Investigating and Exploring Beauty Markers in Pseudo Dionysus' Works Focusing on Scholars' Views

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Abstract

Aesthetics term has been used for the first time by philosopher Alexander Baumgarten in 18th century which is referred to cognition through senses and sensory sciences. Although Mediaeval philosophic thought in west ignorance has been established based on Rome and Greek philosophy and has been formed by Christianity and has deep association with it, it is necessary to access to Old Testament books and ancient philosophers' thought to investigate aesthetics, so in order to achieve this goal scholars' views in different books have been used in this study. The present study extracts and verifies various aesthetic markers in the works of pseudo Dionysus and uses mixed qualitative and quantitative methods. Snowball sampling method employed to select scholars for interview and quantitative method conducted by Morgan Table. Books have been selected purposefully to extract elements, ATLASTI software applied to extract diagram in qualitative method and SPSS software also employed in quantitative method to do the related calculations. Results showed that 34 markers are extracted including light, proportion, being bright, absence of excess and…which in qualitative results ultra-beauty, coma, the best beneficence and… are the most repeated ones, but in quantitative sources integrity, creativity, ultra-beauty, absence of excess, harmonious, perfection, source and destination of everything and light have the most proportion.

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1. Introduction

Discussing on Beauty is discussing about a subject which seems so difficult since it is so obvious, as if beauty is so close that defining it will be obvious. But in fact beauty is a topic which has never been perfectly and truly defined by any scholar or philosopher (Saremi et al., 2015: 161) beauty and consequently aesthetics has no beginning and it seems it has no end, beauty has been discussed from the beginning of philosophy history and when human started contemplating properly. In order to go through the subject it has to be mentioned at first that a subject called beauty is indebted and is considered as causal object and effect. Basically, those phenomena which cause evolution and change in human will be scrutinized. In simpler terms, what approximates us to beauty concept is human internal cognition at first stage and not the original identity of beauty, human recognition ignorance is what that defines beauty as a passive phenomenon at the cognition stage. The most human be scrutinized as the object of this subject or as the effect of this cause, the more obvious the identity of that cause or subject-beauty- will be. Basically subjects and phenomena which are considered in human sciences and human couldn't achieve them or represent a true definition of them have been those subjects which have direct or close relationship with human, in the other words absence of comprehensive and perfect definitions is due to absence of a comprehensive and perfect definition of human. Here we are encountered with this issue that beauty is among those subjects directly in relationship with human and this subject means complexity in defining and realizing it. Until when human is not defined truly and comprehensively, the beauty will be still ambiguous. And if human is defined from materialistic perspective, the beauty will be nothing more than a material. Dionysus lived in the late of 5th and early of 6th centuries and he was known as a saint because he named himself the disciple of Paul the Apostle, he is known as a neo-platonic philosopher with four theses and ten letters (Ilkhani, 2011: 70):
- Divine names
- Inner speech
- Heavenly hierarchy
- Spirituality hierarchy

The current study which aims at extracting beauty agents in other scholars' point of view towards his works, tries to answer these questions that what existing markers in Dionysus's works beauty are in scholars' perspectives and which of them has the most effect.

2. Theoretical Basics

Here at first article lexicology is investigated and then a summary of each of scholars' views about beauty will be represented and next necessary concepts offered for extraction and books codification.

2.1. Beauty of Lexicology

According to Islamic and Iranian mysticism, Jamal is equivalent to gracefulness and beauty and Jamal Ilahi means divine beauty. However, Hosn means excellence and beauty and Jamil means fair (Saremi, 2004: 131). Beauty or gracefulness is an epithet which leads to joy, jubilation and inner satisfaction for things or it is considered a spiritual matter which is appeared besides celestial allegories and facts to the tangible world. Materialistic beauties are originated from beauty source

which is the absolute divine excellence (Afrasiabpour, 2009: 93) or some others have considered beauty based on the ornament which is applied to things and appears to them. Beauty means glory and ornament which occurs to images and meaning (Armstrong, 2004: 5). According to Moein Dictionary: beauty means order and coordination as well as glory and purity in a thing and motivates ration, imagination and human sublime inclinations and creates pleasure and delight (Moein, 1982: 1768) according to Al-Mu'jam Al-Waseet as one of the oldest and most valuable Islamic books beauty is: a state exists in person or thing, based on philosophers' view, gracefulness and beauty is an epithet which is observed in things and is the state of satisfaction and happiness in human.

2.2. Beauty in Pythagoras' View

Pythagoras the "Ionian" philosopher and mathematician was from "Samos" whose theories have great influence on the thoughts after him. He was an austere person who often encouraged people to self-prohibition. He was the founder of a religion which had deep influence on mathematics which this influence continued for years and centuries in mathematics and music world. Pythagoras made efforts to generally explore existing rules in numbers and tried to relate world rules to numbers by theories and reasons. On the other hand they have tried to introduce geometry and mathematics as the basic science in this world and relate all affairs finally to this science. This kind of attitude was so profound and penetrative which created deep roots in the Greeks and their followers. Tetraktys is a symbolic role which Pythagoras followers swore to it; this role is the perfect and typical visualization of numerical concept reduction to special concept and arithmetic concept to geometrical concept. Each side of this triangle is made up of four points which reach a single point in the center of triangle, the unity which forms other numbers. So that number four is synonym of power, justice and integrity, a triangle which is made up of three rows of number four is the symbol of absolute equality and it will be remained so. The sum up of this triangle's points is ten and all other numbers will be expressed by the first ten numbers (Eco, 2001: 35). Proportion is among the first component which is seen and makes beautiful item be distinguished and judged. In ancient Greeks' view also proportion and coordination has been among the most important and sometimes the main element in the beauty of a thing. Pythagoreans paid special attention to numbers which could limit the reality, order it and make it understandable. Pythagoras is the founder of a kind of mathematical aesthetics perspective in the universes which everything exits there only due to order and realization of mathematics rules causes order in them which means a condition of beauty existence (Eco, 2001: 29). Pythagorean followers were among the first people who made attempt to explore music rules seriously and explored rules dominant on musical tunes. They tried to find the harmony between notes and extracted the relationship between string length and treble and bass. Pythagoreans maintained that what is considered as harmony in music, is regarded as the origin of all beautiful things. That is everything which is recognized as harmony causes beauty and every beautiful thing or any beautiful item benefits from harmony.

