. He can not separate himself from it. In the process of creating his art what ever subject he is studying and working on he is in constant interaction with it . He gives from his inner world to it as well as he takes from it.in a two way stream of loving relationship. Symbiosis of this sort in dudes elements of opposition and competition. Individually an artist continuously tries to meet growing requirements of his inner personality, through his imagination and introspective views. His art helps him to reunite himself in the ground of his essential being. Thus the art is a creative human activity aimed at the expression and the transmission of some thoughts, through the use of talent, imagination and inspiration. An artist with the symbiosis of all these available elements develops, creates the symbiosis of art work. Some of the elements available consist of; knowledge, medium, technique, symbols, themes and intuition for thinking which are all symbionts and make his way being itself which is in constant interaction with his external world and develop the “ Symbiosis of Art Works”.

An artist is a part of the society which is a symbiont of the whole world, the world which is already in symbiosis process as we studied in this study. Whatever an artist is creating it is a symbiosis in art and that art is making him the member of the global world which is a symbiosis of his activities.

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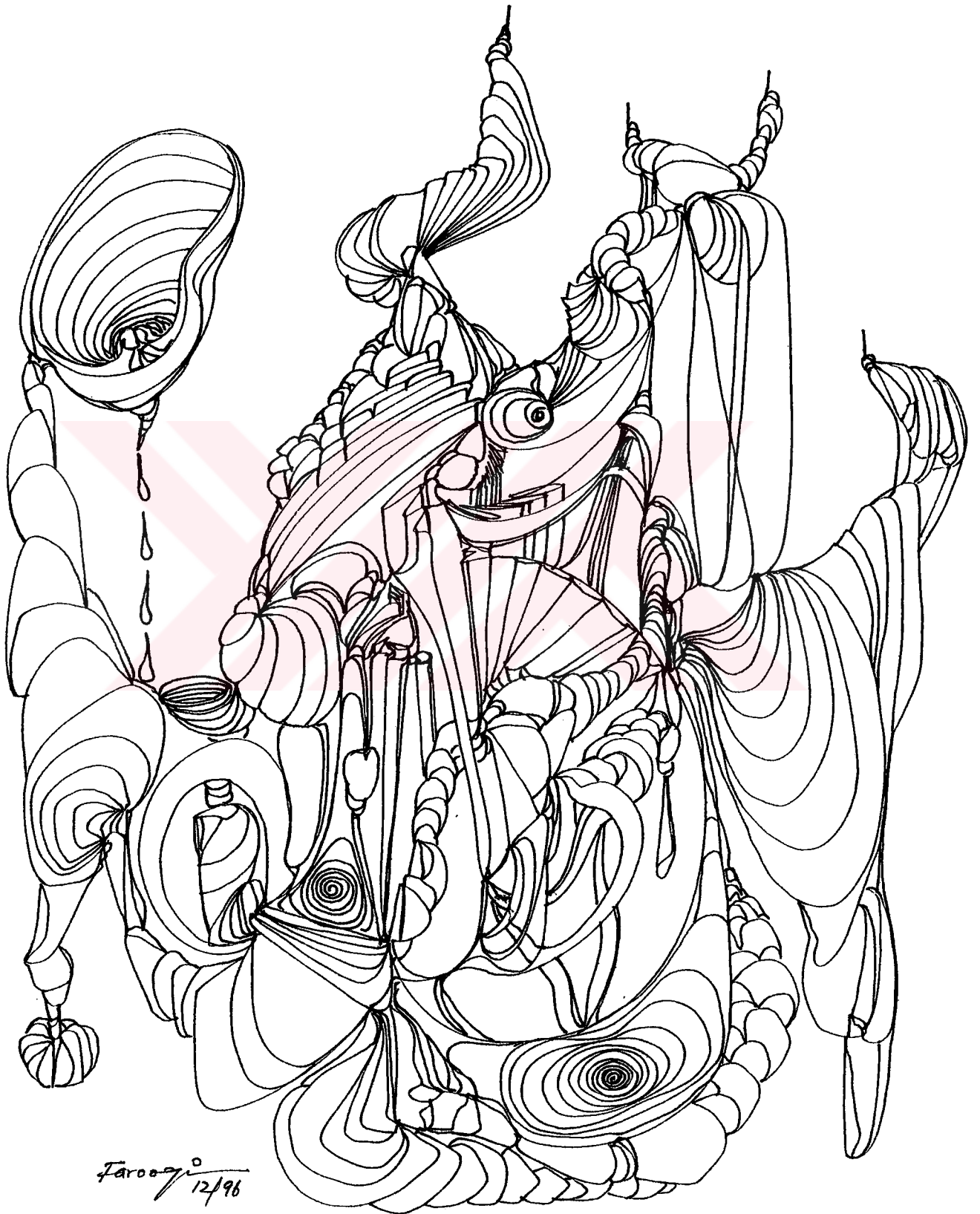
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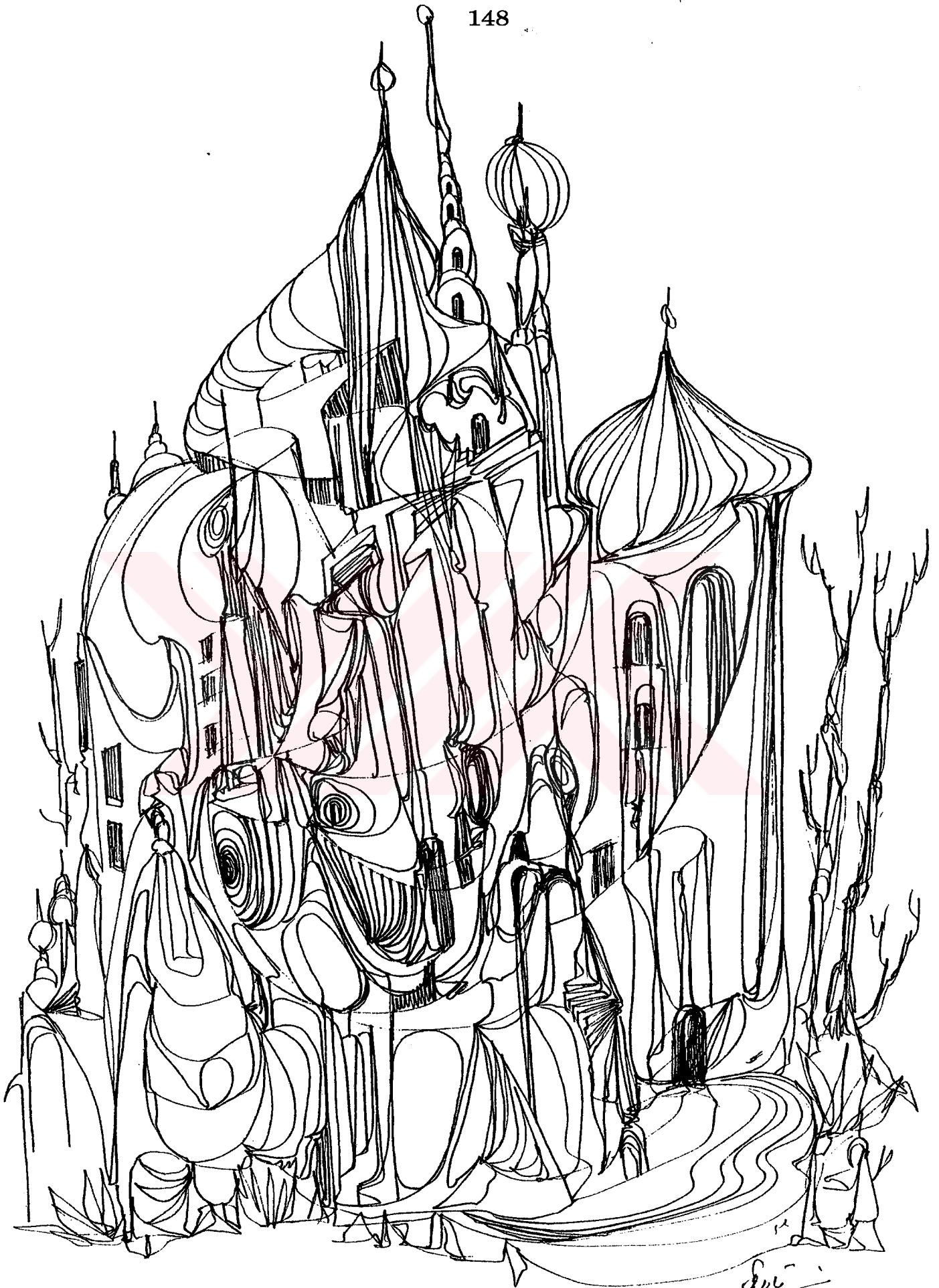
APPENDIX

10 drawings out of 500 from the the Art work "Journey of lines" which is under study, are includes in the appendix.

