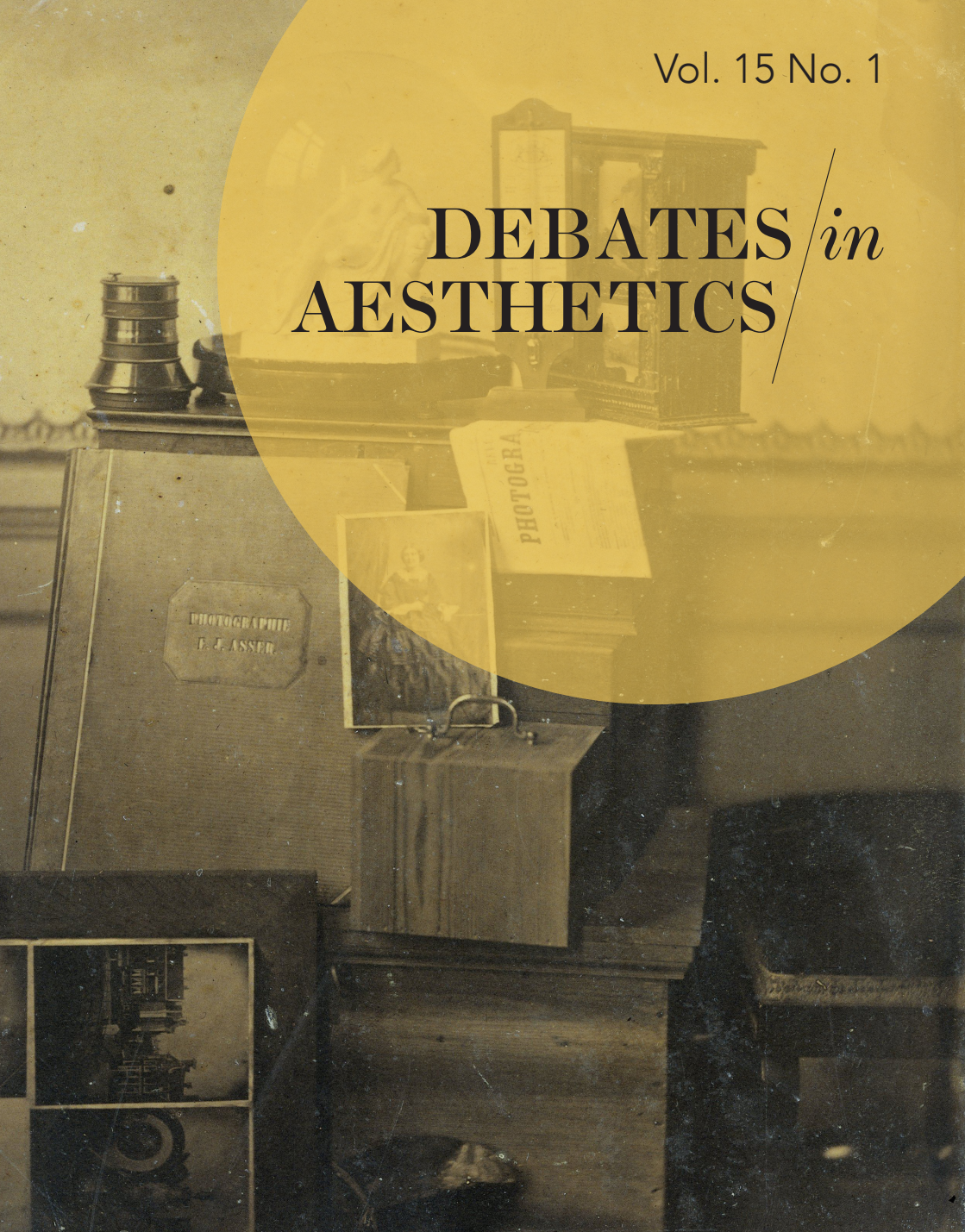


Vol. 15 No. 1

# DEBATES *in* AESTHETICS



Debates in Aesthetics is a peer-reviewed, open-access journal for articles, interviews and book reviews. The journal's principal aim is to provide the philosophical community with a dedicated venue for debate in aesthetics and the philosophy of art.

