

## Philosophy Faculty Reading List and Course Outline 2018-2019

### PART II PAPER 11: AESTHETICS

#### SYLLABUS

##### Thematic:

Aesthetic experience; realism and anti-realism; imagination and originality; art and morality; the nature of art and ontology of art; understanding, interpretation and criticism; representation; artistic value.

##### Set texts:

Plato, *Ion*, *Symposium*, and *Republic* (Books II, III, X).  
Hume, 'On the Standard of Taste' in *Essays, Moral, Political and Literary*.

#### COURSE OUTLINE

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? 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?

It has become increasingly common for philosophers to make use of the concept of artistic value, and to distinguish artistic value from aesthetic value. This topic examines this distinction.

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.

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#### Preliminary Reading

GOMBRICH, Ernst H., *Art and Illusion* (London: Phaidon, 1977).

KIERAN, Matthew, *Contemporary Debates in Aesthetics and the Philosophy of Art* (Oxford: Blackwell, 2005).

NEILL, Alex, and Aaron RIDLEY, eds., *Arguing About Art: Contemporary Philosophical Debates*. 3rd ed. (London: Routledge, 2008).

STECKER, Robert, *Aesthetics and the Philosophy of Art*. 2nd ed. (Lanham, MD: Rowman & Littlefield Publishers, 2010).

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## READING LIST

The set texts are required reading. Material marked with an **asterisk\*** is important.

## 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.
- DICKIE, George, and Richard SCLAFANI, eds., *Aesthetics: A Critical Anthology* (New York: St Martin's Press, 1977). Referred to below as DICKIE and SCLAFANI.
- LAMARQUE, Peter, and Stein H. OLSEN, eds., *Aesthetics and the Philosophy of Art* (Oxford: Blackwell, 2004). Referred to below as LAMARQUE and OLSEN.
- NEILL, Alex, and Aaron RIDLEY, eds., *The Philosophy of Art* (London: McGraw-Hill, 1995). Referred to below as NEILL and RIDLEY.

### Aesthetic Experience

- \*BEARDSLEY, Monroe, 'The Aesthetic Experience', in his *The Aesthetic Point of View: Selected Essays* (Ithaca, NY: Cornell University Press, 1982), pp. 285-97. Also available on [Moodle](#)
- \*CARROLL, Noël, 'Aesthetic Experience Revisited', *British Journal of Aesthetics*, 42 (2002): 145-68. <http://doi.org/10.1093/bjaesthetics/42.2.145>
- \*KANT, Immanuel, *The Critique of Judgement*, Part I, sect. 2 'The Analytic of the Beautiful'. Available in a variety of editions. The Oxford World Classics ed. is available online at: <http://lib.mylibrary.com/?id=114689>
- 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.
- BREITENBACH, Angela, 'Beauty in Proofs: Kant on Aesthetics in Mathematics', *European Journal of Philosophy*, 23 (2015): 955-77. <https://doi.org/10.1111/ejop.12021>
- BUDD, Malcolm, 'Aesthetic Essence', in A. Tomlin and R. Shusterman, eds., *Aesthetic Experience* (London: Routledge, 2008), pp. 17-30. Reprinted in his *Aesthetic Essays* (Oxford: Oxford University Press, 2008). Also available online at: <http://doi.org/10.1093/acprof:oso/9780199556175.003.0003>
- BULLOUGH, Edward, 'Psychical Distance' as a Factor in Art and as an Aesthetic Principle', *British Journal of Psychology*, 5 (1915): 87-117. <http://doi.org/10.1111/j.2044-8295.1912.tb00057.x>. Reprinted in NEILL and RIDLEY.

DICKIE, George, 'The Myth of the Aesthetic Attitude', *American Philosophical Quarterly*, 1 (1964). <http://www.jstor.org/stable/20009119>. Reprinted in DICKIE and SCLAFANI and in CAHN and MESKIN.

GINSBORG, Hannah, *The Normativity of Natures* (Oxford: Oxford University Press, 2014), chs. 1-5. Also available online at: <https://doi.org/10.1093/acprof:oso/9780199547975.001.0001>

GUYER, Paul, 'The Dialectic of Disinterestedness: I: Eighteenth-Century Aesthetics', in *Kant and the Experience of Freedom: Essays on Aesthetics and Morality* (Cambridge: Cambridge University Press, 1993), pp. 48-93. Also available online at: <http://doi.org/10.1017/CBO9781139172516>

GUYER, Paul, *Kant and the Claims of Taste* (Cambridge: Cambridge University Press, 1997).

