

**The Philosophy of Art:
The Idea of a 'Religion of Art'**

Fall 2022

Prof. Andrew Huddleston
a.c.huddleston@gmail.com

In this course, we will explore an important and pervasive theme in the aesthetic theorizing of the post-Kantian period, especially pronounced in German Romanticism, and going through the 20th century to certain key segments of artistic, literary, and musical modernism. An oft-expressed ambition is that art will somehow step in and fill the void left behind by waning religion. Or if not put quite so explicitly, art gets ambitiously tasked with some of the exalted roles that religion plays or has played: offering insight into ultimate metaphysics, presenting mythic archetypes, preserving a sense of the sacred, orienting us in a moral landscape, granting "salvation" or "redemption" (whatever these might mean outside a doctrinal framework), and offering hope, consolation, and the like. We will look at several variations on this broad theme in philosophy, the arts, and art criticism.

In what follows, I give several (3-4) main readings each week and a set of further readings, for those wanting to go into more depth or to have additional background. I give an addendum of some further reading on issues about the nature of religion and about secularization at the end of the syllabus.

8 Sep. Introduction

Jacques Barzun, "The Rise of Art as Religion" and "Art the Redeemer" in *The Use and Abuse of Art* (Princeton University Press, 1975).

Jennifer Herdt, "Ethical Formation and the Invention of the Religion of Art," (Ch. 4) in her *Forming Humanity: Redeeming the German Bildung Tradition* (University of Chicago Press, 2019).

Jean-Marie Schaeffer, *The Art of the Modern Age: Philosophy of Art from Kant to Heidegger*, trans. Steven Rendall, (Princeton University Press, 2000), "Introduction," p. 1-16.

Further Reading:

M.H. Abrams, *Natural Supernaturalism: Tradition and Revolution in Romantic Literature* (Norton, 1971).

Bernd Auerochs, *Die Entstehung der Kunstreligion* (Vandenhoeck & Rupprecht, 2009).

Susan Feagin, "Paintings and their Places" *Australasian Journal of Philosophy* 73:2, p. 260-68 (1995).

Sebastian Gardner, "Philosophical Aestheticism" in the *Oxford Handbook of Continental Philosophy*, ed. Brian Leiter and Michael Rosen (Oxford University Press, 2007).

Jean Gimpel, *The Cult of Art: Against Art and Artists* (Weidenfeld & Nicolson, 1969).

Gordon Graham, *The Reenchantment of the World: Art vs. Religion* (Oxford University Press, 2007).

Iris Murdoch, "Art and Religion" in her *Metaphysics as a Guide to Morals* (Penguin, 1992).

Larry Shiner, *The Invention of Art: A Cultural History*, (Chicago, 2001), Part IV.

Nicholas Wolterstorff, *Art Rethought: The Social Practices of Art* (Oxford University Press, 2015), esp. Ch. 5

15 Sep. Early German Romanticism

“The Oldest System Program of German Idealism,” trans. Taylor Carman, reprinted in *European Journal of Philosophy* 3:2 (1995), 199-200.

W.H. Wackenroder, *Confessions and Fantasies*, trans. Mary Hurst Schubert (Penn State University Press, 1971), p.109-127.

Friedrich Schlegel, “Discourse on Poesy,” in *A Critical Anthology of Early German Romantic Writings*, ed. Jochen Schulte-Sasse (University of Minnesota Press, 1997).

Alison Stone, “The Romantic Absolute,” *British Journal for the History of Philosophy*, 19:3, p. 497-517 (2011).

Further Reading:

Frederick Beiser, *The Romantic Imperative: The Concept of Early German Romanticism* (Harvard University Press, 2003).

Eckart Förster, ‘To Lend Wings to Physics Once Again’: Hölderlin and the ‘Oldest System-Programme of German Idealism,’ *European Journal of Philosophy* 3:2 (1995).

