**Seminar in Aesthetics**

MUMIN 7053

Fall 2013



Scott Aniol, Ph.D.

Assistant Professor of Church Music and Worship

Southwestern Baptist Theological Seminary

Fort Worth, Texas

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**MUMIN 7053 – Seminar in Aesthetics**

TABLE OF CONTENTS

[Professor Bio 1](#_Toc364079491)

[Course Syllabus 2](#_Toc364079492)

[Course Description 2](#_Toc364079493)

[Course Objectives 2](#_Toc364079494)

[Course Work Required 2](#_Toc364079495)

[Required Texts 2](#_Toc364079496)

[Additional Reading (Available on Blackboard) 3](#_Toc364079497)

[Attendance 3](#_Toc364079498)

[Late Work 3](#_Toc364079499)

[Cell Phone Policy 3](#_Toc364079500)

[Statement on Plagiarism 3](#_Toc364079501)

[Disability Assistance 4](#_Toc364079502)

[Health and Safety Concerns 4](#_Toc364079503)

[Evaluation 5](#_Toc364079504)

[Grading Scale 5](#_Toc364079505)

[Course Schedule and Assignments 6](#_Toc364079506)

[Book Review Guidelines 7](#_Toc364079507)

[Grading Criteria for Research Papers 8](#_Toc364079508)

[Chronology 11](#_Toc364079509)

[Classical and Medieval Aesthetics 11](#_Toc364079510)

[Renaissance Aesthetics 11](#_Toc364079511)

[Early Modern Aesthetics 12](#_Toc364079512)

[19th-Century Aesthetics 13](#_Toc364079513)

[20th-Century Aesthetics 14](#_Toc364079514)

[Selected Bibliography of Aesthetics 18](#_Toc364079515)

**MUMIN 7053 – Seminar in Aesthetics**

**School of Church Music**

**Southwestern Baptist Theological Seminary**

**M 9:00 – 11:30**

**Fall 2013**

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Professor Bio

Scott Aniol is an author, speaker, and teacher of worship, church music philosophy, culture, and aesthetics. He is an Instructor of Worship at Southwestern Baptist Theological Seminary, he founded Religious Affections Ministries, he lectures around the country in churches, conferences, colleges, and seminaries, and he has authored two books and dozens of articles. He is also Managing Editor of *Artistic Theologian*, the peer-review journal of the School of Church Music.

Scott holds a Bachelor of Music in Church Music from Bob Jones University, a Master of Music in Musicology with an emphasis in philosophy and aesthetics from Northern Illinois University, and Doctor of Philosophy in Church Music with an emphasis on worship and culture from Southwestern Baptist Theological Seminary. His dissertation was “The Mission of Worship: A Critique of and Response to the Philosophy of Culture, Contextualization, and Worship of the North American Missional Church Movement.”

Scott has served as a minister of music and an elder in churches in Illinois, North Carolina, and currently at Church of Christ the King in Fort Worth.

Scott travels around the country and internationally through the ministry he started in 2008, Religious Affections Ministries ([www.religiousaffections.org](http://www.religiousaffections.org)), speaking in churches, Christian colleges, seminaries, and conferences.

Scott has written two books, *Worship in Song: A Biblical Philosophy of Music and Worship* (BMH Books, 2009) and *Sound Worship: A Guide to Making Musical Choices in a Noisy World* (RAM, 2010)*.* He has also presented academic papers at various meetings such as the Evangelical Theological Society and has dozens of articles and book reviews published in scholarly journals.

Scott is married to Becky and has two children, Caleb and Kate.

Course Syllabus

**Course Description**

A seminar in philosophy studying and researching aesthetics as related to artistic ministry and worship.

Course Objectives

1. Students will understand how philosophies of aesthetics developed through history.
2. Students will be able to evaluate various philosophies of aesthetics judged by Scripture.
3. Students will contribute to contemporary discussions of aesthetics with their own research.