Symmetry problems was one of the problems that Pythagoreans have entered it to Greeks' philosophy and thought and introduced it as absolute principal for a long time. On one hand the issue of conflicts in different types of nature phenomena was proposed and on the other hand the compatibility of these conflicts in one place and next to each other caused beauty and ugliness. There were various theories about existing conflicts among phenomena. Conflict includes unity and plurality, straight and curved, left and right or odd or even, limited and unlimited and things like that. Finally the theory of "Heraclitus" is accepted and in his opinion reality is a united but plural topic. According to his view, controversies conflict is not only a stain on united unity but

also it is a basis for its existence. In fact "unity" only exits in controversies conflict. This conflict is for the basic unity existence (Coplestone, 2010: 52). Heraclitus mentioned about controversies battle and this conflict among controversies somewhere else that we have to know everything exists in the war and controversy is justice and all things are create and are destroyed due to controversy (Coplestone, 2010: 52). Since this issue has been accepted as a principal for Heraclitus, he believed that one could not achieve the essence of contradictory matters by omitting an element.

2.3. Beauty in the View of Socrates and Plato

These two theories are introduced in one section since the theories of these two philosophers are in one form and also Plato's views were narrated from Socrates. What is expressed as beauty in Plato writings is in his three theses called The Symposium, Phaedrus and Republic. Beauty (kalon) is among the concept which has been applied broadly in Plato's language. Beauty is not only visualized in artworks of Plato's dialogue, but what we call it now artwork, has been one of the results of human working and production and it is only limited to occupation and industry and has no difference with other human products. For this reason Plato could comment on the social effect of artwork so simply and plainly (Ahmadi, 2010: 54). Plato's view about beauty leads to two general attitudes about beauty for long centuries. These two views were expanded including: 1- beauty as harmony and proportion among components (adopted from Pythagoras) 2- beauty as glory which has been explained in Phaedrus book and later this attitude had direct effect on neo-platonic thoughts (Eco, 2001: 25).

Socrates narrates from Diotima that what love is, he maintains in some sentences that love is an effort to achieve goodness and fortune. Because goodness is the only self and all humans are making effort to achieve goodness. Diotima says that goodness seekers or those who love to achieve it have to make effort, that is "to enrich something beautiful, whatever that beautiful thing is, body or soul" Diotima has taught Socrates that unlike Socrates's primary thought the goal of love is the beauty itself but the duty of love is to enrich beauty. Diotima says Socrates that the person who wishes to achieve the ultimate goal of love has to fall in love with beautiful bodies during his youth, later he realizes that beautiful bodies don't differ with each other. Passing this stage, he will see beautiful soul and will know that soul beauty is much more than body beauty. Next he will step higher levels and perceives the beauty of temper, manners, rules and traditions. Then he learns beauty, knowledge and art by a guider and finally he will achieve the absolute beauty and will aspire for it then here Socrates narrates from Diotima and starts investigating and explaining abstract beauty. Diotima has described that beauty is eternal which has not been created and has not been removed. It has not been grown and has not been disappeared it is not sometimes ugly and not sometimes beautiful.

There is desire and tendency in Eros term. Some believe that this tendency can be physical or non-physical, but the fact is that Eros tends to own good things, creation and production. This desire flows throughout the whole world and appears in two dimensions in human. One dimension is physical reason which human reaches a kind of immortality and eternality (Reed, 2009: 40) there is another kind of Eros which seems more important and more sublime. This kind of beauty is the desire to fact, goodness and beauty. This beauty leads to the formation of artists' artworks and draws human from tangible beauty to rational beauty.

Acts and spiritual progress that lover has to do is another issue in relation with love and beauty. This issue has been analyzed comprehensively and extensively in Islamic aesthetics and selected as a model for mystics, in the other words mystic has called himself lover and made great attempts in spiritual progress to achieve the absolute beauty countenance and the fact which is the Holiness

Oneness, therefor mentioning this matter is considered in beauty and love. Platonic Socrates explains lover madness issue to clarify true beauty issue and also to justify that lovers have to be preferred to non-lovers and speaks in praise of different types of madness, he maintains that love madness is the greatest gift that gods have granted to the humans. After classifying souls, Socrates speaks about the soul of philosopher who has the perception ability as idea. Socrates eulogizes the soul of philosopher and maintains that the soul of philosopher is the watching of his God. Then he describes the philosopher's soul and says: he is the person who remembers true beauty by seeing beauty in this world. He wants to fly. But because he is not able to fly, looks at the sky like a broken-wing bird and ignores what is going on in the Earth. So people call him mad. But this madness is much nobler than other types of madness. The origin of this madness is more sublime and the person, who gets involved in this madness and loves with true beauty, falls in love (Plato, 2001). Then Socrates mentions that in a sublime day which has happened in ideas world, beauty has had special glory and magnificence and so the effects of that beauty appear in human's look. On the other hand, remembering discussion of that day will be about corruption and sin of people, efficiency and exploitation from beauty.

Socrates believes that beauty is the most enchanting and the most attractive matter in this world. Plato argues that due to the attractiveness of beauty, when he sees something beautiful, he will be encouraged to beyond that thing and to beyond the inherent beauty of that thing and then through this inherent inclination the human archives the perception of existence "the human's soul has seen the true beauty and absolute excellence which is the candid goodness in the abstract world and before entering this world, so he remembers that absolute beauty which has perceived it before as external, relative or virtual sense. Then he feels separation grief and love involves him, he enticed with beauty and like a caged bird desires to fly towards it. Kindness emotions and worlds are all the joy to God's countenance, but physical love is a virtual manifestation like excellence and true love is a melancholy which maddens the sage and as virtual love exits body from sterility and causes child and survival of humankind, true love also releases soul and reason from sterility and causes oriental perception and finding eternal life that is inclination to fact beauty cognition and absolute goodness of life and spirit and human achieves the knowledge perfection when achieves God and attains His beauty watching and when transpiring and transpired and rational and rationed are unified" (Foroughi, 1975: 25).

