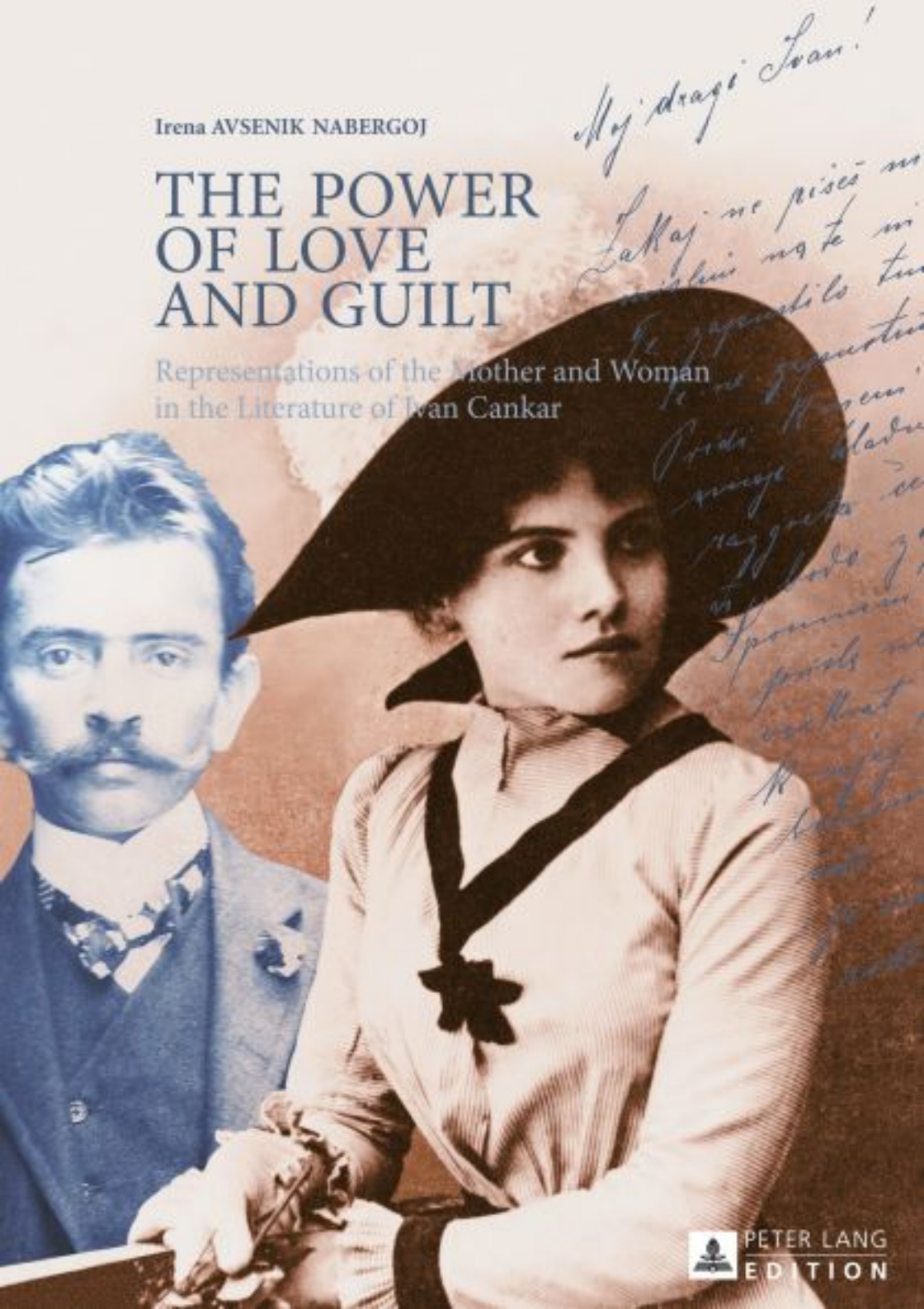
Irena AVSENIK NABERGOJ

THE POWER OF LOVE AND GUILT

Representations of the Mother and Woman in the Literature of Ivan Cankar



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... love is a teacher, but one must know how to acquire it, for it is difficult to acquire, it is dearly bought, by long work over a long time, for one ought to love not for a chance moment but for all time. Anyone, even a wicked man, can love by chance.

Fyodor Mikhailovich Dostoyevsky, **The Brothers Karamazov**

I always thought that love is but a seeking. Love is in my heart – where should I pour it? Where should I give it? But in my quietest dreams was that woman who was worthy of all my thoughts and all my blood. Who is she? Where is she? She doesn't exist! – And yet on all of the faces I see and love, there is a faded memory of her heavenly beauty. That's why I love them – and that's also why I don't love them eternally. Am I guilty if this or that face did not live up to my dreams? Is it not unjust if one blindly accuses me of being unfaithful? That is wrong – I was faithful! This beauty from the dreams is perfect; I loved her imperfect parts, each in a row, as it should be. I would be unfaithful if I stayed only by a single part and slumbered forever by it.

Ivan Cankar, novella **Justice for Justice**

Preface and Acknowledgements

The Slovenian writer, dramatist, poet, literary critic and essayist Ivan Cankar (1876–1918) is considered the greatest Slovenian writer and stylist as well as the ground breaker for modern Slovenian literature. This book, *The Power of Love and Guilt: Representations of the Mother and Woman in the Literature of Ivan Cankar*, is the second English-language monographic study of his rich literary oeuvre and also the continuation of my first monographic study of Ivan Cankar, the first in English, which was published in 2008 by Peter Lang under the title of *Mirror of Reality and Dreams: Stories and Confessions of Ivan Cankar*. Whereas the first study focused on Cankar's social and moral criticism of man and society, this monograph sheds light on the writer's works with the themes of the mother and woman, and with the figure of the mother it reveals the writer's delicate and subtle relation to weaker individuals, while with the figure of woman it uncovers his complicated, often two-fold, internally contradictory relation to love and sexuality. Cankar's literature also reveals the writer's often bitter relation to male individuals, especially to his father Jožef, who became despondent after failing in his occupation as a tailor and thereby condemning his large family to great poverty; he left it entirely to his wife, the writer's mother Neža, to care for the eight growing children.

Already as a child, therefore, Ivan Cankar felt his mother's great suffering and the extremely sacrificial, unselfish love and care through which she saved the family in social and moral terms. In her extreme poverty and concern for the survival of her children she was also forced beg the neighbours for help. However, poverty did not rob her of the dreams and faith with which he especially trustingly and ardently endeavoured to secure an education for her favoured son Ivan, whose uniquely great artistic gifts she had accurately recognized. Although she herself was uneducated as a result of her difficult familial circumstances and did not learn to read until her children taught her, throughout her life she encouraged him to persevere on his artistic path and up until her death she had complete trust in the artistic vocation of her son. The writer felt this strong link to his mother as a source of love, but also as an experience of guilt whenever he felt too weak to realize his mother's dreams. It is probably difficult to find any other author of world rank who dedicates as many literary works to his mother. In Slovenia, thus, the figure of Cankar's mother has, on the basis of many subtle, ethically delicate confessional works, even grown into a symbol of sacrificial maternal love. This maternal

figure, however, has reaped not only respectful admiration but especially in recent times has also given rise to critical attempts which establish the figure of Cankar's mother as an ideal of the sacrificial Slovenian mother or as the ideal of motherhood in general.

This book would not have been possible without the generous support and help of those whom I would like to thank at this point. I am sincerely grateful to the Peter Lang publishing house, especially to the editor Dr. Norbert Willenpart, who accepted my book for the publishing house's catalogue and thereby made it possible for English readers to obtain an overview of Ivan Cankar's literature. Invaluable support was provided by Dr. Jason Blake, as well as Alenka Blake, in translating my book from Slovenian. Because very few of Cankar's works have been translated into English, the reader can get an impression of the content and style of the writer's literature also from certain passages from Cankar that have never before appeared in English. Thanks are due to Jernej Možic who translated many of these prose passages and virtually all of the lines from Cankar's poetry. Some passages are from previous English translations of Cankar's works; though these works and their translators are listed later in the Bibliography of Cankar's translation into English, I nevertheless cite them also here: Ivan Cankar, *The Bailiff Yerney and his Rights*. Trans. Sidonie Years and H. C. Sewell Grant. Ljubljana: Državna založba Slovenije, 1968; Ivan Cankar, *The Ward of our Lady of Mercy*. Trans. Henry Leeming. Ljubljana: Državna založba Slovenije, 1976 (1968); Ivan Cankar, *Dream Visions*. Trans. Anton Družina. Willoughby Hills, OH: Slovenian Research Center of America, 1982; Ivan Cankar, *My Life and other Sketches*. Ed. Josip Vidmar, trans. Elza Jereb and Alasdair MacKinnon. Murska Sobota: Pomurski tisk, 1988; Ivan Cankar, *Martin Kačur: The Biography of an Idealist*. Translated and with an Introduction by John K. Cox. Budapest / New York: Central European University Press, 2009 (Martonvásár: Akadémiai Nyomda), 2009.

