

# The American Society for Aesthetics

NEWSLETTER

Volume 7, No. 1

Fall 1986

## ASA NEWS AND ANNOUNCEMENTS

### ASA National Meeting, Kansas City, Missouri (October 27-31, 1987)

The American Society for Aesthetics invites the submission of papers for its Forty-Fifth Annual Meeting at the University of Missouri in Kansas City, Missouri. Papers are welcome in all areas of aesthetics, traditional and contemporary, applied and theoretical. But submissions in the following topics are especially sought: Aesthetics, Science and Technology; Changing Styles and Tastes in the History of the Arts; The Genealogy and the History of Aesthetics in the 18th Century; Nietzsche and Aesthetics; Postmodernism in Art and Literature; The Preservation and the Restoration of the Arts; The Production and the Marketing of the Arts; Psychoanalysis and the Interpretation of Art and Literature; Relationships between the History of the Arts and the History of Aesthetic Theory; Theories of Textuality.

Papers should have a reading time of approximately 20-30 minutes and should be submitted in triplicate with the author identified only in a covering letter. Preliminary abstracts will also be considered, but complete papers will be given preference over abstracts. Individuals wishing to serve as moderators or commentators are also invited to submit their names. All submissions should be made by March 1, 1987, to Allen Carlson, Program Chair, ASA Meeting, Department of Philosophy, The University of Alberta, Edmonton, Alberta, Canada, T6G 2E5.

The Program Committee includes: Philip Alperson, University of Louisville; Arnold Berleant, C.W. Post Center of Long Island University; Allen Carlson, University of

Alberta, Program Chair; Flo Liebowitz, Oregon State University; Gary Shapiro, University of Kansas; Dabney Townsend, University of Texas-Arlington; Petra Von Morstein, University of Calgary.

Local Arrangements: Susan Feagin, Department of Philosophy, University of Missouri, Kansas City, MO 64110.

ERRATUM: In Vol. 6, No. 2 (Winter 1985) we neglected to mention that Ron Moore (Phil., U. of Washington) was a member of the program committee of the 1986 annual meeting.

### ASA Eastern Division, Rochester, New York (March 20-21, 1987)

The Eastern Division of the ASA will meet at the Rochester Institute of Technology, Rochester, New York. There will be one panel and two sessions. The Panel: What are the relevant aesthetic issues in the discourse of photography? Papers are to be no more than 15 minutes presentation length. The remainder of the panel time will be devoted to discussion of the issues raised by the panelists. The first session will be devoted to issues in aesthetics raised by visual forms normally excluded from the canon of "High Art" such as: video, film, environmental art, earth and/or ritualistic works, folk art, popular art, political and propaganda art, etc. Reading time no longer than 20 minutes. The second session will be on all issues in aesthetics: reading time, 20 minutes. Deadline: Nov. 15, 1986. Submit in triplicate to: Joyce Brodsky, Program Chair, c/o Sarah Fowler, Conference Chair, Bowling Green State University, Bowling Green, Ohio 43403.

### ASA Pacific Division, Pacific Grove, California (April 1-3, 1987)

The annual meetings of the Pacific Division of the ASA will take place at the Asilomar Conference Center in Pacific Grove, CA. Papers, abstracts and proposals should be sent to Noel Carroll, Philosophy Dept., Wesleyan University, Middletown, CT. 06457. Deadline: Dec. 1, 1986.

### Journal of Aesthetics and Art Criticism

*The Journal of Aesthetics and Art Criticism* invites nominations for the position of editor to be assumed in June 1988. In the past, the institution with which the editor has been affiliated housed the journal, providing office space and staff assistance; some institutional support is highly desirable. Persons interested in the position should send a letter and a curriculum vitae to: Professor Mary Wiseman, Chair, JAAC Search Committee, Program in Philosophy, CUNY Graduate Center, 33 West 42nd Street, New York, New York 10036.

### Bequests and the ASA

Many of us who have long been associated with the ASA look upon the Society with a certain affection. Small, accessible, varied in its membership and programs, the ASA has been an intellectual forum and home for many of its members. Such members may want to consider remembering the American Society for Aesthetics in their wills. In a personal organization of moderate size like this, any such gesture will have a direct effect.