Therefore, human's senses have to be integrated with reason to be able to achieve true love, Plato believes that beauty has independent and free existence and is free from physical intermediaries which randomly are expressed by it, so beauty is not limited to any specific tangible thing, but it shines everywhere per se (Eco, 2001: 26). Joseph Kockelman maintains that in Plato's view, fact and beauty are related to one single idea and matter. That single matter was existence realization and these two have one thing in common and that is existence appearing which causes continuation and remaining of both beauty and fact (Gallagher, 2006: 7). In Plato's view, a new world of thing perception obtains our beauty where fact and pure existence exist, in the other words when beautiful things are seen, that noble and pure beauty are imagined in human's mind and cause worship and appreciation of humankind. But Plato himself mentioned that only few people achieve this insight and this is not possible for everybody. Those who perceive beauty per se are few and this is not generalizable to all people. Plato himself says that:

"I said lovers of sounds, scenes, voices, colors and shapes are unable to appreciate abstract beauty, he said that is right, I said but those who are able to achieve the inherent beauty and observe its beauty are rare" (Plato, 2001: 300). Plato maintains that the ability to perceive beauty belongs to the philosopher and his soul. Consequently, he values the philosophers' soul and believes that if

commons are not able to perceive real beauty, philosopher is able to do so and he is able to achieve the truth of beauty. "Commons are limited to visit beautiful things, without soaring to watch the origin of beauty, only a philosopher is able to understand the real perception and the essence of reality" (Werner, 2003: 79). Here Plato neither refers to the definition of abstract beauty and nor suggests a definition of tangible beauty. Fredrick Coplestone following Plato's narration maintains that there is difference between pleasure connected to beauty perception and beauty itself and his speech has to be in relation with his statement that size and proportion reach beauty and virtue everywhere" and consequently beauty must be seen in size and proportion (Coplestone, 2010: 293). Plato considers that perception of absolute beauty and abstract beauty is related to this matter that tangible beauty is integration and unification of the beauty of ethics, beauty of manner and beauty of knowledge and wisdom in human with each other.

It is a unit which is not felt, it is not a word, a thought or a science. It is inside nothing it is inside self and for self. All the things that are called beautiful, somehow take advantage from beauty. Whatever we call beautiful, undertakes corruption and deterioration. But that beautiful is not exposed to any transformation and change and each beautiful creature is the illustration of that inherent beauty (Plato, 2001: 724). Therefore, Socrates believes that after achieving absolute beauty, earthly beauties will be ignorant to human's eye and finally Socrates continues that achieving this beauty causes obtaining wisdom and the person who reaches this level considers the soul and shadows of such wisdoms worthless "the reward of that who creates true virtues is to be considered among God's friends and will have eternal life (Plato, 2001: 728)".

Attention to goodness is one of the concepts important in Plato's beauty philosophy. The explanation of goodness concept is in Republic treatise. In many Plato's treatises, goodness and beauty are synonymous with each other. In Greek terminology, Agathon term means both goodness and beauty. in Symposium treatise also a young poet named Agathon considers beauty and goodness synonymous, but in Hippias treatise goodness and beauty are not the same, in this treatise some discussion are mentioned between Socrates and Hippias. Hippias maintains that everything can be beautiful. Even his sermons and potteries which have been proportioned and coordinated are also beautiful. Socrates replies him that all of them can be beautiful but it is obvious that they are not the beauty itself. What is beauty itself? Is the origin of beauty discussion, Socrates answers that beauty is different from proportion? Because proportion makes a shape looks beautiful. Since the cause of something is nothing expect that thing itself, so proportion cannot be beauty itself. Then the relationship between usefulness and beauty is considered in the following. He shows that beauty is different from usefulness. Since usefulness and goodness are both creatures of beauty. According to the argumentation of cause and effect separation, it can be concluded that beauty cannot be usefulness. Beauty in its own essence, the best example of beauty, has been illustrated in its best form in Symposium where beauty is placed on the top of hierarchy of beautiful items and transcends all of them, since the examples are supposed to go beyond their evidences, "Symposium" doesn't talk about another exemplar illustration and prefers to sacrifice adoration only for beauty (Papas et al., 2004: 77). Plato maintains that if we follow ourselves in the spiritual progress finally we reach a single truth which include all other truths and that is "goodness" or "excellence". Because Plato maintains that goodness and beauty are not separated from each other. And as things exist due to sun warmth, facts also created through the blessing of absolute goodness that is the God of universe (Foroughi, 1975: 24). Another discussion which is narrated from Socrates by Plato is the relationship between beauty and pleasure. Since Homer has considered beauty and pleasure related with each other, so ancient Greeks believed that beauty has a close relationship with pleasure and it is difficult and sometime impossible to distinguish between these

two. Socrates says that we take pleasure of every beautiful thing but the question is that why we don't call all those things that create especial pleasure beautiful. But Socrates didn't answer this question obviously and only rejects other people's views. Plato mentions this matter in Nomoi treatise that not pleasure but correctness and truth is a criterion for beauty value. Then he defines that "correctness is the balance that each artwork has to enjoy regarding size and other features" (Plato, 2001: 552). Then he defines the criterion for evaluation and judgment of an artwork." Everyone tries to not making a mistake in judging a poem or music, first he has to know what that piece is going to illustrate and second he has to know what that piece or poem has for learning the destination. Everybody who is unaware of these two matters will be unable to discern artwork (Plato, 2001: 558). Plato in one of artwork considers the generality as a pivot and believes that in an artwork generality it would be possible to observe it beautifully (Parsa, 2016: 8). Plato mentions beauty more than any other quality which permits rational perception, he images the absolute beauty whose nature can be expressed without depending on especial beauties things natures. It is not because the essence of real beauty is made up of features without visible nobles. Socrates supposed to formalize artistic acts in conceptual level and so he determined three aesthetic items: 1- ideal beauty: which is nature representation through classifying its sections 2- spiritual beauty: which considers eye as the demonstrative of soul and 3- usefulness and applied beauty (Eco, 2001: 25).

2.4. Beauty in Aristotle's View

Aristotle explained minor details in his aesthetic philosophy and represented less content about beauty general subjects. Some believe that those general issues of aesthetics which he has mentioned them have been in his lost books and treatises which are not available anymore; therefore, his remained thoughts and beliefs are bout tragedy or music.

Kant argues that Aristotle is the first person who has introduced aesthetics as a scientific knowledge and matter which is able to be judged: in other words, it was Aristotle who has tried to establish an independent system for art and to some extent beauty concept. Since Plato is known as pioneer and professor of Aristotle, so it is not strange that Aristotle's views are so close to Plato's ones. He used platonic thoughts, but he tried to comprehensively represent those contents in Plato's writings which were satiric. Aristotle used works of other contemporary artists to express his art philosophy and aesthetics, works of "Sophocles", "Euripides" and also sculptors before him like "Phidias" and "Polyclitus". Therefore, Aristotle's aesthetics has been influenced by his contemporaries and have been related to the works before him, but he has always respected famous works before him.

Aristotle also mentioned two kinds of beauty derived adopted from Plato's thought. He divided beauty into two clusters. One cluster named as "big" beauty and another one introduced as "pleasant" beauty. Aristotle didn't described these two beauties so much but finally explained that second type of beauty is related to pleasure and nothing else; in other words, "pleasant" beauty exists only to makes pleasure in human and has no other goal or purpose.

