

Augustine on the Aesthetics of Ambivalence

HIKASA Katsushi

Sophia University, Tokyo

Preface

“Eloquent silence” and “open secret”, these expressions are called “ὄξύμωρον”, “ἀντιθετον”, and “ἀντιθεσις” in Greek, or “contrarium”, “contrapositum”, and “contentio” in Latin. These literary figures are the juxtapositions of apparently contradictory words. Oxymoron [1] is a well-known figure of expression for the rhetorician or teacher of eloquence. Augustine, who was a teacher of rhetoric, had accepted the tradition, which had come from Greek culture to Augustine’s time.

Augustine, however, used these figures in the context of theology and philosophy. It seems difficult for us to distinguish between literary figures and theological/philosophical ones. Therefore we have to examine their fundamental use and meaning.

His particular usage of oxymoron, found in the prayer to God, is as follows: “(You are) deeply hidden yet most intimately present, . . . immutable and yet changing all things, . . . always active, always in repose, . . . you love without burning, . . . you are wrathful and remain tranquil. You will a change without any change in your design (*Conf.*, 1,4,4).” His expressions and conceptions of oxymoron are the traditional ones when talking about God. Thus, we can say that the figure, oxymoron, is the only or best way not only for Augustine but also for all the metaphysics and theology which intend to ascend to God. Nevertheless, we have to say that this figure is so important and fundamental in Augustine’s philosophy, especially in his aesthetics. His aesthetics explores beauty in a very particular way, i.e. the beauty of God and the beauty of this world in accordance to the idea of oxymoron.

This article aims at clarifying the basic role of Augustine’s usage of oxymoron in his aesthetics. We shall start by explaining the philosophical background, and then we shall try to make clear his ontological and/or epistemological conception of beauty in the light of the ways he uses the oxymoron figure. In conclusion, we shall suggest that Augustine’s aesthetics is the aesthetics of ambivalence.

1. Some backgrounds of Augustine’s Thought

Augustine, as a teacher of rhetoric, inherited from the ways his predecessors, from Aristotle to Quintilian and Varro, understood and used the oxymoron figure. As far as the latter is concerned, their works used many examples, classifications, and explanations, although these did not carry any substantial significance and even less any metaphysical dimension [2]. What about Augustine?

1) Expression and ineffability

Augustine uses the oxymoron for glorifying God. The phrase “(You) deeply hidden yet most intimately present” contains contradictory and incompatible words. Yet it is with these contradictory words that he was able to express God. God is absolutely ineffable. Nevertheless, “if that is ineffable which cannot be spoken, then that is not ineffable which can be called ineffable” (*Doct.Christ.*, 1,6,6). What is the nature of these expressions? We think that when we express God, it is not a definitive act and we limit ourselves to feeling that God is beyond our conceptions and beyond this world. In this human world, “hidden” and “present”, or “active” and “in repose” are always opposite, and never compatible. If we try to express God according to our humanly limited language, we cannot express God beyond this world unless we use the contradictory words of this world. In short, transcendental beings accept the expression oxymoron because of its transcendence. Oxymoron is the emphatic way of expressing the ineffability of God. Therefore, since God is expressed through these incompatible words, the expression itself shows that God is beyond all contradictions.

