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## The beautiful is unveiled

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Silvia M. Pease

### The beautiful is unveiled

*Explication: The beautiful is unveiled and resides in the goodness that is within human beings.*

*Beings emanate the goodness within; thus, whoever possesses goodness is able to unveil beauty.*

*Elucidation:* Beauty resides in the goodness of human beings and it becomes an emanating force that guides the day-to-day actions and reactions. Without mystifying the concept of goodness, it is a conduct of a human being that refers to the character. It is a virtue that inspires and motivates others to moral ethical deeds resulting in a beautiful moment, a beautiful gesture, a beautiful creation. Therefore, in order for beauty to happen, we must encounter a firm character or persona distinguished by its clarity and elevation of spirit to co-create and activate the cycle of goodness-beauty and vice versa. In other words, beauty can be described as a moral life force guiding daily interrelations. It is unconceivable to think of beauty without taking into consideration that in order to unveil the goodness that gives birth to beauty, the goodness must be part of the essence of a human being. The human being has the potential to instate goodness within; and it is a necessity to have goodness in order to externalize it. Goodness is not interconnected with a gender or God, but it is, with truth. If there is no truth, there is no goodness, and beauty is not unveiled. The activity of human beings, philosophy, or the artist would be to dissipate the ‘blatant egotism’<sup>1</sup> within, and reveal the distinct levels of goodness, thus, to appreciate beauty.

Proof: In describing the concept of beauty, Novalis writes that “what stimulus is to the soul, beauty is to the spirit” (66). Leaving religion aside, spirits are in need of beauty, and beauty is inseparable from goodness. Furthermore, Schelling in addressing beauty, notes that beauty emerges “automatically” upon the “removal of that which does not belong to the essence” (133). So, if the ‘blatant egotism’ is removed or dissipated from the essence of human beings, there is a potential for growth in goodness that extends into beauty. Referring to the obstacles to see beauty, Nietzsche describes selfishness as “...the reason [y]our life is miserable (*Unheil*)<sup>2</sup>...and deprived [it] of much spirit, much cheerfulness, much inventiveness, much beauty...” (183). Nietzsche thus presents us with a philosophical analysis pitched at the level of the ideal world without chaos and the potential for beauty, when he notes: “the total character of the world, by contrast, is for all eternity chaos, not in the sense of a lack of necessity but of a lack of order, organization, form, beauty, wisdom, and whatever else our aesthetic anthropomorphisms are called (109). Despite the obvious differences between these thinkers, they directly and implicitly agree that beauty results from goodness or a sense of integrity.

Thus, how does goodness generate beauty? For Novalis, “beauty must be the inseparable symptom—the external characteristic of goodness—Beauty must of necessity both symbolize and signalize goodness—goodness, beauty” (128). So, then, Novalis considers beauty as an inherent consequence of goodness and as such both concepts function in a synchronous parallel action, they are in unison.

If we consider the concepts of God’s person, thus the traditional trinity of Christianity; goodness, truth and beauty clearly imply a relationship of transcendental virtues and consequences. Yet, for the purpose of this discussion, the terms are detached of any divine ideal and reduced to the

duality of goodness = beauty. This duality is intrinsically interrelated, beauty can only happen when there is goodness; and, goodness gives rise to beauty.

Novalis takes the ethical aspect of the duality goodness-beauty a step further by noting that “Goodness is morality. Beauty is objective goodness—Truth—subjective goodness—Both relate to irrational Nature—In rational being, right is analogous to truth—goodness to beauty” (304). It is important to note that reason plays an important role in this formula. Novalis also says that when beauty relates to the irrational nature, it is not subjective, it is an objective goodness. So, it does not depend on the individual subjectivity. On the other hand, when there is a rational being involved, beauty is similar to goodness. Or if a being possesses goodness, then, all the conditions are met for the appreciation of beauty. Furthermore, Novalis notes that “... Goodness, beauty, right and truth are capable of different degrees. There exists natural goodness—polar goodness—educated, or philosophical goodness—so too with beauty etc.” (304). Novalis’s establishes, firstly, that there is a direct correspondence between reason and right -truth, goodness- beauty; secondly, goodness and beauty, both, are posited with varied representations and degrees of intensity. Adding to the description of beauty and morality, Novalis writes that “beauty and morality are virtually like light and heat in the spiritual world—Through a precise knowledge of the former—through their affinities—and analogy, it will be possible to establish and develop a science of the spiritual world, just as through the latter we have a science of the starry world” (144). Now, if we consider beauty to be moral, and we have established that goodness creates beauty, then goodness is morality.

Similarly, how is the duality goodness-beauty connected to gender? Even though Novalis's explanation distinguishes gender when he writes that a "woman is the symbol of goodness and beauty—Man, the symbol of truth and right" (128). Gender is of no importance to goodness, hence, if one is to ask how they connect, it is the activity of the being that lifts "...the veil from the hidden beauty of the world," a world otherwise obscured and distorted by "particular facts." This explanation seems to direct to an idea of the being or the artist as one who has a higher vision and energy, and one who recognizes other kinds of beings. (Schelling, 133)

Finally, concluding with Nietzsche's observation when he writes that "an idea of the height at which beauty first begins to pour its magic" is when there is "a genuinely deep desire to rise beyond, at least look beyond, the ugliness and clumsiness - to a better, lighter, more southern, sunnier world" (103). The fundamental notion here, as we saw earlier, is that beauty resides within beings and is a necessity that automatically 'pours its magic'<sup>3</sup> when goodness exits and starts the cycle of concurrences. The closer we get to the concurrence of goodness and beauty, the further away we are from the hideousness of this world.

### **Cited Works**

Nietzsche, Friedrich. *The Gay Science*. Ed. Bernard Williams. Cambridge: Cambridge University Press, 2001. (ISBN 978 0 521 63645 2)

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## Notes

<sup>1</sup> W. J. Schelling, *The Philosophy of Art*, p. 127

<sup>2</sup> *Unheil* is a German word meaning disaster, calamity, evil

<sup>3</sup> Nietzsche, Friedrich. *The Gay Science*, p.133