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**The Historical study and gradual change of Art with
the emphasis on theory of End of Art in Hegel's
Thought**

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Abstract

In Hegel's view art is not just an artistic creation. Art is an introduction to liberation. Today, Hegel's philosophy is a substitute for many challenging issues, and also an obsolete for past points, Hegel interprets works of art with key elements of his philosophy such as "absolute", "freedom" and "consciousness." Hegel divides the history of the transformation of art into three periods of symbolic, classical, and romanticism. But Hegel also mentions classical architecture and romantic architecture, which in fact transforms architecture into an artistic service which come from other types and are not considered independent. This paper examines art and architecture in Hegelian thought and explains the types of art and architecture and their meanings in the eyes of this philosopher. Absolutely undergoes three steps in the process of self-consciousness-art, religion, and philosophy. Art, as the first step of this Trinity, brings absolute liberty directly into the sensible thing. This is a logical necessity and opens the way for ultimate self-awareness of the soul. Hence, epistemic beauty is worthwhile. This view towards beauty or a beautiful issue is an epistemological phenomenon and unmatched in the history of philosophy. The beauty of value is equal to consciousness. Or at least as a prerequisite for knowledge.

Keywords: Absolute, Beauty, Dialectic, Philosophy, Art, Hegel

Introduction

"This work is devoted to aesthetics, to philosophy, and to the science of artistic beauty, but with an exception to the natural beauty." Hegel's great work, titled *Lessons on Aesthetics*, begins with this statement, and this is the term which makes a gap between him and Kant because Kant had previously said: "There is no beauty knowledge, and it cannot exist". (Laqueste 2004: 176). Of course, Hegel appreciates Kant, for viewing art in philosophical terms for the first time. Simultaneously, this awakening has been accompanied by the awakening of philosophy in general, and is the only philosophy that can give the true status to the art. Indeed, Kant has shown that art has a mission of reconciliation and has created hope for harmony between nature and spirit. Kant has tried to overcome the contradiction between abstract totality and a minority between thought and reality for the first time. But he remains subjective stage of inner and also mental beauty, claiming that this reconciliation is in relation of truth and reality, which is done by itself in advance and has been accomplished (Lockhost 2004: 178). The aesthetic word, unlike its root (In the work of Bauer Garton and also Kant, the meaning of possible or impossible science to the affirmation) is, in Hegel's view, a beautiful philosophy, and beauty is no longer a mental judgment, but an idea that is in reality and there are real and historical artworks. LaCosta 1383: 176). Indeed one should say that the significance of art from Hegel's point of view is in relation to art with its key element of philosophy, the absolute spirit: since Hegel considers art as an absolute moment, the real theme of art in his view, the soul is absolute, and this is a common feature of art, religion, and philosophy, [with the difference] that religion and philosophy are the higher points of the absolute spirit. (James 2009: 1)

Hegel and his philosophy of art

Hegel's thought arose in a time when the post-Castile and romantic idealists both blossomed into the question of art and its relation to philosophy. Meanwhile, Hegel's thoughts in this field, while inherited from the both stream, also denied and rejected the both of them. However, Hegel does not intend to pursue and revive classical tendencies (pre-critique and pre-romantic) In his book, "Beauty and Truth," Stanfan Bangi concluded that there were two major approaches to the art of the eighteenth century that disappeared in Hegel's thought and his followers, in the Hegelian tradition there is no other person in the art of moral education and education, and no longer the art of the anticipation of the imitation of nature. The three stages of art in the Hegelian Hegel thought of the three forms the art of art includes symbolic art, classical art and romantic art that has expanded over time. The basis of these different forms can be found in various ways in understanding the idea as content.

The three stages of art in Hegel's thought

Hegel defines three basic forms of art, which has expanded over time, including iconic art, classical art and romantic art. The origins and basis of these

different forms can be found in the various ways of understanding the idea as content.

