PHIL 5533 Philosophical Analysis of Literature and Art

文學與藝術的哲學分析

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上課時間 Time：星期二 Tue 18:30-21:30　地點 Venue:

評分方法 **Assessment method:**

Tutorial + discussion: 30%; Final essay: 70%

Teaching language: Chinese + English

A. Object: This course introduces philosophical reflections on art and analyses of beauty in the West since the Greeks. Following the development of Western art from the Renaissance to the early Twentieth Century, it traces the rise of aesthetics as the philosophy of fine arts and its main stages of mutation to understand the sense of beauty and the different approaches to art. Our reflections will be guided by these questions: What is the nature of the experience of beauty? Is it purely subjective and private or it rather exhibits some objective features and thus can be shared? If the latter is true, does our sense of beauty follows some principles or order in the manner of natural law? What is then the relation between art and Nature? Is artistic production modelled on Nature? Is artistic creation mechanical application of a technical procedure or the imaginary output of a genius? Is aesthetic appreciation disinterested and value-free? Does a work of art bear its own aesthetic value? Is aesthetics a sub-discipline of science, or works of art rather uncover a more profound layer of truth and being invisible to the sciences?

B. Outline 教學大綱 (tentative)

1. Introduction: Fine Arts beyond Leisure Industry and Craft

    a. Beauty: Feeling or Concept?

    b. Aesthetics: Science or Philosophy?

2. Ancient Western Theory of Art

    a. Plato: Depreciation of Art relative to True Knowledge
    Reading: *Republic* Ch. X
    b. Aristotle: Art as Mimesis
    Reading: *Poetics*

3. Early Modern European Theories: From Psychology to Philosophy

a. Giorgio Vasari (1511-1574): Pioneer of Historian and Thinker of Art of the Italian Renaissance

Reading: "Lives of the Most Eminent Painters, Sculptors, and Architects" (excepts)

b. David Hume (1711-1776): In Search of Objectivity of Taste

Reading: "Of the Standard of Taste"

c. Edmund Burke (1729-1797): Distinction between Delight and Pleasure, and between Beauty and Sublime

Reading: *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful*

d. Alexander G. Baumgarten (1714-1762): Invention of "Aesthetica" as the Science of Sensible Cognition

Reading: *Aesthetica* (selection)

4. The Rise of Philosophical Aesthetics

a. Immanuel Kant (1724-1804): Judgment of Taste and Principle of Aesthetic Judgment
Reading: *Critique of Judgment*

b. G. W. F. Hegel (1770-1831): Artistic Object and the Idea of Beauty in Art

Reading: "Introduction" to *Lectures on Aesthetics*

c. Friedrich Nietzsche (1844-1900): Tragic Sense of Beauty

Reading: *The Birth of Tragedy*

5. The Phenomenological Approach to Art and Aesthetics: Art as Originary Truth and Art as Expression

a. Martin Heidegger (1889-1976): The Truth Function of Work of Art
Reading: "On the Origin of Work of Art"
b. Maurice Merleau-Ponty (1908-1961): Art as Expression and Carnal Phenomenology
Readings: "Cézanne's Doubt" and "Eye and Mind"

6. Art and Modernity: Theories of Art by Artists

a. Charles Baudelaire (1821-1867): Modernity revealed by Art

Reading: "The Painter of Modern Life"

b. Wassily Kandinsky (1866-1944): Abstract Painting and Spirituality in Art

Reading: “Concerning the Spiritual in Art”

c. Walter Benjamin (1892-1940): Art in Advanced Capitalism

Reading: “Art in the Age of Mechanical Reproduction”

C. Tutorial Readings: (tentative)

1. a. Plato: From *Republic*, in *The Bloomsbury Anthology of Aesthetics*, ed. J. Tanke & C. McQuillan, 2012, pp. 5-39.

   b. Aristotle: from *Poetics*, in *The Bloomsbury Anthology of Aesthetics*, pp. 40-54.

