INDEX

Abduction from the Seraglio, The (Mozart), 248
abstraction, narratives, 37, 41–4
Absurd, the, 172, 174–5
Ackerman, Felicia, 221–2, 224
acknowledgment, humane, 262–3
adherent beauty, 18–20
aesthetic education, 4
aesthetics see art, ethical criticism of
affective knowledge, 95, 100–18
AIDS epidemic, 179
Antigone (Sophocles), 92–3n70
Arbus, Diane, 211–12, 216–27
Arbus, Doon, 212, 219, 223
Aristotle, 157, 265, 267, 272
Armstrong, Louis, 276
art for art’s sake, 25, 27
art, ethical criticism of
disgrace, 144–62
facing death together, 163–82
genuineness, 187–207
historical perspective, 3–32
jazz improvisation, 259–83
knowledge conveyed by artworks, 95–122
moral improvement through
fiction, 63–94, 216
museums, 193–4, 195, 229–40
narratives, 35–62
opera, 245–58
photography, 105, 116, 211–27
Woolf’s “Solid Objects”, 125–43
attentiveness, jazz improvisation,
260–1, 276–9
authenticity, 189
see also genuineness
autism, 114–15
autonomism, 23–7
autonomy of others, 262–3, 278
axiology
moral improvement through
fiction, 80–1
Woolf’s “Solid Objects”, 136–7, 139
Baldwin, Dean R., 141n7
basketry, 235–40
battlefields, 187, 188, 189, 191, 192, 206, 207
Baumgarten, Alexander Gottlieb, 5–6
Bazin, André, 213
Beethoven, Ludwig van, 255–6n3
Bell, Clive, 125, 126, 135–9
Benucci, Francesco, 246–7
black magic paraphernalia, 230–2, 233, 240
blaming perspective, death, 181–2
Bonnie and Clyde (film), 109
Booth, Wayne, 71, 80, 88n39

Art and Ethical Criticism. Edited by Garry L. Hagberg.
Bradford, Mary, 236–7, 239
Brown, Bill, 126, 127
Budd, Malcolm, 192–3

Camus, Albert, 163–82
canon quartet
   *Cosi Fan Tutte*, 245–7, 254–5
   *Fidelio*, 255–6n3
*Cantebury Tales* (Chaucer), 63–70, 77–8
Carroll, Noël, 71, 75, 82n2, 92n68
“causal” medium, photography as, 212–15
Chaucer, Geoffrey, 63–70, 77–8
Chitimacha basket weaving, 236–9
circumstances of action, jazz improvisation, 261–2
Clarissa (Richardson), 74
Coetzee, J. M., 146–61
cognitive emotions, 39–44
collective death, 163–82
complexity
   moral improvement through fiction, 80–1
   respect for in jazz improvisation, 263–5
concreteness, narratives, 36–8, 41–4
Conc, Edward T., 255–6n3
contour theory, musical expressiveness, 107–8, 112
Corbeau et le Renard, Le (La Fontaine), 78
*Cosi Fan Tutte* (Mozart), 245–58
Coward, Noel, 70
creativity, jazz improvisation, 259
Crime and Punishment (Dostoevsky), 82n2
criterial pre-focusing, 40–1, 42–3
Crow and the Fox, The (La Fontaine), 78
cultural property, 229–40
Currie, Gregory, 70, 85–6n27, 87n33, 93–4n73

Dalgarno, Emily, 141n7
dance regalia, 235–6
Danto, Arthur, 88n40, 207n4
Darden, Clara, 236, 237, 238–9
Darwin Martin House, 187–8, 189–90, 191, 199–207
Davies, David, 196
Davies, Miles, 276
de Sousa, Ronald, 198
death, collective, 163–82
deliberation of action, 50–8
destruction of artworks, 206–7
Dewey, John, 192
Dickens, Charles, 71, 73, 74–5, 76, 223
didacticism, parody of, 66–8
Diderot, Denis, 8–9, 74
disgrace, 144–62
Disgrace (Coetzee), 146–53, 154, 158–60, 161
disinterestedness theory, 3–5, 7–8, 12–27
distancing, The Plague, 178, 179–80
Don Giovanni (Mozart), 245, 247, 248, 249, 250, 254
Dostoevsky, Feodor, 79, 82n2, 161n3
Douglass, Frederick, 103–4
dramatic structure, opera, 248–55
drawing
   knowledge conveyed by, 102–3, 106
   photography compared, 213, 224
dreams, prophetic significance, 63–70, 77–8

