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### Primordos and its Conversion into Aesthetic Resonance

No one who endeavors to explain the theory of aesthetics should do so with the intention of creating a work of absolute authority; one should simply intend to have that work added to the existing canon. If one is writing about aesthetics, one has very likely read several texts on the subject. That being the case, a person writing on the subject should understand that there is no right or wrong answer to aesthetics. Instead there is the personal comprehension of previous works, a desire to have one's own perceptions, reflections, and expressions validated by others, and the chance that those thoughts will continue well beyond the lifespan of the author.

Although the cosmologies of the various philosophers have changed over time, the rudimentary physics of the Material Realm remain a constant. A rock will fall towards the Earth at the same rate of speed, whether dropped by Aristotle or Schopenhauer. This Material Realm is composed of a combination of vibrations and wavelengths that persist with or without the existence of subjectivity. For the sake of simplicity, and the urge to neologize, this collection of vibrations and wavelengths will be referred to as Primordos.

This idea of a primal force constituting the makeup of the Universe is as old as civilization. "So that, treating the Intellectual-Kosmos as one, the first is the Beautiful: if we make distinction there, the Realm of Ideas constitutes the Beauty of the Intellectual Sphere; and The Good, which lies beyond, is the Fountain at once and Principle of Beauty: the Primal Good and the Primal Beauty have the one dwelling-place and, thus, always, Beauty's seat is There" (Plotinus).

When Primordos interacts with the sense organs we have Sentience. At this point, Primordos can be measured as Quanta and/or Qualia through the subjective observation of the Sentient Being. Quanta is a primitive measurement of Function while Qualia is a primitive measurement of Sentiment. John Dewey wrote, “‘Sense’ covers a wide range of contents: the sensory, the sensational, the sensitive, the sensible, and the sentimental, along with the sensuous. It includes almost everything from bare physical and emotional shock to sense itself — that is, the meaning of things present in immediate experience” (Dewey).

Quanta and Qualia are not opposites but rather interact much like the Yin/Yang Duality of Taoist thought. “And you will therefore realize the possibility of this being accomplished by the use of the Will, by means of the Hermetic formulas. ‘Good and Evil’ are but the poles of the same thing, and the Hermetist understands the art of transmuting Evil into Good, by means of an application of the Principle of Polarity” (Three Initiates).

At this point of the Sentient Being’s comprehension level, Quanta and Qualia are utilized for the basic purposes of survival of the Sentient Being and the subsequent ways to increase pleasure. A dog can recognize a source of food and the amount of food required for its survival or the survival of its offspring. It will protect its source of food from others because it knows the Function of the food to itself as a survival mechanism and assigns a value of Quanta upon that food. If offered several choices of food the same dog would choose to eat from a source that has the highest level of Qualia and increases the pleasure of the animal beyond the levels of pleasure derived from survival.

But man has taken many leaps and bounds compared to the intellect of other creatures of the Earth. “It is nature herself which raises man from reality to appearance by endowing him

with two senses which only lead him to the knowledge of the real through appearance. In the eye and the ear the organs of the senses are already freed from the persecutions of nature, and the object with which we are immediately in contact through the animal senses is remoter from us” (Schiller).

Consciousness is achieved when a Being can have a Sentient experience independent of the senses. At this level of comprehension, Quanta can be expressed and calculated through Reason while Qualia evolves into Intuition. This state of mind is when the savagery of the animal world crosses into the realm of higher thought. “Not to mention, that the same excellence of faculties which contributes to the improvement of reason, the same clearness of conception, the same exactness of distinction, the same vivacity of apprehension, are essential to the operations of true taste, and are its infallible concomitants” (Hume). Concrete and Abstract thoughts emerge, creating the starting point of Contemplation.

“Both the Pi proportions (that of a circle’s circumference to its radius) and the Phi, or ‘golden means’ proportion, are harmonies which are visually and aesthetically obvious, but logically and mathematically imprecise. They are numerically expressible only in irrational fractions and decimal places” (Blair 104). Statements like this are an example of the complex thoughts capable by the human mind. These Contemplations are as vast as the concept of Infinity, going on forever and ever. At the same time these thoughts may divide things into smaller and smaller units, into the Infinitesimal. Within this wide, never ending spectrum of thought and Contemplation is the source of Ideas.

