

Table of Contents

Translator's Introduction: Hartmann on the Mystery and Value of Art — XIII

Introduction

- 1 The Aesthetical Attitude and Aesthetics as Knowledge — 1**
- 2 Laws of Beauty and Knowledge of Them — 3**
- 3 Beauty as the Universal Object of Aesthetics — 5**
- 4 Aesthetical Acts and Aesthetic Object. Four-Part Analysis — 8**
- 5 Separation from and Attachment to Life — 11**
- 6 Form and Content, Matter and Material — 13**
- 7 Intuition, Enjoyment, Assessment, and Productivity — 16**
- 8 Beauty in Nature, Human Beauty, and Beauty in Art — 21**
- 9 Idealistic Metaphysics of the Beauty; Intellectualism and the Focus upon Material Content — 24**
- 10 The Aesthetics of Form and of Expression — 27**
- 11 Psychological and Phenomenological Aesthetics — 29**
- 12 Mode of Being and Structure of the Aesthetic Object — 33**
- 13 Reality and Illusion, De-actualization and Appearance — 37**
- 14 Imitation and Creativity — 40**

Part One: The Relationship of Appearance

First Section: The Structure of the Aesthetical Act

Chapter 1: On Perception in General — 47

- a) Looking through — 47**
- b) The perceptual field as practically selected — 49**
- c) Emotional components — 52**

Chapter 2: Aesthetic Perception — 55

- a) Return to the original attitude — 55**
- b) The given-with and the process of revelation — 59**
- c) Dwelling upon the “picture” — 61**
- d) The guidance of perception in the aesthetical relation — 64**

Chapter 3: Pleasure in Beholding — 68

- a) The conservation of the dynamic-emotional element in aesthetic perception — **68**
- b) Perception and beholding — **70**
- c) The role of vital and moral feeling of values — **73**
- d) Pleasure, delight, enjoyment — **74**
- e) Kant's doctrine of aesthetic pleasure — **76**

Second Section: The Structure of the Aesthetic Object

Chapter 4: Connection to the Analysis of the Act — 82

- a) Two kinds of looking and two strata of the object — **82**
- b) The necessary correction of Hegel's "shining-forth of the idea" — **85**
- c) The place of aesthetically autonomous pleasure — **87**

Chapter 5: The Law of Objectivation — 90

- a) The role of "matter" — **90**
- b) The spiritual content and the living spirit — **93**
- c) Being in itself and being for us in the objectivated spirit — **96**
- d) Foreground and background — **98**

Chapter 6: Foreground and Background in the Representational Arts — 101

- a) On ordering the problem and its investigation — **101**
- b) Stratification in the plastic arts — **103**
- c) Drawing and painting — **106**
- d) The fundamental relation in the art of poetry — **110**
- e) The objective middle stratum of poetic works — **113**
- f) Theater and the art of the actor — **116**
- g) Actualization and de-actualization — **119**

Chapter 7: Foreground and Background in the Non-representational Arts — 121

- a) Free play with form — **121**
- b) Beauty in music — **124**
- c) The phenomenon of the background in music — **127**
- d) Composition and musical execution — **130**
- e) On the appearing background in architecture — **133**
- f) Practical purpose and free form — **136**
- g) The place of ornament — **139**

Third Section: Beauty in Nature and in the Human World

Chapter 8: The Living Human Being as a Thing of Beauty — 142

- a) Human beauty as appearance — 142
- b) Beauty in relation to moral and to vital values — 144
- c) The appearance of the type — 146
- d) Situation and drama in life — 148

Chapter 9: Beauty in Nature — 152

- a) The beauty of living things — 152
- b) Beauty in dynamic structure — 155
- c) Beauty in landscapes and related phenomena — 157
- d) Natural beauty and art — 160

Chapter 10: On the Metaphysics of Natural Beauty — 162

- a) Formal beauty in nature — 162
- b) Indifference, quietude, unconsciousness — 164
- c) Perfection, security, unfreedom — 168
- d) Creations of nature and creations of art — 171