2) Augustine and Plotinus

Augustine is said to be largely under the influence of Plotinus. For example, in the opening of his *Confessions*, he talks about God’s omnipresence, saying, “Or is the whole of you everywhere, yet without anything that contains you entire? (*Conf.*,1,3,3)” [3]. We think that it is similar to the spirit of the oxymoron. From this question, Augustine starts his quest for God, “Who then are you, my God?”, and carries on evoking God by using the oxymoron figure, as quoted above. These expressions seem to be closely related to Plotinus’s concerns. And especially when Augustine uses the expression “eloquent silence” at the end of the relevant passage, we have to think of the influence of Plotinus in it [4]. The following saying is central in Augustine’s introspective attempts to express God: “But in these words what have I said, my God, my life, my holy sweetness? What has anyone achieved in words when he speaks about you? Yet woe to those who are silent about you, because, though loquacious with verbosity, they have nothing to say (*Conf.*, 1,4,4).” In this context, there is the reflection by Augustine on his act of expression. Augustine tries to produce words about God, but these words are not worth of expressing, he nevertheless says he has to continue to talk about God. We should mention that the expression quoted above, “though loquacious with verbosity, they have nothing to say”, i.e. “eloquent silence”, is not only confined to expressing the oxymoron figure. It also indicates the oxymoronic situation of his life. We can see in it the correspondence between the oxymoronic expression of God (as ineffable and not ineffable) and the oxymoronic state of man who tries to express God (as not ineffable) and reflects of his act of expression (as ineffable).

We also see this correspondence in Plotinus. In Plotinus, the oxymoronic state of humans is as follows: “we say what it (i.e. the transcendental being) is not, but we do not say what it is; so that we speak about it from what comes after it” (*Enn.*, 5,3,14). In the human language, it is only possible to talk about a transcendental being as in negative theology, and to mention the various earthly beings that have emanated from the One. Thus, there are many cases in which Plotinus tries to express the transcendental being, especially the Intelligible, and it is

appropriate for the usage of oxymoron to express the Intelligible-as-God [5]. Although there are differences between Plotinus who shows objectively the position of the Intelligible in the expression of the hierarchical worlds, and Augustine who shows ardently the glorification of God in the expression of the oxymoronic state of man, we can see in the oxymoronic usage of language Plotinus's influence upon Augustine.

3) The Cause of the "Beauty of God"

Fontanier studies the aesthetics of Augustine by comparing it with that of Plotinus [6]. He argues that, when Augustine asks how Substance as Trinity is "simple and multiple (*Trin.*, 6,6,8)", Augustine can identify God with the unchangeable Beauty at the basis of the concept of "the variegated and also simple (*Enn.*,6,4,11)". As such, Fontanier shows the correspondence between Augustine's expression of the God-Substance as "simple multiplex, or multiple simplicity (*Trin.*, 6,4,6)" and Plotinus's expression of "that which is all-beautiful and variegated and not variegated" [7]. Besides, he also mentions the following in *De Musica*: "nothing is as equal or similar as one and one", and "the number both begins from the one and is beautiful through equality and similarity" [8]. This early thought in Augustine comes from classical Greece, but changes into his own in *De Trinitate*. "Species" as God the Son-"Verbum" in Trinity is "equal and similar" to God the Father because of both having the same eternity [9]. In Trinity, the "many" is brought together with the "one", which is of the highest equality and similarity. Then, God who is the highest kind of equality and similarity is Beauty. As we can see, the notion of beauty develops from the notion of "many and one", which is representative of the oxymoronic usage of language.

2. Compatibility between "all-beautiful" and "all-ugly"

Although the concept of "many and one" as a paradigmatic instance of the oxymoronic usage of language enacts the beautiful, it is only limited to evoke God. This usage is however not only applied to transcendental being but also to this world when it comes to expressing the created things through the intellectual insight.

1) The judgment of the "all-ugly"

If Augustine only thinks of the absolute beauty of God and just seeks for it, he would treat all beautiful things as negative ones except God. For if compared with the Beauty of God, the beauty of this created world has to be thought to be ugly.

"We are put in mind by the things of which we are judges to look to that standard by which we judge. We turn from artistic works to the law of the arts, and we shall behold with the mind the form by comparison with which all the things are tarnished which its very goodness has made beautiful (*Ver. relig.*, 52,101)."