I am also grateful to the Mladinska knjiga publishing house in Ljubljana, which in 2005 published my first monograph about Ivan Cankar under the title *Ljubezen in krivda Ivana Cankarja* (Ivan Cankar's Love and Guilt). This was a revised version of the doctoral dissertation I defended in 2004 at the department of Slavic Languages and Literature at the University of Ljubljana's Faculty of Arts. I am sincerely grateful to Peter Tomšič, the Director of the Mladinska knjiga publishing house, for permitting me to encompass part of the first and second parts of the first book in a revised and very much extended form also in this book.

For the layout of the book I am very thankful to Evita Lukež and Uroš Čuden. For the preparation of the index I am very grateful to Matjaž Rebolj.

The original material that is included in the study in the form of photographs, Cankar's correspondence and manuscripts of his work was generously provided for publication by the National and University Library in Ljubljana, and for that I thank especially Marijan Rupert, the head of the Manuscript collection and Early Printed Collection.

I would also like to thank those academic and educational institutions as well as their representatives that have supported me in my research. I sincerely thank Professor Jože Krašovec of the Faculty of Theology for his constant encouragement and moral support. Many thanks to Professor Zinka Zorko for writing an evaluation of the book for the Slovenian Book Agency. The Dean of the Faculty of Theology, Professor Stanko Gerjolj, deserves my thanks for his favourable support in obtaining financing at the Slovenian Book Agency. I thank the Slovenian Book Agency for the financial support that covered a portion of the translation costs. My sincere thanks are extended to Professor Danilo Zavrtanik, the Rector of the University of Nova Gorica, for his support for my pedagogical and research work. Thank you also to Professor Oto Luthar, the Director of the Scientific Research Centre of the Slovenian Academy of Arts and Sciences, especially for the financial support for my studies at St. Edmund's College, University of Cambridge in 2011. I am especially thankful to Professor Paul Luzio, St. Edmund's College Master, as well as to the members of the academic Council of that College, for granting me the status of Visiting Scholar at the University of Cambridge. In doing so, they made it possible for me to enjoy ideal conditions for conducting research at Cambridge and in the university library, where I had access to valuable studies on the relation to the mother and to woman in world literature; these were a crucial addition to my previous research. I sincerely thank Sue Lowdel for all her support, care and help during my stay at St. Edmund's College in Cambridge. My research work was enriched by the support and inspiration gleaned from discussions with professors in Cambridge, especially those with Professor Robert P. Gordon, Professor Graham Davies, Professor John Rist, Professor Judith Lieu and Professor Samuel Lieu. I am also grateful to Professor Alexander Burry of the Ohio State University, USA, who showed great interest for Cankar's literature on the occasion of my presentation of some aspects of his art at the congresses of the American Association of Teachers of Slavic and Eastern European Languages, since 2006, in Philadelphia San Francisco, Chicago and Seattle.

Finally, but not leastly, I sincerely thank my husband Tomaž for his great and selfless support of my research work. His sincere interest in my research was an invaluable source of support. Thanks are due also to my sons David

and Jurij as well as to my daughter Mirjam for the love, warmth and many beautiful moments that have been a source of inspiration for me and which contributed significantly to the genesis of this book.

Irena AVSENIK NABERGOJ
Ljubljana, August 2012

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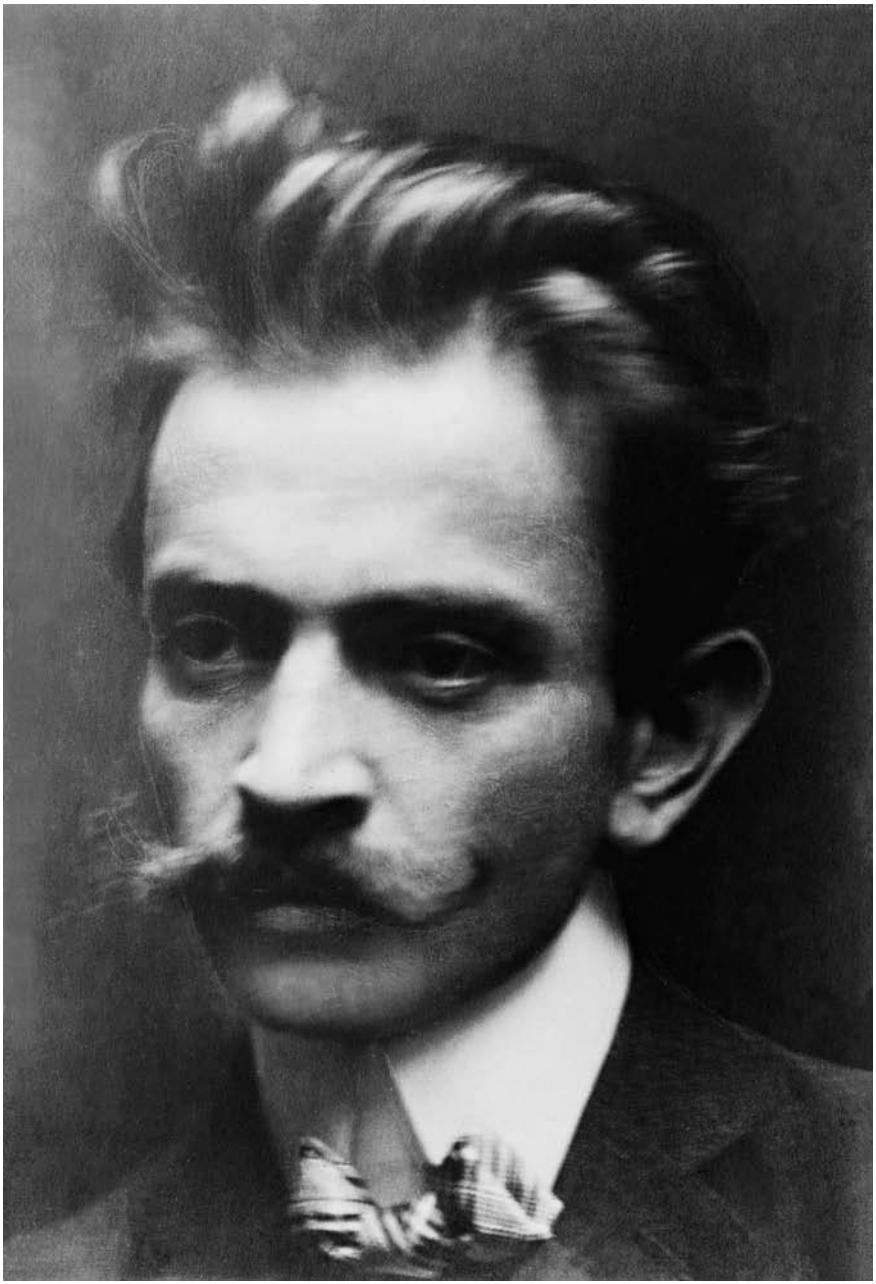
Abbreviations of Cankar's Edited Works

ID Izbrana dela v desetih zvezkih (Selected Works in Ten Books). Selected works by Ivan Cankar, edited and annotated by Boris Merhar, notes compiled also by France Dobrovoljc. Ljubljana: Cankarjeva založba, 1951–1959.

ZD Zbrano delo (Collected Work), I–XXX. Collected works by Ivan Cankar, edited by Anton Ocvirk, notes compiled by France Bernik, Janko Kos, Dušan Moravec, Jože Munda and Dušan Voglar. Ljubljana: Državna založba Slovenije, 1967–1976.

ZS Zbrani spisi (Collected Writings), I–XXI. Collected writings by Ivan Cankar, edited and annotated by Izidor Cankar; volume XX by France Koblar; volume XXI by France Dobrovoljc. Ljubljana: Nova založba, 1925–1936; volume XXI, Maribor: Obzorja, 1954.



Ivan Cankar in Vienna. Photo: Fran Vesel, 1906.