Manfred Frank, *Unendliche Annäherung: Die Anfänge der philosophischen Frühromantik* (Suhrkamp, 1997).

Alexander Hampton, *Romanticism and the Reinvention of Modern Religion: The Reconciliation of German Idealism and Platonic Realism* (Cambridge University Press, 2019).

T.E. Hulme, “Romanticism and Classicism” in *T.E. Hulme: Selected Writings*, edited by Patrick McGuiness (Carcanet, 1998).

Bruce Matthews, “The New Mythology: Romanticism Between Religion and Humanism,” in *The Relevance of Romanticism: Essays on German Romantic Philosophy*, ed. Dalia Nassar (Oxford University Press, 2014).

Dalia Nassar, *The Romantic Absolute: Being and Knowing in Early German Romantic Philosophy 1795-1804* (University of Chicago Press, 2014).

Alison Stone, “Being, Knowledge, and Nature in Novalis,” *Journal of the History of Philosophy*, vol. 46, no. 1, p. 141-64 (2008).

George Williamson, *The Longing for Myth in Germany: Religion and Aesthetic Culture from Romanticism to Nietzsche* (University of Chicago Press, 2004).

22 Sep. Aesthetic Reconciliation and Theodicy [visit by Mark Alznauer (Northwestern)]

Mark Alznauer, “Aesthetic Reconciliation” in *Hegel’s Political Aesthetics: Art in Modern Society*, ed. Stefan Bird-Pollan and Vladimir Marchenkov (Bloomsbury, 2020).

Mark Alznauer, "Wordsworth and the Idea of a Poetic Theodicy," *Philosophy and Literature*, forthcoming

Raymond Geuss, "Art and Theodicy" in his *Morality, Culture, and History* (Cambridge University Press, 1999).

Kathleen Higgins, "Aesthetics and the Containment of Grief," *Journal of Aesthetics and Art Criticism* 78 (1):9-20 (2020).

Further Reading:

Arthur Danto, *The Abuse of Beauty* (Open Court, 2003).

J. Gordon Finlayson, "The Work of Art and the *Promesse du Bonheur* in Adorno," *European Journal of Philosophy* 23:3 (2012).

Sebastian Gardner, "The Romantic-Metaphysical Theory of Art," *European Journal of Philosophy* 10:3 (2002).

Michael Hardimon, *Hegel's Social Philosophy: The Project of Reconciliation* (Cambridge University Press, 1994).

Stephen Houlgate, *An Introduction to Hegel: Freedom, Truth and History* (Blackwell, 2005), Ch. 9.

Andrew Huddleston, "Aesthetic Beautification," *Proceedings of the Aristotelian Society* 122:2, p. 119-139 (2022).

Fred Rush, "Remnants of Beauty," *Inquiry* 48:2, p. 172-188 (2005).

29 Sep. Wagner—Music Drama and the Consecration of the Stage

Richard Wagner, "Religion and Art" in *Richard Wagner's Prose Works*, Vol. VI, trans. W. Ashton Ellis (University of Nebraska Press, 1994) [read the first several paragraphs and skim or skip the rest.]

Richard Wagner, "The Artwork of the Future," in *Richard Wagner's Prose Works*, Vol. I, trans. W. Ashton Ellis (University of Nebraska Press, 1993), § I, "Man and Art, In General"

Anne Dzamba Sessa, "At Wagner's Shrine: British and American Wagnerians," in Large and Weber, *Wagnerism in European Culture and Politics*, ed. David Large and William Weber, (Cornell, 1984).

Further Reading:

Dieter Borchmeyer, *Drama and the World of Richard Wagner*, trans. Daphne Ellis (Princeton University Press, 2003, esp. Ch. 9

Patrick Carnegy, *Wagner and the Art of the Theatre*, esp. Chs. 3 and 4 (Yale University Press, 2006).

