



## The confrontation between essence and existence in Plato and Aristotle's ideas in art

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### Abstract

Plato by proposing the "theory of forms" changed the essence of truth and he converted it from sensorial case to extrasensory. As a result, he disparaged art and beauty that they were depended with world of phenomena and senses. He considered idea's position in the sphere of institute and episteme and placed sensorial case, "Doxa" and "Eikon" as base of art that from his point of view is not world of "to be" and "not to be", but its world of representation and as a result he interpreted art world and it's product as a false phenomena. He claimed that art relates with revealed component of ego that causes irreparable ruin for human being and has relationship with "Episteme". In the other hand, Aristotle unlike Plato believed in art and existence originality and considered art as a result of human's episteme and rationality. He introduced adequacy, cognition natural talent as three principle of art. He claimed art and science deal with episteme and knowledge and they are common at the end. But what is Plato and Aristotle disagreement in sphere of art and from where it originates? And which cases are not similar in the sphere of art? The following essay will explain Plato and Aristotle's art philosophy and comparing and explaining their ideas with relating existence originality and essence originality.

*Keywords: Plato, Aristotle, Existence Originality, Beauty, Mimesis.*

### Introduction

For Plato, artistic procreation is resulted from ecstasy and inspiration of gods or goddess of art, and the artist does not have self-control in the time of creating art works. And as his works lack thought and intellect elements and are the result of ecstasy, they have devastating impacts on Utopia's people because deprive them from the fact they deserve it. Therefore, in Platonic Paideia, the art (tekhne) has been accepted that has wellness or at least has been harmless for society. Undoubtedly, Plato emphasized on the social functional aspects of art as well as considered its social effects on Utopia's people. Finally, for this reason, he dislodges the poets out of Utopia, and "mimesis" which is the quintessential feature of arts was deemed undesirable action for him. Opposed to his teacher, Aristotle believes that arts and nature are characterized by remarkable characteristics such as dynamism and potentiality; thereby, he believes that art and nature have common aspect such as "becoming". But one's product is external and

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other's product (nature) is internal. So, the method of thought, as art fundamentally has been consistent upon mimesis, is a category which its training to community is necessary and causes increasing of youths' knowledge, imagination, and creativity. Thus, according to Aristotle's thought, art has a prominent dignity. As it can be clearly seen, one of the great differences between Aristotle's view and that of Plato is pertaining to art position in the society that is appreciated by the former and criticized by the latter. But what is the cause of these hard differences? The purpose of this study is to discover and introduce the contrast of essence and existence as the main root of their conflict toward art by analyzing Plato and Aristotle's remained works, followed by comparing them; finally, to clarify its effect on Plato and Aristotle's views. Since several centuries have passed after Plato and Aristotle's view, their visions and theories have been applied for paraphrasing of phenomena such as art. Undoubtedly, discerning the cause of these differences and generalizing these visions in art scope can provide a better perception of views of these two outstanding theorists as well as the methods applied by them in order to explain their opinions on art.

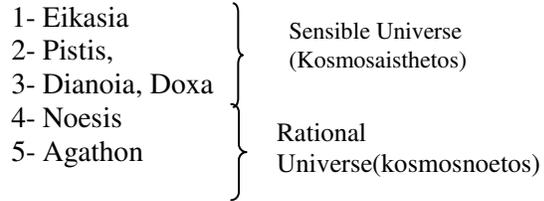


## Research Background

Although many researches on Aesthetics and Art from Plato and Aristotle's point of view have been conducted by many Aristotle and Plato's scholars, studying and analyzing these respectable philosophies in terms of the impact of these views based on the notion of *essentia* (English "essence") and existence have been exceptional and have not enough background. But "Aristotle's Philosophy of Art" by Zaimaran (2008) and "Art in Plato" by Saeed Binaee Motlagh (2010) can be stated in relation to Aristotle's view about art which have been considered as a basement for writing the present research. The essay of Tatarkiewicz (1999) "History of Aesthetics" is another work which applies the aesthetics and mimesis according to Aristotle's view. Ghavam Safari (2007) in his essay "Aristotle and the Founding Scientific Explanation" has cited the method of theory based on science and clarified the classification of categories by Aristotle and differences of Aristotle and Plato's theories on their argued issues. "Aristotle's objections to Plato's idea" is another essay by Binaee Motlagh and Kondory (2011) that has introduced Aristotle as the biggest critic of "Theory of Forms".