Works by Ivan Cankar Examined[1]

Poetry Collections and Cycles

Erotica ··· *Erotika*
From Beautiful Times ··· *Iz lepih časov*
Helena ··· *Helena*
Romances ··· *Romance*
Vienna Nights ··· *Dunajski večeri*

Poems, Sonnets

"And the Warm Horizons Lifted and Spread" ··· *"In dviga in širi se vroče obzorje"*
"Autumn Psalm" ··· *"Jesenski psalm"*
"Epilogue and Consecration" ··· *"Epilog in posvečenje"*
"The Flower Romance" ··· *"Romanca o cvetici"*
"Flowers Fade" ··· *"Rože uvênejo"*
"It Happened Yesterday" ··· *"Zgodilo se je včeraj"*
"It Lasts Forever" ··· *"Na vekomaj ostane"*
"Light is and God is" ··· *"Luč je in Bog je"*
"Mother's Eye" ··· *"Materino oko"*
"The Moon Drifted between the Clouds" ··· *"Plavala je luna med oblaki"*
"Novelette" ··· *"Noveleta"*
"Romantic Novelette" ··· *"Romantična noveleta"*
"Spanish Romance" ··· *"Španska romanca"*
"Shulamite" ··· *"Sulamit"*
"The Sultan's Sandals" ··· *"Sultanove sandale"*
"To my Mother" ··· *"Moji materi"*

1 Though this study uses English titles throughout, very few of Ivan Cankar's works have been translated into English. At present, readers with no knowledge of Slovenian are more or less limited to the novels *The Bailiff Yerney and his Rights*, *The Ward of our Lady of Mercy*, *Martin Kačur: The Biography of an Idealist*, and the various literary sketches included in the collections *Dream Visions* and *My Life and other Sketches*. Excerpts from these works are taken from the translations indicated in the Bibliography. All other excerpts from Cankar have been translated for the purpose of this study. All proper names have been left in Slovenian, unless the work has been previously translated. If the title of a story is a name (such as "Amalija," the unusual "Polikarp" or the folk character "*Kurent*"), no translation is given.

"Two Nights" ··· *"Dve noči"*
"Under the Cloudy, Grey Sky" ··· *"Pod oblačnim, sivim nebom"*
"You, You Did not Write this Letter" ··· *"Ti, tega pisma nisi ti pisala"*

Major Narrative Works: Novels, Collections of Novellas, Sketches and Stories, etc.

Aleš of Razor ··· *Aleš iz Razora*
The Bailiff Yerney and his Rights ··· *Hlapec Jernej in njegova pravica*
Behind the Cross ··· *Za križem*
A Book for the Lighthearted ··· *Knjiga za lahkomiselne ljudi*
The Cross on the Hill ··· *Križ na gori*
At Dawn ··· *Ob zori*
Dream Visions ··· *Podobe iz sanj*
The Death and Burial of Jakob Nesreča ··· *Smrt in pogreb Jakoba Nesreče*
Foreigners ··· *Tujci*
From Ottakring to Oberhollabrunn ··· *Iz Ottakringa v Oberhollabrunn*
At the Holy Grave ··· *Ob svetem grobu*
King Malhus ··· *Kralj Malhus*
Krpan's Mare ··· *Krpanova kobila*
Madame Judit ··· *Gospa Judit*
Martin Kačur ··· *Martin Kačur*
Milan and Milena ··· *Milan in Milena*
Moments ··· *Trenotki*
My Life ··· *Moje življenje*
My Plot of Land ··· *Moja njiva*
New Life ··· *Novo življenje*
Nina ··· *Nina*
On the Hill ··· *Na klancu*
Passing by Life ··· *Mimo življenja*
The Sinner Lenart ··· *Grešnik Lenart*
Tales from St. Florian's Valley ··· *Zgodbe iz doline šentflorjanske*
Three Tales ··· *Troje povesti*
Vignettes ··· *Vinjete*
The Ward of Our Lady of Mercy ··· *Hiša Marije Pomočnice*
The White Chrysanthemum ··· *Bela krizantema*
Will and Power ··· *Volja in moč*

Drama

Fair Vida ··· *Lepa Vida*
Farmhands ··· *Hlapci*
For the People's Good ··· *Za narodov blagor*
Jakob Ruda ··· *Jakob Ruda*
Romantic Souls ··· *Romantične duše*
Scandal in St. Florian's Valley ··· *Pohujšanje v dolini šentflorjanski*
The King of Betajnova ··· *Kralj na Betajnovi*

Literary Sketches, Stories, Novellas, Essays, and Articles

"Anastasius of Schiwitz" ··· *"Anastasius von Schiwitz"*
"Anticipation" ··· *"Pričakovanje"*
"Between the World" ··· *"Med svetom"*
"Compassionate Jakob" ··· *"Sočutni Jakob"*
"Comrade Severin" ··· *"Tovariš Severin"*
"A Cup of Coffee" ··· *"Skodelica kave"*
"Damijan Gavrič's Holy Night" ··· *"Sveta noč Damijana Gavriča"*
"At Dawn" ··· *"Ob zori"*
"At Evening" ··· *"Na večer"*
"At the Deathbed" ··· *"Ob smrtni postelji"*
"A Discussion under the Lime Tree" ··· *"Pogovor pod lipo"*
"The Dime" ··· *"Desetica"*
"The End! ··· *"Konec"*
"Epilogue" ··· *"Epilog"*
"Epilogue and Consecration" ··· *"Epilog in posvečenje"*
"The Evening Guest" ··· *"Večerni gost"*
"Evening Prayer" ··· *"Večerna molitev"*
"An Evening in Vienna" ··· *"Večer na Dunaju"*
"The Exiled Returned" ··· *"Vračajo se izgnanci"*
"Fabric from Vienna" ··· *"Blago z Dunaja"*
"Fair Vida" ··· *"Lepa Vida"*
"Foreign Learning" ··· *"Tuja učenost"*
"Fourth Night" ··· *"Četrta noč"*
"From the Life of a Distinguished Patriot" ··· *"Iz življenja odličnega rodoljuba"*
"Grey Hair" ··· *"Siv las"*
"He Denied Mother" ··· *"Mater je zatajil"*

"Her Figure" ··· *"Njena podoba"*
"The Fourth Station" ··· *"Četrta postaja"*
"The Funeral Meal" ··· *"Sedmina"*
"The Funeral Mound" ··· *"Gomila"*
"Happiness" ··· *"Sreča"*
"Her Grave" ··· *"Njen grob"*
"His Mother" ··· *"Njegova mati"*
"Holy Communion" ··· *"Sveto obhajilo"*
"Home" ··· *"Doma"*
"I Came to my Lover at Dusk" ··· *"Prišel sem o mraku k svoji ljubici"*
"Improper Love" ··· *"Nespodobna ljubezen"*
"In the Dark" ··· *"V temi"*
"In Foreign Lands" ··· *"V tujini"*
"In Heavy Dreams the City Sleeps" ··· *"V sanjah težkih spava mesto"*
"In March" ··· *"V marcu"*
"In the Moonlight" ··· *"V mesečini"*
"In Passing" ··· *"Mimogredé"*
"In the Waiting Room" ··· *"V čakalnici"*
"Jakob's Crime" ··· *"Jakobovo hudodelstvo"*
"Julija" ··· *"Julija"*
"Justice for Justice" ··· *"Pravica za pravico"*
"King Malhus" ··· *"Kralj Malhus"*
"The Last Days of Štefan Poljanec" ··· *"Poslednji dnevi Štefana Poljanca"*
"Lavrin" ··· *"Lavrin"*
"The Letter" ··· *"Pismo"*
"A Literary Letter" ··· *"Literarno pismo"*
"Lonely Conversation" ··· *"Samoten govor"*
"The Man at the Window" ··· *"Mož ob oknu"*
"Marko the Vagabond and King Matjaž" ··· *"Potepuh Marko in kralj Matjaž"*
"Marta and Magdalena" ··· *"Marta in Magdalena"*
"Melodies" ··· *"Melodije"*
"Memories of my Mother" ··· *"Spomini na mojo mater"*
"Midnight Mass" ··· *"Polnočnica"*
"Mira" ··· *"Mira"*
"The Morning Guest" ··· *"Jutranji gost"*
"To Mother" ··· *"Materi"*
"Mother's Eye" ··· *"Materino oko"*
"Mother's Picture" ··· *"Materina slika"*
"My Desk Drawer" ··· *"Moja miznica"*