Constantin Floros, *Music as Message: An Introduction to Musical Semantics*, trans. Ernest Bernhardt-Kabisch (Peter Lang, 2016), Ch. V

Lydia Goehr, "From Opera to Music Drama: Nominal Loss, Titular Gain" in *Wagner and His World*, ed. Thomas Grey (Princeton University Press, 2009).

Marcel Hébert, *Le sentiment religieux dans l'oeuvre de Richard Wagner* (Fischbacher, 1895).

Sarah-Jane Leslie, "Eros and the Redemption of the Gods," in *Scruton's Aesthetics*, ed. Andy Hamilton and Nick Zangwill (Palgrave Macmillan, 2012).

Frederic Spotts, *Bayreuth: A History of the Wagner Festival*, (Yale University Press, 2004), Ch. 2

Roger Scruton, *Death-Devoted Heart: Sex and the Sacred in Wagner's Tristan und Isolde* (Oxford University Press, 2003).

Roger Scruton, *Wagner's Parsifal: The Music of Redemption* (Penguin, 2020).

Peter Steinacker, *Wagner und die Religion* (WBG, 2008).

Michael Tanner, "The Total Work of Art," §1-2, in *The Wagner Companion*, ed. Peter Burbidge and Richard Sutton (Faber, 1979).

Michael Tanner, *Wagner* (Princeton University Press, 1996).

Julian Young, *The Philosophies of Richard Wagner* (Lexington Books, 2004).

6 Oct: George Eliot—Hope and the Religion of Humanity

George Eliot, "The Natural History of German Life," *Westminster Review*, July 1856, reprinted in *Selected Essays, Poems, and Other Writings*, ed. A.S. Byatt and Nicholas Warren (Penguin, 1990). [Please focus especially on the theoretical remarks about truth and art in the first several pages.]

Victoria McGeer, "The Art of Good Hope," *Annals of the American Academy of Political and Social Science* 592, p. 100-127 (2004).

Bernard Paris, "George Eliot's Religion of Humanity," *English Literary History* 29:4, p. 418-443 (1962).

Further Reading:

Elisabeth Jay, *The Religion of the Heart: Anglican Evangelicalism and the Nineteenth-Century Novel* (Clarendon Press, 1979), Ch. IV

U. C. Knoepfelmacher, *Religious Humanism and the Victorian Novel: George Eliot, Walter Pater, and Samuel Butler* (Princeton University Press, 1965).

F.R. Leavis, *The Great Tradition*, (NYU Press, 1964), esp. p. 61-79.

Rohan Maitzen, "Look No More Backward: George Eliot and Atheism," *Los Angeles Review of Books* (5 Oct 2012).

J.S. Mill, *Three Essays on Religion* (Prometheus Book, 1998).

Barry Qualls, "George Eliot and Religion," in *The Cambridge Companion to George Eliot*, ed. George Levine and Nancy Henry (Cambridge University Press, 2001).

James Rust, "The Art of Fiction in George Eliot's Reviews," *The Review of English Studies* 7:26 p. 164-72 (1956).

Martin Svaglic, "Religion in the Novels of George Eliot," *The Journal of English and Germanic Philology* 53:2, p. 145-159 (1954).

T.R. Wright, "*Middlemarch* as a Religious Novel, or Life without God," *Images of Belief in Literature*, ed. David Jasper (Macmillan, 1984).

13 October: Literature, Culture, and Ethics

Matthew Arnold, "The Study of Poetry," in *Selected Prose*, ed. P.J. Keating (Penguin, 1970). [Focus especially on the first few pages].

F.R. Leavis, "James as Critic" in *The Critic as Anti-Philosopher*, ed. G. Singh (University of Georgia Press, 1983).

Martha Nussbaum, "Finely Aware and Richly Responsible," *Journal of Philosophy* 82:10, p. 516-529 (1985).

