

# Contents

|   |     |
|---|-----|
| Introduction  | ix  |
| Part One: Art in Action   |     |
| I. <i>Doing One Thing by Doing Another</i>                                | 1   |
| II. <i>Action-Plans</i>   | 8   |
| III. <i>A Schematism for the Role of Art in the Actions of the Artist</i> | 14  |
| IV. <i>The Role of Art in the Actions of the Public</i>                   | 29  |
| Part Two: Works   |     |
| I. <i>Preliminaries</i>   | 33  |
| II. <i>Some Distinctions among Artifacts of Art</i>                       | 34  |
| III. <i>Some Untenable Views on the Ontology of Art Works</i>             | 42  |
| IV. <i>Of Works and Kinds</i>   | 45  |
| V. <i>A Doctrine of Analogy</i>   | 58  |
| VI. <i>What Is It to Compose?</i>   | 62  |
| VII. <i>What Is It to Perform a Musical Work?</i>                         | 74  |
| VIII. <i>What Kind of Kind is a Musical Work?</i>                         | 84  |
| IX. <i>Applications to Arts other than Music</i>                          | 90  |
| X. <i>The Goodman Alternative</i>   | 98  |
| Part Three: Worlds  |     |
| I. <i>Preliminaries</i>   | 106 |
| II. <i>In and Out of Worlds</i>   | 108 |
| III. <i>Elucidation and Extrapolation</i>                                 | 115 |
| IV. <i>A Work's World is a State of Affairs</i>                           | 126 |
| V. <i>The Non-Comprehensiveness of a Work's Worlds</i>                    | 131 |
| VI. <i>Characters</i>   | 134 |
| VII. <i>Proper Names in Fiction</i>                                       | 149 |
| VIII. <i>Putting a Character Together Again</i>                           | 155 |
| IX. <i>Proper Names from Fiction out of Fiction</i>                       | 158 |
| X. <i>Narrating Characters, Authorial Narrators, and Speakers</i>         | 163 |
| XI. <i>Point of View</i>  | 180 |

|   |     |
|---|-----|
| XII. <i>The Temporality and Historicity of Worlds</i>       | 185 |
| XIII. <i>Postlude</i>                                       | 190 |
| XIV. <i>Appendix: Ontology Consolidated</i>                 | 191 |
| Part Four: Projection of Worlds with Works                  |     |
| I. <i>Preliminaries</i>                                     | 198 |
| II. <i>On Act Counting as Another</i>                       | 202 |
| III. <i>Arrangements and Systems for Acting</i>             | 215 |
| IV. <i>Illocutionary Actions</i>                            | 219 |
| V. <i>Statal Actions</i>                                    | 221 |
| VI. <i>Mood-Actions and Mood-Action Systems</i>             | 222 |
| VII. <i>The Fictive Stance</i>                              | 231 |
| VIII. <i>Item-Usage Systems</i>                             | 234 |
| IX. <i>World Projection</i>                                 | 238 |
| X. <i>Mentioning and Suggesting</i>                         | 239 |
| XI. <i>Signification-Systems and Denotation</i>             | 242 |
| XII. <i>Posing</i>  | 244 |
| XIII. <i>Postlude</i>                                       | 247 |
| Part Five: The Medium of Dramatic Performance               | 248 |
| Part Six: The Medium of Pictures                            |     |
| I. <i>Preliminaries</i>                                     | 262 |
| II. <i>Goodman's Observations</i>                           | 263 |
| III. <i>The Bennett Theory</i>                              | 270 |
| IV. <i>P-Representation</i>                                 | 279 |
| V. <i>Seeing As</i>   | 285 |
| VI. <i>Representational Seeing and Picturing</i>            | 295 |
| VII. <i>How to Tell What's Pictured</i>                     | 300 |
| VIII. <i>What's to be Found in the World of the Picture</i> | 305 |
| IX. <i>Pictorial Perspective</i>                            | 313 |
| X. <i>The Walton Theory</i>                                 | 317 |
| XI. <i>Q-Representation</i>                                 | 326 |
| XII. <i>De Dicto Representation</i>                         | 334 |
| XIII. <i>Non-Literal Representation</i>                     | 337 |
| XIV. <i>Appendix on Goodman's Theory</i>                    | 339 |
| Part Seven: Projected and Actual                            | 356 |
| Index   | 369 |

# Introduction

In the following essay I discuss one of the fundamental actions that works of art serve to perform—the action of *world projection* as I shall call it. Hugo Van Der Goes, by way of his *Adoration of the Shepherds* now hanging in the Uffizi in Florence, projected a world containing shepherds, oxen, a barn, angels, Mary, Joseph, etc. That is one illustration of the action I have in mind. I shall look at the nature of the entities used to perform the action—namely, artifacts of art. I shall look at the nature of that which is projected—worlds. And I shall look at the nature of the action itself—projection.

Works of art serve to perform an enormous variety of actions, both in fact and by the intent of their makers. That is true for our society. It is true for all others as well. Artistically man acts. So my topic of discussion is one, but only one, from among all the different actions that works of art serve to perform. To introduce the discussion I shall sketch out, in Part One, a general schematism for thinking of the role of art in action.

Aesthetic inquiry since its origins in the eighteenth century has rarely set art in the context of action. In one major tradition it has focused on the work of art itself and the aesthetic experience of the beholder. In another, it has focused on the artist's experience of creation. In none has it explicitly focused on the action.

Admittedly it is possible to regard my project in a conservative light with respect to these modern traditions. For whatever I else the aesthetic experience may be, it is an experience attained in and by submitting some entity to the *action* of aesthetic contemplation. And whatever else the creative experience may be, it is an experience attained in and by performing the *action* of artistic creation. So certain facets of the role of art in action have in fact been the concern of modern aesthetics. In exploring the action of world projection I am acting in continuity with the tradition.