Aristotle remarked about beauty in concise and sometimes ambiguous sentences and therefore, it is necessary to extract concepts to understand ideas and beliefs. Aristotle defined beauty as: "beauty is something which is valuable per se and also makes pleasure." (Narrated from Tartarkiewics, 2005: 17) based on his definition from beauty it can be concluded that Aristotle believes that beauty is a matter which is valuable per se and not its effect or other factors are valuable. Second issue and more important is that Aristotle construes beauty in "pleasure" and the definition that Aristotle introduced from beauty is compatible with ancient Greeks' thoughts. It is important to mention that

Aristotle's definition from beauty and his view to beautiful matter is much more general than the present concept from beauty. He considers art, beautiful matters and spiritualties as a general matter called "beauty" and also defines aesthetics as a component of beauty. So evaluation and measurement and also "pleasure" are valuable. Aristotle said about pleasure that: "if we contemplate, the pleasure of activity is soul strength, each strength of soul strengths which acts in its most beautiful matter, emerges its act and it is always pleasure… so whenever eye acts in beauties that is sees them, does its act in its best form and takes pleasure. Then pleasure is permissible and of course necessary for felicity but pleasures are different and have degrees. The noblest pleasure belongs to the noblest human's component that is reason whose act is thinking. Moreover all soul's activities are for a purpose unless contemplation and thinking which are purpose themselves. So pleasure and the highest pleasure is the desired extremity that is felicity perfection" (Foroughi, 1975: 47). "Aristotle considers beauty inherent in a beautiful thing. He concludes that the reasons of all things are truly "beautiful". He maintains that some things are naturally beautiful-and more relevant-detects what is really beautiful rather than something which is perceived as goodness by its preceptor; so that beauty claims mention to more than one observer's request; it can be concluded for sure that Aristotle and Plato have common ideas about beauty" (Papas et al., 2004: 82).

The point that has to be searched among Aristotle's views is the features of a beautiful thing from Aristotle's perspective. To answer this question, first it has to be mentioned that beauty is illustrated in materialistic affairs. Aristotle mostly accompanies "beauty" with "face" which are related to two meaning fields: one is related to "figure", "shape", "appearance" and "perception"; another one is "function", "perfection" and "usefulness" (Papas et al., 2004: 67).

Aristotle mentions in two treaties of Poetics and Politics that beauty depends on two factors of "order" and "size". He also relates beauty to "appropriateness" in his metaphysics treatise. So concluding all it has to say that Aristotle has related beauty to factors of "order", "size" and "appropriateness". But some believe that Aristotle related beauty to two factors of order and size. This is because he desired to identify "appropriates" with "order" and considered beauty dependent on two features that is "order" and "size" (Tartarkiewics, 2005: 16) what Aristotle has considered as order, is in fact the most suitable combination which recognized as "form" later.

Aristotle resigned broadly from the infinite, measurable and sublime meaning of beauty-which was found in the ancestors' views especially Plato; and limited beauty to "size", "order", "appropriateness" and "symmetry" and from another hand to "efficiency", "usefulness" and "payment" (Papas et al., 2004: 67). Aristotle added "compatibility theory" to Pythagoreans' theory. Aristotle's compatibility theory emphasized that if determined rations make things beautiful, it is not because they are perfect per se; but because they are compatible, since they are in compatibility and coordination with their essence.

Another important point is that explaining about "size" and its relation with beauty has been Aristotle's invention himself. Aristotle meant appropriate size with desired dimensions for specific things by size. In his opinion, bigger things provide more pleasure rather than smaller ones. He wrote although small humans are maybe graceful and charming, they are not beautiful. On the other hand he maintained that if things be so big, they won't be beautiful and this is due to human's perception essence (Tartarkiewics, 2005: 17).

Aristotle believes that beauty is in perceptible matters; in the other words, what is perceptible can be beautiful. As mentioned earlier, Aristotle says in Metaphysics treatise that order and appropriateness are among the influential features in a thing beauty determination. On the other hand, he mentions limited size; therefore, as a main factor in aesthetics domain, he refers to this

matter that beauty is not perceptible or understandable in matters which are not limited. Since size won't be definable for them. In fact, size is understandable and more tangible to mind and as a result it will be more pleasurable. Aristotle believes that when a thing be compatible with the capacity and ability of "senses", "imagination" and "memory", pleasure will be provided in that thing. These interpretations show that what artiste has had in his mind about beauty, is the beauty in materialistic matters rather than psychic ones. On the other hand, such view is so general. Aristotle maintained appropriateness corresponding to perception capability. So it is necessary to mention that perception capability is the main condition and also considered as the integrity and unity in an artwork. Like most of the Greeks Aristotle also believed that unity increases artistic quality. Aristotle considers sense of belonging and humanity for a beautiful matter. He argues that beauty is a matter which belongs to human. He believes that what human perceives though eyesight and hearing senses and causes pleasure in him is approximated to beautiful matter.

Aristotle expresses that experiencing a "beautiful matter" is like creating a spelling state in human and as if the person is enchanted. He believes that beauty and the pleasure derived from it, has a passive state. Aristotle maintained that although beauty has to be limited to "size" and "appropriateness", in aesthetics experience, sometimes extremity in size causes pleasure or at least doesn't cause complaint. From Aristotle's views it can be concluded that his view towards art and beauty is more personal or physiological. Aristotle considers this dimension of beauty which purifies soul. This is that kind of purification which can be compared with soul refinement with some ignorance. "Aristotle's view is in contrast with Plato's one who considered art a low component of soul' (Ahmadi, 2010: 64). Aristotle suggested one of the first definitions of aesthetics. He expresses beauty personally that: "beauty is the estimation of order, symmetry and determination which is detected in determined degrees in mathematics" (Aristotle, 1979: 37). In Aristotle's view these three factors are among beauty conditions but they are not enough. Aristotle's purpose of order is the natural order; not mathematical or industrial or geometrical order. He maintains that in nature domain, no disorder thing exists (Rezaei, 2004: 17).

2.5. Aesthetics in Augustin's Thoughts

Augustin's views do not exit separately in treatises. But it seems that he has had a treatise about beauty which is lost and is not available anymore; but however he mentioned some contents about beauty in his other works in a scattered manner which is possible to extract his general theory about this subject.

