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Sommario/riassunto	This volume focuses on the double competition that is typical of the art sciences (art, music and literature) in the 19th century: the competition between the sciences themselves, which feeds on the competition of their arts. According to the underlying hypothesis, the respective art science derives its validity and rank from the general appreciation of its reference art. In this way, the arts and their sciences find themselves in a mutually intensifying competition, which finds expression in numerous debates about the respective leading art. The contributions collected here in an interdisciplinary manner open up the processes of historical differentiation and homogenization from different perspectives, in connection with which the competition of the arts and their sciences took place in the 19th century. The question that unites them aims at the basics of understanding art and the basics of the self-understanding of art science. Last but not least, it is about showing to what extent the premises that were developed to justify the disciplines still claim validity - directly through their disciplinary canonization and indirectly even through the broken effectiveness of the scientific master

stories that produced them.

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