

ICS Calendar Title: Who Put the Capital A in Art? Art, Knowledge, and Virtue Ethics
ICS Course Code: ICS 1121/2121 F08
Instructor: Dr. Rebekah Smick, e-mail: rsmick@icscanada.edu
Term and Year: Fall 2008, Tuesdays 1:30-4:30 PM
Last Updated: September 10, 2008

Who Put the Capital A in Art? Art, Knowledge, and Virtue Ethics

Course Description:

Kant's concept of the disinterested aesthetic is often presented as the idea that finally clinched the de-theologizing of art that had begun in the Renaissance. The seminar seeks to refine this view by contextualizing Kant's separation of the moral and the aesthetic within the virtue ethics of the Western poetics tradition. Through an examination of relevant late medieval and early modern texts, the seminar considers how late medieval reception of Aristotle's Poetics helped set the stage for art's separate status by delimiting its character as a kind of knowledge especially suited to moral purposes. Themes to be treated include the classification of art as knowledge, the relationship between artistic imitation and affective imagination, and the linguistic origins of "aesthetic" cognition.

Course Objectives:

- Critical understanding of the role of the Western poetics tradition in the formation of the modern discipline of aesthetics.
- Knowledge of the major themes that informed this transformation.
- Sensitivity to the continuities and discontinuities in this body of literature.

Course Requirements:

- **Class participation.** Students will be expected to participate in and sometimes lead class discussions on the required readings. **20% of final mark.**
- **Seminar presentation.** Students will be expected to make a one hour presentation of their research for their final paper to the seminar before the end of term. **20% of final mark.**
- **Research paper on an approved topic.** Students at the Master's level will submit a 3000-4000 word research essay on an approved topic; essays by doctoral students will be 5000-7000 words. A one-page proposal with initial bibliography will be handed in **during class on October 28.** Final papers are due **Friday, January 23, 2009.** **60% of final mark.**

Required Readings:

Aristotle. *Theory of Poetry and Fine Art*. Trans. S.H. Butcher. New York: Dover Publications, 1951.
Halliwell, Stephen. "Influence and Status: the *Nachleben* of the *Poetics*" in *Aristotle's Poetics*. London: Duckworth, 1986. [SMC: PA3893 .P5 H3 1986]
Nussbaum, Martha. "Luck and Ethics" and "Interlude 2 Luck and the Tragic Emotions" in *The Fragility of Goodness*. Cambridge: Cambridge University Press, 1986. [ICS Library Reserve Shelf: BJ192 .N8]
Herman the German. "The Middle Commentary on the *Poetics* of Aristotle by Averoes" in *Medieval Literary Criticism: Translations and Interpretations*. Ed. O.B. Hardison, Jr. New York: Frederick Unger, 1974. [University College, Laidlaw Library: PN88 .M43]
C.C. Greenfield, "The Scholastic-Aristotelian Tradition" in *Humanist and Scholastic Poetics*. Lewisburg: Bucknell University Press, 1981. [PIMS: PN1035 .G7]
Herman the German. "A Question on the Nature of Poetry" in *Medieval Literary Theory and Criticism c. 1100-c. 1375: the Commentary Tradition*. Ed. A.J. Minnis and A.B. Scott. Oxford: Clarendon Press, 1988. [TRIN: PN88 .M45 1988]
Hardison, J.r., O.B. "Rhetoric, Poetics, and the Theory of Praise" in *Landmark Essays on Rhetoric and Literature*. Ed. Craig Kallendorf. Mahwah, N.J. : Lawrence Erlbaum, 1999.
Tasso, Torquato. *Discourses on the Heroic Poem*. Trans. Mariella Cavalchini and Irene Samuel. Oxford: Clarendon Press, 1973. [ROBA: PQ4640 .D9 E5 1973]

Samuel, Irene. "The *Discourses* as Literary Criticism" in *Discourses on the Heroic Poem*. Oxford: Clarendon Press, 1973. [ROBA: PQ4640 .D9 E5 1973]
 Baumgarten, Alexander. *Reflections on Poetry* (1735). Trans. Karl Aschenbrenner and William B. Holter. Berkeley: University of California Press, 1954. [UofT, Mississauga Campus: B2637 .M4 1954]
 Croce Benedetto, "Aesthetic Ideas of the Cartesian and Leibnitian Schools, and the 'Aesthetic' of Baumgarten" in *Aesthetic*. Trans. Douglas Ainslie. New York: Noonday Press, 1960.

Recommended Readings:

