

THE AESTHETIC VEHICLES, SUBJECTS, SPECTATOR, EMOTIONS AND MODE

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ABSTRACT

Taking cues from: Baumgarten's conception of aesthetics as an epistemological phenomenon – theory of knowledge – distinct from the 'intellectual' and 'sensuous' perspectives of knowledge; the Kantian theory of aesthetic judgment and categories of the beautiful and the sublime; and the variety of arguments prevalent in the field, the study specifically assessed the aesthetic: phenomena (vehicles) subject (spectator), emotions (feelings), interaction impacts, perceptions and attitude. Further analyses were also made from Schopenhauer and Nietzsche's different hypothetical accounts from the phenomenological perspective. These provided insights into the aesthetic: vehicles encounter and impacts there from on the "aesthetic spectator(s)". The predominant methods utilized by the study is the qualitative approaches of philosophical-language, logical, and analogical analysis; and documentary evidences which critically appraised the basic concepts, issues and arguments. Wonder (awe)-the beginning of sensitivity to things generally, is identified as that which evokes and sustains the aesthetic emotions in humans. It is phenomena-natural and or manmade which captivate and thrills the aesthetic emotions that are the vehicles of aesthetics. The aesthetic emotions evoked by the aesthetic vehicles could be beautiful, sublime and or ambivalent. The descriptions of these aesthetic emotions are aptly provided by Schopenhauer and Nietzsche's different hypothetical account of how to be in an aesthetic mode.

Keywords: Aesthetics, epistemological phenomenon, theory of knowledge, intellectual, sensuous

INTRODUCTION

As rightly observed by Malcolm Budd¹, aesthetics conceptually or otherwise harbors a plethora of ideas, conjectures, and arguments which most times lack consensual definition or agreement upon. This underlies the varied definitions in which almost every philosopher and or artist has his or her perception and definition of the subject and what it attempts to achieve in practicability. This has been observed in an earlier work on aesthetics. The critical questions that arose bothered on what exactly is meant by the term aesthetics? Is it the idea or mechanism of having an aesthetic impact or mere description of what people perceive as aesthetics - this too very numerous. In more simplistic terms is it the impact of the aesthetic phenomenon on the perceiver or the impact of the perceiver on the phenomena or both ways - the interactive impact of the phenomenon on the percipient? Other peripheral questions would assess what really makes a phenomenon aesthetic or not? To what extent does a Swiss whole pack knife transform from a utilitarian to an aesthetic object? Or what makes a pretty face and what cannons should be used to adjudge and declare winners in beauty and sometimes too handsome pageants. These previewed questions can be rightly regarded as a tip of the ice berg in the murky waters of aesthetic debates. However as noted in earlier works on the subject this writer has remarked that issues on aesthetics are better given constant debate than be merely glossed over. This is in order to foster better and informed dialogue

and understanding. Moreover this thinking led to the various analyses that helped to unravel some of the magic that tended to shroud aesthetics as philosophical/ professional concepts; and how to evaluate and categorize aesthetic concept using the Kantian notions of the beautiful and the sublime. Having to some extent accomplished some of these tasks it behooves of us to inquire further using as templates the wisdom garnered in the sea for e mentioned inquiries about what really denotes the aesthetic: vehicles e motions and modes? In other words what are the aesthetic phenomena, impacts and how are they felt by perceivers? In everyday parlance the question is, what are aesthetic about phenomena and how do they evoke aesthetic e motions in spectators to be classified as beautiful, sublime, repulsive, appealing, etc

The problem of this paper therefore is to evaluate the link between aesthetic phenomenon (na) and spectators in aesthetic analysis and discourses there from. The purpose of this exercise is to analyze and enunciate the nexus between aesthetic phenomena and the aesthetic spectator and depict these linkages in the appropriate aesthetic terminologies and mode.

The significance of the exercise would be derived essentially from the extent it could help to throw further light on the basic issues, arguments and concepts involved in any exploration on aesthetics; guide informed and critical explanations on the arguments inherent in aesthetics, aesthetic phenomena and spectators; and direct meaningful attention of scholars and educators on the rich field of aesthetics and its abundant potentials in nurturing the educationally balanced individual in society.