Symbolic art form

In the symbolic form of art, there is conflict between content and form. Here, the idea is still vague and indeterminate, and it's even expressed with a bad and false idea. Because the idea is unmatched, content does not yet have the individuality that is the ideal requirement.

A classic form of art

In the classical form of art, the double violation of the symbolic form is suppressed. As we have seen, the symbolic form is incomplete because the idea is presented as something indeterminate or only abstractly determined, and therefore the matching between meaning and form is incomplete. Classical art is the free and proper embodiment of an idea in its intrinsic nature. Here, there is a complete harmony between the idea and the sense of form.

Romantic form of art

In romantic art, what was implied in classical art, namely, the unity of divine nature and man, is promoted by immediate recognition of unity. The true factor for the realization of this content is no longer the immediate sensory existence of the spiritual matter in the physical form of man, but the being inner the sense of consciousness. This way the romantic art itself, has a self-invariance in art, but that is also what remains within its sphere.

Architecture and its various Types in Hegel's Thoughts

A particular archetypal architecture that has its own flourishing times. Solidarity explains the first content of independent architecture. A striking example of this is the Babylon Tower, which is based on the collective work and solidarity of the people. "The founding of this social solidarity was not merely a unity based on a patriarchal and patriotic routine, but, on the contrary, the unity of the father of the family had vanished: towering into the sky, gave it the original unity of succession and annihilation, gave it a great deal of excitement, to the sum total of the people who worked at that time and whose great desire was to build a great work like the Tower of Babylon and it was a great deal of work that correlated them, as well as the customs, traditions, and legal entities of each other. The effect was that through the carving of the land different dimensions, there was a gathering of stone columns, such as the architectural breeding, for the whole land. Such a building was a symbolic work, symbolic to the validity of the strands of the foundations in which they crystallized and merely "It gives reasons for something. This particular reason is that in its own form alone, it can only be expressed externally, that is, the work that leads to the absolute unity of the people.

Realism in literature and philosophy

Excessive manipulation by romantic artists made them to gradually move away from the realities around them, drowning in the business, cutting off ties with people and the real world. In this situation, gradually other writers emerged, they portrayed the community with all its weak and strong points, and showed a real face

of life. At that time, the school of realism or literary realism was formed in France. Contrary to romanticism, this school gave importance to reality, and problems and social issues were raised, and only the things that were able to be seen were expressed and even the poetry was not as important as the novel. One of the most famous writers of the realist, Anwar-du-Balzac, in his famous work "Human Comedy", which became known as the head of the school of realism in literature. This novel was written about the Paris community in the 19th century. Balzac believed that he should not write about someone or something that he had never seen. Another famous writer of this genre is Gustav Flaubert, with the book "Madame Bauerie", known as the "Bible of Realism." The book sticks to all the principles of this school. In this view Stendal, with his famous novel, Red and Black, and Vogie Dummo Pasan, with a story like "Necklace", which is renowned for realist short stories is also considerable.

Literary Realism started in Russia with the story of "The Cloak" by Nicolai Gogol. He described the realities of Russia as a satirical one. But the most famous Russian realist novels such as "War and Peace, Anna Karenina and the Resurrection" relate to a great writer like Leon Tolstoy. But most of the stories are known as "psychoanalytic realism". In his masterpiece, "Crime and Punishment" deals directly with the psychological effects of crime on his character's personality. Here it is essential to remind Ivan Gorchakov with his immortal "Abloom". In this novel, the slackness of the Russian aristocracy is analyzed. Also, Maxim Gorky, whose signature in Russian meant "bitter and miserable", became very popular. His stories are more about the lives of socially rejected and humble ones, who are not intrinsically criminals, and the society is responsible for their misery and blindly seeking light. Antoine Chekhov, whose main education was in medicine, but later turned to literary work. He has written many novels and short stories. The term realism in philosophy actually stands for the school of origin. The realism school is the opposite of the school of idealism; a school that denies the existence of the external world and sees everything as mental imagining. Realism is the originality of external reality. The school believes in the existence of a world outside and considers the independent of human perception. The idealists view all the creatures and what we perceive in this world, as mental perceptions and affirmations of the mind of the individuals, and believe that if I perceive everything, I cannot say that there is something when I am not existed any more. While, according to the realist opinion, if we humans go away, there will be again a world outside. In general, a realist views the existence of the world as real and independent of his own mind. It should be said that in fact all human beings are real because they all believe in the existence of an outside world. Even the idealists in real life and behavior are realists, because they have to consider the outside world as a real subject, in order to do something or even say a word. The word "realism" has historically been used in different ways, other than the meaning which was said for it. The most important of these uses and applications is the meaning prevalent in scholastic philosophy. Among the philosophers, there was a great controversy over the scholarship of whether the universe was external or that it just exists in the mind? The realists called those who, just considered the universe as something in the mind and those who considered the creatures as subordinates, idealists.

