



# Aesthetic Communication in Europe 1700–1900

Conference of the Institute for Literary Studies  
(Research Centre for the Humanities)

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(Research Centre for the Humanities)

Library and Information Centre of the Hungarian Academy of Sciences  
1 Arany János utca, Budapest  
Conference room  
26–27 May 2022

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26 May

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- 10:00 Opening remarks (Gábor KECSKEMÉTI, director of the Institute for Literary Studies, Research Centre for the Humanities and Gergely FÓRIZS, Institute for Literary Studies)
- 10:10–10:55 *Keynote, „Eher schädlich als nützlich”. Zur französischen Debatte über die deutsche Ästhetik, 1750–1850*  
Elisabeth DÉCULTOT (Humboldt-Professur für neuzeitliche Schriftkultur und europäischen Wissenstransfer, Martin-Luther-Universität Halle-Wittenberg)
- 10:55–11:05 Discussion
- 11:05–11:15 Coffee break

## Session 1

### Aesthetic Communication in 18th- and 19th-Century Germany and France

Chair: Christian HELMREICH (Martin-Luther-Universität, Halle–Wittenberg)

- 11:15–11:40 *Kant und die frühe deutsche Ästhetik*  
Stefanie BUCHENAU (University of Paris 8 Vincennes-Saint-Denis)
- 11:40–12:05 *Kunst, Maschine, Tier. Reflexionen über Jean-Baptiste Siméon Chardins Gemälde La Serinette (1751) und die künstlerische Nachahmung*  
Katalin KOVÁCS (University of Szeged)

- 12:05–12:30 *Ruins Around Caspar David Friedrich.  
Changing Pictorial Aspects of Decaying Heritage*  
Zoltán SOMHEGYI (Károli Gáspár University of the Reformed  
Church in Hungary, Budapest)
- 12:30–12:45 Discussion
- 12:45–14:30 Lunch break

## Session 2

### Aesthetic Communication in 19th-Century Hungary and Lithuania

Chair: Magdalena GARBACIK-BALAKOWICZ (Institute for Literary Studies,  
Research Centre for the Humanities, Budapest)

- 14:30–14:55 *Region, Language, Nation and Culture. Aesthetic Aspects of a Latin  
Hodoeporicon from 1820*  
Piroska BALOGH (Eötvös Loránd University, Budapest)
- 14:55–15:20 *Aesthetic Tourism in József Eötvös' Novel The Carthusian (1842)*  
Katalin BÓDI (University of Debrecen)
- 15:20–15:45 *"Letters are not lesser than poetry". Debates on Literature in  
Lithuanian Epistolary Discourse (19th to Early 20th Century)*  
Aistė KUČINSKIENĖ (Vilnius University)
- 15:45–16:00 Discussion
- 16:00–16:15 Coffee break

## Session 3

### The Image of Hercules as an Instrument of Aesthetic Communication

Chair: Szilvia SZARKA (Institute for Literary Studies, Research Centre for the  
Humanities, Budapest)

- 16:15–16:40 *Hercules as the Universal Ideal of Virtue.  
An Investigation in Search of Aesthetic Concepts in Eighteenth-  
Century Masonic Thought and Occasional Poetry*  
János RÉDEY-KERESZTÉNY (National Széchényi Library, Budapest)
- 16:40–17:05 *Wieland und das Motiv des Herkules am Scheideweg  
Zur doppelten ästhetischen Kommunikation der Aufklärung*  
Gergely FÓRIZS (Institute for Literary Studies, Research Centre for  
the Humanities, Budapest)
- 17:05–17:20 Discussion

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## 27 May

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- 10:00–10:45 *Keynote, The „Prerogative of Nature”.*  
*Shaftesbury on Beauty and the Misery of Natural Philosophy*  
Karl AXELSSON (Södertörn University, Stockholm)
- 10:45–11:00 Discussion
- 11:00–11:15 Coffee break

### Session 4

#### Aesthetic Communication in 18th- and 19th-Century Britain

Chair: Zsolt KOMÁROMY (Eötvös Loránd University, Budapest)