If you would like to consider such a form of support and want to discuss it further, please contact Arnold Berleant, Secretary-Treasurer, ASA,

### Manuscript Review

As we have mentioned previously the ASA now has a manuscript review program. Manuscripts are welcome at any time from scholars wishing a critical reading of a paper before sending it out for consideration by journals. They should be mailed to the Secretary-Treasurer, ASA, Long Island University, C.W. Post Campus, Greenvale, N.Y. 11548. The manuscript review program, in which many other scholarly societies participate, was initiated by the Conference of Philosophical Studies.

Arnold Berleant writes that he wishes to express thanks to the reviewers, and reports that so far ten manuscripts have been received from seven authors and twenty-five people have offered to review manuscripts.

### REPORTS FROM CONFERENCES

#### Canadian Society for Aesthetics (MAY 30-31, 1986).

The Third Annual Meeting of the Canadian Society for Aesthetics took place May 30-31, 1986 at the University of Manitoba, Winnipeg. A full slate of sessions in English and French was held. Session I, *Methodology of Art History*, had three papers. Calvin Seerveld (Institute for Christian Studies, Toronto) in "Promise for Art Historiography" drew on Panofsky, Hauser, and Badt to outline a hermeneutic for art historiography which is both art-specific and historically-embedded. Monique Langlois in "Pour une histoire de l'art comparée: peinture/écriture" took as a special case the female figure in eighteenth-century French painting, and showed how the borrowings of paintings from literature raised deep questions about the discourse of art history. Elliot Moore (Histoire de l'Art, Université Laval) in "Sémiotique connotative de la picturalité" concentrated on Matisse as illustrative of the tension between extra-pictorial signification and the denotation of the picture itself. He presented Hjelmslev's "sémiotique connotative" as a creative route to the resolution of this tension with implica-

tions for the history of art.

Session II, *The History of Aesthetics* featured three interconnected papers. Roger Shiner (Philosophy, Alberta) defended the view that Hume's essay on the Standard of Taste contained two irreconcilable lines of thought, and illustrated the thesis by reference to Hume's inclusion of "good sense," "prejudice," and skill in making comparisons as criteria for the possession of good taste. Dabney Townsend (Philosophy, Texas, Arlington) showed how Alison's roots in British Empiricism left him unable to cope with problems addressed more successfully by Kant, while nonetheless able to make a distinctive contribution to the development of British aesthetics. Suzanne Foisy (Philosophy, College Montmorency and U.Q.T.R.), "Encore une fois: plaisir ou connaissance?", in the context of viewing theoretical aesthetics as concerned chiefly with problems of aesthetic perception and aesthetic norms, showed how modern discussions have their roots in the eighteenth-century tension between empiricism and romanticism. She offered the notion of an artistic "interest" as the foundation for a mythology of aesthetics which would resolve this tension.

In Session III, *Pictorial Language and Pictorial Representation*, Jean-Guy Meunier (Philosophie, U. du Québec a Montréal) in "Ce tableau vous parle-t-il?" considered the wish of both analytic philosophy and semiotics to regard a painting as a linguistic product. He argued that this view committed its supporters to finding a syntax of painting. He argued that the orthodox notion of "syntax" in logic and linguistics would require some emendation if it were to be applied to a painting, but then outlined such a revised view. Mohan Matten (Philosophy, Alberta), "Pictorial Representation: The Duffer's View," defended the "duffer's" claim that similarity is a necessary condition for pictorial representation. He defended it on the assumption of a certain theory of the human visual system, showing how Goodman's opposition to the duffer's view depended on misunderstanding how the rules of perspective operate.