This paper was guided by this procedure: conceptual analyses of the issues of: vehicles of aesthetics; epistemic basis of aesthetic vehicles; and categorization of aesthetic vehicles as beautiful or sublime. The analysis was through the philosophical methods of language, logical and analogical analyses, inferences and deductions; and the documentary method of documents' inspection – contemporary and historical appraisals. These analyses formed the hub of whatever suggestions that were proffered towards further understanding and appreciation of vital aesthetic concepts and related issues.

Vehicles of Aesthetics

What evokes the aesthetic emotion? What phenomena – tactile, auditory or spatial elicits the aesthetic feelings of the beautiful or sublime in spectators? In Broudy's words, "how is the psychic osmosis between aesthetic object (sensory attributes of phenomena) and experiences (reactions) of the aesthetic subject (spectator) illustrated?" The arts of various types are not solely what elicit the aesthetic emotions as often erroneously assumed by many. As noted by Marchiano:

The aesthetic vehicles are linked to aesthetic emotions. The aesthetic emotions may be sparked by any one thing – natural or artificial. Therefore, art cannot be said to be its exclusive source².

Wonder, is held as the beginning of sensitivity to things (Japanese: monono aware) is the most comprehensive way to be in the world and make the world be in oneself. The strands of Marchiano's observation are discernible in Kant's notion of aesthetic judgment. This is because Kant's reflection on aesthetic judgment is only incidentally interested in art. In Kant's view, the purest beauty was also the most formal³. Aesthetic consciousness or emotions from the Eastern perspective according to Marchiano, are expressed in their epic works – poems, songs, and folk-lore. Classic examples of these with their varying themes and explanations are found in the Upanishads. It is due to selfless sympathy (Indian: Sahradayatha) and it is in such cases that the emotions as mental states attain the status of pure consciousness⁴. There is a close affinity between the Indian notion of emotion and pure

consciousness to the views of Schopenhauer and to some extent, Nietzsche on the subject in discussion. In Schopenhauer's views: "in the sublime feeling, no "yes" to life is possible". The sublime is an ambivalent mixture of pain and joy and the subject retains its contemplating stance⁵. For Nietzsche, in the contemplating stance unlike the "Schopenhaurian spectator" one disappears in the primal 'oneness' of the Dionysian orgiastic transcendence. Nietzsche holds the sublime experience as: the taming of horror in which one is able to say yes to life, even in its strangest and sternest problems⁶.

The Epistemic Bases of Aesthetic Experiences (Emotions) and Phenomena – Vehicles

Epistemologically, what constitutes the aesthetic phenomena and their ability to evoke the aesthetic emotions or feelings is an issue with varying shades of opinions and arguments. These essentially from two perspectives as noted in an earlier analysis of philosophical, professional and epistemological aesthetics. The first is on what really is the aesthetic? Is it a natural or contrived phenomenon? How are natural and contrived – artificial phenomena similar or different in evoking the aesthetic emotion? How do people react to a pretty lady in comparison to a fine looking car? Other sub-issues in the debates call to question many of the conventional delineation and classification of the aesthetic phenomena (the arts inclusive). Even among the arts, there is also the debate of how to delineate them into such categories as: 'fine', 'useful' (applied) etc; and the particular arts like music, painting, poetry, architecture, sculpture, movie making, drama, dance, etc and their different styles and genres. This has raised varying notions and classifications of what actually are the aesthetic vehicles as well as the statuses of the various arts and phenomena as vehicles of the aesthetic.

In Marchiano's view, from the Asiatic aesthetic perspective, there are the human and natural dimensions of Eastern aesthetics. Wonder and the arts are held as vehicles of the aesthetic emotion⁷. Ontologically for the Asiatic, the aesthetic phenomena including arts are based on the cosmos. This is the Earth – Man – Heaven connected as a Triad. In this triad, cosmic energy controls the motion and emotions of aesthetic expression. The classic exemplification of this cosmic energy motion is found in the Japanese and Chinese' genre of landscape paintings. In such landscape paintings, their execution is achieved by looking through the eyes or "Heart Mind". The cosmic energy expresses the original dynamic spontaneity of cosmic energy. The painter's zeal is the same: that his brush-stroke be filled with the movement of life. There is an affinity between cosmic energy and Kant's notion of the dynamically sublime. The nexus between nature, vital forces and aesthetic emotion can be better appreciated from the ontological import of the mythological bases of Eastern aesthetic precepts. An example is the Japanese creation folk lore about the Gods 'Izanagi' and 'Izanami' on the floating bridge linking heaven and earth which is transformed into an island. This by stoking the salt and sea with a jeweled spear and producing an onomatopoeic sound: "Koworo, koworo". This is the proto-type sound of musical instruments and the basis of Shinto ritual music and dance steps⁸.