- 11:15–11:40 *Medicine and Physiology in Joseph Addison’s Aesthetics*  
Botond CSUKA (Hungarian University of Sports Science, Budapest)
- 11:40–12:05 *Hume’s Genealogy of Aesthetic Sentiments*  
Tamás DEMETER (MTA-BTK Lendület Morals and Science  
Research Group and Corvinus University of Budapest)
- 12:05–12:30 *Mediating the Passions. Degrees of Embodiment in S. T. Coleridge’s  
Aesthetics*  
Veronika RUTTKAY (Károli Gáspár University of the Reformed  
Church in Hungary, Budapest)
- 12:30–12:45 Discussion
- 12:45–14:30 Lunch break

### Session 5

#### Popular Aesthetic Communication in Germany and the Habsburg Empire

Chair: Sándor HITES (Institute for Literary Studies, Research Centre for the  
Humanities, Budapest)

- 14:30–14:55 *Aesthetics as a Neohumanist Vision of a Better Person:  
School Aesthetics by Tobias Gottfried Schröer (1791–1850)*  
Slávka KOPČÁKOVÁ (University of Presov)
- 14:55–15:20 *Miszellaneen in der Literatur des ausgehenden 18. Jahrhunderts*  
Gábor MÉSZÁROS (Institute for Literary Studies, Research Centre  
for the Humanities)

15:20–15:45 *Aesthetic Communication in the Literary and Popular Press in the 1840s*

Júlia FAZEKAS (Eötvös Loránd University, Budapest)

15:45–16:00 Discussion

16:00–16:10 Closing remarks (Piroska BALOGH, Eötvös Loránd University, Budapest)

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## Keynote Abstracts

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Elisabeth DÉCULTOT

“Eher schädlich als nützlich”?

Zur französischen Debatte über die deutsche Ästhetik, 1750–1850

**T**rotz Kritik und Widerstand wird nach dem Erscheinen von Baumgartens *Æsthetica* (1750) und Meiers *Anfangsgründen aller schönen Wissenschaften* (1748–1750) die sprachliche Neuschöpfung ‚Ästhetik‘ in Deutschland relativ schnell aufgenommen. Dabei stößt der Begriff ‚esthétique‘, der als direkte Übersetzung dieser Neuschöpfung importiert wird, in Frankreich seit der Mitte des 18. Jahrhunderts auf zähen Widerstand. Die mögliche Aufnahme des philosophischen Diskurses, der sich in Deutschland unter dem Namen ‚Ästhetik‘ etabliert hat, stellt das französische Publikum vor grundlegende Fragen: Kann ein philosophisches Begriffsinstrumentarium etwa zur Erschließung literarischer Werke angewandt werden? Darf der Diskurs über die bildende Kunst überhaupt Gegenstand einer philosophischen Wissenschaft werden? Ziel dieses Vortrags ist es, die Debatten zu rekonstruieren, die der ‚Import‘ dieser Begriff von der Mitte des 18. Jahrhunderts bis in die zweite Hälfte des 19. Jahrhunderts hinein ausgelöst hat.

Karl AXELSSON

The “Prerogative of Nature”: Shaftesbury on Beauty  
and the Misery of Natural Philosophy

**R**ecent arguments reconsider the historical account of the interface between aesthetic claims about nature’s beauty and scientific practices preoccupied with empirical adequacy about nature. However, rather than confirming and reiterating beliefs that affective aspects of sensory perception have to be excluded from the task of gaining scientific knowledge of nature, new studies tend to stress a strong interaction between science and aesthetic theories, with the latter confirming and drawing on the practices of the former. Though he rejects the “pretended studdy & Science of Nature calld natural Philosophy” in his correspondence with

Michael Ainsworth, Shaftesbury has been introduced as intermediary in this context, integrating scientific methods, idioms, and problems in aesthetics and ethics. Thus, it is fair to say that recent influx of attention paid to the relationship between aesthetics and science has repercussions on how to understand Shaftesbury's conception of disinterestedness and the beauty of nature. In this paper I show why it is important to maintain a strong focus on Shaftesbury's dismissal of natural philosophy. Rather than drawing on its recognized conquests, Shaftesbury introduces a new scientific method aiming to gain knowledge of the self via a chain of insights into our true interest. I explain how he unites the science of the moral (human) self with physical nature as a self by arguing for "an equal brotherhood" with plants and non-human animals. Finally, I show how Shaftesbury's science of the self and his critique of natural philosophy are most fully developed in aesthetic claims about disinterestedness and the beauty of nature in the key work *The Moralists, a Philosophical Rhapsody* (1709).

