HEGEL ON THE MODERN ARTS

Debates over the “end of art” have tended to obscure Hegel’s work on the arts themselves. Benjamin Rutter opens this study with a defense of art’s indispensability to Hegel’s conception of modernity; he then seeks to reorient the discussion toward the distinctive values of painting, poetry, and the novel. Working carefully through Hegel’s four lecture series on aesthetics, he identifies the expressive possibilities particular to each medium. Thus, Dutch genre scenes animate the everyday with an appearance of vitality; metaphor frees language from prose; and Goethe’s lyrics revive the banal routines of love with imagination and wit. Rutter’s important study reconstructs Hegel’s view not only of modern art but of modern life and will appeal to philosophers, literary theorists, and art historians alike.

BENJAMIN RUTTER teaches English at Saint Ann’s School, Brooklyn, NY. His research interests include German Idealism, contemporary analytic aesthetics, and the philosophy of criticism. This is his first book.
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BENJAMIN RUTTER
For Missy
CONTENTS

Acknowledgements xi
List of abbreviations xii

Introduction 1

1 The problem of a modern art 6
2 Painting life 63
3 The values of virtuosity 120
4 The lyric 170
5 Modern literature 212

Select bibliography 269
Index 277
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ABBREVIATIONS

Citations are generally given from Werke in zwanzig Bänden, ed. Eva Moldenhauer and K.M. Michel (Frankfurt am Main: Suhrkamp, 1970–1) in the form of volume:page following a citation from one of the translations listed below. I have altered translations where necessary.

1820 Vorlesung über Ästhetik: Berlin 1820/21: eine Nachschrift, ed. H. Schneider. New York: Lang, 1995. I cite each of the five lecture transcripts by the manuscript page number (Ms.).

1823 Vorlesungen über die Philosophie der Kunst: Berlin 1823, ed. A. Gethmann-Siefert. Hamburg: Meiner, 1998. I cite by the manuscript page number (Ms.).


1828 Liebelt Mitschrift of the 1828 lecture series. Portions of the unpublished manuscript were generously provided to me by Prof. Annemarie Gethmann-Siefert. I cite by the manuscript page number (Ms.).

LIST OF ABBREVIATIONS

Vorlesungen über die Geschichte der Philosophie = Werke, vols. XVIII, XIX, XX.


Vorlesungen über die Philosophie der Geschichte = Werke, vol. XII.


Die Phänomenologie des Geistes = Werke, vol. III.


Grundlinien der Philosophie des Rechts = Werke, vol. VII.

Wissenschaft der Logik = Werke, vols. v, vi.