KUKLA, Rebecca, ed., *Aesthetics and Cognition in Kant's Critical Philosophy* (Cambridge: Cambridge University Press, 2009), esp. Parts I-II. Also available online at: <https://doi.org/10.1017/cbo9780511498220>

## Realism and Anti-Realism

### (i) Overview

- HANSON, Louise, 'Meta-Aesthetics', in M. Kelly, ed., *Encyclopedia of Aesthetics*. 2nd ed. (Oxford: Oxford University Press, 2014). Also available online at: <http://www.oxfordreference.com/view/10.1093/acref/9780199747108.001.0001/acre-f-9780199747108-e-498>
- ZANGWILL, Nick, 'Aesthetic Realism 1', in J. Levinson, ed., *Oxford Handbook of Aesthetics* (Oxford: Oxford University Press, 2005), pp. 63-79. Also available online at: <http://doi.org/10.1093/oxfordhb/9780199279456.003.0003>

### (ii) Reading on Testimony

- HOPKINS, Robert, 'How to Be a Pessimist About Aesthetic Testimony', *The Journal of Philosophy*, 108 (2011): 138-57. <http://doi.org/10.5840/jphil201110838>
- MESKIN, Aaron, 'Aesthetic Testimony: What Can We Learn from Others About Beauty and Art?' *Philosophy and Phenomenological Research*, 69, no. 1 (2004): 65-91. <http://www.jstor.org/stable/40040703>

### (iii) Reading on Faultless Disagreement and Relativism

- KÖLBEL, Max, 'Faultless Disagreement', *Proceedings of the Aristotelian Society*, 104 (2004): 53-73. <http://www.jstor.org/stable/4545405>
- MCGONIGAL, Andrew, 'Truth, Relativism, and Serial Fiction', *British Journal of Aesthetics*, 53 (2013): 165-79. <http://doi.org/10.1093/aesthj/ayt004>
- SCHAFFER, Karl, 'Faultless Disagreement and Aesthetic Realism', *Philosophy and Phenomenological Research*, 82 (2011): 265-86. <http://doi.org/10.1111/j.1933-1592.2010.00391.x>

#### (iv) Reading on Non-Cognitivism

- AYER, A.J., *Language, Truth and Logic*. 2nd ed. (London: Victor Gollancz, 1948), ch. 6 'Critique of ethics and theology'.
- HORWICH, Paul, 'Science and Art', in his *From a Deflationary Point of View* (Oxford: Oxford University Press, 2005), pp. 149-58. Also available online at: <http://doi.org/10.1093/0199251266.003.0010>

#### Imagination and Originality

##### (i) Imagination

- \*GAUT, Berys, 'Creativity and Imagination', in B. Gaut and P. Livingston, eds., *The Creation of Art* (Cambridge: Cambridge University Press, 2003), pp. 148-73. Also available on [Moodle](#)
- \*WALTON, Kendall L., *Mimesis as Make-Believe: On the Foundations of the Representational Arts* (Cambridge, MA: Harvard University Press, 1990), Part I, sect. I.1 'Imagining'. Also available on [Moodle](#)
- ELLIOTT, R.K., 'The Imagination in the Experience of Art', *Royal Institute of Philosophy Lectures*, 6 (1972): 88-105. Also available online at: <http://doi.org/10.1017/S0080443600000820>
- STOCK, Kathleen, 'Fictive Utterance and Imagining', *Proceedings of the Aristotelian Society, Suppl. Vol.*, 85 (2011): 145-61. <http://doi.org/10.1111/j.1467-8349.2011.00200.x>