The ontological import is that the natural sounds and vital forces are the basis of aesthetic expressions – and evocation. The voices of birds, streams, humans, etc serve as the bases of aesthetic expressions. Even the moon is noted to have a sublime and sometimes soothing effect on humans. This is why the serene contemplation of the Night and Moon is a recurrent theme in one of Japan's foremost Poets- Temunotu Imanachi's poems. Sincerity, mysterious profundity, pathos, sublime beauty, and melancholy etc. are the predominant aesthetic terminologies and categories that constitute the aesthetic vehicles par excellence for the Asiatic mind.

Natural sounds and vital forces are also discernible in African traditional sculpture (especially of the Bakwelle tribe of Cameroon Republic) and the basis of expression. This incidentally

gave impetus to the rise of expressionism and subsequently, the 'Cubist'⁹ movement and style as espoused initially by Picasso, Braque and the rest in Western art. This can be viewed as one of those globalizing features in aesthetics generally. Poetry, according to Marchiano is preferred to philosophy by the Asiatic. As an aesthetic vehicle, poetry is praised as the human chant of the heart. As emphasized:

(Poetry)it is the voice of every living being. Not only men, but also even birds and animals all beings capable of feelings make poetry with their voices¹⁰.

These strands of Marchiano's observation on Eastern aesthetic notions and vehicles can also be deciphered in Schopenhauer as well as Nietzsche's phenomenological postulations on the subject. For Schopenhauer the sublime is an ambivalent mixture of joy (pleasure) and pain in which the subject (spectator) retains its contemplative stance, the aesthetic vehicle (art) enhances among other things, pure objective perception of the ideas (or in the case of music, of the WILL as such) As explained, the Schopenhauerian aesthetic subject attains an exceptional state of purity that allows it to discover the transcendental condition of life¹¹. What it perceives at a glance in the aesthetic state (or mode) is that which makes life possible- the WILL. There is a very close affinity between Schopenhauer here and Kant's disinterestedness in aesthetic appreciation. This is because in aesthetic appreciation- that is, in the aesthetic state (mode) of both writers, normal categories and concepts of perceptions are suspended, thereby enabling the spectator(s) as it were, to become fully alive to usually unnoticed aspects to the significant forms¹² of the objects. This is what Vandenebee sums up as the 'Schopenhauerian aesthetic transcendence' of our ordinary mode of perceiving the world.

With respect to the aesthetic vehicle, for Schopenhauer, art is by no means 'a metaphysical supplement¹³ of the reality of nature placed besides for its overcoming. It (art)¹⁴ at best, merely offers some insights into the deep structure of reality and frees us momentarily from the thralls and boredom of the ordinary world. In effect the aesthetic subject (that spectator) in the aesthetic stance is not swallowed by the whole of reality. It is his self-awareness that has been radically transformed so that it can discover condition of its own existence¹⁵.

The Aesthetic Mode

The last point above can best be understood when individuals reflect on their present personal states (or through recollection) the thrills or horrors experienced when for example, they were or are watching: plays, movies, paintings, natural scenes for example gardens; or listening to the melodies of various types of music. Even though the effects may differ from one individual (to another) in the aesthetic mode or stance, normal reality of existence is usually suspended. This point is perhaps best appreciated from the previews of Mel Gibson's¹⁶ 'Passions of the Christ' to selected audiences in Canada and the United States of America. As reported, in almost all the audiences analyzed during the premiere of the movie, there was a recurrent, observation. More than two-thirds of the audience members either due to empathy for, and or the overwhelming horror depicted in the Movie were in tears and some sobbing and wailing even loudly. In spite of this researcher's foreknowledge of this aesthetic effect by the movie, tears could not be held back on his first watching of this movie. Same observation was also made on the researcher's female acquaintance that openly cried in empathy with the film-characters while watching the movie.

