

The Light of Divine Beauty

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Keywords: divine beauty, aesthetic theology, paradox of existence

Abstract: Divine beauty is a serious problem in the field of aesthetics and a bold act. The essence of the whole history of theological aesthetics is the history of buffering the tension between perceptual beauty and divine beauty. Because of the opposition and conflict between perceptual beauty and divine beauty, the light of divine beauty becomes a distant and vague shadow hidden behind the subject and becomes the “aesthetic theology”. The real theological method should establish its aesthetics from the treasure house of theological revelation, so as to solve the tension between perceptual beauty and divine beauty since ancient times. Therefore, the true beauty of godhead (that is, the root of god) is the root of benevolence and the root of wisdom. The two constitute the true nature of the beauty of godhead, which solves the phenomenon of the paradox of existence that has plagued for centuries. This paper is divided into four parts: one is the definition of the beauty of divinity; the other is the origin of the beauty of divinity; the third is the shelter of the beauty of divinity; the fourth is the eternal law of the beauty of divinity.

1. What is divine beauty?

“Beauty” does not exist in the sense of things, nor in the relationship of fixed digital proportions. It really lies in the reflection of the essence of the things and the ideas and forms. Beauty is the archetypal beauty beyond the level of experience and reason in the sense of Kant, which is the measure of all real beauty. It is not the specific visible or Abstract invisible beauty. Plato called it the “beauty” mode, and believed that all beauty is only the beauty “divided” by it. It can be seen that this kind of beauty is a transcendental dimension. Proteus's neo-Platonic aesthetics replaces Plato's “American rationality” with “Taiyi”, emphasizing that Taiyi is the ultimate source of beauty, and “beauty” is God. If the spiritual concept is used to expound Proteus's “beauty” thought, the natural phenomenon is corresponding to the spiritual phenomenon. Further reflection reveals that the light of the earthly sun acts on the material world in the same way that the light of the spiritual sun acts on our spiritual world. The light of the sun cannot be made, but the form we receive it can be made. Just as our eyes are forms that modulate the reception of light, we can see when light flows in from the sun. Similarly, life is a light from the heart(where god live in), it can flow in continuously, enlighten our thinking, and create our life . But neither light nor wisdom can be made, since life is the first, and what can be made is the acceptance of these forms of thought (our thoughts). Infers from this, “Objective existence is a betrayal of the ultimate reality” [footnoteRef:0]. I think it can be understood as a way of relying on oneself and thinking that it can perceive the truth by itself, or resort to the self-infinite and infinitely effective convergence of the self to the evil, to solve the problem of survival paradox between man and nature and self. Such a person is convinced that when he does this, the highest area of our thoughts is closed, and the spiritual thinking and judgment of the beauty of the divine nature is lost. When the highest area of thought is opened, the spiritual body of the divine beauty will be deeper. The sun that can “see” the spiritual world emits heat and light. The essence of heat is benevolence. The essence of light is wisdom. This wisdom flows into the universe. Among them, there is a deep influence on them.

2. How does divine beauty come into being

An important symbol of the emergence of modern aesthetics is the emergence of Baumgarten's “Aesthetics”. He first proposed “sensibility” in order to improve perceptual knowledge. Tracing

back to history, “the sensible form occupies a central position in the concept of beauty. It is Thomas aesthetics. He abandoned the early theological godfather's beauty based on the beauty of the world from the sacred beauty, rather than the theory derived from the perspective of subjective cognition. Broken the relationship between sensual beauty and divine beauty. The real foundation for modern aesthetics is Kant, who has a profound influence on the philosophy of later generations. “[footnoteRef:1]It can be seen that Thomas Aesthetics to Kant aesthetics makes that the sensible form opposite to rationality can occupy half of the country, but Kant's reconciliation scheme has the “anthropocentrism” color of Western modernity thought and has the characteristics of subjective cognition. Solving the insurmountable gap between nature and freedom provides an effective compromise – the principle of “sexuality” – on the surface, it is to ease the conflict between nature and freedom, and the essence is to cushion the tension between sensual beauty and divine beauty.

The opposition and conflict between sensual beauty and divine beauty are the themes of aesthetics since Thomas to Kant. “Divinity” and “sensibility” are two different dimensions of the self, but in the context of post-Kantian “divineness” The word was transformed into “rationality”, and the “divineness” of the object perspective became “rationality” from the perspective of the subject. This transformation brought the “divineness” down from the throne. “Retrieving the standard of sensuous beauty from the sacred heaven and handing it over to the aesthetic subject. The 'subjective' perspective makes the sensible form of things occupy a central position in the concept of beauty, but at the same time, the beauty of divinity becomes hidden in the subject. The distant and vague shadow behind him. Therefore, looking for transcendental aesthetics to the subject itself is evident in the romantic movement and the Enlightenment represented by Kant, which Balthasar calls 'aesthetic theology’ “[footnoteRef:2]Later, the beauty of the divine is hidden in the light of aesthetic theology, and it gradually disappears. The next solution to be proposed in this article is the true “divine beauty” – meaning the resolution of “survival paradox”.