## Research Conceptual Framework Theory of forms, Priority of Essence, Logicos Explanation

According to Plato's view, external universe was not existed and not non-existed; thus it is a phenomenon and everything has its true example and it is one; free from time and place, unchangeable, eternal and general and everything which is existed in this universe and realized by sense world is changeable, mortal and trivial and its proportion with truth is like shadow to shadow possessor. In this way, according to his view, the existence of the sensible options is related to an interest that is derived from their idea. So, how much they have more interests, they are closer to truth. (Froghi, 2002, 32-35). Plato believes that ideas or Eidos are rationale form in the visual cloth. It means any kind of creatures of this sensible universe is interested from an idea or rational form. Before more explanations, the philosophy diagram can be considered according to Plato as following:



Based on Plato, 4 and 5 options are rationalities scope in above diagram. He considers this scope as a settlement of ideas that can be reachable by dialectic force. The primary meaning of dialectic is known as correct question and answer and persuading the opponent (Zaimaran, 2011, 119-120). Plato's method in explanation of truth is by using dialectic method and controversial process. Plato says in Cratylus that dialectic means the method of linking concepts and words together for express a description for special article. It is mentioned in "Phaedo" that dialectic is a ladder that human being can reach from down steps and stages to the peak of his purpose through asking and answering (Plato, 2011:100) it is cited in Phaedrus that dialectic consists of Synagoge and Diairesis (Ibid: 265). In relation to Diairesis, an individual reaches from sensible and visual truths to reasonable unity. In another word, he understands their examples form through phenomena collections. But in relation to synagoge, the speaker should see the multiple and spare details all together and in this way reach to a union until they are talking about an issue, first explain their issue and clarify it to listeners about what he is talking. For example, when we are talking about love first we should explain its essence and then talk about it (ibid: 265). In recent statement, Plato has talked about essence and its explanation and he reviews in "Sophist" treatise that the primary element is that we explain its essence. (ibid: 218) And he says in "Republic" that someone is dialectic who understands its true essence and existence. (ibid: 534). Here, Plato considers the essence as "true existence". While the position of true existence for him is idea and rational universe, then basically, the true essence and existence are not available in Plato's thought and sensible universe. A philosopher and researcher is a person who reaches to knowledge and intuition by his dialectic and controversial process about true knowledge, sheer wellness and idea universe. Plato is benefited in his explanations by Logicos explanation about reasonable universe, truth and essence; it means



mental explanation of external truth. Because in his view, sensible and natural universe are lack of priority and what is endowed with priority. The true essence and existence of the options and creatures are not available by sensible perceptive power and in sensible universe and its true knowledge is to be achieved through reasoning, detection and intuition in idea universe. (Ghavam safari, 2008:104). Therefore, Plato is known as someone who believes in "Priority of Essence".

### **Priority of Existence and Phosicos Explanation**

Plato unlike his teacher has not been interested in intuition and ecstasy and he has just known reasoning power relevant to achieving knowledge. Aristotle is the compiler of science and doctrine (Foroghi, 2002:41) and he has not accepted Plato's cognition, dialectic method and establishing dialogue and poll. Aristotle as the first biologist and expert in this science who has attempted to place exact explanations of the phenomena in his discussion scope and he has believed that the doctrine has consisted of all sciences and philosophy has been expanded on it. Aristotle can be known as the founder of scientific explanation. Aristotle has differentiated between two kinds of researches and explanations in second chapter of his book "On Generation and Corruption": first, the "Phosicos" research and second the "Logicos" research. Phosicos as it is understood by Aristotle, is a research that has considered the natural process of happening of phenomena and scientific statement based on considered natural process (Ghavam Safari, 2008:104). For more explanation and clarification of Aristotle's purpose of this explanation, it is necessary to proceed to nature explanation according to Aristotle's view. Based to Aristotle, the nature is "form" or "morph" which is mentioned in the explanation of an "object". (Aristotle, 1984:33) and it is an explanation of a statement that discusses the nature of an object (Aristotle, 2006:14). But the nature of an object means what changes an object to the reality it is. (ibid: 15) Because it is something that changes the objects to what it is; so its form (nature of an object), is responsible for its identity (Binaee Motlagh, 2014:23). It is resulted from these explanations that Phosicos statement is a statement