**BSA**

BRITISH  
SOCIETY OF  
AESTHETICS

Vol. 15 No. 1  
March 2020

Edited by Claire Anscomb and Eleen M. Deprez

Published by  
The British Society of Aesthetics

Typesetting  
Eleen M Deprez

Proofreading  
Laura Harris

Typeface  
The Brill, designed by John Hudson  
Avenir, designed by Adrian Frutiger

Cover  
Eduard Isaac Asser, *Stilleven met Foto's, Lens, Beeld en andere Objecten* [Still Life with Photographs, Lens, Sculpture, and other Objects] 1855. Salted paper print. Collection Rijksmuseum Amsterdam, reproduced with permission: CC0 1.0 Universal.

Contact  
[www.debatesinaesthetics.org](http://www.debatesinaesthetics.org)  
[editor@debatesinaesthetics.org](mailto:editor@debatesinaesthetics.org)

ISSN 2514-6637

## TERRY DIFFEY: A PHILOSOPHICAL LIFE

Jeffrey Petts

*T. J. Diffey is Emeritus Reader in Philosophy in the Department of Philosophy at the University of Sussex where he taught from 1962 until his retirement in 2003. He was editor of The British Journal of Aesthetics from 1977 to 1994, and is author of Tolstoy's What is Art? (1985). He has published numerous articles in aesthetics, some of which were collected in his The Republic of Art and Other Essays (1991).*

*In your introduction to the 'Republic of Art and Other Essays' (1991) you talk of philosophy as a journey, a 'process of discovery', and hopefully 'one of such interest that it is not unreasonable to suppose that others are making it too'. So, can I start by asking where and when yours started and how you came to focus on philosophical aesthetics?*

I grew up in Dorset and was very interested in landscape, local history, the antiquities of Dorset and all those sorts of things. I read quite a few books on the county and it wasn't long before I encountered reference to the great local writer Thomas Hardy, who was a figure of national standing and of great influence locally, expressing

the character of the local people and countryside. I got interested in Hardy and literature as a school-boy and without knowing anything about philosophy I thought Hardy was a philosophical writer: he'd make comments on the nature of life and so on. I remember, for example, in *Tess of the D'Urbervilles* (1891) Tess has an accident with the family horse, which is killed, and that has an effect on the livelihood of her family: she reflects that perhaps we live on a 'blighted star', which I took as an example of a philosophical remark. Soon after that I found out that Hardy was interested in Schopenhauer<sup>1</sup>.

*So, this explains how you became interested in philosophy, but where*

*did your interest in aesthetics come from?*

I had come across aesthetics in my sixth form via a second-hand copy of E. F. Carritt's *An Introduction to Aesthetics* (1949), which I think in my *Memoir of the British Society of Aesthetics* (2019) I said was the most boring book I've ever read!<sup>2</sup> And I didn't come across aesthetics in my undergraduate philosophy courses at the University of Bristol. But when I had the opportunity to go back to Bristol to do a PhD, starting in 1960, I wanted to work on the idea of the 'value judgement', partly because I'd been particularly engaged by the ethics course there. It was then very much about the analysis of the language of ethics, metaethics, what was going on linguistically when we made moral judgements and about the effects on behaviour. I was going to explore that area but a tutor, Peter Nidditch<sup>3</sup>, said that 'everyone was working on that topic'. I doubt that was true, but he suggested that, given my interest in literature, why didn't I focus it on evaluative judgements within art and literature? So that's what I did and that's how I got into philosophical aesthetics.<sup>4</sup>

*Did you think then that you were in some sense pioneering in*

*philosophical aesthetics, given its absence from undergraduate philosophy and the dullness of the book you'd read on the subject?*

Well, during my PhD thesis I was left very much on my own, partly through my choice. I'd asked the head of department at Bristol, Stephan Körner<sup>5</sup>, to supervise me because I was getting a lot from him as a philosopher but I knew he wasn't interested in aesthetics. His main role as supervisor was to insist I produce a piece of writing every two weeks and that whatever else I did I should include a study of Kant's 'Third Critique' (1790). Apart from the 'Third Critique' I was left completely on my own. I got the impression that there wasn't very much aesthetics around. So, I read widely and promiscuously anything that seemed to pertain to the topic of art.