##### (ii) Originality

- \*BODEN, Margaret A., *Dimensions of Creativity* (Cambridge, MA: MIT Press, 1994), ch. 4 'What is creativity?' Also available on [Moodle](#)
- \*GAUT, Berys, 'Creativity and Imagination', in B. Gaut and P. Livingston, eds., *The Creation of Art* (Cambridge: Cambridge University Press, 2003), pp. 148-73. Also available on [Moodle](#)
- \*NOVITZ, David, 'Creativity and Constraint', *Australasian Journal of Philosophy*, 77 (1999): 67-82. <http://doi.org/10.1080/00048409912348811>
- \*SIBLEY, Frank, 'Originality and Value', *British Journal of Aesthetics*, 25 (1985): 169-84. <http://doi.org/10.1093/bjaesthetics/25.2.169>
- DUTTON, Denis, 'Artistic Crimes: The Problem of Forgery in the Arts', *British Journal of Aesthetics*, 19 (1979): 302-14. <http://doi.org/10.1093/bjaesthetics/19.4.302>  
Reprinted in A. Neill and A. Ridley, eds. *Arguing about Art*. 3rd ed. (Abington, Oxon: Routledge, 2008), pp. 102-112.
- GAUT, Berys, 'The Philosophy of Creativity', *Philosophy Compass*, 5, no. 12 (2010): 1034-46. Also available online only at: <http://doi.org/10.1111/j.1747-9991.2010.00351.x>
- LESSING, Alfred, 'What Is Wrong with a Forgery?', *Journal of Aesthetics and Art Criticism*, 23 (1965): 461-72. <http://www.jstor.org/stable/427668>. Reprinted in A. Neill and A. Ridley, eds. *Arguing about Art*. 3rd ed. (Abington, Oxon: Routledge, 2008), pp. 89-101.

- VERMAZEN, Bruce, 'The Aesthetic Value of Originality', *Midwest Studies in Philosophy*, 16 (1991): 266-79. <http://doi.org/10.1111/j.1475-4975.1991.tb00243.x>

#### Art and Morality

##### (i) Ethicism Debate

- \*CARROLL, Noël, 'Art and Ethical Criticism', *Ethics*, 110 (2000): 350-87. <http://www.jstor.org/stable/10.1086/233273>. Reprinted in his *Art in Three Dimensions* (Oxford: Oxford University Press, 2010).
- \*GAUT, Berys, 'The Ethical Criticism of Art', in J. Levinson, ed., *Aesthetics and Ethics* (Cambridge: Cambridge University Press, 1998), pp. 182-203. Also available online at: <http://doi.org/10.1017/CBO9780511663888>. Reprinted in LAMARQUE and OLSEN and in E. John and D. Lopes, eds., *The Philosophy of Literature* (Oxford: Blackwell, 2003).
- \*LAMARQUE, Peter, *Fictional Points of View* (Ithaca, NY: Cornell University Press, 1996), ch. 8 'Tragedy and Moral Value'. Reprinted in LAMARQUE and OLSEN. Also available on [Moodle](#)
- ANDERSON, James C., and Jeffrey T. DEAN, 'Moderate Autonomism', *British Journal of Aesthetics*, 38 (1998): 150-66. <http://doi.org/10.1093/bjaesthetics/38.2.150>
- BERMUDEZ, José, and Sebastian GARDNER, eds., *Art and Morality* (London: Routledge, 2003), pp. especially M. Kieran 'Forbidden Knowledge: The Challenge of Cognitive Immoralism', pp.56-73.
- CARROLL, Noël, 'Moderate Moralism', *British Journal of Aesthetics*, 36 (1996): 223-38. <http://doi.org/10.1093/bjaesthetics/36.3.223>. Reprinted in his *Beyond Aesthetics: Philosophical Essays* (Cambridge: Cambridge University Press, 2001), pp. 293-305.
- GAUT, Berys, *Art, Emotion and Ethics* (Oxford: Oxford University Press, 2007), especially chs. 3, 7, 8, & 10. Also available online at: <http://doi.org/10.1093/acprof:oso/9780199263219.001.0001>
- LEVINSON, Jerrod, ed., *Aesthetics and Ethics* (Cambridge: Cambridge University Press, 1998). Also available online at: <http://doi.org/10.1017/CBO9780511663888>
- LILLEHAMMER, Hallvard, 'Values of Art and the Ethical Question', *British Journal of Aesthetics*, 48 (2008): 376-94. <http://doi.org/10.1093/aesthj/ayn045>
- SAVILLE, Anthony, *The Test of Time: An Essay in Philosophical Aesthetics* (Oxford: Oxford University Press, 1982), ch. 5 'Understanding and order'.
- STECKER, Robert, 'The Interaction of Ethical and Aesthetic Value', *British Journal of Aesthetics*, 45 (2005): 138-50. <http://doi.org/10.1093/aesthj/ayi016>