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## Abstracts

(in alphabetical order of the names of the speakers)

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Piroska BALOGH

### Region, Language, Nation and Culture: Aesthetic Aspects of a Latin Hodoeporicon from 1820

**M**y paper is based on previous research about the dissemination of popular aesthetics and anthropological aesthetics during the 18th and 19th centuries. The 19th-century attempts of turning aesthetics into a national science could not ignore the humanistic foundations of the aesthetic tradition. The widely held idea that these intertwining threads became separated and invisible is due to a posterior, canonical interpretive perspective. To explore the communication between aesthetic theories and the wider public, and to demonstrate the difficulties of creating national aesthetic traditions, I will use an anonymous Latin manuscript from the Archive of the Lutheran Church in Bratislava.

First, I will explore the author and the date of the manuscript. Many circumstances prove that the travelogue poem was written in 1820 by the Slovak-Hungarian Lutheran pastor, György/Jurij Rohonyi. Through analysing the text, I will outline how the author transforms the sensual experiences of his journey into an aesthetic description; and how he uses the forms of Neo-Latin poetry during this process. The poetic form of hodoeporicon changes into a modern travelogue poem collection by describing subjective impressions, regional characteristics and symbolic buildings of national culture, like the National Museum or the Theatre of Székesfehérvár. However, his choice of the Latin language shows, that the author considered it problematic to use his two vernacular languages, the Slovak and the Hungarian, for the aesthetic transformation process. Besides, Rohonyi was known for his pamphlet about the Slavonic historical priority against the Hungarian theory on the conquest of the Carpathian Basin, and he collected Slovak folk songs to establish a kind of aesthetic character of Slovak national poetry. At the same time, his description of symbolic Hungarian national buildings praises the recent developments of Hungarian culture. When he intends to express his travel experiences aesthetically, Rohonyi uses the Latin language and a Neo-Latin poetic form. This phenomenon represents, how much the multiple discourses of culture were isolated, and how difficult was to create a Hungarian or Slovak aesthetic tradition in their context. These obstacles caused an anachronistic turn toward the Latin language and Neo-Latin poetry. However, this choice enclosed aesthetic experiences with an outdated form and language and inhibited the national culture from naturally assimilating new aesthetic forms and theories.

Katalin BÓDI

### Aesthetic Tourism in József Eötvös' Novel *The Carthusian* (1842)

**T**he *Carthusian* is an epistolary novel from 1842 which incorporates several genres like autobiography, love story, travel memoir and even *Bildungsroman*, with a protagonist who gradually loses his dreams and his relations with family, friends and the beloved woman. The text is mostly confessional, Gusztáv (from the latin Augustus) tries to understand his own tragedy by writing his adventurous story to his friend. The location is France, and the plot is principally laid in Avignon and Paris, this way the idyllic place of the childhood and the sinful metropolis can be opposed. Obvious-



ly, Avignon is chosen for his famous legend: this is the city where Petrarca had seen his adored Laura, and his love had inspired his sonnets, popular even in the 19th century. After being disappointed by the society several times, Gusztáv leaves his country with a young friend, Arthur who admires the Roman arts and he would live in the past. His concept is close to the neoclassical theories of the late 18th century, but his deep melancholy inhibits him from creating artworks. This part of the novel is like a travel memoir which describes their journey to Italy, the experiences of sightseeing, and Arthur's ideas on arts and on artist's opportunities in the modern world. By analysing this chapter, I will examine how the tradition of the Grand Tour travel memoir is present in the novel, which might illuminate its cultural relevance in Hungary in the first decades of the 19th century. The young József Eötvös (1813–1871) had participated in a European journey, and even if it is uncertain whether he had gone to Italy, he had surely read Goethe's *Italienische Reise*. As a result of his complex genre patterns, *The Carthusian* can be interpreted as a trial to popularize aesthetic theories of the era. The detailed analysis can also describe its literary and anthropological concerns.