that represents the nature of an object or in another word the form and essence of an object. Otherwise, Aristotle believes that question about "the reason of an object", truly is an attempt for its recognition. Because people do not think they know any object unless they receive its "reason" which consists of receiving its first cause (Aristotle, 1984: 1949). Actually, Aristotle's purpose is that "reason" consists of natural explanation of an object and so an object explanation means recognizing its primary reason or in another word knowing what is responsible for an object identity. Therefore, explanation is an answer to the question of "reason". According to Aristotle, true explanation consists of reaching to what is taking place and proved in relation to reality. Aristotle believes that explanation should be followed by intelligence and it just happens when we are able to insert explainer in the link of causality-law recognition of the object correctly (Zaimaran, 2011:61). In this way, Aristotle says: by recourse on Plato's ideas, a justified and acceptable statement cannot be offered in relation to an object existence and its movement and existed diversity; because ideas are not the essence of the objects. It means they are not what to change objects to what they are. Otherwise, the explanation of an object by recourse to ideas is not the explanation based on object essence, it means their natural creating process, beginnings and creative elements of their identity express why the objects are so they are (Ghavam, Safari, and 2007:108). If it is considered well, the basement of difference between Aristotle and Plato is existed in this point. As it is mentioned before, according to Aristotle, theory of forms is just offered a mental explanation for external realities which lacks the priority. While, the purpose of explanation is to give materialization to reality of objects. Since the natural explanation is an explanation that reveals the necessity of reality, in other word natural explanation according to Aristotle's, is derived from the necessity of reality and referred to it.

In natural explanation, natural reason or the form and nature of explained fact should be offered which needs natural attempts. So, Aristotle's approach to issue of causation is an experimental approach and is achieved through research in reality. Appose to Plato that just knows reasonable generalities as real existence and recognizes details which mean sensibilities, separate, superstitious and



unreal. Aristotle makes possible the separation of generalities from details just in mind not out of it and knows the sense as a science introduction and people as real existences (ibid). In fact, it can be said that Aristotle believes "priority of essence" in this way that he knows the existence and reality of the phenomena as "Hyle morphism". It means a compound of matter (hyle) and form (morph). He does not believe in the existence of idea in a place beyond the real universe and in metaphysics, he talks about the matter and form: "for the sake of form validity, matter is a subsidiary and definite object and matter is the heart of an object, so the form is more real than an object and it is lead to this fact that when an object received a form changes to an action (find existence) and matter without form is a sheer power (Aristotle, 2006:88) In summary, Plato's belief about priority of essence, his explanation for describing different articles and his affirm on resulted knowledge of intuition and behaviors which are based on subjectivism can be known as the biggest difference of him and his students. On the other hand, his belief in priority of essence and his scientific explanation method cause him to be a serious criticizer of Plato's theory of forms and metaphysics and it causes Aristotle to be the founder of scientific explanation.

#### **The reason of art and related articles to it according to Plato and Aristotle's view**

Plato in his treatise "Sophist" tries to divulge the technique and art of sophism and says that anything can be said for a sophist under a condition to tell it is correct and real. So, there is not any lie for sophist. Therefore, a sophist is someone who speaks without saying anything. This point, speaking without saying anything, is summarized by Plato in this sentence: "it seemed but it did not, they said but they did not tell the truth, these are some phrases full of problems, today, yesterday and forever (Plato, 2011:336). Finally, at the end of the treatise, Plato proceeds to the explanation of sophism's art or technique to tell clearly that how is the sophist' art. Because the act of a sophist is imitative and imitation is a kind of poesis but not the poesis of pictures and realities, first it should be known what the poesis is and how many types it has. In recent treatise, Plato mentions two kinds of poesis and art: art of making and receiving (Imitative and Detective). But the art of making is

divided to two kinds and for easily finding it is presented as following *table1*: Therefore, imitation may accompany with knowledge or without it. So, imitation is not always bad and unpleasant. What Plato is called a non-honest imitation is an imitation based on ignorance (Binaee Motlagh, 2011:30). According to Plato's belief in this treatise, human art in addition to its correct types, has incorrect types; because human can tell lie (imitation in sophist way). But in the 10<sup>th</sup> book of Republic, Plato has a different approach about art. Extensively, he rushes on poets, painters and nearly musicians. Based on his view, the highest rank of knowledge is related to the order of ideals and in the second stage, Doxa is existed which is relate to understandable order of the objects. At the lowest stage, Eikasia is existed that is related to fictional order. He knows art work as a production of imagination and emotional element. So, art work is the production of fictional creation and more allegorical and because of this, the truth cannot prove anything (Bormann, 1996:161).

