

**ERNST HEINRICH PHILIPP AUGUST HAECKEL
- ABOUT THE ART OF NATURE ARE BEAUTY
AND INTELLIGENCE ATTRIBUTES OF MATTER?**

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Abstract

Ernst Haeckel can be considered the greatest partisan of evolutionism. He did not adhere only to the ideas of Darwin, but he brought sufficiently strong arguments based on which he contributed to the substantiation of the theory of evolution.

Outstanding zoologist, embryologist and ace of the animal morphology and comparative anatomy, Haeckel had an intellectual structure of encyclopedic type; he managed to master the whole and to "dissect" the parties up to the elucidation of truth.

As a zoologist, he achieved the monumental monograph of Radiolaria, presenting thousands of species, among which 150 species new to science.

In order to achieve the monograph of Radiolaria, Haeckel proposed himself to make scientific drawings in which to surprise with precision the skeletal structures of the researched species so that, by using of these in the preparation of keys for the identification of species, to facilitate the easier identification of all species.

Being an exceptional painter and engraver, Haeckel managed to provide an ideal method for determining the species of this group to the researchers taking into account the precision of presenting the reality in the realized drawings according to the natural material. The scientific drawings were so perfectly realized that through them you can recognize the morphological characteristics of the body and those structural ones of the skeleton of each species.

A scientific drawing is not a work of art, no a presentation of nature in the manner of a certain artistic style, even if it is executed with artistic craftsmanship.

In fact, what did Ernst Haeckel want to prove to us when he realized these sketches? Did he want to present us his artistic mastery, the symmetry and perfection of proportion, the impressive embroidery of the siliceous networks, the imperial refinement of some forms? If it had been made according to his own imagination, it would have deserved high appreciation. But Ernst Haeckel did not want that.

No self-pride nor vanity nor overestimating of his qualities of great artist Haeckel wanted to prove us when he executed such figures and published them in his book, unique in the history of science, *Kunstformen der Natura*. The author proposed himself to discover to the whole world what we now discover, through him, the artwork of nature. He wanted to convince us about the fact that beauty or aesthetics, how you want to express it, is an attribute of nature.

We must understand that nature is the first and largest creator of art. He discovered art in the fossilized miniature "trinkets" before man's appearance, in the structure and disposition of colonial diatoms algae, in the structure of fungi, corals, and lichens. Nature loves beauty and this is embodied in the animated or

unanimated material structures.

Haeckel wanted to demonstrate us, and he succeeded beyond measure, that nature is intelligently structured and loves aesthetics. But we must follow not only unsurpassed art of the designer, but also the perfection of structures.

The aesthetic is a language of nature, using certain codes that must be deciphered and capitalized.

Key words: Ernst Haeckel, Nature Intelligence Matter.