"The Only Word" ··· *"Edina beseda"*
"On the Drenovo Hill" ··· *"Na Drenovem"*
"On the Stove" ··· *"Na peči"*
"Our Clearing in the Woods" ··· *"Naš laz"*
"Pavliček's Crown" ··· *"Pavličkova krona"*
"A Penny" ··· *"Desetica"*
"Poet Peter" ··· *"Poet Peter"*
"Polikarp" ··· *"Polikarp"*
"The Procession of Christ" ··· *"Kristusova procesija"*
"The Red Mark" ··· *"Rdeča lisa"*
"The Secretary Jareb" ··· *"Kancelist Jareb"*
"Shadows" ··· *"Sence"*
"Sin" ··· *"Greh"*
"A Single Night" ··· *"Ena sama noč"*
"Solitary Conversation" ··· *"Samoten pogovor"*
"The Student Lojze" ··· *"Študent Lojze"*
"To Mother" ··· *"Materi"*
"Two Families" ··· *"Dve družini"*
"Vienna in Summer" ··· *"Dunaj poleti"*
"Vrzdénec" ··· *"Vrzdénec"*
"The Walk to School" ··· *"Hoja v šolo"*
"The Way of the Cross" ··· *"Križev pot"*
"Yellow Flowers" ··· *"Rumene rože"*
"You Are the Guilty One" ··· *"Ti sam si kriv"*

Introduction

In order to understand the intellectual-historical, aesthetic and personal values in Ivan Cankar's literature both as a subject of academic research and in terms of the aesthetic experiences of the reader, it is helpful to begin this study with a brief look into Cankar's character. Ivan Cankar was born May 10, 1876 in Vrhnika (in what is now Slovenia) into the poor, multi-child family of a craftsman. Having been awarded excellent grades in primary school in Vrhnika, he moved to Ljubljana in 1888 to attend high school. He graduated in 1896. After graduation he left for Vienna to study engineering but soon switched to Slavic studies. In spring 1897 he returned to Vrhnika, and it was in the fall of that year that his mother died. In 1898 he lived for a time with relatives in Pula, before returning to Vienna, where he was to remain until 1909; he lived for most of this period in the workers' suburb of Ottakring with the Löffler family. There he became emotionally attached to his landlady Albina Löffler, and then to her daughter Steffi ("Štefka"), before turning his attention to the high school pupil Mici Kessler, who lived in his homeland of Slovenia. This love, however, also remained unfulfilled. In 1909 he paid a two-month visit to his brother Karlo in Sarajevo, where Karlo was working as a priest at the Sarajevo bishopric. Although Cankar was engaged at the time to Steffi Löffler, he did not return to Ottakring from Sarajevo but instead moved to Ljubljana. He first took up residence in an area behind the Tivoli castle, and later, up until 1917, in the inn at Rožnik just outside Ljubljana. It was from these years that his love affair with Milena Rohrmann stems, though neither did this relationship lead to marriage. Cankar died in Ljubljana on December 11, 1918.

Though physically weak and of fragile health, Ivan Cankar was of keen intellect and ever critical of both himself and his surroundings. He suffered from an imbalance between the spiritual and the physical forms of life. With a particular knack for apprehending and expressing criticism and irony, he was also inclined to great emotionality and was in tune to impressions from the world of the imagination and dreams. His extremely developed ethical sense is evidence that Cankar was a spiritually strong individual. He was disturbed by the disharmony between principles and behaviour, whether this disharmony existed in himself or in others. Although he mastered and critically judged occurrences and phenomena through the power of reason and the emotions, in relation to the material world he was often powerless and dependent on others.

Social and Political Relations in Cankar's Times

The reader in search of a more profound personal relation with Cankar's literature is wise to consider also the spatial and temporal relations of literary, social and political events at the turn of the 19th century in Europe. Cankar lived during a dynamic period in European history. After centuries of Habsburg rule and German linguistic and cultural domination, the Slovenian provinces were consciously experiencing a linguistic and cultural awakening, and this sense of belonging was coupled with a simultaneous sense of adhering to the greater Slavic world. The Slavic nations ruled over by the Austro-Hungarian Empire began to struggle for the right to equal use of their languages and to the undisturbed development of their culture. On the western border with Italy, the circumstances for the Slovenian population were more placid than on the northern border, since the Slovenian bourgeois population in Trieste and Gorizia had already been galvanized for some time, while cooperation between the Italian and Slovenian populations was also positive. In all Slovenian regions two clear ideological and political blocs – the Catholic and the liberal – were formed along the lines of a "division of souls." In 1892 the Catholic camp held the first Catholic assembly. The Ljubljana meeting was organized by the Catholic National Party, which after 1905 became known as the Slovenian People's Party. The liberal camp established the Slovenian Society in 1891, and the National Progressive Party was established in 1894. Running parallel to this party division were a number of other associations promoting social and cultural activities. The liberal block established the Sokol (falcon) society and the Slovenian Literary Society, while the Catholics established the Orli (eagles) society and the Leo academic Society (1896) as well as a teacher's organization called the Slomšek Union (1900). Part of the Catholic party's programme was a campaign to change economic and social organization and, to protect farmers and workers, and they therefore established agricultural cooperatives and workers' associations.

The Catholic side received significant inspiration from Pope Leo XIII's *Rerum novarum* 1891 encyclical for the "working class." The most influential intellectual and organizational catalysts among the Catholics were the professor of theology Janez Evangelist Krek (1865–1917) and the lawyer Ivan Šušteršič (1863–1925). In 1894 Krek began to establish, using the German Raiffeisen lending and savings bank as a model, the Farmer's Cooperative; he was also the editor of the Catholic daily newspaper *Slovenec* ("The Slovenian"). Šušteršič devoted himself to establishing Catholic workers' societies

and farmers' cooperatives. The result of their reciprocal cooperation was the Slovenian Christian Social Union, which in 1913 numbered 462 workers' unions. The liberal political movement, meanwhile, was focused on to the urban middle class; liberal students studying at universities in Graz, Prague and in Vienna endeavoured, in the framework of the movement of "national radicals," to achieve more than just social and national political aims. Under the influence of the publicist Etbin Kristan (1864–1953) the social democrat movement also appeared on the political and cultural scene; its adherents regarded the national question as being more a cultural than a political challenge. Among other things, they strove for a rapprochement with other southern Slavs in order to spread the thought of a gradual linguistic and cultural coming-together of Slovenians, Croatians, Serbians and Bulgarians (Vodopivec 2006: 111–126).

The Cultural Surroundings in the Slovenian Provinces, in the Austro-Hungarian Empire and in the Broader European Context

In order to understand the political, social and intellectual background of Ivan Cankar's life and his literary activities a look into the cultural surroundings in the Slovenian provinces, in the Austro-Hungarian Empire and Europe in general is crucial. While some Slovenian poets and writers cultivated their indigenous literary tradition, others wrote within the realist and naturalist traditions. Especially under the influence of Ivan Cankar's writing, the new romantic symbolism of European modernity came strongly to the fore. Characteristic of the modernists was great stylistic variety on account of the simultaneous influences of the various influential European literary streams of decadence, impressionism, symbolism, realism, naturalism, futurism and expressionism. Younger poets and writers in particular expressed the desire to unsettle the reigning influence of German and Central European universities and take up new ideas from elsewhere in Europe, especially Paris. The fruit of this keen interest in France is visible, among other places, in the activity of the French-Illyrian circle.

The development and intertwining of literary streams in Slovenia was influenced not least by individual cultural institutions that also had an effect on the development of other areas of culture and art. Amateur theatres played a very important role, one which also extended into the countryside – especially after 1892, when the new Provincial Theatre was built in Ljubljana.

The Dramatic Society was instrumental in fostering the development of theatre. The first professional actors elevated theatre to a high artistic level, and in the Provincial Theatre they put on, in addition to folk plays, operas and operettas, plays by Shakespeare, Goethe, Schiller, Ibsen, as well as works by the Slovenian playwrights Josip Vošnjak, Anton Aškerc, Anton Funtek, Fran Govekar and Ivan Cankar. Another important area of culture was music, and it too developed in the Slovenian provinces under the influence of new romanticism and impressionism. The journal *Novi Akordi* ("New Chords") was formed, and it was here that Slovenian composers and musicologists published original Slovenian compositions and music criticism between 1901 and 1914. In 1908 the Slovenian Philharmonic and the Philharmonic Society were created, the latter of which organized concerts. After 1892 Slovenian opera also began to bloom. There was also the Association of Slovenian Singers, which promoted choral development, and by 1914 there were over 300 Slovenian choirs.