3. Shade of divine beauty

Western culture provides an aesthetic form for solving the paradox of existence that is characterized by the conflict between sensual beauty and divine beauty. We understand how the beauty of the divine is obscured by understanding the history of the Western speculative kingdom. The establishment of aesthetics began with Baumgarten. Kant used reflective judgment to unify sensibility and rationality, making modern aesthetics a systematic discipline. However, this kind of aesthetics leads to the arrogance of the aesthetic subject from the perspective of “subjectivity”, which leads to the paradox of the dichotomy of the subject and the guest. This naturally obscures the divine beauty and divine freedom. This phenomenon is “aesthetic theology”, like the splitting of the subject and object of Holderlin, the absolute spirit of Hegel's mysterious, and the aesthetic play of Schiller. Both inherit Kant's definition of beauty and aesthetics. Hegel's modern aesthetics also inherits the “non-intellectual” part of Kant's theory. He also casts transcendence on the subject itself, that is, resorting to “self” and hopes to pass The “self” rationality, emotion, and willpower to solve the crisis of survival paradox, but this is still the promotion of “sensibility”, which enhances the ontological status of “self-emotion and will”, but cannot balance sensibility and rationality. (divine) conflict. “Personal desires” in Western culture are still above social history, and individuals and nature are still nervous. Therefore, Western modern aesthetics still does not touch the foundation of “divine beauty”, and Western modern aesthetics is still “aesthetic theology.”

It's just that the concept of aesthetic theology should be ended, because this thought is like meningitis, spreading throughout the field of aesthetics and even theology, and it erodes the beauty of the sacred transcendence, which is called meningitis because people think because of it. So confused, I don't know what the beauty of being a “beyond” is? The result of such disagreement is only: “God” that does not recognize the movement of everything, beyond language, and unknown! Therefore, “the contemporary world does not have a beautiful world” is so popular [footnoteRef:3]today, such as Freud's spiritual doctrine as the symbol of the era is the best example,” Because this kind of theory “simplifies the relationship between man and nature and self into a one-way plane relationship, completely denying the sacred existence of the vertical direction and

bringing the mystery of the mystery.” But the most important thing is that aesthetic theology is just an external manifestation of the beauty of God, because God himself is in the deepest part of the beauty of transcendence and cannot be seen by any creator, so when Moses When he saw the glory of the Lord, He said to Moses, “No one can see God and live.” The deepest meaning of transcendental beauty is the same, and God is at the deepest point of transcendental beauty with His roots. Only by the absolute cognition of self-illegality and breaking through the “subjective” perspective can we avoid the arrogance of the aesthetic subject and the true divine beauty in the context of the sensibility of beauty and divine beauty.

4. The eternal law of the four divine beauty

The true theological method should establish its aesthetics from the treasure house of theological revelation itself, in order to solve the problem of the tension between the sensual beauty and the divine beauty from ancient times to the present. Rather than blindly pursuing solutions within the scope of aesthetic subjects. The connotation of the beauty of divinity and the beauty and aesthetics, although there are many commonalities, the two are never the same thing, because the words “beauty” and “aesthetics” have a worldly imprint, and the beauty of divinity means “Divine nature or God is fundamental, it is difficult to describe its meaning, because this transcends the scope of human thought, then I will try my best to help us understand the concept of divine beauty.

The use of the concept of beauty on the divine level is a difficult problem in medieval Christian aesthetics. “Because beauty as the inner property of God is transcendence, and the concepts of sacred ‘good’ and ‘true’ are among God. To achieve the same, but when people understand the beauty from the perspective of ‘existence’, beauty is regarded as a form of pleasure and sensibility of things, and therefore holds doubts about the transcendence of beauty.” Although medieval Thomas attached great importance to the transcendence of beauty, he did not compare it with goodness, truth, and existence. When Balthasar reformed the theological proposition, the fate of beauty began to change, placing it “all”. The transcendence of the property’s primary position.” These are not enough. It should be said that the true beauty of divinity (that is, God) is the foundation of love and the foundation of wisdom. The two constitute the essence of the beauty of divinity. Ancient ancestors once realized that all the infinite things in God, or the beauty of divinity, are related to these two elements, but only along the changing times, human beings gradually lose the insight of divinity. “The United States summons everything to itself and gathers everything in itself. This desire for “beauty” is also called “love”. God as the “love” is also the reason why everything moves toward it. It is the desire for beauty that makes everything into existence.” Therefore, “beauty” is “love” and can also be regarded as “benevolence”. It also belongs to the essence of God. The beauty of God is created by the wisdom, and the universe is created by wisdom. Therefore, love and wisdom exist in every creation. Of course, benevolence does not only constitute the essence of all things, but also connects them. The foundation of benevolence and wisdom is the foundation of life, the root of the life of all things. As [John 1:1, 4] says: “The Word is with God, and the Word is God. Life is in Him. This life is the light of man.” “God” refers here to ‘Holy Ren’, ‘Dao’ In this case, ‘Shengzhi’, life is holy wisdom, love produces life (sacred wisdom), as fire produces light, and the same principle, “love” also has two kinds of fire and light performance, it is the source of our will and cognition. Because the heat and light from the sun in the spiritual world, the essence of heat is benevolence, the essence of light is wisdom. This wisdom flows into the universe and everything and deeply influences them.” The interpretation of modern aesthetics it is impossible to describe the beauty of divinity, because the inner transcendence mode of the Kantians is the subjective perspective to judge the form aesthetically. It is the self-perspective. If it is viewed from the theological or God’s perspective, the divine beauty itself means that “love” is beautiful. Birth, its sacred origin means beauty has divine transcendence. With the concept of sacred transcendence, I tried to unify the sensual beauty and divine beauty from Platonism to Kantism in the unbalanced state into theological aesthetics. “Love” is the true meaning of beauty. In other words, worldly, perceptual, and visible beauty can only be called the beauty of theological sense when the sacred benevolence appears in it. In short, divine beauty encompasses sensual beauty. In general, the

combination of divine beauty and sensual beauty is closely linked to the divine “wisdom” through the divine “benevolence”. The essence of the benevolence and the essence of wisdom are the true essence of the divine nature that constitutes the foundation of God. The problem of the phenomenon of living paradox is solved.

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