The above audience aesthetic emotional reaction is reminiscent of a Daily Times of Nigeria¹⁷ news report in the mid-1970s in the defunct Mid-Western Nigeria. The report had it that Villagers of a rural community watching a movie on government's development effort being screened by the State's Ministry of Information's Mobile Cinema Unit were thrown into

pandemonium and stampeded during which some of them sustained injuries. Reason? The approach of an earth-moving caterpillar (in the movie) towards the village-spectators with suspended realities elicited this reaction. Further is the case of the Grandmother on a baby-sitting visit to her daughter-in-law who had cause to implore one of her grandchildren to help separate fighting actors on the television screen “before they harm themselves”. So also is the case in which the uncle of this researcher on a visit to his one –room apartment in the early 80’s. In undressing preparatory to retiring for the night, this uncle requested that the Television set be put off to avoid the female newscaster on the Television screen from seeing his nakedness. Such is the dynamics of suspension of reality in the aesthetic stance. This same effect can be extrapolated in the enthralling effects of many religious services, artifacts on viewers in art museums and galleries, music dance halls, scenic gardens, mountains and many other aesthetic phenomena of wonder.

With respect to the issue Frederic Nietzsche, seems to have a similar view with Schopenhauer. But this is up to a point. Nietzsche stresses that art is to be of service to life. Nietzsche’s early works seem greatly influenced by Aristotle’s idea of Catharsis¹⁸. This is when he holds that the sublime is the taming of horror and terror of existence through art (die Künstlerische Bandigung des Entsetzlichen). According to Nietzsche in ‘Ece Homo’, one experiences courage’ in the face of horror and terror of existence and is able to say yes to life even in its strangest and sternest problems¹⁹. This is so because in Nietzsche’s view, in the experience of art, one shares in the artist’s Dionysian²⁰ orgiastic transcendence of individual subjectivity. One identifies with the will to life rejoicing over its own inexhaustibility. For Nietzsche (unlike Schopenhauer) there is no possible distinction between the WILL and its phenomenalization- one representing the other. Before elaborating on this aspect, it will be necessary to bring in to focus this phenomenalization of the aesthetic i.e. the aesthetic vehicles to attain this in Schopenhauer’s and subsequently, Nietzsche’s aesthetic mode or stance.

For Schopenhauer, music is the sublime art par excellence just as poetry is for the Asiatic mind. Matter of fact, Schopenhauer situates music completely outside the arts²¹. For him, music is the direct copy²² (Abbild) of the thing itself- the WILL. For Schopenhauer, music speaks of being. It does not simply imitate being but is the intimate essence of the phenomenon- its effective essence. It is the copy of an original that can itself never be represented directly. As argued by Schopenhauer, music does not express a particular copy or affliction but delivers these effects in abstract or it presents them as they essentially are. In the Schopenhauerian perspective the WILL manifests itself directly in the sublime tuning of the musical instruments before the orchestra starts performing. This is because this very action helps enhance people’s insight into the deep structure of the world²³. For the aesthetic vehicle, tragedy is the highest poetic art and in his view:

.....the feeling of sublime is the inseparable intermingling of joy and sorrow which enables the subject to encounter will without being destroyed. The worst world cannot be justified- it can only be contemplated²⁴.

For Nietzsche however, there is no possible distinction between the WILL and its phenomenalization. That is, one representing the other. The WILL is music as the one is splitting into images. Music does not speak of being as Schopenhauer would have it; does not recount its vicissitudes in the process of nature. Music as an aesthetic vehicle in Nietzsche’s view is an original melody of pleasure and displeasure- dissonances. Why and how should this pre-melodic and pre-harmonic event he called music? As explained by Nietzsche:

It is silent. It is the still unheard tones of the world that the composer gathers. This latent musicality is not a symbol but the thing-in-itself, that is, a plurality of the pulsations in the process of concordance and discordance²⁵.

This music of the world according to Nietzsche:

both is a rather chthonian²⁶ music, a music of elements winds, waters, of trees and rocks, deeps and light,it is cosmic in circular expansion rather than the platonic concentric music of the spheres, music of the sky before it resonates through beings. It is music that cannot be played on an instrument.....the incessant rush of affects that oscillate from joy to pain and from pain to joy, which is at the heart of Schopenhauer's account, only yields an approximation of the song of the earth²⁷.