##### (ii) Imaginative Resistance

- \*GENDLER, Tamar, 'The Puzzle of Imaginative Resistance', *The Journal of Philosophy*, 2 (2000): 55-81. <http://www.jstor.org/stable/2678446>. Reprinted in her *Intuition, Imagination, and Philosophical Methodology* (Oxford: Oxford University Press, 2010), pp.179-203.
- \*STOCK, Kathleen, 'Resisting Imaginative Resistance', *Philosophical Quarterly*, 55 (2005): 607-24. <http://www.jstor.org/stable/3542965>

- \*WALTON, Kendall L., 'Morals in Fiction and Fictional Morality I', *Proceedings of the Aristotelian Society Suppl. Vol.*, 68 (1994): 27-50. <http://www.jstor.org/stable/4107022>. Reprinted in his *Marvelous Images* (Oxford: Oxford University Press, 2008), ch.3.
- MATRAVERS, Derek, 'Fictional Assent and the (So-Called) "Puzzle of Imaginative Resistance"', in M. Kieran and D.M. Lopes, eds., *Imagination, Philosophy and the Arts* (London: Routledge, 2003), pp. 91-106.
- TOLSTOY, Leo, *What Is Art?* [Widely available in a variety of editions]
- WALTON, Kendall L., 'On the (So-Called) Puzzle of Imaginative Resistance', in S. Nichols, ed., *The Architecture of the Imagination* (Oxford: Oxford University Press, 2006), pp. 137-48. Also available online at: <http://doi.org/10.1093/acprof:oso/9780199275731.003.0008>. Reprinted in his *Marvelous Images* (Oxford: Oxford University Press, 2008), pp.47-62.

## The Nature of Art and Ontology of Art

### (i) Definition of Art

- \*BEARDSLEY, Monroe, 'An Aesthetic Definition of Art', in H. Curtler, ed., *What Is Art?* (New York: Haven Publications, 1983), pp. 15-29. Reprinted in LAMARQUE and OLSEN, pp. 55-62. Also available on [Moodle](#)
- \*DICKIE, George, *Art and the Aesthetic* (Ithaca, NY: Cornell University Press, 1974), ch.1 'What is art?: an institutional analysis'. 19-52. Reprinted in CAHN and MESKIN, pp. 426-37.
- \*GAUT, Berys, 'Art' as a Cluster Concept', in N. Carroll, ed., *Theories of Art Today* (Madison, WI: University of Wisconsin Press, 2000), pp. 25-44.
- \*LEVINSON, Jerrold, 'Defining Art Historically', *British Journal of Aesthetics*, 19 (1979): 232-50. <http://doi.org/10.1093/bjaesthetics/19.3.232>. Reprinted in NEILL and RIDLEY and in LAMARQUE and OLSEN.
- \*WOLLHEIM, Richard, *Art and Its Objects*. 2nd ed. (Cambridge: Cambridge University Press, 1980), Essay 1 'The Institutional Theory of Art'. Also available on [Moodle](#)
- COLLINGWOOD, Robin G., *Principles of Art* (Oxford: Oxford University Press, 1938), sects. 1-6.
- DANTO, Arthur, *The Transfiguration of the Commonplace* (Cambridge, MA: Harvard University Press, 1981).
- GOMBRICH, Ernst H., *Meditations on a Hobby-Horse & Other Essays on the Theory of Art*. 4th ed. (London: Phaidon, 1985), Part I, pp. 1-11 only 'Meditations on a hobby-horse or the roots of artistic form'. Also available on [Moodle](#)
- LOPES, Dominic, 'Nobody Needs a Theory of Art', *The Journal of Philosophy*, 105, no. 3 (2008): 109-27. <https://www.jstor.org/stable/20620082>
- WEITZ, Morris, 'The Role of Theory in Aesthetics', *Journal of Aesthetics and Art Criticism*, 15 (1956): 27-35. <http://www.jstor.org/stable/427491>. Reprinted in LAMARQUE and OLSEN, pp. 12-18.