Plato considers art as a lower part of self in Republic and it is a face of imitation and Mimesis which is far from truth twofold. For example, a real human is a shadow of real human in idea universe, so he is away from truth once. The picture of human is derived or imitated from natural and tangible human; therefore, he is an impression of truth impression. Then it is far from truth twofold (Ahmadi, 2013:61). Here, Plato's belief to priority of essence in his explanation about art is provable and observable. Painter, poet and everyone who is known as an artist today, creates an illusion and fiction and produces an image in a mirror.

The image can be seen but it is not real. Artist can just create sprite of goodness and virtue, he does not know about his work issue; he imagines it without knowing if it is good or bad as seems good for foolish persons (Plato, 2011:590). Actually, Plato fusses with artist, painter and poet as imitative method of sophists in sophism treatise that they do not know the essence of virtue as sophists. His criticism to imitative art is not limited to his criticism about the distance of art work from reality, but other heavier charges are attributed to art and an artistic imitation in a paint and poem form not only is far from reality, but also its main approach is toward the lowest qualities and most inferior aspects of human life. Artist refers to these



The confrontation between essence

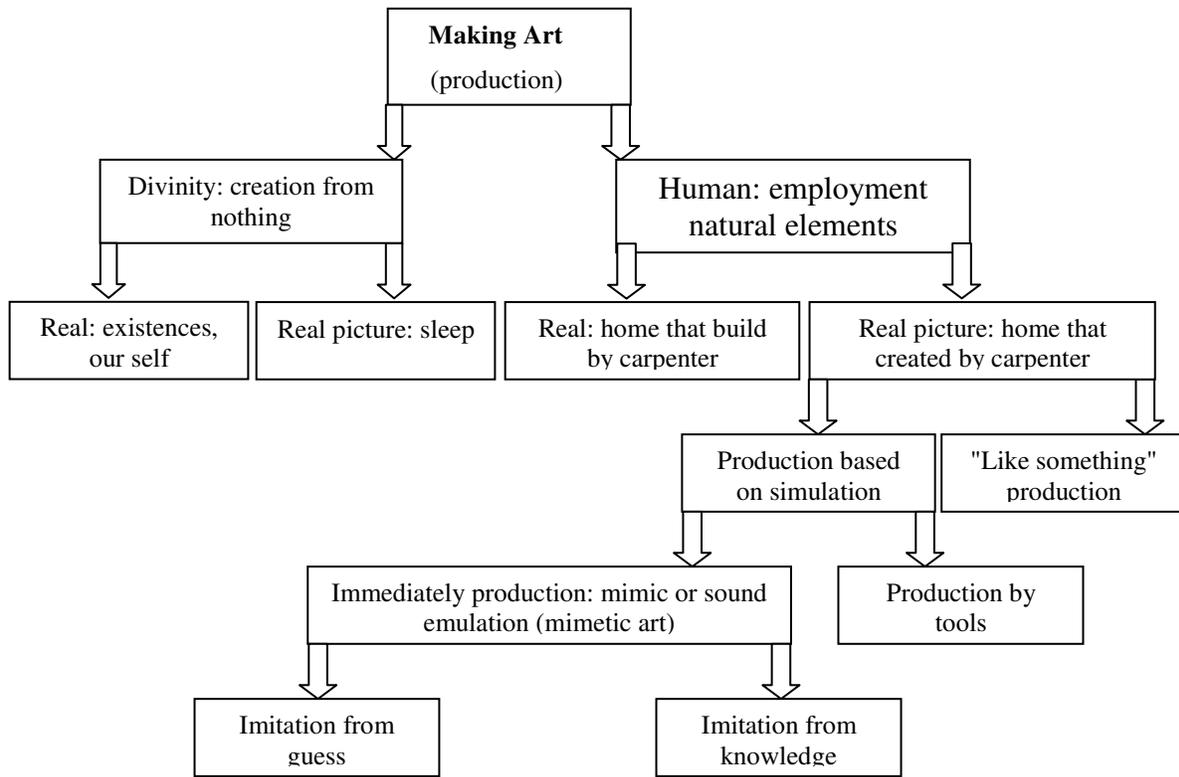


Table 1: Plato's Classification about Art

lower options of human thought and an action for the necessity of dramatic and artistic aspects because these options are transferrable more than self-calmness. Plato repeats several times that the poem does not relieve the extensive excitement and sensation, relatively makes them intensive and fructuous. A wise man is someone who harnesses his feeling and excitement. So art is not in relation with wisdom and it raises many irreparable damages (Ahmadi, 1392:62). Therefore, although he respects all poets, he sends them to another city and does not allocate a place for them in his Utopia.

**The reason of art according to Aristotle's view**

First, one of the most important strategies of Aristotle's methodology in planning debates particularly about art theory is classification, next summarizing and then details of implications and issues. This is a task that Plato does not use in his dialectic method and dialogues. Aristotle in first chapter of Poetica treatise, proceeds to main forms of creation and innovation art and general theory of art and appose to Plato who sets the category of