Allen, Judson Boyce. *Hermann the German's Averroistic Aristotle and Medieval Poetic Theory*.
 Baumgarten, Alexander Gottlieb. *Estetique*. Trans. Jean-Yves Pranchere. Paris: L'Herne, 1988.
 Black, Deborah. Logic and Aristotle's 'Rhetoric' and 'Poetics' in Medieval Arabic Philosophy. Leiden: E.J. Brill, 1990. [ROBA: B744.3 .B42 1990]
 Butterworth, Charles. *Averroes' Middle Commentary on Aristotle's Poetics*. Princeton: Princeton University Press, 1986. [ROBA: PN1040 .A7 A8513 1986]
 Cain, Thomas H. *Praise in the Fairie Queene*. Lincoln: University of Nebraska Press, 1978. [ROBA: PR2358 .C3]
 Eagleton, Terry. *The Ideology of the Aesthetics*. Oxford: Basil Blackwell, 1990. [SMC: BH151 .E2 1990]
 Edwards, W.F. "Jacopo Zabarella: a Renaissance Aristotelian's View of Rhetoric and Poetry and Their Relation to Philosophy," in *Arts Liberaux et Philosophie au Moyen Age*. Montreal-Paris (1969), 843-854. [ROBA: AZ321 .C6 1967]
 Hardison, Jr., O.B. "The Place of Averroes' Commentary on the *Poetics* in the History of Medieval Criticism," in *Medieval and Renaissance Studies*. Ed. J.L. Livesay. Vol. 4. Durham: Duke University Press, 1970.
 _____. *The Enduring Moment: a Study of the Idea of Praise in Renaissance Literary Theory and Practice*. Chapel Hill: University of North Carolina Press, 1962. [ROBA: PN88 .H34]
 Kristeller, P.O. "The Modern System of the Arts," in *Renaissance Thought II: Papers on Humanism and the Arts*. New York, 1965. [ROBA: CB361 .K69]
 Minnis, A.J. and A.B. Scott. *Medieval Literary Theory and Criticism c. 1100-c. 1375: the Commentary Tradition*. Oxford: Clarendon Press, 1988. [TRIN: PN88 .M45 1988]
 Rorty, Amelie Oksenberg. *Essays on Aristotle's Poetics*. Princeton: Princeton University Press, 1992. [TRIN: PN1040 .A53 R67 1992]
 Rossi, Paolo. *Logic and the Art of Memory: the Quest for a Universal Language*. Trans. Stephen Clucas. Chicago: University of Chicago Press, 2000. [ROBA: BC38 .R6713 2000, Short Term Loan desk]
 Summers, David. *The Judgment of Sense: Renaissance Naturalism and the Rise of Aesthetics*. Cambridge: Cambridge University Press, 1990. [Victoria University - CRRS: BH39 .S913 1990]
 _____. *Michelangelo and the Language of Art*. Princeton: Princeton University Press, 1981. [ROBA: N6923 .B9 S86]
 Tonelli, G. "Zabarella, inspirateur de Baumgarten," *Revue d'esthetique*, IX (1956), 182-192. [ROBA: BH2 .R48]
 Weinberg, Bernard. *A History of Literary Criticism in the Italian Renaissance*. 2 vols. Chicago: University of Chicago Press, 1961. [ROBA: PQ4027 .W4 v.1-2]
 Williams, Robert. *Art, Theory, and Culture in Sixteenth-Century Italy: From Techne to Metatechne*. Cambridge: Cambridge University Press, 1997. [ROBA: N6915 .W525 1997X]

Schedule of Readings:

1. Sept. 9	Introduction
2. Sept. 16 51 pp.	Aristotle's <i>Poetics</i> ● Chs. I -XXVI: <i>Theory of Poetry and Fine Art</i>
3. Sept. 23 53 pp.	Aristotle's <i>Poetics</i>

	<ul style="list-style-type: none"> ● Stephen Halliwell, "Influence and Status" in <i>Aristotle's Poetics</i> ● Martha Nussbaum, "Introduction" and "Interlude 2" in <i>The Fragility of Goodness</i>
4. Sept. 30 56 pp.	<p>The Middle Commentary of Averroes</p> <ul style="list-style-type: none"> ● Chs. I – XXV: <i>Hermann the German's Translation of Averroes' 'Middle Commentary' on Aristotle's Poetics</i> ● C. C. Greenfield, "The Scholastic-Aristotelian Tradition" in <i>Humanist and Scholastic Poetics</i>
5. Oct. 7 7 pp.	<p>The Middle Commentary of Averroes: Poetry as Logic</p> <ul style="list-style-type: none"> ● Parts 1-6: Hermann the German's "A Question on the Nature of Poetry"
6. Oct. 14 20 pp.	<p>The Middle Commentary of Averroes: Poetry as Ethics</p> <ul style="list-style-type: none"> ● O.B. Hardison, Jr., "Rhetoric, Poetics, and the Theory of Praise" in <i>Landmark Essays on Rhetoric and Literature</i>
Oct. 20-24	Reading Week – no class
7. Oct. 28 51 pp.	<p>Tasso's <i>Discourses on the Heroic Poem</i></p> <ul style="list-style-type: none"> ● Chs. 1 and 2: <i>Discourses on the Heroic Poem</i> ● Irene Samuel, "The <i>Discourses</i> as Literary Criticism" in <i>Discourses on the Heroic Poem</i>
8. Nov. 4 53 pp.	<p>Tasso's <i>Discourses on the Heroic Poem</i></p> <ul style="list-style-type: none"> ● Ch. 3: <i>Discourses on the Heroic Poem</i>
9. Nov. 11 59 pp.	<p>Tasso's <i>Discourses on the Heroic Poem</i></p> <ul style="list-style-type: none"> ● Chs. 4 and 5: <i>Discourses on the Heroic Poem</i>

<p>10. Nov. 18 34 pp.</p>	<p>Tasso's <i>Discourses on the Heroic Poem</i></p> <ul style="list-style-type: none"> ● Chs. 6: <i>Discourses on the Heroic Poem</i>
<p>11. Nov. 25 31 pp.</p>	<p>Baumgarten's <i>Reflections on Poetry</i></p> <ul style="list-style-type: none"> ● Sects. 1-49: <i>Reflections on Poetry</i> ● Benedetto Croce, "Aesthetic Ideas of the Cartesian and Leibnitian Schools, and the 'Aesthetic' of Baumgarten" in <i>Aesthetic</i>
<p>12. Dec. 2 24 pp.</p>	<p>Baumgarten's <i>Reflections on Poetry</i></p> <ul style="list-style-type: none"> ● Sects. 50-117: <i>Reflections on Poetry</i>
<p>13. Dec.9</p>	<p>Presentations</p> <ul style="list-style-type: none"> ● tba

Philosophers are in a certain manner painters and poets, poets are painters and philosophers, painters are poets and philosophers. True poets, painters and philosophers love each other and are beloved of each other reciprocally: a philosopher is nothing if he is not one who depicts and presents images. **Giordano Bruno**