

PSYCHOLOGY OF SACRUM
IN ARTS AND ARCHITECTURE

Augustyn Bańka

Poznań 1996

ISBN 83-900566-3-1

© Copyright 1996 by Augustyn Bańka, Poznań Publisher:
Print-B, Poznań

Printed in Poland

CONTENTS

Sacrum and archetypes	3
Matrix of time and space	14
The world of fear	23
Integration of collective contents	30
World of perfect harmony	35
Syncretism and anthropocentric image	40
Authority and freedom of will	48
Discovery of ego	57
Grandeur and obedience	67
Tension of will of power	75
Development versus tradition	81
New age and old ideas	89

SACRUM AND ARCHETYPES

At the basis of each culture we can always find a certain common feature of human mind represented by a prerational factor and influenced at the same time by different words, among which is the “archetype”. This feature belongs to the simplest and the most influent in psychology accounts of mind given long ago by the English empiricist philosophers, such as Hobbes, Locke, Hume and Mill. According to them, ideas lie dormant most of the time and spring to life intermittently when they are aroused or — as Freud put it — “cathected”. The “reappearance hypothesis”,¹ implying that the stored information consists of ideas, suspended in a quiescent state from which they are occasionally aroused, had many supporters and many opponents. As William James wrote in 1890, “A permanently existing ‘idea’ or ‘Vorstellung’ which makes its appearance before the footlights of consciousness at periodical intervals, is as mythological an entity as the Jack of Spades”.²

Despite many opponents, the “reappearance hypothesis” has never been abandoned in psychology. It progressively abounds in new notions, such as “prestored composite units” or “visual primitives”,³ “preexisting categories”⁴ or “prototypes”.⁵ All of them indicate that regardless of whether it is

¹ U. Neisser named so the notion according to which the same memory, image, or any other cognitive unit can disappear and reappear over and over again: *Cognitive psychology*. New York 1967, pp. 281-282.

² W. James, *The principle in psychology*. New York 1890, Vol. 1, p. 236, reprinted 1950.

³ O. Akin, *Psychology of architectural design*. London 1986.

⁴ P. Lewicki, T. Hill, I. Sasaki, Self-perpetuating development of encoding biases. *Journal of Experimental Psychology*. 1989, 4, 323-337.

⁵ N. Cantor, W. Mischel, Prototypes in person perception. In: L. Berkowitz (Ed.), *Advances in experimental social psychology*. New York 1979, Vol. 12, pp. 3-52.

visual shape or spoken words that are part of conversation, every stimulus that is about to be stored in memory and become an experience for subject, must first be encoded according to some preexisting inferential rules.

Psychologists agree that preexisting rules function as a major, ubiquitous, unconscious interpreter of various classes of stimuli, from elementary pattern recognition to social perception⁶, and they determine the final shape and the scope of an individual's experience. Scientists differ in the way of explaining of the ontological status of those rules. According to one group of them, the preexisting rules are the product of previous experience and, as, such they have unconscious character, because they operate with such speed that they are almost unnoticeable to the perceiver, who experiences only the final outcome.⁷ According to the contrary orientation, the preexisting rules have an archetypal nature, because they are determined by the experience of the human race, and as such they consist in the psychological unconscious correlate of the biological instinct.⁸

In spite of the above controversy, undoubtedly there is a preexisting common feature of human mind which constitutes the perception and classification of all things, real and ideal, available to human thoughts, in two classes generally defined by two various terms, the sacred (*sacrum*) and the profane

⁶ N. Chomsky, Language and unconscious knowledge. In: N. Chomsky (Ed.), *Rules and representations*. New York 1980, p. 217-254.

⁷ J. Hohberg, *Perception*. Englewood Cliffs, NJ. 1978; R. Lachman, J.L. Lachman & E.C. Butterfield, *Cognitive psychology and information processing: An introduction*. New York: Hillsdale 1979.

⁸ C.G. Jung, *The archetypes and the collective unconscious*, Vol. 9, London 1968. C.G. Jung's "archetypes of the collective unconscious have until now remained the property of analytical psychology, and been commonly dismissed as mystical by scientists. But Jung himself described them as biological entities, which have evolved through natural selection. Recently were made new trials to opening up this long-ignored scientific approach to the archetype, originally envisaged by Jung himself: A. Stevens, *Archetype: A natural history of the self*. London 1990.

(*profanum*).⁹ The antinomy *sacrum-profanum* is an inseparable feature of human thinking about the sense of life, and it always oscillates among three philosophical notions: nature, man and spiritualism.

The words *sacrum* and *profanum* reflect the tension of differences, the dualism of notions, the dualism of the organization the world, the dualism of thinking and feelings.¹⁰ I would like to point out that I am not going to present the history or psychology of religion, as the chosen plane of interpretation may seem to suggest. This book explores the role of visual processes in the creation and perception of *sacrum*. Many of the variations in the presentation of *sacrum* as a psychological instance of the „pattern of behavior” are firmly rooted in visual perception and visual cognition. It is true that the problem of *sacrum* is traditionally included in the sphere of religion, supernatural life; and the matter of *profanum* belongs to the sphere connected with human body, nature, everyday life, science and technology.¹¹ There is also a traditional philosophical abyss between knowledge about „nature” and the knowledge which exceeds the borders of the usual carnal, bodily and physical world. This abyss is an expression of a natural tendency to formulate the world according to atomistic philosophy, either in the category of “black and white” or mutual exclusion, or independence.

It is not necessary to add that such a polarization and dichotomy of the *sacrum-profanum* notion, while considering the sphere of culture, is very harmful. There is an exclusion of problems connected with *sacrum* from scientific reflections. In

⁹ E. Durkheim: *Elementarne formy życia religijnego* (Elementary forms of religious life), In: *Socjologia religii* (Sociology of religion), F. Adamski (Ed.), Warszawa 1983, p. 9; *Elementarne formy życia religijnego* (Elementary forms of religious life), Warszawa 1990, p. 32.

¹⁰ O. Spengler: *Problemy metafizyczne* (Problems of metaphysics), In: *Wybór pism* (Selected works), Warszawa 1981, p. 153.

¹¹ A. Maslow, *Religions, values and peak-experiences*. New York. 1964, p. 4.

the meantime, I would like to indicate that the value defined concisely as *sacrum* does not belong exclusively to religions, and they do not demand the use of any supernatural notions or terms. They are immanent features of each sphere of human mentality determined by an inherited instinct (archetype) so, in consequence, all the most powerful ideas in history go back to them (religions, science, philosophy, technology, arts and architecture). Such words as sacredness, revelations etc. refer to God, to religion and to supernatural phenomena generally. However, the same words are used by nonbelievers, although they more frequently use different terms such as revelation, illumination, inspiration. Abraham Maslow, while conducting (in the years 1945-1949) a research on self-actualization noted¹² that people aiming at the achievement of certain goals experience some type of emotions, which were named, following S. Freud, *oceanic feelings*, and next echoing W. James's *mystical experience*, and Maslow's own synthetic term peak experience. A. Maslow discovered that people aiming at self-actualization do not base their own experiences on religious terms. We can add also *absolutization* to the cited non-religious expressions of *sacrum*.¹³

A basic fault resulting from the exaggerated dichotomy of knowledge, values and feelings is the separation of *sacrum*, *peak experiences*, *oceanic feelings*, *mystical experiences*, *absolutist experiences* from science, rational knowledge and possibilities of skeptical studies. There is only one exception to the rule in the reference to the so-called past civilizations. In this way we narrow mistakenly the meaning of *sacrum* to the exclusive sphere of priesthood, supernatural conditioning with the exclusion of nature and *human nature* themselves. A sharp differentiation of sacredness from secularization causes the sphere of human transcendentalism, illumination, to be con-

¹² A. Maslow, *Motivation and personality*. New York 1954.

¹³ A. Maslow, *Religions, values...* op. cit. p. XII.

nected with only definite rites, ceremonies, with a particular day, with a specific architecture, art and language. This differentiation causes *sacrum* to be something limited with regard to the whole human life and man's culture; it is not shared by all, but only by some people. It is something not useful in everyday life, and it separates the real from the ideal, external.

The pair of notions *sacrum-profanum* constitutes not only a dichotomy of phenomena, but also a transactional interdependence. It means a mutual dependence between the world of values and the world of thought, mutual conditioning and a stable conversion. In other words, the pair of notions *sacrum-profanum* is not a forever established tension of differences but a dynamic interdependence of feelings, cognition's and human activity determined by archetypes. The dynamics of the *sacrum-profanum* dependence takes place in two dimensions related to one another: the individual-psychological and cultural-social ones.

On the individual-psychological level the transaction of *sacrum* and *profanum* takes place, on the one hand, in the process of transition from psychological matters, thoughts and conditions to emotional, subjective events in themselves (e.g. illuminations), and, on the other hand — in the transition from events in themselves (illumination, transcendation, peak-experience) to psychic states of thoughts, emotions and reactions. The transition from psychological states to subjective events in themselves (transcendation), that is, the gradation of *sacrum* is, first of all, a transition from repeated feelings into the feelings of great emotional intensity. Secondly, it is a transition from volitional psychological feelings into spontaneous, unexpected and not reduced feelings. Thirdly, it is a transition from feelings with the cognitive element into the feelings of an exclusively emotional nature.¹⁴

¹⁴ A. Maslow, *Religions...* op. cit. p. 13.

In a psychological sense, the transition from *profanum* to *sacrum*, that is, from usual conditions and states to particular ones is a transition from the mental phenomena of *ego*, personality, to superconsciousness or subconsciousness. These are the two facets of unconsciousness of the same direction, but different vectors. The super- and subconsciousness of *peak-experience* have an archetypal character, providing the meaning for both personality and consciousness. These two states of unconsciousness, being the expression of existence of an archetype, which as such constitute an *a priori* type of experience, are resistant to any influences, external pressure and time. Archetypes are difficult to define because according to the definition, they are the states and motives which character certain psychological elements (archetype-like), always differentiate only on the basis of a received result. They outrun consciousness and probably constitute the structural determinants of mind. Formulating it empirically, the archetype never had its beginning in organic life. It appeared with life.¹⁵

The experience of *sacrum*, because it is cognition in itself, exceeds the usual arena of mental processes. Because of this, its source and cause are beyond it, undergoing the process of projection into objects and objective relations such as thinking, language, verbal principles, ceremonies and rites, arts and architecture. In other words, *sacrum* is, on the one hand, something that cannot be reduced to normal mental processes. On

¹⁵ C.G. Jung, *Archetypy i symbole (Archetypes and symbols)*, Warszawa 1976, p. 173. As Jung pointed out, there is no possibility of answering the question "what is an archetype and where archetypes come from, and whether they are acquired or not?". "This question cannot be answered directly. Archetypes, by definition, are factors and motifs that arrange the psychic elements into certain images, characterized as archetypal, but in such a way that they can be recognized only from the effects they produce...As *a priori* conditioning factors, they represent a special psychological instance of the biological "pattern of behavior" ... Empirically considered, however, the archetype did not ever come into existence as a phenomenon of organic life, but entered into the picture with life itself"; cit. C.G.Jung, *Psychological reflections*. Princeton 1970, p. 40.

the other hand, we cannot think about something which cannot be reduced, not thinking about the thing into which this nonreducible entity should be resolved.

Therefore, the psychological projections are the reductions of special events — that is „not existing existence” — to the horizon of natural, mental events. In this way, the world of subjective experience in itself (nonreducible experience) becomes the world communicated for an individual and group. In the first case, we deal with the objectivization of subjective events through so called intrasubjective communication, and in the second case — through intercommunication. Intrasubjectivization occurs when an individual reduces absolutistic experiences to the level of *ego*. On the other hand, intersubjectivization of *peak-experience* is a form of reduction of absolutistic, unusual events in itself via personality to the patterns of behavior such as actions, rites, ceremonies, or to the forms of art.¹⁶

The process of intrasubjectivization of *peak-experience* takes place on two levels: consciousness and unconsciousness. Examples of a unconscious reduction of peak-experience to the level of *ego* can be observed in spontaneous, private religious practices, as in magic. The example of an unconscious reduction of psychic events in itself to natural phenomena is literary creativity, philosophic, scientific and even political creativity. For example, Saint Augustine's attempts at answering the question how God arises in human brain lead him to the question about the beginning of an idea, and as a result to the question of time. *Time* is a category which in everyday life and ex-

¹⁶ *Peak-experiences* are the main psychological correlates of archetypes, because they both, according to the definition, are in themselves irrepresentable, but have effects which make visualizations of them possible: A. Maslow, op. cit. C.G. Jung, op. cit. p. 41; J.H. Crook, *The evolution of human consciousness*. Oxford Press 1980; Y. Akishige, *Psychological studies on Zen*, Tokyo 1975. Thus, they may be recognized only by the effects they produce as psychological states, ideas, as well as external behavioral actions and creations.

perience is obvious — it does not occur at all.¹⁷ In transcendental, mystic experience there is no beginning or end, there is neither the past nor the future. However, as Saint Augustine declares, the statement that something referred to as time does not exist at all is contradicted by everyday life experience. Time, which in *oceanic experience* appears as an „existence of not existing” (e.g. eternity) in the reduction to the mental processes of ego, namely memory, expectations, as well as desires, appears as “the existence of the existing” in the form of the past, the present and the future. The same idea in poetical form is expressed accurately in T.S. Eliot’s poem *Burnt Norton*:

*Time present and time past
Are both perhaps present in time future
And time future is contained in time past.*

The reduction of *peak-experience* to the level of *ego* is the reduction of subjective events. In turn, the reduction of *peak-experience* from the level of *ego* (thus, from the level of memory, of expectations and desires) to the level of cultural patterns of behavior, is a behavioral reduction. Thanks to this, *peak-experience* becomes a cultural, social phenomenon.

Peak-experiences (mystical, absolutistic, oceanic feelings) remain always undefined and that is why they evoke the ambivalence of being accompanied, on the one hand, by fascinations, on the other hand, by fear, anxiety and threat. Because of this, we observe that people and culture throughout the various civilizations uncover the antagonism of archetypal and modern attitudes. The archetype experience reduces man’s whole personality to the sphere of emotional experience. For example, the Apollonian type of lifestyle known from ancient Greece threatens the sphere of *eros* as the primary one, as the mystic of Middle Ages sees the only sense of life in preparing for after-life.

¹⁷ Augustyn św., *Wyznania (Confessions)*, Warszawa 1982.

Illumination, transcendence, and absolutization become the only criteria of good and evil. Extreme concentration of *ego* on emotions of *peak-experiences* distracts an individual personality and the whole culture from the way to being fully exposed to the world. Whereas, the aim becomes a compulsory search for further experiences till the moment when good and evil become one thing. Ecstasy, nirvana, transcendation, illumination or absolutization become the dominant aim in themselves, and other people become an instrument with which to achieve this aim. In this context, *sacrum* to a growing degree acquires features which for the external observer can constitute the sphere of *profanum*. Thus, *sacrum* is meanness, obscenity (e.g. orgiastic cults and rituals), cruelty, sadism and masochism.

The opposite attitude to *sacrum* characterizes a cool, rational man who controls his feelings, emotions and all states of indefinableness. This type is characterized not only by a reluctant, fearful approach to subjectivism, and in its extreme shape by a sacred approval of rationalism and antiintuitionism. In relation to this antimystical approach — it is an approach absolutizing rationalism and control. Mysticism and antimysticism are two facets of the same direction with opposite vectors.

In each civilization, and in each culture, it is possible to recognize these approaches, between which intermediary relations exist. Each form of the experience of *sacrum* (archetype) on an individual-psychological level has a creative, spontaneous, intuitive and personal character. That is why the main plain of discussion on the psychology of archetypes is *sacrum-profanium* behaviorally reduced to language, formal principles and customs. Such a behaviorally reduced dichotomy of *sacrum-profanium* is an objectified cultural and psychological fact, which we can define a „lifestyle“.

On the level of culture, *sacrum-profanium* is a set of customs, behaviors, dogmas, rites, opinions, canons, formalisms of arts

and architecture, characteristic of a given community. In general, the development of culture and lifestyle is a process of transformation of the individual-psychological sphere of *sacrum-profanum* into the sphere of common facts, that is, into the sphere of reproducible behavior patterns. These transformations of the personal sphere into the socio-cultural one result from the functioning of communicative, legislative and bureaucratic processes. Because these processes lead to the separation of psychological sense of archetype from that which is belonging to culture there is a cyclic antagonism between them. It is a result of a dialectic dependence between the individualization processes and the process of institutionalization; that of antinomy between man, society and culture. Therefore, although institutionalization, that is culture, originates from individual experience, it, however, in the course of time, inevitably becomes its enemy and poison. In turn, it causes individuals to discard gradually the established culture patterns in order to experience the antinomy of *sacrum-profanum* in their own way. We can see that there is a vicious circle in the cycle. After man has left the patterns of culture there is the emergence of a new feeling of soul and then, a new culture.