beauty in the center of his discussion, Aristotle studies the art. Actually, Aristotle prefers identity and tangible concept of art than abstract discussion of beauty. By these explanations, Aristotle's affirmation and concentrations on the priority of essence can be known as the reason of selecting "art" instead of "beauty" which is an intangible and identity task than beauty. In Aristotle's thought, all art includes imitation and representation of action. But here, action does not merely imply on motions and material activities, but involves all mental motions and states (Zaimaran, 2008:19). Also, Aristotle differentiates three processes of thoughts in Metaphysics:

- 1- Theoria
- 2- Praxis
- 3- Poiesis

He reminds in the technological knowledge domain that technological knowledge or "Poietike" wisdom is artistic assurance of creation; it means the process of creating an object from naught. It can be reflected that this word for Aristotle is a combination of art and technology (Walley, 1997).



So, he is profited from two words Tekhne and Mimesis in art. According to Aristotle's view, art has three arbores.

- 1- Production process
- 2- Production knowledge and skill
- 3- Constituent product and production

Aristotle studies the art discussion in contrast to nature and he has acknowledged that something will be created in art (Tekhne) or an issue will be enacted (Mimesis). But in nature, action is an internal affair and therefor its product is internal. It is revealed in metaphysics: some phenomena are derived from art that their forms are existed in artist's mind (Aristotle, 2006:1036). In another word, the product of art is a voluntary action and the product of nature is a necessary one. Obviously, art for Aristotle needs production but every production is not art. It can be said it is a conscious action and depends on wisdom (Zaimaran, 1388:24). It can be deducted from this discussion that art for Aristotle is creating and producing consciously and depending on wisdom. In Aristotle's theory, art work has been known as the result of wisdom, knowledge and skill of creating and development; while in Plato's theory for example a poet does not have any will but in ecstasy state (revelation and intuition) he is connected to god of poem by revelation in fascination state and infatuation and versifies poems. One of the important differences of Plato and Aristotle in the field of art is hided in this issue that Aristotle appose his teacher in the explanation of art specially poem and poetry that has set a new theoretical basement for his work; it means that he approaches art to philosophical domain. According to him, artist should be benefited from obvious thoughtful guidance in relation to philosophy instead of thought and submission world to infatuation and fascination. In Aristotle's interpretation, art should not be considered as Plato "Mania Heavenly Fascination", but it should be reflected an organized activity that cannot escape from any extravaganza of thought and mind criteria (ibid: 33).

