

Contents

Alternative Table of Contents	ix
Preface and Acknowledgments	xvi
Source Acknowledgments	xvii

Part I: Classic Sources

1	Introduction	3
	<i>Paul Oskar Kristeller</i>	
2	Ion	16
	<i>Plato</i>	
3	The Republic	24
	<i>Plato</i>	
4	Symposium	34
	<i>Plato</i>	
5	Poetics	41
	<i>Aristotle</i>	
6	Ennead I, vi	57
	<i>Plotinus</i>	
7	De Musica	64
	<i>St. Augustine</i>	
8	On the Reduction of the Arts to Theology	72
	<i>St. Bonaventure</i>	
9	Characteristics of Men, Manners, Opinions, Times	77
	<i>Third Earl of Shaftesbury</i>	

10	An Inquiry into the Original of Our Ideas of Beauty and Virtue <i>Francis Hutcheson</i>	87
11	Of the Standard of Taste <i>David Hume</i>	103
12	A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful <i>Edmund Burke</i>	113
13	Laocoon <i>Gotthold Lessing</i>	123
14	Critique of Judgement <i>Immanuel Kant</i>	131

Part II: Modern Theories

15	Introduction <i>Christopher Janaway</i>	163
16	Letter of an Aesthetic Education of Man <i>Friedrich Schiller</i>	167
17	Philosophy of Art <i>Friedrich Wilhelm Joseph von Schelling</i>	170
18	The Philosophy of Fine Art <i>Georg Wilhelm Friedrich Hegel</i>	180
19	The World as Will and Representation <i>Arthur Schopenhauer</i>	193
20	The Beautiful in Music <i>Eduard Hanslick</i>	217
21	The Birth of Tragedy <i>Friedrich Nietzsche</i>	222
22	What is Art? <i>Leo Tolstoy</i>	233
23	"Psychical Distance" as a Factor in Art and an Aesthetic Principle <i>Edward Bullough</i>	243
24	Art <i>Clive Bell</i>	261
25	Aesthetics <i>Benedetto Croce</i>	270
26	The Principles of Art <i>R. G. Collingwood</i>	282
27	Art as Experience <i>John Dewey</i>	296

28	Feeling and Form <i>Susanne Langer</i>	317
29	The Work of Art in the Age of Mechanical Reproduction <i>Walter Benjamin</i>	327
30	The Origin of the Work of Art <i>Martin Heidegger</i>	344
31	Aesthetic Theory <i>Theodor Adorno</i>	358
32	Truth and Method <i>Hans-Georg Gadamer</i>	370

Part III: Contemporary Aesthetics and Philosophy of Art

33	Introduction <i>Susan L. Feagin and Aaron Meskin</i>	391
34	Aesthetic Problems of Modern Philosophy <i>Stanley Cavell</i>	396
35	The Role of Theory in Aesthetics <i>Morris Weitz</i>	409
36	The Artworld <i>Arthur Danto</i>	417
37	What is Art? An Institutional Analysis <i>George Dickie</i>	426
38	When is Art? <i>Nelson Goodman</i>	438
39	Identifying Art <i>Noël Carroll</i>	445
40	The Myth of the Aesthetic Attitude <i>George Dickie</i>	455
41	Art and Its Objects <i>Richard Wollheim</i>	466
42	What a Musical Work Is <i>Jerrold Levinson</i>	479
43	Aesthetic Concepts <i>Frank Sibley</i>	494
44	Beauty Restored <i>Mary Mothersill</i>	509
45	Categories of Art <i>Kendall Walton</i>	521

46	Appreciation and the Natural Environment <i>Allen Carlson</i>	538
47	The Intentional Fallacy <i>W. K. Wimsatt, Jr. and Monroe Beardsley</i>	547
48	The Postulated Author: Critical Monism as a Regulative Ideal <i>Alexander Nehamas</i>	556
49	Art, Intention, and Conversation <i>Noël Carroll</i>	568
50	The Ethical Criticism of Art <i>Berys Gaut</i>	589
51	Expressive Properties of Art <i>Guy Sircello</i>	602
52	Style and Personality in the Literary Work <i>Jenefer Robinson</i>	616
53	Emotions in the Music <i>Peter Kivy</i>	628
54	Fearing Fictions <i>Kendall Walton</i>	637
55	Oppressive Texts, Resisting Readers, and the Gendered Spectator: The "New" Aesthetics <i>Mary Devereaux</i>	651
	Index	664

Alternative Table of Contents

The volume provides the opportunity to explore many issues in philosophical aesthetics. The following list of topics and readings may prove helpful to instructors and students. The list is not exhaustive – there are many other themes that recur throughout the selections.

Aesthetic Experience and the Nature of the Aesthetic

9	Characteristics of Men, Manners, Opinions, Times <i>Third Earl of Shaftesbury</i>	77
14	Critique of Judgement <i>Immanuel Kant</i>	131
16	Letter of an Aesthetic Education of Man <i>Friedrich Schiller</i>	167
19	The World as Will and Representation <i>Arthur Schopenhauer</i>	193
23	“Psychical Distance” as a Factor in Art and an Aesthetic Principle <i>Edward Bullough</i>	243
24	Art <i>Clive Bell</i>	261
27	Art as Experience <i>John Dewey</i>	296
31	Aesthetic Theory <i>Theodor Adorno</i>	358
40	The Myth of the Aesthetic Attitude <i>George Dickie</i>	455
43	Aesthetic Concepts <i>Frank Sibley</i>	494

Beauty

4	Symposium <i>Plato</i>	34
---	---------------------------	----

6	Ennead I, vi <i>Plotinus</i>	57
9	Characteristics of Men, Manners, Opinions, Times <i>Third Earl of Shaftesbury</i>	77
10	An Inquiry into the Original of Our Ideas of Beauty and Virtue <i>Francis Hutcheson</i>	87
12	A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful <i>Edmund Burke</i>	113
14	Critique of Judgement <i>Immanuel Kant</i>	131
44	Beauty Restored <i>Mary Mothersill</i>	509

Creation and Creativity

2	Ion <i>Plato</i>	16
14	Critique of Judgement <i>Immanuel Kant</i>	131
17	Philosophy of Art <i>Friedrich Wilhelm Joseph von Schelling</i>	170
19	The World as Will and Representation <i>Arthur Schopenhauer</i>	193
26	The Principles of Art <i>R. G. Collingwood</i>	282
27	Art as Experience <i>John Dewey</i>	296
31	Aesthetic Theory <i>Theodor Adorno</i>	358
42	What a Musical Work Is <i>Jerrold Levinson</i>	479

The Definition of Art

1	Introduction <i>Paul Oskar Kristeller</i>	3
3	The Republic <i>Plato</i>	24

22	What is Art? <i>Leo Tolstoy</i>	233
25	Aesthetics <i>Benedetto Croce</i>	270
26	The Principles of Art <i>R. G. Collingwood</i>	282
28	Feeling and Form <i>Susanne Langer</i>	317
35	The Role of Theory in Aesthetics <i>Morris Weitz</i>	409
36	The Artworld <i>Arthur Danto</i>	417
37	What is Art? An Institutional Analysis <i>George Dickie</i>	426
38	When is Art? <i>Nelson Goodman</i>	438
39	Identifying Art <i>Noël Carroll</i>	445

Expression and Emotion in the Arts

2	Ion <i>Plato</i>	16
3	The Republic <i>Plato</i>	24
5	Poetics <i>Aristotle</i>	41
22	What is Art? <i>Leo Tolstoy</i>	233
25	Aesthetics <i>Benedetto Croce</i>	270
26	The Principles of Art <i>R. G. Collingwood</i>	282
27	Art as Experience <i>John Dewey</i>	296
28	Feeling and Form <i>Susanne Langer</i>	317
51	Expressive Properties of Art <i>Guy Sircello</i>	602

53	Emotions in the Music <i>Peter Kivy</i>	628
54	Fearing Fictions <i>Kendall Walton</i>	637

Interpretation and Understanding

32	Truth and Method <i>Hans-Georg Gadamer</i>	370
47	The Intentional Fallacy <i>W. K. Wimsatt, Jr. and Monroe Beardsley</i>	547
48	The Postulated Author: Critical Monism as a Regulative Ideal <i>Alexander Nehamas</i>	556
49	Art, Intention, and Conversation <i>Noël Carroll</i>	568
52	Style and Personality in the Literary Work <i>Jenefer Robinson</i>	616

Knowledge, Truth, and Art

2	Ion <i>Plato</i>	16
3	The Republic <i>Plato</i>	24
5	Poetics <i>Aristotle</i>	41
8	On the Reduction of the Arts to Theology <i>St. Bonaventure</i>	72
30	The Origin of the Work of Art <i>Martin Heidegger</i>	344

Morality and Politics in Art

2	Ion <i>Plato</i>	16
3	The Republic <i>Plato</i>	24
5	Poetics <i>Aristotle</i>	41
11	Of the Standard of Taste <i>David Hume</i>	103

22	What is Art? <i>Leo Tolstoy</i>	233
29	The Work of Art in the Age of Mechanical Reproduction <i>Walter Benjamin</i>	327
31	Aesthetic Theory <i>Theodor Adorno</i>	358
50	The Ethical Criticism of Art <i>Berys Gaut</i>	589
55	Oppressive Texts, Resisting Readers, and the Gendered Spectator: The "New" Aesthetics <i>Mary Devereaux</i>	651

Music

7	De Musica <i>St. Augustine</i>	64
19	The World as Will and Representation <i>Arthur Schopenhauer</i>	193
20	The Beautiful in Music <i>Eduard Hanslick</i>	217
28	Feeling and Form <i>Susanne Langer</i>	317
31	Aesthetic Theory <i>Theodor Adorno</i>	358
42	What a Musical Work Is <i>Jerrold Levinson</i>	479
53	Emotions in the Music <i>Peter Kivy</i>	628

The Ontology of Art

3	The Republic <i>Plato</i>	24
26	The Principles of Art <i>R. G. Collingwood</i>	282
29	The Work of Art in the Age of Mechanical Reproduction <i>Walter Benjamin</i>	327
30	The Origin of the Work of Art <i>Martin Heidegger</i>	344

32	Truth and Method <i>Hans-Georg Gadamer</i>	370
36	The Artworld <i>Arthur Danto</i>	417
41	Art and Its Objects <i>Richard Wollheim</i>	466
42	What a Musical Work Is <i>Jerrold Levinson</i>	479

Taste, Judgment, and Objectivity

10	An Inquiry into the Original of Our Ideas of Beauty and Virtue <i>Francis Hutcheson</i>	87
11	Of the Standard of Taste <i>David Hume</i>	103
14	Critique of Judgement <i>Immanuel Kant</i>	131
34	Aesthetic Problems of Modern Philosophy <i>Stanley Cavell</i>	396
43	Aesthetic Concepts <i>Frank Sibley</i>	494
44	Beauty Restored <i>Mary Mothersill</i>	509
45	Categories of Art <i>Kendall Walton</i>	521
46	Appreciation and the Natural Environment <i>Allen Carlson</i>	538

The Visual Arts

3	The Republic <i>Plato</i>	24
13	Laocoon <i>Gotthold Lessing</i>	123
24	Art <i>Clive Bell</i>	261
29	The Work of Art in the Age of Mechanical Reproduction <i>Walter Benjamin</i>	327
30	The Origin of the Work of Art <i>Martin Heidegger</i>	344