MATRIX OF TIME AND SPACE

From time immemorial man has manifested spontaneous psychological activity, independently of his will as demonic, sacred, redeeming, and bringing bliss to him.¹⁸ And also from ancient times, people have aimed at expression of their thought in the form of notions — on the one hand, and in the form available to our perceptual vision — on the other hand. These forms of expression complete each other, for example music and dancing, or poetry and painting.¹⁹ In psychology in this context we speak about two cognitive styles: verbalizer *versus* visualizer cognitive style dimension.²⁰ This differentiation was introduced for the first time in philosophy by Henri Bergson but it was confirmed empirically that these are the two most crucial processes for expressing symbolism of archetypes.²¹

Whole civilizations in different historical epochs underwent changes but, thanks to archetypes, lifestyles kept certain self-identity features. The change of culture as a change of lifestyle with some variable elements embodied occurs because of the influence of the same three conditions. Firstly, the patterns of culture in every historical epoch are determined by a certain type of cognitive consciousness or “cognitive style”,

¹⁸ C.G. Jung, *Archetypy...*op. cit., p. 189

¹⁹ C.G. Jung, *The spirit of man in art and literature*. Vol. 15, London 1967.

²⁰ After Henri Bergson in psychology a differentiation between a visual and verbal cognitive style is used, and this was confirmed by empirical findings: A. Richardson, Verbaliser-vusualiser - A cognitive style dimension, *Journal of Mental Imaginery*, 1977, 1, p. 109

²¹ The existence of visual analogs in the LongTerm Memory for storing images in addition to verbal-conceptual ones (A.M. Collins and R.M. Quillan, “Retrieval time from semantic memory”, *Journal of Verbal Learning and Verbal Behavior*, 1969, 8, pp. 240-247) is usually treated, behind empiricistic phraseology, as the supporting of the archetype. See: O. Akin, op. cit., p. 126.

that is by a definite language and a definite form of symbolism, like art canons.²² This is a result of the reduction of subjective (indefinable) cognition determined by archetypes to the level of the mental process of cognition. Secondly, the patterns of culture are indicated in each epoch through a definite way of the intellectual awareness of the world, hence philosophy, science, religion and arts. Thirdly, the patterns of culture are determined by the existing form of social formation determining the framework and principles of group life. In other words, lifestyle is a psychological notion as well as a sociological one.²³

In contemporary science and philosophy there is another opinion rooted, expressed in the conviction that the evolution of each culture undergoes three phases: development, stagnation and decay. Later, the main supporter of this opinion was Hegel. In our century, Oswald Spengler's ideas included in *Der Untergang*²⁴ and Arnold Toynbee's *A study of history*²⁵ had the greatest influence on the formation of the above paradigm. The evolutionistic approach is, of course, very controversial. Thus, various civilizations and cultures have always demonstrated both resistance and exposure to novelty and exterior influences and progress. There are many examples of this. Spengler and Toynbee's analysis is not absolutely correct because the return of forms and styles is treated as regression, old-fashionedness, or obscurantism.²⁶ There is no wonder that some theorists of progress and antiarchetypical thinking such

²² D.M. Parker, J.B. Deręgowski, *Perception and artistic style*, Amsterdam 1990.

²³ G.W. Allport, *Becoming*, Macmillan, New York 1978; A. Adler, *Metody psychologiczne jako drogi badania stylu życia* (Psychological methods as an analyzing tool of lifestyle), In: *Sens życia (Sense of life)*, Warszawa 1986.

²⁴ O. Spengler, *Der Untergang des Abendlandes*, München 1923, Vol.I.

²⁵ A.J. Toynbee, *A study of history*. Vol: *The genesis of civilizations*, Oxford 1956.

²⁶ S. Giedion, *Przestrzeń, czas, architektura. U źródeł nowej tradycji*. (*Space, time, and architecture. The origin of new tradition*). Warszawa 1968.

as the architect Le Corbusier are sure that "the aim of creation is a completely new man".²⁷

If the assumption of an eternal civilization progress is true, then the development of human consciousness objectivized throughout centuries in definite architectural styles, in the styles of painting, sculptures and other arts should be considered as a process of substitution of less adequate cognition and vision by a more adequate one.²⁸ Meanwhile, as Gombrich notices in *Art and illusions* figures in Babylonian, Egyptian, Greek and Etruscan drawings are pressed in the plane of drawing like plants in a herbarium.²⁹ It does not testify to the fact that this style of visual expression was the result of the avoidance of foreshortening, because it was too difficult. Indeed that formalism of art was fitted to symbolical frameworks of life, which on a stage of civilization development follows transformations. H. Schafer showed, that the side of human shoulders occurs in a few examples as early as the VII-th Dynasty, although it remains an exception during the later history of Egyptian art.³⁰ Both this and others facts, for example the persistent existence of formalisms in Japanese, Chinese, Scandinavian art proves that the development of culture and civilizations is not only exclusively a more close to perfection, more accurate perception of objects, shapes, space, lights and sounds. The development of culture, stylelife follows also a way of freely using observed events in material, words, time and space, where the only criterion of fitness or suitability is the power of symbolism according to archetypal preconditioning.

From a formal point of view, it is very difficult to forejudge for ever what is better, what is worse, what is progressive, and

²⁷ Le Corbusier, *L'art decoratif d'aujourd'hui*. Paris 1925, p. 198.

²⁸ W. Strzemiński, *Teoria widzenia (Theory of Vision)*. Kraków 1969.

²⁹ E.H. Gombrich. *Art and illusion. A study in the psychology of pictorial representation*. New York 1961.

³⁰ R. Arnheim, *Art and visual perception. A psychology of the creative eye*. Berkeley & Los Angeles 1974, p. 112.

what is backward, because the same symbols may be seen differently.³¹ Winkelmann and Goethe lived contemporarily, but for one of them the sight of the Gothic cathedral in Strasbourg was terrible, and for the other one it evoked in him a real “ecstasy”. A dominant paradigm of evolutionary development of culture, lifestyle and arts assumes an analogy to a psychological development of a child.³² It is assumed, that similarly as we can trace distinct phases in the development of a child, we can trace them in the development of a certain civilization. For example, visual consciousness begin, when man draws lines, cycles, and other signs that have no meaning; after that occurs the elaboration by contour and figures, and the culmination of the development is the clear abstraction and abstract symbolism of adults. In this context, Greek, German, Celtic or Slavic mythologies seem to occupy a superior level of development, similarly as Greek art in comparison with ancient Egyptian art. That is, the psychological development of a child as a prototype of the development of culture is useless to some extent. First of all, we should take into account the fact that the main psychological regularities of contemporary man are the same as in Pharaohs’ time. The examples to support this are the basic principles of psychophysics (First and Second Law) as well as emotions.³³

If we assume the analogy between the psychological development of culture and civilization as true, then we should accept consistently the drawings from Lascaux cave, Egyptian painting, prehistorical art as the manifestation of the lack of maturity, of intellectual infantilism — in comparison with Hellenic and Roman art, and the latter as primitive in relation to

³¹ J.B. Deręgowski, *Oko i obraz. Studium psychologiczne*. Warszawa 1990.

³² W. Strzemiński, 1969, op. cit.

³³ J.J. Stevenson. *Psychophysics*. New York 1980.

modern lifestyle. One's own culture is assumed as a point of reference, as a universal value of time and space dimension.³⁴

However, there is not only one civilizational trend which would be subordinated to a homogeneous universal process. For example, taking for granted the principle that the point of reference for aesthetic estimations is Greece, throughout the whole XIX century many authors were mistaken comparing with it Egyptian aesthetic or prehistoric civilizations. Whereas, the situation of man from paleolithic time should be viewed in different dimensions of time and space then the situation of man from Ancient Greece or that of contemporary man. The dimension of abstract time and space is one of the many possible ones, and it can not be treated in categories of exclusiveness.

The analysis of aesthetics in reference to an abstract, universal space-time dimension gives in the view of the world like in a kaleidoscope³⁵. Thus, movement is always forward, although it is accompanied from time to time by mysterious regression. The symbolism of behaviors and forms occurs gradually, analogous to a psychological development of man: scribbling, contour, and finally geometrical abstraction.³⁶ This interpretation is true but only to a certain extent. However, it does not explain the persistent existence of primary, magical

³⁴ J. Bańka, *Filozofia cywilizacji (Philosophy of civilizations)*, Vol. I. Katowice 1986.

³⁵ S. Giedion, 1968, op. cit.

³⁶ G.T. Moore revealed that in spite of the linear development of environmental and spatial knowledge from the concrete stage to an abstract one (J. Piaget, B. Inhelder, *The Child's conception of space*. New York 1956) human intelligence is affected not only by advances in that dimension, but depends also on the demands, values and roles of activities in everyday life. People with a high rate of intelligence sometimes produce a less abstract sketch of space than children, because they are less familiar with the environment or the choice level of abstract representation fitted to the aim; G.T. Moore, Theory of research on the development of environmental knowing. In: G.T. Moore, R.G. Colledge. (Eds.), *Environmental knowing. Theories, research, and methods*. Stroudsburg 1976.

forms in the post-industrial style of a casino in Las Vegas.³⁷ The explanation of the contradictions of facts assuming the correctness of both the assumptions about a linear development of the lifestyle as a correlate of personality development, and its staying in relative balance, and its resistance to time should be sought in the double character of human psyche.

One of the dimension of human mind is of a time-linear type, which in fact traces the ontogenesis of human development. That dimension is also, in great part, a conscious form of human life. The second dimension is an archetype in nature, and, because of that, it represents the unconscious and is beyond the opposition of the present and the future.³⁸ The first dimension explains a successive development of aesthetics and human knowledge as a result of the development of consciousness. A successive development of consciousness stimulates successive shapes of formalisms of symbolization. From this point of view, it is true that the use of contour precedes a historical perception of figures, of light-shadows; the perspective on a perpendicular projection preceded a diagonal and concurrent perspective; regular rows preceded the perception of solid figures and moving figures; and finally the moving perception preceded geometrical perception and geometrical symbolism.³⁹

The archetype dimension explains why a certain type of images lasts in time, although it belongs to past periods of

³⁷ As pointed out by Brown, Venturi and Izenour, visual formation of Las Vegas despite its being a representative of technological aesthetics, is against technological rationalism, the greatest artistic eclecticism throughout history, An eclectic billboard, or an information sign, is the most important element of the architecture-technology-art space, because, in essence, it functions as a totemic symbol related to archetype; D.S. Brown, R. Venturi, S. Izenour, *Learning from Las Vegas: the forgotten symbolism of architectural form*. Cambridge 1970, p. 115.

³⁸ J. Hohberg, V. Brooks, Pictorial recognition as an unlearned ability: a study of one child's performance. *American Journal of Psychology*, 1962, pp. 624-628.

³⁹ J. Piaget, *The psychology of intelligence*. New York 1950.

consciousness. Why does a contemporary man with higher level of rational knowledge return to — it may seem — inadequate symbols, formal means of self-presentation, to not current rites and customs? People constantly cultivate certain old customs, signs, behaviors, ceremonies, although from the point of view of a man flying by plane, it is irrational. What is irrational from one point of view may be fully rational from another point of view. This is true in relation to customs, signs, and behaviors which symbolize a primordial unconscious sphere of archetype.

The development of symbolical aesthetic is, on the one hand, a successive development, change and progress where in each successive phase new formalism occurs. On the other hand, it is characterized by stable transformations of the same symbolical form into another, by the exposure of the same human nature to the novelty and change of culture. The first development has a feature of progress, which runs like a spiral and transforms that which is old into the present. It is, in essence, rational, based on development of personality and consciousness, and through which it distances man from the basic understanding of cultural creations of past epochs.

In turn, the development of the second type avoids the orientation of the world in rational categories and it remains faithful to interpretation through the criteria of primary emotions.⁴⁰ It is a march of history through the prism of totems, magic, taboo, and religion in which successive phases are only permutations, recollections or repetitions.⁴¹ Thanks to this, contemporary man is in contact with the past, although his

⁴⁰ Primary emotion includes three dimensions: pleasure, arousal and domination, all of which have no contents, thus, they are not reducible into more elementary psychological units; A. Mehrabian, J.A. Russell, *An approach to environmental psychology*. Cambridge 1970, pp. 18-22,

⁴¹ As pointed out Alfred L. Kroeber in his *The nature of culture* (Chicago 1952) an inheritance of customs is heretic from biological point of view. Despite of that the idea of inheritance of culture is still coming back.

thinking is full of rationalism. Everybody in the Valley of Kings in Egypt, or in the Notre Dame Cathedral, although he has not known any motives of the architects of that particular age becomes the subject of its mood, and of its atmosphere. In the changing space of Acropolis the sphere of mans emotions becomes unchanged. The original world of human emotions is something which connects the man of the past with the man of the present, something which lets the average tourist sense the shape of space unconsciously, which give a man sense of belonging to a common family, despite the differences of cultures and epochs, or scientific interpretations.⁴² The world of original emotions is the basis for universal symbolism, for the development of both cultures and individuals simultaneously, it allows the representatives of various cultures to understand each other, despite the fact that it divides them and differentiates them.

⁴² A. Maulraux, *Les metamorphose des dieux, Le surnaturel*. Paris 1977.

THE WORLD OF FEAR

Man from time immemorial wanted to get to know the surrounding world in order to understand his fate, and to express this cognition symbolically, to transmit his convictions, attitudes, desires, to present his work as a kind of confirmation. The expression of the world through sacrum has been throughout ages the basis for the existence of art because the last provides a symbolic frame for primordial archetypes.⁴³ We come across the first attempts at the symbolic-artistic expression of sacrum in the lower paleolithic period. The man whose remnants and traces are visible in the Lascaux Cave and in proto-Indoeuropean art had at his disposal only two means of expression, that is — a line and a figure. These two means were used to present artistically the reflection about the nature, world and life. A man of dark age by means of a line and figure made a kind of symbolic visualization through a schematic drawing of concrete reality. The first visible scene was a scene of hunting. It is possible that the first motive behind that was the fact that the basic activity of ancient and primitive man was killing in order to get food. Killing as necessity caused both pleasure connected with the mobilization of strength, and caused fear as well because there is rarely a success after fighting with nature.

The formal symbolism of that period, expressed in a schematic drawing is a manipulation of contour. Contour divides ancient man's field of perception into that which is important, abstractional and unimportant, real, common. The sense of *sacrum*, in a present notion, was still unfamiliar to a primitive man. The sphere of feelings was dominated by fear isolating

⁴³ M. Eliade, *Sacrum, mit, historia (Sacrum, myth, and history)*. Warszawa 1970.

man from the world where he belonged. This fear was displayed by a primitive man in the form of a concrete drawing because he treated thinking yet in a passive way. This drawing was first symbolic representation of *sacrum-profanum* and archetypes. Its content was the very surrounding of man that for him was not finally and rationally understandable and whose power filled him with admiration and fear. Thus, drawings on rocks in Lascaux symbolize both the real world and something irrational, because they were exactly that. As James Frazer notices: "a primitive man cannot realize the difference between the realistic world and the supernatural one"⁴⁴.

In the time of hordes and tribes the human ability to present the world in drawings developed further, opening new horizons. This was possible thanks to more discriminating observation of the surrounding reality and to the development of abstract notions resulting from this observation. A man from the epoch of tribes represented a much more active attitude toward thinking, and thanks to that his thinking was much more reflective than in the low-paleolithic period. The use of line throughout successive stages of the development of hordes and tribal communities is not limited to a concrete scene, but it becomes broader through the presentation of drawings whose connotations and denotations were further developed. Human thought at the beginning of its history sought, in turn, support in the most striking elements of the observed world. In the surroundings, the situation of death was a leading one. Man begins to ask questions why he does not move and he does not live, because it denoted the same.⁴⁵

The lack of breath and blood are the most striking phenomena. In this way, the differentiation between something that animates — breath, and something that is animated — the

⁴⁴ J. Frazer, *Złota gałąź (The golden bough)*. Warszawa 1969, p. 83,

⁴⁵ Z. Freud, *Człowiek, kultura, religia (Man, culture, and religion)*. Warszawa 1967.

body, was formed. If the body constituted something measurable, real, visible and heavy — the second element (breath) was somewhat indefinable. It did not occur to a primitive man to consider this as an immaterial element — spirit. This was a vague sense of something unknown, internally directing man towards something impossible to get to know, something that stimulates the sense of loneliness and fear although an individual is among people. Subject-metonymical differentiation resulting from primary observation of that — which animates the body and nature — in comparison to surrounding objects — the body — as something that seems less definite, vague, merely delicate in the presentation of the world — becomes an abstract category, a concept, although it is still not God.⁴⁶

The abstract category of interiority equips man with a vague sense of dualism of *self* as something interior and exterior for which man seeks for notions in the forms of symbolic frames of words defining man's relation to that which animates him from within. On the other hand, perceptual abstraction sets in motion imagination seeking for a place from which interiority can be expressed.

The reconstruction of words abstraction in ancient people's mentality is too difficult, because we do not have the ideas expressed by eternal words. However, by analogy to society of a historical epoch living similarly to old hordes, we can, at least partially, reconstruct notions of mental stereotypes referring to the same archetype — *sacrum*. Following J. Frazer and W. Wundt, we accept the opinion that ancient people's thinking about the phenomena directing their life may be defined by a Polynesian word *taboo*. Its equivalent for Romans is *sacer* and for Hebrews — *kodausz*. According to W. Wundt, *taboo* is the oldest undescribed human code of law.⁴⁷ This word embraces

⁴⁶ W. Wundt, *Elemente der Volker Psychologie*, Vol. II. *Religion und Mythos*. 19, 6. After Z. Freud, op. cit., p. 28.

⁴⁷ Z. Freud, op. cit., p. 28.

two contrasting meanings — the sacred and the condemned. On the one hand, it denotes something worthy of homage and, on the other hand, it denotes something seminal, something unusual, and something powerful. As Sigmund Freud notices — the meaning of *taboo* is very well expressed by the antinomy *sacred fear*, because it reconciles two contradictions - „attraction *versus* repulsion”, „admiration *versus* aversion”, „good *versus* evil”, and „trust *versus* fear”. It is a special ambivalence expressed by both fear and dangers.⁴⁸ *Taboo* is objectified fear resulting from observation reduced to mental processes of cognition of something animating the life, because it is a force stemming from contact with the objects transmitting this force to man.

Real sources of *taboo* come from the most primary and strongest of human drives: from fear of the effect of the unusual, absolute forces. The antithesis of that which is sacred and that which is bad is analogous to the observation of dying and that of touching, and of transition. Touching is a primary prohibition of the strongest human desires — curiosity and killing. As a means of soul's shelter, thus, as something that primary observation bounds with breath, so *taboo* performs a regulative function on the inner strength supporting life. A personification of that strength is the double-ganger of the body. However, according to the primitive man's conviction, danger does not come only from the escape of the soul from the body, but also from the return of the soul — the wraith of the enemy which he killed. That is why killing a man in ancient society is connected with the obligation to follow some rules. S. Freud was divided them into four groups: reconciliation with the enemy killed, limitations, the act of penance (atonement) and the purification of the killer in ceremonial rituals.⁴⁹

⁴⁸ Z. Freud, op. cit., p. 27.

⁴⁹ Z. Freud, op. cit., p. 44.

The formation of *sacrum* for an old man has a suitable formation on perception, on a symbolic equivalent of vision, on an artistic equivalent of meanings. The artist's imagination, determined by the antithesis of sacredness and impurity, by a magic relation between cause and effect, aims at the expression of contradictions in the form of artistic conceptions. These conceptions stem from the conviction that the soul animating the body has a special representation, a definite localization. The most primary notion is the personification of the soul in the wraith which occupies the limbs and the bodily organs. According to this, a soul is something above the usual, expressing individuality and maintaining a stable identity in unlimited metamorphoses, at the same time being divided, with its shelter in the body, occupying all recesses of the body. In this context, *sacrum* determines unusualness, strangeness, weirdness, originality, uniqueness in recurrence.

The fine arts of ancient people may be defined by *sacrum* archetype, derived, although not quite correctly, from the Indian word *ototeman*. J. Long, an English ethnographer, introduced this word in 1791 to denote animals, objects, plants, masks and sculptures honored and celebrated as in religion. *Totem* may denote a part of nature, or an artificial creation like a sign, a mask or a sculpture. *Totem* as a container of the soul and its continuation is a substantial perceptual equivalent of a notional presentation of uniqueness. For example, in Chile the place of worship is in the crater of a volcano at the height of 6200 m. As an element of nature, *totem* may be a tree (coak-tree), a stone (as famous stones from a river-basin of Ikka), a mountain, an animal. Whereas, *totem* as an artificial creation symbolizes a sophisticated sign, mask, or sculpture.⁵⁰ The totemic symbolism of archetypes related to a sign, a sculpture, is the most primary of all multidimensional forms of symboliza-

⁵⁰ C. Levi-Strauss, *La voie des masques*. Paris 1979.

tion, such as for example architectural constructions. Man learned to symbolize *sacrum* by means of signs, pictures, masks and sculptures a long time before building columned temples or pyramids. Even in the period of established religion some figures of Buddha were formed considerably earlier than temples as places of their shelter.⁵¹ The reason for that is in an individual, his subjective and private experience of *sacrum* archetype. In a primitive society „nearly everybody is engaged in magic“, nearly every person is a man-god, each is convinced of his acquiring some unusual forces.⁵² This established conviction arose also from a collective unconscious image of the world causing, a subjective sense of fear, threat and fascination and constituting artistic symbolism.

Artistic symbolism of *sacrum* is a dominating psychocultural matrix of the image of the world. It explains why in this image the supernatural denotes the „only“ force or expression directing man. At the beginning, this sole force was man's wraith for him, which wraith in dreams wondered all over the world, visiting places unknown in reality. The symbolization of *sacrum* in a mask, sign, totem expressed rather an individual sense of archetype than a group sense, named by Levi-Brühl *representations collectives*.

A sign, a mask or a sculpture as material equivalent of the absolute never occurs in repeated rows.⁵³ In cultures employing contour expression, artistic symbolization is based not only on the ability to divide the perceptual field into the figure and the background but is also based on the capability of discriminating the figure against the background, though stressing that which occurs in the sphere of contour — outlined field. In this kind of psychocultural matrix double formalism is valid: ornamental and expressive. Ornamental formalism is deprived of

⁵¹ A. Malroux, op. cit., p. 5.

⁵² J. Frazer, op. cit., p. 83

⁵³ W. Strzemiński, op. cit.

any identity, of individuality. The reason for this lies in the estimation of the world, in which man is more inclined to consider the symbolic world as a more ideal than a natural world. The natural world of which an individual is an integral part is analyzed only in reference to *sacrum*. The individual man acquires symbolic representation only when he gains a position locating him near *sacrum* as a priest, a leader, a magus, or a king. Expressive formalism, in turn, has an individual character. This original feature is underlined by spirituality, it does not have its equivalent in the real world, which is only an apparent one based on reflection. In other words, that which is unreal is not repeatable.

INTEGRATION OF COLLECTIVE CONTENTS

Neither the epoch of paleolithic, nor the epoch of the beginning of history established in the sense and art of *sacrum* a feature of hierarchy. Its cause was an individual level of the experience of archetypal sacredness. Supernaturality was almost a personal sphere and was expressed by the formalism of contour and figure perception, although it was a result of the reduction of subjective experience to the level of reproduced culture patterns, the sense of sacredness did not acquire the character of a system. Both group life and the experience of supernaturality is ahierarchical in the paleolithic as well as the mesolithic period. This ahierarchical feature is expressed mainly in the fine arts of *sacrum*.

We discover a systematic character of presentation of archetypes only just in the historical epoch. Egypt is one of the first civilizations in which a primary observation of exteriority-interiority, and spirituality animating the body is substituted by immaterial spirit which in the picture of the world acquires the rank of system of collective consciousness. In the presentation of the world magic acquires the dignity of religion. It is the result of amassed human experiences which made man realize that he has not any control of the course of nature.⁵⁴ The culture of the protoindoeuropeans was based on magic.⁵⁵

If the essence of magic is a mistaken conviction of the principles of a succession of events, in the case of religion the matter looks different. Magic is related with an unconscious belief, that through threats or promises one can secure oneself, for example, rich crops. This unconscious conviction is always

⁵⁴ J. Frazer, op. cit. p., 83.

⁵⁵ J. Cardone, H.M. Hoenigswald (Eds.), *Indo-European and Indo-Europeans*. Philadelphia 1970.

antiindividual, a private and false deduction stemming from the basic thought processes. Thus, magic is nearly an error, almost spontaneously made by an individual mind in a compulsory desire to reduce anxiety.

The basis of religion does not consist in the simplest processes due to analogy. Religion is based on a concept that is not an artifact of an individual mind, but rather it integrates the unconscious contents of archetypes into a social explanation of the world, self, and society. It demands a higher level of conceptual abstraction than magic.

According to this, events follow each other because of similarity. Magic results from the mental reduction of subjective feelings down to a behavioral level, and it does not require the use of hierarchical thinking codes. On the other hand, religion as a collective belief in superior human forces hidden behind the visible curtain of nature is a hierarchical mental construction separated from subjective events in themselves. Its main aim is communication among individuals but not communication in the itself. Magic as indirectly connected with *peak-experience* is always a creative attitude of an individual person because it demands action from him. In contrast, religion is much more reproductive.

In a religious presentation of the world man loses the attributes of freedom of the group. Man becomes a member of an organized society. A hierarchical character of society determines his place, rules and hierarchical thinking schemes of the conscious and the unconscious. Due to the observation of nature an increase in interests occurs. Abstract observation exceeds the limits of the surroundings, reaching heaven astrology, the conceptualization of time develops. These factors in connection with a primary observation of dying, lead the *peak-experiences* into a systemic concept of spirit. The abounding spirit is a crucial point of an individual and social sense of sacredness-ordinariness (of *sacrum-profanum*).

It follows that Egyptian art as a symbolic frame of archetypes has a funeral character in a sense, although it is rarely mournful.⁵⁶ Ancient Egypt art and formal symbolism for the first time acquires the form of abstraction related to architecture. For the first time, architecture is the aim of symbolism which reveals the unconscious. Architecture is due to specific vision building based on a hierarchical character of belief, social structures and the notion of the world. These features are visible in Memphis, Tebs and Giza. The starting point is a grave, but it does not mean that a pyramid denotes only a tomb. It is a thinking scheme due to the structure of the known world, of man and supernaturality. The grave is only a starting point, leading to an architectural order which expresses human order, a supernatural one. The main means of architectural symbolization of those two orders is intentional perspective.

Intentional perspective as a generalized experience includes both the ability to use contour and scale. The world of emotions is expressed here not only by the figure with its contents, but also by skill symbolizing a hierarchical sequence of events. What is individual, is expressed by the imitation of the surroundings as flora and fauna, or by the transformation and abstraction of human features into the extraordinary. The ruler is at the top, at the peak of hierarchy and because of that Pharaoh has a position of a religious god-man. This means that in him there is a person different from man and superior to him. The human body is only a mask filled with god's and eternal spirit.⁵⁷

A religious-god-man is a go-between between an immortal god's spirit and a mortal body. Everything which is characterized by the feature of the highest sacredness has a great scale, symbolizing supernaturality of ruling before death and after

⁵⁶ A. Malroux, op. cit., p. 8.

⁵⁷ J. Lipińska, M. Marciniak, *Mitologia starożytnego Egiptu (Mythology of ancient Egypt)*. Warszawa 1977.

death. Because object being a symbol as sculpture or architecture was defined by an emotional, primary and subjective relation to that is „one”, the material-symbolic equivalent of the archetype of *sacrum*, in regard to the scale, acquired the character of monumentalism and of incommensurability. Monumentalism is the offshoot of intentional perspective, and the latter is derived from a hierarchical vision of the world. The world of graves, tombs, pyramids, palaces and sculptures represents monumentalism in which elements of monotony and boredom were incorporated to show their supernatural aims.

The monumentalism of sculptures and temples in Giza is contained in the incommensurability of the scale and repeating rhythmicity. Both these elements of Egyptian artistic formalism stress the divine part, but using different means. The size of the scale symbolizing supernaturality of the ruler forms a contrast with the small scale of a group of officials, peasants, soldiers and slaves. The Pharaoh is always the biggest, and a group is always a set of recurrent individuals. In a sculpture composition, due also to vision building being influenced by an unconscious archetype, a group is not, however, the usual background or the context stressing the meaning of a figure — that of the Pharaoh — a religious god. In turn, the sphinxes of the Valley of Kings, by means of their rhythmicity, underline the way pointing to the eternal space of organization of emptiness as a expression of eternity of spirit. The sculptural forms of the sphinxes are subordinated to the concept of the organization of spirit, similarly as the sculpture and painting in the later Byzantine temple.

WORLD OF PERFECT HARMONY

The culture of Greco-Latin world (antiquity), and especially Hellenistic culture enters the arena of history with an image of the world in which the central position is occupied by the concept of *cosmos*. For the Greek *cosmos* had a sacred and absolute feature, it was the highest reality to which man, and even god-man were subordinated. The man of antiquity thought *cosmos* to be a completely ordered whole, at which he looked with respect and unlimited admiration. During that period the mentality was filled with *cosmos* symbolism. Before the word *cosmos* entered the languages of contemporary cultures it was the synonym of „world”, and also that of order, ornamentation, organization and harmony. This term referred to all spheres of life. *Kata cosmos* denoted acting according to the principles of order. In regard to objects, the primary thing was to design them properly. Human activity was estimated according to the principles of order in social life, for which the point of reference was the army or *polis* — a city-state.

In the 4th c. B.C. the term *cosmos* acquired a technical meaning to denote the universe. The most complete description of *cosmos* and of its physical properties we find in Plato's work *Timajos*⁵⁸. In Plato, the description of *cosmos* prevails over the formulation of notions and properties derived from human community. Both in Plato's and Aristotle's philosophy, the Greek conception of *cosmos* is a specific kind of projection of order at which man in *polis* aims. In the surrounding world Greeks perceived order and beauty in such a way that the organization of community and the order of the universe were connected. The subject of interest was the perfect order of the

⁵⁸ Platon, *Timajos*. Warszawa 1986.

universe. *Cosmos*, the perfectly ordered universe is the most beautiful and highest phenomenon. It quickly acquired a sacred character, and that caused Greek sacredness to concentrate on paying homage to deity.⁵⁹

The fact that for the Greek the highest wisdom and the best expression of archetypal feelings was the sense of unity with cosmos, harmonious participation in its processes, submission to its decisions, full of admiration and contemplation of its majestic beauty, testifies to two things. On the one hand, it testifies to the fact that man bases culture created by himself on stable primary feelings. On the other hand, it is the evidence that the Greek did not escape from the world, he was deprived of neurotic fear, because the world and did not require any understanding. Without this "sacred fear" of *taboo* man in search of his own fate could engage in the creation of his own world and life.

In this way ancient Greeks reached the balance between conscious and unconscious mental life. They searched for their childhood, their mother, the first reason in myths.⁶⁰ But these manifestations of archetypes do not mean that they lived "backwards" as modern neurotics do. This search for reality of mother, of fatherhood, of Hades, expresses the essence of Greek social unconsciousness. The archetypal desire for something unlimited and absolute contend, however, with the imperfection of the real world, with the attempts at, and the difficulties in, adjustment, in addition to disappointments that the reality creates. That is why the Greek order finds support and continuation not only in myths (abstraction), but also in nature

⁵⁹ M. Eliade, *Historie des croyances et des idées religieuses*, T. I. *De l'âge de la pierre aux mystères d'Eleusis*. Paris 1976.

⁶⁰ The search for the first reason is the main characteristic feature of Greek mentality which has influenced the development of the Western civilization as well as the feature which differentiates the West from the East: M. Eliade, *Le Yoga. Immoralite et Liberte* Payot. Paris 1972; F. Capra, *Punkt zwrotny (The turning point. Science, society, and the rising culture)*. Warszawa 1987.

— in the order perceived in *cosmos* and in social life. The natural world becomes continuous with the cosmic order. Because *cosmos* is created by God as Plato taught — the order introduced by man acquires a sacred meaning. From this time on, the rules and institutions established by man become an expression of the Creator's will and an equivalent of order God introduced in all things, thus a protest against this order is a protest against God himself.

The influence of this image of archetypal tendencies is evident throughout the whole epoch of antiquity and simultaneously, in its reflection. For man, determined by time, the look of a starry sky was the source of religious feelings. Ancient peoples perceived deity through the prism of *cosmos* and similarly they perceived man. Plato, while dreaming of the realization of the ideal state thought that, in order to attain this, it is necessary to investigate human nature. According to Plato's concept this aim could be achieved only if *cosmos* is included in the reflection on human nature. *Macrocosmos* and *microcosmos* (human nature) are indissolubly connected, because they complete each other and must be formulated together. Both Greek and the whole Greek, Hellenic and Roman culture aimed at the practical realization of the above axiom.

The way of the creation of religiousness through the archetypal image of *cosmos* corresponds with all artistic symbolism. Art is filled with harmony as the highest ideal of beauty and deity. Visual perception of the world is susceptible to the figure and the background. The background in Greek and Roman temples is the context whose sense is equivalent to the figure. Cosmical Greco-Roman gods possess all the visible human features. A natural consequence of the identification of the divine order with the earthly order through the prism of an ideal society is the sensibilization of visual consciousness to community.

A special character of visual sensibility was revealed in the determination of place and size of objects so that the whole would yield harmony, cooperation and organization, both in the figure and in the background.

In an ideal society admired by antiquity, an intentional perspective was deprived of these bases which testify to its functional utility in the Egyptian formation. The intentional perspective as an abstract and mental tool for the symbolization of archetypal desires and prefigurations was substituted in the world without superhuman Pharaohs by the perspective of a parallel projection line.

The visual sensibility was turned onto the organization characterized by stable change. Although in the perspective of parallel line projection the subjective and emotional elements are present, yet they also are, contrary to the intentional perspective, a result of the conscious appreciation of synchrony as the attribution of organization and order. In the parallel line projection nature is formulated as a set of objects put on a common basis. Particular objects function as independent figures, and their relations to each other create the rhythmicity of parallel rows.

