He thought about himself, and the whole earth,
Of man the wonderful, and of the stars,
And how the deuce they ever could have birth;
And then he thought of earthquakes, and of wars,
How many miles the moon might have in girth,
Of air-balloons, and of the many bars.
To perfect knowledge of the boundless skies;--
And then he thought of Donna Julia's eyes.


Course Considerations:

One can distinguish five ways in which science and aesthetics are related during the period since the Renaissance. First, science has been the subject of artistic representation, in painting and photography, in poetry and novels (e.g., in Byron's poetry, as above). Second, science has been used to explain aesthetic effects (e.g., Helmholtz's work on the way painters achieve visual effects or musicians achieve tonal effects). Third, aesthetic means have been used to convey scientific conceptions (e.g., through illustrations in scientific volumes or through aesthetically affective and effective writing). Fourth, scientific theories have been offered to explain the origin of aesthetic response (e.g., as a Darwinian evolutionary adaptation). Finally, philosophers have stepped back to consider the relationship between scientific knowing and aesthetic comprehension (e.g., Kant, Bas van Fraassen); much of the discussion of this latter will focus on how images represent. In this lecture-discussion class we will consider all of these relationships.

1. Reading Material: all of the reading for the course will be found on Canvas, under course documents.
2. Requirements:
   a. Weekly, one-page paper (due by 12:00 p.m. on Monday before class), on the material for discussion on Tuesday. No paper due on first day of class or on April 24 and May 29.
   b. Mid-term paper (5-8 pages) on a topic from the first part of the course (due by noon, April 28)
c. Final paper (10-20 pages) applying the analytic considerations developed in the course to an example (or set of examples) drawn from some scientific material (due by noon, June 5)

Office hours
Richards: Fridays, 2:00-3:30 and by appointment (Social Sciences, 205).
Macuglia: Tues. & Thurs., 2:00-4:00 (Social Sciences, 207)

Emails: r-richards@uchicago.edu;
macuglia@uchicago.edu.
I. Introduction to the course (March 28)
   A. Description of the course

   B. Material for discussion (read before class—found on Canvas under “documents”):

II. Kant’s Critique of the Powers of Judgment: Aesthetic judgment (April 4)


III. Kant’s Critique of the Powers of Judgment: Teleological judgment (April 11)
   A. Material for discussion:

IV. The Allusive and Elusive Image: the role of the archetype (April 18)
   A. Material for discussion:

   B. Examples from Renaissance anatomy illustrations: Vesalius, Aldrovandi, etc. (Images on Chalk)

V. Goethe and Carus: morphology, poetry, illustrations (April 25)
   A. Material for discussion:
      1. Goethe, morphology:
         a) From the Italian Journey. In Selected Readings
         b) “A Fortunate Encounter.” In Selected Readings
         c) “Outline for a General Introduction to Comparative Anatomy.” In Selected Readings.
         d) “Judgment through Intuitive Perception.” In Selected Readings.
2. Goethe, aesthetics: “Simple Imitation, Manner, Style.” In Selected Readings.
3. The Union of Morphology and Poetry: From Roman Elegies (esp. 5th). In Selected Readings.

B. Material for discussion: examples from Carl Gustav Carus. On Chalk.


VI. On Perception in Art, Photography, and Life (May 2)
A. Material for discussion:
   3. Francis Galton, “Composite Portraiture,” from Inquires into Human Faculty, 2nd ed. (1883, 1907). In Selected Readings.


VII. Objectivity in Art and Science (May 9)
A. Material for discussion
   1. Loraine Daston and Peter Galison, selections from Objectivity. In Selected Readings.


VIII. On Metaphor (May 16)
A. Material for discussion:

B. Examples of Metaphorical Writing, In Selected Readings.
1. Poetry:
   a) Byron, “She Walks in Beauty”
   b) Larkin, “Vers de Société” and “High Windows.”

2. Science: Darwin, Description of Natural Selection, in Essay 1842 and *Origin of Species*. In *Selected Readings*.

IX. **Explanation of Aesthetic Response (May 23)**
A. Material for discussion:

X. **Back to Goethe: the Essential Similarities of Art and Science (May 30)**
A. Material for discussion: