

# Contents

Foreword	vii
Acknowledgements	viii
Introduction	1
<b>1 Towards a New Approach to Researching the Social Impacts of the Arts</b>	<b>13</b>
Defining the terms of the debate	16
On the pitfalls of 'Eurocentrism'	25
On the distinction between 'high' and 'low' culture	32
Identifying categories of 'functions' of the arts	35
<b>2 Corruption and Distraction</b>	<b>40</b>
Metaphysical arguments	41
Epistemological arguments	42
Psychological arguments	53
<b>3 Catharsis</b>	<b>79</b>
Moralistic/didactic catharsis	81
Emotional fortitude	83
Moderation	84
Emotional release	85
Intellectual catharsis	88
Dramatic or structural catharsis	90
<b>4 Personal Well-Being</b>	<b>92</b>
Pleasure and enjoyment	92
Relief from 'will'	93
In work and in leisure	96
Fulfilled time	97
Art as 'experience'	98
Art as play	99
Evolutionary significance	100
Art therapy	102

<b>5</b>	<b>Education and Self-Development</b>	<b>107</b>
	The influence of Horace	109
	Renaissance elaborations	111
	Bildung	115
	Modern elaborations	120
<b>6</b>	<b>Moral Improvement and Civilisation</b>	<b>124</b>
	Aristotle and Horace	124
	French Enlightenment	127
	Kant	129
	Romanticism	130
	Matthew Arnold	134
	F. R. Leavis	137
	The arts and colonialism	141
<b>7</b>	<b>Political Instrument</b>	<b>146</b>
	Fascism and Nazism	148
	'Governmentalisation of culture'	151
	The 'committed' novel	155
	Political theatre	161
<b>8</b>	<b>Social Stratification and Identity Construction</b>	<b>165</b>
<b>9</b>	<b>Autonomy of the Arts and Rejection of Instrumentality</b>	<b>176</b>
	The significance of Kant	178
	Nineteenth-century aestheticism	182
	Twentieth-century elaborations	184
	<b>Conclusion</b>	<b>191</b>
	<i>Notes</i>	196
	<i>References</i>	215
	<i>Index</i>	235