In this context, there is the intellectual activity of comparison. After the experience of the ordinary judgment of beauty when looking at an artwork, the reflection of that experience brings the turning process from the object judged to the law of judgment, i.e. Beauty itself. That is, the reflective insight into the aesthetic judgment brings the discovery of the standard

of that aesthetic judgment and, as a result, the change of the value of object in the judgment. In those situations, even the superior aesthetic judgments in this world already are at a low level in comparison with the standard. Thus, ordinary “beautiful” things in simple judgment change into “ugly” things in re-judgment. Comparatively speaking, beauty in this world is treated to be negative and denied, whereas only the beauty of God keeps being admired. We can say in the style of Plotinus that nothing in this world realizes equality and similarity, and that nothing can be “one” because things in this world are simply “many” and diffused. Augustine also follows this line of thought.

Indeed, in his own words, “In all the arts it is harmony (*convenientia*) that gives pleasure preserving unity and making the whole beautiful. Harmony demands unity (*unitas*) and equality (*aequalitas*), the similarity of like parts, or the graded arrangements of parts, which are dissimilar. But who can find absolute equality or similarity in bodily objects? Who would venture to say, after due consideration, that any body is truly and simply one? (*Ver.relig.*, 30,55)”

If Augustine were significantly influenced by Plotinus’s emanative view, his aesthetics would be centered on the beauty of God, i.e. an aesthetics that searches for the kind of perfect beauty that we find at the singular top of the hierarchy of things. Nevertheless he has also another kind of aesthetics.

2) The judgment of the “all-beautiful”

“Because there is greater beauty in the form of man, by comparison with it the beauty of ape is called deformity. And this misleads the unknowing. They think that the one is good and the other bad. They do not notice that the body of the ape has its own proper measure, correspondence of limbs on both sides, concord of all its parts, readiness in self-defense, and other qualities which it would take a long time to pursue (*Nat.Bon.*, 14).”

Although the validity of such a deformity is acknowledged by means of comparison, its judge is “deceived without consideration”. In the ugly things that are judged in comparison with the superior thing, we can also discover their own beauty, if we just look at those things in themselves. Thus, Augustine says, “even with them (i.e. the wicked) everything is beautiful, though they are vile (*Conf.*, 5,2,2).” This “everything” that contains the wicked, must be judged to be beautiful. Although the wicked “flee from You”, “stumble over You”, and “change your truth into a lie and serve the creation rather than the Creator”, they are nevertheless not completely bad but only “shadowy”(*Conf.*, 5,2,2-3,6). In other words, they are just the dark color in the picture.

“And the sinful will, though it refused to preserve the order of its own nature, did not on that account escape the laws of the just God Who orders all things for good. For just as a picture is enhanced by proper placing within it of dark colors, so, to those able to discern it, the beauty of the universe is enhanced even by sinners, though, considered in themselves, theirs is a sorry deformity [10].”

In this view, things in this world become judged to be “all-beautiful” whatever they are in their judgments. Though this seems contradictory when we consider the all-ugly judgment, there is also the activity of right and valid judgment in it. Its judgment owes to the view of the

goodness of created existence (as “bona creatura”). The wicked and evil things are “created good, being well fitted for the lower parts of your creation (*Conf.*, 7,16,22)”. This earthly world is simply “all-beautiful”, and the existence of dark color has a significant function.

3) Compatibility between the “all-beautiful” and the “all-ugly”

Both aesthetic judgments, the “all-beautiful” and the “all-ugly”, are not ordinary ones, but are based on the peculiar view that sees the Creator and His creation. Although there is a difference between the two, i.e. the direct gaze (up) onto God and the total gaze (down) into the creation, both are totally right, and are the intellectual and aesthetic activities altogether. In both judgments, there is the intellectual activity of the mind (*intellectus*) oriented toward the intelligible, Beauty itself [11]. From the same intellectual activity arises the oxymoronic view on this world, that is, the ambivalent status of created existence.

3. The Aesthetics of Ambivalence or of Oxymoron

The expression “Beauty of God” in chapter 1 is based on intellectual recognition. On the other hand, two judgments, the “all-beautiful” and the “all-ugly”, also owe to intellectual recognition as we saw in chapter 2. It is necessary for humans to live on the basis of intellectual recognition. The aim of life is the return to God. Therefore, humans have to avoid living a sensible or irrational life because of the fact that error can happen. When the most important life is the intellectual one, how is human experience in ordinary life, especially the aesthetic experience?

