

Topics in Historical Philosophy

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# THE GADAMER READER

A Bouquet of the Later Writings

Hans-Georg Gadamer

Edited by Richard E. Palmer  
Translated from the German

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Northwestern University Press  
Evanston, Illinois

## Aesthetics and Hermeneutics

Gadamer originally presented "Aesthetics and Hermeneutics" in 1964 as a lecture at the Fifth International Conference on Aesthetics, in Amsterdam, and in December of that year it appeared in a Dutch journal. It has now been translated into seven languages, including Japanese, Polish, Russian, and Chinese. In his collected works in German, it appears as the first essay in volume 8, a volume dedicated to aesthetics and poetics. Its first appearance in English was in 1976, in *Philosophical Hermeneutics*, the first general collection of Gadamer's essays in English.

Gadamer's first step in the essay is to emphasize that the "hermeneutical perspective is so comprehensive" that it includes art and nature, and especially the experience of the artwork (96).<sup>1</sup> In fact, he states that the area of aesthetics he is interested in is "the question of the experience of art" (97). He recognizes that hermeneutics is usually taken to involve the interpretation of historical and literary documents, but he finds that the encounter experience with art is part of the interpretive world and self-understanding of the person having the experience. He makes distinctions between historical documents and artworks which involve no words. The latter are experienced and interpreted, and both possess a kind of meaning; indeed, one can speak of the "language of art." Gadamer notes that in contrast to historical documents, artworks possess a contemporaneity that allows them to speak to us across the centuries with a special immediacy. Elements in Gadamer's hermeneutical philosophy like the anticipation of meaning apply to the encounter with artworks, as well as to texts in words. "A kind of anticipation of meaning guides the effort to understand from the very beginning," and indeed this holds "in an eminent way" for the experience of art (101). Just as an encounter with a biblical or literary text involves self-understanding, as theologians have noted, so also does an encounter with art, such that a meaningful encounter with an artwork brings increased self-understanding. Hermeneutics, then, offers itself as a way of comprehending more adequately the experience of encountering an artwork, an experience which shocks our expectations and even our self-understanding.

In closing, Gadamer invites his listeners to accept "the universality of the hermeneutical perspective" (103). Hermeneutics is the process of

understanding, and all understanding, whether of nature, art, or words, takes place in the interpretive horizon of the historical person who has anticipations of meaning. In the case of artworks and documents in words, the meaningful encounter clearly takes place in language, a language that the work speaks as well as the many forms of documents do. But in certain kinds of documents and artworks, the encounter is a "joyous and frightening shock," as when a poem addresses the reader and says, "You must change your life!" Gadamer here is referring to the closing line of the famous Rilke poem, "On the Archaic Torso of Apollo" (in this case, about a work of art). Gadamer is pulling aesthetics out of the traditional realm of disinterested objectivity and into the realm of hermeneutical encounter.

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### Aesthetics and Hermeneutics

If we define the task of hermeneutics as the bridging of personal or historical distance between minds, then the experience of art would seem to fall entirely outside its province. For of all the things that confront us in nature and history, it is the work of art that speaks to us most directly. It possesses a mysterious intimacy that grips our entire being, as if there were no distance at all between us and the work and every encounter with it were an encounter with ourselves. We can refer to Hegel in this connection. He considered art to be one of the forms of Absolute Spirit; that is, he saw in art a form of Spirit's self-knowledge in which nothing alien and unredeemable appeared, a form in which there was no contingency of the actual, no unintelligibility of what is merely given. In fact, an absolute contemporaneity exists between the work and its present beholder that persists unhampered despite every intensification of the historical consciousness. The reality of the work of art and its expressive power cannot be restricted to its original historical horizon, in which its beholder actually seems to become the contemporary of the creator. It seems instead to belong to the experience of art that the work of art always has its own present. Only in a limited way does it retain its historical origin within itself. The work of art is the expression of a truth that cannot be reduced to what its creator actually thought in it. Whether we call it the unconscious creation of the genius or we consider the conceptual inexhaustibility of every artistic expression from the point of view of the beholder, the aesthetic consciousness can appeal to the fact that the work of art communicates itself.