Painting Art from the Viewpoint of Hegel

The art of painting is tangible and visible. An art that deals with the color and composition of colors; however, the color is visible and material, but the colors are not merely a combination of light and darkness, but of a quality that is lacking in any kind of physical and material mass. Painting is not a mass of material materials, but completely free and unique in the dimensions of canvas painting and the combination of special colors. The theme of painting is from human imagination, and it expresses the feelings, intentions, thoughts and emotions of the heart; hence the incarnation of the highest manifestations of human soul and material objects and material objects. From Hegel's point of view, the deepest spiritual beauty in visual arts is found in paintings depicting holy Mary and the child, because in these paintings, what is said is the feeling of immortality. Hegel had a special interest in the paintings of the early Flemish painters, Jan Van Eik and Hans Milling, who had seen his work in his trips to Kent and Bourgogne in 1827. But he also believed in Rafael's position and was particularly influenced by the expression of "honorable, honorable, and innocent motherly love" in the Castellan Raphael, which had been seen in Dresden in 1820. The Greek sculptors portrayed the "Nouveau" as simply "pain-stricken" by losing their children. In contrast, Van Eik and Rafael, paintings depicted by the Virgin Mary, are filled with eternal love and "hustle" that the Greek sculptures never come to its feet (Holgate, p. 62). Romantic art has created powerful works in painting, this two-dimensional art, but the spirit also gradually returns materiality in the painting and requires a non-dominant form. Hegel considers art as a typically Christian art, an artist who seeks to portray the story of salvation that came in the teachings of Christ, but sensuality, such as painting, is not a pessimistic expression for the spiritual content of the Christian religion. The Christian religion, like the Eastern religions, needs to display its content more freely and without any dimensions and materiality, and aesthetically. The soul encounters the shape of the painting with the dimensional limitations, and it requires more powerful capabilities. So he goes to music.

Hegel and the aesthetic end of philosophical art

The last representative and figure of the index of this philosophical tradition, whose views on the idealistic aesthetic of Hegelian philosophy are also the point of perfection of German idealism and the culmination of its achievements was Heinrich Huto. He considered Hegel as the founder of the "Philosophical History of Art, in which art has a logical historical circulation course. Heinrich Gustav Huto was one of Hegel's flowers who published the notes of the Hegelian aesthetic lessons in the form of a coherent book. Hegel, unlike Kant, considered art to be superior to natural beauty. This thinker prefers artistic creation to the natural beauty of nature, and completely reverses the Kantian paradigm, since the creature's effect considers man as an extravagant of the human soul and mind. And its preferred to nature. Hegel believes that once something is created by man, it is sufficient to prevail over everything in nature and from nature. Thinking and contemplating has surpassed beautiful art. Considering these considerations, art must be said to belong to the past, in terms of its highest mission. "According to Hegel, Kunstreligion has