Stefanie BUCHENAU

## Kant und die frühe deutsche Ästhetik

**M**anchmal verstellen uns bestimmte historiographische Denkgewohnheiten den Blick. So bleibt die frühe Ästhetik der ersten Hälfte des 18. Jahrhunderts noch immer in ihrem Einfluss auf Kant und auf die Nachwelt verkannt, insofern man bisher den Blick vor allem auf die Geschichte der Ästhetik gerichtet hat. Man hat sich weitgehend darauf beschränkt, direkte Verbindungslinien zwischen den Begriffen von Ästhetik als Disziplin, von Kunst, Schönheit und Geschmack herzustellen, wie sie sich jeweils bei Baumgarten und Kant finden. Diese Ästhetik ist dabei vor allem als eine theoretisch konzipierte Disziplin verstanden worden.

In diesem Vortrag soll die Frage einmal etwas offener gestellt werden. Es soll dabei nicht nur darum gehen, jene offensichtlichen Spuren von Baumgartens Einfluss in allen großen Feldern von Kants Philosophie (Logik, Anthropologie, praktische Philosophie, Ästhetik) nachzuzeichnen, die in den letzten Jahren verstärkt das Interesse der Forschung auf sich gezogen haben; es soll auch ein weiterer Blick auf diese Ästhetik selbst in ihren theoretischen *und* praktischen Dimensionen geworfen werden und gezeigt werden, wie diese erste Ästhetik in Theorie und Praxis auf Kant gewirkt hat.

Denn Baumgarten selbst beschränkt sich gewissermaßen darauf, eine dichterische Praxis seiner Zeit in eine begriffliche, theoretische und praktische Sprache zu übersetzen. Wie andere Wolffianer (Gottsched, Bodmer, Breitinger) ist auch er ein Leser von zeitgenössischen und physikotheologischen Dichtern wie Pope, Brockes, Haller. Er teilt deren Ansicht, dass der Dichter mit einem besonderen Vermögen sinnlicher Wahrnehmung der Schöpfung in ihrer Schönheit und deren Vermittlung ausgestattet ist. Dieser Gedanke bildet sogar das Fundament seiner Ästhetik, deren Name sich von *aisthesis* ableitet.

Der junge Kant nun zitiert zwar nicht direkt Baumgarten, wohl aber die zeitgenössischen Dichter, aus denen dieser seinen Leitgedanken schöpft. Die Traktate der 1750er Jahre wie die *Allgemeine Naturgeschichte und Theorie des Himmels* von 1755 und *Der einzig mögliche Beweisgrund zu einer Demonstration des Daseins Gottes* von 1763 sind gespickt mit Zitaten von Pope, Brockes und *last not least* Haller, der bekanntlich Kants Lieblingsdichter war. Dieselben Schriften stellen zudem bestimmte rednerische und dichterische Vermögen der Natur selbst heraus, als ob Kant zunächst eine neue Art von Physikotheologie habe entwickeln wollen. Zu deren Kennzeichnung benutzt er an manchen Stellen auch explizit Baumgartens technischen Begriffsapparat. Es scheint ihm dabei vor allem darum zu gehen, herauszustellen, dass es die Natur in ihrer Wohlgerimtheit, Ordnung, Schicklichkeit und Einheit gewollt haben muss, dass wir sie lesen können und dass wir uns an ihrer Schönheit erfreuen können. Diesen Spuren soll nachgegangen werden, um den Faden dieser Rezeptionsgeschichte der frühen Ästhetik einmal neu aufzurollen.

Botond CSUKA

## Medicine and Physiology in Joseph Addison's Aesthetics

Even though 'aesthetics', as a distinct discipline or field of inquiry, did not exist in early-18th-century England, Joseph Addison's *Spectator* essays have been appropriated by the historiography of modern aesthetics. It was in these essays, the argument goes, that a new kind of attitude, experience and subjectivity – "the aesthetic", as it later came to be called – first emerged and was proposed to the public the essays sought to "polish", which led, eventually, to the rise of "sensibility". Since the pioneering work of scholars like George S. Rousseau in the last quarter of the 20th century, it has been widely established that the rise of the culture of sensi-

bility presupposed the rise of the science of sensibility, i.e. the widely disseminated results of 17th- and 18th-century (neuro)physiology and medicine that offered new models of the human body and mind.