Session IV, *The Aesthetics of Contemporary Canadian Architecture*, under the partial sponsorship of the Social Sciences and Humanities Re-

search Council of Canada, brought together two of Canada's leading practicing architects, Raymond Moriyama of Toronto and Douglas Cardinal of Edmonton, and Ronald Walkey of the Faculty of Architecture, U.B.C. Moriyama gave a presentation on his most recent completed work, the Science North complex in Sudbury, Ontario, opened by the Queen in 1984. He also talked briefly about his new commission of the Canadian Embassy in Tokyo. Cardinal's work has not been until recently much known outside Alberta, and he began by presenting all his major buildings in the province, including Grande Prairie College and the St. Albert Civic Centre. He then continued with a detailed discussion of the Museum of Man in Ottawa, a major complex due for completion in 1988. He also explained about the exclusive use of computers as a design tool in his office. Cardinal's architectural aesthetic is heavily organic in its thought. He conceives of a building as a natural growth of cells from the centre out, and of the exterior skin of a building as something fitted on to and preserving the outlines of this natural growth. His buildings are thus characterized by flowing curves and non-angular shapes. He freely concedes that, without sophisticated software to produce the plans which the construction process needs, his buildings would be nigh impossible to build according to their fundamental conception. Walkey, in setting both Moriyama's and Cardinal's work against a wider context praised both men, as architects with highly individual and spiritual styles, for resisting the worst trends of modernist and post-modernist architecture. He thought nonetheless that younger Canadian architects were experimenting with neo-classical forms in ways that were carrying architecture forward. If a *rapporteur* may be permitted a personal observation, I thought the most interesting contrast to go between Moriyama's aesthetic of a building as having, foremost, a determinate outside form and Cardinal's conception of aesthetic growth from within. Despite this difference, as anyone who saw Moriyama's A.S.A. presentation at Banff in 1982 will recall, or anyone who has seen his major Toronto buildings of the Metro Library, the Scarborough Civic Centre, and the

Japanese cultural centre in Ontario Place will also be aware, his buildings do not, despite the emphasis on outside form, lack spirituality. I am reminded of the difference between the *Tractatus* as a combination of extreme formality and spirituality, and an overtly romantic-expressionist approach to spiritual significance.

Session V, *Is Artistry for Everyman and Everywoman?*, Douglas Arrell (Theatre, Winnipeg) in "Connoisseurship" defended the individual reality both of connoisseurship and of the consequent distinction between high and popular arts as an evaluative as well as descriptive distinction. Richard Courtney (O.I.S.E.) and Gerald Cupchik (Toronto), however, were more egalitarian. Courtney, an educationalist in "Emergents" defended the universality of art by pointing to its origin as emergent from infantile processes with a genetic origin. Cupchik, an experimental psychologist, argued that art appreciation and artistic skills are extensions of processes practiced in daily life, artists simply developing repertoires of ordinary sensory-motor operations.

In Session VI, *Environmental Aesthetics*, Stan Godlovitch (Mount Royal College) discussed "Aesthetic Protectionism." His concern was with the preservation of the natural environment, and especially of endangered species. His main thesis was that, if a clear separation is made between moral and aesthetic arguments for the preservation of species then the strictly aesthetic arguments by themselves are too weak to secure the protectionist position. In Session VII, *The Aesthetics of Film and Dance*, Paul di Virgilio (Nicot Project, Toronto), on "L'esthétique du cinéma de Pasolini, Snow et Villiers" was concerned with the problem of "la suture" in relation to the readability of film. He drew on ideas of Jacques-Alain Miller and Marshall McLuhan to defend a theory of "la jouissance du lisible" in film, and illustrated the thesis by reference to the work of the three directors mentioned. Sondra Horton Fraleigh (Dance, SUNY/Brockport) found "New Dance, Ancient Archetypes," in the work of Nakajima and Cunningham, relating the work of the former to the ancient feminine archetype of the Great Goddess, and of the latter to the *I Ching*.

The last session, Session VIII, presented together four papers in *Literary Aesthetics*. Guy Bouchard (Philosophie, Laval) in "Orwell misogyne?" discussed critically feminist negative criticism of 1984 and the heteropolitical values which underlie such opposition. Suzanne Crosta, (French, Toronto), "Dimensions esthétiques de la temporalité dans l'oeuvre romanesque d'Edouard Glissant," presented a schema for analyzing the use of temporality by Glissant, as a means for establishing romantic narrativity in a highly distinctive way. Gloria Onyeoziri-Miller (French, Toronto) "Application de l'analyse sémantique à une oeuvre antillaise" discussed the novels of Simone Schwartz-Bart. These novels might seem to present substantial problems of readability, employing as they do a discourse simultaneously Creole, African and Caribbean. Onyeoziri-Miller presented the outline of a semantic analysis which would minimize such problems. Robert Miller (French, Toronto), "Esthétique littéraire et conception de l'histoire d'Ousmane Sembène," a Senegalese writer, teased out the "textes anti-dégénéti-ques" of Sembène's *Véhi Ciosane* to present a reading of a novel about a village incest as a discourse in Fanonian terms about African culture and colonialism.