been the epitome of ancient Greek civilization, and in the new era, "We can still hope that art will be elevated and perfected, but the art form is no longer the supreme necessity of the soul. Regardless the fact that we find the sculptures of the Greek gods ... it does not change; we will not kneel before them anymore [the artwork]. Getting the real meaning of this statement is not possible without reference to ontology. One can dare to say that ontology is one of the most important issues of philosophy, and Western philosophers have taken different positions on this issue. After Descartes, the materialism, the idealism and duality were the main responses of Western philosophers to this issue. The explanation of this subject is what the essences of cosmos is. Is it merely materialistic fact, or that the spiritual affairs are also a part of reality? Descartes believed that cosmos consists of two essences: material essence and spiritual essence. From his point of view, the essence of spirituality is of more realistic and important because the spiritual essence in the emergence does not require material substance, while the material essence needs spiritual essence. Objects with stretches (including the human body) are examples of the material essence, and God and the human spirit are instances of spiritual essence. After Descartes, some philosophers denied clerical substance and regrade everything to matter (materialism), and some, like Barclay, denied the material essence and adopted an idealist position against this issue. But Hume made doubts the truth of concepts such as causality and substance, and thus doubt the possibility of ontology and questioned it. Kant, through Hume, arose from the dogmatic sleep of the history of metaphysics and considered the domain of human cognition more restrictive than the it could acquire knowledge about non-emergent (non-emotional) affairs, and therefore the fact that an independent reality of the human mind is composed of material essence or spiritual essence was an irreconcilable problem because it's not obvious whether the phenomena belongs to human cognition or not. : "It is impossible to know what these objects are" (Corner 2001: 231). Fitch, with the concept of (or pure), or ((absolute) I) transmitted the boundaries had Kant had set for the thought: both ourselves and that which is independent of our minds (and not accessible to our minds), I am absolute in Inside yourself. (Rack: Copelston, 1997, p. 7, 57). Thus, in the idea of caustic allism, the element is fetched (the absolute absolute), which transcends the boundaries of human cognition (determined by Kant); however, from the point of view of the fate, this element can be considered as a subject Philosophical reflection. Hegel also took an idealist position on this issue. From his point of view, the reality is absolute, which is originally a spirit or in the sense of the mind, not material: "Hegel believes that the reality of death is the same mind / soul / not material" (Singer, 2008: 133). He writes: "The true nature It is not be because of [essence] but also because it is because subject or mind "(Hegel 2010: 66). This reality of deed emerges in history and becomes more aware of this process. The consciousness of it is itself, the absolute self, which becomes conscious in the process of becoming. This "becoming" is not changing to something else; it is "becoming itself" (ibid., P. 68), namely, the consciousness of the soul of itself; absolute: in absolute terms, it must be said that the absolute is basically the result, that is, only at the end of the absolute is what is in fact There is, and the very outright nature of the absolute, which is the subject of his being, is right. (The same: 70-69) The process of being aware of the soul has three stages: the idea of logic, nature and spirit. (Copelston 1367: 7, 176)

The goal and the end result is the process of becoming, absolute consciousness and his awareness of his freedom, and this self-consciousness will ultimately be achieved in the third stage of the process, when the absolute consciousness of itself in the consciousness of the sovereign spirits (= human beings) He comes to the fore and this consciousness has three forms in history: art, religion, and philosophy. These three different forms of consciousness are the absolute spirit of his will. But the limits and limits of knowledge are different, and some are more limited than others, and others are more complete. From the perspective of Hegel, the more limited forms of consciousness necessarily evolve and become more complete and superior forms: Hegel considers the development or evolution of consciousness to be evolutionary towards a form of consciousness that is more complete for knowing it, and finally to "Knowledge or Absolute Knowledge ". (Singer 2008: 100). But how is absolute absolute knowledge available? Absolute, first of all, can be found in the form of a sensual form of beauty, which is a sensual form of beauty, either in nature, or in art. From Hegel's point of view, the consciousness of the latter (the work of art) is better and more expressive, "because the artistic beauty is created by the mediator of the soul" (Copelston, 1367: 7, 229). Art can be one of the forms of absolute show and spiritual will: "The art of the transcendental soul is the divine and human free will." (Houlgate, 2009).

