

Considerations of the Beautiful and the Sublime in Art

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ABSTRACT: By deepening these two themes of the world that surrounds us we find an aesthetics of the environment, of the pleasant environment that we find in beautiful objects and human works created by man over the centuries. By beautiful, we find the idea of pleasantness, of things with an aspect out of relief, of human qualities that we cannot but expose and detail in the most meaningful way. Although the things around us have a certain aesthetic and give us a more pleasant mood, they are transient, like any creation that man has created over time, because they are designed, evolve, and must periodically reinvent themselves in order to preserve this form of beauty. But what truly remains a beautiful thing that always makes us feel good and has remained the same since life on earth began is what we call human qualities, kindness, honesty, love from where we least expect it, and the care we receive from our loved ones. Most famous thinkers expound human values as those that are driven by the idea of beauty. The sublime is what we might describe when we experience a state of awe, when we experience unique moments in our lives, when we glimpse a phenomenon in nature that touches our heartstrings, when we see a rainbow, when we take part in a solar eclipse or a volcano eruption, these things bring man to the point where his heartstrings are touched and he feels life on another level. Although man has succeeded in creating impressive things through painting and sculpture, thus creating a pleasant environment, he does not succeed in exposing artistic experiences as deeply as the natural environment does.

KEYWORDS: beauty, art, sublime, aesthetics, amazement, ecstasy, surprise, ambience, perfection

Introduction

In this article we have presented some considerations on the beautiful and the sublime, considering that the beautiful represents those things for which we as humans yearn, along with our image that we try to display in society, trying to have as good and beautiful an image of ourselves as possible to receive the appreciation we desire, and about the sublime, the fact that most of the time the sublime things in our lives represent intense emotions inside us that we feel when we see something out of the ordinary, by which we are surprised either by nature or by human creation.

Beautiful in Art

"There is no science of beauty, only criticism, no science of beauty, only beautiful art. For as regards the former, what would be scientific in it, i.e. should prove by arguments, whether something is considered beautiful or not; so if it belonged to science, then the judgment of beauty would not be a judgment of taste. As for the second, a science which as such must be beautiful, is an absurdity. For if from it as a science we demanded grounds and proofs, we would only arrive at judgments of taste" (Kant 2007, 268).

Immanuel Kant points out that beauty can only have a criticism because it can thus receive the grade of pleasant or not, and this means that we must look at it as something that can be improved, but not as something fixed to guide our lives. He believes that beauty is transient and only by living and experiencing it can we categorize it in a certain way, the form it takes is according to what we like and moulds to our temperament and character. Beautiful things are in a constant state of change, and what he is saying here is that beauty, we can only experience it and define it according to our taste but it is by no means something fixed like

science which remains the same over time and which we can rely on because we know that it is something that brings us the necessary evidence in which we can have the conviction that we have not made a mistake and thus the certainty is formed in us that what we know and acquire is tangible and we have the certainty that it will not disappear. But of the beautiful, he says that it is relative, and that it is in constant rotation.

Beauty cannot be proven, the only thing he states is that beauty can be categorized in a certain way, something can remain beautiful but receive a lower grade but still remain a beautiful thing but it can never be put in a certain category that requires justification.

"Goth. Lessing attributes to beauty the role of a fundamental principle of the plastic arts. The artist, he says, is obliged to show us the true essence of good and evil. Lessing advocates the recognition of the specificity of each art, starting from the need to extend the possibilities of art to reflect different aspects of reality. He also argues that in the case of the Greeks, genius is visibly manifested, this is rendered by the Laocoon group of statues, in which the cry of physical pain is given in the form of a sigh" (Baciu 2009). "Baumgarten states that this world is the best of all possible worlds, so the artist must imitate nature, which contains the ideal. The ideal will contain within it the beautiful, which represents perfection and clarity" (Baciu 2009).

Both Lessing and Baumgarten say that beauty is the artist's main object, so he must bring out that part in which beauty predominates and delights because through painting he highlights the spectacular sides that he can outline to the desired intensity illustrating a more complex and more enchanting image of reality. Lessing is of the opinion that the artist must identify that negative or positive side and succeed in bringing it out as strongly as possible in order to bring out that dark and daylight so that the painting is as expressive as possible and so that he can bring it into the light he wants.