### (ii) Ontology of Art

- \*DAVIES, Stephen, 'Ontology of Art', in J. Levinson, ed., *Oxford Handbook of Aesthetics* (Oxford: Oxford University Press, 2003), pp. 155-80. Also available online at: <http://doi.org/10.1093/oxfordhb/9780199279456.003.0008>
- \*DODD, Julian, 'Defending Musical Platonism', *British Journal of Aesthetics*, 42 (2002): 380-402. <http://doi.org/10.1093/bjaesthetics/42.4.380>
- \*STRAWSON, Peter, *Individuals* (London: Methuen, 1959).
- \*WOLTERSTORFF, Nicholas, 'Toward an Ontology of Art Works', *Noûs*, 9 (1975): 115-42. <http://www.jstor.org/stable/2214597>
- CURRIE, Gregory, *An Ontology of Art* (Basingstoke: Macmillan, 1989).
- DAVIES, David, 'Dodd on the 'Audibility' of Musical Works', *British Journal of Aesthetics*, 49 (2009): 99-108. <http://doi.org/10.1093/aesthj/ayp001>
- LEVINSON, Jerrold, 'What a Musical Work Is', *The Journal of Philosophy*, 77 (1980): 5-28. <http://www.jstor.org/stable/2025596>. Reprinted in his *Music, Art and Metaphysics* (Ithaca, N.Y.: Cornell University Press, 1990).

### Understanding, Interpretation and Criticism

- \*CARROLL, Noël, 'Art, Intention and Conversation', in G. Iseminger, ed., *Intention and Interpretation* (Philadelphia, PA: Temple University Press, 1992), pp. 97-131. Reprinted in his *Beyond Aesthetics* (Cambridge: Cambridge University Press, 2001), pp. 157-80. Also available online at: <http://doi.org/10.1017/CBO9780511605970.011>
- \*LEVINSON, Jerrold, 'Intention and Interpretation in Literature', in his *The Pleasures of Aesthetics* (Ithaca, NY: Cornell University Press, 1996), pp. 175-213. Reprinted in LAMARQUE and OLSEN. Also available on [Moodle](#)
- \*LEVINSON, Jerrold, 'Intention and Interpretation: A Last Look', in G. Iseminger, ed., *Intention and Interpretation* (Philadelphia, PA: Temple University Press, 1992), pp. 221-56. Also available on [Moodle](#)
- \*WIMSATT, William K., and Monroe BEARDSLEY, 'The Intentional Fallacy', in W.K. Wimsatt, ed., *The Verbal Icon: Studies in the Meaning of Poetry* (Lexington, KY: University of Kentucky Press, 1954), pp. 3-20. Also available on [Moodle](#). Reprinted in NEILL and RIDLEY, and in a number of other anthologies.
- \*WOLLHEIM, Richard, 'Criticism as Retrieval', in his *Art and Its Objects*. 2nd ed. (Cambridge: Cambridge University Press, 1980), pp. 185-204.
- DAVIES, Stephen, 'Authors' Intentions, Literary Interpretation and Literary Value', *British Journal of Aesthetics*, 46 (2006): 223-47. <http://doi.org/10.1093/aesthj/ayl001>
- LIVINGSTON, Paisley, *Art and Intention* (Oxford: Oxford University Press, 2005), ch. 6 'Intention and the interpretation of art'. Also available online at: <http://doi.org/10.1093/0199278067.003.0006>



## Representation

### (i) Goodman

\*GOODMAN, Nelson, *Languages of Art: An Approach to a Theory of Symbols* (Oxford: Oxford University Press, 1969; 2nd ed. 1976), chs. 1, 4 & 6.

### Selected Writings about Goodman's Aesthetics

- \*GAIGER, Jason, *Aesthetics and Painting* (London: Continuum, 2008), ch. 4 'Resemblance and denotation'. Also available on [Moodle](#)
- \*HOPKINS, Robert, *Picture, Image and Experience* (Cambridge: Cambridge University Press, 1998), pp. 13 & 14.
- \*LOPES, Dominic M., *Understanding Pictures* (Oxford: Clarendon Press, 1996), ch 3. 'Goodman's symbol theory'. Also available on [Moodle](#)
- \*WOLLHEIM, Richard, *The Mind and Its Depths* (Cambridge, MA: Harvard University Press, 1993), ch. 12 'Pictures and language'. Also available on [Moodle](#)
- KULVICKI, John, *On Images: Their Structure and Content* (Oxford: Oxford University Press, 2006), Part I 'Image structure'. Also available online at: <http://doi.org/10.1093/019929075X.001.0001>

### (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](#)
- WOLLHEIM, Richard, 'On Pictorial Representation', *Journal of Aesthetics and Art Criticism*, 56 (1998): 217-26. <http://www.jstor.org/stable/432361>. Reprinted in LAMARQUE and OLSEN.