2. a. Hume: “Of the Standard of Taste”, in *The Bloomsbury Anthology of Aesthetics*, pp. 186-198.

   b. Kant: from *Critique of Judgment*, in *The Bloomsbury Anthology of Aesthetics*, pp. 246-285.

3. a. Hegel: i. from Introduction to *Aesthetics*. *Lectures on Fine Art*, [1] Prefatory remarks, [2] Limitation and Defense of Aesthetics, [3] Refutation of Objections, in *Hegel’s Aesthetics*. *Lectures on Fine Art*, Eng. Trans. T. M. Knox, pp. 1-14.

   Hegel: ii. [6 iii] “The Aim of Art”, in *Hegel’s Aesthetics*. *Lectures on Fine Art*, Eng. Trans. T. M. Knox, pp. 41-55.

   Hegel: iii. [8] “Division of the Subject”, in *Hegel’s Aesthetics*. *Lectures on Fine Art*, Eng. Trans. T. M. Knox, pp. 69-90.

   b. Nietzsche: from *The Birth of Tragedy*, in *The Bloomsbury Anthology of Aesthetics*, pp. 346-366.

4. a. Heidegger: from “The Origin of Work of Art”, in *The Bloomsbury Anthology of Aesthetics*, pp. 376-402.

   b. Merleau-Ponty: “Cézanne’s Doubt”, in *The Merleau-Ponty Aesthetics Reader. Philosophy and Painting*, ed. G. A. John, 1993, pp. 59-75.

   c. Merleau-Ponty: “Eye and Mind”, in *The Merleau-Ponty Aesthetics Reader. Philosophy and Painting*, pp. 121-149.

5. a. Baudelaire: from “The Painter of Modern Life”, Sections I-V, IX, in *The Painter of Modern Life and Other Essay*s (Phaidon Press, 1995), pp. 1-19, 26-31.

   b. Kandinsky, “Concerning the Spiritual in Art. B. Painting”, in *Concerning the Spiritual in Art* (New York, 1947), pp. 41-77.

   c. Benjamin: “Art in the Age of Mechanical Reproduction”, in *The Bloomsbury Anthology of Aesthetics*, pp. 414-429.

D. Main Works of Thinkers Studied

1. *The Bloomsbury Anthology of Aesthetics*. Ed. Tanke, J. and McQuillan, C. New York and London: The Bloomsbury Academic, 2012.

2. Plato. *The Republic of Plato*. Eng. Trans. and Introduction Francis MacDonald Cornford. London, Oxford, New York: Oxford University Press, 1941/1972.

3. Aristotle. *On Poetics*. Eng. Trans. Seth Benardete and Michael Davis. South Bend, Ind.: St. Augustine's Press, 2002.

4. Vasari, Giorgio. *Lives of the Artists*. A Selection translated by George Bull. Harmondsworth, Middlesex: Penguin Books, 1965.

5. Burke, Edmund. *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful*. Ed. Adam Phillips. Oxford and New York: Oxford University Press, 1990.

6. Kant, Immanuel. *Critique of Judgment*, Eng. Trans. Werner S. Pluhar. Indianapolis / Cambridge: Hackett Publishing Company, 1987.

7. Hegel, G.W.F. *Hegel's Aesthetics. Lectures on Fine Art*. Vol. 1. Eng. Trans. T. M. Knox. Oxford and New York: Oxford University Press, 1975.

8. Nietzsche, Friedrich. *The Birth of Tragedy and The Case of Wagner*. Eng. Trans. with Commentary by Walter Kaufmann. New York: Vintage Books, 1967.

9. Heidegger, Martin. *Off The Beaten Track*. Eng. Trans. Julian Young and Kenneth Haynes. Cambridge and New York: Cambridge University Press, 2002.

10. Merleau-Ponty, Maurice. *The Merleau-Ponty Aesthetics Reader. Philosophy and Painting*. ed. G. A. John. Evanston, Illinois: Northwestern University Press, 1993.

11. Baudelaire, Charles. *The Painter of Modern Life and Other Essay*s. Eng. Trans. and ed. Jonathan Mayne. London: Phaidon Press, 1995.