The ancient temple worshipped as *sacrum* is the embodiment of the harmony of all elements present in the cosmical vision of the world. Starting from place, through the surrounding, structural elements of the building, ornamentation or another form — all of these create a harmonious whole. Lines, dimensions, measurements, proportions in the antiquity formation have a symbolic function of the highest beauty. While paraphrasing Plato's theodicy, that *cosmos* is the way directing to God, we can say that the best way to eternal sacredness is the harmony realized both in the sphere of the masterpiece and the surroundings as well. In the sphere of the figure, *sacrum* acquired and accumulated the most essential elements of the visible world. The figures of gods were human figures de-

termining the sphere of *sacrum*, and the figures of enemies (e.g. caryatids) were figures indicating the sphere of *profanum*. The architectonic of *sacrum* outside the work symbolizing a god revealed formal aesthetic problems of parallel rows. It was the result of the concentration on human community in the perception of the world. In contrast to the Egyptian culture, community is not the context whose task was to stress the meaning of supernatural (god-man Pharaoh), but it in itself acquires this meaning. The Greco-Roman temple is the archetypal symbol having orders whose main branch of art is architecture. From the search for rhythmical community, joining parallel independent sculptural rows in respect to paintings and architecture, the problem of the architectonic of the whole symbolic art emerges, its subordination to literature. Filling the whole art with elements of architectural forms as the invention of the Antique has survived throughout centuries and it is not foreign to present mentality.

SYNCRETISM AND ANTHROPOCENTRIC IMAGE

Christianity, whose roots are in the Hellenistic and Roman formation, introduced a new image of the world and a different image of archetype tendencies.⁶¹ Completely foreign to it was cosmic mentality which was substituted by anthropocentrism. Nevertheless, when in earlier epochs Christians wanted to express their peak-experiences, they were condemned to their contemporary language and way of expression. Notions and concepts coming from the culture of their epoch emerged, inherited from both Hellenistic and other formations (Judaism, East cults and philosophy).

A basic innovation occurred because of the biblical influence on the development of an anthropocentric sense of the world, Man, not *cosmos*, was for Christians a central notion. The first not last was created according to the image and similarity to God. Whereas for Greeks *cosmos* was the highest reality and had a sacred character, for Christians *cosmos* was rather a result of creation as they considered themselves the creation. Man and *cosmos* were on the same plane, but man was the first.

The Christian does not reject *cosmos* as such, but only man is an absolute, sacred reality. As Saint Augustine says „I do not investigate now the tracks of the sky, I do not intend measure the distance between stars, I do not to discover how the earth hangs in space. I investigate myself, my memory and my mind. There is no wonder, that what is not mine is distant to me”.⁶² This *in te redi* caused the man of the Christian world to concentrate on himself completely.

⁶¹ N.M. Wildiers, *Weltbild und Theologie von Mittelalter bis Heute*. Zurich 1974.

⁶² Augustyn św., *Wyznania*, op. cit.

Christianity originated in the conditions of Greco-Roman and Jewish archetypal mentality. According to the Roman rulers the first Christians were a representatives of the branch of the Jewish religion and they were not always differentiated from Mosaists. The Roman formation was the self-conscious formation of order and law. Together with the state law (*lex civilis*), the sacred law (*lex sacra*) was observed. The latter was not a written law; it was based on tradition, which required paying tribute to gods, patrons of cities and families, and to state gods and rulers, as well. The ritual of burnt-offering on the emperor's altar was the act of piety connecting sacred elements with loyalty to the emperor. The disruption of that order was dangerous for the good of the state as the highest good — thus the administrative imperial authority paradoxically formulated accusations against Christians of so called *impietas* or atheism, that is contempt for gods. In the ancient world *sacrum* was represented architecturally in the forms of temples, symbols of deity, of sculptures and monuments is as guarantee of stability and public order. Because Christians in the first centuries were people without temples, the symbols of deity, without monuments or sculptures, they were regarded as atheists and the profanes and were oppressed as dangerous law-breakers.⁶³

The core of developing Christianity was a gradual acquisition of ecclesiastic character. The Greek word *eklesia* denoted commune. The basis of the Church — community in early Christianity — is the profession of faith. The material-artistic equivalent of that *sacrum* — is mainly symbols of religious community. *Differentia specifica* of the Church in relation to previous archetype sensitivity was expressed in a strong connection between religious contents and an individual moral code. In this way occurred a association occurred between

⁶³ J. Wierusz-Kowalski, *Chrześcijaństwo (Christianity)*, Warszawa 1988.

individual, subjective experience of faith with collective cult, which was becoming a cultural fact. Christianity during earlier period did not yet have its own symbolism in the form of codified architectural concepts, in sculpture or in painting. Vision and arts are very loosely bound with architecture, with hierarchical structures, because sacredness determines the place of community. The only symbol of the Church in its earliest time is the symbol of symbols — the sign of the cross.⁶⁴

Early Christian mentality did not develop the concept of the temple in the sense of a sacred building designed for cult purposes.⁶⁵ After the break with Synagogue the places of ritualistic meetings were private houses which were capable of containing a greater number of believers. Some liturgical meetings were organized in open air, because the attribution of sacrum was connected with cult and the whole community, and cult and community may be practiced everywhere. Because temple liturgy and burnt-offering were associated with pagan sacrifices and temples liturgy was dedicated to demons, the New Testament rejects both a common word *priest* and a public cult of state gods, with theatrical performances and games. The lack of dramatization of visual cult elements left room for individualism, reflection, improvisation and subjective creativity.

Until the second century the attribution of *sacrum*, of supernaturality, was connected with individual religiousness which concentrates on the salvation of one's soul. In sacred arts this was expressed in tombs, in engravings, frescos and on sarcophagus. Individual religiousness and individual expression of archetypal tendencies accompanying it functioned beyond their own formalism. Beside the general use of symbols in the form of a pigeon flying to the sky (one of the oldest to-

⁶⁴ A. Kostłowski, Symbol symboli — historia znaku krzyża (The symbol of symbols — history of the sign of the cross), *Więź*, 1984, 4, pp. 50-70.

⁶⁵ B. Filarska, *Początki architektury chrześcijańskiej (Beginnings of early Christian architecture)*. Lublin 1983.

temic symbols of soul), anchor and fish, the Christian symbolism was based on the formalism of pagan art, deprived of everything which connected the sphere of aversive secularity, that is of cult and temple space, liturgy, and pagan sacrifice. What remained was dominated by individual sensitivity assuming individual, subjective criteria of beauty in opposition to harmonious and standardized beauty of Romans.

In the third century a Christian mentality close to Hellenic concepts developed. A Latin word *sacerdos* (a priest) did not only enter the Christian Church language but it functioned to a greater extent in Hellenistic structure in which acts of beliefs are independent of a priest's moral values and have the power of redemption in themselves (*ex opere operato*).⁶⁶

The initial distance to the works of art was substituted by the idea that artistic symbolism is an effective means of approaching the sphere of absolutistic feelings (*peak-experiences, sacrum*) to which human mind has no access. Formulated in the fourth century, the Christian formalism of visualization of archetypal images limited individual reflection and, due to this fact, limited so far to modest ornamentation of tombs and tombstones in language and contents referring to pagan patterns.⁶⁷ Christian painting did not differ in structure from those patterns and frequently associated motifs from Greek or Roman mythology with elements from the Bible. Thus, it was both their own symbolism and a syncretical one as well as joining in the artist's imagination unconscious myths and archetypes with Christian beliefs. It is the most evident in the religious privacy of the chapels. Their meaning is twofold. Firstly, they are transformed from primary totemic mentality in the shape of archetype of divisibility of spirit. Secondly, they

⁶⁶ K.H. Schekle, *Służby i służby w kościołach czasów nowotestamentowych* (The ministries and servants in the time of the New Testament), In: *Concilium*. Poznań 1970, p. 154.

⁶⁷ E. Jastrzębowska, *Sztuka wczesnochrześcijańska* (*The art of early Christianity*). Warszawa 1988.

are a special creation as a reflexive response of peak-experienced mind against routinized public cults in temples.

Individual religiousness disappeared after the edict of tolerance. Constantine built, close to the Roman Coliseum, a triumphal arch, simultaneously accepting the building of monumental Christian Basilicas, among them the Basilica of Saint John in the neighborhood of Lateranum. A Christian basilica, despite its shares Hellenistic formalism, is different from a pagan one in a different archetypal prefiguration of the transactional *pair sacrum-profanum*. The pagan prayed in front of the temple, whereas Christians gather in the interior. Hellenistic temple as a whole symbolizing cosmic order, being *sacrum* in itself, places its decorations on the exterior. In turn, Christian temple as a "House of Church", *sacrum* of the Creator places its ornamentation on the interior, inside.

Gradually, in this way, a new formalism of Romanesque and Byzantine symbolism emerged. This formalism did not depart completely from the Ancient formation. The concept of a temple as sacred space is the same in Christianity and in the Classical formation, despite the fact that the external appearance of the building loses its classical character.

Structural elements which on the ancient temple had integral values and were subordinated to rhythmical rows in Byzantine and Romanesque churches acquire a disciplined character due to the ideological functions of the church. In architecture, this function is expressed in the square cupolas and a square basis for a cross vault. Painting and sculpture lose their autonomous character and they constitute the decoration of the newly built temples. Their ideological and nonindividualistic function is stressed by the magnificence of temples, and the didactic function plays the role of a catechism for uneducated people.

Local churches in Christianity remain faithful to the spacious formation of a square cupola and a square basis of a

vault, nevertheless, they introduce local, old archetype-oriented elements of form. This is visible in Romanesque forms in Northern Europe where flora and other elements of nature, which are characteristic of contour perception, are expressed in non-classical columns and capitals.

The institutionalization of faith and the spread of emperor's law in the Church stimulated the need for the expression of the symbols of power, strength and control. The prototype of the temple which in Antiquity was a *decorated shed* ceased to function as a material-artistic equivalent of power.⁶⁸ In basilicas, whose the archetype foundation was expressed by just the prototype of *decorated shed*, towers (named in Italy *campanilas*) appear, realizing the psychic function of symbols of a new status.

In Byzantine archetype-oriented architecture, in turn, the whole building was conceived as a symbol of God's gift, a symbol of itself. The prototype of Byzantine temple is not tied to the prototype of *decorated shed* of basilicas although it realizes the same archetype. A Byzantine temple is based on a prototype of the form in itself in which symbolism is dictated by unusual structure. If Basilicas as a usual structure would be differentiated from ordinary shed or hut with its requirements, decorations, or applications which are symbols in themselves as towers, then the Byzantine temple as form and symbol in itself can not be mistaken for something else. For example, spacious and religious symbolism of the monumental Hagia Sophia (Church of Holy Wisdom) in Constantinople is the same as that of later miniature churches in the Greek-orthodox

⁶⁸ The concept of "decorated shed" was introduced by Brown and Venturi to point out an essential opposition between forms being symbols in themselves, like the Pantheon, and forms symbolizing function through indications, like the Parthenon. The "decorated shed" in the forms of gothic cathedral, triumph arc, Egyptian pylon, is a prototype of billboard, while forms being symbols in themselves, like pyramids, are prototypes of homogeneous communication of space: Brown, Venturi, Izonour, op. cit., p. 17.

orientation. Byzantine temple always operates spacious program in which the modular formalism of cupola and semicupola plays a crucial role.⁶⁹

The most striking difference between Romanesque and Byzantine symbolism lies in painting. Painting, which in Antiquity developed the skill of perspective and light and shade effects for presentation of the world in Romanesque mentality lost the rank of the means for symbolizing Christian hierarchy: on top — God, at the bottom — material reality, and between them — the Soul.

The old way of imagination and of presentation used by three-dimensional painting, the examples of which are Pompeian frescos expressing *sacrum*, is based on the idea of highest beauty. According to the ancient philosophy, the way to the absolute, to supernaturality, to God, leads through harmony, order and beauty. A type of absolutistic experience present in Christianity is not connected with sensual beauty, but on the contrary, it is asensual. In Romanesque, painting and architecture are not directed by the sacred order perceived in the world, in nature and in society, but by the sacred order represented by the Bible.

For the expression of order a perceived by a Christian the use of subtle light-and-shape effects and three-dimensional perspective seems to be redundant. Instead of three-dimensional space of art formalism, intentional perspective takes the lead. Instead of the shades and graduation of color, the artist painting the images of saints uses the line. While drawing the outline of saints, the put them in rows absorbing in them the forms of surrounding architecture. Everything that is influenced by the archetype prefiguration is found as sacredness which best reveals its own power in the center surrounded by the line, by the physical and spiritual border.

⁶⁹ H. Stern, *Sztuka bizantyńska (The Byzantine art)*. Warszawa 1975.

AUTHORITY AND FREEDOM OF WILL

After the disruption caused by the great migrations of people and the fall of the Roman Empire, man seemed to desire first of all order and security. This aim had been accomplished realized fully in the Middle Ages. The whole sphere of conscious and unconscious mentality is characterized by the tendency towards order, harmony and synthesis. New, social life and state structures were being built gradually on that psychological desire to make ordered and quiet life possible. In such a way those psychosocial processes employing the archetype of order resulted in a new formation later named "Gothic". Archetypal prefiguration of order was visible in the renaissance of Greek cosmology. Order and harmony started to dominate in the exterior form of works and in the interior shape of spirit. The Gothic middle ages, contrary to the previous period of Romanesque stylelife, was characterized by a growing interest in the world as a whole, not only in man and God.

Ideas of God, of Christ, and Mary gradually changed. In Christ, his human nature was stressed, in addition to the sacrifice of humiliation in which Mary participated, raised to the dignity of the Queen of Heaven. Gradually developing theology discovers anew the writings of antiquity, and especially Plato. Plato's influences are visible in prescholastic works, among others that of John Eringen's, who states that man should be regarded as a *microcosmos*, for whom *macrocosmos* was created and both are led to the ultimate destination in God. In the course of time cosmological motifs were more numerous which resulted from the desire to reconcile theology and sciences. William from Conches, a real admirer of *Timajos* names Plato *philosophorum summus*. In turn, Roger Bacon is engaged

in natural sciences, thinking that without the help of this science it is impossible to explain human act.

After the rejection by formal symbolism of a naturalistic means of presentation the 11th and 12th c. of, in the 13th c. the art of antique became again step by step a field of search, of the observation and study of nature. The Medieval cosmology implicates specific anthropology, a quite different Augustinian-personalistic vision of man. According to Bonaventura, the Universe was a magnificent work of art characterized by great order and unexhausted beauty.⁷⁰ The first task of man should be the approval of the Creator-God. The world is the result of free human act because of God's will. Because of that, the act of creation as that of expression of the glory of God's authority should no be disdained for the lack of protection, for two reasons mainly. Firstly, the work of art is the expression of free will. Secondly, the only criterion of perfection is in *ordo*, in the order of the world which gives the impression of harmony of its whole, although it may reveal faults in the particulars.

The Gothic vision and mentality as a synthesis of psychosocial motifs and archetypal prefigurations of order changing gradually by means of advancement, and not by revolutionizing the means. The Gothic just as the ancient formation, did not know the thing we name „artistic vanguard”. Artists-craftsmen did not have any compulsory need to create novelty by all means. Imitation was not disapproved of, that is why authentic and copies amused. The psychological background of creativity points out the prejudice of “freedom of work” and “freedom to work”. Men engaged in creativity were obliged only by an aprioric interpretation of the authority of the Creator, by the symbolism of God's order, but they were absolutely free as regards to the formal means of acquiring that aim.

⁷⁰ Bonaventura, *Pisma ascetyczno-mistyczne (Mystical and ascetical works)*. Warszawa 1984.

In Latin Europe, from Portugal in the West to Poland in the East, and from Sweden in the North to Italy in the South, there were no such strict rules restricting creative freedom of a creator as in the Byzantine culture. The institution of foundation denoting initiative and giving financial support did not have any individual character. Act of creation act expresses mainly the psychological motifs of the originators in relation to the formal construction of the world dictated by the authority of the Church. It means that aesthetic and personal taste of the founder did not determine creativity or invention.

The founder came from three social strata: secular, church, middle class founders. The environmental character of a foundation determined considerably the feature of work expression, depending, in turn, on individual will, the artist's authority. Social dependence of the builders, architects, and other artists belonging to the court, monastery, middle class or knights' stratum was the indirect dependence on theology, which similarly created the framework of creative invention.

According to Aquinas the criteria of beauty determined three things.⁷¹ First, a traditional *consonalia*, that is harmony understood mainly in geometrical and digital categories. Secondly, *claritas*, that is brightness denoting for example of colors of the painting. Thirdly, *integritas*, that is the fullness denoting the consistence of art with the nature of object and with the individuality of concrete object. In this way, the basis for naturalism in concordance with the reality of a presented object was formed. But at the same time, Gothic symbolism always expressed more than just what can be read directly from the natural observation.

For Medieval man the border between *sacrum* and *profanum* determines the border between good and evil. In Augustine's time it was accepted that evil as such does not have its

⁷¹ Tomasz z Akwinu, *Suma teologiczna (Suma teologiae)*. T. 6, *Człowiek (The Man)*. London 1980.

own reality and it should be understood as lack of good and an original sin through which the order of the world was disrupted. Good, in turn, that is *sacrum*, is the order of the world assuming the existence of inequality between particular parts. Man's task is to protect the created order, and to respect it. The sin of *profanum* was either a conscious negation of the order of the world or lack of good which, for example, is presented by scenes of killing of Saint Wojciech (Adalbert) on "Gniezno Doors".