36	The Artworld <i>Arthur Danto</i>	417
40	The Myth of the Aesthetic Attitude <i>George Dickie</i>	455
43	Aesthetic Concepts <i>Frank Sibley</i>	494
45	Categories of Art <i>Kendall Walton</i>	521
51	Expressive Properties of Art <i>Guy Sircello</i>	602

Index

- Abrams, M. H. 558
the absolute
 Schelling on 171, 173, 176, 177, 178, 179
Académie des Sciences 10
acting *see* drama
Adams, Robert M. 560, 562–3
Addison, Joseph 105
Adorno, Theodor 165, 358–69
 on autonomous art 358, 359, 360, 361, 362
 on defining art 359–60
 on disinterestedness 365–8
 on enjoyment of art 368–9
 on film 657
 on Freud 364, 365–7
 on Hegel 358, 360, 362, 363, 369
 on idealist theory of art 364, 367, 368
 on Kafka 367, 368
 on Kant 362, 365–8
 on loss of certainty 358–9
 on music 360, 361, 364, 365, 368
 dinner music 360
 on Nietzsche 360
 on painting 361, 363, 365
 on the psychoanalytic theory of art 364–5
 on the relation between art and society 361–4
 on subjectivism 364, 365, 366, 367, 368, 369
 on synthesis 363
 on truth, life, and the death of art 360–1
Aeschylus 43, 51, 52
 Nietzsche on 232
aesthetic appreciation 538–46
aesthetic attitude theory
 Bullough and 165
 Dickie on 393, 455–65
 Langer on 322, 323
 morality and 462–3
 Schopenhauer and 164, 322
 see also disinterestedness
aesthetic concepts 494–508
 see also aesthetic properties
aesthetic emotion
 Bell on 261, 262, 263–4, 265, 266, 267, 268, 269,
 321, 322
 Langer on 322, 324
aesthetic experience
 Bell on 261, 263
 Bullough on 247, 254
 Dickie on 458–61
aesthetic individualism 291–2
aesthetic judgment
 Bell on 262–3
 Kant on 131–48, 160
aesthetic pleasure 200–3, 208–10
aesthetic properties 522–3, 525, 530, 534–7
 see also aesthetic concepts
aesthetic relevance 460–1
aestheticism 165
aestheticization 656
Agathon 51–2
Allen, Grant 235, 254
amateur criticism 14
Anacker, Heinrich 583
animal painting 209, 210
animal sculpture 209
anti-realistic nature of art 249, 250, 251, 252
Apollinaire, Guillaume 364
Aquinas, Thomas 7, 8, 289
architecture 3, 7, 10
 in ancient thought 5
 beauty and 58–9
 Bullough on 249, 252, 253, 255
 Croce on 271, 275, 276, 277, 279
 Dewey on 298, 313
 Hegel on 188–9, 190, 191

- architecture (*cont'd*)
 Heidegger on 344, 345
 Kant on 140, 155, 156
 as a mechanical art 7
 Schelling on 174
 Schopenhauer on 204, 206, 207–9
 Shaftesbury on 79, 80, 81, 83
 Walton on 523, 532
- Ariosto, Ludovico 105
- Aristophanes 42
The Clouds 564
- Aristotle 4, 9, 395, 514
 on Aristophanes 42
 arithmetic and 6
 arts of necessity and arts of pleasure 6
 Bullough on 243, 249, 251, 252
 on characters 44–5, 49–50
 on comedy 43–4, 46
 common sense 11
 on complication 51
 on dénouement 51
 on diction 44, 45, 50, 52
 on discovery 45, 47, 50, 51
 on drawing 6
 on the epic 53–6
 Gadamer on 370, 376, 377, 383, 384, 385, 387n
 grammar and 6
 on history 46
 Homer and 41, 42, 43, 46, 51, 53, 54, 56
 imitation and 6, 41–56
 the “mean proportion” 307
 in the Middle Ages 7
 on music 6
 musical education and 5, 6
Organon 5
 on painting 5
 on peripety 45, 47, 51
 on plot 44, 45–8, 49, 50, 54
Poetics 5, 41–56, 243, 637
 on poetry 5, 10, 41–56, 395
 epic poetry 53–6
 on problems and solutions 54
 Renaissance and 9
Rhetoric 4, 5
 on rhetoric 5
 Schopenhauer on 197, 207
 on sculpture 6
 on Sophocles 42, 43, 514
Oedipus Rex 47, 48, 49, 50, 54, 55, 514
 on spectacle 44, 45, 48
 on thought 44, 45, 52, 53
 on tragedy 42, 43, 44–5, 47–9, 51, 53, 55–6, 383–4, 435
 pity and fear 48–9
 the unities 45, 46, 53, 55–6, 252
- arithmetic 6
- Arnheim, Rudolf 333, 341n
- Arnold, Matthew 311, 550
- Arnoux, Alexandre 332
- Arp, Jean 337
- art 3, 4
see also defining art
- artworld
 Danto on 392, 422, 423, 424, 425, 429
 Dickie on 392, 429–33, 434, 435, 436
- Atget, Eugene 331–2
- atonal music 401
- Augustine *see* St. Augustine
- Austen, Jane
Emma 617, 618, 619, 620, 622, 624
- Austin, John 393
- Bach, J. S. 510, 511
- Bach, Richard 583
- Bachofen, Johann Jakob 359
- Bacon, Francis 292
- Bain, Alexander 254
- Bakhtin, Mikhail 653
- Barrie, J. M.
Peter Pan 456, 457
- Barthelme, Donald 575
- Barthes, Roland 571–2, 573, 576–7, 579
- Bartky, Sandra 652
- Bateson, F. W. 553
- Batteux, Abbé 10–11, 12
- Baumgarten, Alexander Gottlieb 11–12, 13, 14
Aesthetica 12, 176
 beauty and 11
 coining of term aesthetic 12
- Beardsley, Monroe 518–19
 Carroll on 569–80
 on expression theory 602, 603, 608, 611
 on the intentional fallacy 394, 547–55
 on moralism 600n
 on Socrates 549, 576
- beauty .
 in ancient thought 4–5
 Aquinas on 8
 architecture 58–9
 Aristotle on 45
 as attribute of God 8
 Baumgarten and 11
 Bell on 263, 264
 Bullough on 253–5
 Burke on 13, 119–21
 color and 57, 59, 67, 120
 comparisons 105, 108, 109
 delicacy and 120
 the “Good” and 61, 62
 harmony and 130
 Hegel on 183, 187, 191, 192
 the beauty of art 163, 180, 182, 183, 187
 human beauty 79, 80–1, 82
 Hume on 11, 103–10
 Hutcheson on 11
 the beauty of theorems 94–6
 original or absolute beauty 93–4
 relative or comparative beauty 96–7

- beauty (*cont'd*)
 the sense of beauty 11, 88, 89, 90, 92, 93–4, 97–102
 intellect and 58, 60, 61, 62
 in Middle Ages 8
 as moral goodness 4, 36
 Mothersill on 393
 nature and 78–80, 81, 82, 83, 84, 85
 Plato on 34–40
 Plotinus on 5, 57–63
 proportion and 57–8
 St. Augustine on 64, 65, 67, 68, 69, 70
 self-control and 58, 59, 60
 Shaftesbury on 77–86
 size and 119
 smoothness and 119–20
 soul and 57, 58–62
 Tolstoy on 233, 234, 235, 237, 238, 241
 as transcendental 8
 variation and 120
 Beauvoir, Simone de 654, 656
 Beaux Arts 3, 9, 283
 Beckett, Samuel
 Waiting for Godot 596, 648
 Beethoven, Ludwig van 224, 402, 406
 collaborations 292, 293
 “Eroica” symphony 604
 Levinson and 479, 480–1, 483, 484, 485, 488
 Sircello on 604
 Walton and 523, 528, 530
Being There 582–3
 Bell, Clive 165, 261–9
 on aesthetic emotion 261, 262, 263–4, 265, 266, 267, 268, 269, 321, 322
 on beauty 263, 264
 on color 263, 265, 267
 on Fildes’ “The Doctor” 265
 on Frith’s “Paddington Station” 264–5
 on Italian Futurism 265–6
 Langer on 318, 321–2
 on music 264, 268
 on painting 261, 262, 263, 264–5, 267
 on primitive art 266
 on representation 266, 267, 268
 on significant form 262, 263, 264, 266, 267, 269, 318, 321–2, 410, 415
 Weitz on 410, 411, 415
 Benjamin, Walter 165
 on classical art 328, 330, 338
 on commodification 334, 341n, 342n
 on the cult value of works of art 330, 331, 332, 333, 338
 on Dadaism 337
 on the exhibition value of the work 331, 341n
 on Fascism 328, 338, 339
 on Futurism 339, 343n
 on Hegel 340n
 on Homer 339
 on Idealism 340n
 on manual reproduction 329
 on mechanical reproduction 327–43
 the “aura” of the work of art and 329, 330, 331, 333, 337, 339
 authenticity and 329, 330, 331
 classical art 328
 film 328, 329, 331, 332–8
 lithography 328
 photography 328, 329, 330–2, 335, 336
 picture magazines 330, 332
 printing 328
 tradition and 329, 330, 332, 334, 337, 339
 on newsreels 330, 334
 propaganda 343n
 on painting 331, 332, 335–6, 337, 338
 film compared 335–6, 337
 photography compared 332
 on poetry 331, 336, 337, 338
 on psychoanalysis 336, 337
 stage acting and film acting compared 332–4
 on tragedy 338
 on war 339
 Bernini, Gian Lorenzo 470
 Bible
 Burke on 117–18
 Booth, Wayne 594
 Borges, Jorge Luis 563, 641
 Bosch, Hieronymous
 Garden of Delight 438, 439
 Bouwsma, O. K. 602, 603, 608, 628, 629
 Bradley, A. C. 410
 Brahmsian music 524, 531
 Brakhage, Stan 450–1
 Brancusi, Constantin 428, 433, 539
 Brecht, Bertolt 341n, 657
 Breton, André 343n
 Breughel, Peter
 Icarus 504
 Wedding Dance in the Open Air 604, 606, 612–13
Brillo Boxes 392, 422–3, 425, 429, 447–8, 451, 540
 Brooks, Cleanth 397–8, 400, 401, 402
 Bullough, Edward 165
 on the agreeable 245, 254, 255
 on anti-realistic nature of art 249, 250, 251, 252
 on architecture 249, 252, 253, 255
 on Aristotle 243, 249, 251, 252
 on art as imitation of nature 249, 256, 258
 on art as pleasure 253–4, 259
 on classical art 248, 250, 251
 on comedy 251, 255–6
 on dance 248
 Dickie on 455, 456, 460
 disinterestedness and 243
 on distance
 psychical distance 165, 243–60, 455
 spatial distance 243, 248
 temporal distance 243, 248
 on drama 244, 245, 248, 251, 252, 255, 257–8
 characters 245–6, 251, 256, 257–8