12. Kandinsky, Wassily. *Concerning the Spiritual in Art*. Eng. Trans. M. Sadleir, F. Golffing, M. Harrison and F. Ostertag. New York: George Wittenborn, Inc., 1947.

13. Benjamin, Walter, *Illuminations*. Ed. with Introduction by Hannah Arendt. Eng. Trans. Harry Zohn. London: Fontana Press, 1973.

E. Other References

I) Introductory Essays

1. Pappas, Nickolas, “Plato’s Aesthetics”, *The Stanford Encyclopedia of Philosophy* (Summer 2025 Edition), Edward N. Zalta & Uri Nodelman (eds.), URL = <https://plato.stanford.edu/archives/sum2025/entries/plato-aesthetics/>.
2. Destrée, Pierre, “Aristotle’s Aesthetics”, *The Stanford Encyclopedia of Philosophy* (Winter 2021 Edition), Edward N. Zalta (ed.), URL = <https://plato.stanford.edu/archives/win2021/entries/aristotle-aesthetics/>.
3. Nuzzo, Angelica. “Baumgarten’s Conception of Aesthetic Truth in the *Aesthetics*”. In *Baumgarten's Aesthetics: Historical and Philosophical Perspectives*. 105-123. Ed. McQuillan. J. Colin. Rowman & Littlefield, 2021.
4. Ginsborg, Hannah, "Kant’s Aesthetics and Teleology", *The Stanford Encyclopedia of Philosophy* (Fall 2022 Edition), Edward N. Zalta & Uri Nodelman (eds.), URL = <https://plato.stanford.edu/archives/fall2022/entries/kant-aesthetics/>.
5. Henrich, Dieter. “Kant’s Explanation of Aesthetic Judgment”. In Henrich, Dieter. *Aesthetic Judgment and the Moral Image of the World*. Stanford: Stanford University Press, 1992, pp. 29-56.
6. Houlgate, Stephen, “Hegel’s Aesthetics”, *The Stanford Encyclopedia of Philosophy* (Summer 2024 Edition), Edward N. Zalta & Uri Nodelman (eds.), URL = <https://plato.stanford.edu/archives/sum2024/entries/hegel-aesthetics/>.
7. Moland, Lydia L. “Hegel’s Philosophy of Art”. In *The Oxford Handbook of Hegel*, ed. D. Moyar. Oxford: Oxford University Press, 2017, 559–80.
8. Stoll, Timothy, “Nietzsche’s Aesthetics”, *The Stanford Encyclopedia of Philosophy* (Spring 2025 Edition), Edward N. Zalta & Uri Nodelman (eds.), URL = <https://plato.stanford.edu/archives/spr2025/entries/nietzsche-aesthetics/>.
9. Thomson, Iain. “Heidegger’s Aesthetics”, *The Stanford Encyclopedia of Philosophy* (Summer 2026 Edition), Edward N. Zalta & Uri Nodelman (eds.), URL = <https://plato.stanford.edu/archives/sum2026/entries/heidegger-aesthetics/>.
10. Crowther, Paul. “Merleau-Ponty: Vision and Painting”. In *Art and Embodiment: From Aesthetics to Self-Consciousness*. Oxford University Press, 2001, pp. 102-118. https://doi.org/10.1093/acprof:oso/9780199244973.003.0007
11. Del Nevo, Matthew. “Baudelaire’s Aesthetics”. *Sophia* 2010, Vol 49 (4), pp. 509-519.
12. Selz, Peter. “The Aesthetic Theories of Wassily Kandinsky and their relationship to the origin of non-objective paining”. *The Art Bulletin*, 1957, Vol 39, No. 2, pp. 127-136.

II) Introductory Books

1. Haar, Michel. *L’ouevre d’art: essai sur l’ontologie des oeuvres*. Paris: Hatier, 1994.
2. Lyas, Colin. *Aesthetics*. Taylor & Francis Group, 1997.