Like many of his contemporaries, Addison was well-versed in and often drew on the medico-physiological literature of his age. His Imagination-essays ground his aesthetics in early eighteenth-century iatromechanism, and famously argue for the positive influence of aesthetic pleasure on bodily and mental health due to the particular physiological processes involved: beautiful, novel or great scenes offer “gentle exercises” to the mind, which “not only serve to clear and brighten the Imagination, but are able to disperse Grief and Melancholy, and to set the Animal Spirits in pleasing and agreeable Motions.” (no. 412) This is an argument that will run through 18th-century aesthetics like a medico-physiological undercurrent. Given the physiology of aesthetic “exercises”, the pleasure of the imagination and a cultivated sensibility that facilitates them are advertised by Addison as the medico-physiological guarantees of health and a “cheerful” state of mind – a concept that fuses the medical, the aesthetic, the moral and the spiritual in Addison’s essays, and leads eventually to his providential naturalism.

The paper revisits the many passages Addison devotes to the body, medicine, imagination, exercise, health and cheerfulness in his works, and reads them in the context of late 17th- and early 18th-century physiology and medicine in order to reveal the medico-physiological models Addison’s aesthetics is rooted in and understand the role he attributes to aesthetic pleasure and sensibility in the preservation of health and attaining happiness.

Tamás DEMETER

## Hume on the Genealogy of Aesthetic Sentiments

**T**he relation of moral and aesthetic sentiments has been widely discussed in Hume’s scholarship. This talk contributes to these discussions and has two unusual perspectives to offer. One is what one might consider an idiosyncratic stance, namely the view that Hume, especially in the *Treatise of Human Nature* (1739-1740), elaborates a faculty psychology – instead of elaborating a purely associationist account of the mind. The other perspective is focused on the role of language in the production of aesthetic sentiment and judgment.

I will reconstruct from the first perspective the psychological genealogy of aesthetic sentiments invoking the perceptions and the faculties and their principles that are productive in aesthetic experience. From this unusual angle I will explore the usual question of the convergences and divergences between moral and aesthetic sentiments, and how the different faculties of the senses, imagination, reason, reflection etc. play a role in their genesis.

From the second perspective I will focus on the social and communicative aspects of this process. I will emphasize the role of abstract ideas in the formation of aesthetic (and moral) judgment, the role of language in this process (and for abstract ideas in general), the role of subjective and intersubjective influences on aesthetic (and moral) judgment, and the significance of 'general rules' and their transmission in aesthetic evaluation.

From these two angles I will sketch a construal of Hume's theory of aesthetic sentiments emphasizing its roots in Hume's faculty psychology, and its emphatically social character.

Júlia FAZEKAS

## Aesthetic Communication in the Literary and Popular Press in the 1840s

This paper examines the role of aesthetics in European literary and popular periodicals in the 1840s. The improving printing technologies, the changes regarding the reading public and reading habits resulted in more diverse and frequently published periodicals. While previous moral journals often centred around questions related to aesthetics, during this period several popular magazines and papers published articles about the discipline as well. In this presentation, I explore how these texts were contextualized in different periodicals that were not primarily centred around scientific questions but rather aimed to appeal to a wider public. Based on this analysis it can be concluded that the discussion about aesthetics was not only important in scholarly circles, but aesthetic communication was notable in the production of popular periodicals as well.

This research mainly focuses on periodicals circulated in Hungary but also considers German and Austrian publications and other significant European influences. The Hungarian literary magazines of the 1840s appear to be a good starting

point for this analysis. These magazines were significant periodicals that primarily focused on publishing literary works, but also frequently contained articles about aesthetics and how the topic can be viewed in a national context. The national and transnational aspect is prominent in this research because I want to examine how the national approach to aesthetics varied in different popular periodicals published in different areas, mainly in Germany and the Habsburg Empire. Additionally, examining articles that discuss education and literary taste can also be considered fruitful in this context. The goal of this paper is to analyse the role aesthetics played in the media centred around literature and entertainment during the 1840s and examine how these periodicals contributed to discussions about aesthetics.

Gergely FÓRIZS

## Wieland und das Motiv des Herkules am Scheideweg Zur doppelten ästhetischen Kommunikation der Aufklärung

Im Zentrum dieser Untersuchung stehen zwei Werke Christoph Martin Wielands: sein Gedicht *Musarion oder die Philosophie der Grazien* (1768) und seine dramatische Kantate, *Die Wahl des Herkules* (1773). Die beiden Dichtungen bearbeiten gleichermaßen die aus der Antike herrührende Geschichte über Herkules am Scheideweg, aber auf einem völlig anderen Konzept beruhend. Die später entstandene Kantate bietet eine traditionelle Aufarbeitung des Stoffes, indem sie vor dem Hintergrund eines Körper-Seele-Dualismus die konventionelle christlich-stoische Tugendauffassung zum Ausdruck bringt. In der *Musarion* hingegen, obwohl diese Wieland fünf Jahre früher geschrieben hatte, wird dieses herkömmliche Menschenbild im Sinne des Ideals des 'ganzen Menschen' bewußt und reflektiert in Zweifel gezogen.