As some readers of the Newsletter will know, all Canadian academic societies—the Learned Societies, as they are known—meet on one campus over a two-week period. This is very helpful to an essentially interdisciplinary and bi-lingual society like ours, for it means that we have available both potential speakers and potential hearers from a wide variety of disciplines. The above programme was put together by Allen Carlson (Philosophy, Alberta) and Guy Bouchard, with local arrangements by Louise Kasper (French, Manitoba). We are very grateful to them for their efforts.

At the business meeting, Allen Carlson was elected a Director of the Society, to replace the outgoing Acting Secretary-Treasurer, Roger Shiner. Suzanne Foisy and Stan Godlovitch were appointed programme chairs for the 1987 meeting, which will be held at McMaster University, Hamilton, Ontario, tentative dates May 29-30, 1987. Peter McCormick (Philosophy, Ottawa)

will be resuming his duties as Secretary-Treasurer in the Fall, and membership enquiries should be directed to him.

Roger A. Shiner

**Eleventh Annual Meeting, The International Association for Philosophy and Literature, "Value," University of Washington, Seattle (May 1-4, 1986).**

Organized by the irrepressible Charles Altieri (English, Washington), the Eleventh Annual Meeting of the IAPL was complex, innovative, high-spirited, and productive. The chief innovation, and the principal source of complexity, was its tripartite session format. In the more-or-less traditional morning sessions, papers were read and comments were delivered on four general themes: Narrative Examples and Moral Meaning; The Use and Abuse of Canons in Philosophy; Devaluing and Re-valuing; and The Value and Institution of the University. Fifteen papers were presented, the most stimulating of which were read in the second session (Coordinated by Gary Shapiro; papers by Stephen Daniel, Irene Harvey, Michael Murray, and Donald Verene) and the fourth session (Coordinated by Hugh Silverman; papers by Robin Schott, Wilhelm Wurzer, Bruce Wilshire and Calvin Schrag). In more unconventional afternoon sessions, a staggering total of seventy-six papers were discussed in eleven concurrent seminars, most sessions meeting on two days. These papers were not read, but were circulated in advance to all discussants in a given session. Topics for these seminar sessions were: The Concept of Value in Hermeneutics; Value Change and Structures of Representation; Marxist Theories of Cultural Value Change; Power, Gender, Values; What Have the Sciences to Contribute to the Theory of Value?; Deconstructing Value and Valuing Deconstruction; Pragmatist Theories of Value; Authority and Evaluation in the Novel; Models of Agency; Style and Value; and Contemporary Ethical Thinking. Of these, perhaps the liveliest and most informative was the final session, coordinated by Joseph Margolis, featuring papers by Martha Nussbaum, Margolis, and Richard Eldridge.

In three plenary evening sessions, organized as a three day symposium on "Humanity, Values and Public Life," public lectures were presented on various dimensions of value. In the first, Bernard Williams (Cambridge) addressed the issue of "Shame and the Self-Deception of Morality." Williams asked how the practical question "What should I do?" (or "What have I got a reason to do?") may best be connected with the moral question "What should A do?" (or "What is A obligated to do?"). His conclusions (which are no surprise to readers of Williams' recent work) are fundamentally anti-reductionistic and pluralistic. Rejecting both ethical cognitivism and the claim that there is some standpoint from which people can base moral claims on a set of dispositions desirable for all people, Williams argued in favor of the position that there are many kinds of ethical fact. The key peculiarity of moral claims, as Williams sees it, is their insistence on a possessiveness that likens them to the claims of the scrupulous, imperious love: "I want you to do what you want to do; but I want you to see that what you really want to do is what I want." This is the basis of morality's appearance as a beneficent fiction, a policy of "membership" that deceives itself about its dependence on the forms it aims to rationalize and control. Williams' commentator, Charles Molesworth (CUNY) spelled out various applications of Williams' theory in literature.

