

Contents

1	Why bother about art?	1
2	Imitation	4
3	Expression	18
4	Form	38
5	Art, beauty, and aesthetic appreciation	56
6	Criticism, interpretation, and evaluation	76
7	Intentions and expectations	94
8	Meaning and truth	114
9	Art and morals	135
	Notes	155
	Further reading	165
	Index	169

Index

- abstract art, 11, 15-19, 30, 46-7
- actions, intentional, 103-6: and language, 104-6
- Aeschylus, 101, 114: *Oresteia*, 39, 111-12
- aesthetic appreciation, 56-75
- aesthetic attitudes, 69-72
- allegory, 129-31: symbolism and, 133
- anaphora, 51
- Aristotle, 28, 55, 78: *Poetics*, 41, 52, 79
- Arnold, Matthew, 146-7: 'The Study of Poetry', 146
- art: comparison of works, 1-2; conventions in, 11-12, 94-5, 97-8, 107, 110; expectations of audience, 96-8, 110-11; pseudo-, 23-4; representation, 9-18; 'seeing as', 12-13; *trompe-l'œil*, 7, 9, 10, 14, 64. *See also* aesthetic appreciation; beauty
- Austen, Jane, 1, 2, 83, 86: *Emma*, 148
- Austin, J. L., 122
- Bach, C. P. E., 19
- Bach, J. S., 1-2, 8, 53, 96
- Balzac, Honoré de, 145: *Les Paysans*, 92
- Barnes, Jonathan, 114
- Barthes, Roland, 40
- Bayley, John, 114
- Beardsley, Monroe C., 52, 101-3, 109-10
- beauty, 1-3, 5, 40, 55: arts and, 56-75; dependent, and free, 41, 66-8; and God, 57-8; Kant and, 60, 65-8; meaning of, 56-7, 62-3; and music, 40-4; what is it?, 61-4
- Beckett, Samuel, 144: *Waiting for Godot*, 72-3, 77-81, 84, 86-7, 91
- Beethoven, Ludwig van: First Symphony, 79; Ninth Symphony, 20, 24-6
- Bell, Clive, 40-1, 44-5, 47-50, 53-4: *Art*, 44
- Black, Max: interaction theory of metaphor, 121-2, 124, 126
- Blake, William: *The Tyger*, 89-91, 99-100, 106-7
- Bosch, Hieronymus, 30-1
- Botticelli, 96: *The Birth of Venus* (Plate 3), 83, 92; *Primavera* (Plate 4), 118
- Brecht, Bertolt, 144
- Brooke, Rupert, 152
- Brooks, Cleanth, 40
- Bruch, Max: Violin Concerto, 86
- Bullough, Edward: psychical distance, 68-9
- Bunyan, John: *The Pilgrim's Progress*, 130, 132
- Burns, Robert, 146-7
- Camus, Albert, 133
- Cartland, Barbara, 2, 83, 86
- Castiglione, 6
- Catullus, C. Valerius, 18, 28, 32, 102
- Catholicism, Roman, 127
- Cézanne, Paul, 27, 44, 47
- Chagall, Marc, 11-12
- Chaucer, Geoffrey, 146-7
- Chippendale chair, 8-9
- Church: of England, 4-5; of Rome, 127
- Collingwood, R. G., 20, 22-8, 49: *Principles of Art*, 22-8
- colour, 30-1, 58-9
- Constable, John, 4-5, 57: *The Hay Wain* (Plate 1), 4, 7, 10, 13
- conventions, 11-12, 94-5, 97-8, 107, 110
- copy, *see* imitation
- criticism, 40-4, 76-134
- Croce, Benedetto, 20, 21-8, 49: *Aesthetic*, 21-8; *Breviary of Aesthetics*, 21-8

