

**PHILOSOPHY TRIPOS Part II**

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Friday 31<sup>st</sup> May 2013

09.00 – 12.00

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Paper 11

AESTHETICS

*Answer **three** questions only.*

*Write the number of the question at the beginning of each answer. If you are answering an either/or question, indicate the letter as well.*

**STATIONERY REQUIREMENTS**

*20 Page Answer book x 1*

*Rough Work Pad*

**You may not start to read the questions  
printed on the subsequent pages of this  
question paper until instructed that you  
may do so by the Invigilator**

1. What, if anything, distinguishes aesthetic experience from other kinds of experience?
2. Would the fact of irresolvable aesthetic disagreement undermine the case for aesthetic properties?
3. Is it possible to define art? If so, how? If not, does that matter?
4. 'The key to the meaning of a work of art is the artist's intention.' Discuss.
5. EITHER: a) Are moral flaws in a work of art always aesthetic flaws?  
  
OR: b) What role, if any, should critics' imaginative abilities play in their aesthetic evaluation of a work of art?
6. Is originality an aesthetic value?
7. What is the relation between the experience of a picture of an apple and the experience of an apple?
8. Is expression in music simply a matter of experienced resemblance between music and expressive people?
9. EITHER: a) What is wrong with the theatre lovers (*philotheameno*) of Plato's *Republic*? Could Socrates be accused of being one of them?  
  
OR: b) Discuss the role of either erotic passion (*eros*) or madness (*mania*) in Plato's philosophy of art.
10. EITHER: a) Is Hume elitist? If so, what follows? If not, why not?  
  
OR: b) 'Hume is right about what makes someone a bad critic, but he fails to show that there is anything wrong with being a bad critic.' Discuss.
11. What is the connection between the concept of art and the concept of aesthetics?

END OF PAPER