Further Reading:

Matthew Arnold, "Culture and Anarchy," in *Culture and Anarchy and Other Writings* ed. Stefan Collini (Cambridge University Press, 1993), "Preface"

Noel Carroll, "Art, Narrative, and Moral Understanding," in *Aesthetics and Ethics: Essays at the Intersection*, ed. Jerrold Levinson (Cambridge University Press, 1998)

Cora Diamond, "Having a Rough Story about What Moral Philosophy Is," *New Literary History* 15:1, p. 155-16 (1983).

T.S. Eliot, "Arnold" in *The Use of Poetry and the Use of Criticism* (Harvard, 1933).

Berys Gaut, *Art, Emotion and Ethics* (Oxford University Press, 2007).

John Gibson, *Fiction and the Weave of Life* (Oxford University Press, 2007)

Eileen John, "Subtlety and Moral Vision in Fiction," *Philosophy and Literature* 19:2 (1995).

Joshua Landy, "A Nation of Madame Bovarys: On the Possibility and the Desirability of Moral Improvement Through Fiction," in *Art and Ethical Criticism*, ed. Garry Hagberg (Blackwell, 2008).

Danièle Moyal-Sharrock, "Cora Diamond and the Ethical Imagination," *British Journal of Aesthetics* 52:3, p. 223-240 (2012).

Iris Murdoch, *The Sovereignty of Good* (Routledge, 1971).

Iris Murdoch, "Vision and Choice in Morality," *Proceedings of the Aristotelian Society*, Supplementary Volumes, 30, p. 14-58 (1956).

Peter Lamarque and Stein Haugem Olsen, *Truth, Fiction and Literature* (Clarendon, 1994).

Robert Pippin, *Henry James and Modern Moral Life* (Cambridge University Press, 2000).

Lionel Trilling, "Why We Read Jane Austen," in *The Moral Obligation to be Intelligent: Selected Essays* (FSG, 2000).

****** 20 Oct— Princeton Fall Break ******

27 Oct: Aestheticism, Contemplation, and Beauty

M.H. Abrams, *Doing Things With Texts: Essays in Criticism and Critical Theory* (Norton, 1989), p. 159-187.

Walter Pater, *The Renaissance: Studies in Art and Poetry* (Oxford University Press, 1985), "Conclusion," p. 150-3.

Marcel Proust, "Preface to La Bible d'Amiens," Section III [John Ruskin] in *On Reading Ruskin*, trans. and edited Jean Autret, William Burford, and Phillip Wolfe (Yale University Press, 1987).

Oscar Wilde, "The Decay of Lying" in *Intentions* (Methuen, 1911).
[Please focus especially on the final remarks of Vivian in the dialogue.]

Further Reading:

Leon Chai, *Aestheticism: The Religion of Art in Post-Romantic Literature* (Columbia University Press, 1990).

Stephen Cheeke, *The Religion of Art in Nineteenth Century Literature Before Aestheticism* (Oxford University Press, 2016).

T.S. Eliot, "Arnold and Pater" in *Selected Essays* (Faber, 1932).

Hilary Fraser, *Beauty and Belief: Aesthetics and Religion in Victorian Literature*, (Cambridge University Press, 1986), esp. Chs. 3-4.

Lydia Goehr, "All Art Constantly Aspires to the Condition of Music"—Except the Art of Music: Reviewing the Contest of the Sister Arts" in *The Insistence of Art: Aesthetic Philosophy After Early Modernity*, ed. Paul A. Kottman (Fordham University Press, 2017).

Peter Lamarque, "The Uselessness of Art," *Journal of Aesthetics and Art Criticism* Vol. 68, No. 3, pp. 205-214 (2010).

Adam Lee, *The Platonism of Walter Pater: Embodied Equity* (Oxford University Press, 2020).

Alexander Nehamas, *Only a Promise of Happiness: The Place of Beauty in a World of Art* (Princeton, 2007).

Walter Pater, "Wordsworth" in *Selected Essays of Walter Pater*, ed. Alex Wong (Carcanet, 2018).