The symbolism of the Middle Ages is considerably filled with themes of redemption. Man was created in the state of primary justice which denoted for him the state of perfect order lost through an original justice, but which could be fulfilled until the end of the world. That is why the motifs of redemption, or example in Memling's works were connected with the concept of eschatology. The end of the world occurs when the list of the chosen ones is complete. Doomsday is linked with the prefiguration of nature. The harmony between nature and mercy on Memling's paintings is something more than just faith, the whole world is understood as the world filled with symbolic values. It is the basis for the Medieval formalism of art expressed in miniatures, painting and pictures.

From every viewpoint it is beautiful and good, for everybody it is a source of happiness and joy. The anthropocentrism of Bonaventura formulates man as incorporated in the whole of the world, the center of which is he himself and in a way both man and the world are indispensable parts. The central place of man in this *cosmos* which is, in fact, Aristotle-cosmical approach, refers to the interpretation of the gospel, freedom to the harmony of the world, and not to interior authority. The world has the character of hierarchy. Things are not equal to each other, but they are subordinated and superior, precedent. In *cosmos-gradiato entima* exists a vertical order. What is on the top is more noble by nature, stronger and better, thus, it as

such, exercises more influence, and in this way, the ladder of hierarchy may be built from ground to heaven. Order and harmony are inseparably bound with each other. Man's task is self-improvement. Man aims at the realization in himself of a perfect hierarchical order, the pattern of which delivers him *mundus archetypus*.⁷²

In Thomas' works, more evidently than in Bonaventura's works, cosmology, anthropology and theology create "the metaphysics of universal purposefulness". He spreads purposefulness over all material things. Everything is perceived as the aim or a means for the realization of the aim. On the earth neither creature is excluded from the influence of the sky (heavenly bodies). It also refers to man. The universal purposefulness of the hierarchy of bodies is, however, limited in two ways. They do not have any influence on man's spiritual abilities and free decisions. Because man's abilities are independent of the universal purposefulness of heavenly bodies, his freedom of choice refers to the way in which abilities are used. Thus, if a bricklayer or a painter moves his hand, we are dealing with a free act. However, this act may be realized only through the participation of the body, and this indicates God's interference. As a result, each symbolic artifact expresses, on the one hand, spiritual freedom of choice and, on the other hand, God's interference in the realization of made decision, so differentiated advances in particular masterpieces be accepted a priori.

The freedom of choice determine "freedom to work", and this means, that every individual has his own independent authority to creativity but its subordinated to *mundus archetypus*. Creativity as a free act may be conducted by anyone who experience vocation despite belonging to particular social class. But the omnipresent principle of order put on that free-

⁷² Bonaventura, op. cit., p. 30.

dom an important limitation, so “artists” acted in creative groups — guilds. This was a heritage of the antiquity including symbolic works to “mechanical art” of craftsmanship. The social position of an architect, a sculptor, or a painter did not differ in effect from the position of a shoemaker, or a baker.

The belief in God’s interference in the realization of a creational act leads to “freedom of work”, and means releasing of man from responsibility on workmanship in favor of moral accountability to self-improvement. The main measure of creativity includes productive competence on the basis of technical criteria. Equalizing symbolical activity with craftsmanship caused the majority of works to survive up to the present time as anonymous works. It was not until Renaissance that the principle that the main author is the person who gave the concept of the work was accepted. The cult of an artist, the myth of an artist as a genius was unknown because creativity was depersonalized. The creators did not identify themselves in their own works of art. Dissociation of personality from works of art released creators from the need to pursue formal perfectionism.

The Middle Ages mentality as characterized above has formed Gothic symbolism which was not always accepted by future generations. From the time of Giorgio Vasari the list of features was established that are seemingly characteristic of the Gothic formation.⁷³ Giorgio Vasari for the first time ever used the term gothic to define the Middle Ages style. According to him, this word expressed the worst associations with the barbaric tribes of Goths, although the Gothic culture had nothing in common with them, except the name itself. The ordered list of gothic features starts with primitivism and grotesqueness, and the list is closed by changeability and riches. The

⁷³ G. Vasari, *Żywoty najslawniejszych malarzy, rzeźbiarzy i architektów* (*The lives of the famous painters, sculptures, and architects*). Warszawa 1985, Vol. 1, p. 116.

equivalent characteristics of an artist are, on the one hand, primitivism, and, on the other hand, unlimited imagination bordering on chaos.

One of the strongest supporters of the Gothic against depreciation was John Ruskin who noticed, that in fact every art is the expression of man's joy in work, and undoubtedly, the Gothic art was such.⁷⁴

One of the main branches of the Gothic symbolism is architecture subordinating sculptural and painting forms. The Gothic formation restores in comparison with the Romanesque formation the problem of rhythmicity of parallel rows. In Western Christianity a dominant model of symbolical, sacred architecture inherited from Romanesque was established in the form the of symbiosis of *decorated shed* and the tower-symbol. The most expressive symbols of the new form are a pointed arch arcade and a slim pillar. The elimination of the wall as a basic constructive element and the introduction of the pillar and of the cantilever lead to the denationalization of the building. The norm of the cross-ribbed vault was modified through an explicit upwards curve bend resulting in the enlargement of space, however, it is not the most important feature of Gothic presentation. Its basic feature is the connection of architectural and sculptural forms into the rhythmic organization of space thanks to a similar use of substances.

According to the rules of the Gothic vision, the building, sculpture and painting have the same abstract and immaterial dimension. Neither the mass nor the solids determine their place in the composition.⁷⁵ In painting and in sculpture the use of contour creates the same effect of rhythmic continuum of composition as in architecture the introduction of the pillar and pointed arched arcade. Thus, Gothic is a linear and decora-

⁷⁴ J. Ruskin, *The seven lamps of architecture*. New York 1963, pp. 103-150.

⁷⁵ W. Strzemiński, op.cit.

tive style aiming at the idealization and stylization of the perceived world.

The formalism of Gothic is often understood as a style contrary to the antique tradition. It is not relevant, because the evidence of which we find in the rhythmicity of rows of parallel columns and pillars. The rhythmicity of parallel rows of columns is, however, not so strict as in antique temples. It happens that the distance between pillars is not equal and this express mentioned earlier "freedom of work".

The Romanesque building is connected with the ancient culture through architectural elements such as the arcade arch or ancient column classically divided into the base, the shaft and capital. The Gothic vision is similar to the classical one thanks to a similar use of the structure of multiplied construction elements. If the Hellenistic temple introduces the module in which the column is an architectural ordering element (Doric, Ionic, Corinthian order), the Gothic church uses the row of parallel pillars, which are columns deprived of any classical features. Very often, the Gothic pillar has eight angles and is deprived of the base and of the capital. Summing up, the Gothic order returns to a special and primitive feature - the rhythmicity of parallel rows as an archetypal symbol of *ordo*.

In the history of the European civilization Gothic introduced new forms of both the individual and social lifestyle unknown before and in other civilizations such as Islamic or Chinese. Against common sense, it was an epoch based on a deep sense of freedom and individualism.

The psychological situation of man in the Gothic epoch was different from that of Antiquity. First of all, an artificer realizes the principle of rhythmicity in the desire to introduce order unifying unequal elements. A hierarchical concept of order and free will was transferred from cosmology. It was used as a keyword for the explanation of faith and the highest standard of symbolic creativity. A bricklayer, stonemason, architect,

painter of a Gothic temple equipped with a sense of freedom observed the same rule of rhythmicity as the builder of an ancient temple but he was not devoted to this principle. He designed windows not in the place they should occur in, but where he personally preferred. Similarly, a church tower occurs not only in the place determined by the rule, except cathedral churches, but also where an individual builder wanted it to be. The same applies to the height, size, shape and symmetry of particular elements of the building.

When the contemporary man discovered anew the world of antiquity, he regretted the fact that the perfect harmony unifying equal elements was disappearing. It was revealed in negative approaches to gothic art like for example in Winckellmann's works.

DISCOVERY OF EGO

No system is strong enough to keep the dynamics of forces in man. This occurred to the whole Medieval culture which, on the one hand, equipped man with aprioric freedom to creativity, but, on the other hand, it did not give freedom according to the outer authority symbolized by ordering, hierarchy, subordination. The medieval image of the world subordinated the mental and material creativity to the strict framework of hierarchy. Everyone had to act according to that order. As with every obligation, so this one revealed the tendency towards dealienation. This concentrates on dignity and creative freedom. The latter meant the freedom of choice as to how and what should be created on the basis of self-observation.

In the fight for creative dignity and freedom man did not question the Christian teaching as a whole, but only the scholastic interpretation of exterior authority, as misfitting to symbolism of cosmological and anthropological order. Cosmological speculations were substituted by the greatness of man as a Good's image. It is a partial return to the Augustness-personalistic convention. Pico della Mirandella in *De hominis dignitate* and *Heptulas*, similarly as Augustness, stressed that man's position should be above the stars and planets and he should have more dignity than the whole material *cosmos*, however, he suggests a new solution. Giving man control over culture he saw not as Augustness in the inner authority gained through introspection, but in the authority of his own being empirically experienced in the form of *ego*.⁷⁶ The rejection of the cosmocentric order as a determinant of man's place in the world meant also a rejection of aprioric an method of getting

⁷⁶ G.H. Trinkhaus, *In our image and likeness. Humanity and divinity in Italian humanist thought*. Chicago 1970, Vol. II, p. 505.

to know man and the world. The creational basis became empiricism which determined new criteria of beauty and that of perfection of artistic work.

In the Middle Ages catechism and hierarchy decide about beauty and the perfection of artistic work. In Renaissance these criteria were substituted by cognitive empiricism. The passing of the border between of the new empirical world and of the old world, the result of which is wisdom. It is emphasized by Leonardo da Vinci's *The treatise about painting* and Dürer's *The treatise about proportions* establishing a new canon of beauty in art, and moreover a new role of art in symbolizing human archetypes. A perfect work of art is produced by a hand directed not by the "soul's eyes" but by visual cognition. The master of art is the artist, who reproducing existing things, creates new things.⁷⁷

In this way, the symbol vision of verticalism fell into ruin. The intentional perspective fitted to the hierarchical vision of the world became a useless tool of reflection, and it was substituted by a convergent perspective as more appropriate for what the senses inform of. In other words, a convergent perspective is a better tool for the creation of a new world which is an imagination in accord with the existing world. The ultimate separation of painting and sculpture from architecture occurs — the dearchitectonization of art. The placing of man above stars, therefore, in the center of the Universe, set man in the position of central beauty.

The absolutization of beauty connected with man made of him the measure of all things, *sacrum* in itself.⁷⁸ Everything that is connected with man becomes considered as a reality of higher value. In this way, a newly discovered world of ancient art becomes assimilated by the systems of psychic readi-

⁷⁷ Leonardo da Vinci, *Pisma wybrane (Selected works)*. Warszawa 1958, p. 84.

⁷⁸ K. Clark, *Civilizations*. New York 1969, p. 89.

ness, and by the same token, it transforms in their expression formed by the archetype of man as a “measure of all things”. These *representations collectives*⁷⁹ start to function through them as an inner psychological regulator becoming the source of the rise and fall of personality (*ego*).

Ego as a psychological whole of man looks for its symbols, and the symbol, as Carl G. Jung noticed, may be only this, what man considers a whole greater than himself.⁸⁰ This search leads to a paradox, in which man is both the symbol of God, and simultaneously he searches for himself the symbol of *ego*, which by definition must be greater than he himself. Contrary to earlier mentality, the body is not a forbidden fruit, but a sacred admiration of harmony in itself. Thanks to empirical experience the artist is able to reflect with greater perfection the secrets of the body and the similarity of the created work to nature becomes a formal criterion of beauty.

The empirical recognition of the body unexpectedly uncovers other, dark faces of *ego* which is a challenge of man. When the artist was already almost sure that what was connected with man constituted good, he suddenly noticed, that the act of body recognition is the act of self-knowledge, which in a threatening ambiguity equalizes good and evil, and *sacrum-profanum*.

The discovery of the dark sides of man’s psychophysical character through the emotional analysis of the body is expressed in the projection of *ego* in artistic creation. This projection, suitable to unconscious emotional character evokes something in the form of obsession or fanaticism. The obsession of which the source constitute emotions concerned with the explanation of the secrets of human body leads to a spiral of experiences. The sacralization of a naked body ceased to be

⁷⁹ Levy Bruhl, *Les fonctions mentales dans societes inferientes*. Paris 1912.

⁸⁰ C.G. Jung, *Archetypy*, op. cit., p. 181.

enough at a certain moment, and new spheres of *ego* subjected to instincts required stronger reinforcements.

In art, erotic scenes, disguised in Gothic on capitals became now a popular theme of obsessional projection. The sphere of eroticism from the oldest times balanced *sacrum-profanum* in the unity of oppositions. Eroticism denotes, on the one hand, belonging to the passion of love and through this it belongs to the sphere of *sacrum*. However, on the other hand, eroticism results from love which stresses sensual love. Thus, eroticism is the word, notion, and experience determining the difference *sacrum-profanum*. On the one hand, it is an absolute love, pure, saint, immaculate and holy. On the other hand, it is sensual, impure, obscene, exhibitionist, deprived of thoughts, pornographic.

The instinctive basis of eroticism became a real trap for a rational man. Eroticism was always an inseparable part of human life, but not always a neurotic factor disrupting life. For the creators of Pompeo frescos, or the fans of the phallic cult in Delos, eroticism ideally balanced the conscious and unconscious (myth) elements. Man of Renaissance is, however, a father representative of Christian ethics. Because of that, submission to the biological sphere of eroticism is a challenge for the whole personality and the source of creative conflict.⁸¹ For the creators of ancient erotic art, of India Brahmesvar's temple sculptures, ceramics of ancient Peru, the notion of sin in the Jewish-Christian convention was unknown. The opposition of *sacrum-profanum* was not determined by the difference between sacred love and sensual love. The first was a means for achieving the second.

The erotical overloading of personality is possible only when a creative act exploring sexual symbols is simultaneously an act of self-knowledge, and not only a mechanical reproduc-

⁸¹ P. Webb, Erotic art and pornography. In: *Influence of pornography on behavior*. M. Yaffe, E.G. Nelson (Eds.), London 1982.

tion, as phallic idol in Delos. Self-knowledge, which is also the pride of artists, discovers the dark sphere of personality (instincts, drives, „animal” desires) causes resistance and conscious and unconscious counteraction. Thanks to moral effort and good will, man is sometimes able to integrate eroticism with self-perceived personality. It is seen as emotionally expressed artistic projections, which as such can remain unrecognizable for the subject.

New Renaissance humanism abolishes a shame-faced connotation connected with the theme of human body, In Giorgi-oan’s painting *The sleeping Venus*, in Botticelli’s *The birth of Venus* or Titian’s *Venus Urbino* characters cover their private parts with their hands. The essence of this formal phenomenon, although it has its reasons in the exterior requirements of modesty, represents unconscious projection, because in reality it reinforces rather than weakens the sensual effect. Nakedness itself is the aim of conscious activity, but the delicacy of the reinforcing effect is a matter of projection.⁸²

Unconscious factors responsible for projection create new situations characteristic for their effects. The majority of leading Renaissance artists found themselves in this way in the shade of a compulsory sphere of sensualism with the erotic dominant frequently surpassing the barrier of common and one-sided basis of instinct, “animal nature” deprived of individuality. The submission of a creative act to instinct narrows the reception of the work to this sphere. In the extreme shape it ceases to be, among other things, what contains projections, but it is only projection. The presented world becomes the idiosyncratic reality not misunderstood by one’s social envi-

⁸² Peter Webb (op. cit.) noted that in those times frivolous engravings made by great masters and entitled euphemistically as “Love of God” were very popular, He discovered in “Secred Collection” of the British Museum the unknown pornographic works of Giulio Romano, Marcantonio Raimondi, Parmigianina and others.

ronment. Some of the artists, among others Carravaggio, for autoerotic projection paid through social isolation.

In Renaissance almost all artists took advantage of mythology as a pretext for erotic projections. The erotic adventures of Jupiter with Leda, or Danae and Antiopea were painted by Leonardo, Michael Angelo, Raphael and others. Mythology formed the basis for one of the most beautiful Renaissance frescos in Palazzo del Te in Mantua. Their author was Raphael's pupil — Romano, who presented an impressive scene showing Jupiter as a sea snake making love with Olympia, and other scene entitled *Persypha's hiding in the statue of Dedalus's cow to have love relation with a bull*.⁸³ This art makes an impression as if common reality could not give the artist a counterbalance for the mystical threat, of religious uncertainty of mating, of the instinctive satisfaction with the marriage of a man and an animal. Raphael himself with the help of his pupils, painted earlier erotic frescos in Cardinal Bibien's baths in Vatican. These scenes of *Venus history* are nowadays hardly visible, because in the nineteenth century they were wiped out.⁸⁴

The pretext for autoerotic projections was present also in the Bible although artists come here across greater limitations than in mythological themes. Michael Angelo's *Pietos* and Leonardo's paintings entitled *Saint Family* had hidden erotic connotations. The opportunity for the expression of interests was prevailed by the epos of martyrdom. The alter ego of autoerotic fantasies was the theme of saints: of Barbara, Catherine, Margaret, Agatha, and of Sebastian. In turn, all the records in the presentation of hidden motifs are broken by Saint Judith and Saint Magdalena.

Psychological fights of artists for dignity and creative freedom poses a question — what is freedom, what are its aims and limits? Should the measure of freedom be the personality

⁸³ P. Webb, op. cit.