Painting, too, was on the rise in the Slovenian provinces. Among the best-known painters are the adherents of academic realism of Ivana Kobilca (1862–1926), Anton Ažbe (1862–1905), who for the most part was active in Munich, the Slovenian impressionists Rihard Jakopič (1869–1943), Matija Jama (1872–1947), Ivan Grohar (1867–1911) and Matej Sternen (1870–1949). The impressionists' exhibitions met with great success in Vienna. The development of architecture in Slovenia, especially in Ljubljana, was provided for by the high-ranking architects who had been students of Otto Wagner and who worked abroad more than they did in Ljubljana: Jože Plečnik (1872–1957), designed many buildings in Vienna and in Prague; Maks Fabiani (1865–1965) came to the fore in Ljubljana especially after the great earthquake of 1895; and Ivan Jager (1871–1957), who worked in the United States and in China more than he did at home.

In spite of the "Spring of Nations" in the decades leading up to the First World War, Slovenian political parties and cultural institutions were not able to establish a national university. This is why most Slovenian intellectuals were forced to study outside Slovenia's borders: in Graz, Vienna, Prague and elsewhere. This situation was not conducive to developing the natural sciences, medicine and technical expertise in Slovenia or in Slovenian. Nevertheless, the high level of Slovenian cultural awareness saw great academic and creative success in the area of the humanities. Maks Pleteršnik (1840–1923) published, in 1895/1895, an extensive Slovenian-German dictionary; the Slovenian Literary Society published Karel Glaser's exhaustive *Zgodovina slovenskega slovstva* ("History of Slovenian Literature"); the Catholic Leo So-

ciety published, beginning in 1902, *Gradivo za zgodovino Slovencev v srednjem veku* ("Material for Slovenian History in the Middle Ages"); from 1902 the Mohor Society began publishing *Zgodovina slovenskega naroda* ("The History of the Slovenian Nation") by Josip Gruden (1869–1922).

For the most part, the important Slovenian intellectuals worked outside Slovenian borders: Fran Miklošič (1813–1891) of the University of Vienna became the leading Slavics scholar of his time; his student Matija Murko (1861–1952) lectured in Vienna and in Graz; the literary historians Ivan Prijatelj (1875–1937) and France Kidrič (1880–1950), along with the Slavic scholar Vatroslav Oblak (1864–1896) and Rajko Nahtigal (1877–1958), worked in Vienna. Also working in Vienna, and elsewhere, in the area of the natural sciences were the physicists Jožef Stefan (1835–1893), the physicist Nace (Ignacij) Klemenčič (1853–1901) and the mathematician Josip Plemelj (1863–1967), who was later named the first Dean of the University of Ljubljana (1919).

In his works Cankar is ironical towards those educated Slovenians who study abroad and, on returning to the homeland, adjust and begin to work "for the profit of the nation" (as seen in the 1901 story "From the Life of a Distinguished Patriot" and in the 1903 story "Doctor Gruden," among others). He is convinced that such educated individuals do no service to the nation, since their actions are guided primarily by egotism and careerism rather than by service to the truth. Some of them even eradicate their Slovenian roots while abroad, doing so in order to beat a path into elevated societal circles – such as in Cankar's novella "Anastasius von Schiwitz" (1907). In this work Cankar provocatively points out that the Slovenians are not at all bothered by the careerist behaviour of Anastasius von Schiwitz; on the contrary, they are very proud of the success of the "great Slovenian scientist and patriot" and continue to revere him even after he has perished.

Ivan Cankar's Oeuvre and the Influence of Slovenian and Foreign Writers on his Work

Generally speaking, we can divide Cankar's oeuvre into three creative periods: his youthful pre-Vienna period (1891–1900), his mature Vienna period (1900–1909), and his late period in Ljubljana (1909–1918). He began writing already as a high school student, and in 1893 he published his first poem and his first prose piece. In the next few years he published poems and prose pieces in the youth magazines *Ljubljanski zvon* ("The Ljubljana

Bell"), *Slovenski narod* ("The Slovenian Nation") and *Dom in svet* ("Home and the World"). The following works appeared were published after 1899:

1899: *Erotica* (poetry collection), *Vignettes*
1900: *Jakob Ruda* (play)
1901: *A Book for the Lighthearted* (collection of sketches and short novellas), *Foreigners* (novel), *For the People's Good* (comedy)
1902: *On the Hill* (novel), *The King of Betajnova* (play)
1903: *At Dawn* (book of sketches and short novellas)
1904: *The Cross on the Hill, Madame Judit, The Ward of Our Lady of Mercy* (short novels)
1905: "Marko the Vagabond and King Matjaž," "In the Moonlight" (tales)
1906: *Nina, Martin Kačur* (novels)
1907: *Aleš of Razor* (story), *The Bailiff Yerney and his Rights* (short novel), *Krpan's Mare* (satire)
1908: *Stories from the St. Florian Valley* (satire), *Scandal in St. Florian's Valley* (farce), *New Life* (novel)
1909: "Kurent" (tale), *Behind the Cross* (collection of sketches)
1910: *Farmhands* (satirical drama), *The White Chrysanthemum* (polemical/critical piece)
1911: *Will and Power, Three Tales* (novella collections)
1912: *Fair Vida* (play)
1913: *Milan in Milena* (short novel)
1917: *Dream Visions* (collection of sketches)

These works were published after Cankar's death:

1920: "Passing by Life" (written in 1904)
1920: *My Life* (collection of autobiographical sketches; published in newspapers in 1914)
1921: *The Sinner Lenart* (written in 1915)
1922: *Romantic Souls* (his first drama; written in 1897)
1935: *My Plot of Land* (collection of sketches and short novellas; written in 1914)

Other writings were published in the interwar period by Izidor Cankar, Ivan's cousin, in *Collected Works*.

Ivan Cankar is, alongside Dragotin Kette (1876–1899), Josip Murn (1879–1901) and Oton Župančič (1878–1949), the most important representative of Slovenian modernity. Exhibiting great stylistic variety and showing the simultaneous influences of decadence, impressionism, symbolism, realism, naturalism and expressionism, Cankar's work indicates a radical break with tradition. As a poet, writer and dramatist he is close to the most contemporary streams of European literature, especially French literary models, and he also marvels at the great contemporary Russian writers. In his prose and dramatic works he deals with national, socially critical, confessional and existential themes.

In his youth period Cankar wrote poems in the style of France Prešeren (1800–1849), Simon Gregorčič (1844–1906) and Anton Aškerc (1856–1912). After his first visit to Vienna in 1896 he came into contact with French decadent poets and German new romantic poets. He was also drawn to other Renaissance, romantic and European modern writers of various styles: William Shakespeare (1564–1616), Johann Wolfgang von Goethe (1749–1832), Heinrich Heine (1797–1856), Edgar Allan Poe (1809–1849), Nikolai Gogol (1809–1852), Fyodor Mikhailovich Dostoyevsky (1821–1881), Alexandre Dumas (1824–1895), Lev Nikolayevich Tolstoy (1828–1910), Henrik Ibsen (1828–1906), Émile Zola (1840–1902), Friedrich Nietzsche (1844–1900), Jens Peter Jacobsen (1847–1885), Paul Verlaine (1844–1896), Guy de Maupassant (1850–1895), Oscar Wilde (1854–1900), Gerhart Hauptmann (1862–1946), Maurice Maeterlinck (1862–1949), Richard Dehmel (1863–1920) and Maxim Gorky (1868–1936). In his first dramas he looked to Henrik Ibsen, especially in the play *Jakob Ruda*. Around 1900 the influence of Friedrich Nietzsche became evident in Cankar's criticism of bourgeois society's behaviour and moral values as well as the society's Christianity.

In his mature period (1900–1909) Cankar became interested in social democratic and Marxist writings. This was a result of his having resided in the Viennese workers' suburb of Ottakring. Influenced by class theories about the bourgeoisie and the oppressed proletariat, he wrote about the humbled and downtrodden in general. In this period Cankar stopped writing poetry almost entirely, while in his prose he moved from writing short sketches to writing longer literary works. His writing broadened out to encompass social and ethical theme of workers, the fates of artists, women, children and the educated in Slovenian bourgeois society. Around 1907 Cankar gradually began, in works such as *Martin Kačur*, *The Bailiff Yerney and his Rights* and *Farmhands*, to approach the socialist realism of Maxim Gorky. He shook off the influences of nihilism and decadence and began to write more like the

French symbolists. This led to a development in the melody and rhythms of his style. The impressionistic assessments of external and internal occurrences became interwoven with lyrical meditations.