3 Nov. Rothko—The ‘Threshold of the Divine’ and Abstract Painting

Mark Rothko, “Notes from a Conversation with Selden Rodman, 1956” in *Mark Rothko: Writings on Art*, ed. Miguel Lopez-Remiro (Yale University Press, 2006).

Dominique du Menil, *The Rothko Chapel: Writings on Art and the Threshold of the Divine* (Rothko Chapel, 2010), esp. p. 16-23.

Clement Greenberg, “Modernist Painting” in *Modern Art and Modernism: A Critical Anthology*, ed. Francis Fascina and Charles Harrison (Routledge, 1982).

Wessel Stoker, “The Rothko Chapel Paintings and the ‘Urgency of the Transcendent Experience,’” *International Journal for Philosophy of Religion* 64:2 (2008).

Further Reading on Rothko:

Susan Barnes, *The Rothko Chapel: An Act of Faith* (Rothko Chapel, 1996).

John Fischer, “The Easy Chair: Mark Rothko, Portrait of the Artist as an Angry Man,” Harper’s July 1970, 16-23, reprinted in *Mark Rothko: Writings on Art*, ed. Miguel Lopez-Remiro (Yale University Press, 2006).

Annie Cohen-Solal, *Mark Rothko: Toward the Light in the Chapel* (Yale University Press, 2015).

Sheldon Nodelman, *The Rothko Chapel Paintings: Origin, Structure, Meaning* (University of Texas Press, 1997).

Further Readings on Formalism and Abstraction

Clive Bell, *Art* (Stokes, 1914).

Elisa Caldarola, “Pictorial Representation and Abstract Pictures,” *Proceedings of the European Society for Aesthetics*, vol. 2, 2010

Michael Fried, “Modernist Painting and Formal Criticism,” *The American Scholar* 33:4, p. 642-648 (1964).

Roger Fry, *Vision and Design* (Dover, 1998).

Michalle Gal, *Deep Formalism and the Emergence of Modernist Aesthetics*, (Peter Lang, 2015).

Clement Greenberg, “American-Type Painting” in *Modern Art and Modernism: A Critical Anthology*, ed. Francis Fascina and Charles Harrison (Routledge, 1982).

Wassily Kandinsky, *On the Spiritual in Art*, trans. M.T.H. Sadler (Dover Books, 2000).

Michael Newall, *What is a Picture? Depiction, Realism, Abstraction* (Palgrave Macmillan 2011).

Kendall Walton, *Mimesis as Make-Believe* (Harvard University Press, 1990), esp. 54-57

10 November: Epiphanies and the Modernist Novel

Sophie Grace Chappell, *Epiphanies* (Oxford University Press, 2022), p. 2-21, 221-236.

Stephanie Paulsell, *Religion Around Virginia Woolf* (Penn State University Press, 2019), “Introduction” and Chapter 2.

James Wood, "Virginia Woolf's Mysticism" in *The Broken Estate: Essays on Literature and Belief* (Modern Library, 2000), esp. Sect 3.

Further Reading:

Barbara Bucknall, *The Religion of Art in Proust*, (University of Illinois Press, 1969), esp. Chs. 1, 7, 8

Martin Hägglund, *Dying for Time: Proust, Woolf, Nabokov*, (Harvard University Press, 2012), esp. Chs. 1 and 2

Richard Kearney, *Anatheism: Returning to God After God* (Columbia University Press, 2010), Ch. 5

Pericles Lewis, *Religious Experience and the Modernist Novel* (Cambridge University Press, 2010)

Karen Zumhagen-Yekplé, *A Different Order of Difficulty: Literature After Wittgenstein* (University of Chicago Press, 2020).

17 November:

NO CLASS

1 Dec: Heidegger- Poetry and the 'Trace of the Fugitive Gods'

Martin Heidegger, "Why Poets?" in *Off the Beaten Track*, ed. and trans. Julian Young and Kenneth Haynes (Cambridge, 2002).