Accordingly, the work of art is absolute form to Hegel, and although absolute from in Hegel's point of view is not entirely transcendental to the material nature, but its absolute in principle the spirit, not matter, that is, in principle, free and conscious, not forced or lack of consciousness: to prove The freedom of the soul one must show that the soul is free and inanimate in relation to what is inert, inferior, and non-life itself; that is, the inorganic three-dimensional material drawn by the force of gravity toward the earth. Therefore, art must transform such a hard-nosed and mindless substance into the expression of the spiritual will, which Hegel calls "putting on an inorganic substance." (Houlgate 200). From Hegel's point of view, two elements of substance and content (or idea) are the consistency of the work of art and the beauty of the work of art is in the relation between these two elements: "Hegel considers the beauty of art as the emergence of an idea if it is tangible" (Shapiro 2009: 318) The main content and main theme of the work is in fact the absolute consciousness of his free will, and in Hegel's view, this element of the work of art is in conflict with its material element. (David James 2009: 5)

"It's true that on the one hand, we make such a high place on the one hand," Hegel says, but on the other hand, we must remind you that dem Inhalt nach is a perfect and absolute way of knowing true mental affinity rather than form nach) because art is limited in its form to a definite material and subject matter. In art works, it is just possible to express the truth in a narrow circle. The material and subject matter of art is determined to be intimately in touch as it had been with the Greeks. There is also a deeper understanding of the truth that it is no longer so close and unpredictable to the art material It is in the best possible sense that can be expressed in words. This is how Christian understand the truth and spirit of our contemporary world, or the spirit of our religion and our rational education that seems to go beyond the order in which the rank of art is the supreme way of absolute awareness. A specific type of art production and other artistic works does not fulfil us. We are higher in rank to worship and praise the artwork as a goddess. It

has come to light that the art does not fulfil spiritual needs, like it does for the tribes and people used to meet their needs, (Other) cannot satisfy. "(Shahabi, Zia., 1382: 89).

Hegel introduces two major elements of art, and according to the type of combination and the overcoming of each of these elements, the position of different types of art is determined in the philosophy of art itself. These two elements are: 1) the content, the idea and theme of the work of art, and 2) the physical and material element and the tangible effect. Hegel emphasizes the first element, and this is one of the main features of his aesthetics and in his philosophy of art which separate it from that of Kant's aesthetics (which is further emphasized on the form of artwork): to say that all philosophical aesthetists in the nineteenth century and the twentieth or Kantians did not exaggerate the Hegelian. Kant's aesthetics focuses on those features of the aesthetic experience that distinguishes beauty from other matters (ie, knowledge and practice), and emphasizes the way to contemplate the form, and determines the facial determinant of the distinction between aesthetics. [By contrast,] Hegel's aesthetics emphasizes the meaning and content of the work of art, and recognizes the superiority of these works in that ... their content is more realistic and have a thoroughly integrated idea. (Shapiro 2009: 315-16). Thus, among the two material elements and content of the work of art, the content and theme of the work of art is the ability to display the soul in a proper way, and not the physical and material element of the work. Accordingly, as the content and theme of the work of art dominates the material element, that art is superior to and superior to Hegel's. Hegel Henry, who has such a feature, calls romantic art. An art in which the material element and the content element are equally balanced are classical art, and the art in which the physical and material element prevails is called symbolic art. Therefore, romantic art is more versatile and more spiritual than classical art and classical art: "The classical art of the most romantic art and art is the most spiritual art." Shapiro (2009: 318). The supreme work of art from Hegel's perspective is in the same element of content and meaning, and therefore, romantic art is the highest art. One of the main features of the work of art is that its material and physical element is an element of content and the art of perfection is when the material element is completely It serves to express and fully translate the content, but in the symbolic art of this theme and content it is not fully expressed, but merely referred to. Therefore, symbolic art is mysterious and mysterious, and is more consistent with the early periods of human life: "when people of the world, and humans, and nature and spirit, were perceived as serene and mysterious" (Copelston, 1367: 7, 230). It is basically that Hegel considers the art of such art as the art of ancient Egyptians and Indians, and among arts, artistic art is most often used in architecture art. But classical art depicts the spiritual content, that is, in the image that manifests itself in this human art, which has a perilous self-consciousness and soul: "This kind of art, therefore, is anthropomorphic." (Coplston, 1988): C 7, 230) Classical art is more visible in ancient history among the works of the ancient Greeks, and is also among the artistic types in the art of sculpture. Humanism in classical art is such that even for the display of the gods through this art, human forms are used with larger dimensions. In the classical art, which, from Hegel's point of view, often refers to sculpture, the form of free will is granted to the material and is used to represent the will of the human being. But romantic art emphasizes meaning and content, and

