Aesthetics can be seen as comprising two, overlapping, areas of enquiry: philosophical questions about beauty and aesthetic notions more broadly, on the one hand, and on the other, philosophical questions concerning art. One topic on this paper that falls clearly into the first category is that of aesthetic experience. In virtue of what, if anything, does an experience count as an aesthetic one?

Three broad families of questions on this paper fall into the second category. One such family of questions concerns the nature of art. This comprises questions of definition (Can necessary and sufficient conditions be given for something to count as art? If so, what are they?) and questions of ontology (What kinds of things are artworks? Are musical works abstract objects? Are paintings physical objects?).

A second topic is the evaluation of artworks. For certain kinds of properties, philosophers have been interested in whether they bear on an artwork’s artistic merit. Is originality a good-making feature of an artwork? Does the moral character of an artwork bear on its artistic merit?

A third topic comprises what might be called the interpretation, or understanding, of artworks. This is represented on this paper in three different kinds of question. First, a question traditionally pursued in the case of paintings and drawings: what determines what a picture pictorially represents? Is it that a painting depicts some object just in case it resembles it? Second, a question typically pursued in the case of music: Many people think there is some sense in which artworks, musical works especially, are expressive of certain kinds of emotions. What is it for a work to express an emotion? Is it for the work to evoke that emotion in its audience? For the artist to have intended to express the emotion? Third, a question typically pursued in the case of literary and narrative arts: people often ascribe meanings, or messages, to such works. If this is ever correct, we can ask, what makes it the case that a work has a particular meaning, and not a different meaning, or none at all? Is it the intentions of the artist, or something else?

The two remaining topics on this paper do not fall straightforwardly into either category. Realism and Antirealism deals with questions concerning the status of aesthetic and artistic evaluations, and hence relates to both art and aesthetic notions. Imagination and Creativity covers questions concerning the nature of these related, but distinct, phenomena, and also questions concerning the limits to what it is possible to imagine - is it possible to imagine something logically contradictory; is it possible to imagine something unethical being morally acceptable?

Students have the opportunity to address some of these topics by engaging with key works in the history of philosophy. Both Plato and Hume discuss themes in aesthetics as well as the philosophy of art. Plato is concerned in his dialogues with an analysis of beauty, with the educational value and dangers of art, and with the nature of artistic inspiration. Hume raises questions about the nature and status of aesthetic judgment, the role of the critic, and the relationship of art and morality.

Prerequisites
None

Objectives
Students taking this paper will be expected to:

1) Acquire a familiarity with some of the philosophical issues that are raised by the phenomena of beauty and art
2) Become familiar with some of the main positions that have been taken on these issues, and the arguments that have been advanced to support these positions.
3) To develop some skill in thinking and arguing clearly about these issues and positions.

Preliminary reading
READING LIST

The set texts are required reading. Material marked with an asterisk* is a good place to start.

THEMATIC

Useful Collections of Articles

The following collections are particularly useful:

CAHN, Steven, and Aaron MESKIN, eds., *Aesthetics: A Comprehensive Anthology* (Malden, MA: Blackwell, 2008). Referred to below as CAHN and MESKIN.


LAMARQUE, Peter, and Stein H. OLSEN, eds., *Aesthetics and the Philosophy of Art* (Oxford: Blackwell, 2004). Referred to below as LAMARQUE and OLSEN.


Aesthetic Experience


BELL, Clive, *Art* (New York: F. Stokes, 1913), ch. 1, sect. 1 'The aesthetic hypothesis'. Reprinted in NEILL and RIDLEY and in CAHN and MESKIN.


Realism and Anti-Realism

(i) Overview


(ii) Reading on Testimony


(iii) Reading on Faultless Disagreement


(iv) Reading on Non-Cognitivism


(v) Reading on Relativism


Imagination and Originality

(i) Imagination


(i) Originality

"BODEN, Margaret A., *Dimensions of Creativity* (Cambridge, MA: MIT Press, 1994), ch. 4 'What is creativity?' Also available on Moodle.


Art and Morality

(i) Ethicism Debate


(ii) Imaginative Resistance


"TOLSTOY, Leo, *What Is Art?* [Widely available in a variety of editions]

The Nature of Art and Ontology of Art

(i) Definition of Art


*DICKIE, George, Art and the Aesthetic (Ithaca, NY: Cornell University Press, 1974), ch. 1 'What is art?: an institutional analysis'. Reprinted in CAHN and MESKIN.


(ii) Ontology of Art


*WOLLHEIM, Richard, Painting as an Art (London: Thames & Hudson, 1987), ch. 1 'What the spectator sees', pp. 46-79 only. Also available on Moodle.


Representation

(i) Goodman


(ii) Wollheim

*WOLLHEIM, Richard, Painting as an Art (London: Thames & Hudson, 1987), ch. 1 'What the spectator sees', pp. 46-79 only. Also available on Moodle.


Selected Writings about Goodman's Aesthetics

*GAIGER, Jason, Aesthetics and Painting (London: Continuum, 2008), ch. 4 'Resemblance and denotation'. Also available on Moodle.


*LOPES, Dominic M., Understanding Pictures (Oxford: Clarendon Press, 1996), ch. 3 'Goodman’s symbol theory'. Also available on Moodle.


Understanding, Interpretation and Criticism


Understanding, Interpretation and Criticism


Also available on Moodle.

Selected Writings about Wollheim's Aesthetics


Expression

(i) Painting


(ii) Music


SET TEXTS

PLATO

PLATO, *Ion, Symposium, and Republic* (Books II, III, X)

Secondary Literature


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**HUME**


As well as the set text, anyone might benefit from reading Hume's *Of the Delicacy of Taste and Passion, On Refinement in the Arts*, and *Of Tragedy*. These are widely available in a variety of forms e.g. reprinted in NEILL and RIDLEY.

Other relevant works by Hume include:


If you're not familiar with any background in Hume's ethics, the shortcut is to read the essay *The Sceptic*. The longer route is to read much of *Enquiry Concerning the Principles of Morals*, especially noticing the concentration on the virtues (parallel to the virtues of the critic) and the tension between uniformity and diversity, which also informs the *Standard of Taste*. The self-standing *Dialogue* at the end of the *Enquiry* is useful here.

**Secondary Literature**

*BLACKBURN, Simon, *How to Read Hume* (London: Granta, 2008), ch. 10 'Natural religion'.


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EAGLETON, Terry, *The Ideology of the Aesthetic* (Oxford: Blackwell, 1990), ch. 2 'The law of the heart: Shaftesbury, Hume, Burke'.