- Bullough, Edward (*cont'd*)
 melodrama 251, 255, 256
 on hedonistic aesthetics 253–5, 259
 on music 248, 249, 253, 255
 on painting 243, 249, 252, 255
 on poetry 244, 257
 on sculpture 243, 248–9, 251, 252
 on Shakespeare 244, 246, 256
 on tragedy 251, 255, 256, 258
- Bunyan, John 105
- Burke, Edmund 113–22, 249
 on beauty 13, 119–21
 the sublime and the beautiful compared 120–1
 on the Bible 117–18
 on difficulty 118
 on infinity 118
 Kant and 13
 on magnificence 118–19
 on pain and pleasure 113–14, 121–2
 on power 116–18
 on self-preservation 114
 on the sublime 13, 114, 115, 117, 118, 119, 121
 the sublime and the beautiful compared 120–1
 on sympathy 114–16
 on terror 114, 115, 116, 117, 118, 121
 on tragedy 115, 116
 on vastness 118
- Cage, John
Variations II 605, 606, 607, 612, 613
- Calderón, Pedro 175, 214
- Callistratus 5, 6
- Capella, Martianus 6
- Carlson, Allen
 on appreciation of the natural environment 394, 538–46
 object model 539–40, 541, 542, 543
 scenery or landscape model 540–2, 543
 on intention 394
 on sculpture 539–40
- Carlyle, Thomas 549
- Carroll, Noël
 on defining art 392, 445–6
 on film 451–2, 581–2
 on Historical Definition of Art 445, 447, 452, 453, 454
 on historical narration 446–50
 on identifying of art 391, 445–54
 defining art and 445–6
 historical narrative approach 446–54
 on imitation 394
 on Institutional Theory of Art 445, 452, 453, 454
 on intention 394, 568–84
 aesthetic argument 571, 578–80, 582–3, 584
 Barthes and 571–2, 573, 576–7, 579
 Beardsley and 569–80
 conversational interests in artworks 580–4
 ontological argument 571, 573, 576, 577–8, 579, 584
 on ordinary language 572, 573, 574, 578
 on painting 447
 on performing/representing illocutionary acts 582–6
 on tribal arts 453
 on Warhol's *Brillo Boxes* 447–8, 451
- Cavell, Stanley 391, 396–408, 584
 on aesthetic judgment 403–8
 on art criticism 391, 397, 400–1, 402, 403–4, 406–7
 on idioms 399–400
 on Kant 404–7
 on logic 404, 405, 406
 on metaphor 397–401
 idiom distinguished 399–400
 paraphrases 397–9, 400–1
 on modern art 400, 513
 on music 401–2
 on ordinary language philosophy 391, 396, 398, 403, 407
 on poetry 397, 400, 401
 on taste 403–4, 405–6
 on Wittgenstein 391, 396, 398, 399, 401, 402–3, 405, 406
- Caylus, Comte de 125, 126, 127, 128
- Cervantes 175, 177
Don Quixote 106–7, 403–4
- Cézanne, Paul 311, 419, 523, 525
- Chaplin, Charlie 335
The Gold Rush 332
- characters
 Aristotle on 44–5, 49–50
 Bullough on 245–6, 251, 256, 257–8
- Ch'ing Yuan 422
- Chopin, Frédéric 401
- Christian art 251
 painting 207
- Christie, Agatha 511–12
- Cicero 4, 5, 11
 on the liberal arts 6
 on painting 5
 on sculpture 6
- cinema *see* film
- classical art
 animal sculpture 209
 Benjamin on 328, 330, 338
 Bullough on 248, 250, 251
 Collingwood on 283
 Croce on 279–80
 Dewey on 298–9, 304, 307
 Greek tragedy 222, 224, 229, 230, 231, 232, 251
 Hegel on 184–5, 188, 190, 191
 Laocoon 12–13, 123–30, 219, 249
 Latin poetry 8–9
 mechanical reproduction 328
see also Aristophanes; Sophocles
- Cohen, Ted 433

- Coleridge, Samuel Taylor 297, 550, 553
 "Kubla Khan" 551-2
 "The Dungeon" 604, 606
- collaboration
 the audience as collaborator 289-91
 between artists 292-3
 between author and performer 293
- Collingwood, R. G. 165-6, 282-95, 394
 on aesthetic individualism 291-2
 on art as arousal of emotion 166, 283-4
 on art as expression of emotion 166, 283-7, 394
 on art as imagination 287-8
 on the artist and the community 288-95
 on the artist and his audience 293-5
 on the audience as understander 288-9
 on classical art 283
 on collaboration
 audience as collaborator 289-91
 between artists 292-3
 between author and performer 293
 on comedy 286
 on defining art 282, 283
 on history of the word art 283
 on music 286, 287, 290, 291-2, 293, 294
 on painting 286, 287, 288, 290, 291-2, 293
 on Plato 283
 on poetry 283, 285, 286, 287, 288-9, 290, 291-2, 293
 on Shakespeare 283, 292, 293
 on speech 284, 285, 287-8, 292
 on the work of art as imaginary object 287-8
- color
 Bell on 263, 265, 267
 Burke on 120
 Kant on 133, 135, 139, 140, 156
 Plotinus on 57, 59
 St. Augustine on 67
- comedy
 Aristotle on 43-4, 46
 Bullough on 251, 255-6
 Collingwood on 286
 Kierkegaard on 582, 583
- common sense 11
 Kant on 143-4, 404
- communication, art as means of
 Croce on 275-6, 277
 Dewey on 165, 302, 303
 Tolstoy on 165, 238, 240
- conceptual art 392
- Congreve, William 547
- contextualism 393, 394
- contour theory of musical expressiveness 632-5
- Coomaraswamy, Ananda K. 548-9
- Corneille, Pierre 385
- Corngold, Stanley 556-7
- Cousin, Victor 11
- craft
 Langer on 325
 St. Bonaventure on 72-3
- craftsmanship
 Dewey on 297, 311
 Heidegger on 355
 Langer on 324, 325
- Crane, Hart 400
- criticism
 amateur criticism 14
 Cavell on art criticism 391, 397, 400-1, 402, 403-4, 406-7
 deconstruction 557, 558, 559, 561, 562
 Dickie on 461-2
 Gadamer on aesthetic criticism 386n
 Gaut on ethical criticism 395, 589-99
 Goethe on constructive criticism 549
 literary criticism 9, 11, 410
 deconstruction 557, 558, 559, 561, 562
 Sibley on 494, 495, 501, 502-7
 Stolnitz on 461-2
- Croce, Benedetto 165, 256, 270-81, 282, 549
 on activities which are not art 271-3
 on aesthetics 274-5
 on architecture 271, 275, 276, 277, 279
 on art as expression of emotion 271, 272, 273, 275-6, 278, 279-80, 281
 on art in its relations 273-4
 on artistic objects 276-7
 on artistic qualities 271
 on classical art 279-80
 on communication 275-6, 277
 on grammar 279
 on intuition 271, 272, 275, 276, 278, 279
 on Lessing 277
 on literary kinds and aesthetic categories 277-8
 on music 271, 276, 277, 279, 479
 on natural beauty 277
 on painting 271, 275, 276, 277
 on paraphrases 399
 on philosophy of language 279
 on poetry 270-1, 272-4, 275, 277, 278, 279
 on rhetoric 278-9
 on romanticism 279-80, 281
 on sculpture 271, 275, 276, 277
 on Shakespeare 281
 on Wagner 273, 277
 Weitz on 410
- Cubism 343n, 364, 448
 Walton on 523, 524, 526, 531, 533
- Culler, Jonathan 557, 586n
- Cunningham, Merce 447
- Dadaism 337, 420, 434, 584
- Dali, Salvador 438
- dance 4
 Bullough on 248
 Dewey on 298, 310
 as fine art 10
 as imitation 6
 Muse of 7

- dance (*cont'd*)
 Nietzsche on 223–4, 225
 Plato and 5
 Dante Alighieri 8, 281, 288–9
 Danto, Arthur 394, 417–25
 on abstraction 422, 424
 on art as mirror of nature 417, 418, 425
 on the artworld 392, 422, 423, 424, 425, 429
 on beds as artworks 419–20, 423, 429
 on defining art 392, 418
 Dickie on 429, 435
 on distinguishing artworks from non-artworks 418–25
 on fake paintings 435
 on Fry 419
 on history of art 418, 422, 423
 on imitation 417, 418, 419, 422, 423
 on the *is* of artistic identification 420, 421, 422, 423
 on mimesis 417, 418
 on museums and galleries 418, 425
 on the ontology of artworks 392–3
 on painting 417–25
 on parts of artworks and objects 420–1
 on photography 419
 on Socrates 417, 418
 on Van Gogh 419
 on Warhol's *Brillo Boxes* 392, 422–3, 425, 429, 540
 Darwin, Charles 235, 450
 Davidson, Donald 513, 653
 Dawson, Sheila 455–6
 De Kooning, Willem 424, 521
 de Maria, Walter 432
 de Sade, Marquis
 Juliette 593, 595, 596
 deconstruction 557, 558, 559, 561, 562
 decorative arts 3–4, 15
 defining art
 Adorno on 359–60
 Bell on 262, 264
 Carroll on 392, 445–6
 Collingwood on 282, 283
 Croce on 271
 Danto on 392, 418
 Dickie on 392, 426–37
 “work of art” 427–9, 431, 432–4, 435–6
 Goodman on 392
 Historical Definition of Art 445, 447, 452, 453, 454
 Langer on 325
 Tolstoy on 235–6
 Weitz on 391–2, 409–15
 see also imitation
 Dennis, John 11
 Derrida, Jacques 557, 559, 653
 Descartes, René 10, 13, 293, 512
 descriptive painting 264
 detective fiction 511–12
 Devereaux, Mary 395, 651–63
 on aestheticization 656
 on the female gaze 661
 on film 653–61
 on the male gaze 651, 652, 653–9, 661
 on patriarchy 652, 654, 655, 657, 658–9, 660, 661
 Dewey, John
 on architecture 298, 313
 on art as experience 165, 296–316, 323, 544
 on classical art 298–9, 304, 307
 on communication 165, 302, 303
 on craftsmanship 297, 311
 on dance 298, 310
 on drama 298, 303, 308, 315
 on museums and galleries 297–8, 299, 311
 on music 298–9, 306, 313
 on painting 298, 299, 310, 311, 312, 313, 315
 on the Parthenon 297
 on poetry 297, 298
 on sculpture 298, 299, 304, 311, 313
 Dickens, Charles 596
 Dickie, George
 on aesthetic attitude theory 393, 455–65
 on aesthetic relevance 460–1
 on appreciation 431–4, 435, 436
 candidacy for appreciation 433, 434, 435
 on the artworld 392, 429–33, 434, 435, 436
 on Bullough 455, 456, 460
 on conferring of status 430–6
 on criticism 461–2
 on Danto 429, 435
 on defining art 392, 426–37
 “work of art” 427–9, 431, 432–4, 435–6
 on disinterestedness 455, 457–62, 464
 on drama 429–30, 431, 432, 434
 on expression theory of art 426–7, 436–7
 on fakes 435
 on film 461, 462
 on imitation 426–7, 435, 436–7
 on institutional theory of art 429–37
 on intransitiveness 458–60
 on literature 426
 on morality 462–3, 593
 on museums and galleries 431, 432, 435
 on originality 435
 on painting 426, 427, 429, 430, 431, 433, 434–5
 on *Peter Pan* 456–7
 on photography 433
 on psychical distance 455, 456
 on relevance 460–1
 on sculpture 425, 427, 428, 429, 430
 junk sculpture 428, 430
 on titles of artworks 432–3
 on tragedy 427, 435
 on Weitz 427, 428, 429, 431, 434, 435
 Diderot, Denis 11, 233, 258
 Dio Chrysostom 6
 Dionysius of Halicarnassus 5
 Dionysus the Areopagite 8

disinterestedness

- Adorno on 365–8
- aesthetic relevance and 460–1
- Bullough and 243
- Dickie on 455, 457–62, 464
- drama and 457–8
- Fry and 324
- intransitiveness and 458–60
- Kafka and 367
- Kant and 132, 134, 148, 165, 365–8
- literature and 458–60
- music and 457
- poetry and 458–60
- Stolnitz on 457, 459, 461–2, 464
- Urmson on 457–8

distance

- psychical distance 165, 243–60, 455
- spatial distance 243, 248
- temporal distance 243, 248