Lessing points out that the artist must bring out that human experience as intensely as possible in order to be as expressive as possible, and this means that the painting, in addition to the perfect form it must have, must be very vivid and as close to reality as possible in order to be considered as giving us a special mood and thus to see in it another world, another story of life in which nature is shrouded in mystery and its expression as close as possible to what we call magic in order to captivate us and to consider that picture as unique and full of life, because that is the only way we will sit for hours looking at it and not being able to detach ourselves from it, because if it does not have the depth Lessing speaks of, then we will not consider it something worthy of all our wonder and all our appreciation.

Baumgarten states that this world is the best for us and for our soul development and by being here and by being here and by being in awe of every day, and of the same sunrise that we see every day, then it is the most appropriate thing an artist can do and that is to shape this perfect world and bring it to a much deeper and more intense level than we see it. The artist, he says, must know how to keep the shape of reality but give it the light it needs to form a story and a depth to what we see, he through his painting can make from a sunrise a whole string of emotions that take our breath away every time we see it. However, with our eyes free we can only see so much that a painting that represents a sunrise in which the painter has put all his passion to tell us how perfect this world is and how ideal it is for us.

Lessing, unlike Baumgarten, tells us that the artist has the role of highlighting and teaching us what is good and what is bad. He can outline that negative part that leaves us with a lesson learned, if we are put in a certain situation, we may repeat it and make a mistake, but the artist, through painting, outlines in the greatest capacity that which he brings out in a negative and unbeneficial light for our development, because he can put that experience of man that we would not want to feel on our skin and thus we remain with a lesson learned. The artist must make that negative story a beautiful and mysterious one, namely that life has its ups and downs and problems are only small parts that make up the whole, and the picture must instill a beauty that we cannot blame for our own pleasure.

"B. Croce noted the wide and undifferentiated use of the very term beautiful in non-aesthetic appreciations, which displease because they convey the immediate and unprocessed impressions of reality, uncorrected and not fused into a poetic motif" (Popescu 2009, 51).

Croce points out that the artist can put anything negative in a positive light because it expresses a situation from which we have learned something at some point, or that there is something positive in the whole image that is being rendered to us. The fact that it mirrors our own life or some situations in it when we feel that we have a hard time but we got over it, and we are glad that we lived that moment and today we are much better people because we had negative experiences and we were tried in life and the artist brings to light that part where we have something good left and that the world is built of negative things as well as positive things and so a balance is created in the world and in our everyday life.

The negative side to which Croce refers to those things that displease and lack the symmetry necessary to be considered aesthetic is that he can give such a strong charm to a part of the painting that the painting can be special in that non-aesthetic and thus be unique and full of life. The beauty that we consider is the one that has been planted in our minds and so the painter must try to bring out that side that we find amazing in order for the non-aesthetic to be considered beautiful.

For the German philosopher Schopenhauer, art is the bringer of bliss. Art is the most immediate step of consciousness, that which in its original purity also precedes common perception with its placements in the spatial and temporal series. Art is the flower of life; "the contemplator is the pure knowing subject, free, liberated from will" (Baciu 2009).

Schopenhauer tells us that art is something that awakens in us a state of well-being but also a powerful vibration that heightens and delights our senses, through art we experience things much more intensely than we see them in reality and this depends on the involvement and intensity of the painter. He says that through art, our lives become more beautiful because we have the free hand to create things and make another world perhaps more pleasing to the human eye than anything natural that surrounds us. Schopenhauer believes that our life is infinitely better because of our creations and our human imagination and our ability to make little worlds in which we expose every feeling we had at a certain moment through a simple canvas and some colours that we combine as pleasantly as possible and thus managing to outline another reality that perhaps does not even exist in real life but is only an episode in the artist's vision.

The uplifting states are the ones that pleasantly surprise us and that we don't see on a daily basis, and through painting or any other form of art we can see and find exactly that part that we want, and that we feel we need at that moment. Schopenhauer points out that through art man becomes more aware of himself and of what is around him, only in this way can he remember what our moral values are in this life and what our purpose is, because it elevates us through its way of being and so we reach a stage where we are confronted with feelings and experiences much deeper than what we see in reality.

Both Bernedotto Croce and Arthur Schopenhauer say about art that no matter what form it is put in, it attracts positive opinions because even if the artist has highlighted in a painting an image of a man with exaggerated or repulsive features, he has been able to highlight that part that perhaps shows the goodness in him or the sharp intelligence that the character shows and this means that the work of art is beautiful through other features that are not necessarily aesthetic. And Schopenhauer draws our attention to the fact that through painting we experience the perfection of things and only in this way can we build a perfect world in which everything is in perfect harmony.

"The Stoics praised art for its resemblance to nature, as nature is to art. But the beauty of nature and that achieved by art, for all their similarities, belong to different categories. Using natural elements, art transfigures them, intuiting a more complex and interesting reality. The modern artist regards nature as a "field of experience" regardless of the similarity

of its representation to the elements that generated it. "Mere raw matter/.../provides, from an aesthetic point of view, a somewhat neutral state. It is not necessarily beautiful, but neither necessarily ugly: it is accidental". The most "accidental" disorder may pass into the most unpredictable contours, but their primary form does not, in itself, achieve any expression. Autumn plants are beautiful almost without exception they produce infinite pictorial effects, but these are directed by a natural process of innovation that dries them out. Then the landscape impression depends on light, so that every form "can be configured both beautiful and ugly" their monotony is associated with ugliness. Nature as landscape has only a formal vocation of art, linking the invisible to the visible, and landscape as a reflection of the whole, leading to contiguity with the external space of the work, but signifying in itself what the work intended" (Popescu 2009, 17).

Through art and especially through painting the artist can build a more vivid image of reality, he can strongly outline both the image of beauty and what other nuances he wants. The naked eye sees a vague, common and familiar picture, for it there must be a much more sublime part of what it sees in order to notice a certain thing. The artist can bring out very strongly an impact that is having, for example, in winter when the trees are laden with snow, and thus bring out a depth of what is going on at that moment in nature, or if we look out of the window and see that it is snowing we will have a superficial image of the weather, if this image is not accompanied by something sublime that can delight or astonish him. In art we can discover things much more intense and profound than we see with the naked eye.

When we look at an old person we will only see a man, even if we see a photograph, but the artist can highlight some features of that man very strongly in order to express his whole life or what kind of man he is, or what he is living at that moment. The beauty in art is highlighted by the fact that things are a little out of proportion and the artist can put all the emotional charge that is needed. We look every day at the tree in our backyard or the river behind the house but we will never feel the emotion that a painting with the same image can bring out very strongly in our lives and in this way we can relive some of the things we experienced as children.

Art is what adds to our lives, and what reflects much more intensely than the simple images we see every day. Artistic beauty is that which conveys a deep state to us regardless of the aesthetic form it takes, often artistic beauty is very different from natural and natural beauty, we will see that a work of art is imperfect, it may have many aspects that we could not characterize as beautiful but nevertheless it shows us an image of a different kind of beauty, an image of depth, an image of something that conveys a strong emotional impact.

Beauty (Rotaru 2005, 38) is that thing that takes us out of anonymity and delights our senses with our eyes, anything we see and find beautiful we want to have it, we want a beautiful coat that changes our mood and makes us more productive than we were before, we want to make our home as beautiful as possible accompanied by artistic objects and things that make us more productive and happy. Beauty can also be a state of mind that we have at a certain point in our lives when we are alone and listening to a song that makes us dream of our future, and it can also be something that we considered beautiful at the time and with time we get tired of it and consider it boring or even ugly. Many times in life we experience moments that in some situations we consider sublime and that make us radiate but we reach a point where we start to regret them or do not consider them very beneficial for us or for our future.

Art, that's basically what it does, it shows us an overview of things regardless of their nature by framing them in an image that gives them a particularly good and particularly deep state of what the artist wanted to convey. If we look at a leaf we will see only one leaf among millions of other leaves but the artist can illustrate a whole picture in which he composes on that leaf another universe, and a thing that has life just like us.

"The pastel colours of autumn, so praised and portrayed for the impression they produce, are nothing but forms of the plant's agony, its last phase before atonement. Nature adorns her lethal, proceeding to an ephemeral crowning of her destiny. After all, the pastel autumn is nothing but a huge ornamental cemetery. There is a peak moment, usually of a few days when the aesthetic predominates and delights, after which what was announced by the predominance of colour begins to predominate, the abundance of colour bearing a kind of reminder of the natural life before it and recalling the resurrection of spring. The spectacle of agony promises resurrection, but to neglect its tragic side -the chromatic suggestion of the cry of death- is a misunderstanding and an infinitude towards nature itself" (Popescu 2009, 18).