### Selected Writings about Wollheim's Aesthetics

- \*HOPKINS, Robert, 'The Speaking Image: Visual Communication and the Nature of Depiction', in M. Kieran, ed., *Contemporary Debates in Aesthetics and the Philosophy of Art* (Oxford: Blackwell, 2005), pp. 145-59. Also available on [Moodle](#)
- \*LOPES, Dominic M., *Sight and Sensibility* (Oxford: Clarendon, 2007), ch. 1 'The puzzle of mimesis'. Also available online at: <http://lib.myilibrary.com/?id=119079>
- BUDD, Malcolm, 'How Pictures Look', in D. Knowles and J. Skorupski, eds., *Virtue and Taste* (Oxford: Blackwell, 1993), pp. 154-75. Reprinted in LAMARQUE and OLSEN. Also reprinted in his *Aesthetic Essays* (Oxford: Oxford University Press, 2008), pp. 216-238 as 'The Look of a Picture' and available online at: <http://doi.org/10.1093/acprof:oso/9780199556175.003.0012>
- HOPKINS, Jim, and Anthony SAVILE, eds., *Psychoanalysis, Mind, and Art* (Oxford: Blackwell, 1992), chs. 15 & 16 (papers by Budd and Walton).

## Artistic Value

- BUDD, Malcolm, *Values of Art* (London: Allen Lane, 1995).
- DANTO, Arthur, 'Works of Art and Mere Real Things', in his *The Transfiguration of the Commonplace* (Cambridge, MA: Harvard University Press, 1981), pp. 1-33.
- LOPES, Dominic M., 'The Myth of (Non-Aesthetic) Artistic Value', *The Philosophical Quarterly*, 61 (2011): 518-36. <https://doi.org/10.1111/j.1467-9213.2011.700.x>
- HANSON, Louise, 'The Reality of (Non-Aesthetic) Artistic Value', *The Philosophical Quarterly*, 63 (2013): 492-508. <http://doi.org/10.1111/1467-9213.12026>
- GOLDMAN, Alvin, *Aesthetic Value* (Boulder, CO: Westview Press, 1995).
- HUDDLESTON, Andrew, 'In Defense of Artistic Value', *The Philosophical Quarterly*, 62 (2012): 705-14. <https://doi.org/10.1111/j.1467-9213.2012.00089.x>
- KIERAN, Matthew, 'Aesthetic Value, Beauty, Ugliness and Incoherence', *Philosophy*, 72 (1997): 383-99. <http://www.jstor.org/stable/3751740>
- STECKER, Robert, 'Artistic Value Defended', *Journal of Aesthetics and Art Criticism*, 70 (2012): 355-62. <http://www.jstor.org/stable/43496530>

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## SET TEXTS

### PLATO

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

### Secondary Literature

- \*HALLIWELL, Stephen, 'The Importance of Plato and Aristotle for Aesthetics', *Proceedings of Boston Area Colloquium in Ancient Philosophy*, 5 (1989): 321-48. Available in the Faculty Library offprint collection and on [Moodle](#)
- \*NEHAMAS, Alexander, 'Plato on Imitation and Poetry in Republic X', in J. Moravcsik and P. Temko, eds., *Plato on Beauty, Wisdom, and the Arts* (Totowa, NJ: Rowman & Littlefield, 1982), pp. 47-78. Reprinted in his *Virtues of Authenticity* (Princeton, NJ: Princeton University Press, 1998), pp. 251-78. Also available on [Moodle](#)
- \*PAPPAS, Nickolas, *Routledge Philosophy Guidebook to Plato and the Republic* (London: Routledge, 1995; 2nd ed. 2003), ch. 9 'Art and immortality'.
- ASMIS, Elizabeth, 'Plato on Poetic Creativity', in R. Kraut, ed., *Cambridge Companion to Plato* (Cambridge: Cambridge University Press, 1992), pp. 338-64. Also available online at: <http://doi.org/10.1017/CCOL0521430186.011>
- BURNYEAT, Myles, 'Culture and Society in Plato's Republic', in G. Peterson, ed., *Tanner Lectures on Human Values, 20* (Salt Lake City, UT: University of Utah Press, 1999), pp. 215-324. Also available online at: <http://tannerlectures.utah.edu/documents/a-to-z/b/Burnyeat99.pdf>
- BYCHOKOV, Oleg V., and Anne SHEPPARD, eds., *Greek and Roman Aesthetics* (Cambridge: Cambridge University Press, 2010), pp. Introduction, pp. xi-xxx; Gorgias, Plato, Xenophon and Aristotle, pp. 3-107.