hence the physical and material element of art in romantic art is as far removed as possible, and the types of art appropriate for romantic art also have such a characteristic, that is, the physical and material element in them. At least reaches: painting, music and poetry. Art depicts its overall picture beyond its three major periods. The absolute soul tries to find a means to manifestation in every age, and this same quest for a means to materialize content forms the basis of Hegel's three artworks. The spirit may be overcome or be equal to or greater than that. The basis of Hegel's threefold division of art, the relation between form and content. The evolution of art takes place during these three stages, and it is a hypothetical and rational evolution, and it is not time-consuming, therefore, Hegel emphasizes that all types of arts can be found in all forms. Of course, it must be remembered that it is true that each of the types of art is more consistent with one of the three artistic (symbolic, classical, and romantic) types of art, but not enclosed in that particular form. This is especially true of Hegel's architecture: "Thus, the Greek temple, that perfect house made for the gods of human beings, is a typical example of classical architecture, while the Gothic style, which is a specimen of romantic architecture, is the dishonor of this. It is a feeling that the divine existence is passing through the limits of matter." (Copelston, 1367: 7, 32-231). In Hegel's eyes, the individual factor, personal genius, or creative individuality of the artist are marginalized. Art and beauty transcend the boundaries of mental judgment and "ingenuity," and they have a mission that is far superior to the conscious judgment of an individual factor, because: "art is a particular form in which it emanates." Once again, the spirit in Hegel's philosophy, as expressed in the phenomenology of the soul, is not confined to an individual. Rather, it is the human constituents that become conscious during history, and art, along with religion and philosophy, is one of the manifestations of the soul, and beauty is the manifestation of the soul in a work of art and history as a result of this definition, natural beauty is placed outside the aesthetic realm. In Kant's philosophy, on the contrary, it was a natural beauty that played a fundamental role: the tropical forest hordes, the beauty of wild flowers, and the singing of birds allowed the mind to enter into mysterious speculation in nature, which was not the identification of concepts, the harmony of imagination and feel the senses. But Hegel, on the contrary, denies natural beauty, and states: "Artistic beauty is superior to natural beauty, because it is the product of the soul." Rather, the spirit is superior to nature. Of course, there is a natural beauty in the living being. Because "life that saves nature is as beautiful as a tangible idea." In fact, life actually creates a compromise between the organs, and the real differences (members) and the unity of thought and essence of all. So the living limb is beautiful because beauty is an idea in the Hegelian sense or, in other words, "the immediate unity of a concept and its reality to the extent that the unity is manifested in its true manifestation." But the beauty of one and the same body at the same time is a kind of beauty for us. It is not in itself and in itself. For this reason, if the natural beauty below the artistic beauty or in another language is less than the product of the soul, art cannot imitate nature. The old saying attributed to Aristotle (and, on the other hand, the true meaning of it is forgotten) suggests that subtle reconstruction in accordance with natural objects is the source of pleasure. But what is the benefit of this inefficient and inadequate reconstruction? Man, when imitating nature (because, nevertheless, man has not been forgotten from the beginning of nature painting and simulation)

wants to test himself and show his skill. In the first degree, man enjoys the creation of his own artifact, rather than having to recover himself. (Laqueste 1383: 178). But how is beauty possible and how can human beings find the beautiful thing from the other? We said that the Absolute Spirit has three stages for evolution, freedom and endlessness: art, religion, and philosophy.