Course Work Required

1. Read the assigned readings each week and be prepared for informed in-class discussion.
2. Supplement weekly assigned reading with your own independent research and preparation for thorough discussion of assigned topics.
3. Participate in weekly online discussion. The professor will post an item for discussion each week online. Students must contribute *at least* two thoughtful, informed comments in response to either the original post or a colleague’s comment. Comment should not be mere opinion, but should be substantiated by adequate evidence and logical argumentation.
4. Prepare one fifty minute lecture on an assigned philosopher/philosophy to present in class. Include pertinent handouts and resources, and lead the class in discussion of analysis and application. Also, include a bibliography of your research.
5. Complete book review as assigned.
6. Choose a research topic related to course content and write a 6,000-9,000 word research paper. Additional instructions:
	1. Prepare a 300-500 word abstract of your paper to be emailed to the class one week prior to your presentation.
	2. Submit a draft of your paper by midnight on the Thursday prior to your presentation.
	3. After receiving comments from the professor and colleagues, submit a final draft on Blackboard.

Required Texts

Sproul, R. C. *The Consequences of Ideas: Understanding the Concepts That Shaped Our World*. Wheaton, IL: Crossway Books, 2000.

Thiessen, Gesa Elsbeth, ed. *Theological Aesthetics: A Reader*. Grand Rapids: William B. Eerdmans Pub, 2005.

Additional Reading (Available on Blackboard)

Bychkov, O. V., and Anne D. R. Sheppard, eds. *Greek and Roman Aesthetics*. Cambridge Texts in the History of Philosophy. New York: Cambridge University Press, 2010.

Chudnoff, Elijah. *A Guide to Philosophical Writing*. Cambridge, MA: Harvard University.

Gordon, T. David. “Finding Beauty Where God Finds Beauty: A Biblical Foundation of Aesthetics.” *Artistic Theologian* 1 (2012), 16–20.

Hendricks, William L. “Southern Baptists and the Arts.” *Review and Expositor* 87, no. 4 (1990): 550–562.

Hodges, John Mason. “Aesthetics and the Place of Beauty in Worship.” *Reformation and Revival* 9, no. 3 (2000): 58–76.

Piper, Adrian M. S. “Ten Commandments of Philosophical Writing.”

Smith, Rob. “Music, Singing, and Emotions: Exploring the Connections.” *Themelios* 37, no. 3 (November 2012): 465–479.

Spiegel, James S. “Aesthetics and Worship.” *Southern Baptist Journal of Theology* 2, no. 4 (1998): 38–54.

Vanhoozer, Kevin J. “A Lamp in the Labyrinth: The Hermeneutics of ‘Aesthetic’ Theology.” *Trinity Journal* 8, no. 1 (1987): 24–56.

Vanhoozer, Kevin J. “What Has Vienna To Do With Jerusalem?  Barth, Brahms, And Bernstein’s Unanswered Question.” *Westminster Theological Journal* 63, no. 1 (2001): 122–150.

Attendance

Students are expected to attend all meetings of all classes in which they are enrolled. A student’s grade will be penalized for absences. Students absent from more than 20% of the class sessions will not receive credit for the course.

Late Work

Late work will be penalized 10% per day.

Cell Phone Policy

Cell phones are to be turned off and stored out of sight during class.

Statement on Plagiarism

Plagiarism is the act of taking credit for ideas and words that are not one’s own. Exploiting the work of another person without attribution and appropriate documentation involves both theft and deception. Plagiarism occurs when a writer does not give credit when borrowing an idea, opinion, or thesis of another writer, reproducing another’s argument or line of reasoning, quoting a brief phrase or lengthy section from another source, slightly or thoroughly paraphrasing a passage, or completely restating a passage. Even when cited appropriately, verbatim quotations, no matter how brief, must be identified by quotation marks.