Der Vortrag sucht nach Antworten auf die Frage, warum Wieland in den beiden Werken dieselbe Thematik in voneinander grundsätzlich abweichenden Weisen aufgegriffen hat. Läßt sich dieser Unterschied allein darauf zurückführen, dass Wieland, als Erzieher des Weimarer Erbprinzen Carl August, anlässlich dessen sechzehnten Geburtstags 1773 ein Gelegenheitswerk schaffen mußte, das die Gestalt des Herkules als heroisches Tugendexempel der Fürstenerziehung darstellt? Meiner Ausgangsthese zufolge ist dieses Problem etwas komplizierter gelagert, denn das Doppelerverständnis der Herkules-Geschichte tiefere Wurzeln hat. Im

Vortrag soll zunächst, in Anlehnung an Forschungsergebnisse aus der Altphilologie, gezeigt werden, dass die von Xenophon überlieferte Scheideweg-Geschichte des Prodikos in ihrem Ursprungskontext – über die wirkungsmächtige dezisionistischen Interpretation hinaus – auch eine Sowohl-als-auch Deutung impliziert. Des Weiteren soll darauf eingegangen werden, wie Wieland diese geebte Zweideutigkeit des Mythos in den Dienst seiner aufklärerischen ästhetischen Kommunikation stellte.

Slávka KOPČÁKOVÁ

Aesthetics as a Neohumanist Vision of a Better Person:  
School Aesthetics by Tobias Gottfried Schröder (1791–1850)

**T**obias Gottfried Schröder (1791–1850) was professor at the Evangelical Lyceum in Prešpork (today's Bratislava), writer, poet, playwright, aesthetician and music lover. His literary and teaching activity is among the little-explored chapters of the history of aesthetics and higher education in Upper Hungary in the first half of the 19th century. His Latin compendium *Isagoge in eruditionem aestheticam* (1842), written for students of Prešpork Evangelical Lyceum, and his work *Weihgeschenk für deutsche Jungfrauen in Briefen an Selma über höhere Bildung von Ch. Oeser* (1838), intended for the German book market, are his most important books on aesthetics. The latter eventually brought him exceptional success. His oeuvre consists of 42 opuses, involving theoretical writings, textbooks as well as literary works (dramas, poetry, three short stories) – several of which appeared in multiple editions. On the one hand, some works show a high degree of affinity or even identity (although under different titles). On the other hand, several of his literary units or dramas are combined into one in his collected volumes. Nobody knows for sure the exact number of his writings: in addition, there are also anonymous works that could be attributed to him. Approaching his work in the context of 18th- and 19th-century anthropological aesthetics and the ideals of neo-humanism may help to highlight Schröder's concept of culture, particularly in terms of his preferences: morality, religion, arts and taste education.

Katalin Kovács

## Kunst, Maschine, Tier

Reflexionen über Chardins Gemälde *La Serinette*  
und die künstlerische Nachahmung



**Z**iel dieses Vortrages ist es, den Nachahmungsbegriff aus historischer Perspektive zu betrachten. Als Grundlage dafür dient das Gemälde von Jean-Siméon Chardin, das eine Frau mit einer »Serinette« (auch Vogelorgel genannt) darstellt. Dieses mechanische Musikinstrument diente der Nachahmung des Vogelgesangs und wurde beim Abrichten von Kanarienvögeln verwendet. Anhand der Analyse dieses Gemäldes werden Fragen über die künstlerische Nachahmung im 18. Jahrhundert in Frankreich behandelt, wie zum Beispiel: Können Auto-

maten wie die »Serinette« als Illusionsquelle angesehen werden, die bei dem Hörer irgendeinen ästhetischen Genuss erregen?