The image that autumn gives us is perhaps the only one in which we experience a spectacle of colours, and in which we have the impression that we see something different because we are surrounded by so many colours and with a spectacle of nature that it gives us at the end of its life cycle, in this way our eye can see what the artist represents in a painting when he wants to highlight something or to notice an aspect of nature in which a freshness of the past year is highlighted. Aesthetically autumn, the artist can display the variety of colors at his disposal to frame it in a realistic landscape; in autumn, we start to feel all the emotions, to remember what we did in the previous year, what we are going to do next. It makes us visualize our life much more deeply because we have so wide varieties of colors that make us dream and start to visualize some things because it is a time when nature ends its life cycle, and so we wake up in an amalgam of soul states. Nature always portrays a state in which we get to reflect on ourselves and our lives.

"Art is part of each person's culture, and is perceived differently in the interpretation of certain artistic images; it depends on one's sensibility, aesthetic taste in: literature, painting, music, cinema, architecture, etc. We appreciate reality aesthetically, if reality existed it would not be accessible to us, to humans. There is no standard in the art of beauty, a limited standard, but art shows the truth in the universe of values, which is why some works become masterpieces of the sublime, of the experiences that arise from contemplation. Beautiful art naturally produces delight! The beautiful and the sublime are found in the work of art, and it is based on creativity, intellect...Creativity is the ability to express oneself in different ways" (Viataoperadearta.wordpress.com 2022).

In general, nowadays, we can afford to have beautiful objects because of the increased standard of living we have nowadays, we now want to be surrounded by luxury and beautiful things to delight our eyes on a daily basis, our life has become much more prosperous due to improvements in the economy and better coordination of these, today we are willing to pay a huge amount just to have a decorative object in the yard, or in the city centers to become more attractive to tourists visiting our area. We see that in order to attract tourists to our area and to encourage tourism we need to be a tourist attraction and this is only possible because of investments that are made in various objects to restructure them as architecture or to make them more pleasant for people.

We see that we are willing, as humans, to travel thousands of miles to see certain landscapes, objects or buildings. If we look at the fact that people generally travel to see impressive buildings, glass skyscrapers, artesian fountains, monumental buildings, museums, natural landscapes, places where we want to wake up in the morning and have a sublime scenery in the background that we can consider, as one ripped from heaven, having an experience that we wanted and that delights our eyes.

The Sublime in Art

"The sublime is particularly associated with nature, and its features do not vary much in the course of art history, at least not until modernism. For example, the Baroque emphasized in artwork the depth of the plane and the interplay between the near and far plane. Romanticism sought to subjectivize the external environment. The Victorian sublime celebrated death and the

terrifying, the density of colour and the grandiose, whether figurative or chromatic. Modernism, though it considered the sublime old-fashioned, nevertheless continued its depictions of the sublime in art, thanks to artists such as Malevich, Rothko, Newman and Smithson" (Schoppel 2017). The four have tried to preserve that touch of the sublime in the modern age so that each thing that was highly prized in its time remains a masterpiece and retains that touch of the ancient sublime, and that is what has succeeded, in large part, in making some objects so valuable and so valuable today. Since modernism, things have started to take on a different form, eccentric things have started to be highly valued, and less commonplace things, and even if they were considered beautiful, they started to lose their sublimity because man felt the need for something new and this trend caught on very strongly and people started to want eccentric things.

Things if they are put in a very bright light become very important and this is because we want this and because through this man has tried to find to portray and to enliven things and objects with the sublimity of the sky, of the whole, through the creation of each thing so that man can find something spectacular in a thing.

In the writings of the great philosophers we will see a work of art in the different ideas of putting down on paper in the most impeccable way the origins of mankind and the essence of our life to be able to be as receptive as possible to what we study, about life we have been fascinated since childhood, we have always asked ourselves questions and we have always wanted to know its components and the origins of our species and the world we live in, we are fascinated by philosophical thinking that manages to transcend common thinking, we want to see an originality of ideas and some evidence by which we can explain what we live and what has been our evolution since the beginning of our cycle on this world.

If a place of worship is surrounded by an aura of objects that represent the depth of wisdom, people will enjoy visiting them and this will make them more engaged in what is happening during a sermon or religious service (Rotaru 2019, 269-271) because it captivates them and they feel that it is a different and special place, a place that conveys that man is under divine protection, that man, in that place, is entering the house of God and that he is thus living at full intensity, having a much greater openness to that place which he basically considers divine and full of wisdom.