The hermeneutical perspective is so comprehensive, however, that it must even include the experience of beauty in nature and art. If it

is the fundamental constitution of the historicity of human Dasein to mediate itself to itself understandingly—which necessarily means to the whole of its own experience of the world—then all tradition belongs to it. Tradition encompasses institutions and life-forms as well as texts. Above all, however, the encounter with art belongs within the process of integration that is involved in all human life that stands within traditions. Indeed, it is even a question as to whether the peculiar contemporaneity of the work of art does not consist precisely in its being open in a limitless way to ever new integrations. The creator of a work of art may have in mind the public of his own time, but the real being of his work is what it is able to say, and this being reaches fundamentally beyond any historical confinement. In this sense, the work of art occupies a timeless present. But this statement does not mean that it involves no task of understanding, or that we do not find its historical heritage within it. The claim of historical hermeneutics is legitimated precisely by the fact that while the work of art does not intend to be understood historically and offers itself instead in an absolute presence, it nevertheless does not permit just any forms of comprehension. In all the openness and all the richness of its possibilities for comprehension, it permits—indeed even requires—the application of a standard of appropriateness. It may remain undecided whether the claim to appropriateness of comprehension raised at any particular time is correct. Kant was right in asserting that universal validity is required of the judgment of taste, though its recognition cannot be compelled by reasons. This holds true for every interpretation of works of art as well. It holds true for the active interpretation of the reproductive performer or the reader, as well as for that of the scientific interpreter.

One can ask skeptically if a concept of the work of art that regards it as being open to ever newer comprehension does not already belong to a secondary world of aesthetic cultivation. [In its origins, is not a work of art the bearer of a meaningful life-function within a cultic or social context? And is it not within this context alone that it receives its full determination of meaning? It seems to me that this question can also be reversed: Is it really the case that a work of art, which comes out of a past or alien lifeworld and is transferred into our historically educated world, becomes a mere object of aesthetic-historical enjoyment and says nothing more of what it originally had to say?] "To say something," "to have something to say"—are these simply metaphors grounded in an undetermined aesthetic formative value that is the real truth? Or is the reverse the case? Is the aesthetic quality of formation only the condition for the fact that the work bears its meaning within itself and has something to say to us? This question gives us access to the real problematic dimension of the theme "aesthetics and hermeneutics."

The inquiry developed here deliberately transforms the systematic problem of *aesthetics* into the question of the experience of *art*. In its actual genesis and also in the foundation Kant provided for it in his *Critique of Aesthetic Judgment*, it is certainly true that philosophical aesthetics covered a much broader area, since it included the beautiful in nature and art, indeed, even the sublime. It is also incontestable that in Kant's philosophy, natural beauty had a methodical priority for the basic determinations of the judgment of aesthetic taste, and especially for his concept of "disinterested pleasure." However, one must admit that natural beauty does not "say" anything in the sense that works of art, created by and for human beings, say something to us. One can rightly assert that a work of art does not satisfy in a "purely aesthetic" way, in the same sense as a flower or perhaps an ornament does. With respect to art, Kant speaks of an "intellectualized" pleasure. But this formulation does not help. The "impure," intellectualized pleasure that the work of art evokes is still what really interests us as aestheticians. Indeed, the sharper reflection that Hegel brought to the question of the relation of natural and artistic beauty led him to the valid conclusion that natural beauty is a reflection of the beauty of art. When something natural is regarded and enjoyed as beautiful, it is not a timeless and wordless givenness of the "purely aesthetic" object that has its exhibitiv ground in the harmony of forms and colors and symmetry of design, as it might seem to a Pythagorizing, mathematical mind. How nature pleases us belongs instead to the context that is stamped and determined by the artistic creativity of a particular time. The aesthetic history of a landscape—for instance, the Alpine landscape—or the transitional phenomenon of garden art are irrefutable evidence of this. We are justified, therefore, in proceeding from the work of art rather than from natural beauty if we want to define the relation between aesthetics and hermeneutics. In any case, when we say that the work of art says something to us and that it thus belongs to the matrix of things we have to understand, our assertion is not a metaphor, but has a valid and demonstrable meaning. Thus the work of art is an object of hermeneutics.

According to its original definition, hermeneutics is the art of clarifying and mediating by our own effort of interpretation what is said by persons we encounter in tradition. Hermeneutics operates especially wherever what is said is not immediately intelligible. Yet this philological art and pedantic technique has long since assumed an altered and broadened form. Since the time of this original definition, the growing historical consciousness has made us aware of the misunderstanding and even the possible unintelligibility of all tradition. Also, the decay of Christian society in the West—in continuation of a process of individu-

alization that began with the Reformation—has allowed the individual to become an ultimately indissoluble mystery to others. Since the time of the German Romantics, therefore, the task of hermeneutics has been defined as avoiding misunderstanding. With this definition, hermeneutics acquires a domain that in principle reaches as far as the expression of meaning as such. Expressions of meaning first of all take the form of linguistic manifestations. As the art of conveying what is said in a foreign language to the understanding of another person, hermeneutics is not without reason named after Hermes, the interpreter of the divine message to mankind. If we recall the origin of the term "hermeneutics," it becomes clear that we are dealing here with a language event, with a translation from one language to another, and therefore with the relation of two languages. But insofar as we can only translate from one language to another if we have understood the meaning of what is said and construct it anew in the medium of the other language, such a language event presupposes understanding.