Romantic art in Hegel's view

In the romantic art - which is the last particular and precise form of art - spirituality reaches its highest level. Romantic art is an art of introversion, and subjectivity in this art becomes aware of its autonomy and freedom. The romantic art to represent the divine and the "kingdom of God" abandon all references to nature and material reality. Greek classical art received its themes from the gods, while romantic art takes its content from the history of the life of Christ, the eternal salvation, the holy Mary and the apostles; this art thus expresses its universality to the utmost. Hegel considers a specific meaning for "romantic" and believes that romantic art is the longest known period in history, from the beginning of Christianity to Hegel's life, and at last philosophical meaning overcomes the conflict between form and content. Romantic art has created tremendous effects in painting and music, but its greatest manifestation, especially in literature and poetry, can be found in the works of Dante, Cervantes and Shakespeare to Goethe and Schiller (Jimens, pp. 169 and 170). In terms of romantic art, one can also express the importance of the spirit of the artist and the pure and absolute mentality. The soul is in no way material and tangible, and cannot be detected, except for the inner and spiritual life. The soul is completely dominant over the form, face, and matter, and it constantly moves beyond something imagined, transcendent, and unassailable, and when it does not end up, it returns to its tangible form. The face in its most favorable state refers to this stage. According to Hegel's general dialectical principles, the first phase, is the stage of biophysics. The bioassay stage is also a tangible external step. Absolute spirit in its course first appears in the form of senses or foundations, which is called "beauty." Ziba'i is not an Absolut and abstract thing, but in addition to mind and soul, it manifests itself in senses. The mind realizes and perceives the manifestation of beauty through the faces. Aesthetic is an objective that manifests itself as an explicit and objective example. For this reason, art is not imitation (or trials) of reality (as the Greeks thought) or the source of universal aesthetic experience (as Kant argued), but alongside religion and philosophy, one of the ways by which mind knows and is known. In this sense, art requires a fresh manifestation of thought. (Houlgate, 2009, p. 293).

According to Hegel, every work of art has two distinct faces, independent of one another and at the same time tightly interconnected: meaning and form. The meaning and unity of the work of art is the form a before objectivity and multiplicity. The meaning or content of the soul is the work of art, the intellectual, general, and the artistic works of soul. According to Hegel, general human emotions, such as the interests of the family and love, the country, society, and ethics, can be the eternal thing of art, because these are general issues and are manifestations of absolute. Evil and bad can never be the eternal thing of art, because they are unreasonable and are not general. The content of the works of art may be a

conception of the spirit of the absolute being that exists in every age and is among the tribes or based on religious concepts common to any race or ethnicity, or any general intellectual conception or concepts such as love and fulfillment of duty. It is an act of conscience and honor and respect that governs the hearts of men. The content that Hegel believes to be in the original beauty (and therefore the original art) is essential and central to the freedom and enrichment of the soul. In other words, the content, the idea or the absolute intellect is as the soul that knows itself. The content of fine art should be God's divine in human form or divine within humanity (as well as exclusively human freedom) (Houlgate 2009, p. 30).

The other aspect of the artwork is its form or body and its objective, sensory and material aspects. For example, rock in architecture, color in painting, sound in music. The two parts of the form and the content are inseparable from. The artwork is also the result of the unity and harmony of its various material elements. When a sense in art, would be able to find a spiritual face, there is both the cognitive development of the truth and the renewal of the observer's power. Natural beauty can conceive a reasonable form to some extent, but the best embodiment is in human art (Beardsley, 1392, p. 45).