3. Lacoste, Jean. *La philosophie de l'art*. Paris: Presses Universitaires de France, 1981.
4. Sesemann, Vasily. *Aesthetics.* Brill. 2007.
5. Sheppard, Anne. *Aesthetics. An Introduction to the Philosophy of Art*. Oxford and New York: Oxford University Press, 1987.

III). Monographs

1. Gould, Thomas. *The Ancient Quarrel between Philosophy and Poetry*. Princeton: Princeton University Press, 1990.
2. Halliwell, Stephen. *The Aesthetics of Mimesis: Ancient Texts and Modern Problems*. Princeton: Princeton University Press, 2002.
3. Janaway, Christopher. *Images of Excellence: Plato's Critique of the Arts*. Oxford: Oxford University Press, 1995.
4. Murdoch, Iris. *The Fire and the Sun: Why Plato Banished the Artists*. Oxford: Oxford University Press, 1977.
5. Curran, Angela. *Routledge Philosophy Guidebook to Aristotle and the "Poetics"*. London: Routledge, 2016. doi:10.4324/9781315771991
6. Hammermeister, Kai. *The German Aesthetic Tradition*. Cambridge: Cambridge University Press, 2002.
7. Bowie, Andrew. *Aesthetics and Subjectivity from Kant to Nietzsche*. 2nd edition. Manchester: Manchester University Press, 2003.
8. Allison, Henry E. *Kant's Theory of Taste: A Reading of the "Critique of Aesthetic Judgment"*. Cambridge: Cambridge University Press, 2001. doi:10.1017/CBO9780511612671
9. Guyer, Paul. *Kant and the Claims of Taste* [1979]. Cambridge: Cambridge University Press, 2nd edition 1997.
10. Crowther, Paul. *The Kantian Sublime: from Morality to Art*. Oxford: Clarendon Press, 1991.
11. Crowther, Paul. *The Kantian Aesthetics: from Knowledge to the Avant-Garde*. Oxford & New York: Oxford University Press, 2010.
12. James, David. *Art, Myth and Society in Hegel's Aesthetics*. London: Continuum, 2009.
13. Moland, Lydia L. *Hegel's Aesthetics. The Art of Idealism*. Oxford: Oxford University Press, 2019.
14. Young, Julian. *Nietzsche's Philosophy of Art*. Cambridge: Cambridge University Press, 1992/2009.
15. Harris, Karsten. *Art Matters: A Critical Commentary on Heidegger's* "The Origin of the Work of Art". Dordrecht: Springer, 2009.
16. Kockelmans, Joseph. *Heidegger on Art and Art Works*. Dordrecht: Nijhoff, 1985.
17. Young, Julian. *Heidegger's Philosophy of Art*. Cambridge: Cambridge University Press, 2001.

18. Carbone, Mauro. *The Flesh of Images: Merleau-Ponty Between Painting and Cinema*, Marta Nijhuis (trans.), Albany: State University of New York Press, 2015.
19. Crowther, Paul. *Art and Embodiment: From Aesthetics to Self-Consciousness*. Oxford University Press, 2001. https://doi.org/10.1093/acprof:oso/9780199244973.001.0001
20. Steiner, U. *Walter Benjamin: An Introduction to his Work and Thought*, Eng. trans. Michael Winkler, Chicago & London: University of Chicago Press, 2010.
21. Wolin, R. *An Aesthetics of Redemption*. Berkeley & Los Angeles: University of California Press, 1994.

IV. Collections of Articles

22. Malone, Emmie and Scarbrough, Elizabeth (ed.) *An Introduction to Contemporary Aesthetics: Art, Community, and Experience*. Taylor & Francis, 2026.
23. Rorty, Amélie Oksenberg (ed.). *Essays on Aristotle's Poetics*. Princeton, NJ: Princeton University Press, 1992.
24. Cohen, Ted and Paul Guyer (eds.). *Essays in Kant's Aesthetics*. Chicago: University of Chicago Press, 1982.
25. Houlgate, Stephen (ed.). *Hegel and the Arts*. Evanston, Ill.: Northwestern University Press, 2007.
26. Came, Daniel (ed.). *Nietzsche on Art and Life*. Oxford: Oxford University Press, 2014.
27. Smith, Gary (ed.) *Walter Benjamin: Philosophy, Aesthetics, History*. Chicago & London: University of Chicago Press, 1989.