As a form of intellectual dishonesty, plagiarism is condemned throughout the academic community, and under certain conditions in the public sector it can be a felony. Students who commit it may receive a failing grade for an assignment or for an entire course or be expelled from school; professional scholars may permanently ruin their academic reputations or lose their jobs. As Christian scholars, we are called to a high degree of academic, moral, and spiritual integrity and must be vigilant in guarding against committing this offense. Claiming ignorance or innocence in intent does not rationalize the behavior.

When a professor determines that a student is guilty of plagiarism, a conference should be held with the student to explain the charges of plagiarism and the severity of the offense. The professor may give a failing grade for the assignment. Repeat offenses will require conferences with the Dean of the School of Church Music and the Vice President for Student Services.

For additional information on what constitutes plagiarism and for techniques to avoid it, visit [www.plagiarism.org](http://www.plagiarism.org).

Disability Assistance

Southwestern Seminary is in full compliance with the Americans with Disabilities Act and is committed to helping students with disabilities to be successful academically. Please contact the Office of the Registrar to provide documentation of disabilities. All academic assistance requests should be worked out with the individual professors at the beginning of each semester. At the request of the student, the Registrar's Office will provide summary information to instructors specified by the student. Please consult the catalog for the complete policy.

Health and Safety Concerns

As a musician, you use your body in very specific ways as you hone your craft as a student and perform for a lifetime as a professional. It is crucial, therefore, that you be aware of the physical hazards that musicians face on a daily basis and that you make appropriate and well-informed decisions to protect your body. The School of Church Music pledges to support you in this endeavor through education, guidance, and in providing a safe environment for music studies.

If you believe any environment on campus is aurally unhealthy, please discuss this with your ensemble director, private teacher, or music administrator for a possible remedy. If you are aware of any pain you experience as you practice or perform, your private teacher can help guide you to appropriate solutions. It is important not to delay seeking help before permanent damage takes place.

More information and resources are available online on the Current Students page on the School of Church Music website that will help you in your journey of becoming a safe and healthy musician. It is important that you become well informed of risks and solutions and that you assume an active role in staying healthy for a lifetime of music making.

Evaluation

Lecture 15% Bibliography 10%

Contribution 10% Paper First Draft 20%

Book Review 15% Paper Final Draft 30%

Grading Scale

Grades for the course will be calculated as follows:

A+ 98-100%

A 93-97

A- 90-92

B+ 88-89

B 83-87

B- 80-82

C+ 78-79

C 73-77

C- 70-72

D+ 68-69

D 63-67

D- 60-62

F 0-59

The professor reserves the right to amend the syllabus as needed.

Course Schedule and Assignments

The following schedule is subject to the professor’s revision. Adequate notice will be given to any significant changes.

|  |  |  |
| --- | --- | --- |
| DATE | **DISCUSSION TOPIC** | **ASSIGNMENTS DUE** |
| 8/26 | Introduction to Aesthetics | Chudnoff, Piper, Gordon |
| 9/2 | **Labor Day** |
| 9/9 | Greek Thought (Plato, Aristotle); *mimesis*, craft, *episteme*, morality, pleasure, forms, catharsis, ethos, *splankna*, *koilia* | Sproul 2, 3; Bychkov pp5-74, 79-108 |
| 9/16 | Early Christian (Justin Martyr, Irenaeus, Origen, Augustine), Medieval, (Boethius, Aquinas) and Reformation Thought; *musica mundane*, *musica humana*, *musica instrumentalis* | **Paper topics** dueSproul 4, 5; Thiessen Parts 1 and 2Augustine: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
| 9/23 | Cartesian Rationalism (Descartes, Rameau, Baumgarten); doctrine of affections, acoustics, fine art, aesthetics, absolute music, emotion | Sproul 6; Smith; HodgesBaumgarten: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
| 9/30 | **Fall Break** |
| 10/7 | Empiricism (Hume, Shaftesbury, Hutcheson, Burke) and Subjectivity | **Thesis, outline due**Sproul 7, 8; Theissen 13.2.1-13.2.3Hume: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
| 10/14 | German Idealism (Kant, Schiller, Schelling, Hegel) | Sproul 9, 10; Thiessen 15.1-15.2Kant: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
| 10/21 | Romanticism (Schopenhauer, Nietzsche); Schliermacher; hermeneutics | Sproul 11, 12; Theissen 14.1Schopenhauer: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
| 10/28 | Formalism (Hanslick) and Existential Phenomenalism (Heidegger, Sartre) | Sproul 13; Spiegel; Vanhoozer, “Lamp”Hanslick: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
| 11/4 | Expressivism (Croce, Collingwood) and Naturalism (Dewey)  | Sproul 14; Vanhoozer, “Vienna”; HendricksCollingwood: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
| 11/11 | Semiotics (Hospers, Langer) and Empiricism (Meyer), Contour Theory (Kivy, Davies) | Sproul 14; Thiessen 16.116.11, 17.5, 18.6, 19.3, 19.4, 19.11, 19.12, 19.15 |
| 11/18 | Paper Presentations |
| 11/25 | **Thanksgiving** |
| 12/2 | Paper Presentations |
| 12/9 | Paper Presentations |

