

## **Abstract**

The thesis is dedicated to the question of relation of Schlegel's conception of the "progressive universal poetry" to the principle of the aesthetic autonomy as the central feature of the modern notion of art. Against the opinion of J. M. Bernstein the point of view is defended, according to which Schlegel's theory doesn't undermine but advances the aesthetic autonomy. The interpretation of romantic philosophy in work of Manfred Frank serves as a base for the argument.

The thesis is divided into six chapters. The first two of them offer the basic outline of the problem of the aesthetic autonomy as the context in which Schlegel's romantic aesthetic is to be examined. The third and the fourth chapters introduce the main elements of this theory. The fifth chapter summarizes Frank's interpretation of the philosophy of Friedrich Schlegel. The sixth chapter contains the resume and subsequent challenging of the argument of J. M. Bernstein, who argues that the conception of the "progressive universal poetry" leads to the "philosophical disenfranchisement of art". On the background of its criticism the alternative position is offered, which holds, that Schlegel advances the doctrine of the aesthetic autonomy by replacing the view of an artwork as an actual binding of nature and freedom with the notion of the inadequacy of an artwork with respect to the infinite idea of art.

## **Keywords**

Friedrich Schlegel – *Frühromantik* – progressive universal poetry – irony – aesthetic autonomy