The value of any work of art is equal to its benefit of the "soul" that Hegel has taken with human freedom. The work of art, which we read beautifully, is due to the creation of the human spirit and, hence, to the superiority of natural products, and to the same extent that Hegel in his "aesthetics" is nowhere toward the subject of the discussion of beautiful and natural beauty. Zia Shahabi, p. 4).

Every work of art is the place of conflict between matter and soul. In every work, the Spirit inevitably requires matter, without which no effect will be created, but at the same time it will be denied, because it is an obstacle to the complete manifestation of the soul and its covering. At any time, the contrast between the soul and matter is intrinsically manifold, as the art of a certain period has its own characteristics and conditions, and embodies the regularity of the hierarchy between them. Time is like a container in which, absolute, it traverses its historical flow and manifests its meaning in artwork. Art provides material and subject for thought and reflection in such a way that the end-user activity cannot do this. But Hegel was mostly interested in examining the role of art in the development of minds. (Gat, Brice, 1391, p. 53).

Conclusion

In the art of romantic form, the unity and inner unity of the idea is provided and its exterior appearance is again destroyed and a kind of return, although at a higher level than the direction of distinguishing between these two aspects of symbolic art and romantic art happens, the content of romantic art. The particular mentality and individuality of the individual acquires such a spiritual evolution that the inner world seems to be celebrating its victory over the outer world and remains in it through its spiritual richness, at which time a kind of perceptible embodiment. And it is useful. At this stage, according to Hegel, a kind of emancipation of the soul from the pod and its emotional coverage is carried out and a kind of transition to new forms of knowledge and self-awareness, religion and, consequently, philosophy. Romantic art begins in the middle ages. Though Hegel, Shakespeare, Cervantes, and

the artists of the seventeenth and eighteenth centuries, and German romantics, relate to this art form. Romantic art, it is a stage in the development of art that exceeds its limits and goes beyond it. From Hegel's point of view, this is the end to art in general, which means that "no longer a Homer nor a Sophocles ... nor even a Dante, Aryzotto, or even a Shakespeare can be created in our time. What is so rich and meaningful and so motivated and expressed is accompanied by all the materials and supplies needed to complete and understand it once and for all. "Although this does not mean that according to Hegel's notion of art In general, it disappears and its value diminishes and humanity finds other ways of knowing the world and the awareness and expression of its aspirations and ideals. The art of arts has exceeded its limits and does not mean complete destruction, but only a change in the subject matter and its contents are created. The artistic style of the material and the historical traditions of the world the inner life of man, his pleasures and sufferings, his dreams and his goals are various fields of art. Art is one of the manifestations of the Absolute Spirit, and therefore, although it requires the existence of a city organization and government, it goes beyond it. In Hegel's view, beauty is sensible or sensible embodiment of reason. The failure of the artistic representation of the absolute spirit is that the perceptible artistic symbols point to a super-limited universe, while, according to Hegel, God is manifest in the universe, and is not unattainable and does not constitute anything larger than the natural world. But in Hegelian aesthetics, the natural beauty is not the end of artistic activity, and imitation of nature is in fact the process of the image of progressive absolute manifestation, and therefore is an act of anti-consciousness. Absolutely finds its freedom in the evolution of consciousness, and art is important in the first steps of absolute gradual liberation. An introduction to emancipation. In the romantic art of spiritual content, it is more than the fact that the form and form are tangible to be determined. From now on, the particular realm of the other soul is not a noble face. Consequently, it is artistically representing something that no longer has an interest in art. From Hegel's point of view, art is necessarily a cognitive God-nature, and henceforth this important mission belongs to the realm of religion. The Hegelian Classification of Self-representation of itself reflects that we are far from being irreversible in art, and will not be able to from now on in art, because from now on, our communication will be purely external to it. According to Hegel, other works of art will bring us pleasure and judgment, and the truth and the original life of it have been ruined in our days, so we are no longer able to live in art and live in the world of the work of art. Different shapes and forms of art are not compatible with the spiritual and spiritual needs of the soul.

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