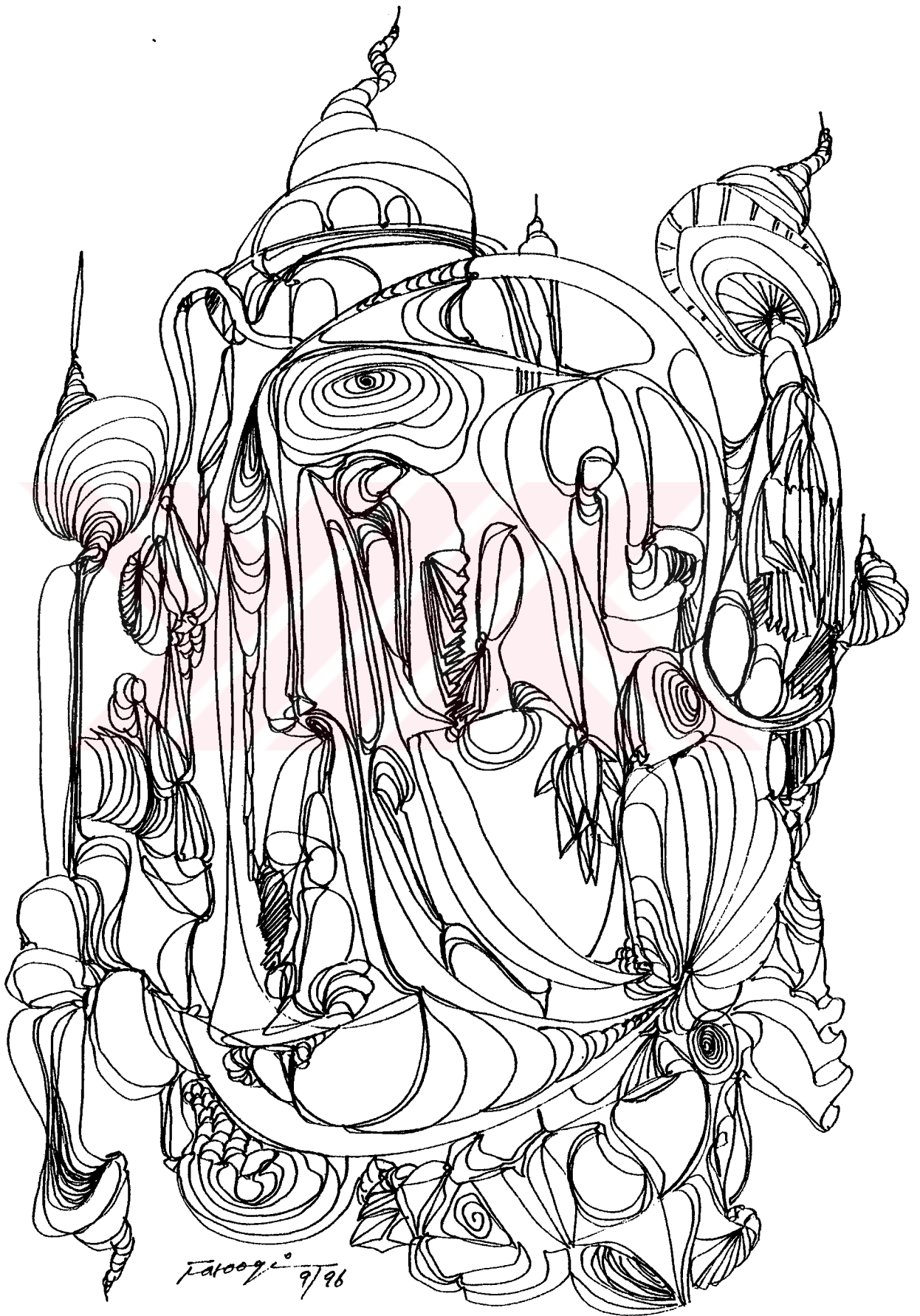








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BIOGRAPHY

Şefik Faruki (Shafique Farooqi) born in 1942 and received his basic education in Sialkot/Pakistan. Diploma in Graphic Arts, Graguated from Punjab Univensity, Lahore. Advanced Certificates in Art, Book Illustrations and Educational Aids. Worked (About 32 Years) as Graphic Arts Expert in Industrial Arts Department of Punjab University, Audio Visuals and Publications Officer in National Institute of Public Administration Lanore, Pakistan Administrative Staff College Lahore and Civil Services Academy Lahore. Advisor for Fountain House Lahore, Project Director of Organization for Support to the Disable Persons in Turkey.

68 Personal Solo Exhibitions and participated in about 80 group exhibitions all over the world. !7 Awards of honours. Associated with several Organisations and Committees of Art and Education.

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