*You say there wasn't much aesthetics around, but one book that comes to mind as most significant from that time, and a turning point in philosophical aesthetics, is William Elton's collection of essays *Aesthetics and Language* (1954).*

Yes, you're right. There were a few works, of which Elton's was one, that I found exceedingly useful. Another was Frank Sibley's paper 'Aesthetic Concepts' (Philosophical



Review, 1959). So, it's not true to say there wasn't any contemporary aesthetics but there just didn't seem to be very much. Two other things to mention in that context are firstly that when Stuart Hampshire gave a paper at the University of Bristol I was introduced to him as someone working in aesthetics and he asked me if I'd read Ernst Gombrich's *Art and Illusion* (1960). That was published in 1960 and I used it in my PhD thesis. The other thing was R.G. Collingwood's *The Principles of Art* (1938)', which started my journey with him, and I'd go as far to say was the major text in philosophical aesthetics. It had been published in 1938 but the twenty years or so that had passed wasn't a long time in philosophy.

*Those first years that you were active as an academic philosopher seemed to be ones where there were opportunities to develop the whole field of aesthetics from a range of sources. I wonder if you felt then that you were obliged to follow any particular tradition or approach – Kantian, analytic, historical?*

Those traditions didn't seem very full-bodied. But I can be more specific. I admired, what was then called, linguistic philosophy and

the linguistic philosophers, particularly J.L. Austin, J.O. Urmson and R.M. Hare.<sup>6</sup> But their school, if you want to call it that, or their philosophical method, wasn't working in aesthetics. In my thesis I was motivated to see to what extent you could apply what Hare said about ethics, for example, to aesthetics.

*What conclusions did you draw from attempting that?*

My thesis on aesthetic judgement and works of art was a negative thesis. I thought that there was a great problem in identifying the aesthetic judgement. The moral philosophers like Hare could quickly hone in on questions like 'what is it to say something is right' or that 'something is good' and they didn't consider a rich moral vocabulary. It was only later in ethics that more sensitivity was developed to the whole range of ethical language by philosophers like Philippa Foot and Bernard Williams<sup>7</sup>. So, the brutal answer is that it proved a dead end to follow Hare's example in aesthetics because there is such a rich language in aesthetics, in the way we talk about art.<sup>8</sup> But I think the reason why my thesis itself wasn't a failure is that through it I worked out what became 'The Republic of Art'<sup>9</sup>. I'd soon got more interested in the question

'what is art?' than in the language of the aesthetic judgement. This led me to read Tolstoy's book on art for example. At this time too, around 1962, I became aware of the number of new universities being opened and was told that I should consider applying for a lectureship in philosophy, it being a time unlikely to recur when there were quite a lot of openings suddenly becoming available. I started at Sussex in October 1962.

*How did philosophical aesthetics fit in to teaching philosophy at Sussex?*

There were four or five philosophers and we constituted the 'subject group' as it was called, with Patrick Corbett<sup>10</sup> as the professor and working with him we designed the curriculum. There was initial opposition to teaching aesthetics from one philosopher in particular who said that aesthetics was Hegelian and that Karl Popper had disproved Hegel, so we shouldn't waste our time with aesthetics. That person didn't stay very long and with Roger Taylor also interested in aesthetics we managed to get the subject on to the curriculum in around 1964.

*At that time too the British Society of Aesthetics was starting out. Was its development connected to the*

*new universities (like the University of York, the University of Warwick, the University of East Anglia, Lancaster University and the University of Kent) and their growth?*

No, I don't think so because the Society was very much London-based. The nucleus of the Society were people in London like Ruth Saw and Ruby Meager, who were academics working in aesthetics, and Harold Osborne, who was an independent scholar<sup>11</sup>. I should say that's a correction to the idea that aesthetics wasn't studied much in England. The Society too had people who had an interest in dance, music, sculpture, painting, art history, a whole range of people across the arts really. I'd add too that the new universities you mentioned did play an important role in the development of the teaching of aesthetics.

*What was your role in the early days of the Society?*

The Society was founded in 1960. I had just started my PhD then and I don't think I knew of its existence. I think I found out about it for the first time when Harold Osborne came down to the University of Sussex in 1964 and I was invited to meet him with colleagues for lunch. It was there that Harold asked us if we'd be willing to

