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Abstract: This essay conjectures on the modes of connection between the Peirce's Normative Science of Aesthetics and his mature pragmatism. Starting with some general comments on Peirce's philosophy, particularly regarding how his phenomenology, realism and cosmology are linked, I propose to highlight the original characteristics present in the distinction between the notions of Chronos and Kairós, the chronological time, experienced as a flow of the nature of the law, and the original, free, propitious and spontaneous time, free from the yoke of the inexorable passage of real time. Based on this reflection I describe the ethical vein of Peircean pragmatism, grounded on the often less explored link between cognoscibility and normativity within the Peirce's philosophical thought, which, in turn, is founded on a soberly structured metaphysics, in order to come to terms with real relations in their epistemic and ontological dimensions. Against this background, the passage from the non-form to the form emerges heuristically, as a key vector for understanding Peirce's realistic and genetic evolutionism, which introduces the important passage from the generality of feeling to the generality of intelligence, which embodies it pragmatically. Thus the initial conjecture of the essay becomes intelligible, evidencing that the notion of the admirable in itself, or reasonability, present in the heart of Peirce's normative sciences, is intimately linked to its effectiveness in the practice of life, beyond its form and also harboring in its breast creative freedom as a genetic place reserved for the author's first category, which is notably manifest in the various artistic expressions, particularly music.

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