These obvious conclusions become decisive for the question that concerns us here—the question of the language of art and the legitimacy of the hermeneutical point of view with respect to the experience of art. Every interpretation of the intelligible that helps others to understanding has the character of language. To that extent, the entire experience of the world is linguistically mediated, and the broadest concept of tradition is thus defined—one that includes what is not itself linguistic but is capable of linguistic interpretation. It extends from the "use" of tools, techniques, and so on through traditions of craftsmanship in the making of such things as various types of implements and ornamental forms, and through the cultivation of practices and customs to the establishing of patterns and so on. Does the work of art belong in this category, or does it occupy a special position? Insofar as it is not directly a question of *linguistic* works of art, the work of art does in fact seem to belong to such a nonlinguistic tradition. And yet the experience and understanding of a work of art is different from the understanding of the tool or the practices handed on to us from the past.

If we follow an old definition from Droysen's hermeneutics, we can distinguish between sources [*Quellen*] and vestiges [*Überresten*]. Vestiges are fragments of a past world that have survived and assist us in the intellectual reconstruction of the world of which they are a remnant. Sources, on the other hand, constitute a linguistic tradition, and they thus serve our understanding of a linguistically interpreted world. Now where does an archaic image of a god belong, for instance? Is it a vestige, like any tool? Or is it a piece of world-interpretation, like everything that is handed on linguistically?

Sources, says Droysen, are records handed down for the purpose of recollection. Monuments are a hybrid form of sources and vestiges, and to this category he assigns "works of art of every kind," along with documents, coins, and so on. It may seem this way to the historian, but the work of art as such is a historical document neither in its intention nor in the meaning it acquires in one's experience of it as a work of art. To be sure, we talk of artistic monuments, as if the production of a work of art had a documentary intention. There is a certain truth in the assertion that permanence is essential to every work of art—in the transitory arts, of course, only in the form of their repeatability. The successful work "stands." (Even the music hall artist can say this of his act.) But the explicit aim at recollection through the presentation of something, as it is found in the genuine document, is not present in the work of art. We do not want to refer to anything that once was by means of a presentation. Just as little could this be a guarantee of the work of art's permanence, since it ultimately depends for its preservation on the approval of the taste or sense of quality of later generations. Precisely this dependence on a preserving will means that the work of art is handed down to us in the same sense as our literary sources are. At any rate, the work "speaks" not only as remnants of the past speak to the historical investigator or as do historical documents that render something permanent. What we are calling the language of the work of art, for the sake of which the work is preserved and handed on, is the language the work of art itself speaks, whether it is linguistic or not. The work of art says something to the historian; it says something to each person as if it were said especially to him, as something present and contemporaneous. Thus our task is to understand the meaning of what the work says and to make it clear to ourselves and others. Even the non-linguistic work of art, therefore, falls within the province of the proper task of hermeneutics. It must be integrated into the self-understanding of each person.<sup>1</sup>

In this comprehensive sense, hermeneutics includes aesthetics. Hermeneutics bridges the distance between minds and reveals the foreignness of the other mind. But revealing what is unfamiliar does not mean merely reconstructing historically the "world" in which the work had its original meaning and function. It also means apprehending what is said to us, which is always more than the declared and comprehended meaning. Whatever says something to us is like a person who says something. It is alien in the sense that it transcends us. To this extent, there is a double foreignness in the task of understanding, which in reality is one and the same foreignness. It is this way with all speech. Not only does it say something, but *someone* says something to someone else. Understand-

ing speech is not just understanding the wording of what is said in the step-by-step execution of word meanings. Rather, it occurs in the unitary meaning of what is said—and this always transcends what is expressed by what is said. It may be difficult to understand what is said in a foreign or ancient language, but it is still more difficult to let something be said to us even if we understand what is said right away. Both of these things are the task of hermeneutics. We cannot understand without wanting to understand, that is, without wanting to let something be said. It would be an inadmissible abstraction to contend that we must first achieve a contemporaneousness with the author or the original reader by means of a reconstruction of his historical horizon before we could begin to grasp the meaning of what is said. No, a kind of anticipation of meaning guides the effort to understand from the very beginning.

