Philosophy Faculty Reading List and Course Outline 2019-2020

Part II Paper 11: Aesthetics

# Syllabus

* Aesthetics: aesthetic experience; realism and anti-realism.
* The nature of art: the definition of art; the ontology of art; representation.
* The values of art: the value of originality; aesthetic and artistic value; aesthetic and moral value.
* Engagement with art: imagination and fiction; imaginative resistance; understanding, interpretation and criticism.
* Set texts: Plato’s aesthetics; Hume’s aesthetics; Kant’s aesthetics.

# Course Outline

Aesthetics can be seen as comprising two, overlapping, areas of enquiry: philosophical questions about aesthetic notions such as beauty and about the status of aesthetic judgments, on the one hand, and on the other, philosophical questions concerning art.

Topics on this paper that fall clearly into the first category are those of aesthetic experience and realism and anti-realism in aesthetics. In virtue of what, if anything, does an experience count as an aesthetic one? Do we represent real aesthetic properties and states of affairs when we judge something to be beautiful?

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?), questions of ontology (What kinds of things are artworks? Are musical works abstract objects? Are paintings physical objects?), and questions of the nature of representation (What determines what a picture pictorially represents? Is it that a painting depicts some object just in case it resembles it?).

A second family of questions concerns 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? Is there a substantial difference between the aesthetic and artistic value of a work? Does the moral character of an artwork bear on its artistic merit?

A third family of questions concerns our engagement with artworks. This is represented on this paper in three different kinds of question. First, the section on Imagination and Fiction covers questions concerning the nature of these related, but distinct, phenomena. Second, the topic of Imaginative Resistance deals with 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? 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?

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. Kant discusses the nature and status of aesthetic judgments, the related phenomenon of aesthetic experience, and the important role of the imagination in our engagement with art.

# Assumed Knowledge

It is recommended that students take some other Philosophy papers to the extent permitted by the structure of their course.

# 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

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).

## Useful collection 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, NY: 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; 2nd ed. 2019). 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.

# Reading List

**Material marked with an asterisk (\*) is important.**

## Aesthetics

### 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, no. 2 (2002): 145-68. <http://doi.org/10.1093/bjaesthetics/42.2.145>

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. Also available online via: <https://idiscover.lib.cam.ac.uk/permalink/f/t9gok8/44CAM_ALMA51542707790003606>.

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](http://doi.org/10.1093/acprof%3Aoso/9780199556175.003.0003).

Bullough, Edward ''Psychical Distance' as a Factor in Art and as an Aesthetic Principle', *British Journal of Psychology*, 5, no. 2 (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, no. 1 (1964). <http://www.jstor.org/stable/20009119>. Reprinted in Dickie and Sclafani and in Cahn and Meskin.

### 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/acref-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) Aesthetic testimony

Hopkins, Robert, 'How to Be a Pessimist About Aesthetic Testimony', The Journal of Philosophy, 108, no. 2 (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) Faultless disagreement and relativism in aesthetics

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, no. 2 (2013): 165-79. <http://doi.org/10.1093/aesthj/ayt004>

Schafer, 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) Aesthetic non-cognivitism

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>.

## The Nature of Art

### The definition of art

\*Abell, Catherine, 'Art: What It Is and Why It Matters', Philosophy and Phenomenological Research, 85, no. 3 (2012): 15-29. <https://www.jstor.org/stable/41721256>

\*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 (1st ed.) and pp. 22-29 (2nd ed.). **Also available on Moodle**.

\*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, pp. 426-37. **Also available on Moodle.**

\*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. **Also available on Moodle.**

\*Levinson, Jerrold, 'Defining Art Historically', British Journal of Aesthetics, 19, no. 3 (1979): 232-50. <http://doi.org/10.1093/bjaesthetics/19.3.232>. Reprinted in Neill and Ridley and in Lamarque and Olsen, pp.35-46 (1st edition).

\*Wollheim, Richard, Art and Its Objects. 2nd ed. (Cambridge: Cambridge University Press, 1980), Essay 1 'The Institutional Theory of Art'. Also available online at: <https://doi.org/10.1017/CBO9781316286777.005>.

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, no. 1 (1956): 27-35. <http://www.jstor.org/stable/427491>. Reprinted in Lamarque and Olsen, pp. 12–18 (1st ed.).