1) An ambivalent approach to aesthetic pleasure in this world

Generally speaking, in the moral doctrine in Christianity, since the aesthetic pleasure in this world is still sensible pleasure, all pleasure has to be denied. Augustine is in the same position, because the occurrence of pleasure is closely related to the sensible world. But, it is remarkable that Augustine never denied pleasure altogether.

Let us turn to the text concerning the pleasures of the ear treated as part of the theme of the temptation of the five senses, in the *Confessions*.

“It (i.e. the pleasure of sense) tries to be first and to be in the leading role, though it deserves to be allowed only as secondary to reason. . . . Sometimes, however, by taking excessive safeguards against being led astray, I err on the side of too much severity. I have sometimes gone so far as to wish to banish all the melodies and sweet chants commonly used for David’s Psalter from my ears and from the Church as well. (*Conf.*, 10,33,49-50)”

It is the reflection of his painful experience in pleasure. There is a conflict or opposition between an Augustine who cannot cease feeling attracted to beautiful and sweet music and thus cannot avoid pleasure, and another Augustine who controls himself and restrains himself from all pleasures as much as he can [12]. However, in the auditory aesthetic experience there seems to be a positive view beyond that conflict [13]. Of course, this view contains the serious problem, that is, whether to refrain from loving for things in this world or not [14]. On the one hand, we generally all have to live our total life to seek for the Beauty of God. On the other

hand, in our individual and personal life, we very much have to take notice of the occurrence of pleasure in particular forms of beauties. This problem is not necessarily resolved by resisting the emotion that can conquer reason. Rather, Augustine advises us to “use” things in this world just as the way we “use” emotional or pleasurable experiences [15]. Pleasures in everyday life have the utility for us to strengthen the weaker mind, and to promote our love of God. We think that in these situations the emotion in pleasure can cooperate with intellectual activities or have the same purpose [16].

Augustine also approves of the emotional experience associated with pleasure in the context of the interpretative reading of the Bible (and this interpretative activities are based upon the love of neighbors and God). According to him, in the way of discovery (*modus inveniendi*), he says that when there is certain metaphorical expression the function of “*dulcet*” metaphor is to show things “more enjoyably”, while in the way of teaching (*modus proferendi*) he also says that the point is to make people to “be moved” and to make rhetorical addresses “so as to teach, to delight, and to sway (*ut doceat, ut delectet, ut flectat*)”, following Cicero (*Doct.Christ.*, 2,6,8; 4,4,6; 4,12,27). The emotional experience associated with pleasure is therefore useful for the biblical exegesis.

We can confirm that Augustine approves of the aesthetic experience in ordinary life insofar as it is useful. This means that intellectual activity, as it were, co-works with emotional activity. In other words, since rational reason and irrational emotion are not in conflict with each other but as if in partnership, we can say that there is ambivalence in positive meaning or that it contains an oxymoronic element. It is thus no exaggeration to say that it is necessary for people to experience piety as an emotion in order to love the Beauty of God. Precisely, Augustine never claimed that we only need reason or the intellectual ability to recognize. For sure, he acknowledges the possibility of the presence of charismatic saints aloof from others [17]. But when taking into consideration the community needed for mutual love, he never rejects the significance of emotional experience associated with pleasure. Rather, he actively admonishes people to “use” aesthetic experience. Then, it is necessary for people to examine and evaluate each individual and particular experiences in real/earthly life as horizontal levels altogether with the ideal/heavenly life as vertical level. Though it might seem paradoxical, Augustine could try to search for the proper human life, which would integrate the rational life of language with the irrational life of non-language [18]. If so, we can define Augustine’s aesthetics as the aesthetics of ambivalence.