Eliot, T. S., 110
emotions
   aesthetics of mixed, 6–7
   Bell’s aesthetic, 135–6
   disgrace, 150–1
   Eliot’s objective correlative, 110
   horror, 177–80
emotions (cont’d)
knowledge conveyed by artworks, 95, 100–18
moral improvement through fiction, 80
narratives’ advantage over ethical theorizing, 38–44
objects’ properties and, 198–9
sensible representation, 5–12
see also disinterestedness theory
empathy
facing death, 181
knowledge conveyed by art, 96–7, 98, 112–18
enduring interest, moral content as source of, 23–5
equality, 147, 156, 157–60
ethical criticism of art
disgrace, 144–62
facing death together, 163–82
genuineness, 187–207
historical perspective, 3–32
issue of, 4
jazz improvisation, 259–83
knowledge conveyed by art, 95–122
moral improvement through fiction, 63–94, 216
museums, 193–4, 195, 229–40
narratives and, 35–62
opera, 245–58
photography, 105, 116, 211–27
Woolf’s “Solid Objects”, 125–43
ethnographic display, 237–8
Evans, Bill, 272, 276
evil, problem of, 174–5, 176
exception, taking oneself as an, 174 exile, 173–4
existentialism, Camus, 165, 172
experience, sameness of, 192–9
expression, 95–106
expressiveness, 107–10, 112, 116–18
expressivity, facial, 261–2
fables, 63–70, 77–9
facial expressivity, 261–2
Fall, The (Camus), 171, 174, 176
fiction see literature
Fidelio (Beethoven), 255–6n3
fine art, Kant’s theory, 16–18, 20–2, 23
Flaubert, Gustave, 91n62
forgeries, aesthetic value, 193, 194–5
France, Nazi occupation, 164, 170
Fry, Roger, 136, 138
fungibility, genuineness and, 198–9, 204–5
Gaut, Berys, 113
Gendler, Tamar, 71, 87n33
genuineness
aesthetic and ethical substance, 187–207
jazz improvisation, 274–5
Gettysburg Battlefield, 187, 188, 189, 191, 192, 206, 207
Getz, Stan, 274
Golden Bowl, The (James), 76
Goodman, Nelson, 194–5
Gorelick, Kenneth (Kenny G), 276
Gorgias (Plato), 74, 75
gossip, and virtue ethics, 74–6
grammars, of virtue and vice, 47–8
Greek philosophy
Antigone, 92–3n70
disgrace, 144, 145–6, 147–52, 153, 154, 157, 159, 160–1
jazz improvisation, 265, 267, 272
moral improvement through fiction, 74, 75
Green, Freddie, 263
Greer, Germaine, 217, 225
habit of resourcefulness, 271–3
Hallie, Philip, 36
happiness, death and, 167, 168–9, 173, 180
Hard Times (Dickens), 71, 74–5, 76
Haydn, Joseph, 250
Hegel, G. W. F., 37–8, 92n70
Heidegger, Martin, 165, 174, 180
Hein, Hilde, 193–4
heroes, 170–2
historical perspective, ethical criticism, 3–32
historical properties, museum objects, 234–40
history, concreteness of narratives, 38
HIV/AIDS, 179
Hoberman, Ruth, 141n8
Hoffmann, Heinrich, 76
Holbrook, David, 66, 82n4
Holiday, Billie, 261–2
horror
elicitation through narratives, 39–40
The Plague as, 177–80
Hutcheson, Francis, 3–5, 14–16
identification with victims, 179–80
identity through time, 191–2
Idiot, The (Dostoevsky), 79
Idomeneo (Mozart), 256–7n8
imagination, empathy, 113–14, 115
imaginative resistance, 70–4
individuality, jazz improvisation, 268–9
insight, jazz improvisation, 275
institutions, disgrace, 147, 154–61
intentional action, jazz improvisation, 261–2, 279–82
irrationality, facing death, 181–2
Jacobson, Daniel, 87n36
James, Henry, 76
jazz improvisation, 259–83
Jump Dance baskets, 235–6