⁸⁴ T. Bowie, C.V. Christensen, *Studies in erotic arts*. London 1970.

expiation? Attempts at finding the solution to that dilemma referring to the psychophysical sphere reveal before man the world of unconscious instincts and of the mysterious layers of personality contrary to the familiar world of conscious states. For the artists demanding harmony between elements consisting *ego* structure, this clash is the cause of creative conflict. The creative conflict has, in essence, a moral nature and occurs always when the unconscious projections, stimulated by instincts, are taken over by the sphere of the conscious causing the state of readiness for their assimilation. In other words, a creative conflict is a mental crisis caused by the inconsistency of motivational system matching the biological base of human nature with motivational system matching spiritual desires and obligations, so as a result an individual does not know what way he should follow. Every choice is bad because reaching the highest pitch in the first sphere prevents peak fulfillment in the second one. Psychological symptoms of this conflict is *great sentiment d'incomplitude*. It reveals itself in the sense of creative barrenness caused by the impossibility to overcome the ambiguity of human nature, of human cognition, and human fate. Because of the fact that no healthy man can live with ambiguity tormenting him, artists had had to declare which forces in personality they accept as its own substance and fate, and which as its shade.

The creative conflict in the time of Renaissance was followed by two variants suited to different archetypes. One of them was represented by creators who tried to resolve the problem through empirical experiences in relation to an individual context of personality symbols. The most spectacular example of that was Michael Angelo who successfully attempted to protect the wholeness of man's ego against the erosion of instinctive and unconscious forces. The attempt of Michael Angelo is visible in unfinished sculptures, where the broken creative act may be interpreted not as a sign of powerlessness,

but as searching for another and more appropriate symbol of human greatness. He discovered, probably unexpectedly, that an unfinished work may also be a finite creation, and sometimes it better symbolizes man as the measure of all things.⁸⁵

Sensual finiteness does not equip the spectator and artist with sufficient freedom of interpretation. A work elaborated to perfection is experienced through outer senses and because of that, it limits reflection. Moreover, a perfect work, in so far as it well reflects the world as a model, does not reflect ideas shared by artists very well. If, for example, the idea of God is expressed through a literal portrait of a concrete man, it always limits universalism of God-man symbolism, and thus limits its possibility to last. No symbol of absolute may be expressed perfectly by a concrete form. Rodin develops Michael Angelo's discovery just several centuries later but he creates from this discovery a new sculptural style.

Slightly different was an inner conflict which echoed the archetype of man in the symbol of highest *sacrum* not on the level of individual personality, but on the level of community. Albrecht Dürer, unlike Italian artists, does not limit his search for human measure of all things to the sphere of cognitive empiricism and the analysis of his own individual possibilities. As a great social activist engaged in Martin Luther's idea, he remains as Grünewald in the Middle Ages, faithful to mystic, and to gloomy introspection. Looking on man through the prism of "we" of society he tries to recognize and trace fate and man's possibility. His pictures create a special utopia. In *Melancholy*, he presents the world in which everything is dead, waiting for the idea that will solve the problem. In this engraving, the matters of soul, of mind and of imagination meet, accompanied by theoretical and artistic work. Valuables gathered in composition, such as a boulder, a ladder, tools and an angel sitting en-

⁸⁵ M.L. Rizatti, *Michał Aniol (Michelangelo)*. Warszawa 1990, p. 94

gossed in thinking with compasses suggest the process of building human kingdom by means of experience, secular science and of technology. And although activity is a main motif of the drawing, Dürer is not here an apologist of overwhelming joy of brave and courageous acts. For him, an act is also a risk, a mark of question and fatigue. A great painter makes an impression as it he realized that in the strength of human act through *techne* a new unimaginable force exists. If it was really so, Dürer would be the first painter to sense the originating force of technology and the anxiety it can cause.

GRANDEUR AND OBEDIENCE

Changes in religious life that originated in Renaissance were the first stage of the secularization of art through the separation of a creative act from religious experience. The process of secularization of art means also desacralization of contents. It occurred both in the trend of reformation and of counterreformation. The first was the outcome of a claim that concreteness and exteriority as something sensual in the Church as such is inherent in the Church's interior. Reformation fought against concreteness and sensual, sacred subjectivity. In sacred art Protestant Church caused a consistent upheaval. In architecture, the criterion of sensual beauty was considered redundant. The interior of churches was deprived of any adornments that would suggest something sensual, or common. The brutal destruction touched especially sculptures and paintings which to some extent denoted the submission to authority. Interior architecture of churches was adjusted to new requirements for population of liturgy. Similarly to the interior shape of the church, the exterior form was subjected to the principle of controlling sensuality by common sense. It is a modest *decorated shed*, with a minimal symbolism of the towers.

According to M. Luther's principle real spirituality may be achieved in „faith and consumption with God” who is not real or present in any exterior form.⁸⁶ Because of this, from newly built churches, usually with one nave, surrounding chapels were eliminated which in Catholicism were the place of saints' cult. The Protestant church is not meant to serve and express the consciousness of sensual things as God, or something imaginary which is not real or present, but the consciousness of

⁸⁶ G.W. Hegel, *Wykłady z filozofii dziejów (Lectures in philosophy of history)*. Warszawa 1958, Vol. 2, p. 299.

something that is not sensual. According to this, the means of reconciliation with the absolute in belief is not only redundant, but harmful.⁸⁷

In a psychological sense, reformation constitutes a turning point in a subjective experience of *sacrum* from visual cognition to notional one. Because of the exclusion of the sphere of exteriority from *sacrum*, Protestant art as such did not come into existence. The attempt at the absolutization of psychological experience in protestantism was expressed in abstract creativity, the substratum of which is a word. The word, thus, through thought and consciousness connects the subject with the spirit. Only thought is able to connect with the truth, which as subjectivity is shared by people. The exteriority of sculpture, paintings or of architecture remains only exteriority.

Because that which is sensual and exterior defies the spiritual and holy, that is art as a whole cannot have any connection with religious *sacrum*. As Hegel says, “the highest form of inner life is thought”.⁸⁸ Exteriority and sensuality are not the prolongation of inner life, but only the attributes of the finite world. In the finite world one should act as in a finished world and reveal in this activity one’s privileged subjectivity through thought. In other words, the subject of cognition is not art but thought — mind.

Protestantism postulates that in the exterior world there should exist the element of mind, as in the subject, because God created the world and nature as rational entities. In this way a general need for the examination of the world was established, experience became confirmed knowledge about the world. The belief in authority was contrasted with an inde-

⁸⁷ M. Luter, Osiem kazań Marcina Lutra przez niego wygłoszonych w Wittenberdze w post, 1522. (Eight sermons given by Martin Luther in Wittenberg in Lent, 1522). In: *Teoretycy, pisarze i artyści o sztuce — (Theoreticians, writers and artists about arts in time 1500-1600)*. J. Białostocki (Ed.), Warszawa 1985, pp. 119-127.

⁸⁸ G.W.F. Hegel, op. cit., p. 334.

pendent subject, and the rules of nature were considered as the only link connecting exterior phenomena with other exterior phenomena. Unnoticeably, new *sacrum* originated — belief in the power of secular life⁸⁹; and its counterpart e.i neurosis of everyday life.⁹⁰

The acceptance of the empirical principle that in nature there occur genders, force, weigh, mass, light in their phenomena caused art to be based on nature, everyday life, and probability of the seen world. Instead of reasoning about the world, man and their essence, the investigation and faithful imitation of phenomena come. A gradual evolution in painting reaches such a way of organization and technology, that local color remains only in bright places of the object and in shaded places dark shades are found with a common color for all objects. In this system the essence is not the individual character of objects, but their connection through the same color. The empirical method allowed to discover that not all shapes are lighted with the same identity. In the deep shadow the object fuses with the background, and the contour loses continuity and disappears in the shadows. A greater empirical consciousness of the shadows of its real existence was the point of transition from Renaissance to Baroque.

Light-and-shadow realism had its source not only in the investigative approach to nature, but also in the theological approach. As Hegel notices, the catholic and protestant worlds are not deprived of a common feature — because here and there “man is inner life oriented”⁹¹. Here and there a new turn “to the Holy Spirit” occurred, If, however, two and three dimensional exteriority visible in protentantism was introduced into secular evidence of realistic interpretation of a finite

⁸⁹ G.W.F. Hegel, op. cit., p. 334.

⁹⁰ G.K. Horney, *Neurotic personality of our time*. New York 1968.

⁹¹ G.W. Hegel, op. cit., p. 324.

world, in catholicism the same artistic reality was introduced into the unity of the finite and infinite world.

Counterreformation did not separate art from *sacrum*, but, on the contrary — it made an important weapon out of it in the fight against rational evidence. Mannerism and baroque show the infinite world with the earthly world. Mercy from heaven, light spread from the top and limiting people on the earth are shown in baroque through the empirical inventions of perception. The formalism of baroque operates with compositional means of the light spread from the above on the people at the bottom. In architecture, a type of the temple on a central plane dominates, with a central cupola which stresses the structural symbolism of a sacred form in itself. Light spread from the top either in painting, or in cupola lantern evokes inspiration and brightness of thought as forces given by the heaven. The same realism was used for the presentation of two separate contents. In order to express faith in the unity of nature, in the power of secular life, in the power of the mind, as in the northern-European art — on the one hand, and to give a theological content of belief — as in Murill's works on the other hand.

The counterreformation requirements of art to express power in an aureole of sensual greatness and suggestiveness are contradictory. Art not being in the Middle Ages the prolongation of mysticism is the experience of beauty, greatness, sensitivity and realism. Because of this inner contradiction there disappears for the artist individual identification with faith dogmas via subjective experience in itself (peak-experience) on behalf of facade obedience and homage to greatness. This homage to greatness is paid not to dogmas, but to the greatness of art. In this way, art is born which K. Clark named the art of greatness and obedience.⁹² In these two words the ostentation of religious experience and the power of

⁹² K. Clark, *op. cit.*, p. 167.

art are included. The artists perform their task exteriorly, not inwardly. Contrary to Protestantism, the art of counterreformation is at the disposal of faith. However, here and there, artists have the same absolute faith in the power of art as an independent value.

Reformation and counterreformation thus constitute two different faces of the same process of desacralization of art. In the art of the catholic baroque, thanks to the illusion of greatness and of obedience, it is possible to preserve the unity of faith and of artistic experience. The considerable margin of artistic freedom gained by artists caused them to remain loyal to an exterior (political, ecclesiastical) authority, but for the price of an inner creative conflict. The artist of such a scale as Guilermo Bernini, who came to be known as a continuer of monumental rebuilding of Saint Peter's basilica showed much obedience in his activity. However, in the sculpture of *Saint Theresa in ecstasy* in the church of Santa Maria della Vittoria in Rome is revealed the conflict between the sensual world, with which the artist identifies his *ego* and the *self* to which he declares his obedience.⁹³ In the sculpture is presented the torment pose of the saint prevails the compulsory projection of repressed erotic motifs. In this way an equivocal situation of mixing of religious neurosis with a not-religious aim of creation.

Artist avoided the inner conflict between *ego* and *self*, they openly favored the secularization of art, for example — Rembrandt, and those who did not feel obliged to submit to any authority and could afford a free play of consciousness and instincts — as Rubens. Thus, Rembrandt draws a series of the presentation of *Ledakant*, which free his *self* from shameful sexual connotations. Hendrickje Stoffels shows his beloved in erotic distinctness, but the unfinished character of his draw-

⁹³ P. Webb, op. cit., p. 95.

ings shows experimentations. Rubens, in turn, was maybe the first artist to present erotic portraits of beloved women without the cover of the Bible, of mythology and of inhibition, which required escaping from an unconscious, biological projection.

The result of the decay of religious neurosis is the regained creative freedom in the operation of compositional key-means of a piece of art. In this way a gradual and systematic moving out of "great art" from the Church occurs, and before artists a psychological necessity to redefine values to which art serves is created. Because the answers to this lie in the individual-psychological sphere, and not in the power of exterior authority each artist has to answer the question what *sacrum-profanum* is.

In order to understand the matter one should consider first why somebody becomes an artist. While the Middle Ages anybody could become an artist, in contemporary times the artist becomes the person that nature equips with a greater intensity of experience, a richer sphere of extreme feelings, the margin and essence diffuse to compose the whole in the stream of consciousness. Apart from these attributes, the central value system of a real artist are such criteria as: vagueness, ambiguity, shrewdness, spontaneity, extreme intensity and strangeness. All the mentioned features of an ingenious artist and of real art are equivalent to psychological features of religious, mystical experience and are their substitute. In this way, religious desacralization of art in itself acquires the features of *sacrum* expressed by beauty, truth and perfection. The antonym of such a *sacrum* of art is ordinary, common reality. The relation of peak creative experience with unusual reality causes artists to seek for new compositional means for new experi-

ences which in their transitoriness, intensity, strangeness are equal to the deepest religious feelings.⁹⁴

Until that moment, artistic creativity was connected with religion, the picture of an artist's personality was relatively homogeneous, because it was subordinated to the same aim. If it was different in something, it was only in unconscious projections. The secularization of art made the image of an artist's personality different, depending on the dominant aim — beauty, sex, power, vagueness etc. This results from a dialectic connection between art-*sacrum* with reality-*profanum*. The relation between artistic experience with empirical knowledge of reality denotes interdependence of aims of life and art. Love, security, power, prestige, possession belong to everyday life, but absolutinized they become a new sphere of *sacrum* which occupies the place of former religiousness. The need for absolutization of the common human drives transforms gradually into a neurotic need for an unlimited spiral of experiences.

The release of human body from inconvenient religious restraints developed for some artists the temple of sensual erotic art. French painting is a conspicuous reflection of amoral, erotic atmosphere of Louis XV court. Boucher's works presenting Louise O'Murphy or Madame de Pompadour are not in fact yet the obsessional sacralization of sensual love, but clearly the compulsory exploration of „the forbidden” side of human nature. In the same period, artists such as Rowlandson who worked on engravings with the scenes of everyday life unilaterally exploit erotic particulars.⁹⁵ There engravings designed for popularization were the manifestation of up to the present popular and vulgar gratification of neurotic need for love.

⁹⁴ That type of understanding of creativity is close to definition of “mystical experience” proposed by W. James: *The varieties of religious experiences*. New York 1965.

⁹⁵ G. Schiffit, *Amorous illustrations of Thomas Rowlandson*. New York 1969.

TENSION OF WILL OF POWER

The modern time symbolized by the epoch of Enlightenment is the time in which man as never before reaches his complete realization of his value of personality. The new subjectivity excludes, on the one hand, the fear of the supernatural, and, on the other hand, it encourages the formation of a new myth, the myth of the power of secular life, the power of the mind, in the power of self-realization in a finished life in the finished world — here and now.

Crossing the border of religious neurosis means that *ego* is filled not as previously with the sense of supernatural absolute, but with the sense of the absolute of the present confirmed by empiricism, by desires, needs, hopes, expectations and by the security of living in the state organization of a nation. The last cause is leading to the substitution of the old religious *sacrum* by a new one — national *sacrum*.

Man subjecting his existence to everyday life, to the present and to the finished world acts as if according to the principle that existence and good are univocal — *ens et bonum conveniuntur*. Artists like Ingres, Gericault, Delacroix construct in the painting the world close to the natural life of the body, society, state, Revolution. But, man as a creature, subordinated to the order of physical, biological and social existence is not going to remain part of the natural environment only in the above sense. He believes that he must be an independent subject transforming personally and concretely the environment. However, this activity required objective means, the main means in the control over the world became art and technology.

Art as an objective and cultural fact of the participation in the world, and an objective fact of a personal control over it, is

simultaneously the activity which is in its assumption subjective and adjusted to values. The dualism of art causes its exposure to rationalism, the example of which is the art of Baroque. In connection with the world of „values-emotions” and the world of „reason-rationalism”, art is an expression of two opposing personality dimensions.

The dimension of personality connected with emotions is on behalf of beauty and the dimension of reason favors power and activity. The unity of beauty and power in art serves most often as a visual presentation of the institutionalized sacrum or religious or secular power as Delf, Acropolis, Forum Romanum, Versal, Unter den Linden. In turn, beauty, abstracting from the rational side of personality is the main means of creative expression of the artist’s power.⁹⁶ In this way, man appears as a whole controlled by two opposing forces which depart, or join together. The first inner driving force of all man’s activity is termed by Sigmund Freud “the principle of pleasure”, which manifests itself in aiming at beauty.⁹⁷ The second powerful driving force of man, defined by F. Nietzsche, was the “will of power”⁹⁸ which later was specified by A. Adler as “the dimming at power”.⁹⁹

⁹⁶ As long as K.F.H. Schinkel was a prominent representative of the neoclassicism, he looked into different styles for inspiration and spiritual material for building his self-identity. Schinkel confronted a typical problem of an artist who has to build *national sacrum* without well-established determinants. His choice, as the choice of other artists in such a situation marked by indeterminateness [see: A. Speer, *Wspomnienia (Memoirs)*, Warszawa 1990], follows the way of repetitions from previous great civilizations. See: P. Betthesena, *Karl Friedrich Schinkel*. Berlin 1985.