"Gheorghe Fikl uses sumptuous sets, especially neoclassical and baroque. Altars, curtains, sumptuous atmosphere and chandeliers are elements that propose to introduce the viewer into elegant, possibly royal or religious interiors. In these rooms there is something of the drama of chiaroscuro, where the play of light and shadow creates an eerie and seductive atmosphere. Even in the exhibition moments, Gheorghe Fikl places his lighting sources somewhere above the works, the surface of the paintings being only partially illuminated. In this way, the eye is drawn to the centre and top of the work. Thanks to the size of the works, the viewer seems to participate in the scenes depicted, not just watch them passively from a distance"(Schoppel 2017).

In Fikl's work, *Herd and Chandelier*, he highlights the elegance and grace of a painting that shows that it is the strong light coming through the windows that adds an intensity to the painting, because he wants to show the grace of the place and that there must be elegance in every place. The chandelier is the sublime factor in this painting because it is of immeasurable completeness and grandeur, and combined in this picture it is the centre of the painting. By the intensity of the outside light pouring strongly into the interior, it makes the place feel magical and gives it an aura of mystery because that chandelier is on and this shows us that it is not the outside light that adds to the elegance and refinement. The animals represent life, and they put in this light and in this place make the painting charged with sublime notes that astonish us because it goes a little beyond the limit of realism and takes it to an extreme nuance by which the artist wants to shock and take elegance to the most shocking level. The artist wants to attract attention both by the shape of the room, by the fact that it is not a house

that can afford the decoration of the central object that amazes us and makes the whole place take on a different form and thus become more intense for the viewer's eyes.

The play of lights that Gheorghe Fikl highlighted so strongly makes the central point for the viewer to fall on the animals and thus this painting seems particularly enchanting because he highlighted the fact that this place is used in a room where there are animals and that would not have any nuance of sublime because it is something common and banal and simple animals eating or sleeping would not have any nuance of grandiose and thus he tried to expose a particularly elegant nuance.

Through painting, the image that the artist gives us can be particularly beautiful and uplifting, but in real life things are quite different because we could not conceive of seeing so much grandeur in a place where grazing animals that have no aesthetic nuance and no ability to appreciate things. However, through painting this nuance is perfected because it is the only way we can see a difference between the banal and the extravagant.

"The work of art which, by the harmony of content and form, by artistic realization, by the content of ideas and feelings, arouses a maximum tension in the soul of the receiver, reaches the sublime - that state which is at a great height in the hierarchy of moral, aesthetic and intellectual values. In literary theory, the sublime means greatness, perfection and grandeur. Many aestheticians define the sublime as a state of wonder, of ecstasy. Moral and aesthetic values tend towards the sublime. An example of the moral sublime was given by the great German philosopher Kant, who said, "Two things fill my soul with ever new and increasing admiration and awe...: the starry sky above me and the moral law within me" (Voiculescu 2021).

Through poetry, the poet can have a very deep impact on some situations in order to relate some experiences he had and to be as explicit as possible with what he experienced in some situations he was put in. Through poetry he exudes a strong energy to have an impact on the reader, in his writings he can express how much pain or pleasure he felt in some moments, just like in art when we see a masterpiece, or a painting that seems to live the moment and the situation he is put in.

A simple poem can awaken in you an accumulation of feelings or situations that you may or may not be familiar with, it can raise you to a certain level and lower you to another level and in this way you can experience a state of delight. Through what he meant we begin to feel that we are part of what he is saying and perhaps even react differently to some things. Some of us may have a poem that we learned in school or high school and so it follows us all our lives by the powerful impact it had on us and on our psyche. The poet can bring the reader up and down in different ways, he can reflect on the surface exactly what he wants and stir up powerful feelings inside the reader.

The poet is the one who can combine all the elements that the reader needs to have a different mood. In life we will always be looking for something to take us out of our anonymity, out of the banal mood we sometimes have, or those moments when we read a poem we can put ourselves into it, we can imagine we are the main character and experience the rain falling on our shoulders and the bright sun warming our hands. Art is a sublime way of very powerfully externalising our inner feelings, the joy we feel while reading a poem or while looking at a painting or while we are painting it.