Book Review Guidelines

**Format**

* Between 700 and 900 words
* Double spaced
* Your name should appear at the end of the review.
* No need to include a title page.
* Otherwise, follow SWBTS style manual (margins, page numbers, etc.).

**Heading:** A full bibliographic reference to the book should be placed two inches from the top of the page, but it is not centered.

Author. *Title*. Place of publication: Publisher, Year of publication. Number of pages.

List price.

Aniol, Scott. *Worship in Song*. Winona Lake, IN: BMH Books, 2009. 261 pp.

$17.99.

**Content**

* Briefly introduce the author of the book.
* In 1–5 sentences, state the author’s thesis.
* In 5–10 sentences, *briefly* summarize the contents of the book. This should not occupy most of your review.
* In as many sentences as necessary, *thoroughly* describe how the author argues and supports his thesis. This should occupy the greatest percentage of your review. The objective in this section is to identify the author’s primary arguments that support his main thesis. Cite concrete examples from the book, including page numbers in parentheses (p. 67).
* Identify parts of the author’s argument that were particularly strong. Explain and support your opinion. Indicate what topics are covered in more detail in the reviewed book than they are elsewhere, why the analysis is convincing, and/or why this is an important addition to the scholarly debate. Cite concrete examples from the book, including page numbers in parentheses (p. 67).
* Identify parts of the author’s argument that were particularly weak. Explain and support your opinion. Are the author’s claims and arguments well supported? Point out what the book does not cover (either by intent or by accident), where there are alternative interpretations of the material discussed by the author, and/or material that according to the book’s stated purpose should have fallen within the purview of the book but was left unaddressed. Does the author have certain presuppositions that limit the value of the work? Cite concrete examples from the book (pp. 99–100).
* In 2–3 sentences, *briefly* comment on why a book on this topic is important, timely, or otherwise of value. Conclude with a few comments about the “usability” and format of the book. Does it have many illustrations or just text? Could it be suitable as a textbook, or is it full of jargon of interest only to specialists? It is intended as something to be read straight through or in pieces as a reference?

Grading Criteria for Research Papers

**90-100 points (A+, A, A-)**
The paper is organized around a critically-considered, original and well-documented thesis, with an introductory paragraph, a well-developed manuscript body, and an appropriate conclusion. The content of the paper is accurate. Points raised are factually grounded, and conclusions are based on the careful consideration of reasonable information.

The paper expands upon and applies larger thematic and methodological issues raised in class with regard to the topic discussed. It displays critical thinking and originality in examining “the thinking behind the thinking” by raising important questions beyond relying on the content of sources consulted.

The paper has a title page, a substantive manuscript body, and a bibliography. The paper is written in accordance with the appropriate style guide and is written in lucid prose.