contribute to the *British Journal of Aesthetics*.<sup>12</sup> My connection with the Journal began with a book review on a work by Adrian Stokes<sup>13</sup> on a kind of Freudian aesthetics on which I'd done no work. Indeed, what I did discover many years later as Editor of the Journal was that there can be quite a mismatch between the books that come in for review and the panel of available reviewers. Anyway, I joined the Society around that time, 1964 or 1965; I was a very junior member and my main connection was to receive the Journal, which I read avidly and soon became very useful in the work that I was doing. As I also say and give more detail in my *Memoir of the Society*<sup>14</sup>, it did have a monthly London lecture programme in the Holborn Public Library. I listened to some very good lectures and met other members of the Society and some of its distinguished members. After my first book review too, Harold Osborne kept me on as a book reviewer. I began to 'mine' my PhD thesis, which I'd received the degree for in 1966, for particular articles. The Journal published 'Evaluation and Aesthetic Appraisals' in 1967 and then 'The Republic of Art' in 1969. At that time I still didn't have a role in the Society as such, I but was getting to know Harold Osborne better through my

contributions to the Journal and meeting him at Society lectures. The next real change was in the 1970s, I think 1972 or 1973, when Eva Schaper gave up organising the Society's national conferences and I was asked to take over the job. The first conference I organised was in 1973. I continued to meet Harold Osborne through those years and he'd let me know he'd be retiring to Switzerland soon; he'd retired from the UK Civil Service but had continued to work on significant things like his *The Oxford Companion to Art* (1970) and other books on art. Sometime early in 1977, he said he was moving to Zurich and asked if I would take over the Journal. Later that year I collected submitted papers and other materials from him and was briefed. It's worth bearing in mind the Journal was not electronically set then and the production process was quite long: every issue took six months to go through the press. The first issue for which I had full responsibility for the content was the summer of 1978.

*Did you have specific aims for the Journal when you took over or was it a matter of continuing its work?*

In the first instance I just wanted to keep the show on the road: I didn't

begin with a set of aims but was more interested in having copy on time for the printer. But, I did begin to develop certain principles. One was that I wanted to have a range of topics in any given issue. Relatedly, I saw that authors were sending in responses to pieces they'd read in previous issues of the Journal, so that material became self-generating. For example, there might be a lot of papers on Kant. You can have special issues on Kant of course, but I didn't think you should inadvertently sink any given issue of the Journal with material on one topic only. One of my other working principles was that I had to be able to understand the article myself, and I don't think my level of comprehension was that high, so I was always looking at papers from the reader's point of view.

*So what kind of readership did you have in mind? Did you think a general, interested readership should be able to understand articles in the Journal?*

Yes, I did. I didn't regard the Journal as one solely for professional philosophers. I should mention that at that time the Society had members who were teachers from the art colleges, for example. There was a great interest in what

was called 'aesthetic education'. I went to more than one conference on aesthetic education either sponsored by the Society or with its members at colleges of education and we'd get contributions for the Journal from their staff too. The more general readership did seem to drop away and the philosophers were taking over, but this seemed part of the self-evolution of the Journal that I mentioned earlier. Another phenomenon I noticed was that philosophers would turn themselves into aestheticians by, for example, putting together two interests, say one in Wittgenstein and another in music. They would write something about it and send it to the Journal on the grounds that they were contributing to aesthetics, as distinct from people like Frank Sibley and so on who were actually working in aesthetics. The former couldn't be regarded as contributing to the field of aesthetics because they were making no reference, to continue the example, to anything anyone had said *about music* and rather were trying to present a Wittgensteinian account of music.

*You edited the Journal into the mid-1990s...*

Yes and I was very proud of the Journal and that it had grown in



stature. Oxford University Press had taken over producing it just before my editorship began and I was pleased it was something they were happy to continue publishing. It's worth keeping in mind too that at Sussex there was an interdisciplinary system in place: my teaching at Sussex was wide. For example, I taught seminars on philosophy and English Romanticism, and devised courses on art and society, and also, one that was particularly close to my heart, on utopian literature. Now if you think of an academic philosopher as doing things like that, they're not a paradigm case of a professional philosopher. So, while I didn't think of the Journal as an organ of professional philosophers, narrowly defined, on the other hand I'd have been mortified if I'd been told the Journal wasn't up to professional standards.

*If I can now turn to your own work in a little more detail: it has covered a wide range of issues.<sup>15</sup> Is it reasonable to suggest that your overarching philosophical interest, or at least motivation, is the general value of art?*

Yes, that's right, but also in relation to the evaluations we make of particular works of art. So, when you listen to artists and critics

talking, they're quite strong in their judgements about the merits and demerits of a work. My curiosity has always been what those judgements are founded on and what guides any insight when that insight or capacity doesn't seem to depend on the universal. I mean, we're not puzzled by visual judgements people make, like the colour of grass, whereas what is problematic is how people differ over their views of the quality of one work as against another. All sorts of hypotheses have been advanced about whether then we have a sense of beauty analogous to the sense of sight and so on. I don't want to get into those theories here. I would just note though that they were issues that really concerned me, as they did one of my favourite philosophers David Hume in 'The Standard of Taste' (1757). It was a genuine perplexity that I was working from, rather than something I devised for the sake of academic employment.