Part Two: The Bestowal of Form and Stratification

First Section: The Series of Strata in the Arts

Chapter 11: Opening up the Background — 177

- a) Ontic types and structures of content — 177
- b) An example: The portrait — 179
- c) Some discussion of this example. Implications — 181
- d) Dependency of appearance and dependency of the composition — 183
- e) Filling out ontically the series of strata — 185

Chapter 12: The Order of Strata in Poetry — 187

- a) The self-testimony of the art of poetry to its middle strata — 187
- b) Poetic concreteness — 189
- c) Distinguishing the strata in poetic works — 191
- d) The most inward stratum. Limits to what can be uttered — 193
- e) Ideas in literature — 196
- f) Toward a survey of the strata — 197

Chapter 13: The Series of Strata in the Fine Arts — 200

- a) The order of strata in sculpture — 200
- b) The exterior strata in painting — 202
- c) The inner strata in painting — 204
- d) Painting and natural objects — 208

Chapter 14: Strata in Musical Composition — 211

- a) Levels of musical unity — 211
- b) The inner strata of music — 214
- c) Composition and psychic life — 217
- d) The place of program music — 222
- e) Strata in musical performances — 225

Chapter 15: Strata in Architecture — 228

- a) The outer strata in buildings — 228
- b) The inner strata of architecture — 231
- c) Community, tradition, style — 234

Second Section: Aesthetic Form

Chapter 16: Unity, Limits, Form — 237

- a) Multiplicity of form — 237
- b) Unity of multiplicity — 239
- c) Selection and the setting of limits — 241

Chapter 17: The Hierarchical Bestowing of Form in the Arts — 245

- a) The peculiar character of bestowing form in art — 245
- b) The hierarchy of form-bestowal by strata — 248
- c) Connections in the giving of form within the strata — 251
- d) Determining form from within — 255

Chapter 18: Appearance and Form — 257

- a) The dependence and independence of form — 257
- b) Pure play with form — 260
- c) Shallow and profound art — 263
- d) Form and content in the structure of the strata — 266

Chapter 19: Theory of Form-Bestowal in Aesthetics — 269

- a) Aesthetical feeling for form — 269
- b) Empathy and activity — 271
- c) The bestowal of form and self-representation — 274
- d) Disengagement from the creator by means of form — 276

Chapter 20: On the Metaphysics of Form — 278

- a) Imitation and creativity — 278
- b) Finding of form and the phenomenon of style — 282
- c) The great styles of art and fashion — 285
- d) Sensible interpretation of speculative theses — 289

Third Section: Unity and Truth in Beauty**Chapter 21: Artistic Freedom and Necessity — 293**

- a) Freedom and arbitrariness — 293
- b) The formation of aesthetical ideals — 296
- c) Artistic necessity and unity — 298
- d) The unity of the work and the freedom of creation — 300

Chapter 22: The Claim of Literature to Truth — 304

- a) The false claim to truth — 304
- b) The requirement to be true-to-life — 306
- c) The question of strata in the claim to truth — 309
- d) The true-to-life in the first and last strata — 312

Chapter 23: The True-to-Life and Beauty — 315

- a) The disclosure of life in art — 315
- b) Realism and its limits — 317
- c) On the dialectics of realistic representation — 320
- d) The true-to-life and essential truth — 322

Chapter 24: Truth in the Fine Arts — 325

- a) Criteria and standards — 325
- b) The true-to-life in painting — 328
- c) Essential truth in painting — 330
- d) The claim to truth in sculpture — 333

Chapter 25: Truth in the Non-representational Arts — 335

- a) Limits to the question of truth — 335
- b) The untruth in deceptions of form and indistinctness — 337
- c) Traces of the true-to-life in music — 339
- d) The situation in program music — 342

Part Three: Values and Genera of the Beautiful

First Section: The Aesthetic Values

Chapter 26: Peculiarity and Multiplicity of Aesthetic Values — 347

- a) The divisions within the problem and the basis of their classification — 347
- b) Differentiations according to the qualia of value feeling — 349
- c) The range of beauty — 352

