PHL 515: **"Aesthetics II: Schiller and Hegel"**
M 3:00-6:15
O'Connell 446

Prof. María Acosta
2352 N. Clifton, Suite 150, Office 8
Office Hours: M 10 to 12 and by appt.
maacostal@depaul.edu

Description This is the second part of a two-quarter seminar on the philosophical foundations of Modern Aesthetics. After spending a first quarter on a careful reading of Kant's *Critique of Judgment* and Schiller's first reactions to it in his *Kallias Letters*, we will devote this second part of the seminar to a study of Schiller's proposal of an aesthetic education towards (political) freedom in his *Aesthetic Letters* and his later essay "Concerning the Sublime." We will then move on to an understanding of Hegel's important turn from Aesthetics to Philosophy of Art (and Philosophy of Art History), in his notes on his *Lectures on Aesthetics*, taught in Berlin in 1820s. Contemporary continental approaches to these authors are more than welcome in the class, and students are encouraged to propose and present their own readings during our sessions.

Schedule

1.25 **Schiller's *Aesthetic Letters* II** (Letters X-XVI)

1.27 **Schiller's *Aesthetic Letters* III** (Letters XVII-XXVII)

2.1 **Schiller's "Concerning the sublime"**

2.8. **Hegel I**, **Introduction 1** (*Lectures on Fine Art* [LFA], Introduction, 1-55).

2.15 **Hegel II, Introduction 2** (*LFA*, Introduction, 55-81; Part 1-The Idea of Artistic Beauty or the Ideal, Introduction and Chapter 1-Concept of the Beautiful as such, 91-115).

2.19 (F 10:00-1:00) **Hegel III, from Nature to Art** (*LFA*, Part 1-The Idea of Artistic Beauty or the Ideal, Chapter 2- The Beauty of Nature and Chapter 3- The Beauty of Art (only section A), 116-174)

2.22 **Hegel IV, Symbolic Art and the Sublime** (*LFA*, Part 2-Development of the ideal into the Particular Forms of Art, Section 1- The Symbolic Form of Art, Introduction, Chapter 1- Unconscious Symbolism (only C. Symbolism Proper), Chapter 2- Symbolism of the Sublime, 299-322, 347-377)

2.29 **Hegel V, Classical Art and Beauty** (*LFA*, Part 2-Development of the ideal into the Particular Forms of Art, Section 2- The Classical Form of Art, Introduction, 427-442; and selected passages on Sculpture from Volume II (cf. 721-750))

3.7 **Hegel VI, The Romantic Form and its Dissolution** (*LFA*, Part 2-Development of the Ideal into the Particular Forms of Art, Section 3- The Romantic Form of Art, Introduction and Chapter 3.3. Dissolution of the Romantic Form of Art, 517-529 and 595-611; and selected passages from Section on Painting in Volume II, cf. 797-887).

3.23 Final paper

Required readings for the second quarter (please use in class the following editions)

Kant, Immanuel, *Critique of the Power of Judgment*, tr. Paul Guyer (Cambridge: Cambridge U.P, 2000), all the sections corresponding to the sublime.

Schiller, Friedrich, "Letters on the Aesthetic Education of Man" and "Concerning the Sublime," in *Essays*, ed. Walter Hinderer and Daniel Dahlstrom (New York: Continuum, 2001): 86-178 and 70-85 respectively.

Hegel, G.W.F., *Lectures on Fine Art*, tr. T.M. Knox (Oxford: Claredon Press, 1925), Volume 1 and selected passages of Volume 2.

Grading
Protocol: 20%
Participation (and presentation): 40%
Final paper: 40%

Protocol The protocol is a short summary of the main discussion and debates that took place during the previous session. What it should not be is a "minutes" description of what was said, and the order in which it was said. Rather, it should be a reorganization and recounting of the main arguments, and it should gather the main questions that remained open for the sessions to come. It will be read out at the beginning of the session. Hence it should not be more than two pages single-spaced, and copies should be brought for all.