In his late period (1909–1918) Cankar renounces satire, which he sees as a bellicose relation to the world, and his socially critical ideas and themes retreat into the background. More commonly presented in his works are the themes of suffering, guilt, cleansing, longing, memories of his mother and his own youth, and themes of suffering in war. He uses psychological themes as he depicts ethical dilemmas and assumes the role of an ethical prophet. In addition to longer works such as *Fair Vida* and *The Sinner Lenart*, in this period he wrote a number of cycles of short sketches: *My Life*, *My Plot of Land* and *Dream Visions.* The form of these works is typically impressionistic and symbolist. Under the influence of spiritualism, former attempts that were marked by decadence and symbolism give way to more mature writing. The central theme is longing, which Cankar describes under the influence of Platonic and Christian conceptions of man. The important themes are sin, regret, cleansing and resurrection. As Cankar delves into these spiritual themes and into an ethical and psychological approach the greater influence of Dostoyevsky and Tolstoy becomes visible.

The Aesthetic Foundations of, and Literary History behind, Cankar's Literature History

Because he produced novels, sketches, novellas, short and long stories and plays, Cankar's literary oeuvre can be judged from the viewpoint of literary types and genres. The intellectual and historical as well as aesthetic bases of Cankar's novels are many and varied. Though to a certain extent they are coloured by the realist and naturalist tradition, more overt is the stamp of new romanticism, decadence, symbolism and impressionism. Pirjevec and Kos argue that Cankar's encounter with Jacobsen's novel *Niels Lyhne* (1880) was crucial for his impressionistic direction of writing, while it seems that Cankar's novel *The Ward of our Lady of Mercy* was strongly influenced by Hauptmann's play *The Assumption of Hannele* (*Hanneles Himmelfahrt*; 1894). In general, though, Cankar was most influenced by Dostoyevsky, Zola, Jacobsen, Maupassant and Wilde.

Cankar's shorter narratives, such as his sketches, novellas and short tales, arose primarily under the influence of decadence, new romanticism and symbolism. As in Cankar's novels and short prose, there is an intertwining of

older European and Slovenian traditions, and the influence of early realism and post-romanticism, naturalism, new romanticism, decadence and symbolism are also characteristic of Cankar's plays. It is evident in the comedy *For the People's Good* (1901) that Cankar wrote his satiric texts under the influence of Nikolai Vasilievich Gogol's realism, especially his comedy *The Government Inspector*. This influence is also evoked by the theme of political opponents who compete for the favour of an influential foreigner.

The play *The King of Betajnova* (1902) was written with Shakespeare's *Hamlet* in mind, a play Cankar had just translated. Pointing to the motif of the Danish prince who must take revenge for the death of his father is the fundamental conflict of the drama between Kantor and Maks Krnec. The poetic language in the second act of *Scandal in St. Florian's Valley* (1908) evokes the lyricism of Shakespeare's *Romeo and Juliet*, while again bringing to mind Gogol's *The Government Inspector* in terms of theme. In the play *Farmhands* (1910) certain of the elements, motifs and figures of the village story that appear evoke scenes from Ibsen, especially his play *Enemy of the People*. As a whole, however, Cankar's *Farmhands* is perhaps even more original and singular than the more famous Ibsen play. The play *Fair Vida* (1912) appears to be an entirely symbolist work, but in truth it is "perhaps possible to see [in it] a more or less equal interchange of impressionism and expressionism, as Maeterlinck had previously realized in his one-acters, where the stage mood impression was always also expressive" (Kos 2001: 268).

Part one

ANCIENT AND MODERN VIEWS OF LOVE

Beauty, Love and Inspiration in Some Key Sources From Antiquity to Modernity

The great creators in Western civilization within the Greek-Roman, Hebrew-Jewish and Christian religions and cultures at times attained the status of wise men, seers, moral and religious teachers, or national symbols, because they raised fundamental questions and framed varied and profound arguments about foundational values – such as beauty, love, wisdom and righteousness – in religious literary texts and in such distinct fields as metaphysics, aesthetics and ethics. These leading creative minds offered detailed definitions of beauty, love and all other values naturally connected with them; some of them created fine literary presentations or many and varied profound explications of these virtues' qualities. The issue of foundational values, therefore, is central to literary criticism, philosophy and psychology. The values of beauty, love and truth articulate profound human reality as a spiritual attempt to transcend the fundamental conditions of life. In the background of this is an intense longing for happiness and the feeling that a lost original condition, or lost unity, must be restored. The longing for harmony and this lost unity inspires the human mind and soul to rise above physical desire to spiritual understanding, to journey from the finite to the infinite, from the contingent to absolute Beauty, Love and Truth. Love tends to transcend mere physical union, thereby reflecting a power capable of uniting people in a common bond. The highest aim of love is the experience of beauty, goodness and truth.

Love as a concept first appears in religion as the belief that the Creator, who loves his creation as a whole or at least in part, attracts the human race by awakening the power of love in man. The Creator is therefore the first natural object of human love, and this implies ethical problems. The Bible offers all the conditions for a refinement of desire that directs us from physical beauty and love towards divine Beauty, Love and Truth. Specific to biblical literature is the belief that the reality of the world reflects the splendour and glory of God, the Creator of all, including the humans created in His image (Gen 1:27). God is ultimate reality and truth, the foundation of everything that is real, the ultimate unity of all values and virtues, and the ultimate point of reference for all created things. It follows that the relation to ourselves and to our fellow humans is a function of our relation to God. Theology of Creation implies that God is almighty and infinitely transcends every special power even while simultaneously serving as a type of creative soil. Since God

transcends and affirms everything infinitely, speaking about God is done by means of analogy and through symbolic language. The material and finite reality is often applied to that which transcends our life infinitely in terms of being and meaning. Nevertheless, material beauties participate in the real Beauty of God, who is immaterial and plays a fundamental inspirational role. God is presented as the absolute and ultimate value, the ultimate unity in the love that embraces the whole of creation and inspires humanity to good works. Rather than precluding estrangement, in order to reunite estranged humanity through love, God takes it upon Himself and justifies those who act against love.

The classical Christian account of beauty entails, as a consequence, a negative attitude to artistic representation of humanity in the secular sphere. Characteristic of the secularization movement of the last centuries is the move away from a transcendent foundation of aesthetics towards supreme confidence in the artistic genius of authors. It is in view of this changed situation Leo Tolstoy that expresses his objections against the centrality of the principle of beauty in modern aesthetics. At the end of chapter 4 of *What is Art?* he claims: "Strange as it is to say, despite the mountains of books written on art, no precise definition of art has yet been made. The reason for this is that the concept of beauty has been placed at the foundation of the concept of art" (Tolstoy 1995: 36). Tolstoy places feeling at the foundation of the concept of art; this viewpoint is also questionable when it comes to the question of a coherent theory of the concept of art. It is therefore important to understand art in its most comprehensive sense, and this understanding leads Tolstoy to conclude: "Art, all art, has in itself the property of uniting people" (Tolstoy 1995: 129). This uniting property is possible precisely because of the universal characteristics possess by the generic human mind, including a longing for happiness and perfection, and the poetical spirit of human beings. It would, however, be too much to expect that the theory of art could ever resolve the problem of diversity of human beings concerning perceptions of good and bad, or beauty and ugliness; these problems remain unresolved at all levels of our life.

The survey of views on beauty, love, aesthetics and ethics represented in outstanding writers and philosophers through the centuries from Plato up to modern time raises a number of methodological questions. It is clear that the most convincing views were those expressed by literary critics and philosophers who were also literary writers. In literature, our ethical knowledge is mediated aesthetically. Moral philosophers have been so strongly influenced by the commandment paradigm that they ignored the role of literary texts

in ethical understanding. Collin McGinn concludes his attempt to clarify the difference between moral philosophy and literary presentation of reality with a methodological appeal: "We need new methods and styles with which to discuss stories and morals. Our discussions will be less abstract and more immediate, since we are now closer to lived ethical experience. The ethical will be seen to be inextricably bound up with other concerns, particularly aesthetic ones, but also with specific details of character and context" (McGinn 2007: 175). In addition to some other literary genres, McGinn points to the biblical style of providing an ethical education by means of the parable: "The parable is a small work of art that invites aesthetic evaluation as well as moral attention. It exploits the power of the story form in order to teach a moral lesson" (McGinn 2007: 172). The discussion of such matters in this study is meant as an introduction to literary analyses of selected biblical texts and texts from Slovenian and world literature from various periods. Among Slovenian writers, Ivan Cankar (1876–1918), who is recognized as the greatest Slovenian writer, is particularly important. His works in many literary genres are in line with ancient Greco-Roman, biblical and later literary traditions.

