

CONTENTS

Editorial Introduction	IX
Stanisław Ossowski's Conception of Social Sciences <i>by Stefan Nowak</i>	XI
Introductory Notes	1

Part I

THE WORLD OF SHAPES, COLOURS AND SOUNDS IN DIRECT AESTHETIC EVALUATIONS

CHAPTER 1	
Interpretation in Aesthetic Experiences	7
Direct Aesthetic Evaluation and "Functional" Evaluation—Concept of Interpretation	
CHAPTER 2	
Sensory Qualities	13
The Beauty of Sensory Qualities, the Beauty of the Configuration of Quality and the Beauty of Concrete Objects—The Aesthetic Appraisal of Colour and Sound	
CHAPTER 3	
Configurations in Space or Time Not Based on Qualitative Relations	20
Types of Configurations—The Beauty of Spatial Form—Rhythm	
CHAPTER 4	
Configurations of Colours and Spatial Forms	30
A Play of Colours—Configurations of Colour Patches in Art—The Configuration of Solids	
CHAPTER 5	
The Organization of Tones in Music	39
Musical Intervals—The Construction of Melody—Consonances in Musical Configurations—Modes—Modulations—Polytonality—Traditional Music and Other Types of Musical Configurations—On Arbitrariness in Interpreting Musical Structure—What Does "Understanding Music" Mean?—On the Rules of An Aesthetic Configuration	

CHAPTER 6		
The Appearance of Real Objects		62
Configurations of Sensory Qualities and Objective Interpretation—		
The Influence of Objective Interpretation on the Shaping of Con-		
figurations of Sensory Qualities—Not Only Appearance Decides—		
The Beauty of Individual Objects		
Part II		
ON ARTS REPRODUCING REALITY		
CHAPTER 7		
Two Realities in Art		77
The Concept of Reproduction—The Image—Images in the Arts—		
Images in Music—Musical Illustration—Images Which “Do Not		
Speak for Themselves”—Reproduction by Description—Figurative-		
ness of Description and Non-Imaginary Thinking—The Sequence		
of Representations—Narration in Images—Aesthetic Attitudes To-		
wards Reproductive Works		
CHAPTER 8		
The Problem of Realism		105
“The Object Represented” and the Work’s “Designate”—Two		
Fundamental Conceptions of Realism—Realism of Content—In-		
dividual Fidelity—Genre Realism—The Realism of the Particular		
Components of Content—Realism of Execution—Realism of		
Execution and Description—Illusionism—Realism Establishing a		
Hierarchy on the Basis of Objective Norms—Subjective Realism—		
Psychological Realism—Psychological Realism in Painting and		
Sculpture and Psychological Realism in Acting—The Relativization		
of the Concept of Realism—“Socialist Realism”—The Aesthetic		
Values of Realism in Art		
CHAPTER 9		
The Mode of Interpreting Content and Relation to a Preconceived		
Theme		142
The Composition of Narration in Literary Works—Mode of		
Emphasizing Content in Paintings—Relation to Theme		
CHAPTER 10		
The Direct Beauty of the Reproducing Object		151
The Direct Aesthetic Value of Reproducing Works and Their		
Reproductive Function—The Configurations of Colours and Forms		
in Pictures—The Acoustic Value of Poetical Works		

CHAPTER 11	
The Value of Reality Reproduced	163
The Slogan "Not What, But How"—Communing with Objects Through the Medium of Pictures—The Image as a Substitute for Beautiful Reality—The Beauty of Described Objects in Literary Works—The Aesthetic Value of "Extra-Aesthetic" Properties of the Object Reproduced—Two Phases in Artistic Creativeness— Reproducing Arts and the Need for Impressions	
CHAPTER 12	
Symbolic Art	185
Symbolism in Art—Two Types of Symbolic Works—Symbolism and Aesthetic Experiences	
CHAPTER 13	
"Harmony of Content and Form"	193

Part III

THE PROBLEM OF EXPRESSION

CHAPTER 14	
Expressive Signs	199
The Function of Expression—The Division of Expressive Signs in the View of the Origin of Their Expressiveness—Expression of the Human Body and Expression in Works	
CHAPTER 15	
Aesthetic Value and the Expressing of Psychic States	206
Expression and Reproduction—The Threefold Value of Expressing Objects—Empathy—Animation—The Communication of Experi- ences—The Value of Contents Expressed	
CHAPTER 16	
Two Concepts of Expression in Aesthetics	220
Expression in the Passive and Active Sense—Connections Between the Two Concepts of Expression—The Threefold Origin of Ex- pression in the Active Sense—The Suggestion of Emotional States and Aesthetic Experiences—The Variety of Factors of Evaluation of Expressive Objects	

Part IV

THE FOUNDATIONS OF AESTHETICS

CHAPTER 17	
Nature and Art	237
Nature in Aesthetics—The Beauty of Nature and Unintended Beauty—The Scope of Art and the Concept of Creativeness—The	

Peculiar Beauty of Nature—The Conviction Regarding the Creator's Intentions—Intention and Execution—Purposiveness—Purposiveness in Nature—Creativeness—The Craftsmanship of Ensembles—The Aesthetics of Nature and the Aesthetics of Art		
CHAPTER 18		
What are Aesthetic Experiences?		270
The Sphere of Aesthetic Values—Types of Aesthetic Experiences		
—Emotional Experiences on the Borderline of Aesthetics—The Concept of Aesthetic Stand—The Aesthetic Attitude to Objects—Disinterested Contemplation—"Living for the Moment"—"Living for the Moment" and Aesthetic Contemplation		
CHAPTER 19		
Beauty and Creativeness		297
Aesthetic Values and Aesthetic Experiences—Two Conceptions of Value—Interference of Two Centers of Interest—The Psychology of Aesthetic Emotions and the Science Dealing with Artistic Creativeness—Aesthetic Contemplation and Creative Experiences		
CHAPTER 20		
Art and Culture		313
Heterotelic Factors in the Development of Art—A Twofold Tradition—Special Values and Multifold Tasks—Criteria of Greatness		
SUPPLEMENT 1 327		
On Subjectivism in Aesthetics		
SUPPLEMENT 2 343		
On Research Concerning the Origin of Art		
Artistic Creativeness and Sexual Life		
SUPPLEMENT 3 355		
The Role of the Social Milieu in Shaping of Public Reactions to Works of Art		
"Objective" and "Subjective" Appraisals—The Influence of Evaluation Accepted by a Social Group on the Emotional Reaction of the Individual—Emotional Attitudes to Certain Subjects and Forms—The influence of the Social Milieu on the Interpretation of Works of Art—"Attitudes Towards Life" and Aesthetic Sensitivity		
SUPPLEMENT 4 367		
The Educational Potentialities of Artistic Creativeness		
Index of Names		377
List of Illustrations		383