2) The ambivalent approach in the love for the Beauty of God

Augustine as the teacher of rhetoric, of course, knows well and uses the figure of oxymoron in his *Confessions*. He talks about the difficulty of learning a foreign language in his younger days, saying, “it (i.e. the difficulty) sprinkles gall, as it were, over all the charm of the stories the Greeks tell (1,14,23).” Other typical examples from the *Confessions* are the following: “There was nothing beautiful about you (i.e. my act of theft), . . . the fruit which we stole was beautiful (2,6,12)”, “a malicious good will (3,2,3)”, “I was in no kind of doubt to whom I should attach myself, but was not yet in a state to be able to do that (7,17,23)”, and “with terror inasmuch as I am utterly other than it (i.e. the light of Wisdom), with burning love in that I am

akin to it (11,9,11)". These are not about God but about "the human" in Augustine himself. According to Fontanier, the search for God (*quaerere Deum*) in him, which is intended "to see, to have, and to enjoy God" as the eschatological final event, is the love for the Beauty of God. This love for such a beauty is proper to the oxymoronic language [19].

"One thing I have asked of Lord; this shall I seek after: that I may dwell in the house of the Lord all the days of my life, that I may gaze upon the delight of the Lord. Fear not that you may fail from a surfeit; such will be the delight in beauty that it will always be present to you and you will never be sated – rather you will always be sated, and yet never be sated. For if I say that you will not be sated, there will be hunger; if I say that you will be sated, I fear surfeit (*In Iohann.eu.*, 3,21)".

The oxymoronic expression, "insatiabilis satietas," evokes the endless love heading toward the beauty of God, i.e. the love as "ἔρωσ" that shortens the distance between the lover and the loved, just like with the Platonic conception of love [20]. But the specific characteristic in Augustine's thought is the emphasis on the ambivalent nature of human love that keeps advancing endlessly. The purpose of love is never only an ascent to God by denying this world. Indeed, the nature of such a love is ambivalent; there is vertical love that searches for the "enjoyment" of true Beauty by glorifying God; and there is horizontal love that searches for the "use" or the meaning in this world by giving a positive position in it. These aspects of love increase gradually and infinitely. Moreover, love itself brings more ambivalence to its nature. Augustine talks about love as follows, . . .

"Love is everlasting because that beauty can never cloy (*Enarr.,in Ps.*,83,8)."

"After all, if love by believing what we cannot see, how much more will we do so when we have begun to see it? (*Doct.Christ.*, 1,38,42)."

"That vision of God is a vision of such great beauty, and is most worthy of a love so great (*Civ.Dei.*, 10,16)."

These texts mean that beauty is closely connected with love. This view is also confirmed in his aesthetic experience with reference to the context of "memoria" in the *Confessions*. His starting point in the quest for God within the field of his memory is the certainty of the love for God. From there, he searches for God as the loved and finally, in his aesthetic experience, celebrates God in the oxymoronic way as a "Beauty so old and so new".

Thus, human nature finds itself in a fundamentally ambivalent situation, and the oxymoronic language that expresses this matter of fact shows the aesthetic way of thinking God's Beauty as the end of ardent love.

Conclusion

In chapter 1, we saw in God's Beauty the ambivalent nature of the "one and many" and of God's substance itself. We also showed the ambivalence involved in the human recognition of what is "all-beautiful" and "all-ugly". In addition we noted the complementary but ambivalent relationship between the intellectual act and the emotional one. These ambivalences were to be found in the love for the Beauty of God. In a word, the oxymoronic usage of language is rooted on the situation that human nature experiences when facing God.

Augustine glorifies God, but immediately after that he reflects on himself. This is the philosophical theme: the imperfect human condition faces God's perfection. As already mentioned, there is the correspondence between the oxymoronic state of the transcendental being itself and the human oxymoronic nature that expresses this transcendental being. If glorification is the core of love there is the paradoxical situation whereby the closer the lover gets to the loved, the more distant he feels from the loved and the more even in this distance he also thinks of himself as loved (created by God).