1. Beauty, Aesthetics and Ethics

In his book *The Beautiful Soul: Aesthetic Morality in the Eighteenth Century* (1995) Robert E. Norton deals with historical questions on the relationship between, beauty, aesthetics and ethics. He traces the origins and transformation of the idea of moral beauty throughout the works of Plato, Plotinus, Shaftesbury, Hutcheson, Kant, Schiller, Goethe and Hegel, albeit without venturing an independent explication of how beauty relates to aesthetics and ethics. It was this unexplained question that prompted Colin McGinn to explain the connection in his recent book *Ethics, Evil, and Fiction*, most specifically, in Chapter 5, "Beauty of Soul" (92–122). He begins with a discussion about the methodological limitations of moral philosophy: "My general position is that the human ethical sensibility works best when dealing with particular persons in specific contexts; abstract generalities are not the natural *modus operandi* of the moral sense" (McGinn 2007: 3). McGinn's aim is to enrich moral discourse by showing the value of literary forms as a vehicle of moral thought: "One of the reasons we are drawn to fictional works is precisely that they combine the particular and the general in ways we find natural and intelligible. The general is woven into the particular, which gives the particular significance and the general substance" (McGinn 2007: 3). His conviction that fiction and philosophy must be considered in a mutual and complementary relation is the guiding principle also of this study's approach.

The concept of beauty and its opposite – that is, the question of what is ugly – is the subject of aesthetics, which has often been defined as the study of the beautiful. Plato (427–347 BCE) is the first significant author to have endeavoured to understand, explain and evaluate beauty and the conditions under which beauty can be embodied in an object and, finally, in visual, literary and mixed musical arts. His evaluation of the fundamental aesthetic problem distinguishes between production of actual objects and of "images" of god, humans and objects. The key to his discussion about "images" is the concept of imitation (*mimesis*). Plato divides reality into two fundamentally different realms: eternal "ideas" or "forms" and the created objects of the world; these objects are defective in that they are imitative and thus only temporal embodiments of their eternal archetypes. In accordance with this fundamental division of reality, Plato recognizes an eternal and absolute form of beauty, along with various degrees of embodiment of the quality of beauty in the created world and in artistic creation. Imitation of eternal forms is in a sense both true and untrue (*Sophist* 240C). It is inevitable that this kind of

understanding reality in itself and in its embodiments raises the question of moral values, for the concept of beauty depends upon the beneficial and pleasing effects of subjects, objects and artworks. Plato points out that "the whole of man's life requires the graces of rhythm and harmony" (*Protagoras* 326B). One of his statements concerning the interaction of beauty, pleasure, and inspiration reads: "It is the duty of every man and child – bond and free, male and female, – and the duty of the whole State, to charm themselves unceasingly with the chants we have described, constantly changing them and securing variety in every way possible, so as to inspire the singers with an insatiable appetite for the hymns and with pleasure therein" (*Laws* 665C).

According to Plato beauty is closely allied to goodness and virtue. In the context of evaluating the effects of music, Plato argues: "To avoid a tediously long disquisition, let us sum up the whole matter by saying that the postures and tunes which attach to goodness of soul or body, or to some image thereof, are universally good, while those which attach to badness are exactly the reverse" (*Laws* 655B). Human institutions must take into consideration also the age of the people when considering their capacity to grasp reality and truth:

> What I state is this, – that in children the first childish sensations are pleasure and pain, and that it is in these first that goodness and badness come to the soul; but as to wisdom and settled true opinions, a man is lucky if they come to him even in old age, and he then is possessed of these blessings, and all that they comprise, is indeed a perfect man. I term, then, the goodness that first comes to children "education." When pleasure and love, and pain and hatred, spring up rightly in the souls of those who are unable as yet to grasp a rational account; and when, after grasping the rational account they consent thereunto through having been rightly trained in fitting practices: – this consent, viewed as a whole, is goodness, while the part of it that is rightly trained in respect of pleasures and pains, so as to hate what ought to be hated, right from the beginning up to the very end, and to love what ought to be loved, – if you were to mark this part off in your definition and call it "education," you would be giving it, in my opinion, its right name. (*Laws* 653A–C)

Plato was greatly concerned with the truth of human nature and with the social responsibility of creative artists. He was aware of the fact that authors follow their conscious and unconscious motives and intentions. Guyer

states: "Plato was also aware of the spell of beauty, especially beauty in our own kind, and attempted to channel our love of earthly beauty into love of a higher kind of beauty, something not otherwise accessible to the senses, the beauties of the Forms themselves, especially, of course, the Form of the Good or Justice" (Guyer 2005: ix–x). The first problem for Plato was to discover what effects the arts have on both individuals and on the entire social order. He calls for censorship over tales in which "anyone images badly in his speech the true nature of gods and heroes" (*Republic* 377E), or for example: "The tale of the teeth that were sown, and how armed men sprang out of them. Here, indeed, the lawgiver has a notable example of how one can, if he tries, persuade the souls of the young of anything, so that the only question he has to consider in his inventing is what would do most good to the State, if it were believed; and then he must devise all possible means to ensure that the whole of the community constantly, so long as they live, use exactly the same language, so far as possible, about these matters, alike in their songs, their tales, and their discourses" (*Laws* 664A).

Aristotle (384–322 BCE) turned his attention away from a Platonic idealistic account of reality to consider instead the structural qualities of artistic creation. The pleasure of beauty is on the one hand connected with the quality of imitation itself; on the other, it lies in the unifying structure of artworks. In *Poetics* Aristotle developed his theory of beauty of tragedy as a natural effect of "mimesis of an action that is complete, whole, and of magnitude." Proportion is an indispensable condition for the pleasure of beauty: "A beautiful object, whether an animal or anything else with a structure of parts, should have not only its parts ordered but also an appropriate magnitude: beauty consists in magnitude and order" (Chapter 7). It is unity of a complete action in poetic presentation of reality that denotes the difference between poetry and history: "It is clear that plots, as in tragedy, should be constructed dramatically, that is, around a single, whole, and complete action, with beginning, middle, and end, so that epic, like a single and whole animal, may produce the pleasure proper to it. Its structure should not be like histories, which require an exposition not of a single action but of a single period" (Chapter 23). Aristotle's concept of poetry as imitation of nature, human action and characters exerted great influence on Renaissance and more modern poetics.

In ancient Israel the concept of beauty was by definition bound to the concept of God as Creator of the world and humankind. The unity of all realities and values in the realm of God's transcendent ultimate reality and in relation to man inspired a great variety of symbolic presentation of God's

power, splendour, love, and beauty. God cannot reveal his beauty directly. The Bible emphasizes the luminous revelation of God's splendour and glory (Heb. *kabod*, Gr. *doxa*, Lat. *gloria*; and synonyms) through Creation and Salvation. This explains why God's own beauty is a rare theme in the Bible. Paradigmatic in this respect is Psalm 8, in which the author praises the glory of God as manifested in the wonders of the heavens and in turn reflects on the unique place of humans in the scheme of creation. The psalm opens with simple and sublime words of praise, and these words are repeated at its close (vv. 1 and 9): "O Lord, our Sovereign, how majestic is your name in all the earth!" In Psalm 45 (Vg 44) we find a conventional reference to the physical beauty of the king (v. 3): "You are the most handsome of men; grace is poured upon your lips; therefore God has blessed you forever." In the second part of the psalm, the author turns to the queen and proclaims: "and the king will desire your beauty" (v. 12). In Psalm 48 the author refers to Zion as the luminous revelation of God's splendour. The psalm opens: "Great is the Lord and greatly to be praised in the city of our God. His holy mountain, beautiful in elevation, is the joy of all the earth."

Ezekiel refers to beauty as God's gift in his allegory of the abandoned girl (vv. 1-43), which is used to present the problematic relation between God and His people; the allegory is depicted in terms of a husband-wife relationship. In verses 13-15 the author describes the beauty of a girl who has been abandoned by her parents in terms of the gift of God's splendour. This gift, however, was misused by the ungrateful girl: "You had choice flour and honey and oil for food. You grew exceedingly beautiful, fit to be a queen. Your fame spread among the nations on account of your beauty, for it was perfect because of my splendour that I had bestowed on you, says the Lord God. But you trusted in your beauty, and played the whore because of your fame, and lavished your whorings on any passer-by." In the Song of Songs, in a few instances, the bridegroom praises the beauty of the bride (1:8, 10; 4:7; 6:10). Allegorical understanding of the song in later periods connects this beauty with God's gift.