Augustin speaks about beauty and aesthetics in the thirteenth chapter of fourth part of his book named "Confessions". "He discriminates between the beauty which belongs to things and forms their totality; and that beauty which belongs to them and is a component of their totality or is appropriate with another thing." (Beardsley and Hospers, 2008: 19). Augustin's theory main concepts are: order, appropriateness, equality, number and unity. Augustin maintains that unity is not only considered in arts, but it is possible to find unity in the realities of all matters. "Existence of single things in the form of unity and the possibility to compare them according to equality or similarity looks like creation of appropriateness, number and size" (narrated by Beardsley and Hospers, 2008: 19). Augustin strongly put emphasis on appropriates, coordination, compatibility and harmony especially in association with music which Bollitos considers it regulated based on numbers in its Pythagorean meaning. Augustin also finds out beauty in its neo-platonic meaning as order or simplicity after Plotinus and establishes a conflict among the following authors on qualitative beauty and quantitative beauty. For Augustin light, color, radiation, glaze and clarity were beautiful and God' unity proofs too. Unity in plurality and also unity in essence is considered

as beautiful matter" (Papas et al., 2004: 68). Augustin mentions again and again in his book that number is a fundamental factor both for beauty and for existence. "Measure the beauty of physical face to find out that everything exists in …number" (Aertsen, 1998: 42). In his view number provides order. That is it is possible to consider goal or purpose for things by number and to make those parts which do not enjoy essential equality, equal and to create appropriateness in a thing which finally leads to beauty in that thing. On the other hand number causes integrity. This integrity finally induces beauty to shape; it also gives coordination and especial order to that thing and at last cause beauty. One of the features of Augustin's views is that he considers beauty perception as a guarantee for criterion-oriented judgment. He believes that we perceive ordered things as they are but we cannot perceive rightfully those things which are not ordered and so things with order are more beautiful to us or are nearer to beauty.

2.6. Beauty in Thomas Aquinas' View

Thomas Aquinas, the Christian philosopher and thinker was one of the most influential thinkers who was theorizing in aesthetics field during Medieval Ages. Thomas' specific prestige was in "peripatetic wisdom" that is he took reins of Aristotle's philosophy totally and represented it with brief interferences in it to be compatible with Christianity principles and context (Foroughi, 1975: 95-96). He was the best introducer and promoter of Aristotle's philosophy in Europe and he is called " Mediaeval Ages Aristotle" too and he has many compilations based on that scientist's educations in natural sciences, he also adopted from "Averroes", Muhammad Zakariya" and especially from Avicenna, he didn't ignored other Greek wisdom majors including mathematics, theology and ethics" (Foroughi, 1975: 95). In Aquinas' thought issues like "appropriateness with coordination", "clarity", "totality or perfection" plays a key role. As mentioned earlier, Aquinas didn't inclined to aesthetics discussions; but since he couldn't ignore it in his philosophy tried to explain and expand it as possible. Some attribute a treatise called "Beautiful Treatise" to Aquinas; but Tartarkiewics maintains that this treatise doesn't belong to him and basically he didn't assign a separate section to "beauty" in his writings.

In his opinion, Aquinas only refers to "beauty" when he explains the issues related to it. However, he fully benefited from Aristotle's thoughts in the explanation of his philosophy issues and has reflected them obviously. "Aquinas is completely abstract and thoughtful in art theory by taking advantage from Poetics and Nicomachean Ethics as his main sources (Bourek, 2008: 19). Aquinas has introduced a theory in beauty which presented throughout all thought of middle centuries; and that beauty was the absolute metaphysical and transcendental existence. From this view, the existence of manifestation is the face radiance and face is beautiful and is pleasant too. The relationship between beauty and face reaches beyond the limit and analogy in the expansion of beauty and infinity association and plurality and abundance" (Papas et al., 2004: 69).

He investigates beauty from two different dimensions. These two dimensions are "perception" and "seeing" which finally associate with beauty. First he introduces a brief definition of beauty and considers the role of beauty evidence in aesthetic experience, conceptual distinction between "good" and "beautiful", the pleasure of aesthetics and ornamentalism, the conceptual relationship between beauty and perfection and at last the distinction among art and science. Here Thomas' main predicates are mentioned under beauty matter (Tartarkiewics, 2005: 51).

1. Besides sensorial beauty, logical beauty also exits. (In other words, as well as physical or bodily beauty, spiritual or inner beauty also exists.).
2. There is a perfect and divine beauty as well as imperfect beauty which is perceived by sensory experience.

3. Imperfect beauty is the reflection of perfect beauty and due to perfect beauty is Pythagorean in inside not platonic.

Another important issue in aesthetics system is paying attention to "glory" and "grandeur" and also "brilliance". Aquinas paid attention to appropriateness as well as glory and brilliance. This issue dominated over all aesthetics during medieval ages and almost all theorists mentioned this subject in this era. As it is obvious in the architecture of this era, the issue of construction glory and also surfaces brilliance are considered as useful factors.

Thomas mentions two kinds of desirability in his statements and believes that pleasure is caused from these two types. One of them is called "rational" and another one is "natural". Rational pleasure is that kind of pleasure which leads to beauty recognition and is limited to human but natural beauty exits in animals too. Natural pleasure is more related to satisfaction and desirability and is associated with animal aspects of human. Aquinas maintains that animal pleasures are associated with touching sense but rational pleasure is perceived and deducted by seeing and hearing senses. On the other hand, human's natural pleasure is defined based on willingness to survival.

Another important issue in Aquinas' aesthetics is expressing beauty objective characteristics in his look; in the other words, the issue which visualizes beauty in his mind, is both the issue of beautiful thing and is the issue of "beauty" observer. This is also expressed in the form of "evidence beauty" and "evidence beauty". In the other words, here Aquinas tends to mention the factors in the perception of a beautiful thing. It is important to say that Thomas in spiritual beauty mentions that "desirable" or "delectable" is one of "good" divisions. Regarding "desirable" matter he believes that "what makes desire movement statically ends in a desirable thing, is "pleasant"; and beauty is the thing which is pleasant in "being seen" (Beardsley and Hospers, 2008: 21). Therefore, Aquinas considers beauty in face and on the other hand it is important to mention that he generalizes seeing sense to all kinds of cognitive perceptions. Aquinas maintained that "some artistic artifacts are merely useful, some others may be beautiful and finally some only exist on thought system. He really identifies "beautiful matter" with "good"; but insisted that they are different from their apparent meaning. Thomas besides his references to divine names interpretation says that: "everything which enjoys spiritual and materialistic glittering and shining, is beautiful" then in "Jame' Elmolkalam" says with more brevity that: "beauty is a kind of shining and appropriateness" (Tartarkiewics, 2005: 54). So appropriateness plays a key role in this definition. Medieval age considers appropriateness in a vast expansion and has Pythagorean perspective towards appropriateness. Pythagoras' view to appropriateness was quantitative and mathematical.