[This is a very challenging essay, particularly if you are not already very familiar with Hölderlin and Rilke. The first five pages are the most important for us].

Martin Heidegger, *Hölderlin's Hymns "Germania" and "The Rhine,"* trans. William McNeill and Julia Ireland (Indiana University Press, 2014), §1-4

Morganna Lambeth and Mark Wrathall, "Heidegger's Last God," *Inquiry* 54:2, p. 160-182 (2011).

[It would also be useful to read Hölderlin's poems "Bread and Wine," "The Rhine" and "Germania." Michael Hamburger's translations are excellent.]

Further Reading:

Jennifer Gosetti-Ferencei, *Heidegger, Hölderlin, and the Subject of Poetic Language: Toward a New Poetics of Dasein* (Fordham University Press, 2004).

John Richardson, *Heidegger* (Routledge, 2012), Ch. 8.

Iain Thompson, *Heidegger, Art and Postmodernity* (Cambridge University Press, 2011).

Mark Wrathall, *Heidegger and Unconcealment: Truth, Language, and History* (Cambridge University Press, 2010).

Julian Young, *Heidegger's Philosophy of Art* (Cambridge University Press, 2001).

8 Dec: Myth and Reconciliation in the Movies

Stanley Cavell, *Pursuits of Happiness: The Hollywood Comedy of Remarriage* (Harvard University Press, 1984), Ch. 1 "The Lady Eve"

Sandra Laugier, "Film as Moral Education," *Journal of Philosophy of Education*, 55:1 (2021).

Irving Singer, *Cinematic Mythmaking: Philosophy in Film* (MIT Press, 2008), Introduction and Ch. 1

[You may also want to see the film *The Lady Eve*, dir. Preston Sturges (1941), which is discussed in two of the readings.]

Further Reading:

David Bordwell, *Reinventing Hollywood: How 1940s Filmmakers Changed Movie Storytelling* (University of Chicago Press, 2019).

Stanley Cavell, *The World Viewed* (Harvard University Press, 1979).

Martha Nochimson, "The Lady Eve and Sullivan's Travels," *Cinéaste* 27:3, pp. 40-42 (2002).

Robert Pippin, *Filmed Thought: Cinema as Reflective Form* (University of Chicago Press, 2020), Ch. 1

S. Brent Plate, *Religion and Film: Cinema and the Re-Creation of the World* (Columbia University Press, 2017)

Kathleen Rowe, *The Unruly Woman: Gender and the Genres of Laughter* (University of Texas Press, 1995).

Dan Shaw, "Comedies of Remarriage and the Transfiguration of the Commonplace" in his *Stanley Cavell and the Magic of Hollywood Films* (Edinburgh University Press, 2019).

15 Dec. Conclusion

Iris Murdoch, *The Sovereignty of Good* (Routledge, 1970), Ch. 3, esp. p. 82-86.

Alex Neill and Aaron Ridley, "Religious Music for Godless Ears" *Mind* 119:476, p. 999-1023 (2010).

Jean-Marie Schaeffer, *The Art of the Modern Age: Philosophy of Art from Kant to Heidegger*, trans. Steven Rendall (Princeton University Press, 2000), "Introduction," p. 273-308.

Michael Tanner, "Sentimentality," *Proceedings of the Aristotelian Society* 77, p. 127-147 (1976-7).

Addendum: Further reading on the nature of religion and religious experience as well as the idea of secularization

{Obviously, this is an enormous topic. Some suggestions are as follows:}

Pamela Sue Anderson, *A Feminist Philosophy of Religion: The Rationality and Myths of Religious Belief* (Blackwell, 1997)

Hans Blumenberg, *The Legitimacy of the Modern Age*, trans. Robert Wallace (MIT Press, 1983)

Tim Crane, *The Meaning of Belief: Religion from an Atheist's Point of View* (Harvard University Press, 2017).

Wendy Doniger, *The Origins of Evil in Hindu Mythology* (University of California Press, 1976).

