

Philosophy of Art

Fall 2012

Mid-Term Exam: Due Monday, October 15

Write a 1-2 page (typewritten, double-spaced) response to one question from each group.

GROUP A

1. What does Plato find so dangerous about art in books II and III of the *Republic* thus requiring the need for censorship of the poets, painters, and the writers of fiction?
2. What is Plato's theory explained in Book X of the *Republic* that art is *mimēsis*? Why is art thus "thrice removed from the truth" according to Plato?
3. What is Plato's indictment of the poet in the *Ion*? What does Socrates mean when he suggests that what is going on in poetry is somewhat similar to what happens with that "stone of Heraclea," otherwise known as a magnet?
4. How does Aristotle in the *Poetics* respond to Plato's indictment of the arts? What value does Aristotle find, contrary to Plato, in *mimēsis*?
5. What are three different ways of understanding Aristotle's famous claim that the final cause or purpose of Greek tragedy lies in a catharsis of pity and fear? How is it that Aristotle finds in poetry (Greek tragedy) a higher philosophical value than in history?

GROUP B

6. What was the problem which Hume's essay "Of the Standard of Taste" addressed? Why did this problem appear impossible to solve within an empiricist framework? How did Hume try to argue for a "standard of taste" given his acceptance of Locke's empiricism? What is "the true standard of taste and beauty" for Hume?
7. What are the five defects in judgment, according to Hume, that render someone incapable of being a "qualified observer" and thus a "true judge" of beauty? What two additional sources of diversity in taste does Hume recognize and how does this present a problem for his theory?
8. What are the four "Moments" or things that are required in order to judge something as beautiful according to Kant? How does Kant's analysis here lead to a formalist aesthetics?
9. Explain Kant's concepts of "fine art" and "genius." How is it possible to make art, according to Kant, and how is art thus distinguished from craft?

GROUP C

10. Explain what is Romanticism and how it was a development from out of the philosophy of Kant, Schiller and Schelling? What are three main features of Romanticism that had significant influence on later aesthetics?
11. Explain Hegel's account of the development of art from the *symbolic* to the *classical* and to the *romantic*. Why, for Hegel, did this development culminate in the "end of art"?
12. It has been said that it is perhaps only a slight exaggeration to say that every philosophical aesthetician in the 19th and 20th centuries has been either a Kantian or a Hegelian. Explain this fundamental difference between the Kantian and Hegelian approaches to the philosophy of art.
13. How was Schopenhauer's philosophy a development from out of Romanticism and might even perhaps be said to be something of a *finale* to the movement of Romanticism.
14. How did Greek tragedy, in Nietzsche's account in *The Birth of Tragedy*, arise from out of the opposition of Apollonian and Dionysian art?