3. Summarizing Extracted Factors from Beauty

Here all beauty markers mentioned by above philosophers have been extracted in case to be used as codification table.

Table 1 Extracting mentioned variables in relation with beauty by different philosophers

Philosopher	Extracted variables for beauty definition
Ancient Greece	Loving, temperance, coordination, appropriateness, goodness, illegitimate admiration, the most just, observing limits, avoidance from arrogance, absence of extravagance, moderation, balance, symmetry, paying eye's attention to self, being pleasant, perceptible dimensions of sense, static form, superior and distinguished, wonderful matter, like a thing beyond analogies and distinctions, related to infinity, related to everything, related to gods, nature and natural things, as a matter related to limited things, figures, colors, sounds, thoughts, habits, characters and rules, inseparable from goodness and perfection, more related to light and visible things rather than to poem and music, order, related to appropriateness and operation, what is eye-catching and ear-catching.
Pythagoras	Number four, power, justice, integrity, body coordination, form and beauty, order, mathematical laws justification, harmony in music, symmetry, conflicts, unity in plurality
Socrates and Plato	Homogeneity, appropriateness among components, glory, goodness, love, ethics beauty, laws beauty, knowledge beauty, art beauty, single beauty, idea beauty, artworks, ownership on good things, creation and production, the one God, most enchanting affairs, the most attractive affairs, independency and brilliance everywhere, absolute beauty, drawn figures by ruler, triangle and compass, size and proportion, the combination of ethics, manner and knowledge beauty, usefulness goodness, goodness, pleasure, proportion and unity, justice with courage, ideal beauty, spiritual beauty, applied beauty
Aristotle	Judgeable, big beauty, desired beauty, valuable per se, pleasurable, the pleasure of thought and contemplation, higher than usefulness, more appearance in substance, order and size, proportion, coordination, symmetry, efficiency, suitability, use, payment, determined ratios, bigger thing, perceptible, limitedness in size, appropriate with senses, imagination and memory capacity, conforming with senses, specific to human, extravagance in it doesn't make complaint, result of order, symmetry and determination
Augustine	Both materialistic and spiritual, order, equality, appropriateness, number, unity, coordination, accordance and harmony, order and simplicity, light, color, radiation, shining and clarity, both beautiful and evidence, unity in plurality, number
Aquinas	Appropriateness with coordination, clarity, totality or perfection, face shining, infinity, plurality and abundance, rational beauty, glory, grandeur, radiation, logical pleasure, desirable, delectable, good, being desirable, body suitable combination, able to be seen or heard, appropriate with application, resistance, integrity, solidarity

4. Methodology

The present study is a basic-applied research which uses embedded mixed design and qualitative in quantitative embedded research method employed to answer the questions. Grounded method is used in qualitative method for codification and casual-comparative method applied in quantitative

method which first has been conducted by extracting concepts from scientists' texts and books codification. This productivity continues until the achievement of theoretical saturation then categories and codes extracted from questionnaires compilation are used, to investigate the correctness of codified table in pre-codification stage and then after codification, future studies of researchers are employed and questionnaire validity determined by CVI=0.78 formula and its reliability determined by Cronbach'alpha-0.72. Preplanned coding table is used for facilitation.

ATLAS-ti software and open and axial coding are used for content analysis including:

4.1. Open Coding

Open coding process, is an analysis through which identified concepts with their dimensions and features are explored in data (Lee et al., 2011: 49). In this stage, grounded theory forms information initial categories about the phenomenon under investigation by segmentation. The researcher establishes categories on the collected data such as interviews, observations, facts or his/her notes (Creswell, 2005: 9. 397).

4.2. Axial Coding

It is the process of relating categories to subcategories and associating categories in the level of features and dimensions, so this coding is called axial. Coding is conducted around the axis of a category (Lee, 2001: 249). The following table shows that Strauss has discussed about some basic measures in axial coding stage (Lee, 2001: 50).

Table 2 Stages of axial coding (Lee et al., 2011: 49)

1	Expressing the features and dimensions of a category, a measure which begins during open coding
2	Identifying different conditions, different actions and reactions and different consequences related to a phenomenon
3	Relating one category to its subcategories through predicates which explain how they are related to each other
4	Searching for clues in data which imply how possible data are related to main categories

SPSS software is used to analyze results from questionnaires and also prediction tests in quantitative stage.

5. Sampling

This stage includes two different quantitative and qualitative samplings.

5.1. Qualitative Sampling

First, 20 experts who had a commanding view of beauty and pseudo Dionysus have been selected by snowball sampling method, they were asked to score 1 to 10 to introduced books about pseudo Dionysus related to beauty and books with average score higher than 5 were selected and referred again to the experts to confirm their selection. In the next step, in order to codify the texts, 35 books were introduced which were observed from 27 repetitions in received information. According to principles of grounded theory, data was collected and analyzed after investigating the initial contents of the books.

Table 3 Extracted books by experts for extracting texts

Book Name	Year	Author	Book Name	Year	Author
The Philosophy of Christian and Oriental Art	2007	Amir Hossein Zekrgou	Pseudo-Dionysius: The Complete Works	1988	Pseudo Dionysus
The Philosophy of Medieval Ages and The Orient Art	2007	Saleh Tabatabai	Re-thinking Dionysius The Areopagite	2009	Sarah Coakley
Preface on The Philosophy of Medieval Ages	2004	Masoud Olia	Dionysius The Areopagite and The Neoplatonist Tradition: Despoiling The Hellenes	2013	John Dillon
Plato-the Tomplete Works (4 volumes)	2001	Mohammd Hassan Lotfi	Pseudo-dionysius as Polemicist: The Development and Purpose of The Angelic Hierarchy in Sixth Century Syria	2008	Rosemary A. Arthur
Art and Beauty in Medieval Ages	2002	Farideh Mahdavi Damghani	Dionysius and The History of Archaic Rome	1991	Emilio Gabba
The History of Philosophy in Medieval Ages and Renaissance	2007	Mohammad Ilkhani	Dionysius	2006	Andre Belair
A Discussion in Christian Philosophy and Speech	2001	-	Hierarchy and The Definition of Order in The Letters of Pseudo-Dionysius: A Study in The Form and Meaning of The Pseudo-Dionysian Writings	1868	Ronald F. Hathaway
Philosophy in ancient	2001	Abdorrahim Soleimani	The Literary Treatises of	2013	S. F. Bonner