Ideas are based upon Logic, Imagination, or a combination of the two. Logical ideas use Reason as their basis, allowing for the complex math and design required to build intricate structures and make scientific assessments. Imagination, on the other hand, is an Abstract

concept. A Logical Idea is one based upon a perceived event. For instance, a person watches their friend shoot a gun towards three birds sitting on a fence. The shot kills one bird and the other two fly off. This perceived event produces a Logical Idea that when birds hear a gunshot they will fly away. Imagination, however, is based upon a projected event. After those same birds have flown out of view, the shooter might visualize in the mind's eye that they have landed on a nearby tree. Ideas are comprised of varying levels of Logic and Imagination just as physical objects are comprised with varying levels of Quanta and Qualia.

Because Ideas are a form of energy they can be utilized by a Conscious Being and transmitted from the mind and into the Physical Realm through the manipulation of energy and matter. Ideas can be transmitted via symbol creation that other Conscious Beings then recognize. That thought appears in the viewer's mind when the wavelengths of the physical object interact with the Being. "We bring our powers of vision with us, and find what they reveal. Similarly, we bring our imaginative powers with us, and find what they reveal: namely, an imaginary experience of total activity which we find in the picture because the painter had put it there" (Collingwood). Ideas can also be transmitted via sound waves, putting symbols into a listener's mind or specific tones that can elicit a shared emotional response from the listener based on a previous experience.

These Ideas are transmitted with intent that again builds upon the Quanta/Qualia polarity. Terms such as "good" or "bad" are so subjective in nature that we will avoid utilizing those terms when discussing Ideas. We should instead understand that unless the Idea is conceived of by a mind that has succumbed to madness we should say that the Idea is "good" in nature. That being said, Ideas can be Ethical, Moral, or a combination of the two. An Ethical Idea comes from Quanta, as it is an Idea based upon the Functional level the Idea will have upon society.

Morals, however, are attached to Sentiment because morals are a personal judgment of the individual and express their feelings about certain Ideas and actions. Tolstoy suggested this as a gauge for the artist, “Finally, to work at his subject not for external aims but to satisfy his inner need, the artist must rise superior to motives of avarice and vanity. He must love with his own heart and not with another's, and not pretend that he loves what others love or consider worthy of love” (Tolstoy).

We are all surrounded by these Ideas, whether we are viewing and listening directly to them or they are playing in our mind's eye. And because these Ideas exist and we understand they are forms of energy, these Ideas will eventually reach a certain level of resonance. Lawrence Blair wrote, “It was only recently established that a good violin continually murmurs to itself as it resonates to the many frequencies which permeate its environment” (Blair 117). This means that the vibrations of the area surrounding and the violin become blended into a common vibrational level. Blair continued, “Resonance is not contingent on volume but on pitch: to resonate in sympathy, the density, shape and proportions of an object must be ‘similar’ to those of the radiating object – but the ‘similarity’ is not always readily discernible” (Blair 117). It is this similarity of vibrations amongst different bodies that is known as Aesthetic Resonance and makes art possible.

Aesthetic Resonance can result in either Consonance or Dissonance. Consonance occurs when the vibrations and wavelengths of the surrounding environment and the subjective observer are aligned and harmonious in nature. This harmony will normally produce high levels of pleasure in the subject because the appropriate and personally satisfying levels of Quanta and Qualia are met for that individual. When a subjective observer experiences Dissonance, the

energy between the subject and the environment are not in harmony, producing displeasure in most instances.

Therefore, the various interpretations of art and its effects upon the subjective observer are nothing more than the complex conversion of Primordos into Ideas, which are then transmitted back into the environment. These Ideas, as a form of energy, have an effect upon the Physical Realm, altering the constitution of the Primordos, and shifting the resonance of an area allowing the process to perpetuate. Over time, Sentient Beings will attempt to locate themselves in the general proximity of physical objects vibrating at an Aesthetic Resonance that provides the highest levels of Consonance. This proximity produces artwork that represents the Aesthetic Resonance of this group of Sentient Beings, creating culture and providing the Beings with a way to greatly modify the Aesthetic Resonance of their own bodies and their surrounding environment. This process of altering the Aesthetic Resonance of the environment will continue until there are no longer any subjective observers to interpret the Primordos or when the amount of energy necessary to manipulate the Physical Realm reaches levels too insignificant to detect.

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