Kames, Henry Home, Lord, 9–12
Kant, Immanuel
disinterestedness, 3–5, 7–8, 16–25, 27
mutual respect, 273–4
Kantianism, disgrace, 144, 156, 157, 160–1
Kenny G, 276
Kieran, Matthew, 194
Kivy, Peter, 107–9, 112, 245
knowledge, conveyance through art, 95–122
koans, 99–100, 101–2
Konitz, Lee, 269
Krakow, Silesian House museum see Silesian House Museum
La Fontaine, Jean de, 78
LaFaro, Scott, 274
Levinson, Jerrold, 120n18
Levy, Michelle, 141n7
life
construction of meaningful, 56–8
on facing death, 165–7
life events, rethinking, 269–71
listening, jazz improvisation, 260–1
literature
Camus’s The Plague, 163–82
genuineness, 188–9
knowledge conveyed by, 99–102, 109–10
moral improvement through, 63–94, 216
Williams and Coetzee and disgrace, 144–62
Woolf’s “Solid Objects”, 125–43
writer’s professional responsibility, 221–3
see also narratives
loathing, Kant’s use of term, 23
luck, moral, 149–50, 152–3, 154–5
Madame Bovary (Flaubert), 79
mafia movies, 71–2, 74
Mailer, Norman, 211
Mao, Douglas, 126
Marriage of Figaro, The (Mozart), 245, 249, 250–1, 254
Index

Martin House see Darwin Martin House

meaningful lives
facing death, 165–7
narratives for construction of, 56–8
Meier, Georg Friedrich, 5, 6
Meisel, Perry, 141–2n8
memory, jazz improvisation, 265–8
Mendelssohn, Moses, 5, 6–7
Mingus, Charles, 263
mixed emotions theory, 6–7
Moore, G. E., 125, 131
moral luck, 149–50, 152–3, 154–5
“Moral Luck” (Williams), 152, 153, 154
moral philosophy–art relation see ethical criticism of art
Moran, Richard, 87–8n36
Moritz, Karl Philipp, 25–7
Mozart, Wolfgang Amadeus, 245–58
Muddy Road koan, 99–100, 101–2
Mummy movies, 71–2
Munz, Peter, 37–8
Murdoch, Iris, 216, 269

museums
ethical judgments in, 229–40
genuineness, 193–4, 195
see also Darwin Martin House; Gettysburg Battlefield; Silesian House museum

music
Così Fan Tutte, 245–58
expressiveness, 107–9
jazz improvisation, 259–83
Myth, The (Camus), 167

narrative ethics, 35
virtue ethics and, 48

narratives, 35–62
advantages over ethical theorizing, 36–44
Bernard Williams’s view, 145
genuineness, 188–9
jazz improvisation, 269–71

in opera, 249

prophetic significance of dream, 63–70, 77–8
recognizing virtues and vices through, 44–50
role in moral deliberation, 50–8
see also literature
Native American artifacts, 230, 232–4
baskets, 235–40

Nazi occupation
France, 164, 170
Poland, 187
see also Silesian House museum
necessity, 145–6
Nietzsche, Friedrich, 144–5, 281
nobility, the, Moritz’s conception, 27
numinous artifacts, 230–4, 235–40
see also supernatural power
Nun’s Priest’s Tale (Chaucer), 63–70, 77–8

Nussbaum, Martha
on Bernard Williams, 145
moral improvement through fiction, 71, 75–6, 79, 81, 90n56, 93–4n73
oneiromancy, 63–70, 77–8
operatic music, 245–58
orientational narratives, 53–8
originality, 189
see also genuineness
outlaw movies, 71–2