- Cubism, 14, 99
- dancing, 38
- Dante, 27, 108
- deconstruction, 40
- Derrida, Jacques, 40
- description (as a critical activity), 80-93
- Dickens, Charles, 39: *Bleak House*, 51, 53-4; *The Old Curiosity Shop*, 11, 14-15
- Donne, John: 'The Sunne Rising', 32
- Eagleton, Terry, 144-6
- Elgar, Edward, 95
- Eliot, George: *Middlemarch*, 118-20, 125-6, 128-32, 142-6, 149-50
- Eliot, T. S., 19, 27, 83, 98: *The Waste Land*, 26, 98
- emotion, 20, 22-4, 27-37, 70-1: describing, 34-5; and metaphor, 33-4; musical form, 43; objects of, 33-4
- evaluation, 76-93, 135: as a critical activity, 80-93
- expectations, 94-113
- expression, 18-37
- films and morality, 135-6, 140
- form, 37-55, 59-61: significant, 47-50
- Form, Platonic, 5-6, 68
- Formalists, *see* form
- Freudian interpretation, 91-2, 115-16, 124-30
- Fry, Roger, 40-1, 44-5, 47-50, 52-4: *Vision and Design*, 48, 50; *Transformations*, 50
- Frye, Northrop: *The Anatomy of Criticism*, 81
- Giotto, 95-7
- God, 147: and beauty, 57-8
- Goethe, Johann Wolfgang von: *The Sorrows of Young Werther*, 152
- haiku, 98
- Hanslick, Eduard, 40-1, 49-50, 53-4: *The Beautiful in Music*, 40-4
- Hardy, Thomas: *Jude the Obscure*, 51-2
- Harris, Frank, 109-10
- Haydn, Franz Joseph, 8
- Hirsch, E. D., 90-1, 99, 111-12, 114-15
- Homer: *Iliad*, *Odyssey*, 20, 107-8
- Hopkins, Gerard Manley, 39, 118
- Housman, A. E.: '1887', 109-10
- imitation, 4-17
- Ingarden, Roman, 69
- intentions, 94-113: actions and, 103-6; artists' explicit, 108-13; definition of, 102-3; language and, 103-5
- interpretation, 76-93: conflicting, 89-92; as a critical activity, 80-93
- Islamic art, 47
- James, Henry, 91, 148, 150: *The Bostonians*, 128; *The Figure in the Carpet*, 40; *The Golden Bowl*, 114, 148-50; *The Turn of the Screw*, 91-2, 115-16, 124-31
- Japanese culture, 98
- Joyce, James, 12, 144
- judgement: aesthetic, 64-5; and Kant, 65-8; and universal validity, 72-3
- Kafka, Franz, 144
- Kant, Immanuel: *Critique of Aesthetic Judgement*, 41, 60, 65-9, 73-7
- Keats, John, 148-51: 'Ode to Autumn', 150
- landscape, 56-9, 70-1: in art, 4, 7, 14, 16-17
- Langer, Susanne, 41, 48-9, 55: *Feeling and Form*, 48-9; *Philosophy in a New Key*, 48
- language: and intention, 103-5; and meaning, 114-18, 132-3
- Leavis, F. R. 148-50: *Revaluation*, 148; *The Great Tradition*, 148-9
- Levey, Michael, 83
- literature, 1-2, 6, 9-12, 18-19, 76-153: anaphora in, 51; form in, 39, 49-51; metaphor in, *see* metaphor; structuralism in, 39-40. *See also* names of specific writers
- Lodge, David, 51-2
- love poetry, 18, 32