Im ersten Teil des Vortrags geht es um die Automaten des Mechanikers Jacques Vaucanson (insbesondere um seinen »Flötenspieler«), dann wird – anhand Jean-Baptiste Du Bos' Ideen über den Energieverlust während der Nachahmung – die theoretische Dimension der künstlerischen Nachahmung untersucht. Aufgrund Diderots philosophischen Hauptwerks, *D'Alemberts Traum* beleuchtet der dritte Teil die Analogie des Kanarienvogels mit der »Serinette«. Schließlich wird der Nachahmungsbegriff am Beispiel der Darstellung der »Serinette« auf Chardins Gemälde erläutert. Dabei wird die These formuliert, dass dieses Kunstwerk die für die Aufklärungszeit typische Veränderung der Beziehungen zwischen Mensch, Maschine und Tier veranschaulicht.

Aistė KUČINSKIENĖ

“Letters are not lesser than poetry”  
Debates on Literature in Lithuanian Epistolary Discourse  
(19th to Early 20th Century)

Due to the official Lithuanian press ban that was imposed by the Tsarist law and lasted from 1864 until 1904, cultural communication in Lithuanian at the second half of 19th century and the beginning of 20th century was predominantly clandestine. Many cultural and literary debates took place in the letters of pivotal cultural figures, so the epistolary discourse, consequently, played a key role in establishing the principles of the autonomous Lithuanian literary field and the national literary canon. It is not only essential that at some historical moments the epistolary discourse can have unique agency in the cultural field; although fragmentary, *extravagant* (Elizabeth J. MacArthur) and balancing between private and public spheres, letters generate very particular forms of self-fashioning and self-expression of the epistolary subjects.

In this paper, we describe the main functions and meanings of the letters of a prolific Lithuanian letter writer, Juozas Tumas-Vaižgantas (1869–1933). Taking into account his roles of novelist, literary critic and a very influential mediator in the literary field, we highlight the main characteristics and functions of his epistolary practices. His letters on literary subjects and aesthetics in general are considered to be “interpreting details” regarding the whole intellectual communication in Lithuanian of the aforementioned period. Along with the projects of agency in the cultural field, discussions on which aesthetic paradigm is more suitable for Lithuanian literature, a prominent line of the author’s self-awareness, which is inseparable from the roles of the public ‘I’, develops in the letters. Therefore, not only the values of the literary and cultural field were defined and established via correspondence; extensive and plentiful modes of letter writing shaped specific textual practices and new forms of literary expression.



## Miszellaneen in der Literatur des ausgehenden 18. Jahrhunderts

In meinem Vortrag untersuche ich die literarischen Miszellaneen als Form der ästhetischen Kommunikation und setze mich mit der Wahrnehmung des Buches als 'Schatzkammer' im 18. Jahrhundert auseinander. Die Hauptfragen dabei sind: Welche Funktion hat die Vielfalt in den Miszellaneen? Was bedeutet die Diversität in diesem Fall? Bieten die Vorworte der untersuchten Zeitschriften und Sammelbände eine theoretische Reflexion?

Es werden folgende ungarische Sammelwerke aus dem 18. Jahrhundert untersucht: *Hol-mi* von Ádám Horváth Pálóczi, *Sokféle* und *Magyar könyvesház* von István Sándor, *'Sebbe való könyv* und andere Zeitschriften von János Kis. Ich analysiere das erkenntnistheoretische Modell dieser Kunstform und vergleiche es mit zeitgenössischen deutschen und österreichischen Büchern und Zeitschriften.

Die analysierten Buch- und Zeitschriftentwürfe repräsentieren eine anthropologisch fundierte, eklektische und popularästhetische Ausrichtung. Miszellaneen und Zeitschriften werden in der Forschungsliteratur meist aus pressegeschichtlicher Perspektive, als Kuriosum oder als Teile des Oeuvres eines Autors untersucht, aber ihre Veränderung im 18. Jahrhundert hängt auch mit dem Wandel des Literaturgeschmacks zusammen. Deshalb lohnt es sich, auch diesen Zusammenhang in die Analyse miteinzubeziehen.