This primal chaos as noted by Vandenabeele can only be intelligibly appreciated and grasped through the wonderful significance of musical dissonance; just as music alone placed next to the world can give the ideas of what might be understood by the justification of the world as an aesthetic phenomenon. Elaborated further, it is that:

It is the magic of music as the very voice of the abyss that transforms the spectacle of annihilation into superior pleasure. Music and tragedy play with the string of displeasure" and both use this play to justify the existence even of the worst world ...a split subject dwelling in two no matter how different worlds does not experience Dionysian sublimity- the unbridled and self-destructive jouissance²⁸.

The above is surmised by Jacques Lacan as excessive intoxication, a creative state that first finds itself jubilant and anguished to the point of death.

Categorization of Vehicles of Aesthetics as Beautiful or Sublime

From the foregoing analysis, the beautiful and sublime categorization of the aesthetic emotions is rather conceptually inclined. The task here is: how can the beautiful and the sublime are identified empirically. That is, in real life situations? When can we classify phenomena as beautiful or sublime? In other words what makes for example a lady beautiful (or a man handsome?) or makes a mountain or river charming or grotesque to the viewer?

Empirical evidence about delineated beautiful or sublime phenomena are often mere approximations of these conceptual (categories of aesthetics) Moreover, given the human psyche, cultural conditioning and other interests that supervene, a complete dichotomy of these two aesthetic categories as presented by most phenomena and subsequently perceived by the aesthetic spectators may be difficult to achieve precisely in most real life situations. This is because most; if not all phenomena- natural and contrived (art works inclusive) may exhibit the import of the beautiful as well as the sublime concurrently or simultaneously in varying degrees and times²⁹. For example the snow-capped mount Everest or Kilimanjaro viewed from afar for example by a subject from the window of an air bound plane on a bright sunny day may present an excitingly beautiful scenery; these same mountains may equally evoke a sublime- grotesque view to some persons contemplating any of them from their respective bases³⁰. The above can also be extrapolated on man-made objects including the arts. Two apt examples in this respect are as follows.

1. An extremely beautiful and delicate female figure executed in garish and disturbing colours; juxtaposed with the painting of a rugged male figure done in attractive and harmonious colours and tones.
2. A massive sculptural figure for example Rodin's³¹ sculptural representation of Balzac-the French poet which though structurally balanced but tends to evoke an eerie and sublime feelings to many viewers, because of its size and style of

execution. Compare this image with the interior of a large Cathedral for example the Sistine Chapel in the Vatican³²...architecturally well executed and complemented with other aesthetic elements such as sculptural effigies, altar pieces, stained glass windows etc. that tend to evoke the mixed feelings of sartorial splendor as well as Divine Sublime veneration from worshippers and some first-time visitors alike.

3. Take also the case of a musical composition, like Tchaikovsky's³³ 'Swan Lake Opera' that to most listeners oscillates from bright sunny melodic rhythms to deep moody and depressing rhythms evoking varying emotional moods to different listeners.

A crucial point that can be gleaned from these examples and inherent observations is that the issue of identifying specifically or generally the beautiful and the sublime in all phenomena is at the hub of most debates about what constitutes the aesthetic- objects and feelings as well as how to classify and evaluate them-judgment. The point earlier noted at the beginning of this paper. These of course as also noted constitutes the pre-occupation of professional artists-of various media, art historians and critics³⁴. But before losing focus of this issue it is necessary to bring into focus some of Schopenhauer's hypothetical accounts of the sublime scene that is also enmeshed with the beautiful from the phenomenological perspective:

Now in the depth of winter, when the whole of nature is frozen and stiff, we see the rays of the sun reflected by masses of stone, where they illuminate without warming, and are favourable only to the purest kind of knowledge, not to the will...Then the contemplation of the beautiful effects of light on those masses moves us into the state of pure knowing as all beauty does. Yet bare, through the faint recollection of the lack of warmth from these rays, in other words of the absence of the principle of life, a certain transcending of the beautiful to that of the sublime. It is the faintest trace of the sublime in the beautiful³⁵.