Doane, Mary Ann 655

Don Quixote see Cervantes

Donne, John 552, 554, 621

Dostoyevsky, Fyodor

The Brothers Karamazov 458–9, 576

Crime and Punishment 643

drama 4

- Bullough on 244, 245, 248, 251, 252, 255–8
 - characters
 - Aristotle on 44–5, 49–50
 - Bullough on 245–6, 251, 256, 257–8
 - Dewey on 298, 303, 308, 315
 - Dickie on 429–30, 431, 432, 434
 - disinterestedness and 457–8
 - film see film
 - Gadamer on 374, 376, 378–9, 381
 - Greek tragedy 222, 224, 229, 230, 231, 232, 251
 - institution of the theater 429–30
 - melodrama 251, 255, 256
 - Nietzsche on 231
 - tragedy 222, 224, 229, 231, 232
 - Peter Pan* 456, 457
 - plot 44, 45–8, 49, 50, 54
 - Renaissance 294
 - St. Bonaventure on 73
 - Schelling on 174, 178
 - Schopenhauer on 207, 209
 - Sibley on 494, 503
 - stage acting and film acting compared 332–4
 - as transformation 231
 - Waiting for Godot* 596, 648
 - see also Aeschylus; Aristophanes; Aristotle; comedy; literature; Molière; Shakespeare; Sophocles; tragedy
- Dreyer, Carl 341n
- Du Bos, Abbé 249
- Ducasse, Curt 550
- Duchamp, Marcel 430, 432, 447, 540
- Duhamel, Georges 337, 338

Dürer, Albrecht 175

Durtain, Luc 342n

Dury, Raoul 419

Edison, Thomas 343n

education

- Aristotle and 5, 6
- Hutcheson on 100–2
- liberal arts 7
- Middle Ages 7, 8
- musical education 5, 6
- Plato and 5
- universities 7, 8

eighteenth century 3, 4

- England 11
- France 10–11
- Germany 11–14
- imitation 6
- visual arts 12

Elgin Marbles 209

Eliot, T. S. 553, 554

Ash Wednesday 554

The Love Song of J. Alfred Prufrock 554, 604, 606, 607, 608, 609, 612

Sweeney among the Nightingales 289, 589

The Wasteland 553

eloquence 4, 5, 7, 10, 12

Hume on 105, 109, 110

emotion in art 166

- Aristotle on 47–8
- Collingwood on 166, 283–7, 394
- music 395, 628–36
- Plato on 30–2
- quasi-emotions 395, 638, 639, 642–3, 646
- make-believe and 640–9
- see also aesthetic emotion; expression theory of art

emotionalism 409, 410

Empson, William 399

Encyclopaedists 12, 13

engraving 3, 15

epic poetry 53–6, 96, 109, 336, 338, 626n

etchings 523, 532

ethics see morality

euphonious style 620–2

Euripides 48, 52, 55, 383

exemplification

Goodman on 441–2

experience

aesthetic see aesthetic attitude theory; aesthetic emotion

art as 165, 296–316, 323, 544

expression theory of art 394–5, 410

anthropomorphic properties of art 602–14

Beardsley on 602, 603, 608, 611

Collingwood on 166, 283–7, 394

Croce on 271, 272, 273, 275–6, 278, 279–80, 281

Dickie on 426–7, 436–7

Goodman on 440, 441–2, 614n

Sircello on 602–3, 606, 608, 610–11, 614

- expression theory of art (*cont'd*)
 Tolstoy on 235, 236, 237, 238, 239, 240, 394, 410
 Wollheim on 469–74
see also emotion in art
- fakes 435
see also forgery
- Fascism 328, 338, 339
- Fauves, the 419
- Feagin, Susan L. 391–5
- feminist theories 395, 651–62
 film and 653–61
 the male gaze 651, 652, 653–9, 661
 patriarchy 652, 654, 655, 657, 658–9, 660, 661
- Fildes, Luke, "The Doctor" 265
- film 15
 Adorno on 657
Being There 582–3
 Benjamin on 328, 329, 331, 332–8
 Carroll on 451–2, 581–2
 degradation of women in 656
 development of 343n
 Devereaux on 653–61
 Dickie on 461, 462
 feminist theories 653–61
 Gaut on 594, 595
Triumph of the Will 589, 592, 594
 Horkheimer on 657
 the male gaze and 651, 652, 653–9, 661
 newsreels 330, 334
 painting compared 335–6, 337
Plan 9 from Outer Space 581–2, 583
The Producers 393
 psychoanalysis and 336, 337
 stage acting and film acting compared 332–4
 taste in 512, 514
see also Chaplin; Hitchcock
- fine arts 3, 10
 in ancient thought 4–6
 Batteux codification 10
 as imitation 6
 imitative arts compared 6, 11
 Kant on 149–51, 155–6
 Lessing and 12
 mechanical arts and 7, 10
- Fink, E. 388n
- Fish, Stanley 653
- five major arts 3–4
- Flaccus 125
- Flaubert, Gustave 318
Madame Bovary 361, 363
- Flynn, Elizabeth 652
- forgery 329
see also fakes
- Formalism 409, 410
 Hanslick on 217–21
see also Bell; Fry
- Foucault, Michel 557, 653
- France
 eighteenth century 10–11
 seventeenth century 9–10
- Frankfurt School 660
see also Adorno; Benjamin; Horkheimer
- Frege, Gottlob 405
- Freud, Sigmund 562, 657
 Adorno on 364, 365–7
see also psychoanalysis
- Frith, William P. 264–5
- Fry, Roger 317–18, 324
 Danto on 419
 Weitz on 410, 411, 415
- Futurism 265–6, 339, 343n
- Gadamer, Hans-Georg 165, 370–88, 653
 on aesthetic criticism 386n
 on aesthetic reflection 379, 386n
 on Aristotle 370, 376, 377, 383, 384, 385, 387n
 on drama 374, 376, 378–9, 381
 on imitation 372, 376, 377, 378, 379
 on interpretation 379, 380
 on Kant 370, 376, 377, 387n
 on Kierkegaard 382, 383, 384
 on mimesis 376, 377, 378, 385
 on music 375, 378, 379, 385
 on Plato 376, 377, 379, 382, 387n, 388n
 on play 370–5
 transformation into structure and total
 mediation 375–80
 on poetry 377, 379, 383
 on representation 375, 376–81, 383, 384, 385
 self-representation 373–4
 on the temporality of the aesthetic 380–3
 on theology 380, 382
 on tragedy 376, 383–6
- Galen 5
- Galileo 10, 552
- galleries *see* museums and galleries
- games
 Wittgenstein on 412, 427
see also play
- Gance, Abel 329, 332
- gardening 3, 206
- Gauguin, Paul 419
- Gaut, Berys
 ethicism 395, 589–90
 arguments for 593–5
 merited-response argument 595–7; emotional
 engagement 595, 597–9; objections to 597–9
 objections to 590–3
 on film 594, 595
Triumph of the Will 589, 592, 594
 on literature 589, 590, 593, 594, 595–6, 597,
 598
 on painting 595, 596, 598
- genius
 Kant on 151–5
 Schopenhauer on 196, 197–201, 202, 211, 213
- Gere, Richard 656

- Germany
 eighteenth century 11–14
Gestalt 523
 Giacometti, Alberto 533–4
 Ginsberg, Allen 574
 Giotto 261, 262
 Gluck, C. W. 219
 Godard, Jean-Luc 657
 Goethe, Johann Wolfgang von 4, 14, 177, 513
 on constructive criticism 549
 Faust 339n
 Schopenhauer on 199
 Wilhelm Meister 234
 Gombrich, E. H. 651
 Goodman, Nelson 392, 438–44, 537n
 on defining art 392
 on exemplification 441–2
 on expressive works 440, 441–2, 614n
 on representational works 439–40, 441–2
 on samples 440–2
 on style 624
 on symptoms of the aesthetic 392, 442–3
 Gould, Stephen J. 635
 Goya, Francisco 470
 Caprichos 438, 439
 grammar
 in ancient thought 6, 7
 Croce on 279
 in Middle Ages 7
 Renaissance and 8
 Wittgenstein on 406
 Greeley, Andrew
 Ascent into Hell 569–70
 Grice, H. P. 393
 Grimme, Hubert 340n
 Guyer, Paul 517

 Hampshire, Stuart 502, 503, 518
 Handel, George Frideric 292
 Hanslick, Eduard 165
 on music 217–21
 Hardy, Thomas 548
 Tess 594
 harmony
 Hutcheson on 88, 90, 91, 93, 96, 97, 98, 99, 100, 101, 102
 Lessing on 130
 Hart, H. L. A. 498
 Hartman, Geoffrey 557
 Hartshorne, Charles 629, 631
 Haskell, Molly 655
 Hauser, Kaspar 237
 Hawks, Howard 655
 Hegel, G. W. F. 163–4, 165, 180–92, 395
 Adorno on 358, 360, 362, 363, 369
 on architecture 188–9, 190, 191
 on beauty 183, 187, 191, 192
 the beauty of art 163, 180, 182, 183, 187
 Benjamin on 340n
 on classical art 184–5, 188, 190, 191
 on the end of art 360
 Hanslick on 217, 218, 221
 history of art 163–4
 on the human form 181, 183, 184, 185, 189
 Idealism and 340n
 Kant and 362
 on music 189, 190, 191, 217, 218, 221
 on painting 189, 190, 191
 on poetry 189, 190, 191
 on religion 181, 188
 on romantic art 185, 186, 187, 190–1
 on romanticism 164
 on sculpture 183, 188, 189, 190, 191
 the sensuous appearance of the idea 163
 on symbolic art 184, 185, 186, 187, 188, 190, 191, 369
 on usefulness 347, 348, 349, 351, 353, 356
 Heidegger, Martin 165, 344–57
 on architecture 344, 345
 on Being 346, 348, 351, 352, 354
 on craftsmanship 355
 on earth 345, 349, 351–2, 353, 354–5, 356
 on form 346, 347–9, 350, 352, 356
 on the Greeks 350, 351, 354, 355
 Greek temples 351–2, 353, 355
 on Kant 345
 Nazism and 344
 on the Open 353, 354, 356, 357
 on painting 344, 345, 355
 Van Gogh's peasant shoes 165, 344, 348–50, 351, 355
 on poetry 357
 Hölderlin 165, 344, 357
 on sculpture 344, 352
 on the thingness of things 345–6, 348, 356
 on truth 345, 346, 349, 350
 art and 355–7
 work and 351–5
 on the unconcealedness of beings 350, 354, 355, 356, 357
 on usefulness 347, 348, 349, 351, 353, 356
 on the work
 thing and work 345–51
 truth and 351–5
 work-being of the work 351, 352, 353, 354, 355, 357
 on the world 345, 349, 351, 352–5, 356
 Hepburn, R. W. 542
 Heraclitus 352
 Herder, Johann Gottfried 12
 Hesiod 5, 27, 38
 Hinton, Charles H. 309
 Hippocrates 4
 Hirsch, E. D. 558
 Hirst, Damien 447
 Historical Definition of Art 445, 447, 452, 453, 454
 historical painting 205, 207, 210, 213, 218
 historical sculpture 205, 210, 218

