



Universiteit
Leiden
The Netherlands

Die heilige Poesie: toward a practical account of the Hegelian art of sublimity

Ibarra Becerra, V.M.

Citation

Ibarra Becerra, V. M. (2022, February 1). *Die heilige Poesie: toward a practical account of the Hegelian art of sublimity*. Retrieved from <https://hdl.handle.net/1887/3256550>

Version: Publisher's Version

[Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

License: <https://hdl.handle.net/1887/3256550>

Note: To cite this publication please use the final published version (if applicable).

Die heilige Poesie:
Toward a Practical Account of
the Hegelian Art of Sublimity

Víctor Manuel Ibarra Becerra

ISBN: 978-94-6458-060-0

The studies in this thesis were financially supported by CONICYT, Chile
The printing was supported financially by Leiden University, Netherlands

Lay-out and design by Julieta Marchant / julietamarchant.com

Cover image by Ignacio Moreno Fluxà / nomorefluxa.cl

Printed by Ridderprint BV / ridderprint.nl

Copyright © 2022 by Víctor Manuel Ibarra Becerra

Die heilige Poesie:

Toward a Practical Account of the Hegelian Art of Sublimity

Proefschrift

ter verkrijging van
de graad van doctor aan de Universiteit Leiden,
op gezag van rector magnificus prof.dr.ir. H. Bijl,
volgens besluit van het college voor promoties
te verdedigen op dinsdag 1 februari 2022
klokke 15.00 uur

door
Víctor Manuel Ibarra Becerra, M. A.
geboren te Rancagua (Chile)
in 1987

- Promotores:** Dr. Herman Siemens
Prof. dr. María Isabel Peña Aguado (Universidad Diego Portales, Chili)
- Promotiecommissie:** Prof. dr. María del Rosario Acosta (University of California, Riverside, USA)
Prof. dr. Jennifer Gosetti-Ferencei (Johns Hopkins University, USA)
Dr. Johan de Jong
Prof. dr. Susanna Lindberg

Table of Contents

Introduction	9
PART I	
<i>Die heilige Poesie—The Aesthetic Dimension of Hegel’s Sublime</i>	19
1. The Reception of Hegel’s Sublime	19
1.1. Art Has Come to an End	19
1.2. The Contemporary Preeminence of the Kantian Sublime	23
1.3. Final Remarks	30
2. Kant’s Sublime	33
2.1. General Frame of Kant’s Sublimity	34
2.2. Reflecting Judgment and Commensurability	37
2.3. The Sublime	39
2.3.1. On the Mathematically Sublime	41
2.3.2. On the Dynamically Sublime in Nature	46
2.4. Final Remarks	48
3. Hegel’s <i>Erhabenes</i> and <i>die heilige Poesie</i>	53
3.1. Preliminary Remarks	53
3.1.1. On the Philological Problem	54
3.2. Hegel’s Aesthetics and <i>die heilige Poesie</i>	57
3.2.1. Symbolic Form of Art	59
3.2.2. <i>Das Erhabene</i> and <i>die heilige Poesie</i>	61
3.3. Final Remarks	65
PART II	
<i>Heteronomie—The Practical Dimension of Hegel’s Sublime</i>	69
1. Judaism, Kant’s <i>Heteronomie</i>, and Hegel’s Early Fragments	73
1.1. Antecedents to Hegel’s Conception of Judaism in Kant’s Practical Philosophy	73
1.1.1. Kant as a Hegelian Source: The Grounds of Heteronomy	74
1.1.1.1. <i>Heteronomie</i> and <i>Grundlegung zur Metaphysik der Sitten</i>	78

1.1.1.1.1. The Will	80
1.1.1.1.2. Duty, Moral Law, and Autonomy	88
1.1.1.1.3. “Heteronomy of the Will as the Source of All Spurious Principles of Morality”	92
1.2. The Early Hegel: Judaism, or How to Try to Overcome Kant’s Approach to Morality but Fail at It	95
1.2.1. “Das Leben Jesu”	97
1.2.1.1. Early Kantianism	97
1.2.1.2. The Heteronomous Judaic People	104
1.2.2. “Die Positivität der christlichen Religion”	108
1.2.2.1. Authoritarian Jesus?	108
1.2.2.1.1. Miraculous Jesus	110
1.2.2.1.2. From the Religious Sect to the Religious State	114
1.2.2.1.3. Do Not Doubt	119
1.2.2.2. Dogmatic Truth	123
1.2.3. “Der Geist des Christentums und sein Schicksal”	132
First Subfragment	
1.2.3.1. First Glances of Disappointment with Kant	137
1.2.3.1.1. Conformity, Determination, and New Morality (a and b)	140
1.2.3.1.2. The Ideal of Conformity and the Tree of Life (c)	155
1.2.3.2. Morality, Love, Religion, and the Objective World	158
1.2.3.3. Punishment versus Fate as the Overcoming of Dualism	160
Second Subfragment	
1.2.3.4. “B. Moral”	167
1.2.3.5. “C. Religion”	170
1.2.3.6. “D. History”	174
Third Subfragment	
1.2.3.7. The Slavery of the Categorical Imperative	177
1.2.3.8. <i>Pleroma</i> of Law	183
Fourth Subfragment	
1.2.3.9. Immanent Fate	189
1.2.3.9.1. Love and Crime	190
1.2.3.9.2. Reconciliation and Punishment	192
1.2.3.9.3. The Heteronomy of Mercy (<i>Gnade</i>)	194
1.2.3.10. Forgiveness and the Annulment of Right (<i>Aufhebung des Rechts</i>)	198
1.2.3.11. Mystical and Symbolic Action	204

Fifth Subfragment	
1.2.3.12. The Father, the Son, and the <i>Pleroma</i> of Love	210
1.2.3.12.1. The Father and the Son	210
1.2.3.12.2. The <i>Pleroma</i> of Love	212
Sixth Subfragment	
1.2.3.13. Participation in God—True God as the Infinite Pure Life	214
Seventh Subfragment	
1.2.3.14. Son of God, Son of Man	219
Eight Subfragment	
1.2.3.15. Faith Is Not Autonomy Yet	224
Ninth Subfragment	
1.2.3.16. Love's Jealous Isolation, Paralysis of Life, and the Resurrection of Jesus	232
 2. Hegelian Resonance in the Contemporary Debate on the Art of the Catastrophe	
	241
2.1. Lyotard and His Place in Rancière's Aesthetic Project	243
2.2. Lyotard and the Sublime According to Rancière	249
 Concluding Remarks	255
 Literature	261
 Samenvatting	271
 Summary	277
 Curriculum Vitae	283
 Acknowledgments	285