The inner connection between the created world and the Creator is poetically presented in Sir 43:9-12:

> The glory of the stars is the beauty of heaven, a glittering array
> in the heights of the Lord. On the orders of the Holy One they
> stand in their appointed places; they never relax in their watches
> look at the rainbow, and praise him who made it; it is exceedingly
> beautiful in its brightness It encircles the sky with its glorious arc;

> the hands of the Most High have stretched it out. The book of Wisdom uses the same theme to express criticism of incapacity to perceive God's splendour on the basis of the beauty of the created world (13:1-5):
> For all people who were ignorant of God were foolish by nature; and they were unable from the good things that are seen to know the one who exists, nor did they recognize the artisan while paying heed to his works; but they supposed that either fire or wind or swift air, or the circle of the stars, or turbulent water, or the luminaries of heaven were the gods that rule the world. If through delight in the beauty of these things people assume them to be gods, let them know how much better than these is their Lord, for the author of beauty created them. And if people were amazed at their power and working, let them perceive from them how much more powerful is the one who formed them. For from the greatness and beauty of created things comes a corresponding perception of their Creator.

The Book of Proverbs refers to the theme of beauty in the context of instruction. In 6:25 a young man is warned against the prostitute who entices men with her lustful looks: "Do not desire the beauty in your heart, and do not let her capture you with her eyelashes." 11:22 reads: "Like a gold ring in a pig's snout is a beautiful woman without good sense." At the end of the book, the ode to a capable wife presents the key to understanding the warning (31:30): "Charm is deceitful, and beauty is vain, but a woman who fears the Lord is to be praised."

In the New Testament, there are two places that refer to the luminous revelation of God's glory and majesty. In the introduction to the Epistle to the Hebrews, the author states that Jesus Christ is "the reflection of God's glory and the exact imprint of God's very being, and he sustains all things by his powerful word." In the vision of the New Jerusalem in the book of Revelation, the author proclaims in 21:10-11: "And in the spirit he carried me away to a great, high mountain and showed me the holy city Jerusalem coming down out of heaven from God. It has the glory of God and a radiance like a very rare jewel, like jasper, clear as crystal."

Confronted with enemies and heretical deviations, Augustine and other early Fathers developed a method of interpretation of biblical sources by following the method of allegorical exposition in practice in Rabbinical tradition. Origen (185–254), continuing the allegorical interpretation of Scrip-

ture practiced by Philo of Alexandria (c. 20 BCE–c. AD 50), recognized a triple sense of Scripture: the literal, the moral, and the spiritual or mystical (see *De Principiis* IV, I, 16, 18, 20). The Spiritual or mystical sense – referred to as "allegorical" – is based on the faith in the unity of God, who is transcendent and invisible, as well as on the contention that the whole universe is pervaded with symbols and types of the invisible world. This implies that all things had a double aspect, one corporeal and sensible, the other spiritual and mystical. True knowledge was the participation of the purified soul in the Wisdom of the Word. The theory of three levels of meaning in Scripture became a standard that was to last throughout the medieval period.

At this point one notices common ground concerning the relationship between the transcendent God and the visible reality in both biblical and Platonic perceptions of reality. John Rist states: "As Plato expressed it in the *Phaedrus*, of all the transcendent Forms, Beauty is the most accessible because presented to our sight, the keenest and most perceptive of our senses. The shining splendour of beauty is the clearest link between the sensible and non-sensible worlds: it is 'reality' in visible form" (Rist 2008: 147). In the third century the Neoplatonist philosopher and mystic Plotinus (203–270) inspired a revival of Platonism in the Roman Empire. His main concern was the question of relations between unity and multiplicity that resulted in the Plotinian Triad: The first principle and the ultimate reality of the One (*hen*) or the Good; the hypostasis of intellect or mind (*nous*); the hypostasis of Soul (*psyché*). In his six *Enneads*, three of the tractates deal with aesthetics: "On Beauty" (I, vi) "On the Intellectual Beauty" (V, viii); and "How the Multiplicity of the Ideal-Forms Came into Being; and on the Good" (VI, vii). According to Plotinus experience of beauty is comprised of sensuous beauty, beautiful deeds (good character and conduct), and moral beauty.

In light of this it is not surprising that Augustine found so much inspiration for his philosophical reflection of beauty in both the Bible and in Platonism. Both sources provide a solid basis for perception of the beauty of art, nature and intelligible reality in terms of participation in the higher or highest Beauty, as well as for the awareness that the inspiration to love is the primary effect of beauty. As a thinker, Augustine is especially important as the early Christian philosopher organically assimilated Christianity and Neoplatonism. Augustine adopted fully the biblical account of beauty as the splendour of God: the material world reflects the splendour of the Creator; every human being is created in the image of God; Christ is both the perfect image of the Father and, in the fullest sense, his splendour. In Soliloquies 1.4,

he presents a synthetic account of the inner unity of God's existence: truth, wisdom, splendour and life are the source of life, reality, intelligibility and the splendour of the created world:

> Thee I invoke, O God, the Truth, in whom and from whom and through whom all things are true which anywhere are true. God, the Wisdom, in whom and from whom and through whom all things are wise which anywhere are wise. God, the true and crowning Life, in whom and from whom and through whom all things live, which truly and supremely live. God, the Blessedness, in whom and from whom and through whom all things are blessed, which anywhere are blessed. God, the Good and Fair, in whom and from whom and through whom all things are good and fair, which anywhere are good and fair. Go, the intelligible Light, in whom and from whom and through whom all things intelligibly shine, which anywhere intelligibly shine. God, whose kingdom is that whole world of which sense has no ken. God, from whose kingdom a law is even derived down upon these lower realms. God, from whom to be turned away, is to fall: to whom to be turned back, is to rise again: in whom to abide, is to stand firm.

In *Confessions* 10.27.38 Augustine expresses regret: "Late have I loved you, beauty so old and so new: late have I loved you." In *On Music* 6.13.38 he claims: "We cannot love what is not beautiful."

Biblical foundations of symbolical, typological and allegorical interpretation of nature as the symbol of something beyond were not were not welcomed by all later writers and philosophers of aesthetics and literature. Nevertheless, they were of great significance for later reflecting the nature of metaphors and symbols, for the theory of contemplation in artistic creation, for the experience of beauty that is grasped by the intellectual faculties, for the question of the relationship of art to beauty and truth, for the ethical responsibility of art, and for the search for common aesthetic norms.

In the eighteenth century, two philosophers influenced the development of modern aesthetic theory: Alexander Gottlieb Baumgarten (1714–1762) and Immanuel Kant (1724–1804). Baumgarten developed a theory of beauty and of the nature of art that emphasized the importance of feeling; with that, he modified the traditional claim that art imitates nature. In his most significant work, the two-volume *Aesthetica* (1750–1758), Baumgarten coined the term "aesthetics" and established the discipline as a distinct

field of philosophical enquiry. He derived the term from the Greek word *aisthánomai*, "perceive, apprehend by the sense," and pointed to shared habits, tastes and sentiments in the interpretation and evaluation of artworks. Consideration of feeling leads to the synthetic fusing of "confused" ideas into an artistic structure, as opposed to what is clearly known through concepts. Kant, meanwhile, is known as both an empirical realist and as a transcendental idealist. He recognizes the universality of taste but he understands it not from an empirical or historical but from a transcendental point of view. The "noumenon," or thing-in-itself, exists beyond the limits of rational cognition. It follows that the artwork represents the supersensible substrate of things-in-themselves, but in the reality of human perception of the sensible world there is a gulf between the subjectivity of human imagination regarding the beautiful and the sublime. Kant's prime example of the beautiful is a flower, of the sublime an iceberg, but perception of them represents the coincidence or harmony of the imagination and sense impression. Kant treats genius as a power for the creation of aesthetic value and recognizes "exemplary originality."

Emphasis on feeling in more modern times has invited investigation into the psychological effects of art and of the aesthetic experience. In addition to explanation of basic aesthetic qualities – such as the beautiful and the sublime, awareness of artistic intuition, the immediacy of our impression of beauty, harmony perceived as beauty, aesthetic enjoyment and the problem of taste – the concept of the organic whole became a crucial aesthetic concern. Consideration of these and other aspects brought about the Romantic revolution in feeling and taste in terms of the artist's experience and expression of personal emotions. Works of art were perceived as an organic whole bound together by deep and subtle unity. Leo Tolstoy (1828–1910) accepted entirely novel views and argued in his work *What is art?* that art is essentially a form of communication by transmission of emotion. At the heart of aesthetics remained such questions: "What is the nature and value of beauty? what is the connection between art and knowledge? what is the connection between aesthetics and morality? and what is genius, the source of artistic inspiration?" (Guyer 2005: x)

The work and thinking of English Romantic poet John Keats (1795–1821) is imbued with sensual imagery expressing longing for beauty and happiness. The main concern of his poems is a dynamic relationship between beauty and truth, fact and fiction, poetry and history, art and life. In response to rationalist attempts to reduce truth to reason, Keats manifests great imaginative genius and makes a personal discovery about the nature of