- Hitchcock, Alfred
Psycho 655
Rear Window 657
Vertigo 654
- Hoberman, J. 581
- Hofmann, Hans
The Golden Wall 603–4, 605
- Hokusai 442
- Hölderlin, Friedrich 165, 344, 357
- Homer 5, 244, 661
 Achilles in 377
 Aristotle and 41, 42, 43, 46, 51, 53, 54, 56
 Benjamin on 339
 Caylus and 125, 126, 127, 128
 Hume on 103, 104, 106, 111
 the *Iliad* 20, 21, 22, 43, 46, 51, 56, 292, 294, 626n
 Lessing on 125–7, 128–9, 130
 Nietzsche on 225, 227, 229, 232
 the *Odyssey* 21, 22, 43, 46, 56
 Plato and 38, 458
Ion 16–23
 the *Republic* 24, 26–7, 28, 32
 Plotinus and 62
 Sircello on 607
- Horace 5, 9, 368
 on poetry 9, 10
 Renaissance and 9
- Horkheimer, Max 657
- Hospers, John 603
- Housman, A. E. 550
- Hugo of St. Victor 7
- Huizinga, Johan 371, 372, 373
- human beauty
 Shaftesbury on 79, 80–1, 82
- human form
 Hegel on 181, 183, 184, 185, 189
- humanism 8
- Hume, David 306, 395, 594
 on beauty 11, 103–10
 comparisons 105, 108, 109
Don Quixote and 106–7, 403–4
 on eloquence 105, 109, 110
 on ethics 103, 104
 on Homer 103, 104, 106, 111
 Kant and 146, 405
 on morality 11, 103, 104, 111, 112
 on poetry 104–5, 109, 110, 111
 on religion 106, 112
 on Roman Catholicism 112
 on taste 103–12, 403–4
 delicacy of taste 107, 109, 110
 prejudice and 103, 106, 108–9, 110, 112
 standard of taste 104, 106, 109, 110–11, 112
- Husserl, Edmund 405
- Hutcheson, Francis 11, 87–102, 233
 on beauty
 the beauty of theorems 94–6
 original or absolute beauty 93–4
 relative or comparative beauty 96–7
 the sense of beauty 11, 88, 89, 90, 92, 93–4, 97–102
 on custom, education, and example 100–2
 on harmony 88, 90, 91, 93, 96, 97, 98, 99, 100, 101, 102
 on imitation 88, 92, 94–5, 96, 102
 on internal senses 88, 91, 99, 100–2
 on moral sense 11, 87, 88, 89, 96, 100
 on poetry 11, 88, 96, 99
 on powers of perception 89–92
 on religion 88, 100, 101
 Shaftesbury and 11, 88
 on taste 88, 91, 93, 94, 99, 101, 102
- Huxley, Aldous 342n
- Hyman, Lawrence 592
- idealism
 Benjamin and 340n
 Hegel and 340n
 idealist theory of art 364, 367, 368
- imitation
 in ancient thought 6
 Aristotle and 6, 41–56
 Batteux and 10–11
 Bullough on 249, 256, 258
 Danto on 417, 418, 419, 422, 423
 Dickie on 426–7, 435, 436–7
 Gadamer on 372, 376, 377, 378, 379
 Hutcheson on 88, 92, 94–5, 96, 102
 of nature 10, 249, 256, 258
 Plato and 6, 24–33, 171
 poetry as 6, 24–33
 see also defining art; mimesis; representation
- implied author 619–25
- Institutional Theory of Art
 Carroll on 445, 452, 453, 454
 Dickie on 429–37
- intellect
 beauty and 58, 60, 61, 62
- intention
 Carlson on 394
 Carroll on 394, 568–84
 aesthetic argument 571, 578–80, 582–3, 584
 Barthes and 571–2, 573, 576–7, 579
 Beardsley and 569–80
 conversational interests in artworks 580–4
 ontological argument 571, 573, 576, 577–8, 579, 584
- intentional fallacy
 Carroll on 569
 Kafka's *Metamorphosis* and 556–7, 558, 560, 561, 562–3, 569
 poetry and 547–55
 Walton on 534, 536n
 Wimsatt and Beardsley on 394, 547–55
- Schelling on 170, 174
- Walton on 393, 521, 533, 534
 the intentional fallacy 534, 536n
- Wimsatt and Beardsley on 394

interpretation

- Carroll on 394, 568–88
- Gadamer on 379, 380
- Nehamas on 394, 556–67
- Wimsatt and Beardsley on 551–5
- Wollheim on performative vs. critical 477–8
- see also intention

intransitiveness

- disinterestedness and 458–60

Intuitionism 409, 410

- see also Croce

Isenberg, Arnold 513, 514–15

Isidore 7

Italian Futurism 265–6

Italian Renaissance 8–9

Jack and the Beanstalk 648

James, Henry 616, 617, 618, 619, 620, 622, 623–4

James, P. D. 511–12

Janaway, Christopher 163–6

Jane Eyre 595, 596, 597, 598

Johns, Jasper 419

Johnson, Clare 661

Johnson, Dr. Samuel 214

Jones, Peter 558, 560, 563

Joyce, James 400, 620

- Ulysses* 466–7, 468, 469, 474, 620

junk sculpture 428, 430

jurisprudence 7

Kafka, Franz 367, 368

- Metamorphosis* 556–7, 558, 560, 561, 562–3, 569

Kahlert, Karl August 217, 218

Kandinsky, Wassily 417

Kant, Immanuel 4, 12, 13–14, 15, 165, 249, 395

- Adorno on 362, 365–8

- on aesthetic judgment (judgment of taste)

- 131–48, 151–3, 160, 404–7, 516–17

- on the agreeable 132, 133, 134–5, 136, 139, 140, 141

- analogy and 149, 153, 155, 156, 159

- on architecture 140, 155, 156

- on art as distinct from nature 148–9

- on beauty 131–48

- Burke and 13

- Cavell on 404–7

- on color 133, 135, 139, 140, 156

- on common sense 143–4, 404

- Critique of Judgement* 13, 131–60, 163, 176, 365–6, 404

- Critique of Pure Reason* 13

- on delight 132–4, 135–6, 144, 148

- dependent beauty 141

- disinterest and 132, 134, 148, 165, 365–8

- on exemplification 139–40

- on finality 138, 143, 159–60

- on fine art 149–51, 155–6

- Gadamer on 370, 376, 377, 387n

- on genius 151–5

Hegel and 362

Heidegger on 345

Hume and 146, 405

on the ideal of beauty 142–3

on illusion 147

on intellectual interest in the beautiful 147–8

on judgment of taste (aesthetic judgment)

- 131–48, 151–3, 160, 404–7, 516–17

on morality 143, 147, 148, 152, 599n, 600n

Mothersill on 516–17

on music 217

on nature 148–9, 546n

on painting 140, 154, 155, 156

on pleasure or displeasure 131, 132, 133–4, 135, 136, 137, 138, 139, 143, 146, 148, 149, 150, 151

on poetry 145, 149, 151, 153, 154, 155

on rhetoric 154, 155

Schelling on 176

Schopenhauer on 194, 204

on sculpture 140, 152, 154, 155, 156

on sensuous truth and sensuous semblance 155, 156

on *sensus communis* 146–7

on the soul 11, 147, 148, 149, 153, 154, 156, 159

on the sublime 13

on taste 131–48, 151–3, 160, 404–5, 516–17

Kaplan, Ann 656

Kassner, Rudolf 386n

Kennick, W. E. 429

Kierkegaard, Søren 363, 563

on comedy 582, 583

on contemporaneity 382

Gadamer on 382, 383, 384

on simultaneity 382

on tragedy 383, 384

Kipling, Rudyard 635

Kivy, Peter 393

on the contour theory of musical

- expressiveness 632–5

on emotions in music 395, 628–36

Knight, Helen 508n

Kosinski, Jerzy 582

Kristeller, Paul Oskar 3–15

Krüger, Gerhard 387n

Kuhn, Helmut 359

Kuhn, Thomas 570, 661

Lacan, Jacques 653, 657

Lacombe, Jacques 13

landscape model of aesthetic appreciation of

- nature 540–2, 543

landscape painting 209

Landseer, Sir Edwin 261, 418

Lange, K. 258

Langer, Susanne 166, 317–26

on aesthetic attitude theory 322, 323

on aesthetic emotion 322

on Clive Bell 318, 321–2

on creation 325

- Langer, Susanne (*cont'd*)
 on defining art 325
 on ineffability 320, 324
 on museums and galleries 318
 on music 317, 318, 319–20, 321, 322, 323, 325
 on Schopenhauer 322
 on significant form 317, 318, 321–2, 324
 on the symbolic nature of art 318, 319–21, 324, 325
- Langfeld, H. S. 323, 461
- Laocoon/Laokoon 12–13, 123–30, 219, 249
- Latin poetry 8–9
- Lee, Spike 657
- Leibniz, Gottfried 13, 215
- Leonardo Da Vinci 342n, 343n
- Lessing, Gotthold
 on Caylus 125, 126, 127, 128
 Croce on 277
 on Homer 125–7, 128–9, 130
Laocoon/Laokoon 12–13, 123–30, 219, 249
 on Milton 127
 music and 13, 219
 on poetry and painting as distinct 12, 123–30
- Levinson, Jerrold 393, 479–93
 on implicit types 486, 487
 on initiated types 486, 487
 on musical works as indicated structures 393, 486–8, 489
 on musical works as sound structures 393, 479–87, 489–90
 on performance-means 483, 484–6, 487, 490
 on performances 489–90
 on performing forces 484, 485, 487
- Lewis, C. I. 510, 513–14
- liberal arts
 in ancient thought 6
 early Middle Ages 7
 music as 6
 school curricula 7
 twelfth century 7
- Lichtenstein, Roy 419, 424
- Lipps, Th. 258
- literary criticism 9, 11, 410
 deconstruction 557, 558, 559, 561, 562
- literary style
 euphonious style 620–2
 Goodman on 624
 Robinson on 394, 616–27
 style as expression of personality 617–19
- literature 4
 detective fiction 511–12
 Dickie on 426
 disinterestedness and 458–60
Faust 339n
 in France 9
 Gaut on 589, 590, 593, 594, 595–6, 597, 598
 intention and *see* intention
Jane Eyre 595, 596, 597, 598
 painting and 15
 Renaissance 9
 taste in 511–12
 Walton on 536n
see also Austen; Cervantes; Dostoyevsky; drama; Flaubert; Goethe; Hardy; James; Joyce; Kafka; Melville; poetry
- lithography 328
- Locke, John 306
- Lodge, David
Changing Places 579
Small World 599n
- logic 5, 7
 Cavell on 404, 405, 406
 Renaissance and 8
- love
 Plato on 35–6
- Lowes, J. L. 551–2
- Lucian 6
- Lucretius 222, 574
- Lulli, Jean-Baptiste 9
- lyrical poetry 5, 244, 257
- McCarthy, Mary 438
- Macdonald, Margaret 501, 502
- magazines 330, 332
- The Mahabharata* 574
- Mallarmé, Stéphane 331
- Mandelbaum, Maurice 427–8, 429
- Mapplethorpe, Robert 447
- Margolis, Joseph 516
- Marinetti, F. T. 339
- Marshall, H. R. 254
- Marvell, Andrew 554
- Marx, Karl 327–8
- Marxism 165, 652, 657
- Matthiessen, F. O. 553
- Mazzuoli, Giuseppe 129
- mechanical arts 7, 10
 St. Bonaventure on 72–3
- medicine 7
- Meier, Georg Friedrich 11, 12, 13
- Meiland, Jack 558–9
- melodrama 251, 255, 256
see also drama
- Melville, Herman
Moby Dick 574, 594
- memory
 St. Augustine on 65, 66, 68, 69
- Mendelssohn, Moses 12–13, 365
- Meskin, Aaron 391–5
- metaphor
 Cavell on 397–401
 idiom distinguished 399–400
 paraphrases 397–9, 400–1
 the “heresy of paraphrase” 391, 397
 Sibley on 495, 503–4, 505, 506, 507
- Metz, Christian 657
- Michelangelo 424
- Middle Ages 7–8
- Mill, John Stuart 311