⁹⁷The “rule of pleasure” was initially formulated by Sigmund Freud In: *Psychopathology of everyday life*: S. Freud, *Gesammelte Werke* (18 Vol.). London 1948-1968.

⁹⁸ F. Nietzsche, *Wola mocy. Próba przemiany wszystkich wartości (The will of power. A trial of transformation of all values)*. Warszawa 1910-1912, Vol. 12. The development of S.Freud’s theorems was influenced by the psychology of Nietzsche and of that fact he was absolutely conscious: E. Jones, *The life and work of Sigmund Freud*. New York 1953, Vol. 3. In 1920 Freud partly changed his orientation in the book *Beyond the pleasure of principle*, which has revealed

The secularization of art functioning from the Renaissance epoch leads consistently to its repeated sacralization through the absolutization of the experience of beauty, ecstasy, exultation, sublimity and of patheticism. The autonomization of aesthetic experience from religious experience changed the direction of formalism transfer in the sphere of “profane art — sacred art”. The Baroque was the last style whose achievements in sacred art were discounted by secular art. Later, artists realizing religious institutions’ orders either transplanted secular patterns or searched for past patterns.

The state of looking for new a style through repetition of past patterns was drastically manifested in architecture. The lack of formation of a specific sacred time-spatial matrix in post-Baroque time made architects operate with borrowings and citations from the epochs passed, determining their specific style. They have a rich choice beginning from the Babylon, through the Antique, Romanism, Gothic, Baroque, and finishing with rustic styles. Artists cannot make up their own minds about which to choose, they mix them into a new Neoclassicism style. This process is most evidently visible in the development of artistic awareness of K.F. Schinkel. His artistic development follows successive identifications of his individual and common Weltanschauungen with past civilizations as a whole. He based his choice on a one-sided interpretation of the heritage of history. Karl Schinkel, seeking for the formation that would best express national sacrum of the Prussian state,

his belief that some important behaviors of a human being can not be explained through the principle of pleasure. In effect, Freud introduced two additional forces — an instinct of aggression and destruction. But the problem of much these two principles are how complementary to each other is still open: see: W.Kaufmann, *Nietzsche as a first great (death) psychologist*. In: S. Koch & D.E. Leary, *A century psychology as science*. New York 1985, pp. 911-920.

⁹⁹ A. Adler, *Verdrängung und manlicher protest*. In: A. Adler & C. Furtmüller, *Heilen und Bilden*. Munich 1914; also, Ansbacher & Ansbacher, 1956-1964.

seems to be convinced that Unter den Linden in Berlin must be a logical continuation of Forum Romanum.

An initially strong connection of emotion (the sphere of *thymos*) with reason (the sphere of *phronesis*) in art weakens in accord with the decline of the *thymos* sphere in the power-oriented activity, in accord with the rise of the *phronesis* element in the activity beauty-art oriented. The process of joining of emotional and rational spheres, which began in the epoch of Renaissance was reflected in the manieristic art and architecture, but its culmination occurred in the Baroque. The Neoclassicism is a style in which artists first began to look for the essential structure of form. According to "technological thinking" that beauty stems from the structural order, architectural creativity realizes those psychological prerequisites. Many of the compositions and designs are a conscious escape from symbolic connotations with emotional (historical) criteria of beauty in favor of the rational ones like that connected with the construction or function of form.

In this way, the two equivalents of activity were established: rational-*phronesis* and emotional-*thymos*. The rational-*phronesis* trend of man's activity stimulated by material cult and the desire of power found its basis in the act of invention, in which not only the material existence of objects begins, but in which objects acquire special power. This power reaches sometimes great dimension, that is why this power becomes force.

Where does the source of this force come from? From the object itself? Or rather from the method of procedure? This power is inherent in the ordering of elements, which constitute the structure operating the attribute of individuality and singularity. A functional and limited order of atoms in the particle is something of which even death is afraid. Thus, the functional order of the elements of a drug, or of clock parts is the source of will, the seat of power. The structure of mechanism (mole-

cules of the clock, of the machine, of the building or medication) denoting order in the evidence of usefulness and of the use of the object-invention. A creator is now not only the artist, but also an inventor. An inventor is a man equipped with skill named by ancient Greeks *techne*. He is conscious of his definite aim, choosing a useful structure of the shape, material and of method. Force, the power of great meaning and of great possibilities is technology. The power of technical objects comes from their incorporated order. In addition to this, their structure creates from them each time an original unit — “unity”.¹⁰⁰

If, therefore, power is embodied in the structure, in order, what is it? The ancient Greeks answered this question earlier. They noticed that in the universe a special beauty dominates, the beauty of the universe — *cosmos*. Any order may be intellectually formulated and recreated. Although modern technology has not much in common with ancient *techne*, it is, however, substantiated in the conviction that there exists a basic possibility of the composition of individual, logically ordered systems of particulars, machines, buildings. All of them may be copied and produced. The order of this apparatus is not only available, but it may be used and changed by man. However, it remains in full relation with the principles of nature. Thus, the epoch of Enlightenment is a time in which the competition of two motivational forces was revealed: the will of power and “the principle of pleasure”. It means also the competition between the emotional base of human nature and the rational one. From this time, arts and architecture are stimulated by the aesthetic of emotional beauty or rational order. These two tendencies are contradictory sources of power, beauty and *sacrum*. For one group of people the highest *sacrum* is the beauty and power of a piece of art, and for another one these are perceived in the structural order of technology. The fa-

¹⁰⁰ F. Dessauer, *Philosophie der Technik*. Bonn 1926.

mous gardens of Marly were the constructed to represent the greatest symbol of ruling power, and as the triumph of fine arts. This symbol of power and *sacrum* through beauty of art was ruined completely by those who, in time of the French Revolution, perceived realization of “will of power” technology and production. For new capitalistic *sacrum* the cupola designed by Mansart was presented any value only as engineering material for sale, but not as a masterpiece.

DEVELOPMENT VERSUS TRADITION

Stimulated by “technological awareness”, the processes of the separation of the beauty which is related to emotional symbolism from the beauty which is related to rational functionality were accelerated in the nineteenth century, leading to dilemmas previously unknown. They reveal an essential conflict between tradition and a technological way of development. Thus, it means an antagonism between historical thinking and the thinking unrooted in the past, between technology and art, between repetitive production (designing) and hand-made works, between functional purposefulness and symbolical richness.

Both sacred technology and sacred art assume that the inventor is a man equipped with a special skill (gr. *techne*) whose main aim is the discovery of natural order and next, through the utilization of appropriate materials and methods, the creation of artificial units, of artificial correlates. In other words, arts as well as technology were based on the same assumption that any natural order may be intellectually formulated and recreated. That prerequisite led in the nineteenth century to the well known competition between arts and sciences in explaining of the world, on the one hand, and between arts and technology in creating of beauty, pride and psychological power, on the other hand.

According to the first issue in the field of art discoveries were made which concurred in establishing a perception theory with scientific inquiries. Such painters as Monet, Degas, Vincent Van Gogh or Matisse were not only artists but also the

discoverers of scientific rules.¹⁰¹ The impressionistic creativity is in the same extent an activity of building the theory of vision and of the application of psycho-physical knowledge to the recreation of natural order. Artists accepted this double role of creators and explorers. The role of an artist as the creator of beauty was a traditional one, but the cognitive role was a new one. The latter was for artists the source of pride and justification for sacred position in relation to society. Moreover, artists not only accepted such ambiguity but they stimulated social perception according to it. That means they saw themselves as demiurges as well as discoverers, and they were attempted to promote and perpetuate such a self-portrait in society.

The promotion of the sacred position of art was realized by the institution of public exhibitions which was unknown to this time. The Salons were arenas for the social communication of discoveries and performances. Publicity was for artists not only the medium of communication, but also the criterion of achievements and consequently the source of psychological reinforcements for self-esteem. To be sure, an artist in the exploration of truth was not dependent on the social context, but in fact it was necessary for the feeling of sacredness of art. Vincent Van Gogh was able to continue his artistic development but he never reached psychological fulfillment in the sense of artistic career as social acceptance. His personal conviction of the sacred mission of own art was not confirmed in society.

The diversification of traditional institutions which sponsored artistic creativity deprived the Church, the King, the court or the state government of the dominating influence on social consciousness in the field of art. An artist from this time on was able to join the role of sponsor and creator. An artist who attained creative freedom, institutional and as well as

¹⁰¹ P. Francastel, *Sztuka a technika (Art and technology)*. Warszawa 1966.

material independence from sponsors, automatically developed conviction of the sacred position of himself. But it could be realized fully only in the social context. Confirmation of performances had for an artist the greatest value, and, as such motivated him towards development as well as towards the search for useful methods of acquiring a positive social reception. As a result, artists concentrated on real performances as well as on the sociotechnical procedures of shaping social opinions. The process of functioning in creative groups is an example of employing this rule. On the other hand, scandals were a new practical form of drawing social attention in a broader sense.

The sacralization of art had great importance in all social groups and strata. In the Western civilization it was caused by the development of a new social and psychological phenomenon named *irreligiosis*. The secularization of life and the development of a new form of work organization contributed to the division of human life into opposing units and among them gave rise to the notions “work time — free time”. Until to this epoch the category of free time was available only for the rich people or noblemen. On the other hand, free time and work time were categories not contradictory to each other, because they were contained in a homogeneous sacred life cycle. People did not mentally divide their lives into the work and free time, because everything was related to religion as a common base. Secularization of life disrupted the homogeneous cycle of life with the central position of religion into two antagonistic spheres — work life and life after work. In this context, it is important that the work life was separated from religion as well as the life after work started to be dominated not by a religion but recreation. Thanks to technological progress free time as the time for recreation after work started to be a category available to most people. But the process of separation of religion from work and leisure led in effect to a new question

how to spend free time, and, how to fulfill the psychological needs? The second question is a problem of the substitution of religious *sacrum* by a new one. Religion was no longer able to continue the old role of the unification of human life, and on the other hand people were not able to live without *sacrum*. In defense against the monotony of everyday life, and against depriving life of the highest values, people looked for new irreligious *sacrum*. Attention was placed on art as a sphere able to compensate for the monotony of everyday life at work and after work. In such folk art circumstances was born.

Folk art was a psychosocial reaction to the monotony of everyday life, but it became also the substitute of religion *sacrum* as was the case in fine arts. Because of that, folk art followed its own way of development as well as imitated official arts. It means that people in their folk creativity celebrated old prototypes and archetypes as well as copied the lifestyle of the high class. In painting, sculpture and architecture vernacular patterns of traditional culture were continued, and were also known masterpieces were adapted into the form of spontaneous creativity. In other words, the poor people in their spontaneous creativity tried to reach the magic of official art and, in this way, to break down their boredom of their lives.

The second issue concerning the competition between art and technology is strictly related to the sphere of *sacrum*. Despite the fact that art in the nineteenth century reached a sacred position, it was not exclusively a way of reconstructing natural order but also the unique way to power, sacredness and beauty. The development of technology, which in essence is based on scientific discoveries, enables the creation of new materials and the multiplication of the same things in the same fashion. This is a new power which, on the one hand, thanks to new materials like steel or glass make new performances possible, like the so-called Crystal Palace or the Eiffel Tower. These two constructions were pieces of pure engineering principle

— new technological aesthetics. The new power, on the other hand, thanks to repetitive work enables the manufacturing of different things on the same quality level. What is appealing in technology, independently of the will of power, is its beauty stemming from the structural order. The hazards for fine arts stemming from technology were seriously treated by many representatives of that period as William Morris or John Ruskin.¹⁰² They were convinced that technology step by step was killing arts, because it also offered people a kind of beauty, which was not deprived of emotions. Morris was first who tried to protect art based on hand work against the invasion of reproductive, designed art.

The magic of technology acquires with time the character of neurosis which stimulates in people the desire for ecstatic experience of the possession of its power and rule. This experience, desire and expectation is difficult to resist on the part of the poor, the rich, Kings and beggars, elderly people and children. The secondary sacralization of technology, which is not realized by creating structural order but through sensing the order contained in the technological product, influenced also the artists, but that process has its history. The negative approach to technology was already represented by J.J. Rousseau, Herder, F. Schiller, Pestalozzi or Goethe.

When 200 years ago artists discussed the problem of industry in painting, undoubtedly it demanded great courage on their part. According to the contemporary canons of aesthetics, the images exploring the products of technology were defined as “the fruits of vulgar aesthetics”. Many painters considered

¹⁰² According to John Ruskin, artistic freedom stands in opposition to technology. Technology is based on objective criteria, while an artist is somebody for whom it is characteristic arbitrariness. A masterpiece is greater in relation to the extent of possessing an individual character of artist. On the other hand, an ideal masterpiece of art-technology is absolutely free from any personal imprinting, and then it follows a life independent of its creator: see. J. Ruskin, *op. cit.*

themes about industry as unworthy of art, but some people realized the fact that the inevitable was approaching. Among the prophets of the new was Alfred Rethel (1816-1859) who in the painting entitled *Harcot factory in the castle of Wetter* immortalized an old castle and a new factory. This painting composed as a bridge between the past and the future symbolizes the relation between power and rule — on the one hand; and technology aiming at the multiplication of riches — on the other hand. On Rethel's painting, similarly as in philosophical considerations, technology is not understood as a whole, it is not a notion, but an individual problem of will. However, this will is so strong, as was shown by Rethel's readiness to sacrifice beauty and hitherto existing symbol of power — the castle for power itself.

The initial aestheticism of technology transforms with time into new, individual aesthetic formalism. Technology is moving out from the Wetter castle and creates its own beauty — structural beauty. Thus, what are the basic features of technological aesthetics? Firstly, a given product is beautiful if it can be rationally recognized with natural reality. Secondly, a product is beautiful if it is functional, thus, theological, final and directed. It stems from the fact that an object is a technical one, if it fulfills its fate (aim). The grounds for objective value and order are presented above. Thirdly, the product is beautiful if it is communicative. This, in turn, results from the idea that in the frames of technology only those systems function which are characterized by order. Thanks to this, systems are communicative, thus, they create unity and usefulness. In this context, beauty is not in opposition to usefulness, but its extension.

The aesthetics of technology as the manifestation of logical order, and functional utility is not an evident and final result of desires and man's possibilities. Man always „celebrates“ (*colere* e.i. care) many problems from his needs and desires. Technical beauty is one such deeply hidden desire, which man-

ifests its existence in consciousness, at a time when man confronts a great adventure, a continuous existence is in addition to active intervention in the affairs of existence.¹⁰³ Technical (structural) experience of beauty which, as in Rethel's painting, was an exclusively subjective (individual) experience develops gradually into a cultural fact of a car, of the Eiffel Tower, of a locomotive, of a ship. In other words, technological beauty is the objectivized experience of order in the form of a technical aesthetic style. This style as a cultural fact had, thus, earlier its precedents in a psychological experience similar to that found in Plato's *Timajos*, i.e. the perfect harmony of elements.

At the beginning, functional and structural beauty symbolized among others by the Eiffel Tower and Cristal Palace still included some traditional values. It means that emotional factors not related to logic but to the old human archetypes, still played an important role. Creators using decorative motives revealed that they were not ready to overcome totally old expectation and imagination in accordance to the state of art. Functionalism, which was developing from the Enlightenment on, forced by technological awareness, was balanced yet by the elements of tradition in the form of ornamentation. But this twofold commitment was in a few years changed into an aesthetic absolutely free from previous experiences.

¹⁰³ Technological aesthetics possesses universal elements, which are still existent in every epoch, For example, elements of technological aesthetics were functioned in eternal mentality where science and technology also created a unit, For Vitruvius, to be an architect meant to be also a designer. The last concept included such professions as constructor of machines and buildings, sculpturer and painter: see. M.P. Witruwiusz. *De architectura. Libri decem*. Warszawa 1956.

NEW AGE AND OLD IDEAS

The initial aesthetics of technology transforms with time into a new, particular formal style.¹⁰⁴ Technology is moving away from tradition. In painting and sculpture, the formalism of technological aesthetics was determined by three aims, i.e. color, form and space.¹⁰⁵ In artistic composition constructed space, in which the light-and-shade effect loses its essential functions for the benefit of pure color, prevails. Artistic expression leads in two directions. The first one employs the subject of art in the form of painting or sculpture as a value in itself, often antidecorational, through the connection of concentration and intensity.

The second direction uses ornamentation which as a subject of art depends on architecture. Ornamentation, subordinated to architectural or sculptural solid figures, is realized by flat, colorful abstract surfaces. The first tendency causes the object in itself to become something absolute, something stirring, irrespective of its being a can of tomato soup or the Eiffel Tower. It is the personification of enlarged detail, the individualization of the fragment as drapery in the monument of the Silesian Insurgent by Zemła. The second tendency causes the object of "architecture-mechanics" or "polychrome object-technique" to become a symbol thanks to a new order in which the same features always prevail: simplicity, logic and communication. The building, city, car, agricultural machine, airfield, the decoration of window display, billboard, are a homogene-

¹⁰⁴ Technological development, which horrified J. Ruskin, was quite differently estimated by those artists, for whom it was a symbol of the triumph of rational life and as a tool of acquiring social values; see. F. Leger, *Funkcje malarstwa (The functions of painting)*. Warszawa 1970; Co to jest konstruktywizm, *Blok*, Warszawa 1924; G. Naylor, *Bauhaus*. Warszawa 1977.