Book Name	Year	Author	Book Name	Year	Author
Christianity		Ardestani	Dionysius of Halicarnassus: A Study In The Development Of The Critical Method		
Comparative hermeneutics	2005	Ghasem Pourhassan	Dionysius the Areopagite on the Divine Names and the Mystical Theology	2007	Clarence E. Rolt
Criticizing west philosophical thought from medieval ages to the beginning of the present century	2001	Ahmad Ahmadi	Dionysius the Areopagite between Orthodoxy and Heresy	2011	Filip Ivanovic

5.2. Quantitative Sampling

In the next step, different variables extracted in the form of closed questionnaire with five point Likert scale answers based on the extraction of different texts which have been written about Pseudo Dionysus. The structure of questionnaire includes questions in relation with research main questions; that is which one of the beauty markers in Dionysus' works has had the most effect and the questions are in line with answering this question. In order to do the calculations, experts considered score 5 for "the most effect" and score 1 for "the least effect" and to save time and cost questionnaires distributed via internet among the random sample of experts statistical population familiar with beauty and Dionysus domain. Sample size selected by means of Morgan table which includes 376 individuals who were distributed randomly according to population and separation of male and female in universities. The following diagram shows the general process of research.
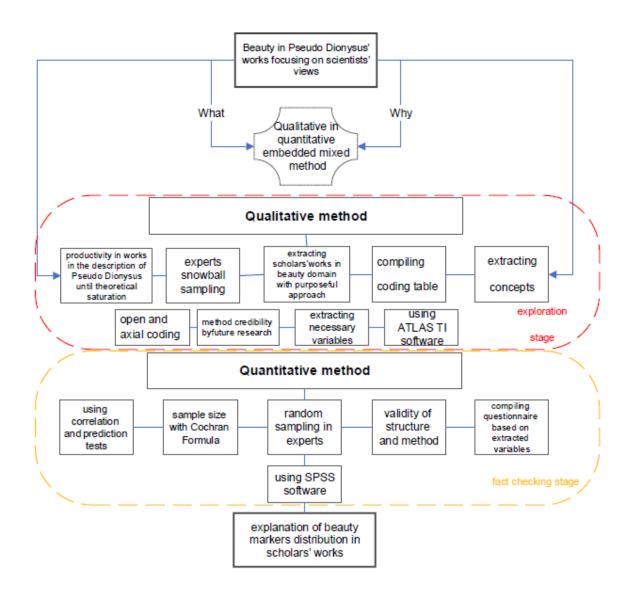
Fig 1 Research process (Source: Authors)

6. Findings

6.1. Qualitative Findings

In qualitative section first experts were asked to select some books among different introduced ones based on their observations and also research questions and subject. The number of 20 books was extracted and all texts related to Dionysus and definitions of books compilers from Dionysus and beauty were live coded and then were axial coded to the category of this study and also research questions. First 45 open codes and 34 axial codes were extracted. The important point was that after the 16th book extracted codes were repetitive and results gained theoretical saturation.
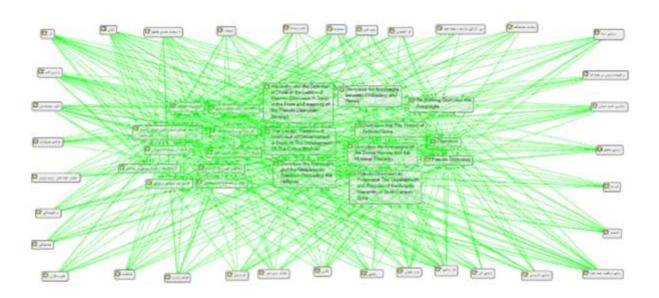
Fig 2 Extracting beauty markers by open coding and axial coding by means of ATLAS-ti (Source: Authors)

In the following the number of extracted codes and each of extracted markers and the number each of them has been extracted from different books are represented and it is concluded that the most distinguished codes are: ultra-beauty, the source of everything, goodness and usefulness, perfection, the best goodness, equality, among absolute God's epithets, the highest purpose of human, symmetry, appropriateness, omitting wastes, creativity, light, idea beauty, absence of deterioration, absence of deficiency, the most attractive affairs, brilliance, applied beauty, total beauty, absolute beauty, the owner of blessings, absence of excess, ultra-substantiality, order and symmetry, the appearance of goodness, coordination, the image of visible things, coordinated unity, infinity related to everything, power and brilliance everywhere.

Table 4 Extracted conceptual codes (beauty markers) and the number of repetition in different books

Extracted Marker	Among absolute God's Epithets	Integrity	The Highest Purpose of Human	The Best Goodness	Infinity Related to Everything	The Image of Visible Things	Symmetry	Appropriateness	The Most Attractive Affairs
The Number from the Whole Books	14	11	12	15	7	8	10	10	9
Extracted Marker	Omitting Wastes	Creativity	Goodness and Usefulness	Brilliance	Brilliance Everywhere	Light	Idea Beauty	Applied Beauty	Total Beauty

The Number from the Whole Books	10	10	17	9	6	10	10	9	9
Extracted Marker	Absolute Beauty	Coordinated Beauty	The Owner of Blessings	Absence of Deterioration	Absence of Excess	Absence of Deficiency	Ultra-Substantiality	Ultra-Beauty	Power
The Number from the Whole Books	9	8	9	10	9	10	9	17	7
Extracted Marker	Perfection	Equality	The Source and Goal of Everything	Order and Symmetry	Goodness Appearance	Light	Coordination	The most distinguished: ultra-beauty and the source of everything, goodness, usefulness, perfection, the best goodness, equality	
The Number from the Whole Books	16	14	17	9	9	15	9		

6.2. Quantitative Findings

According to descriptive statistics, sample population included 253 (72.1%) males and 98 (27.9%) females and most of them were art and philosophy professors. Here extracted markers from different book are analyzed. The procedure is that question (5 questions) is developed for the number of each factor's markers and each question has an answer with 1 to 5 range. The scores sum of each factor's indices means the point that each person has given it to each beauty marker in Dionysus' works. So the acceptable score for each quality is between 5 and 25 variables. Accordingly a category is made so that individuals who have scored 5 to 11 to a factor evaluated it weak, those who scored between 12 and 18 evaluated it medium and those scored between 19 and 25 considered it good. The following frequency diagram shows the most important beauty markers. Based on frequency distribution, light, among absolute God's epithets, source and goal of

everything and perfection had the most frequency and the least frequency related to brilliance, idea beauty, applied beauty, infinity and related to everything.
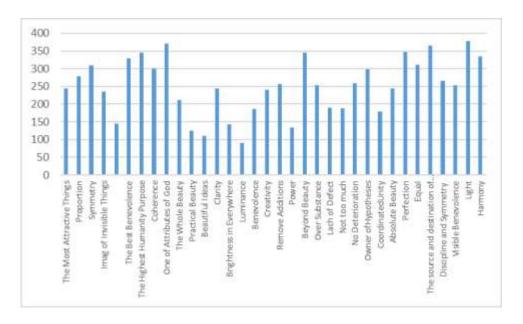