The body of the paper is within word count limits prescribed in the syllabus in 12 point Times Roman or Garamond font with 1 or 1¼ inch margins and ½ inch headers and footers. Pages are numbered. There are no more than 5 grammar and/or spelling errors in the paper.

The paper includes a minimum of 10 pertinent textual sources referenced more than once in the body of the paper, with at least 5 recent (past 10 years) scholarly articles from peer-reviewed professional journals and at least 1 dissertation. Other references should be a mix of sources.

**80 to 89 points (B+, B, B-):**The paper is organized around a coherent and well-documented thesis, with an introductory paragraph, a manuscript body and a conclusion. The content of the paper is largely accurate and the topic selected addresses the assignment.

The paper may be somewhat limited or lacking in critical thinking and original ideas or observations. The paper makes reference relevant information and ideas but fails to systematically incorporate them in its hypothesis or in the overall analysis.

The paper has a cover-page, a manuscript body, and a bibliography. The paper is written in accordance with the appropriate style guide but the prose may lack clarity.

The body of the paper is within word count limits prescribed in the syllabus in 12 point Times Roman or Garamond font, with 1 or 1¼ inch margins and ½ inch headers and footers. Pages are numbered. There are no more than 8 grammar and/or spelling errors in the paper.

The paper includes a minimum of 8 pertinent sources referenced more than once in the body of the paper, with at least 4 recent (past 10 years) scholarly articles from peer reviewed journals. Other references are a mixture of sources.

**70 to 79 points (C+, C, C-):**There is a broadly-presented thesis, which tends to be general in nature and is largely a restatement of the ideas in the articles. Too much regurgitation of source material and not enough original discussion of an explicit thesis. The paper lacks coherency or is not very well written. There is a poor selection of sources and not much use of specific examples.

The paper shows a general understanding of the issues, but is largely descriptive, relying on a summary of sources rather than on substantive analysis. The paper relies heavily on opinions and generalizations. There is no depth of discussion or consideration of subtle issues and implications. Critical thinking and original ideas are largely lacking.

There may be problems with the content and accuracy of the paper. There is little use of specific facts, and conclusions may be largely unverified opinions.

The paper has a manuscript body and a bibliography but may not have an introductory paragraph. There are problems with the formatting of the paper according to the appropriate style guide.

The body of the paper is within word count limits prescribed in the syllabus in 12 point Times Roman or Garamond font with 1 or 1¼ inch margins and ½ inch headers and footers. Pages are numbered. There are significant (8 or more) grammar and/or spelling errors in the paper.

The paper includes a minimum of 6 pertinent sources referenced more than once in the body of the paper, with fewer than 3 recent (past 10 years) scholarly articles from peer reviewed journals. Other references are a mixture of sources.

**60 to 69 points (D):**The paper does not address the topic and is poorly written. It is poorly organized and lacks a coherent thesis. An introductory paragraph, substantive manuscript body, and/or conclusion may be missing. The paper demonstrates a lack of understanding and/or a lack of effort in exploring the topic.

The paper has a body and a bibliography. There are problems with the formatting of the paper according to the appropriate style guide.

The body of the paper is less that the word count limits prescribed in the syllabus. It uses 12 point Times Roman or Garamond font with 1 inch margins and ½ inch headers and footers. Pages are numbered. There are significant (8 or more) grammar and/or spelling errors in the paper.

The paper includes fewer than 5 pertinent sources referenced more than once in the body of the paper, with fewer than 3 recent (past 10 years) scholarly articles from peer-reviewed journals. Other references are a mixture of sources.

**0 to 59 points (F):**The paper is devoid of organization and content. It is very poorly written. Little understanding or effort was put into this paper. It is missing fundamental sections such as a title page, substantive manuscript body and/or bibliography. There are serious problems with the formatting of the paper according to the appropriate style guide.

The body of the paper is less than the word count limits prescribed in the syllabus in 12 point Times Roman or Garamond font with 1 or 1¼ inch margins and ½ inch headers and footers. There are significant (8 or more) grammar and/or spelling errors in the paper.