#### **Teloos (extremity) of Art in Plato's thought**

Plato in his utopia jut accepts a form of art which is an educational-moral and efficiency one. In fact, he makes a connection between art and moral values and he knows these values prior to sensitivities of

aesthetics. He claims that art should have a moral appeal and extremity. So, he permits Dorian lay (Heroic) and Phrygian lay (temperate and peaceful) and forbids Mixolydian (tragic) Lydian (hypnotic) for choosing of music lay for Utopia. He believes that music should have ordinal purposes and at least confines to "harmless pleasure" (Abraham, 2011:105). In one hand, it can be considered as the function as one of the desirable extremities of art for Plato and for this fact, in comparison of a painter and architect's work, Plato honors more for later because his works has much efficiency and welfare for people and architecture is a real art because it has a real result and practical aspect. For this, Plato in confront with poetry which is the product of poet's fascination and revelation, has an opposed position and knows their product without the spirit of wisdom and virtue and most of the poem and tragedy contents are lack of intellectual sprite and educative teachings such as domination of cruelty over justice, athlete's whimper and his intolerance and gods and goddesses' deceptions. Consequently, he prevents poets to enter to his Utopia or controlling or observing artists' works is the constituent law for Utopia. Also, it can be expressed that Plato cares about social aspect of art than aesthetics'.

#### **Teloos of Art in Aristotle's thought**

Pythagoreans recognize art as the assurance of Katharsis or self-refinement. Sophists have had an epicurean view about art. Plato claims that art has a moral essence and appeal, while Aristotle follows a moderate and organized view of all these interpretations; it means the art not only cause the refinement of emotions but also assures the entertainment and pleasure. In addition to this fact, it reaches to moral perfection (Zaimaran, 2008:29). In this relation, it is mentioned in Policy: "our ancestors inserted music to children's nurture not as a necessity but as entertainment and amusement"(Aristotle, 2011:1340). In spite of Plato, entertainment should not be considered as sheer temporization, but it should be set as an intermediate between moral pleasure and beauty. In his belief, philosophy and generally a pure knowledge can be reflected as a sublime entertainment and for art this sentence is existed (ibid: 1341). Aristotle in the 8<sup>th</sup> notebook of Policy has said about music that there are several



purposes in this art; it means music causes the refinement of emotions, helps to moral perfection and nurtures child's mind. It gives him welfare, entertainment and amusement and finally it leads to his worthy life and felicity (Aristotle, 2011:834). Against sophists, Aristotle does not summarize the extremity of art in pleasure, rather he mentions two pleasures: one in mental pleasure which is hidden in poem and literature and the other is emotional pleasures that can be searched in music and visual art. Although Aristotle affirms moral and educative roles of art, he is opposed to Plato's slogan "moral contents" in art and believes the moral impact of art is its inherent, internal characteristic and its form, so "moral result" can be expected (Zaimaran, 1998:67)

### **Imitation or Mimesis in Plato's view**

Plato speaks about Hummer and poets in Republic in this way: "so I tell undoubtedly that hummer and poets are imitators of pictures more than others, whether it a picture of virtue or a picture of other things to turn them to poem, they do not achieve the truth" (Plato, 2002:599). In the rest of this paragraph: "in this way, a portraitist without knowing about shoemaking, he draws a shoemaker and for people who do not know anything about shoemaking like him, it seems shoemaking" (ibid: 600) In all mentioned sentences in Republic, it seems that Plato considers artists' imitation about different issues unpleasantly and he is opposed to it. The Plato's mentioned imitation in this sentence means an attempt for reproduction of creating an object through special methods (Sauvanet, 2009:40). Dr. Saeed Binaee Motlagh states some reasons in relation to explanation of unpleasant imitation causes according to Plato in Republic which are considerable. He says that Plato's accepted art is the art based on knowledge. If we pay attention to Plato's criticism, we understand that sometimes a portraitist imitates something which is not created by creator God. It means that picture according to Plato not only is not a natural reality but also is not a real diagram beyond tangible universe (Binaee Motlagh, 2011:38). He continues that generally, two kind of twofold crisis in art and thought can be mentioned in Aristotle and Plato's era which they are not separate from each other. Sophists' domination and sales talk in this era reveal the thought crisis diagram and gradually

tendency to "Realism" and "Naturalism" just for highlighting crisis in art domain" (ibid). Plato says in Republic through criticizing a kind of art which is called "thought-created": this art attempts to provoke this illusion through using skillful overview and combination of colors to create second original prescription (Plato, 2002:581). In fact, his deviation with charming painting has been an opposition to expression of modern art (Sauvanet, 2009:40). Imitation of nature means loyal recreating of nature by usual techniques in the form of charming paintings; this recreating leads to developing illusion so philosophy refuses it (ibid: 43). This kind of imitation is called demagogue and trick by Plato. Plato tries to explain real issue of art through criticizing it that indeed, based on his idea the real art does not acquiescence to trivial realism; rather it remembers something higher than realm of existence. Also, artist should look at his method toward origin and truth (Verdenius, 1972:180). Art for Plato has a basic connection with beauty and generating in beauty; because the necessity of artistic creation according to Plato is knowledge to beauty and knowing the reality and while unpleasant Mimesis does not profit from truth and beauty.