The above scene is interpreted as thus. A very lonely and silent region under perfectly cloudless sky without animal or human beings is as it were, a summons to seriousness, to contemplation with complete emancipation from all willing and its cravings³⁶; but it is just this that gives to such a scene of mere solitude and profound peace a touch of the sublime (WWR), continuing the interpretation, Schopenhauer states:

But let us imagine such a region denuded of plants and showing only rocks; the will is at once filled with horror through the total absence of that which is organic. The desert takes a fearful character and our mood become tragic' (WWR, 704). As it demands more effort to raise oneself above the interest of the will, the feelings of the sublime appears more intense.³⁷

Appraising the above sublime scene, it is Vandenebee's view that Schopenhauer seems much closer to Edmund Burke's theory of the sublime than Kant's. As explained: Burke connects the sublime feelings with 'anguish', 'terror' and 'privation'. In the above quoted example, a feeling of silence and emptiness is evoked which fills the willing individual with terror³⁸. As further explained by Vanenebee, it is that terror is closely related to privation. As postulated by Lyotard, the feeling of the sublime originates in deep terror or desolation. This in Burkes' view is a violent emotion. But for Lyotard the sublime feeling is delight and not pleasure.

Another scene that attempts to capture the dynamically sublime with a tinge of the beautiful is also provided by Schopenhauer. It is that:

When we are abroad in the storm of tempestuous seas, mountainous waves rise and fall are dashed violently against steep cliffs and shoot their sprays high into the air. The storm howls, the sea roars, the lightning flashes from black clouds, and thunderclaps drown the noise of storm and sea. (WWR, 1,204)³⁹

What makes this terrible scene delightful and enjoyable? In Schopenhauer's view, it is because the individuals in the scene (participant spectators) are deprived of the privation of light, life or language. Their personal need (PersonlicheBedrangnis) cannot gain the upper hand: the clearest and strongest impression of the sublime lies in the two-fold sensation of terror or pain and calm superiority at the same time⁴⁰. As succinctly put by Schopenhauer, the individual in such scene.

... Simultaneously, he feels himself as an insidious as the feeble phenomenon of will, which the slightest touch of these forces can annihilate, helpless against powerful nature ... and he also feels himself as the eternal serene subject of knowing⁴¹.

This is the full impression of the sublime. In another case, Schopenhauer presents the beneficent soothing effects of the moon when he notes:

The moon is sublime.... It induces in us a sublime mood (Stimmt Unserhaben) because without any reference to us, it moves along eternally foreign to earthly life and activity and sees everything but takes part in nothing (WWR, 1182)⁴².

As interpreted by Schopenhauer, it is that in the above scene (the moon) described, there is by no means a hostile relation to the individual will (of the aesthetic spectator). On the contrary, they will with its need and sorrows vanishes from consciousness and leaves it behind as a purely knowing consciousness (la“Btelaiseinrein-erkennendes, zuriick) WWR, 11,375⁴³

A well-founded distinction between beauty and sublimity seems impossible. In Vandenaebel's view, this levelling of the two aesthetic categories is linked with the platonic inspiration of Schopenhauer's aesthetics. This stresses the cognitive importance of aesthetic perception. In effect, the beautiful and sublime from the Schopenhauerian perspective cannot be interpreted as extremes on a gradual axis. As noted by Vandenaebel, this interpretation is explicitly supported by many passages in Schopenhauer's work (WWR, 1, 203, 11, 374, 433, 499). As pointed out, a "pure subject" in both cases feels the beautiful and the sublime; the power to apprehend in a disinterested manner is enjoyed. The pleasure (Woligefallenjoyfreunde) is accompanied by the contemplation of an idea; and our exaltation above the will is demanded⁴⁴. The differences are essential however. In practice, it is the oscillations between the beautiful and the sublime that many creative artists of various media utilize in playing with the emotions of the audience (spectators).

SUMMARY AND CONCLUSION

The foregoing has attempted to describe in concrete terms what the conceptual categories of aesthetics – the beautiful and sublime with their other intervening categories such as charming, ambivalence etc are. In the process of these analyses, insights were also given about the likely emotional feelings that can be evoked from these varying degrees of aesthetic categories from aesthetic phenomena. In effect, what types of perception do most or all phenomena present to subjects (spectators) in most contexts? What also is or are the nature of emotions i.e. feeling(s) evoked in or from the subjects (spectators)? Are such feelings pleasant or hostile? Repulsive? Inviting? Ambivalent? Indifferent? Intelligible? Nondescript? Etc. These questions presuppose inquiries into people's encounter with and reaction to aesthetic phenomena. Embedded into such questions is the issue of aesthetic judgment – the nature and categorization of these phenomena as beautiful and sublime and the other