Fig 3 Frequency distribution of beauty markers from experts' point of view (Source: Authors)

In the other words, each of markers with higher mean and lower Coefficient of Variation (CV) is nearer to utility and it is possible to consider it as weakness or strength point. So mean, Standard Deviation (SD) and CV parameters are necessary. SPSS calculates means and SD, but CV has to be calculated manually and by means of the following formula.

$$0.1 < \text{CV calculation formula} = (SD / Mean) < 1$$

Multivariate regression includes independent variable into or excludes it from each stage to achieve the optimal model at last. The above formula shows that increasing to and decreasing one unit from beauty markers and stabilizing other factors, the existing variables are influenced differently which integrity, creativity, ultra-beauty, absence of excess, coordinated unity, perfection, source and goal of everything and light with 1 determination coefficient had the most influence and then idea beauty (0.893%) and symmetry (0.846%) followed them and absence of deficiency (0.427%) and goodness appearance (0.457%) had the least influence and light and power with (0.467%) determination coefficient followed them. Other markers had medium determination coefficient.

Table 5 Each of extracted markers stepwise regression in qualitative section

Scale	Determination Coefficient	F	B	β	T	P-value	Degree of Freedom
The Most Attractive Affairs	0.615	527.222	1.000	0.781	46.552	0.000	383
Appropriateness	1.000	405.122	1.000	0.732	42.152	0.000	383

Symmetry	0.846	217.343	1.000	0.662	40.223	0.000	383
Image of Invisible Things	0.746	199.943	1.000	0.648	38.239	0.000	383
Infinity related to Everything	0.762	201.612	1.000	0.664	8.958	0.000	383
The Best Goodness	0.383	643.623	1.000	0.662	11.134	0.000	383
Human's Highest Purpose	0.753	849.683	1.000	0.652	18.441	0.000	383
Integrity	1.000	349.603	1.000	0.665	19.144	0.000	383
Among Absolute God's Epithets	0.571	184.945	1.000	0.483	49.173	0.000	383
Total Beauty	0.770	276.748	1.000	0.464	47.963	0.000	383
Applied Beauty	0.795	199.943	1.000	0.452	46.226	0.000	383
Idea Beauty	0.893	499.034	1.000	0.643	47.228	0.000	383
Light	0.467	673.643	1.000	0.662	21.341	0.000	383
Brilliance Everywhere	0.750	489.782	1.000	0.720	25.215	0.000	383
Brilliance	0.674	489.782	1.000	0.543	19.215	0.000	383
Goodness Usefulness	0.567	489.782	1.000	0.420	18.215	0.000	383
Creativity	1.000	382.412	1.000	0.663	20.321	0.000	383
Omitting Wastes	0.732	656.782	1.000	0.410	25.876	0.000	383
Power	0.467	673.634	1.000	0.662	21.341	0.000	383
Ultra-Beauty	1.000	645.715	1.000	0.720	25.215	0.000	383
Ultra-Substantiality	0.674	546.712	1.000	0.541	19.215	0.000	383
Absence of Deficiency	0.427	318.732	1.000	0.394	18.215	0.000	383
Absence of Excess	1.000	382.412	1.000	0.663	20.321	0.000	383
Absence of Deterioration	0.732	656.782	1.000	0.410	25.876	0.000	383
Owner of Blessings	0.496	673.643	1.000	0.662	21.341	0.000	383
Coordinated Unity	1.000	645.715	1.000	0.720	25.215	0.000	383
Absolute Beauty	0.674	546.712	1.000	0.541	19.215	0.000	383
Perfection	1.000	1.000	1.000	0.663	20.321	0.000	383
Equality	0.782	0.782	1.000	0.410	25.876	0.000	383
Source and Goal of Everything	1.000	1.000	1.000	0.663	20.321	0.000	383
Order and Symmetry	0.632	0.632	1.000	0.410	20.876	0.000	383

Goodness Appearance	0.457	0.457	1.000	0.662	21.341	0.000	383
Light	1.000	1.000	1.000	0.720	25.215	0.000	383
Coordination	0.634	0.634	1.000	0.541	19.215	0.000	383

7. Conclusion

Pseudo Dionysus is one of the influential philosophers in different fields of art and many pupils have had role in dissemination of his thoughts. Investigating written books by scholars and extracting markers from texts by means of grounded theory method revealed that besides the thoughts of Plato and Socrates other philosophers also influenced on his thoughts. Ultra-beauty, source of everything, goodness and usefulness, perfection, the best goodness and equality markers as the most repeated ones mostly belong to the works of Plato and Socrates. Markers such as appropriateness, symmetry, the best goodness and…are common in all philosophers' works but order and symmetry, equality, coordination markers demonstrate the thought of other philosophers on pseudo Dionysus' works, maybe this is due to the expansion of Dionysus' thoughts by his pupils. Generally, extracted and repetitious markers resultant from scholars' works are as follow:

Pythagoras < Aquintes < Aquinas < Aristotle < Plato and Socrates

But according to quantitative results extracted from experts' works based on asking academicians dependent on philosophy and art the result are more different which markers like integrity, creativity, ultra-beauty, absence of excess and…have been more which is demonstrative of other philosophers' effects on Dionysus' works. According to the results from Table 5, the orders of influences on Dionysus' works are as follows:

Aquintes < Aristotle < Aquinas < Pythagoras < Plato and Socrates

There are common views in both methods and extracted results on the influences of Plato and Socrates but there are difference in the order of other philosophers which is due to the incorrect reading of sources by scholars for description and interpretation of Dionysus' works. Also there are two general concepts in Dionysus' aesthetics, religious concept of God which is derived from holy books and the absolute philosophical concept which belongs to the Greeks and exits in all books related to different philosophers and most authors agree with the integration of these two concepts by pseudo Dionysus. He considered materialistic analytical aspects of Greek philosophy for beauty and also from his inspired aspects in his works it is possible to refer to his excessive affectivity from Plato and Plotinus. The important point is that Dionysus was influenced by other philosophers and the present study refers to the order of affectivity by other scholars. It seems that he has taken the superiority of spiritual and exemplar beauty doctrines to experimental beauty and also beauty in absence and purpose from Plato and beauty doctrines as the epithet of absolute matter that is the beauty related to goodness and absolute beauty benefit from Plotinus.

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