*Did you come to any conclusions about 'taste': do you think it's a capacity some people have? Is 'taste' even the right word – for example it seems to me that rather than there being a general capacity, people have different capacities to appreciate depending on the closeness of their everyday in-*

*volvement with particular kinds of things.*

Hume was perhaps on to this, or something similar, when he said that a degree of leisure was required in order to appreciate works of art because you had to have a wide experience of art. But I really should say that after my initial project, my PhD thesis, I'm not sure I ever did have a particular project in mind that you could call 'my work'. I was much more an occasional writer by which I mean that I responded to requests to write or give a paper, address conferences and so on. For example, one of my papers, 'What Can We Learn From Art?'<sup>16</sup>, was in response to a request to contribute to a symposium. It wasn't written as part of one of my projects but it did allow me to crystallize thoughts I'd had on that subject. Similarly, I drew a distinction between apologies for art and evaluations of artworks in my book on Tolstoy<sup>17</sup>. For much of the time that I was editing the Journal, the Journal was at the centre of my philosophical life and the other energies would have been going into teaching. Also, I was always active administratively at Sussex, for example being Dean of one of the schools of study.

*Can we turn then to a philosopher*

*whose work you do particularly admire, R.G. Collingwood?*

My admiration for Collingwood is focused on his extraordinary range as a philosopher. He tackled the philosophy of history, the philosophy of art, of science, metaphysics, politics, and was also interested in philosophical method. I valued him for having a synoptic vision of philosophy as distinct from the piecemeal approach to philosophical questions which was found in linguistic and analytical philosophy. What I've got in mind here is one of the contributors to *Aesthetics and Language* (1954) who talks about doing aesthetics in a piecemeal fashion, where you take a particular question and you examine the confusions that have gone into asking that question. Then you move on to the next question. But what interests me in Collingwood is that the 'next question' for him is determined by his vision of what a philosopher should be doing as a philosopher. So, I was interested in, I suppose, Collingwood's respect for philosophical method. That related too to why I wanted Stephan Körner as my PhD supervisor because he too was extremely interested in questions of philosophical method, in his case very much under the influence of Kant. More particularly my respect

for Collingwood was due to his *The Principles of Art* (1938) and his earlier *Outlines of a Philosophy of Art* (1925). I'd also like to say that I had an interest as a schoolboy in archaeology – my school had its own archaeological site – and as a young man I did several digs with professional archaeologists. I think the first time I heard about Collingwood was actually in regard to his work on Roman Britain.<sup>18</sup>

*Reading Collingwood's An Autobiography (1939) he was taken to archaeological digs at a very young age by his father and seems to have drawn something about proper philosophical method from archaeological methods, so it's interesting you seem to have had a similar experience. His autobiography, written at the end of the 1930s, also shows the wider significance he saw for philosophical method when he ends it by suggesting the piecemeal philosophy of what he called 'minute philosophers' was partly responsible for allowing the rise of totalitarian thinking like fascism. I wonder if you link philosophy, art and society as strongly?*<sup>19</sup>

I devised an 'Art and Society' course while at Sussex. Collingwood might have been a motiva-

tion but I don't think he was on the syllabus. But he would have seen aesthetics – if he ever used the term – as one aspect of a unified philosophy. We have to be careful not to divide philosophy into branches that then become autonomous or self-supporting specialisms. Collingwood is quite the reverse of that; he's working on different aspects of philosophy. He's saying some really important things morally. One is that we should take responsibility for our feelings and emotions as well as for our actions. We tend to assume that our emotions are things that befall us and that we're in their power, and while true to some degree, Collingwood is saying we're not totally helpless, that we need in a sense to own up to them, which is what he's saying in terms of his notion of the 'corruption of consciousness'. I think it's an important insight. And you have to remember that when Collingwood was at Oxford in the 1920s, moral philosophy was full of examples like 'I've borrowed a book from the library, ought I to return it?' and he thought that these were trivial moral questions and the real moral question is something like 'what sort of person am I to become?'. Now, in order to work on that, you

need to work on your emotions and passions.