- Miller, J. Hillis 557–8, 561, 563
 Miller, Richard W. 600n
 Milton, John 105
 L'Allegro 604, 605, 621
 Paradise Lost 127, 592–3
 mimesis
 Danto on 417, 418
 Gadamer on 376, 377, 378, 385
 as reflection 417
 see also imitation; representation
 Modleski, Tania 655
 Molière 174
 Le Misanthrope 255–6
Mona Lisa 339n
 Montgomery, Robert 655
 morality
 aesthetic attitude theory and 462–3
 Beardsley on 600n
 beauty as moral goodness 4, 36
 Dickie on 462–3, 593
 Gaut on ethical criticism 395, 589–99
 Hume on 11, 103, 104, 111, 112
 Hutcheson on 11, 87, 88, 89, 96, 100
 Kant on 143, 147, 148, 152, 599n, 600n
 Tolstoy on 234, 235
 Mothersill, Mary 393, 509–20
 on Beardsley 518–20
 on Kant 516–17
 on Isenberg 513–15
 on laws and principles of taste 509–20
 movies see film
 Mozart, W. A. 292, 293, 604, 605–6
 Mulvey, Laura 651, 657–8, 661
 murder mysteries 511–12
 Muses 5, 7, 19, 78
 museums and galleries
 Danto on 418, 425
 Dewey on 297–8, 299, 311
 Dickie on 431, 432, 435
 Langer on 318
 music 3, 7, 14
 Adorno on 360, 361, 364, 365, 368
 in ancient thought 5
 artistic and aesthetic attributions 483
 atonal music 401
 Bell on 264, 268
 Brahmsian music 524, 531
 Bullough on 248, 249, 253, 255
 Cavell on 401–2
 Chinese music 531
 Collingwood on 286, 287, 290, 291–2, 293, 294
 contour theory of musical expressiveness 632–5
 Croce on 271, 276, 277, 279, 479
 Dewey on 298–9, 306, 313
 dinner music 360
 disinterestedness and 457
 eighteenth century 12
 electronic music 528
 emotions in 395, 628–36
 as fine art 10
 form 219, 220
 in France 9
 Gadamer on 375, 378, 379, 385
 Hanslick on 165, 217–21
 Hegel on 189, 190, 191, 217, 218, 221
 as imitation 6
 improvisation 293
 indicated structures, musical works as 393,
 486–8, 489
 Kant on 217
 Kivy on 628–36
 Langer on 317–25
 Lessing and 13, 219
 Levinson on 479–93
 as a liberal art 6
 mathematics and 5, 7
 as a mechanical art 7
 in Middle Ages 7, 8
 nature and 219
 Nietzsche on 222, 225, 229
 ontology of 392, 479–93
 performances 489–90
 means of performance 483, 484–6, 487, 490
 performing forces 484, 485, 487
 piano music 527–8
 pieces of music as structural types 479–80
 Plato and 5
 poetry and 5
 Pythagorean philosophy and 5
 Schopenhauer on 197, 215–16
 serial music 531
 Shaftesbury on 79, 80, 81
 Sibley on 502, 505, 506
 sound structure, musical work as 393, 479–87,
 489–90
 subject of 217–21
 taste in 510–11, 512–13
 theme 219, 220
 leading theme 220–1
 principal theme 220
 tonal music 529–30
 Walton on 521, 522, 523, 524–5, 527–30, 531–2,
 533
 Brahmsian music 524, 531
 Chinese music 531
 electronic music 528
 piano music 527–8
 Schoenberg 529–30, 533
 serial music 531
 sonatas 522, 523, 524, 527–9, 535, 536
 tonal music 529–30
 see also Beethoven; Cage; Handel; Mozart;
 Prokofiev; Strauss; Wagner
 Nathan, Daniel 588n
 nature
 appreciation of 394
 art as distinct from 148–9

- nature (*cont'd*)
 art as imitation of 10, 249, 256, 258
 art as mirror of 417, 418, 425
 beauty and 78–80, 81, 82, 83, 84, 85
 Carlson on the appreciation of the natural environment 394, 538–46
 object model 539–40, 541, 542, 543
 scenery or landscape model 540–2, 543
 Kant on 148–9, 546n
 music and 219
 Nietzsche on 223, 224, 225, 226, 227–9, 230–1, 232
 scientific knowledge of 394
 Shaftesbury on 78–80, 81, 82, 83, 84, 85
- Nehamas, Alexander
 on interpretation 556–67
 on the postulated author 394, 562–3, 625n
- Neo-Thomists 8
- Neo-Wittgensteinians 446, 449, 450, 570, 571
- Nerval, Gérard de 554
- neurological aesthetics 324
- Newman, Barnett 419
- newsreels 330, 334
 propaganda and 343n
- Nietzsche, Friedrich 164, 165, 222–32
 Adorno on 360
 on Aeschylus 232
 Apollo and Dionysus 164, 222–32
 on dance 223–4, 225
 on drama 231
 tragedy 222, 224, 229, 231, 232
 on dreams 164, 222–3, 224–5, 226–8, 230, 231
 on the hero 227, 231
 on Homer 225, 227, 229, 232
 on intoxication 164, 222, 223, 224, 228
 on music 222, 225, 229
 on nature 223, 224, 225, 226, 227–9, 230–1, 232
 on painting 228
 on Plato 231
 on poetry 223, 230, 232
 on Rousseau 227
 on Schiller 230
 on Schopenhauer 223
 on sculpture 222, 223
 on Socrates 164
 on terror 223, 225, 226, 232
 on tragedy 222, 224, 229, 230, 231, 232
 on the veil of Maya 223, 224
 on Wagner 164, 229
- Nochlin, Linda 653
- novels *see* literature
- Nozick, Robert 583
- Nussbaum, Martha 594
- Oldenburg, Claes 419–20, 442
- ontology of artworks 392
 Carroll on 571, 573, 576, 577–8, 579, 584
 Danto on 392–3
 music 392
 Levinson on 479–93
- sculpture 392
 Wollheim on 393
 physical-object hypothesis 466–9, 473, 476
- Opitz, Martin 11
- ordinary language philosophy 391, 393
 Carroll and 572, 573, 574, 578
 Cavell on 391, 396, 398, 403, 407
- Organicism 409, 410, 411
- painting 3
 Adorno on 361, 363, 365
 in ancient thought 5, 6, 7
 animal painting 209, 210
 Aristotle on 5
 Bell on 261, 262, 263, 264–5, 267
 Benjamin on 331, 332, 335–6, 337, 338
 Bullough on 243, 249, 252, 255
 Carroll on 447
 Christian painting 207
 Collingwood on 286, 287, 288, 290, 291–2, 293
 Croce on 271, 275, 276, 277
 Cubism 343n, 364, 448, 523, 524
 Walton on 523, 524, 526, 531, 533
 Danto on 417–25
 descriptive painting 264
 destruction of a canvas 392
 Dewey on 298, 299, 310, 311, 312, 313, 315
 film compared 335–6, 337
 as fine art 10
 in France 9
 Gaut on 595, 596, 598
 Hegel on 189, 190, 191
 Heidegger on 344, 345, 355
 Van Gogh 165, 344, 348–50, 351, 355
 historical painting 205, 207, 210, 213, 218
 as imitation 6
 Kant on 140, 154, 155, 156
 landscape painting 209
 Lessing on 12, 123–30
 literature and 15
 in Middle Ages 8
Mona Lisa 339n
 Muse of 7
 Nietzsche on 228
 ontology of artworks 392
 panel painting 338
 photography compared 332
 Plato on 5, 6, 18, 25, 26, 28
 poetry and 5, 9, 12, 14
 poetry and painting as distinct 12, 123–30
 portrait painting 213, 288
 post-impressionism 418–19
 Renaissance and 9, 14
 rhetoric and 5
 Schopenhauer on 197, 202, 205, 206, 207, 209–10, 212, 213
 Shaftesbury on 79, 80
 Sibley on 497, 498, 504, 505
 still life 202, 205, 206, 209

- painting (*cont'd*)
 subject of 218
 symbolic painting 228
 Walton on 521, 522, 523, 524, 525, 526–7, 529, 530, 531, 532, 533, 535, 536
 see also Bosch; Breughel; Goya; Hofmann; Picasso; Pollock; Poussin; Raphael; Van Gogh; Warhol
 paintings
 fakes 435
 Panaetius 4–5, 6
 panel painting 338
 paraphrases 397–9, 400–1
 the “heresy of paraphrase” 391, 397
 see also metaphor
 Parker, D. 411
 Parthenon, the 297
 Pater, Walter 549
 patriarchy 652, 654, 655, 657, 658–9, 660, 661
 Peirce, Charles Sanders 393, 474
Peter Pan 456, 457
 phenomenology 165, 406
 see also Heidegger
 philosophy
 in ancient thought 6
 as a liberal art 6
 in Middle Ages 7, 8
 St. Bonaventure on 72, 73–4, 76
 Philostratus 6
 photography
 Benjamin on 328, 329, 330–2, 335, 336
 Danto on 419
 Dickie on 433
 painting compared 332
 Walton on 524, 526, 536n
 physiognomy 395
 contour theory of musical expressiveness 632–5
 Picasso, Pablo 335, 525
 Les Femmes d'Alger (O.J.) 591
 Guernica 526–7, 530, 531, 532, 535
 Pirandello, Luigi 333, 334
Plan 9 from Outer Space 581–2, 583
 Plato 4, 9, 304, 391, 576, 631
 Apology 5
 on beauty 34–40
 as goodness 4, 36
 Collingwood on 283
 dance and 5
 Gadamer on 376, 377, 379, 382, 387n, 388n
 Homer and 38, 458
 Ion 16–23
 Republic 24, 26–7, 28, 32
 on imitation 6, 24–33, 171
 inspiration and 5
 Ion 5, 16–23
 on love 35–7, 39
 on music 18
 musical education and 5
 Nietzsche on 231
 on painting 5, 6, 18, 25, 26, 28
 Phaedrus 4, 5
 on poetry 5, 36, 171, 395
 Homer 16–23, 24, 26–7, 28, 32, 38
 as imitation 6, 24–33
 Renaissance and 9
 Republic 5, 24–33, 171, 207, 237
 Schelling on 171
 Schopenhauer on 194, 196, 197, 207
 Platonic Ideas 164, 193, 194, 201, 203, 207, 212, 215
 on sculpture 18
 Shaftesbury and 11
 on the soul 4
 Symposium 4, 34–40
 Tolstoy on 237
 visual arts 5
 on wisdom 35–6
 Platonism
 Middle Platonists 6
 Renaissance revival 9
 play
 Gadamer on 370–5
 see also games
 plays *see* drama
 pleasure
 Aristotle on 6
 Bullough on 253–4, 259
 Burke on 113–14, 121–2
 Kant on 131, 132, 133–4, 135, 136, 137, 138, 139, 143, 146, 148, 149, 150, 151
 Pliny 5
 plot
 Aristotle on 44, 45–8, 49, 50, 54
 Plotinus 6, 11, 57–63
 on beauty 5, 57–63
 Homer and 62
 Shaftesbury and 11
 on the soul 57, 58–62
 on wisdom 60
 Plutarch 9, 292
 poetry 3, 5
 in ancient thought 5, 12
 Aristotle on 5, 10, 41–56, 395
 epic poetry 53–6
 Baumgarten and 12
 Benjamin on 331, 336, 337, 338
 Bullough on 244, 257
 Cavell on 397, 400, 401
 Collingwood on 283, 285, 286, 287, 288–9, 290, 291–2, 293
 Croce on 270–1, 272–4, 275, 277, 278, 279
 Dadaism 337
 Dewey on 297, 298
 disinterestedness and 458–60
 dramatic 5
 eloquence and 5
 epic poetry 53–6, 96, 109, 336, 338, 626n
 euphonious style 620–2
 as fine art 10