But what holds in this fashion for all speaking is valid in a special way for the experience of art. It is more than an anticipation of meaning. It is what I would like to call being struck by the meaning of what is said. The experience of art does not only understand a recognizable meaning, as historical hermeneutics does in its handling of texts. The work of art that says something confronts us with ourselves. That is, it expresses something in such a way that what is said is like a discovery, a disclosure of something previously concealed. The element of being struck is based on this. "So true, so filled with being" [*So wahr, so seiend*] is not something one knows in any other way. Everything familiar is eclipsed. To understand what the work of art says to us is therefore a self-encounter. But as an encounter with the authentic, as a familiarity that includes surprise, the experience of art is *experience* in a real sense and must master ever anew the task that experience involves: the task of integrating it into the whole of one's own orientation to the world and one's own self-understanding. The language of art is constituted precisely by the fact that it speaks to the self-understanding of *every* person, and it does this as something ever present and by means of its own contemporaneousness. Indeed, precisely the contemporaneousness of the work allows it to come to expression in language. Everything depends on how something is said. But this does not mean we should reflect on the means of saying it. Quite the contrary: the more convincingly something is said, the more self-evident and natural the uniqueness and singularity of its declaration seems to be; that is, it concentrates the attention of the person being addressed entirely upon what is said and prevents him or her from moving to a distanced attitude of aesthetic differentiation. Over against the real intention, which aims at what is meant, reflection upon the means of the declaration is indeed always secondary and in general is excluded where people speak to each other face to face. For what is

said is not something that presents itself as a kind of content of judgment, in the logical form of a judgment. Rather, it is what we want to say and what we will allow to be said to us. Understanding does not occur when we try to intercept what someone wants to say to us by claiming we already know it.

All these observations hold especially for the language of art. Naturally it is not the artist who is speaking here. The artist's own comments about what is said in one or another of his works may certainly be of possible interest, but the language of art means an excess of meaning that is present in the work itself. The inexhaustibility that distinguishes the language art speaks from all translation into concepts rests on this excess of meaning. It follows that in understanding a work of art, we cannot be satisfied with the cherished hermeneutical rule that the *mens auctoris* [author's intention] limits the task of understanding posed by a text. Rather, just the expansion of the hermeneutical perspective to include the language of art makes it obvious how little the subjectivity of the act of meaning suffices to be the object of understanding. But this fact has a general significance, and to that extent aesthetics is an important element of general hermeneutics. That should be conclusively indicated. Everything that in the broadest sense speaks to us as tradition poses the task of understanding, without understanding being taken to mean the new actualization in oneself of another person's thoughts. We learn this fact with convincing clarity not only from the experience of art (as explained above), but also from the understanding of history. For the real task of historical study is not to understand the subjective intentions, plans, and experiences of the men who are involved in history. Rather, what must be understood is the great matrix of the meaning of history, and this requires the interpretive effort of the historian. The subjective intentions of men standing within the historical process are seldom or never such that a later historical evaluation of events confirms their assessment by contemporaries. The significance of the events, their connections and their involvements as they are represented in historical retrospect, leave the *mens auctoris* behind them, just as the experience of the work of art leaves the *mens auctoris* behind it.

The universality of the hermeneutical standpoint is all-encompassing. I once formulated this idea by saying: "*Being that can be understood is language.*"<sup>2</sup> This is certainly not a metaphysical assertion. Instead it describes, from the medium of understanding, the unrestricted scope possessed by the hermeneutical standpoint. It would be easy to show that all historical experience satisfies this proposition, as does the experience of nature. In the last analysis, Goethe's statement "Everything is a symbol" is the most comprehensive formulation of the hermeneutical

idea. It means that everything points to some other thing. This "everything" is not an assertion about each being, indicating what it is, but an assertion as to how it is to encounter man's understanding. There is nothing that cannot mean something to it. But the statement implies something else as well: nothing comes forth just in the one meaning that is offered to us. The impossibility of surveying all relations is just as much present in Goethe's concept of the symbolic as is the vicarious function of the particular for the representation of the whole. For only because the universal relatedness of being is concealed from human eyes does it need to be discovered. As universal as the hermeneutical idea is that corresponds to Goethe's words, in an eminent sense it is fulfilled only by the experience of art. For the distinctive mark of the language of art is that the individual artwork gathers into itself and expresses the symbolic character that, hermeneutically regarded, belongs to all things. In comparison with all other linguistic and nonlinguistic traditions, the work of art is the absolute present for each particular present, and at the same time it holds its word in readiness for every future. The intimacy with which the work of art touches us is at the same time, in enigmatic fashion, a shattering and demolishing of the familiar. It is not only the impact of a "This means you!" ["Das bist du!"] that is disclosed in a joyous and frightening shock; it also says to us: "You must change your life!"

Translated by David E. Linge