### The 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, no. 4 (2002): 380-402. <http://doi.org/10.1093/bjaesthetics/42.4.380>

\*Strawson, Peter, Individuals (London: Methuen, 1959).

\*Thomasson, Amy, 'The Ontology of Art and Knowledge in Aesthetics', The Journal of Aesthetics and Art Criticism, 63, no. 3 (2005): 221-29. <https://doi.org/10.1111/j.0021-8529.2005.00202.x>

\*Wolterstorff, Nicholas, 'Toward an Ontology of Art Works', Noûs, 9, no. 2 (1975): 115-42. <https://doi.org/10.2307/2214597>

Currie, Gregory, An Ontology of Art (Basingstoke: Macmillan, 1989).

Davies, David, 'Dodd on the 'Audibility' of Musical Works', British Journal of Aesthetics, 49, no. 2 (2009): 99-108. <http://doi.org/10.1093/aesthj/ayp001>

Levinson, Jerrold, 'What a Musical Work Is', The Journal of Philosophy, 77, no. 1 (1980): 5-28. <https://doi.org/10.2307/2025596>. Reprinted in his Music, Art and Metaphysics (Ithaca, N.Y.: Cornell University Press, 1990). Also available online via: <https://idiscover.lib.cam.ac.uk/permalink/f/1ii55o6/44CAM_ALMA51529841900003606>.

### 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 online via: <https://idiscover.lib.cam.ac.uk/permalink/f/t9gok8/44CAM_ALMA51529511590003606>.

\*Hopkins, Robert, Picture, Image and Experience (Cambridge: Cambridge University Press, 1998), pp. 13 & 14. **Also available on Moodle.**

\*Lopes, Dominic M., Understanding Pictures (Oxford: Clarendon Press, 1996), ch 3. 'Goodman's symbol theory'. Also available online at: [https://doi.org/10.1093/acprof:oso/9780199272037.003.0004](https://doi.org/10.1093/acprof%3Aoso/9780199272037.003.0004).

\*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, no. 3 (1998): 217-26. <https://doi.org/10.2307/432361>. Reprinted in Lamarque and Olsen, pp. 396-405 (1st ed.) and pp. 421-430 (2nd ed.).

##### 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: <https://ebookcentral.proquest.com/lib/cam/reader.action?docID=3052595&ppg=33>.

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, pp.383-96 (1st ed.). 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](http://doi.org/10.1093/acprof%3Aoso/9780199556175.003.0012).

Hopkins, Jim, and Anthony Savile, eds., Psychoanalysis, Mind, and Art (Oxford: Blackwell, 1992), chs. 15 &16 (papers by Budd and Walton).

## The values of art

### The value of 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, no. 1 (1999): 67-82. <http://doi.org/10.1080/00048409912348811>

\*Sibley, Frank, 'Originality and Value', British Journal of Aesthetics, 25, no. 2 (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, no. 4 (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. 102-12.

Gaut, Berys, 'The Philosophy of Creativity', Philosophy Compass, 5, no. 12 (2010): 1034-46. <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, no. 4 (1965): 461-72. <https://doi.org/10.2307/427668>. 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, no. 1 (1991): 266-79. <http://doi.org/10.1111/j.1475-4975.1991.tb00243.x>

### Aesthetic and 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, no. 244 (2011): 518-36. <https://doi.org/10.1111/j.1467-9213.2011.700.x>

Goldman, Alvin, Aesthetic Value (Boulder, CO: Westview Press, 1995).

Hanson, Louise, 'The Reality of (Non-Aesthetic) Artistic Value', The Philosophical Quarterly, 63, no. 252 (2013): 492-508. <http://doi.org/10.1111/1467-9213.12026>

Huddleston, Andrew, 'In Defense of Artistic Value', The Philosophical Quarterly, 62, no. 249 (2012): 705-14. <https://doi.org/10.1111/j.1467-9213.2012.00089.x>

Kieran, Matthew, 'Aesthetic Value, Beauty, Ugliness and Incoherence', Philosophy, 72, no. 281 (1997): 383-99. <https://doi.org/10.1017/S0031819100057077>

Stecker, Robert, 'Artistic Value Defended', Journal of Aesthetics and Art Criticism, 70, no. 4 (2012): 355-62. <http://www.jstor.org/stable/43496530>

### Aesthetic and moral value

\*Carroll, Noël, 'Art and Ethical Criticism', Ethics, 110, no. 2 (2000): 350-87. <https://doi.org/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: <https://doi.org/10.1017/CBO9780511663888.007>. Reprinted in Lamarque and Olsen, pp.283-94 (1st ed.) and pp. 247-58 (2nd ed.), 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, pp.274-82 (1st ed.). **Also available on Moodle**.