- Lukács, George, 92, 143-4
- Macherey, Pierre, 144
- Mahler, Gustav, 28
- Marcus Aurelius, 4
- Martini, Simone, 95
- Marxism, 91-2, 129, 137, 142-6, 150
- mathematics, 10-11, 57, 60
- meaning, 114-34: and truth, 116-17
- metaphor, 53-4, 119-20: comparison theories, 120-1, 123; emotion and, 33-5; interaction theories, 121-4; speech act theories, 122-4; theories of, 120-34. *See also* Black, Max
- Michelangelo, 6-7
- Milton, John: 'Lycidas', 94-5, 109
- mimesis*, 8
- Molière, J. B. P. de: *Tartuffe*, 28, 30-1
- Monet, Claude, 1-2
- mood, *see* emotion
- Mozart, Wolfgang Amadeus, 8, 18, 27, 35-7: Clarinet Concerto, 35-7, 70; Requiem, 36
- music, 1-2, 11-12, 15-21, 24-6, 28-32, 35-8, 40-4, 50, 70, 86, 89, 113: form and, 40-4, 50. *See also* names of specific composers
- natural beauty, *see* beauty
- Nicholson, Ben, 38
- obscenity, 140-1, 152-3
- opera, 43-4, 49
- Owen, Wilfred, 152
- pain, bodily, 34
- Palladio, 38
- persuasion, critical, 87-8
- Plato, 5-6, 57, 137-42, 150, 153: *Republic*, 5-9, 138
- Platonic Forms (Ideas), *see* Form, Platonic
- plays, 10-11, 18, 72-4, 77-81, 85-6, 95-6, 135-6. *See also* names of specific playwrights
- pleasure, aesthetic, 1, 64-5, 67, 71-2
- poetry, *see* literature
- Polykleitos: *Doryphoros* ('Spear-bearer'), 38
- pornography, *see* obscenity
- Post-Impressionism, 44-5, 54
- Raine, Kathleen, 89-91, 99, 106
- Raphael, 6: *Transfiguration*, 50
- representation: in art, 9-12, 14-18; 'seeing as' theory, 12-14
- Richardson, Samuel: *Clarissa*, 144-5
- Sassoon, Siegfried, 152
- Schopenhauer, Arthur, 68-9
- Schubert, Franz Peter: 'Death and the Maiden' Quartet, 43
- Searle, John, 123-4, 130
- semantics, 117-18
- sense-perception, 16-17
- Shaffer, Peter: *Amadeus*, 18
- Shakespeare, William, 10, 27, 79, 96-7, 100, 102: *As You Like It*, 96; *Cymbeline*, 82, 95; *Hamlet*, 85-6, 88; *King Lear*, 78; *Othello*, 10, 27-8, 69; *Pericles*, 95; *The Tempest*, 81-2, 84-6, 88, 95, 97, 99, 105-6; *The Winter's Tale*, 82, 95; *Titus Andronicus*, 78; *Twelfth Night*, 96
- Shaw, George Bernard: *Pygmalion*, 4, 14
- 'significant form', 47-50
- Socialist Realism, *see* Marxism
- Sophocles: *Oedipus the King*, 54, 78
- speech act theory, 122-3
- Spenser, Edmund: 'Prothalamion', 98; *The Faerie Queene*, 130
- structuralism, 40, 51-2, 91-2
- surrealism, 11
- symbolism, 9-11, 133-4: and allegory, 133
- syntax, 117-18
- Taplin, Oliver, 114
- Titian, 39
- Todorov, Tzvetan, 40, 91
- Tolstoy, Leo: aesthetics and, 20-2, 26-8, 138-42, 150-1; *Anna Karenina*, 139, 142; *God Sees the Truth but Waits*, 142; *The Prisoner of the Caucasus*, 142; *War and Peace*, 139, 142; *What is Art?*, 20, 139, 142
- Traversi, Derek, 81-2, 84, 95, 106, 108

- Trollope, Anthony, 39: *Barchester Towers*, 4, 5, 14-15
- truth, 114-34: and sincerity, 117
- Uccello: *The Battle of San Romano* (Plate 2), 32, 38, 45-7
- Vaughan Williams, Ralph, 95
- violence in art, 139-41, 151-3
- Virgil: *Aeneid*, 107-8, 141-2
- Wagner, Richard, 20: *Das Rheingold*, 8
- Waugh, Evelyn: *Brideshead Revisited*, 127
- Wilde, Oscar: *The Picture of Dorian Gray*, 136
- Williams Report on Obscenity, 140-1
- Wilson, Edmund, 91, 124-30
- Wimsatt, W. K., 101-3
- Wind, Edgar, 92, 118
- Wittgenstein, Ludwig: *Philosophical Investigations*, 12-13
- Woolf, Virginia, 12
- Wordsworth, William: 'Lines composed a few miles above Tintern Abbey', 58; *Lyrical Ballads*, 19, 36; *The Prelude*, 58
- Yeats, W. B., 27