- poetry (*cont'd*)
- French classical period 9
 - Gadamer on 377, 379, 383
 - "grandeur of imagery" 518–20
 - Hegel on 189, 190, 191
 - Heidegger on 357
 - Hölderlin 165, 344, 357
 - Horace on 9, 10
 - Hume on 104–5, 109, 110, 111
 - Hutcheson on 11, 88, 96, 99
 - as imitation 6, 24–33
 - the intentional fallacy and 547–55
 - Kant on 145, 149, 151, 153, 154, 155
 - "Kubla Khan" 551–2
 - Latin poetry 8–9
 - Lessing on, poetry and painting as distinct 12, 123–30
 - lyrical poetry 5, 244, 257
 - metaphor *see* metaphor
 - in Middle Ages 7, 8
 - Muse of 7
 - music and 5
 - Nietzsche on 223, 230, 232
 - ontology of artworks 392
 - painting and 5, 9, 12, 14
 - poetry and painting as distinct 12, 123–30
 - Plato on 5, 16–23, 36, 171, 395
 - Homer 16–23, 24, 26–7, 28, 32, 38
 - poetry as imitation 6, 24–33
 - religious prophecy and 5
 - Renaissance and 8–9, 14
 - rhythm and 64, 65–71
 - Schopenhauer on 197, 206, 207, 209, 213–14
 - sculpture and 6
 - Sibley on 498, 500, 501, 502, 503
 - subjectivity of 244
 - taste in 518–19
 - vernacular 9
 - see also* Coleridge; Eliot; Goethe; Hölderlin; Homer; Milton; Virgil; Wordsworth
- Pole, David 462–3, 593–4
- Politzer, Heinz 560
- Pollock, Jackson 447
- portrait painting 213
- post-impressionism 418–19
- postulated author 394, 556–67, 625n
- Potter, Sally 661
- Poussin, Nicolas 9
- The Rape of the Sabine Women* 604, 606, 607, 612, 613
- Prall, David 323
- primitive art 266
- printing 328
- Proclus 4
- The Producers* 393
- Prokoviev, Sergei
- Peter and the Wolf* 605, 606, 612
- proportion
- beauty and 57–8
- psychoanalysis
- Adorno's critique of the psychoanalytic theory of art 364–5
 - film and 336, 337
 - see also* Freud
- Pudovkin, W. 341n
- Querelle des Anciens et Modernes* 10
- Raphael 175, 228, 424
- La Belle Jardinière* 603, 605, 606
 - Donna Valeta* 469
 - the Sistine Madonna 340–1n
- Rauschenberg, Robert 419, 423, 429, 521
- ready-mades 423, 430, 447
- Rees, R. 541–2
- Reid, Thomas 11
- Reinhardt, Max 332, 424
- religion
- Hegel on 181, 188
 - Hume on 106, 112
 - Hutcheson on 88, 100, 101
 - Schelling on 171, 174
 - Tolstoy on 238, 241, 242
 - religious art 242
 - religious perception 237, 240–2
 - see also* theology
- Rembrandt 442, 443, 522, 525
- Renaissance 5, 8
- Academies 9
 - Aristotle and 9
 - Art Academies 9
 - cult of beauty in 330
 - drama 294
 - grammar in 8
 - history in 8
 - Horace and 9
 - literature in 9
 - logic and 8
 - meaning of art in 283
 - painting in 9, 14, 342n
 - panel painting 338
 - Plato and 9
 - poetry in 8–9, 14
 - rhetoric in 8
 - school and university curricula 8
 - Tolstoy on 242
- representation
- Bell on 266, 267, 268
 - Goodman on representational works 439–40, 441–2
 - Schopenhauer on 193, 195, 196, 203, 209
 - see also* imitation; mimesis
- rhetoric 3, 5
- Croce on 278–9
 - Kant on 154, 155
 - as a liberal art 6, 7
 - in Middle Ages 7
 - painting and 5
 - Renaissance and 8

rhythm

- St. Augustine on 64, 65–71
- Richards, I. A. 324, 460, 478, 558
- Richardson, Jonathan 11
- Riefenstahl, Leni
 - Triumph of the Will* 589, 592, 594
- Riezler, Kurt 386n
- Rilke, Rainer Maria von 386n
- Rimbaud, Arthur 360
- Robinson, Jenefer
 - on Austen 617, 618, 619, 620, 622
 - on euphonious style 620–2
 - on the implied author 619–25
 - on James 616, 617, 618, 619, 620, 622, 623–4
 - on Joyce 620
 - on literary style 394, 616–27
 - on style as expression of personality 617–19
- romantic art
 - Hegel on 185, 186, 187, 190–1
- romanticism 14, 123, 167, 249, 256, 514
 - Croce on 279–80, 281
 - Hegel on 164
- Rosenkavalier, Der* 466–7, 468, 469, 474
- Rouault, Georges 419
- Rousseau, J. J. 217, 227
- Royal Society 10
- Ruskin, John 406
- Ruysdael, Salomon van 202
- Ryle, Gilbert 393, 455

St. Augustine 5, 8

- on beauty 64, 65, 67, 68, 69, 70
- on memory 65, 66, 68, 69
- on pride 67
- on rhythm 64, 65–71
 - Occursive Rhythm 68
 - Perceptive Rhythm 68, 69, 70
 - Progressive Rhythm 65, 70
 - Rhythm of Reason 65
 - Weighing Rhythm 68

- St. Bonaventure on 73, 76
- on the soul 64–71

St. Bonaventure

- on crafts 72–3
- Divine Wisdom 72–6
- on dramatic art 73
- on the mechanical arts 72–3
- on philosophical knowledge 72, 73–4, 76
- on production of works of art 75
- on Sacred Scripture 72, 74
- on St. Augustine 73, 76
- on sense perception 72, 73, 74, 75
- on speech 73, 74, 76

St. Jerome 557

samples 440–2

Santayana, George 515

Sargent, John Singer 311

scenery model of aesthetic appreciation of
nature 540–2, 543

Schelling, F. W. J. von 163, 170–9

- on the absolute 171, 173, 176, 177, 178, 179
- on architecture 174
- on art history 170, 171, 173, 175, 176, 179
- on drama 174, 178
- on intention 170, 174
- on Kant 176
- on Plato 171
- on religion 171, 174

Schiller, Friedrich 4, 163, 167–9, 235

- on humanity 169
- Nietzsche on 230

Schlegel, Friedrich 372

Schoenberg, Arnold 361, 529–30, 533

Schopenhauer, Arthur 164, 193–216

- aesthetic attitude theory and 164, 322
- on architecture 204, 206, 207–9
- on Aristotle 197, 207
- on the beautiful 201, 203, 204, 205, 207, 210–11
- on drama 207, 209
- on genius 196, 197–201, 202, 211, 213
- on Goethe 199
- on human beauty 210–11
- on Kant 194, 204
- Langer on 322
- on music 197, 215–16
- Nietzsche on 223
- on painting 197, 207, 209–10, 212
 - animal painting 209, 210
 - Christian painting 207
 - historical painting 205, 207, 210, 213
 - landscape painting 209
 - portrait painting 213
 - still life 202, 205, 206, 209
- pessimism of 164
- on Plato 194, 196, 197, 207
- Platonic Ideas 164, 193, 194, 201, 203, 207, 212, 215
- on poetry 197, 206, 207, 209, 213–14
- on science 194, 197, 199, 201, 211, 212, 213
- on sculpture 197, 205, 208, 211, 212
 - animal sculpture 209
 - historical sculpture 205, 210
- on the sublime 200, 201, 203–5
- suspension of the will 164
- on terror 223
- on tragedy 214
- value of the aesthetic state 164
- on the veil of Maya 214, 223
- on the world as representation 193, 195, 196, 203, 209
- on the world as will 196