- DENHAM, Alison E., ed., *Plato on Art and Beauty* (Basingstoke: Palgrave Macmillan, 2012).
- DESTRIÈRE, Pierre, and Fritz-Gregor HERRMANN, eds., *Plato and the Poets* (Leiden: Brill, 2011). [Especially those essays by Collobert, Gonzalez, Buttrer, Scott, Belfiore, Murray, Singpurwalla and Pender. Available in the UL and Classics Library]
- HALLIWELL, Stephen, *The Aesthetics of Mimesis* (Princeton, NJ: Princeton University Press, 2002), 'Introduction' and Part I (pp. 1-147). Also available online at: <http://www.degruyter.com/view/product/451302>
- HALLIWELL, Stephen, *Plato: Republic 10* (Warminster: Aris & Phillips, 1988), 'Introduction' (pp. 1-16).
- JANAWAY, Christopher, *Images of Excellence: Plato's Critique of the Arts* (Oxford: Clarendon Press, 1998). Also available online at: <http://doi.org/10.1093/0198237928.001.0001>
- KAMTEKAR, Rachana, 'Plato on Education and Art', in G. Fine, ed., *The Oxford Handbook of Plato* (Oxford: Oxford University Press, 2008), pp. 337-59. Also available online at: <http://doi.org/10.1093/oxfordhb/9780195182903.003.0014>
- KEULS, Eva, *Plato and Greek Painting* (Leiden: Brill, 1978). [Available in the UL and Classics Library]
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- MOSS, Jessica, 'What Is Imitative Poetry and Why Is It Bad?' in G. Ferrari, ed., *Cambridge Companion to Plato's Republic* (Cambridge: Cambridge University Press, 2007), pp. 415-44. Also available online at: <http://doi.org/10.1017/CCOL0521839637.015>
- NADDAFF, Ramona, *Exiling the Poets: The Production of Censorship in Plato's Republic* (Chicago: University of Chicago Press, 2002).

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## HUME

HUME, David, *Essays, Moral, Political and Literary*, Part I, essay 23 'Of the Standard of Taste'. Also available online at: <http://pm.nlx.com>

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:

- HUME, David, *Enquiry Concerning the Principles of Morals*. Also available online at: <http://pm.nlx.com>
- HUME, David, *A Treatise of Human Nature*, edited by L.A. Selby-Bigge and P.H. Nidditch (Oxford: Oxford University Press, 1978). [Especially 'Of Beauty and Deformity']

If you are 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'.
- \*GRACYK, Theodore, 'Rethinking Hume's Standard of Taste', *Journal of Aesthetics and Art Criticism*, 52 (1994): 169-82. <http://www.jstor.org/stable/431164>
- \*LEVINSON, Jerrold, 'Hume's Standard of Taste: The Real Problem', *Journal of Aesthetics and Art Criticism*, 60 (2002): 227-38. Reprinted in his *Contemplating Art* (Oxford: Clarendon, 2006). Also available online at: <http://lib.myilibrary.com/?id=114889>
- \*SHELLEY, James, 'Hume and the Nature of Taste', *Journal of Aesthetics and Art Criticism*, 56 (1998): 29-38. <http://www.jstor.org/stable/431945>
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- JONES, Peter, 'Hume's Literary and Aesthetic Theory', in D.F. Norton, ed., *The Cambridge Companion to Hume*. Only 1st ed. (Cambridge: Cambridge University Press, 1993), pp. 255-80. Also available online at: <http://doi.org/10.1017/CCOL0521382734.009>

We welcome your suggestions for further readings that will improve and diversify our reading lists, to reflect the best recent research, and important work by members of under-represented groups. Please email your suggestions to [phillib@hermes.cam.ac.uk](mailto:phillib@hermes.cam.ac.uk) including the relevant part and paper number. For information on how we handle your personal data when you submit a suggestion please see <https://www.information-compliance.admin.cam.ac.uk/data-protection/general-data>.