*In that regard, perhaps alongside your admiration for Collingwood, was William Wordsworth as important in your philosophical life? I'm thinking of the recent republication of your 'The Roots of Imagination: A Philosophical Context' (1981) in a book in a series on Romanticism.<sup>20</sup>*

I took *Tintern Abbey* to be a kind of literal transcription of the transcendent; that is, in the poem he shows the reality of the transcendent. Now, that is an extraordinarily idiotic thing to say in the modern world, where consumerism for instance makes any talk of the transcendent futile and meaningless. You have to keep a sense of the transcendent in this hostile and uncomprehending environment. That is a personal insight; but as for philosophy, its task for me is to see what if anything can be defensibly said about that conflict between the transcendent and ordinary life. This leads into the present phase of my life, which is the life of a Buddhist. It's only now that I'm an ordained Buddhist that a number of the things that I worked on when I was a philosopher have become much more

acted out in my life rather than worked upon at the level of theory.

*I heard a lecture you gave recently at the University of Sussex on Buddhism<sup>21</sup>. Apart from talking about its teachings, you explained that Buddhism has been part of your own practical, everyday life before and since you retired from academic philosophy – as something quite distinct from your academic work. Still, it seems to me that it's perhaps an integral part of the whole philosophical journey you've undertaken?*

I'm not philosophically active now in the sense that I'm not writing anything in aesthetics or any other branch of philosophy. But I'm very grateful for my philosophical education and for some of the things I did work on in my active years as a philosopher. I'm involved in and following the Buddhist path now. To do that you need to study the teachings of the Buddha and follow an ethical path and have a meditation practice. From a philosophical perspective each of those areas – study, ethics and meditation – are interesting. Meditation, for example, involves the contemplation of beauty. In terms of ethics, that's probably too big an issue for this interview but Buddhists follow what they call 'train-

ing precepts' and I can give some examples of those. I undertake to abstain from taking life, to abstain from taking the not-given, and these are, in their positive forms, respect for life and generosity. Philosophically they're certainly not commandments but are more like Kant's hypothetical imperatives. Basically, if you want to achieve enlightenment then be generous - I mean, this is putting it in a terribly over-simplified and reductive way. It's rather more sophisticated than that but the underlying logic of the situation is that if I don't follow these precepts then natural consequences follow in that there are negative effects on oneself.

In terms of study, and thinking in terms of what I've said about philosophical method, Buddhists have a concept of 'emptiness' or 'sunyata' and we think about the emptiness of all phenomena, but what sort of thought is that? What I want to say is that anyone who was educated in philosophy about the time I was would be very familiar with approaches to perception in terms of sense data theory. There's an analogous approach in Buddhism to the world as really comprising appearances or sense data with no underlying substantiality or permanence. In relation to anti-essentialism about art, to say that you

can't define art is to say there's no essential identity that works of art must possess to be works. Incidentally, you also get this in Hume's treatment of the self in a famous passage in his 'Treatise of Human Nature' where he looks into himself and can't find it. That passage is sometimes used in introductory texts to Buddhism; Buddhists entirely agree with Hume on the non-essential nature of the self. I was very surprised when I was reading a commentary on Nagarjuna, the Buddhist philosopher, by Stephen Jay Gould, who trained in Western philosophy, how he draws heavily on Hume's notions of insubstantiality and impermanence. So in a rather ironical way, for most of my professional life I was concerned intellectually with anti-essentialist approaches to art, but they've now become much more experiential in the sense of seeing what difference this approach generally makes to the way one lives one's life. That the self is ultimately unreal is not just an intellectual point for Buddhists; it relates to how you then relate to other people and other beings because there's no ultimate distinction between myself and others.

*Does that relate to a division perhaps in Western ethical thought between on the one side the*



*'golden rule', even existential morality, and constructing a universal morality, and on the other ideas about living a 'good life' oneself?*

Well that is a crucial point and there is a division in Buddhism between different schools. One of the standing charges in the West against Buddhism is that it is selfish in that you're only interested in the development of your own soul. That is a criticism that has got some anchorage in, and is a reasonable gloss on, some Buddhist teachings in the Theravadan tradition. But the Mahayanan tradition has what's called the Bodhisattva ideal; Bodhisattvas are compassionate beings that postpone enlightenment for themselves until all beings are relieved from suffering. This ideal is designed to redress the otherwise selfish emphasis. But the trouble when you start to talk about this is that it starts to sound supernatural, pretty much removed from the human world!