Schubert, Franz 524, 525

Schweickart, Patrocínio 652

science

- Schopenhauer on 194, 197, 199, 201, 211, 212, 213
- seventeenth century 10, 14

Sclafani, Richard 428

Scott, Sir Walter 553

- sculpture 3, 6
 in ancient thought 5, 6, 7
 animal sculpture 209
 Aristotle on 6
 Bullough on 243, 248–9, 251, 252
 Carlson on 539–40
 Croce on 271, 275, 276, 277
 Dewey on 298, 299, 304, 311, 313
 Dickie on 425, 427, 428, 429, 430
 as fine art 10
 Hegel on 183, 188, 189, 190, 191
 Heidegger on 344, 352
 historical sculpture 205, 210, 218
 as imitation 6
 junk sculpture 428, 430
 Kant on 140, 152, 154, 155, 156
 Laocoon 124–5
 Muse of 7
 Nietzsche on 222, 223
 ontology of artworks 392
 Plato on 18
 poetry and 6
 Schopenhauer on 197, 205, 208, 209, 210, 211, 212
 Shaftesbury on 81, 83
 subject of 218
 Walton on 521, 529, 531, 533–4
see also Giacometti
- self-control
 beauty and 58, 59, 60
- self-preservation
 Burke on 114
- Seneca 6, 385
- sense perception
 St. Bonaventure on 73
- seventeenth century
 France 9–10
 Germany 11–13
 natural sciences 10, 14
- Séverin-Mars 332
- Sextus Empiricus 6
- Shaftesbury, Anthony, Third Earl of 11, 77–86
 ancient thinkers and 11
 on architecture 79, 80, 81, 83
 on beauty 77–86
 human beauty 79, 80–1, 82
 as founder of modern aesthetics 11
 Hutcheson and 11, 88
 influences on 11
 on music 79, 80, 81
 on nature 78–80, 81, 82, 83, 84, 85
 on painting 79, 80
 on sculpture 81, 83
 the *virtuoso* 11
- Shakespeare, William 175, 177, 214, 234, 244
 Bullough on 244, 246, 256
 Collingwood on 283, 292, 293
 Croce on 281
Hamlet 256, 292, 303, 417, 425, 648
King Lear 456, 592, 593
Othello 246, 456, 645
Romeo and Juliet 559
- Shaw, George Bernard 429
- Shelley, Percy Bysshe 244
- Shepard, Paul 541
- Shostakovich, Dmitri 595
- Sibley, Frank
 on aesthetic concepts 393, 494–508
 on aesthetic features
 discerning 495, 500, 501, 502, 504, 505
 non-aesthetic features and 495, 496, 497, 500,
 503, 504, 506
 on aesthetic judgment 496, 498, 499, 501, 502–3,
 504, 507
 on aesthetic qualities 495, 498, 500, 501, 502–4,
 505, 507, 522, 523
 on aesthetic sensitivity 506–7
 aesthetic terms 495, 496–500, 501, 502, 503, 504,
 505, 506, 507
 on critics and criticism 494, 495, 501, 502–7
 on defeasible concepts 498
 on description 495, 497, 498, 503
 on drama 494, 503
 on metaphor 495, 503–4, 505, 506, 507
 on music 502, 505, 506
 on painting 497, 498, 504, 505
 on poetry 498, 500, 501, 502, 503
 on sensitivity 495, 499, 504, 505
 aesthetic sensitivity 506–7
 on simile 504
 on taste concepts 393, 494–6, 497–502, 505, 507
- significant form
 Bell on 262, 263, 264, 266, 267, 269, 318, 321–2,
 410, 415
 Langer on 317, 318, 321–2, 324
 Weitz on 410, 415
- Simonides 5, 9
- Sircello, Guy
 on the anthropomorphic properties of art 602–14
 on artistic acts 395, 606–14, 618
 on Breughel 604, 606, 612–13
 on Cage 605, 606, 607, 612, 613
 on Coleridge 604, 606
 on Eliot 604, 606, 607, 608, 609, 612
 on expression theory (“the Canonical Position”)
 602–3, 606, 608, 610–11, 614
 on Hofmann 603–4, 605
 on Homer 607
 on Milton 604, 605
 on Mozart 604, 605–6
 on Poussin 604, 606, 607, 612
 on Prokoviev 605, 606, 612
 on Raphael 603, 605, 606
 on Wordsworth 604
- Skinner, Quentin 562
- Socrates 514, 549, 576, 652, 661
 Beardsley on 549, 576
 Danto on 417, 418
see also Plato

- Sophists 5
- Sophocles 42, 43, 55
- Oedipus Rex* 47, 48, 49, 50, 54, 55, 514, 562
- soul
- beauty and 57, 58–62
- Kant on 11, 147, 148, 149, 153, 154, 156, 159
- Mendelssohn on 13
- Plato on 4
- Plotinus on 57, 58–62
- St. Augustine on 64–71
- Sulzer on 13
- Sparshott, F. E. 539, 542–3
- speech
- Collingwood on 284, 285, 287–8, 292
- St. Bonaventure on 73, 74, 76
- Spencer, Herbert 53, 235
- Spinoza, Baruch 13
- “Springtime for Hitler” 393
- Statius 125
- still life painting 202, 205, 206, 209
- Stoics 4, 11
- Stoll, Abraham 548
- Stolnitz, Jerome 455, 457, 459, 461–2, 464
- Stowe, Harriet Beecher
- Uncle Tom’s Cabin* 589
- Stramm, August 337
- Strauss, Richard
- Rosenkavalier, Der* 466–7, 468, 469, 474
- Stravinsky, Igor 510, 512
- Strawson, P. F. 420
- style *see* literary style
- subjectivism 364, 365, 366, 367, 368, 369
- poetry and 244
- sublime, the
- Burke on 13, 114, 115, 117, 118, 119, 120–1
- Kant on 13
- Schopenhauer on 200, 201, 203–5
- Sulzer, Johann Georg 12, 13
- Swift, Jonathan 393
- symbolic art 228, 438
- Hegel on 184, 185, 186, 187, 188, 190, 191, 369
- symbols
- Goodman on 438–43
- Langer on 318, 319–21, 324, 325
- sympathy
- Burke on 114–16
- symptoms of the aesthetic 392, 442–3
- taste
- Cavell on 403–4, 405–6
- in film 512, 514
- in films 512, 514
- Hume on 103–12, 403–4
- delicacy of taste 107, 109, 110
- prejudice and 103, 106, 108–9, 110, 112
- standard of taste 104, 106, 109, 110–11, 112
- Hutcheson on 88, 91, 93, 94, 99, 101, 102
- Kant on 131–48, 151–3, 160, 404–5, 516–17
- “knowing what one likes” and 510
- laws of 509–20
- in literature 511–12
- Mothersill on 509–20
- in music 510–11, 512–13
- in poetry 518–19
- Sibley on 393, 494–6, 497–502, 505, 507
- Tolstoy on 233, 234, 235
- teaching art 4
- Tennyson, Alfred Lord 553
- terror
- Burke on 114, 115, 116, 117, 118, 121
- Nietzsche on 223, 225, 226, 232
- Schopenhauer on 223
- Tetens, Johann Nicolas 13
- theater *see* drama
- theology 7
- Gadamer on 380, 382
- see also* religion
- theorems
- beauty of 94–6
- Tillyard, E. M. W. 550
- Tintoretto 596
- Titian 129, 424–5
- Tolstoy, Leo 165, 233–42, 394, 410
- on the aim of art 234, 235, 242
- Anna Karenina* 395, 619
- on art as expression of emotion 235, 236, 237, 238, 239, 240, 394, 410
- art as a means of communication 165, 238, 240
- on beauty 233, 234, 235, 237, 238, 241
- on definitions of art 235–6
- on the infectiousness of art 236–8, 239–40
- on morality in art 234, 235
- on Plato 237
- on religion 238, 241, 242
- on religious art 242
- on religious perception 237, 240–2
- on taste 233, 234, 235
- War and Peace* 574
- Tomas, Vincent 455, 463–4
- Tomasevki, Boris 586n
- tragedy
- Aristotle on 42, 43, 44–5, 47–9, 51, 53, 55–6, 383–4, 435
- Benjamin on 338
- Bullough on 251, 255, 256, 258
- Burke on 115, 116
- Collingwood on 286
- Dickie on 427, 435
- Gadamer on 376, 383–6
- Greek tragedy 222, 224, 229, 230, 231, 232, 251
- Kierkegaard on 383, 384
- Nietzsche on 222, 224, 229, 230, 231, 232
- Schopenhauer on 214
- Weitz on 413
- translations 293
- tribal arts 453

- Tuan, Yi-Fu 543, 544
 Tudor, David 605
 Tumarkin, Anna 386n
 Turner, J. M. W. 292
 Twain, Mark
 The Adventures of Tom Sawyer 637, 645, 648
 Huckleberry Finn 646, 647
 twelfth century 7
- universities
 Middle Ages 7, 8
 Urmsen, J. O. 457–8
- Valéry, Paul 327, 328, 342–3n, 478, 556
 Van Gogh, Vincent 419, 522
 Danto on 419
 Heidegger on 165, 344, 348–50, 351, 355
 painting of peasant shoes 165, 344, 348–50, 351, 355
 Potato Eaters 419
 Varro 5
 Vasari, Giorgio 9, 419, 469
 Véron, Eugene 235
 Vincent of Beauvais 7
 Virgil 124, 270, 272
virtuoso
 idea of 11
 visual arts
 in ancient thought 5–6, 7
 eighteenth century 12
 in Middle Ages 7, 8
 see also architecture; painting; sculpture
 Vitruvius 5
 Vivaldi, Antonio 604–5
 Vivas, Eliseo 455, 457, 458–9
 Volkelt, J. 258
 Voltaire 214, 233
 Voluntarism 409, 411
- Wagner, Richard
 Croce on 273, 277
 Meistersinger 222
 Nibelungen 589
 Nietzsche on 164, 222, 229
 Tristan 529–30
Waiting for Godot 596, 648
 Waldman, Diane 661
 Walton, Kendall 395, 600n, 625n, 637–50
 on architecture 523, 532
 on artists' intentions 393, 521, 533, 534
 the intentional fallacy 534, 536n
 on categories of art 393–4, 521–37
 on etchings 523, 532
 "guernicas" 524, 526–7, 530, 531, 532, 534, 535
 on literature 536n
 on music 521, 522, 523, 524–5, 527–30, 531–2, 533
 Beethoven 523, 528, 530
 Brahmsian music 524, 531
 Chinese music 531
 electronic music 528
 piano music 527–8
 Schoenberg 529–30, 533
 serial music 531
 sonatas 522, 523, 524, 527–9, 535, 536
 tonal music 529–30
 on the origins of works of art 521, 522, 534, 535
 on painting 521, 522, 523, 524, 525, 526–7, 529, 530, 531, 532, 533, 535, 536
 cubist painting 523, 524, 526, 531, 533
 impressionist painting 524, 525, 531, 533
 portraits 525–6
 on photography 524, 526, 536n
 on properties
 aesthetic properties 522–36
 audible properties 522
 emergent or *Gestalt* properties 523
 non-aesthetic properties 522, 523; variable, standard and contra-standard 523–35
 perceptual properties 522
 representational properties 523, 525–6
 resemblance properties 522, 523, 524, 525, 526
 structural properties 527
 visual properties 522
 on quasi-emotions 395, 638, 639, 642–3, 646
 make-believe and 640–9
 on sculpture 521, 529, 531, 533–4
 Giacometti 533–4
 kinetic sculpture 529, 531
- war 339
 Warhol, Andy, *Brillo Boxes*
 Carroll on 447–8, 451
 Danto on 392, 422–3, 425, 429, 540
 Watt, Ian 616
 Webern, Anton 402
 Webster, Peter Dow 560
 Wedekind, Frank 364
 Weitz, Morris 391–2, 409–16
 on aesthetic theory 391, 409, 410, 411, 415
 on closed concepts 411, 412, 413
 on creativity 391, 392, 413
 on Croce 410
 on defining art 391–2, 409–15
 Dickie on 427, 428, 429, 431, 434, 435
 on games 412
 on novels 412–13
 on open concepts 411, 412–13
 on significant form 410, 411, 414, 415
 on tragedy 413
 on Wittgenstein 391, 411, 412
 Werfel, Franz 332
 West, Thomas 541
 Whistler, James McNeill 249
 Whitman, Walt 400
 Wilde, Oscar 165
 Wimsatt, William
 on the intentional fallacy 394, 547–55
 Winkelmann, J. J. 12, 211
 Winters, Yvor 397, 398, 400, 402

wisdom

Divine Wisdom 72–6

Plato on 35–6

Plotinus on 60

St. Augustine on 66

Wittgenstein, Ludwig 426

Cavell on 391, 396, 398, 399, 401, 402–3, 405, 406

on games 412, 427

on grammar 406

Investigations 402, 403

Tractatus 402

Weitz on 391, 411, 412

see also ordinary language philosophy

Wolfe, Tom 581

Wollheim, Richard 466–78

on elements 474

on expression 469–74

on general style categories 621

on generic entity 474

on individual style 616–17

on interpretation 477–8

on the ontology of artworks 393

physical-object hypothesis 466–9, 473, 476

types 474–7

on tokens 474–6

on types 474–7

Wood, Edward 588n

Plan 9 from Outer Space 581–2

Wordsworth, William 572

Ode: Intimations of Immortality 518, 519, 520

"We Are Seven" 604, 606, 612

Xenophanes 55

Young, Edward 549

Ziff, Paul 538–9, 544