We often experience very strong emotions inside us, much stronger than what is seen on the surface, inside we are us with our self and we are in our comfort zone and we know we are safe there. Within ourselves we can express to the fullest a certain experience from the past and in which we have been able to enjoy our life and our youth to the fullest, having things that we have preserved over time and that have not lost their authenticity we relive with enthusiasm and great joy some moments that are sublime experiences that we have and that we cannot consider indifferent, and that have perhaps left a very strong imprint on us (Rotaru 2016, 29-43).

"If there is an artist of total will bordering on dogmatism, it is Michelangelo. His Titanism, so often invoked, corresponds to the maximum tension of desire and its fulfilment. To be a Savonarola of artistic immanence is a terrible incongruity, the untamedness of which, however, can be radicalized into an infinite programme. Michelangelo does not put a point at the end of any sentence, for him nothing has an end, every end looks like a beginning, like an uninterrupted opinion. His most fascinating works are the unfinished ones, with perfection inscribed in the unfinished, in a proudly displayed imperfection" (Ianosi 1984, 251).

The *Madonna and Child* sketch represents the way in which man becomes a creator in his turn, thus through some lines drawn on a canvas he competes with what we call life, with the mother who gives birth to the child and thus he details the aspects that make up the human body, the human skeleton, and then the muscles on the skeleton, thus he manages to show us how perfect the human body is and how it begins to transform through the organs we have and the muscular component we have to catch life. Michelangelo was able to elicit much stronger reactions than other painters because he sought to find perfection in his work, and the commitment we see in each of his works is flawless.

Michelangelo believes that the truly interesting things are those that never end and continue their story in another form. Michelangelo's creations were intended to surprise and highlight the perfection of paintings that we have the impression are real and have a perfect expressiveness. Through his paintings, he tried to show the creation of the world through all that it represents.

"Leibniz conceived of the universe as divine architecture, reflected in the splendours of royal palaces, especially the Louvre and Versailles, which even Malebranche considered to be a model of glorious and triumphal sublimity, worthy of being projected on the skies of theology. For Leibniz, graceful harmony and triumphal grace ensured the perfection of nature and its spirituality. The voluptuousness of perfection sensitizes the infinite, the manifold unifies, unity multiplies in a dance of multiplication to infinity because the philosopher found a compound verb: "infiniplicare" (Ianosi 1984, 269).

Leibniz believes that the universe is perfect, that absolute and unbeatable perfection is to be found in it, and that it finds a small horizon in objects and royal palaces where perfection and good taste are at home. In the royal palaces we will find the most spectacular objects that will leave us amazed, in these places we will see how much a simple object that the king uses can represent and how great is the value of these things through perfection and human involvement in their design. Thus Leibniz believes that in the royal world we will see a small part of what the divine perfection of the universe and the cosmos signifies.

Conclusions

As mentioned in the introduction, in this study we have presented some considerations on the beautiful and the sublime, considering that the beautiful represents those things for which we as humans yearn, along with the image that we try to display in society, trying to have as good and beautiful an image of ourselves as possible in order to receive the appreciation we desire, and about the sublime, the fact that most of the time the sublime things in our lives represent intense emotions within us that we feel when we see something out of the ordinary, which surprises us either nature or human creation.

The beautiful is what delights our eyes and the sublime is what amazes us and brings us to ecstasy, something we see every day, which lifts us spiritually and makes us dream, practically touching the chords of our soul. As humans, in life we seek this aspect in which we find ourselves in a sublime state and everything around us seems perfect, we long for that soul state of perfection and ecstasy.

The sublime is a much more complex category of beauty, beauty gives us a state of well-being and good mood, but the sublime gives us a state of wonder. We find ourselves at certain moments in our lives, in a certain situation or a certain moment where we sit and stop

for a few moments and think how beautiful everything around us is and how carefully the things in our lives and around us have been constructed. Beautiful and sublime moments in life make us aware of how intensely we can live things and how pleasant and wonderful life is with all its moments, even the negative ones, living them as if they were perfect and full of charm, feeling in those moments that life is full of charm, value and various moments to make it totally special. Man, a masterpiece of beautiful things, should do his best to enjoy all things in his life, wanting to grasp and value the offer of life, the offer of the One who is the Author of all that is beautiful and sublime, the beautiful offer of the Great Creator (Rotaru 2015, 4,7).

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