### **Imitation or Mimesis based on Plato**

Plato connects art with morality but Aristotle knows it and nature related. He claims that it is two groups by relying on occasions between all art and nature:

1- Art which is the supplementary of nature (carpentry, pottery, architecture, forging and other industries)

2- Art which imitates from nature

He calls the second group as imitative or mimetic art and he sets painting, sculpturing, poem and music in their category. Aristotle knows simulation, duplication and mimesis as the most important characters of mentioned art and repeats that mimesis should not be used as a tool; instead it should be considered as a purpose (extremity). A painter does not recourse to simulation of nature just for the sake of creating beautiful works, instead, in some options, his purpose is evolution of nature (artistic explanation of events: it means what it should be -artist's desirable perfection- not what it is). So, what motivates a person to poetry is mimesis (Zaimaran, 2009: 340). Against Plato who



is apprehended of social phenomena which are derived from mimesis, Aristotle claims that in mimesis, there is the possibility of reduction in negative impact of a phenomenon. Generally, Aristotle believes that the imitation is a human's natural and inherent action (Sauvanet, 1998:70). Human beings have tendency to imitating and enjoying of imitation simultaneously from childhood; because this tendency is deposited on their institutions (Sauvanet, 2009:50). Certainly, it is enjoyable for human because he receives a pleasure through knowledge (Beardsley, Haspers, and 2012: 10). Artist pays more attention to ideal on objects in the process of imitation and interprets comments on it with intermediation of art (Zaimaran, 1998:70). Aristotle is inspired from Pythagoras, Democritus and specially Plato in applying mimesis theory. Pythagoras knows mimesis as knowledgeable transcendence. Democritus considers mimesis as student's imitating and following of his teacher and Plato knows it as calque from original prescription and Aristotle considers all three approaches; but Pythagoras theory is transcended by him (ibid:71).

#### **Kallon (Beauty) based on Plato**

Plato proceeds to Kallon in one of his first era dialogue "Major Hippias". Kallon in his dialogue is not imagined just in art work, because art for Plato is coming as a Tekhne or technique equal to other industries such as carpentry and shoemaking. So, Kallon for Plato is not limited to sheer imagination in art works and it includes more extensive scope. He survives Kallon many times in different dialogues according to Chresimon's view. In Major Hippias treatise, a dialogue is performed between Socrates and Hippias sophist and Hippias claims that he creates Kallon practically, it means in his lectures and works and Socrates affirms this point that Hippias does not know the reality of Kallon (Plato, 2011:561-578). In this dialogue, kallon of other objects is discussed except of art Kallon, such as the beauty of young girls, mare, and harp and even clay dish and pot which are created correctly. Socrates says that these can be Kallon but they are not "Kallon itself". Plato- Socrates' recent sentence in this dialogue which does not reach to final answer and the result is: "Kallon is difficult" (ibid: 602). In dialogue of "Symposium" which is one of the most famous Plato's manuscripts, we meet

another view of kallon. This time, Kallon is not cause but effect. Therefore, Kallon is called love result (Eros) here (Ahmadi, 2013:58). Plato says that every Eros is not appraisable just a beautiful Eros and appraisable one that forces us to like beautifully" (Plato, 2011:228). In continue, Plato's aim is not clear by saying "beautifully". In this dialogue, "love", "beauty" and "doing works correctly" are used as synonym and Plato attempts at the rest of his explanation to connect Kallon (beauty) and attempts for its fertilizing to immortality that someone who passes all process in love is familiar with many love options, finally he encounters with marvelous Kallon which is immortal and eternal existence. It does not come to existence and not disappear. It is not so that sometime it is kallon and sometime it is not and according to some aspects, it is so and from another it is not. It is something that remains same for self and never changes and all beautiful objects are kallon because they are endowed with beauty (ibid: 234). In the recent sentence, Plato has talked about "beautiful idea" and basic and final beauty (kallon) which every beautiful object in this world derives its beauty from it. Nietzsche and Heidegger believe that innovation of idea is Plato's "first large error". By this invention, the fact which was tangible and recognizable turns into a something extra-sensory and therefore, fact turns to something more repeatedly important than what is understood by sense and reached through reason. According to this view about fact and beauty, art which is dependent on sense and tangible phenomena more than anything else becomes invalid in the comparison with natural beauty. Because, based on the validity of Plato' speech, there is not any sheer beauty in this world so it does not understand and sense (Ahmadi, 2013:58).