The paper includes fewer than 5 pertinent sources referenced more than once in the body of the paper, with fewer than 3 recent (past 10 years) scholarly articles from peer reviewed journals. Other references are a mixture of sources.

Or, the paper is plagiarized or not submitted at all.

Chronology

Classical and Medieval Aesthetics

Plato (427–347 BCE) Platonic dialogues *Republic*, *Ion*, S*ymposium*, and *Phaedrus*

Aristotle (?–323 BCE) *Poetics*, *Rhetoric*

Agesander, Athenodorus, Polydorus Laocoo¨n statue group (ca. 2nd c. BCE)

Horace (65–8 BCE) *Ars Poetica* (*Epistle to the Pisos)* (c. 13 BCE)

Vitruvius (1st c. BCE–1st c. CE) *De Architectura*

Longinus (1st c. CE) *On the Sublime*

Quintilian (ca. 35–ca. 95) *Institutio Oratoria*

Plotinus (204–270) *Enneads*

Augustine (354–430) *De Musica*

Abbot Suger (1081–1151) Construction and ornamentation of St. Denis

Hugh (1096–1141) and Richard (? – 1173) of St. Victor Allegorical interpretation; commentary on *Celestial Hierarchy* of Pseudo-Dionysius

St. Bonaventure (1221–1274) *Retracing the Arts to Theology*

St. Thomas Aquinas (1226–1274) *Summa Theologica*

Dante Alighieri (1265–1321) *Divine Comedy* and *Letters*

Renaissance Aesthetics

Leon Battista Alberti (1404–1472) *On Painting* (1435)

Leonardo Da Vinci (1452–1519) *Trattato della pitura* (1482–1499)

Giorgio Vasari (1511–1574) *Lives of the Most Eminent Painters, Sculptors and Architects* (1550/1568)

Andrea Palladio (1508–1580) *The Four Books of Architecture* (1570)

Philip Sidney (1554–1586) *An Apology for Poetry* (1583)

Giovanni Battista Armenini (1530–1609) *On the True Precepts of Painting* (1586)

Federigo Zuccaro (1543–1609) *Lamento della Pittura* (1605)

Early Modern Aesthetics

***Neo-Classicism***

Nicholas Boileau (1636–1711) *L’art poe´tique* (1674)

Rene´ Le Bossu (1631–1680) *Traite´ du poe`me e´pique* (1675)

John Dryden (1631–1700) ‘‘Preface’’ to Charles du Fresony’s *De Arte Graphica* (1695)

Jean-Baptiste Dubos (1670–1742) *Critical Reflections on Poetry and Painting* (1719)

A. G. Baumgarten (1714–1762) *Aesthetica* (1750)

Johann Joachim Winckelmann (1717–1768) *History of Ancient Art* (1764)

G. E. Lessing (1729–1781) *Hamburg Dramaturgy* (1767–1768)

***The French Enlightenment***

Roger De Piles (1635–1709) *Discourse on Painting* (1708)

Jean-Philippe Rameau (1685–1764) *Treatise on Harmony Reduced to its Principles* (1722)

Jean-Jacques Rousseau (1712–1778) *Letter to d’Alembert on the Theatre* (1758)

Voltaire (1694–1778) *Philosophical Dictionary* (1764)

*Denis Diderot* (1713–1778) *Salons* of 1765 and 1767 and *Encyclope´die*

Jean D’Alembert (1717–1783) Editor of the *Encyclope´die* (with Denis Diderot)

***British Sentimental Aesthetics***

Anthony Ashley Cooper, third Earl of Shaftesbury (1671–1713) *Characteristics of Men, Manners, Opinions, Times* (1711)

Joseph Addison (1672–1719) *Spectator* essays on the pleasures of the imagination (1712)

Francis Hutcheson (1694–1746) *An Inquiry into the Original of Our Ideas of Beauty and Virtue* (1725)