Chapter 27: The Situation Today in the Problem of Value — 355

- a) Classes of values and value aporia — 355
- b) Kinship and contrasts among the classes of values — 358
- c) Goods values and moral values — 361
- d) Intended value and the value of the intention — 364
- e) The metaphysical problem of value — 366

Chapter 28: The Place of Beauty in the Realm of Values — 369

- a) An attempt to trace the problem — 369
- b) Uselessness of beauty and luxury in life — 372
- c) The founding of aesthetic values upon moral values — 375
- d) The broadening of the foundation to include vital values — 378
- e) Relation to the lower classes of values — 381

Chapter 29: Survey of the Value-Elements in Beauty — 383

- a) Values of the mere being of objects — 383
- b) The value of de-actualization — 385
- c) Relativity and absoluteness — 388

Second Section: The Sublime and the Charming

Chapter 30: Concept and Phenomenon of the Sublime — 392

- a) The domains of the appearance of the sublime in life — 392
- b) The appearance of the sublime in the arts — 394
- c) Kant's theory of the sublime — 398

Chapter 31: The Structure of the Aesthetical Sublime — 400

- a) The special forms of the sublime — 400
- b) Tangible essential characteristics of the sublime — 403
- c) Intangible essential characteristics of the sublime — 406

Chapter 32: The Place of the Sublime in the Organization of the Strata — 409

- a) The preponderance of the inner strata — 409
- b) The sublime in the tragic and its aporias — 413
- c) Questions on the periphery of the sublime — 417

Chapter 33: The Charming and Its Varieties — 421

- a) Phenomena in opposition to the sublime — 421
- b) Orientation to the nature of the charming — 423
- c) The preponderance of the external strata — 426

Chapter 34: Peripheral Problems of the Charming — 429

- a) Compatibility of the sublime and the charming — 429
- b) Problems marginal to the charming — 432
- c) Other oppositions among aesthetic values — 435

Chapter 35: The Giving of Meaning in the Aesthetic Values — 437

- a) The world's demand for meaning — 437
- b) The bestowal of meaning by man and by art — 440
- c) Pseudo-aesthetical attitudes — 443

Third Section: The Comical

Chapter 36: The Sense of the Comical and Its Forms — 446

- a) Heartless and hearty merriment — 446
- b) Unintentional comedy and humor — 448
- c) The ethos of laughter and its varieties — 451

Chapter 37: The Essence of Comedy — 454

- a) What is fallacious and what is serviceable in theories of comedy — 454
- b) The types of nonsense and the ridiculous — 458
- c) Self-resolution of nonsense — 462
- d) Superiority in humor — 465

Chapter 38: The Comical and the Serious — 467

- a) Metaphysical aspects of comedy — 467
- b) Peripheral phenomena of comedy — 471
- c) Tragicomedy in life and literature — 475

Chapter 39: The Place of the Comical in the Order of Strata — 478

- a) The equilibrium of the outer and the inner strata — 478
- b) Comedy and the true-to-life — 481
- c) Implications drawn from the placement in the stratification — 483

Chapter 40: Reservations and Objections — 486

- a) Pleasure taken in the comic and pleasure taken in beauty — 486
- b) Comedy in painting and music — 488
- c) The comical in the domain of individual strata — 491

Appendix

Chapter 41: Towards an Ontology of the Aesthetic Object — 494

- a) The strata of the aesthetic object and ontic strata — 494
- b) Convergence of all great art — 496
- c) The disappearance of individual strata and leapfrogging — 500
- d) Two kinds of limits to artistic ability — 502

Chapter 42: On the Historicity of the Arts — 505

- a) Historical stability and mutability of great art — 505
- b) The tendency back towards life. Enchantment and inspiration — 507
- c) On life in the idea — 510
- d) The creative power in man — 512

Postscript — 515

Index of Names — 517

Index of Terms — 520