Anderson, James C., and Jeffrey T. Dean, 'Moderate Autonomism', British Journal of Aesthetics, 38, no. 2 (1998): 150-66. <http://doi.org/10.1093/bjaesthetics/38.2.150>

Bermúdez, José, and Sebastian Gardner, eds., Art and Morality (London: Routledge, 2003), especially M. Kieran 'Forbiden 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. Also available online at: <https://doi.org/10.1017/CBO9780511605970.019>.

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](http://doi.org/10.1093/acprof%3Aoso/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, no. 4 (2008): 376-94. <http://doi.org/10.1093/aesthj/ayn045>

Savile, 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, no. 2 (2005): 138-50. <http://doi.org/10.1093/aesthj/ayi016>

## Engagement with Art

### Imagination and fiction

\*Friend, Stacie, 'Imagining Fact and Fiction', in K. Stock and K. Thomson-Jones, eds., New Waves in Aesthetics (Basingstoke: Palgrave Macmillan, 2008), pp. 150-69.

\*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**.

\*Stock, Kathleen, 'Fictive Utterance and Imagining', Proceedings of the Aristotelian Society, Supplementary Volume, 85 (2011): 145-61. <http://doi.org/10.1111/j.1467-8349.2011.00200.x>

\*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. <http://doi.org/10.1017/S0080443600000820>

Friend, Stacie, 'Fictive Utterance and Imagining II', Proceedings of the Aristotelian Society*, Suppl. Vol.*, 85 (2011): 163-80. <https://www.jstor.org/stable/41306461>

### Imaginative resistance

\*Gendler, Tamar, 'The Puzzle of Imaginative Resistance', The Journal of Philosophy, 97, no. 2 (2000): 55-81. <https://doi.org/10.2307/2678446>. Reprinted in her Intuition, Imagination, and Philosophical Methodology (Oxford: Oxford University Press, 2010), pp.179-203. Also available online at: [https://doi.org/10.1093/acprof:oso/9780199589760.003.0010](https://doi.org/10.1093/acprof%3Aoso/9780199589760.003.0010).

\*Stock, Kathleen, 'Resisting Imaginative Resistance', Philosophical Quarterly, 55, no. 221 (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 Marvellous 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](http://doi.org/10.1093/acprof%3Aoso/9780199275731.003.0008). Reprinted in his Marvellous Images (Oxford: Oxford University Press, 2008), pp.47-62.

### 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, pp 220-22 (1st ed.). **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. Also available online at: <https://doi.org/10.1017/CBO9781316286777.008>.

Davies, Stephen, 'Authors' Intentions, Literary Interpretation and Literary Value', British Journal of Aesthetics, 46, no. 3 (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>.

## Set Texts

### Plato's aesthetics

Plato, Ion, Symposium, Republic (Books II, III, X) and Sophist(233d-236d)

#### Secondary literature

\*Halliwell, Stephen, 'The Importance of Plato and Aristotle for Aesthetics', Proceedings of Boston Area Colloquium in Ancient Philosophy, 5 (1989): 321-48. <https://doi.org/10.1163/2213441789X00216>

\*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'. **Also available on Moodle.**

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: <https://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), Introduction, pp. xi-xxx; Gorgias, Plato, Xenophon and Aristotle, pp. 3-107. Also available online at: <https://doi.org/10.1017/CBO9780511780325>.

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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 via: <https://idiscover.lib.cam.ac.uk/permalink/f/t9gok8/44CAM_ALMA61529866690003606>.

Hume, David, A Treatise of Human Nature, edited by L.A. Selby-Bigge and P.H. Nidditch (Oxford: Oxford University Press, 1978; 2nd ed. 2014). Also available online at: <https://doi.org/10.1093/actrade/9780198245872.book.1>. [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.

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**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** **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**](https://www.information-compliance.admin.cam.ac.uk/data-protection/general-data)**.**