¹⁰⁵ G. Dhiel, *Leger*. Warszawa 1985, p. 83.

ous expressive composition, developed on the basis of simplicity, logic and communication.

In architecture, the absolutization of technology leads to the change of its definition.¹⁰⁶ Architecture is space. Space is a basic element separating architecture from painting and sculpture. Modern architecture treats, and as pure space uses, the painting image and sculpture not in the traditional formation of the Gothic or of the Baroque as an integral part, but it reduces them to ornaments. The architecture of Mies van der Rohe does not use the niche for individual paintings and sculptures. What is the most explicit is ornament. The aim of ornament and of art as a whole is to consolidate the expression of architectural space. Moreover, painting and sculpture reduced to the function of ornament do not live their own lives. Calder's *mobiles* and *stabiles* placed against the background of gigantic planes of skyscrapers do not live such lives as hieroglyphs decorating pylons, illusional frescos, adorning Venetian villas or the figures of saints from the portal of the Notre Dames Cathedral.

In this way architecture becomes the structure of space, a coherent and physiognomical form using pure function. Contrary to former architecture it does not communicate by means of connotations as is the case with the Versailles palace or a Gothic cathedral. Instead, it denotes through the communication of functions as a system of corridors and signs in airport terminals. The creation of architectural form is a logical process free from past experiences, determined by the program and structure.¹⁰⁷ Architecture is defined as a form in pure space, as the symbol in itself. Because of the ability of architecture to communicate as space, complex programs require the use of some means independent of architecture, that is the triad of notions: form, light and function (used space). Archi-

¹⁰⁶ Brown & Venturi, *op. cit.*

¹⁰⁷ C. Alexander, *Notes on the synthesis of form*. Cambridge 1964.

ecture hardly defines, it becomes a sign and uses signs as elements of space.¹⁰⁸ It has neither the front nor the back as the chapel in Romp Champe of Le Corbusier. Its prototype was the steamer and granary.¹⁰⁹

In this way, aesthetics of the machine, because of Le Corbusier's contribution, penetrated the sphere of religious, sacred architecture.¹¹⁰ The case of Romp Champe has a double meaning. It is the result of the order archetype (*ordo*), which in the psychological experience of an ingenious person became the prototype of the composition of communication of space.¹¹¹ However, the subjective experience of Le Corbusier resulting in the personal style of the form in itself becomes immediately a stereotype duplicated in numerous contexts. If the prototype is a creative act, the stereotype is a recreative act of the psychocultural matrix duplicated in innumerable metamorphoses, which in contemporary psychology is named by the term *script*.¹¹² The script is a mental means of activity reduced to common automatism.

Contemporary sacral architecture originated by Le Corbusier, thus deprived of any reference to the past, does not connote by itself the sacred-religious function as the Gothic church, Orthodox church, or mosque do, but through determinants which as the sign of the cross are not its structural elements. The formation of Romp Champe, although the result of the use of technological aesthetics in sacred formulas, is its apotheosis through allusions to religious *sacrum* of the will for power. It is an expressive sign of technological thinking. As F.

¹⁰⁸ Giedion, op. cit.

¹⁰⁹ Brown & Venturi, op.cit.

¹¹⁰ Le Corbusier, *Ver une architecture*. Paris 1958.

¹¹¹ In: *Ver une architecture* Le Corbusier illustrates his "new architecture" with the examples of Saint Peter's Basilicas or Parthenon, but he apologizes mainly the structural beauty in analyzed forms of a steamer and granary.

¹¹² R. Schank & R. Abelson, *Scripts, plans, goals, and understanding*. New Jersey 1977.

Wright “sold” his idea of the garage to the Museum of Contemporary Art, so Le Corbusier sold the ideogram of the steamer. The creator of the temple *a’la* Le Corbusier does not need to know the mystery of faith nor the religious mystery. It is enough for him to know the logical program for which form may be suited. Form, in turn, becomes art only when it has an individual, unusual, unnatural, festive character. In the case of artists it causes the neurotic need of originality.

Art and technology, freeing themselves from religious need, took different lines of development to meet at the end. First, when man turned to nature, and for the second time, when he made the absolutization of his own personal acts. In the case of art, it leads to its secondary unreligious sacralization (instead of good). In the case of technology it leads to the sacral absolutization of perfect order. Art and technology after some competition with each other in giving man the sense of power became unified *art-technology*. Traditional art remained, but as a means of the realization of the Freudian rule of pleasure; whereas a new *art-technology* became a prevailing means of expression of the will of power. Traditional art as a subjective, personal act always functions in the tension of differences, in which the profane is determined by common, simple reality, and the sacred is determined by beauty. For the art of technology the world of facts is the *profanum*, which transforms into *sacrum* if it becomes the ordered world of abstracts.

The absolutization of technology in individual and group life caused more important changes than the secularization of art. Man freeing himself of the stress of religion remained alone with himself in everyday life, a phenomenon which Karen Horney named „the neurosis of our times”.¹¹³ The neurosis of religiousness of the previous epochs is now substituted by the existential distress of the work effort, of the lack of love, of

¹¹³ K. Horney, op. cit.

helplessness, humiliation, of misery and boredom, as well as environmental pollutions.¹¹⁴

The mechanism of existential distress is revealed in the creation of a vicious circle. In this way, the escape from the lifestyle with the domination of transcendental fear (religion) causes the anticipation of immediate gratification of needs and expectations inherent in natural reality. These needs become absolutized, of which a conscious manifestation is the irrational imperative "I must" (*must-urbation*). The absolutization becomes a new source of fear, the fear of misery, of rejection, of helplessness or humiliation. Therefore, what is the means of fear is existential fear.

The absolutization of desires in the form of *must-urbation* causes people to be led by conscious as well as unconscious plans and structures of actions to fulfill themselves at all costs. For example, a work which in previous times was an element of the whole human lifestyle is now in the extreme transforming into an absolutistic activity named *workaholism*. Generally, an existential neurotic does not accept the possibility of failure, however, he lives in its shadow, which is his fear. He is not able to understand the reasons for this fear. Perceiving only the results of fear, he feels he is imprisoned in the situation without any way out, where any apparent exit leads to danger. Traditional art as a subjective activity is not able to relax existential fears and for common masses it is something indifferent, or showy. The absolutized technology for common people does not so much eliminate everyday life fears, as it, in fact, intensifies them. The average man seeks for his own ways of escaping from reality and finds them in spontaneous creativity such as folk art, or eternal *homo ludens* acts as group customs,

¹¹⁴ H. Seyle, *Stress without distress*. New York 1974.

sport or circus.¹¹⁵ However, *homo ludens* does not exhaust the whole human subjectivity, and especially his will of power.

Facing complicated, overwhelming everyday life man creates *art-technology* which through its program serves everyday life. Richardson's, or Mark von Pettenkorfer's ideas (*Health of City*), and others, are the expression of faith in the statement, necessary elements of happy-and-healthy life. This idea was continued in *The Athenas Charter*, in Bauhaus and in De Stijl. The two last were a subtle connection of spectator-oriented artistic program with the program of total architecture as the equivalent to whole art, and that of egalitarian slogans. The realization of these postulates demanded a new concept of man reduced and simplified to "machine alive" and society. The created model of *homo architectonicus* reflects the drama of nature and of man. On the one hand, the drama of nature, because psychology was reduced to what Le Corbusier names "a geometrical animal"¹¹⁶. Whereas, the drama of man was contained in the fact that he was deprived of the personality of existence for the benefit of the existence of nature. The idea of man was "completely new man" or "completely naked man". This completely naked man thinks, but his thinking is not based on past myths and religions but on the archetype which determine the machine culture. The assumptions of *homo architectonicus* by Le Corbusier or that of "machinery belt" or Ford and Taylor's "the best one way" do not perceive the characteristic human feature as the ability of self-knowledge and of reflections concerning the sense of life and fate.¹¹⁷

The sphere of thinking is reduced to the severity of cohesion. "The human and nature spirit can resound in the crystal, as in the cell, where order is perceived to the extent allowing

¹¹⁵ J. Huizinga, *Homo Ludens. Zabawa jako źródło kultury (Homo ludens. Playing as the source of culture)*. Warszawa 1985.

¹¹⁶ Le Corbusier, op. cit.

¹¹⁷ D. Mankin, *Toward post-industrial psychology*. New York 1978.

man to explain natural phenomena through the mind's principles".¹¹⁸ The assembly line and "the machine for the flat" became the synonym of contemporary technology, that of the human way of life. Instead of becoming the panacea for the troubles of everyday life they caused new troubles. The principles of functionalism introduced by Abbé Lauger stated that if form results from function, it must be rational, beautiful and make man happy.¹¹⁹ The word *function* became in this way a magic word because its definition is not equivalent to its notion.

For the functionalist, function was the package that had to be simple, deprived of extra ornaments, which are not sought by man, anyway. Man is defined by anthropometry, the instrumental aim, rational thinking and by rational connections with the environment — that is, common conditions, and standards.

The reduction of man's psychological experience to "common conditions" did not inhibit in man the primary tendency to differentiate the world in a *sacrum-profanum* antinomy, but it was directed at pathology which is an inseparable element of every culture formation. Common conditions are, at the same time, the unusual ones. People in our times work hard and play hard. They spend their free time in the same manner as at work. Generally, human life reduced to common conditions reduce it to standard conditions — *profanum*. But this reduction of human life into one dimension does not exclude at all the primordial, archetypal experience of *sacrum*. It still exists and stimulates human behavior but now the sacredness is, in essence, a phenomenon of *irreligiosis* and, because of that, belongs also to standard conditions.

¹¹⁸ C. Jencks, *Le Corbusier and the tragic view of architecture*. Middlesex 1973.

¹¹⁹ Abbe Laugier, *Essai sur l'architecture*. Paris 1775.

In other words, the sacred and the profane are from functionalistic perspective opposite dimensions but contained in the same order. Erich Fromm pointed out that people living away from the traditional sacrum of religion are making a new one from the elements of everyday life. An example of such a new sacred formation is the mentally absolutized technology named by him „cybernetic religion”.¹²⁰

The cybernetic religion is an example of the state of mind in which antinomy does not belong to two different ontological orders, but to the same one — common conditions of nature. An extreme variation of that state is different pathologies which generally reflect the subordination of life to one dimension. To these extremes belong *workaholism*, on the one hand, and compulsive gambling, on the other hand.¹²¹ Both pathologies arise from the fact of absolutization of standard conditions, but in opposite variations.

In the technological civilization new forms of *arts-techniques* were added to popular forms of gambling such as races, with their objectified masterpieces as machine-automata and computer.¹²² Machines for modern man in search of a soul started to be game partners. A relationship between man and machine may, in gambling, to rise such extreme form as a connection of rational order of molecules in a medicine capable of defeating a sickness.

Compulsory gambling is a persistent search of a sense of power, of potency and that of control of one's activity.¹²³ Psychological research on personality conditioning of gambling reveals that a compulsory gambler is characterized by such features as: interest in astrology, sense of mystical force, bril-

¹²⁰ E. Fromm, *Mieć czy być. Duchowe podstawy społeczeństwa (To have or to be. Spiritual foundations of society)*. Warszawa 1989.

¹²¹ E. Kurtenbach, Work hard play hard, *International Management*, 1988, 7-8, pp. 61-64.

¹²² Kurtenbach, op. cit.

¹²³ M.G. Dickerson, *Compulsive gamblers*. London 1984.

liance, and persistence. Among the temperamental features of a gambler the leading ones are: search for new experiences, hyperactivity, oversensitivity, impulsiveness, and the lack of the ability to prolong the gratification of needs. The motto of a gambler is the mind. Their majority do excessive amount of work (*workaholics*) leading double lives of the anti-artist and of the bread-winner. On the other hand, they are extremely competitive people, aggressive, extrovertic people and, on the other hand, they are not sure of themselves, lonely, and ruthless when necessary.¹²⁴

Gambling as well as *workaholism* is not an aversive habit, because, contrary to alcoholism, it tempts with the power of money, with the unusual, it creates an illusion of regained love and future. Each compulsory gambler dreams of power and riches. He is convinced that his dreams will be fulfilled. In this conviction of *must* he takes greater risks and does not accept the possibility of defeat. He is sure that money is the only value and the only key to happiness-power. In his desperate quest for love, happiness, possession and power, the gambler's whole personality is filled with the faith that his metonymical contact with the roulette, pachinko, black-Jack, is the only effective way of the realizing of the aim.¹²⁵

Art-technology is not only the result of the contemporary absolutization of mind and nature but also the outcome of the pathologization of the will of power. The extreme and characteristic manifestation of pathological will of power is a compulsive desire for life success. *Art-technology* stemming from subjective experience of power does not only accept a primary, archetypal will of power, but it makes out of it the driving force of its development. Thus, the formalism of technological aesthetics can be found both in the creativity of Le Corbusier, of

¹²⁴ G. Holden, Against all odds, *Psychology Today*, 1985, 12, p. 32.

¹²⁵ P. Błaszczński, A winning bet: treatment for compulsive gambling, *Psychology Today*, 1985, 12, pp. 38-46.

Kandinsky, of Leger, Miese van der Rohe and in the anonymous creativity that the nameless gambler symbolized by Las Vegas exploits.

The city of Las Vegas developed on the Nevada Desert in the 30-ties of our century as a material-artistic prototype of a new automated lifestyle of the irreligiosis man, led by the pathological will of power and by a magic belief in successful life. The main driving force of Las Vegas development, contrary to its ancestors, such as Monte Carlo, or Karlsbad in Europe, did not result from the principle of pleasure.¹²⁶ That motivation was characteristic of rich people with their main problem of how to spend free time with pleasure. The Las Vegas formation is designed mainly for common people, who live in standard conditions and who dream about some unusual experience (*sacrum*, peak-experience) but the way to this aim leads through standard conditions.

Artistic-architectural formation of the Las Vegas is a reaction to the demands of everyday life. It uses the same formal means as the standard forms but those taking extreme shapes. In opposition to the Monte Carlo formation, aiming at the expression of power through splendor, the formalism of Las Vegas tended to express the structural beauty of *deus ex machina*.¹²⁷ Formalism of the *art-technology* aesthetics, thus, space, light and function prevails. The structural order of *art-technology* served the everyday life through its negation.

Aesthetic formalism of Las Vegas is connected with the pathological side of human nature, and it concentrates, as if in a lens, the most characteristic features of *art-technology*. Be-

¹²⁶ The Karlsbad city had a great impact on the development of the principle of pleasure by S. Freud; see: K.E. Schorske, Freud and the psycho-archeology of civilizations, *M.H.S. Proceedings*, 1980, vol. 92, pp. 52-67.

¹²⁷ Students engaged by Brown, Venturi and Izonour for the studies entitled *Learning form Las Vegas* after two days spontaneously changed their label into "The great proletarian cultural locomotive" see: Brown, Venturi, Izonour, *op.cit.*, p.VI.

cause of the absolutization of the car as a technical surrogate of power, as well as of large space, great speed of movement and great complexity of functional programs, the basic formal means of style becomes the architectonics of space reduced to communication of functions. Complex programs of casinos, space and speed require from the artistic-spatial forms the task of more refined communication than subtle expression. All that is subordinated to the main function of cars, parks, casinos, petrol stations. These spatial structures are formed in the foreground. Because the spatial relations are created by symbols and forms, architecture either is a symbol in itself, or is neutral, and then a discriminative sign becomes more important than architecture. The fore-part sign used for the differentiation of the figure against the background is aggressive and vulgar. Architecture as the necessity of functions by definition is employed in something that is cheap.¹²⁸

If the differentiation between the front and the back aims at stressing the visual effect of the car landscape, the contrast between the inner space and the outer one is subordinated to a game as the absolute function.

The sequence of the interior functions is subordinated to gambling. A beginning of such a sequence is the front entrance leading to game halls, restaurants, entertainment centers, shops and finally to hotel rooms. Game machines are found always opposite to the entrance like the altar. Game halls are always dark and purposefully so and, as such, they contrast with the relaxation areas or patio, which are brightened up by the sun. The first ones do not have any windows like caves, the second ones are open to the sky. A typical game hall is a combination of gloomy space, spread space and open space which creates the atmosphere of privacy, concentration and control.

¹²⁸ Brown, Venturi, Izonour, *op. cit.*, p. 13.

The whole interior space, subordinated to the function of the game, is a complicated labyrinth of low accommodations, which the artificially illuminated world contrast with the sunlit external space. All these strengthen the sense of confusion in space and time, because the same conditions prevails at night and day. Game space matching the above features gives an impression of infinity, boundlessness, because artificial light does not create singled-out forms. Illumination does not define space, because walls and ceilings do not reflect light, but they absorb it, creating in this way a dark horizon impenetrable to the eye. Space, although limited by walls and ceilings, gives an impression of being limitless. The light of chandeliers, brightened up game machines, forming sources of light independent of walls and ceilings, causes illumination to create luminous baldacchini.

A great scale of blurred accommodations with a great concentration of artificial light allows people both to participate in the group, and to be mentally concentrated and isolated. It is a new form of monumentalism — the monumentalism of low space and of artificial light. Man finding himself in the low, extended, air-conditioned accommodations, in a colorful space, enjoys a sense of physical freedom and experiences power equal to dreams that do not occur at night only.