János RÉDEY-KERESZTÉNY

### Hercules as the Universal Ideal of Virtue

An Investigation in Search of Aesthetic Concepts in Eighteenth-Century  
Masonic Thought and Occasional Poetry

By examining Latin occasional poetry and looking at it from the viewpoint of political and public life of the late eighteenth- and early nineteenth-century Kingdom of Hungary, I came across several occasional poems which displayed the States as Hercules. In this representative atmosphere the prelates and magnates depicted as Hercules were portrayed as cultural heroes, and thus they were encouraged to take their own part economically and politically in the revitalization of the country devastated under Ottoman rule. This time I am complementing the

socio-political focus of my research in this regard, and additionally I turn to the same poetic texts with anthropological and aesthetic interest. I accomplish this by means of a masonic constitution called Draskovich-observance, which was written in 1775 and amended in 1777, establishing an autonomous masonic province in Croatia together with the Kingdom of Hungary. In the Latin text of the constitution the figure of Hercules appears in a similar representational function, but also gains aesthetic traits in that here *Bildung* employs an ideal behaviour for the States to re-establish the kingdom. I survey this masonic anthropology revolving around Hercules in order to understand the extent to which such masonic anthropology might reach a wider audience through occasional poetry, and whether and how these ideas are indebted to neo-humanism, which is also anthropologically oriented. Thus, I examine aesthetical knowledge filtered through anthropological ideas such as moral education, the acceptance and promotion of the ways of good behaviour, strengthening of character, self-instruction, and ultimately altruism.

Veronika RUTKAY

## Mediating the Passions

Degrees of Embodiment in S. T. Coleridge's Aesthetics

In a short note published in 1812, S. T. Coleridge contemplated the difference between reading and seeing a drama on stage. He distinguishes between degrees of embodiment: words become more 'real' simply by being read out loud, but words spoken on the stage, with 'every contrivance of scenery, appropriate dresses, accordant and auxiliary looks,' are experienced as almost fully real. Conversely, in 'mere passive silent reading' thoughts remain 'phantoms with no attribute of place, no sense of appropriation, that flit over the consciousness as shadows over the grass or young corn in an April day' (*SW&F* 1: 337).

Throughout his career, Coleridge kept returning to the fine gradations of embodiment that may take place in poetic language. As a poet who was also a public lecturer, a dramatist, and a critic, he had a keen awareness of the mediated nature of aesthetic effects. In this paper I examine a central theme of Coleridge's lectures, the way figurative language may embody strong passions in the work of poets like Shakespeare. The idea has a rich history in classical rhetorical theory, updated by the new rhetoric of the Scottish Enlightenment, in which the association of ideas offered a general framework for the analysis of tropes and figures. Coleridge com-

bined these traditions with more recent medical thinking, e. g. by John Brown and Thomas Beddoes, to discuss passionate language in Shakespeare and others. However, his theory was brought to the test when his own play, *Remorse* was staged in 1813, during his most successful lecture series. I will look at this play both as theatrical performance and as printed text, to see what fundamental problems of poetic embodiment are revealed by it, and to suggest how *Remorse* made Coleridge re-think the nature of the passions on and off the stage.

Zoltán SOMHEGYI

## Ruins Around Caspar David Friedrich Changing Pictorial Aspects of Decaying Heritage

Although Caspar David Friedrich is considered as the leading landscape painter in German Romanticism, he is also of crucial importance regarding the history of ruin paintings. Friedrich offered novel ways of reading architectural dereliction, and his new pictorial interpretation of this classical motif inspired both his immediate contemporaries and many followers and later artists. In order to understand this wide-ranging influence, it seems well worth examining the ruins 'around' Caspar David Friedrich. The ambiguity in my title is intentional, as I want to suggest surveying ruins around the painter both in space and in time. On the one hand, it is important to see how was the subject in its physicality, and how could Friedrich use the motif of architectural remnants in his works. On the other hand, we also need to explore how ruins were interpreted in his time and cultural era around 1800. What can we learn for example from Friedrich's increased interest in Gothic ruins, what does it reveal about the changing aesthetic preferences and about the broadening of the subject-matter? What ideas and ideals could "his" ruins carry, and how have these changing formal aspects entered in the aesthetic discussion of his era? How these artistic preferences and forms of expression got transformed, re-interpreted or faded in the oeuvre of other artists? What patterns can we identify from such investigations regarding both Romanticism itself in general and ruin-cult in particular? I suggest that the analyses of such questions can be extremely useful not only for better understanding Friedrich's art, but also for providing us with insights that are still relevant for today's discussions and (re) valuation of ruined heritage. In other words, ruins around Friedrich can inform us not only about their changing perception around 1800, but, through the observation of this very change itself, also about ruins around us too.

