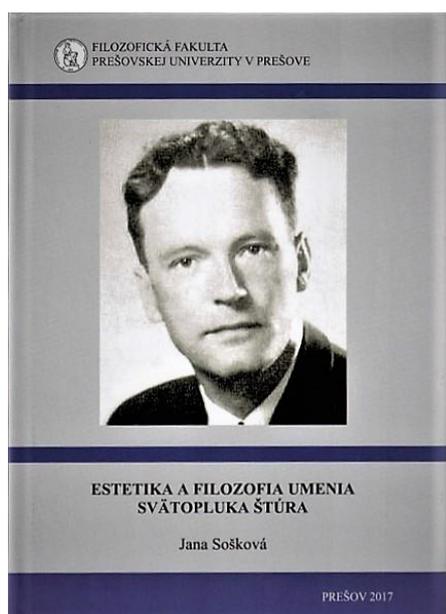


**SOŠKOVÁ, J. (2017): *Aesthetics and Philosophy of Art of Svätopluk Štúr*.
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In *The Aesthetics and Philosophy of Art of Svätopluk Štúr*, the author, Jana Sošková, presents a significant contribution in the history of Slovak aesthetic thinking. However, we have to note that this is not only an essential contribution to Slovak aesthetics, but in a way it also highlights and analyzes the interconnection with the Czech aesthetic tradition.

The author methodologically proceeds from the understanding of the history of aesthetic thinking as a systematic reflection of period, sometimes even contradictory views presented in magazines and books. She also points to respecting the philosophy of the previous and next generations. She clearly stated: *“This is the only way of holding a dialogue with the past as a precondition for understanding the meaning of the past for the present and potential prospects for the future.”*

The significant philosopher, aesthetician and critic, Svätopluk Štúr, is the central figure of the presented text. The author draws on and respects his internal division of the wide range of issues and also divides the text into five chapters.

- I. Understanding of Aesthetics**
- II. Aesthetic Perception of Visual Arts**
- III. Aesthetics and Philosophy of Performing Arts**
- IV. Aesthetics and Philosophy of Music**
- V. From Intuitive Aesthetics to a Realistic Philosophy of Art.**

The articles of Štúr in the periodical *Prúdy* (Currents) are the main source of J. Sošková’s understanding and interpretation of Štúr’s thinking. The author is aware of a certain limitation of the base of sources, as well as the intentional focus of Štúr on the issue of cultural events in Bratislava. This is also the result of the author’s methodological approach based on Štúr’s regional scope. In this context, the author declares the direction of her interest, *“[...] to the genesis of the aesthetic beliefs of the philosopher, and to the way of the philosopher’s thinking about art and its purpose, although the geographical limitation was determined by the researched author himself, because he was devoted mainly to the Bratislava environment.”* However, along with Štúr, the author

extends her interest in the cultural events of her time also to Prague, Brno and Vienna. The interpretation of Štúr's texts thus documents not only the genesis of his aesthetic-philosophical thinking, but also the general cultural events of these centers.

In the first chapter called *Understanding of Aesthetics*, the author documents one of the essential foundations of Štúr's aesthetic thinking, which was undoubtedly a Czech tradition, in the sense of the message of M. Tyrš, Otakar Hostinský, with whom he met during his studies. The work includes the opinions of Zdeněk Nejedlý, J. B. Foerster, from whom he studied music. However, other figures of Czech and world's aesthetic thinking appear in his texts, they are his inspiration, often a source of polemic, such as J. Bartoš and B. Croce. The author very precisely selects the moments and extracts from the large quantity of texts, which contain a certain controversy and thus in the background of other opinions, the author specifies Štúr's own understanding, which naturally, in its own way, changes in time.

In her interpretation, Jana Sošková adheres to the time sequence and we thus have the opportunity to unwittingly observe the social changes within the aesthetic thinking of the given period. The scope of the issues Štúr deals with is very wide and requires a profound factual background from the author.

In the second chapter of submitted work, called *Aesthetic Perception of Visual Arts and Understanding the Creation of Art*, the author engages in Štúr's concept of artwork, which, according to her, sometimes had an aphoristic form. His interest was determined and bound to the presentation of art life, especially in the *Prúdy* (Currents) periodical. From the number of Štúr texts and reviews, the author documents his relation to the artwork, searching for the main idea, essence and meaning of the artwork.

She draws attention to the particularity of Štúr's texts, in which he uses "musical comparisons", musical terminology and musical assessment. The terminology is particularly suitable and apt in Štúr's analyses of modern expression of visual arts. The author explains the emergence of the same terminological originality thanks to the musical training of their author. The author notes that the situation could affect the reader either positively or negatively. The positive influence can be noted in a certain stimulation, singularity of the interpretation.

The third chapter called *Aesthetics and Philosophy of Performing Arts* mostly documents Štúr's interest in the opera, which is understandable in relation to his musical education. He was particularly interested in the situation of Bratislava opera, certainly familiar with the situation in Prague, Brno and Vienna. Jana Sošková points out exactly this interconnection and a broad interest platform.

The issue mentioned in the fourth chapter named "*Aesthetics and Philosophy of Music*" was certainly Štúr's favorite. The most competent. It naturally emerges not only from his deep knowledge of musical life in the sense of following and interpreting the specific creation, interpretation performances, but also from his deep thinking about the issue of aesthetics and philosophy of music. Jana Sošková reveals the base of his relation towards the art: "*Štúr exactly knew where and how the "art" is created in the process of demonstration of the work, whether there are disputes between musical composer and demonstration of his music by an artist, which has significant consequences for the aesthetic effect of the music.*"

In the final chapter of a study about S. Štúr, named *From Intuitive Aesthetics to a Realistic Philosophy of Art*, J. Sošková concludes to a certain generalization of the Štúr's theoretical thinking.

We can consider this chapter a *certain completion of the whole text*. The author was obviously confronted here with the *key* methodological issue. We shall realize the complexity of the choosing process of texts by the author, texts with typical interconnection of a series of problems varying from theory of arts, aesthetics, to a great amount of specific artistic-historical messages.

In her study, the author highlights exactly the issue characterizing the approaches of S. Štúr, like issues of non-ethical function of art, relation of life and art, issues of perspective and influence of art on life. She presents him as an optimistic thinker and compares his approach with the approaches of his contemporaries Ortega and Gasset, Adorn and others. The author moves the significance of S. Štúr to a broader context, more specifically to the highest floors of time.

In conclusion, we state that the study of Jana Sošková is a significant article, not only within the scope of Slovak thinking. Its significance lies in a deep analysis, pointing out the broad and unique thinking of a significant figure of Slovak philosophical and aesthetic thinking, S. Štúr. However, the author presents here a broader context representing main flows of aesthetic, philosophical, art-historical thinking of the given period. We should not forget to mention the moral within the history of the individual types of art, obtained by the reader through the interpretation of Štúr's articles in the Prúdy (Currents) periodical.

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