Participation (and presentations) The success of a seminar depends a great deal on the quality of everyone's participation. Since we are not going to have scheduled presentations, everyone should come prepared to participate actively in the discussions during the class and to contribute considerably to our reading of the assigned texts. It is of particular importance for me that besides learning how to engage actively with the texts, you also learn to dialogue with each other and pose critical questions to one another. These are the reasons why participation is such a high percentage of the final grade.

Final paper Final papers should be the continuation and re-elaboration of the ideas you have been developing during the quarter (or the two quarters) in relation to the main texts and authors assigned to the class. Besides giving an account of the main arguments of the text(s) chosen, you should also give a proper philosophical context for these arguments and offer an introduction to the main concepts needed to understand the author's proposal. Ideally, you could also take a position, be it critical or exegetical, and risk some thesis and questions you want to propose in relation to the author's proposal and/or its contemporary appropriations. But the main topic of your final paper should be either Kant, Schiller or Hegel and not a contemporary author or secondary sources. Final papers are due on Wednesday, March 23, at five pm. Please send them via email in Word document format. No late papers will be accepted, and I will give no incompletes.

Secondary bibliography: Part of your responsibility as a participant of the seminar is to research and find the appropriate secondary bibliography to help you prepare for every session and ultimately write your final paper. However, I have listed below just a few first recommendations that I have found helpful in relation to the topics we will be discussing. I have listed only bibliography in English. If you are interested in bibliography in other

languages I am always happy to redirect you to other readings. For the final papers, I encourage you to have at least three sources of secondary bibliography.

For our three sessions on Schiller, I strongly recommend you read along with Schiller's texts Frederick Beiser's *Schiller as Philosopher: a Re-examination* (Oxford University Press, 2005). Karin Schutjer's chapter on Schiller in her *Narrating Community after Kant* (Wayne State University Press, 2001) is also especially interesting as a general introduction to Schiller's aesthetico-political proposal. And Constantin Behler's book is a very good overview of the way Schiller has been critically approached by contemporary (political) philosophy: Behler, *Nostalgic Teleology: Friedrich Schiller and the Schemata of Aesthetic Humanism* (Bern: Stanford German Studies, Peter Lang, 1995). Finally, you could also have a look at my own piece on the importance of the sublime for Schiller's political proposal (cf. María del Rosario Acosta, "Making Other People's Feelings our Own: From the Aesthetic to the Political in Schiller's *Aesthetic Letters.*" In: High, J., Martin, N. y Oellers, N. (eds.), *Who is this Schiller now?* London, Camden House, 2011: 187-203).

In the case of Hegel, there are many commentaries to the *Lectures on Fine Arts*. I find particularly helpful William Desmond's *Art and the Absolute* (New York: SUNY, 1986). For a less orthodox but very suggestive reading of Hegel's project in his Aesthetic Lectures, have a look at Pippin's recent *After the Beautiful* (Chicago: U. of Chicago Press, 2014; cf. in particular the Introduction and Chapter 2 on Philosophy and Painting). And if you want to understand the place art plays in Hegel's system, particularly in relationship to history and memory, I highly recommend Angelica Nuzzo's chapter on art in her most recent book *Memory, History, Justice in Hegel* (Palgrave, 2012; Chapter 5). Stephen Houlgate's fairly recent collection, *Hegel and the Arts* (Chicago: Northwestern, 2007) reunites to my knowledge some of the best essays devoted to different aspects of Hegel's *Lectures on Aesthetics* (cf. in particular Pippin's essay on Abstract Art, Donougho's discussion of the "End of Art," and Sallis' essay on Painting). Finally, Benjamin Rutter's *Hegel on the Modern Arts* (Cambridge, 2010) is one of the best commentaries I have found in English that already takes into account the change of perspective into the studies of Hegel's Aesthetics after the archival work done by Anne Marie Gethmann-Siefert. If you are interested in her own take on this issue and the results of her archival research, I would recommend reading her introductory essay "The shape and Influence of Hegel's Aesthetics," now translated into English in G.W.F. Hegel, *Lectures on the Philosophy of Art, The Hotho Transcript of the 1823 Berlin Lectures*, Robert Brown's ed. and tr. (Oxford: Clarendon, 2014). The latter has been placed on reserve in Richardson Library.