intervening sub-categories. As was noted in the analyses, a complete distinction of these aesthetic categories in many phenomena is not always easy to make in some contexts. This may become quite clear if questions are asked about people's reactions to the following phenomena that can rightly be classified as aesthetic vehicles: The Pacific and Atlantic Oceans; Mounts Everest and Kilimanjaro. A bright cloudless sky or a cloudy tempestuous sky. A calm serene moonlit sky at night and a thunderstorm filled night. The melodic chirpings of a robin bird in the early morning hours, and the roar of a lion on a pitch-dark night. A garden with different plants, flowers in full bloom; and a scorched forest littered with dead plants and animals. The serene Lakes Chad and Victoria on a bright sunny day and the tumultuous Rivers: Ogunpa or Niger during a rainstorm. A mother's lullaby to her baby; and the howling of jackals at night. A well-groomed grass-lawn compared to a rubbish dump. The sonorous voices and instruments of a church choir or a philharmonic orchestra contrasted with the cacophonous voices in a whisky bar or the Portuguese parliament – a rowdy parliament. The portrait- bust of Queen Nefertiti and the Pyramid of Giza or Cheop. The Taj Mahal of India compared to the ruins of the Roman Coliseums.

NOTES AND REFERENCES

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- [9]. Marchiano, "What to Learn from Eastern Aesthetics". p.6
- [10]. Vandabeele, "Schopenhauer, Nietzsche and the Aesthetically Sublime". P.9
- [11]. Ibid; see also Clive Bell's 'significant form' in "The Aesthetic Hypothesis"
- [12]. Ibid; see also Martin Heidegger's ontological analyses of the aesthetic in the section, professional aesthetics in
- [13]. Recall the earlier observation that art is not per se the aesthetic, but among other numerous vehicles for accessing the aesthetic experience.
- [14]. This is for normal functioning persons devoid of any sensory impairment such as colour-blindness or sound (and tone-deafness) etc.
- [15]. Mel Gibson, *Passions of the Christ*
- [16]. The Nigerian *Daily Times*, 15th, March, 1977.
- [17]. Vandabeele, "Schopenhauer, Nietzsche and the Aesthetically Sublime" p10
- [18]. Ibid.

- [19]. See earlier explanation of the Dionysian
- [20]. Vandenabeele, "Schopenhauer, Nietzsche and the Aesthetically Sublime". P.9
- [21]. In this perspective, music is the aesthetic phenomenon as well as its manifesting affects-emotion. Benneth Reimer has discussed this issue extensively in the "Absolutist's" and "Referentialist's" views of music.
- [22]. Vandenabeele, "Schopenhauer, Nietzsche and the Aesthetically Sublime". P.9
- [23]. Ibid; p.10
- [24]. Ibid. 'Dissonance': Not agreeing or harmonizing in sound; without concord or harmony disagreeing. It is also: disagreement of sound: want of harmony; discord: specifically, a combination of musical sound that calls for resolution or produce beats dissonantly.
- [25]. 'Chthonian': pertaining to the earth or underworld and the deities inhabiting it; ghostly- in Greek mythology, the underground.
- [26]. Vandenabeele, "Schopenhauer, Nietzsche and the Aesthetically Sublime". P.10; compare this to the Schopenhauerian's view of the sublime tuning of musical instruments before the orchestra's performance.
- [27]. Ibid; p.10. Jouissance: joyousness, to rejoice.
- [28]. This to a large extent, affirms Plato's view that the artist's work as well as other phenomena are mere approximations i.e. imitations of the ideal objects in the world of forms.
- [29]. See E. Bullough's analyses on distance and aesthetic perception in "Psychic Distance as a Factor in Art and Aesthetic Principle" in W. E. Kennicks, ed. *Art and Philosophy: Readings in Aesthetics*, p.4
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- [31]. Vatican City, Rome, The Sistine Chapel.
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- [33]. This is the task of Art Critics
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- [35]. Ibid.
- [36]. Ibid.
- [37]. Ibid.
- [38]. Ibid
- [39]. Ibid
- [40]. Ibid
- [41]. Ibid. This view is akin to Grazia Marchiano's observation about the moon and its sublime effects being a recurrent theme in Tenumoto-one of Japan's foremost poets.
- [42]. Vandenabeele, Bart. (2003). "Schopenhauer, Nietzsche and the Aesthetically Sublime." *The Journal of Aesthetic Education*, 37(1), 90-106.
- [43]. Ibid; p.6. To some extent too, in *Nietzsche*.