#### **Kallon based on Aristotle's view**

Aristotle's explanation about Kallon is in his famous treatise "Rhetorica". It is recited that kollen includes anything which is valuable spontaneously and because of this fact it causes the pleasure (Aristotle, 1992:376). He turns a general perception to an exact explanation in this relation and because his explanation based on the generality has a Greek essence, he does not mention form or morph in this explanation and just restricts it to value and pleasure. He says about painting art in Policy that



the aim of learning (painting art) is that people find a beautiful view and become excited from beauty; because in all works, profiting is not worthy for open-minded people (Aristotle, 2009:1390). Based on Aristotle's view, Kollen is on higher stage than profitable and necessary actions. He says: "... for example, people fight to make peace and work to reach to welfare; but finally, they step through Kollen road" (ibid: 1339).

Aristotle in *Metaphysics* and *Policy* counts Kollen relies on three characters:

- 1- Taxis means order and discipline
- 2- Megethos means measure
- 3- Symmetria means proportion and symmetry (Zaimaran, 2009:41)

What is expressed as Taxis by Aristotle includes suitable order of details and then is stated as form or gestalt. He also connects Taxis and symmetria to moderation and balance. He derives proportion from Pythagoras school and "merit" from Socrates and uses it as a description about proportion and inserts "merit proportion" to *Art Interpretation Dictionary* (Tatarkiewicz, 1999; 151). But "Megethos" about beauty is his important achievement. He believes the extensive domain of beauty begins from inanimate objects to animals and humans then celestial forces extends. Beauty in Aristotle's view is considered the description of nature before anything. Because in nature, everything has a proportion and measure (ibid: 152). Oppose to Plato who knows real beauty as a sheer fact, for Plato beauty is a several dimensions fact which is changeable. For instance, beauty in human is depended on his age and body shape. In his idea, what is beautiful itself, inherently it is valuable. So, value of beauty is an obvious fact and also it does not need to be proven and originally it asserts goodness and wellness.

### Conclusion

According to what is discussed in this study, basically, the difference between Plato and Aristotle can be attributed to epistemological basement of Plato's ideas and phenomenological

root of Aristotle's thought that cause Plato steps on epistemology way of conspicuousness through concentration on priority of essence and Aristotle on the field of analyzing of natural events, their scientific explanation and belief in priority of essence. In Plato's thought, conspicuousness is a shadow of real existence or original essence, therefore the validity of creatures in this world comes to existence in the light of their idea and this existence is depend on their profitability of main idea. Plato is benefited from explanation based on mentality, intuition, revelation (Logicos), dialectic method and poll for expressing his thoughts. This Plato's dialectical behavior and knowledge ladder pave the way for scholars so that they will achieve detection and knowledge of Agathon or goodness and wellness. In the light of these thoughts, Aristotle believes that art and human productions are accepted because they are not only containing of a reality but also founder of morality, goodness and services for society and Utopia goals. The assurance of this kind of art application is the same Utopia's strict laws and comprehensive observation on the method of thinking and artists productions. Aristotle leaves Plato's dialectic method in explanation and description of issues and instead of this he benefits from classification and next summarizing methods and then the details on concepts and issues. Aristotle knows the nature as the extremity of animate and he does not believe in real existence and sheer form of object in another universe and their ultra-nature form. This kind of giving priority to existence causes Aristotle considers human's thoughts and productions along with essence and a kind of creation which are endowed with a truth that is rooted in human's immortal and remainder self. Therefore, Aristotle pays more attention to the process of human's production and knows this process as a result of natural awareness, reasoning, knowledge and talent. He concentrates on the recognition of individual and internal impacts of art on human. So, art has a sublime rank in the Aristotle's *Paideia* that has aremarkable impact on the nurture of youth's reasoning, virtue and awareness strength.



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