CONTENTS

Editorial Introduction	IX
Nowak	XI 1
Part I	
THE WORLD OF SHAPES, COLOURS AND SOUNDS IN DIRECT AESTHETIC EVALUATIONS	
CHAPTER 1 Interpretation in Aesthetic Experiences	7
CHAPTER 2 Sensory Qualities	13
CHAPTER 3 Configurations in Space or Time Not Based on Qualitative Relations Types of Configurations—The Beauty of Spatial Form—Rhythm	20
CHAPTER 4 Configurations of Colours and Spatial Forms A Play of Colours—Configurations of Colour Patches in Art—The Configuration of Solids	30
CHAPTER 5 The Organization of Tones in Music Musical Intervals—The Construction of Melody—Consonances in Musical Configurations—Modes—Modulations—Polytonality—Tra- ditional 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	39

CHAPTER 6 The Appearance of Real Objects Configurations of Sensory Qualities and Objective Interpretation— The Influence of Objective Interpretation on the Shaping of Configurations of Sensory Qualities—Not Only Appearance Decides— The Beauty of Individual Objects	62		
Part II			
ON ARTS REPRODUCING REALITY			
CHAPTER 7 Two Realities in Art 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	77		
CHAPTER 8 The Problem of Realism "The Object Represented" and the Work's "Designate"—Two Fundamental Conceptions of Realism—Realism of Content—Individual 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	105		
CHAPTER 9 The Mode of Interpreting Content and Relation to a Preconceived Theme The Composition of Narration in Literary Works—Mode of Emphasizing Content in Paintings—Relation to Theme	142		
CHAPTER 10 The Direct Beauty of the Reproducing Object 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	151		

CONTENTS	VII

CHAPTER 11 The Value of Reality Reproduced. 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	163
CHAPTER 12 Symbolic Art	185
CHAPTER 13 "Harmony of Content and Form"	193
Part III	
THE PROBLEM OF EXPRESSION	
CHAPTER 14 Expressive Signs 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	199
CHAPTER 15 Aesthetic Value and the Expressing of Psychic States Expression and Reproduction—The Threefold Value of Expressing Objects—Empathy—Animation—The Communication of Experiences—The Value of Contents Expressed	206
CHAPTER 16 Two Concepts of Expression in Aesthetics. Expression in the Passive and Active Sense—Connections Between the Two Concepts of Expression—The Threefold Origin of Expression in the Active Sense—The Suggestion of Emotional States and Aesthetic Experiences—The Variety of Factors of Evaluation of Expressive Objects	220
Part IV	
THE FOUNDATIONS OF AESTHETICS	
CHAPTER 17 Nature and Art. Nature in Aesthetics—The Beauty of Nature and Unintended Beauty—The Scope of Art and the Concept of Creativeness—The	237

VIII CONTENTS

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? 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	270
CHAPTER 19 Beauty and Creativeness 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	297
CHAPTER 20 Art and Culture Heterotelic Factors in the Development of Art—A Twofold Tradition—Special Values and Multifold Tasks—Criteria of Greatness	313
SUPPLEMENT 1	327
SUPPLEMENT 2. On Research Concerning the Origin of Art Artistic Creativeness and Sexual Life	343
SUPPLEMENT 3. 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	355
SUPPLEMENT 4. The Educational Potentialities of Artistic Creativeness	367
Index of Names List of Illustrations	377 383