*A good time for lunch...?*

Good idea, I'll see if there's a table at 'The Friars Oak'...

*Interview conducted by Jeffrey Petts, 20/10/2018, in Hassocks, West Sussex.*

## Endnotes

1 Diffey later wrote about the connection in, for example, "Metaphysics and Aesthetics: A Case Study of Schopenhauer and Thomas Hardy" in *Schopenhauer, Philosophy, and the Arts*, ed., Dale Jacquette, (Cambridge University Press, 1996).

2 The *Memoir* is available at [http://british-aesthetics.org/wp-content/uploads/2019/03/Memoir\\_BSA\\_and\\_BJA\\_Terry\\_Diffey\\_Parts\\_1and2.pdf](http://british-aesthetics.org/wp-content/uploads/2019/03/Memoir_BSA_and_BJA_Terry_Diffey_Parts_1and2.pdf)

3 Peter Nidditch (1928-1983) lectured at Belfast (1954-6), Liverpool (1956-9) and Bristol (1959-63), before becoming senior lecturer and then reader in the philosophy and history of science at the University of Sussex. In the 1970s he moved to the University of Sheffield to take up the Chair in Philosophy, which he held until his death in 1983.

4 The PhD was the basis of 'Evaluation and Aesthetic Appraisals', *British Journal of Aesthetics* 7(4), 358-373 (1967).

5 Stephan Körner (1913-2000) was Professor of Philosophy at the University of Bristol from 1952 to 1979. He specialised in Kant and the philosophy of Mathematics.

6 J.L. Austin (1911-1960) and J.O. Urmson (1915-2012) are notable ordinary language philosophers and influenced R.M Hare's (1919-2002) work in moral philosophy.

7 Philippa Foot (1920-2010), an important figure in virtue ethics; Bernard Williams (1929-2003), a leading 20<sup>th</sup> century moral philosopher.

8 Frank Sibley's 'Aesthetic Concepts' in the *Philosophical Review* 68(4), 421-450 (1959) was a key text in suggesting this rich aesthetic language.

9 'The Republic of Art' in *British Journal of Aesthetics* 9(2), 145-156 (1969).

10 Patrick Corbett was the first professor of philosophy at the University of Sussex.

11 Ruth Saw (1901-1986) was Professor of Aesthetics from 1961 to 1964 at Bedford College, University of London. Saw was a founding member of the British Society of Aesthetics. In 1968, on the death of Sir Herbert Read, she became President of the Society. An obituary by Harold Osborne is in the *British Journal of Aesthetics* 26(4), 307-308 (1986). Ruby Meager (1916-1992) was a founder member of the British Society of Aesthetics. An obituary by Eva Schaper is in *The British Journal of Aesthetics* 32(4), 293-294 (1992). Harold Osborne (1905-1987) was an independent scholar; he was the first editor of the *British Journal of Aesthetics*. His career was in the UK Civil Service and he worked at the Board of Trade when Diffey knew him: his obituary of Osborne is in the *British Journal of Aesthetics* 27(4), 301-306 (1987).

12 The *British Journal of Aesthetics* was founded in 1960.

13 Adrian Stokes, *The Invitation in Art* (1965), reviewed by Diffey in the *British Journal of Aesthetics* 5(3), 304 (1965).

14 See note 2

15 Diffey's publications include pieces on Tolstoy, defining art, evaluating artworks, the value of art, aesthetic experience, Schopenhauer, Collingwood, John Cowper Powys, and English Romanticism.

16 'What Can We Learn From Art?', *Australasian Journal of Philosophy*, 73(2) 204-211(1995).

17 Diffey returns to this distinction in 'Aesthetic Instrumentalism', *British Journal of Aesthetics* 22(4), 337-349 (1982).

18 R.G. Collingwood, *Roman Britain* (Oxford University Press, 1923).

19 R.G. Collingwood, *An Autobiography* (Oxford University Press, 1939).

20 'The Roots of Imagination: the Philosophical Context'. Republished in Routledge Library Editions: Romanticism, Vo.24 *The Romantics* (Routledge, 2016). The piece explores, for example, how Lockean empiricism and English Romanticism are at issue over questions about the nature of perception and the nature of language and meaning.

21 'Buddhism', lecture delivered to Philosophy of Religion staff and students in the Department of Philosophy at the University of Sussex in March 2017.