Aesthetic experience in Augustine is very close to love. Before his "conversio", he thought, "do we love anything except that which is beautiful? (*Conf.*, 4,13,20)." Here is a fundamental relation between beauty and love. Although Augustine, first of all, warns people not to go to the overturned love, nevertheless he advises people to promote love, to regard highly the created things of this world, and to "use" them. Augustine, who had respect for the earthly society, was not just the philosopher of mysticism. He always tried to evaluate the ordinary and earthly life. Beauty, in his philosophy, was the ultimate goal of life through the two ways of love, that is, the vertical passionate love, and the horizontal neighborly or moderate love. This is why it is proper to talk about the Aesthetics of Ambivalence for his philosophy.

Notes

- [1] We only use the word "oxymoron", which is the most all-encompassing and relevant word. The meaning of oxymoron ranges from the logically incompatible contradictory expression to the rhetorically compatible contradictory expression. Our aim is not to establish various types of expressions, but to clarify Augustine's usage of the oxymoron figure, whether in prayer, or for epistemological and metaphysical purposes.
- [2] There were many arguments about the meaning or effect of oxymoron. In Aristotle, a contradictory expression (ἀντικειμένη λέξις) is held to be pleasant because it is quite plain to put something together, since contradictory sentences that produce long syllogistic sentences are brought together into one conclusive and condensed expression (*Rhet.*,1409b-1410a,b). In Cicero, the words that relate to each other in a contradictory way (verba relata contrarie) make a speech decorative and give a sense of humor to it (*De Orat.*, 2,263). In modern definition, see O.Ducrot et T. Todorov, *Dictionnaire encyclopédique des sciences du langage*, Paris, Le Seuil, 1972, and Group μ, *Rhétorique Générale*, Librairie Larousse, 1970.
- [3] Cf. *Enneades*, 5,5,9.
- [4] Cf. F.H.Chadwick, *Saint Augustine, Confessions*, Oxford, 1991, p.4-5. See A.Yamada, *The fundamental Problems of Augustine* (in Japanese), 1977, Sobunsha, pp.49f.
- [5] Cf. *Enneades*, 6,5,6. "For the intelligible are many and they are one, and, being one, they are many by their unbounded nature, and many in one and one over many and all together."
- [6] Jean-Michel Fontanier, *La Beauté selon Saint Augustin*, Presses Universitaires de Rennes, 1998, pp.135. Fontanier compares Augustine with Plotinus and argues that in Plotinus God is absolutely One and simple and beyond beauty, but that in Augustine although God is one and single being, is simple and many. As a matter of fact, Fontanier's argument according to which Augustine adopts "une formulation oxymorique" is right insofar as he shows some similarities through comparison from the viewpoint of historical influences. We think however that we ought to widen this scope and to argue for a proper aesthetics of "formulation oxymorique".
- [7] *Trin.*, 6,7,33. According to Fontanier, in this passage Plotinus identifies beauty with being and

differentiates beauty from the One. But there are other interpretations of the Greek text. For the moment and following Armstrong, we adopt Fontanier's reading of the text.