Émile Durkheim, *The Elementary Forms of Religious Life*, trans. Carol Cosman (Oxford University Press, 2008).

Ronald Dworkin, *Religion without God* (Harvard University Press, 2013)

Fiona Ellis, *God, Value, and Nature* (Oxford University Press, 2014).

Mircea Eliade, *The Sacred and the Profane: The Nature of Religion* (Harcourt, 1957).

Ludwig Feuerbach, *The Essence of Christianity*, trans. George Eliot (Prometheus Books, 1989).

James George Frazer, *The Golden Bough: A Study of Magic and Religion* (Oxford University Press, 1998)

Sigmund Freud, *Civilization and Its Discontents*, trans. James Strachey (Norton, 1985).

Marcel Gauchet, *The Disenchantment of the World: A Political History of Religion*, trans. Oscar Burge (Princeton University Press, 1997 [1985])

Clifford Geertz, "Religion as a Cultural System" in *The Interpretation of Cultures* (Basic Books, 1977).

Martin Hägglund, *This Life: Secular Faith and Spiritual Freedom* (Penguin, 2019).

Douglas Hedley, *The Iconic Imagination* (Bloomsbury, 2016).

William James, *The Varieties of Religious Experience* (Random House, 2000).

Mark Johnston, *Saving God: Religion After Idolatry* (Princeton University Press, 2009).

Immanuel Kant, *Religion within the Boundaries of Mere Reason*, trans. Allen Wood and George di Giovanni, (Cambridge University Press, 1998.).

Søren Kierkegaard, *Concluding Unscientific Postscript to Philosophical Fragments*, trans. Howard Hong and Edna Hong (Princeton University Press, 1992).

Philip Kitcher, *Life After Faith: The Case for Secular Humanism* (Yale University Press, 2014).

Mark Lilla, *The Stillborn God: Religion, Politics, and the Modern West* (Knopf, 2007).

Karl Löwith, *Meaning in History: The Theological Implications of the Philosophy of History* (University of Chicago Press, 1957).

Jean-Luc Marion, *God Without Being*, trans. Thomas A. Carlson (University of Chicago Press, 1995).

J.S. Mill, *Three Essays on Religion* (Prometheus Books, 1998).

- Thomas Nagel, *Secular Philosophy and the Religious Temperament: Essays 2002-8* (Oxford University Press, 2010).
- Rudolf Otto, *The Idea of the Holy*, ed. John Wilfred Harvey (Oxford University Press, 1958).
- Friedrich Schleiermacher, *On Religion: Speeches to Its Cultured Despisers*, ed. Richard Crouter (Cambridge University Press, 2000).
- Roger Scruton, *The Soul of the World* (Princeton University Press, 2014).
- John Skorupski, *Symbol and Theory: A Philosophical Study of Theories of Religion in Social Anthropology* (Cambridge University Press, 1976).
- W.T. Stace, *Time and Eternity: On the Philosophy of Religion* (Princeton University Press, 1952).
- Charles Taylor: *A Secular Age* (Harvard University Press, 2007).
- Paul Tillich, *Systematic Theology* (3 Vols.), (University of Chicago Press, 1951-63).
- Graham Ward, *True Religion* (Blackwell, 2003).
- Max Weber, *The Sociology of Religion*, trans. Ephraim Fischhoff, (Beacon Press, 1993 [1920]).
- Simone Weil, *Gravity and Grace*, trans. Emma Crawford and Mario von der Ruhr, (Routledge, 2004).
- Jessie Weston, *From Ritual to Romance*, ed. Robert Segal (Princeton University Press, 1993).
- Howard Wettstein, *The Significance of Religious Experience*, (Oxford University Press, 2012)
- A.N. Whitehead, *Process and Reality: An Essay in Cosmology* (Free Press, 1979).
- Mark Wrathall (ed.) *Religion After Metaphysics* (Cambridge University Press, 2003).