David Hartley (1705–1757) *Observations on Man* (1749)

William Hogarth (1697–1764) *The Analysis of Beauty* (1753)

David Hume (1711–1776) ‘‘Of the Standard of Taste’’ (1757)

Edmund Burke (1729–1797) *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful* (1757)

Alexander Gerard (1728–1795) *Essay on Taste* (1759)

Adam Smith (1723–1790) *Theory of Moral Sentiments* (1759)

Henry Home, Lord Kames (1696–1782) *Elements of Criticism* (1762)

Joseph Priestley (1733–1804) *A Course of Lectures on Oratory and Criticism* (1759/1777)

Thomas Reid (1710–1796) *An Inquiry into the Human Mind on the Principles of Common Sense* (1764)

Joshua Reynolds (1723–1792) *Discourses* (1769–1790)

Hugh Blair (1718–1800) *Lectures on Rhetoric and Belles Lettres* (1783)

Archibald Alison (1757–1839) *Essays on the Nature and Principles of Taste* (1790)

Dugald Stewart (1753–1828) *Philosophical Essays* (1810)

19th-Century Aesthetics

***Kant and Romanticism***

Immanuel Kant (1724–1804) *Critique of Judgment* (1790)

Friedrich von Schiller (1759–1805) *On the Aesthetic Education of Man* (1794)

Friedrich von Schelling (1775–1854) *System of Transcendental Idealism* (1800)

A. W. von Schlegel (1767–1845) & Friedrich von Schlegel (1772–1829) The journal *thenaeum* published between 1798 and 1800

William Wordsworth (1770–1850) *Preface to the Lyrical Ballads* (1800)

Samuel Taylor Coleridge (1772–1834) *Biographia Literaria* (1817)

Percy Bysshe Shelley (1792–1822) *Defence of Poetry* (1821)

***Hegel and Cultural Aesthetics***

G. W. F. Hegel (1770–1831) *Encyclopedia of the Philosophical Sciences* (1817) *Aesthetics: Lectures on Fine Art* (delivered between 1818 and 1829; collected and published posthumously in 1835)

Arthur Schopenhauer (1788–1860) *The World as Will and Idea* (1818)

Richard Wagner (1813–1883) *The Art Work of the Future* (1850)

Eduard Hanslick (1825–1904) *The Beautiful in Music* (1854)

Friedrich Nietzsche (1844–1900) *The Birth of Tragedy Out of the Spirit of Music* (1872)

John Ruskin (1819–1900) *Modern Painters* (1843)

Art for art’s sake (aestheticism)

The´ophile Gautier (1811–1872) *Emaux et came´es* (*Enamels and Cameos*) (1852)

Walter Pater (1839–1894) *Studies in the History of the Renaissance* (1868)

Oscar Wilde (1854–1900) ‘‘The Decay of Lying’’ (1889)

Leo Tolstoy (1828–1910) *What is Art?* (1897–1898)

20th-Century Aesthetics

***Psychology and Aesthetics***

Sigmund Freud (1856–1939) *The Interpretation of Dreams* (1900)

Edward Bullough (1880–1934) ‘‘‘Psychical Distance’ as a Factor in Art and as an Aesthetic Principle’’ (1912)

***Bloomsbury***

Roger Fry (1866–1934) *Transformations* (1925)

Clive Bell (1881–1964) *Art* (1913) (Significant Form)

***Futurism***

F. T. Marinetti (1876–1944) ‘‘Futurist Manifesto’’ (1909)

***Dada***

Marcel Duchamp (1887–1968) ‘‘Fountain’’ (1917)

***Surrealism***

Andre Breton (1896–1966) *Surrealist Manifestos* (1924–1934)

***Idealism***

Benedetto Croce (1866–1952) *The Aesthetic as the Science of the Expression and the Linguistic in General* (1902)

Bernard Bosanquet (1848–1923) *Three Lectures on Aesthetics* (1915)

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