V. Other References

1. Lau, Kwok-ying. "Introduction: Phenomenological Aesthetics as Logos of the Sensible" (with Thomas Nenon), in *Phenomenology and the Arts: Logos and Aisthesis*, eds. Kwok-ying Lau and Thomas Nenon, series "Contributions to Phenomenology", Vol. 109 (Dordrecht: Springer, 2020), pp. 1-8. https://doi.org.10.1007/978-3-030-308666-7_1
2. Lau, Kwok-ying. "Aesthetic Attitude and Phenomenological Attitude: from Zhu Guangqian to Husserl", in *Phenomenology and the Arts: Logos and Aisthesis*, eds. Kwok-ying Lau and Thomas Nenon, series "Contributions to Phenomenology", Vol. 109 (Dordrecht: Springer, 2020), pp. 11-25. https://doi.org.10.1007/978-3-030-308666-7_2
3. Lau, Kwok-ying. "The Madness of Vision: The Painter as Phenomenologist in Merleau-Ponty", in *Corporeity and Affectivity: Dedicated to Maurice Merleau-Ponty*, eds. K. Novotný, P. Rodrigo, J. Slatman and S. Stöller (Leiden-Boston: Brill Verlag, 2014), pp. 161-181. E-version link:

https://www.academia.edu/27537339/The_Madness_of_Vision-The_Painter_as_Phenomenologist_in_Merleau-Ponty

4. Lau, Kwok-ying. "Beyond the Beautiful-Sublime Distinction: Chan-fai Cheung's Earthscape Photography", in Chan-fai Cheung, *Earthscape*, with a foreword by Elmar Holenstein and two essays by Jeff Malpas and Kwok-ying Lau (Hong Kong: Edwin Cheng Foundation Asian Centre for Phenomenology, The Chinese University of Hong Kong, 2013), pp. 5-7.
5. Lau, Kwok-ying. "Chiasme du visible et de l'imaginaire: Esquisses pour une approche phénoménologique de la photographie". *Chiasmi International. Trilingual Studies Concerning Merleau-Ponty's Thought*, No. 14, 2012, pp. 491-500; "Interplay Between the Visible and the Imaginary: Notes towards a Phenomenological Approach to Photography", in *Kairos: Phenomenology and Photography*, by Chan-Fai CHEUNG, with essays by Hans-Rainer Sepp and Kwok-ying Lau (Hong Kong: Edwin Cheng Foundation Asian Centre for Phenomenology, Research Institute for Humanities, The Chinese University of Hong Kong, 2009), pp. x-xiii; 劉國英：＜視覺與想像的交織──攝影圖像現象學初擬＞，＜觀·物——哲學與藝術學術研討會＞，北京大學美學與美育研究中心主辦，21-22 Nov 2013， 8 頁。
6. 劉國英： ＜攝影圖像現象學引論＞，刊《網路傳媒與文化－－意象、圖像與虛擬影像》，游淙祺主編（台北：華泰文化，2015），頁 79-91。
7. 劉國英：＜現象學態度與美感態度：敵對還是共謀？＞，《意象》，第四期（現象學與藝術討論會專輯）（北京：北京大學出版社），2013，頁 9-22。
8. 劉國英：＜印象主義繪畫的現代性格與現象學意涵＞，《現象學與人文科學》，創刊號， 2004，頁 125-153。
9. 劉國英：＜視見之瘋狂──梅洛龐蒂哲學中畫家作為現象學家＞，刊《視覺的思想：現象學與藝術國際學術研討會論文集》， 孫周興、高士明編（杭州：中國美術學院出版社)，2003，頁 26-40。

AI tool usage guide

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