painting
knowledge conveyed by, 102–3, 106, 109, 115–16
photography compared, 213–14, 224
Parker, Charlie, 267–8, 270–1
parodies of didacticism, 66–8
Pater, Walter, 141–2n8
perceptual experience, genuineness, 194–5
phenomenal knowledge, 95–118
Phillips, Adam, 218, 270
philosophical examples
   Bernard Williams’s critique, 145–6
   moral improvement through
   fiction, 76–7
philosophy, Virginia Woolf, 125–43
photographs
   ethics of viewing, 226–7
   knowledge conveyed by, 105, 116
   see also photography
   photography, 211–27
   see also photographs
Pioneer Girl (Rodchenko), 116, 117
Pippin, Robert, 93n71
plague, 175–7
Plague, The (Camus), 163–82
Plato, 74, 75
pleasure
   moral improvement through
   fiction, 79–80
   in tragedy, 10
Poland, Silesian House see Silesian
   House museum
political institutions, disgrace, 154–61
pornography, 216, 219, 226–7
Posner, Richard, 74–5, 80, 88n39
power
   disgrace, 146–7, 150–1, 152–5,
   159–60
   Don Giovanni, 250, 254
   preservation, genuineness, 187–207
   process-product relation, jazz
   improvisation, 259, 282–3
   professional ethics, 221–5
   progressivism, 146, 160–1
   prophecy or prudence, Nun’s Priest’s
   Tale, 63–70, 77–8
   “Rain in the Heart” (Taylor), 109–10
   Rapture, The (film), 102, 114
   rationality, facing death, 181–2
   Rebel, The (Camus), 163, 172
   Reid, Panthea, 126
   religious dances, 235
   replicas, 205–7
   representation, photography, 213–14,
   220–1, 223–4
   resourcefulness, 271–3
   respect
   for historical objects, 234–40
   jazz improvisation, 263–5, 273–4
   for others, 157–60
   restoration, genuineness, 187–207
   rethinking the past, 269–71
   Richardson, Samuel, 74
   Rodchenko, Alexander, 116, 117
   Rorty, Richard, 70
   Rosenfeld, Natania, 127
   Rousseau, Jean-Jacques, 78, 88n40
   sacred objects, 229–34, 235–6,
   239–40
   sameness of experience, 192–9
   Sartre, Jean-Paul, 164, 167, 170, 172
   Schopenhauer, Arthur, 26
   Scruton, Roger, 213, 223–4
   self-sustaining interest, 23–5
   sensation-affect congruence, 110–12,
   115–16
   sensible representation, 5–12
   sensitivity, moral, 275–6
   sexual politics, opera, 251
   Shaftesbury, Anthony Ashley Cooper,
   third Earl of, 12–14
   shame, 145–6, 148, 154
Shame and Necessity, 144, 145–6, 147
showing
   forms of, 95–7
   relation to expression, 103–6
   showing how/expressiveness
   relation, 107–10
   showing how/knowing how
   relation, 97–102
   significant form, 136–7
   Silesian House museum, 187, 188,
   189, 191, 196–7, 206, 207
skill, art and, 100–2, 114–18
slavery, 147, 155, 160
Smith, David, 281
social institutions, disgrace, 154–61
social solidarity, *The Plague*, 163–82
“Solid Objects” (*Woolf*), 125–43
Sontag, Susan, 211–12, 214–27
Steichen, Edward, 216
*Stranger, The* (Camus), 163, 166–7, 168, 169, 171, 174, 176
Sullivan, Martin, 232–3
Sulzer, Johann Georg, 5, 7
supernatural power, *Don Giovanni*, 250, 254
see also numinous artifacts
sympathy, 112–13
Taylor, Peter, 109–10
*To the Lighthouse* (*Woolf*), 139–40
touch, 195–6, 199
tragedy
*Antigone*, 92–3n70
evil and, 174–5
paradox of pleasure in, 10
Williams and Coetzee, 145–61
truth, 171–2
ugly objects, beautiful representation, 22–3
utilitarianism, 144, 147, 155–6, 160–1
virtue ethics, 48
and gossip, 74–6
virtues/vices, value of narratives, 44–50
visual arts
genuineness, 187–207
knowledge conveyed by, 102–3, 105, 106, 109, 115–16
museums, 193–4, 195, 229–40
photography, 105, 116, 211–27
Walton, Kendall, 71, 72–3, 213
Watson, Robert A., 141n7
Wilde, Oscar, 73
Williams, Bernard, 144–61
windows, Frank Lloyd Wright, 199–206
witchcraft paraphernalia, 230–2, 233, 240
Wittgenstein, Ludwig, 47, 48, 279–81
Wolff, Christian, 5–6
Wolfians, 5–7
Woolf, Leonard, 130
Woolf, Virginia, 125–43
world renewal rites, 235
Wright, Frank Lloyd, 187–8, 189–90, 191, 199–207
Young, Lester, 261–2