- [8] *De musica*, 6,13,38. For the view connecting equality and similarity, see Aristotle, *Metaphysica*, 1021a.
- [9] *Trin.*, 6,10,11-12. Augustine interprets Hilary's view. Augustine thinks of "species-Verbum" in Hilary as Beauty (*pulchritudo*). We have to pay attention to beautiful form (*species*) as well as to equality and similarity.
- [10] *Civ.Dei.*, 11,23. This type of metaphorical explanation about the beauty of the world in term of a picture comes from the Stoics. Cf. *Ver.relig.*, 40,76. For the comparison between humans and apes, see Heraclitus, fr.82.
- [11] J-M.Fontanier, *op.cit.*, p.171ff. Fontanier explains the distinction between "philokalique" and "misokalique".
- [12] For the same conception with art in general, see *Conf.*, 10,34,53. "But, my God, and my beauty (*decus*), for this reason I say a hymn of praise to you and offer praise to him who offered sacrifice for me. For the beautiful objects designed by artists' souls and realized by skilled hands come from that beauty (*pulchritudo*) which is higher than souls; after that beauty my soul sighs day and night." Since the beauty of artworks comes from that of God, the problem of pleasure in artworks is that "From this higher beauty the artists and connoisseurs of external beauty draw their criterion of judgment, but they do not draw from there a principle for the right use of beautiful things." He uses vigilance against beautiful externals.
- [13] For the auditory aesthetic experience, see *Conf.*, 9,6,14; "How I wept during your hymns and songs! I was deeply moved by the music of the sweet chants of your Church. The sounds flowed into my ears and the truth was distilled into my heart. This caused the feelings of devotion to overflow. Tears ran, and it was good for me to have that experience." Augustine's positive standpoint of the pleasures of the ear is basically depended on the content of words in music. However, his emotional effect owes to that "they are sung with a clear voice and entirely appropriate modulation (*cum liquida voce et convenientissima modulatione cantantur*"). In addition he declares that "I fluctuate between the danger of pleasure and the experience of the beneficent effect," and he says in conclusive tone, "I am more led to put forward the opinion (not as an irrevocable view) that the custom of singing in Church is to be approved, so that through the delights of the ear the weaker mind may rise up towards the devotion of worship."(*Conf.*, 10,33,50)
- [14] Cf. *Conf.*, 10,37,61; "You have not only commanded us to be continent, that is to restrain our love for certain things, but also to maintain justice, that is, the objects on which to direct our love."
- [15] For the distinction between "use (*uti*)" in the sense of instrumental value and "enjoy (*frui*)" as in final value, see *Doct.Christ.*, 1,4,4.
- [16] Cf. *Doct.Christ.*, 1,27,28; "living a just and holy life requires one to be capable of an objective and impartial evaluation of things; to love things, that is to say, in the right orders (*ordinata dilectio*)."
See also *Trin.*, 8,9,13; "the more ardently we love God, . . . we see the unchangeable form of justice in God, and we judge that men ought to live in conformity with it". For the cooperation between emotion and intellectual cognition, see my paper (in Japanese), "What is the aesthetic experience - in the case of Augustine?", *Tetsugaku-Ronshu*, Sophia University, vol.33, 2004.
- [17] Cf. *Doct.Christ.*, pro.4-8. The charismatic saints are the mystic people who read solitarily, truly understand the bible and reach the truth by themselves outside the normal social communicative activities.
- [18] Biblical exegesis is achieved by the one who takes part in the human social life with active neighborly love (*charitas*), and who views this world as the created good (*bona creatura*). The biblical exegesis needs love for people and for God. See my paper (in Japanese), "Augustine on semiotics, its communicative orientation in *De magistro* and *De Doctrina Christiana*", in *Studies in*

Medieval Thought, The Japanese Society of Medieval Philosophy, vol.46, 2004.

[19] Fontanier, *op.cit.*, p.144ff.

[20] For “insatiabilis satietas”, see *Conf.*, 2,10,18; *Sermo*,125,11. For another similar expression, such as “invisibilis visio”, see *In Iohann.eu.*, 53,12; *Epist.*,148,2,6. Cf. *Conf.*, 2,10,18.

< **Reference books of English translation** >

F.H. Chadwick, *Saint Augustine, Confessions*, Oxford, 1991.

A.H. Armstrong, *Plotinus, Enneades*, Loeb Classical Library, 2001.

J.H.S. Burleigh, *Augustine: Earlier Writings*, The Westminster Press, 1953.

E. Hill, *Teaching Christianity, De Doctrina Christiana*, New City Press, 1966.

D.W. Robertson, *On Christian Doctrine*, Macmillan, 1958.

S. McKenna, *Augustine, On the Trinity*, Cambridge, 2002.

J.W. Rettig, *St. Augustine, Tractates on the Gospel of John*, The Catholic University of America Press, 1988.

M. Boulding, *Exposition of the Psalms*, New City Press, 2002.

R.W. Dyson, *The City of God against the pagans*, Cambridge, 1998.