The second public lecture was the occasion for the conference's liveliest debate. In a presentation titled "Humanistic Values and Public Life," Barbara Herrnstein Smith (Pennsylvania) argued vigorously in favor of a marketplace method of evaluating literary as well as other utterances. The market, she maintained, clarifies conditions under which it will be in the speaker's (or writer's) interest to produce material appropriable by an audience. However attenuated, there is always a "profit motive" in speaker statements in that speakers invariably wish to make what they have to say worthwhile to listen to. Drawing on her experience in explicating Seneca's *Medea*, Martha Nussbaum disagreed vehemently with Smith's position. She maintained that the love and pain in *Medea* don't have to, and shouldn't have

to, submit to the market place to have value. She pointed out the utilitarianism implicit in Smith's approach, and recited several features of her position that committed Smith to valuation on what amounts to utilitarian economic theory or its trendy contemporary spawn.

The third public lecture, delivered by W.J.T. Mitchell (Chicago) was lighthearted and ironic. In the guise of a mythical public, the speaker juxtaposed public conceptions of value with their counterparts in the humanities. His chosen allegory of public value was Sergio Leone's film, "The Good, The Bad, and The Ugly," the lead characters of which were seen to espouse liberal, conservative, and radical value theories, and whose contemporary humanistic exemplars may be seen in Barbara Herrnstein Smith, Charles Altieri, and Terry Eagleton. I won't spoil things by saying who is supposed to get Clint Eastwood's role, and who is stuck with Lee Van Cleef's. Mitchell's commentators, none of them interested in pressing a puckish metaphor beyond its point, were Ernst Behler (Washington), Martha Woodmansee (Harvard), and Joseph Margolis (Temple).

The chief advantage of this tripartite conference format is that it allows a maximum of participants to be on the program in capacities that are likely to inspire funding from home institutions. Its chief disadvantage is that the papers under discussion in the afternoon sessions remain unknown to all but a few participants (namely, the members of each seminar group). The evening plenary sessions and larger morning sessions provided needed strands of commonality for group discussion. On the third day, the sun shone, exposing at last the abundant natural beauty of the University of Washington campus, and providing a pleasant coda for what all agreed was a very successful meeting.

Ron Moore

**Rocky Mountain Society for  
Aesthetics, Inn of the Governors,  
Sante Fe  
(July 10-12, 1986)**

Although there was no official theme to the Rocky Mountain Aesthetics meeting the concept of "context" emerged as a unifying con-

cern. This should not be surprising when we consider that contributors were encouraged to address the issue of "regionalism" in their papers. In the opening paper Tom Leddy (Philosophy, San Jose State University) drew on the effect that an artist's sayings can have on the meaning of minimalist sculptural work in a public context to argue that a public artist has the special moral responsibility not to promote authoritarian ideologies. His key example was Richard Serra's controversial "Tilted Arc." On the next day Margery B. Franklin (Psychology, Sarah Lawrence College) presented "The Flying Kimono and Other Wonders: An Inquiry Into the Titling of Artworks." She used the works and artistic biography of Melissa Zink (a local artist) to illustrate and explore the role that titles can play in the creation and in our experience of artworks. Franklin noted that titles have functioned in different ways at different stages in the development of Zink's work: as metaphor, pun, and narrative. In response to recent articles by John Fisher and Jerrold Levinson, she argued that titles do not merely label or communicate meaning but sometimes participate in creation of the work and its meaning. She was critical of Levinson's idea that the title is a "part" of the work, but also questioned whether it was merely an "overlay."

Context took on a different importance in Manuel Davenport's (Philosophy, Texas A & M University) "Poetry, Truth and Phenomenology." Critical of the anti-poetic tradition of Plato and Locke, Davenport advocated a Heideggerian approach to the question of poetic truth. Poetry, he said, shares with technology and philosophy the capacity to reveal Being by enabling us to take into account various aspects of Being which are concealed by our more conventional perspectives — and we have a moral obligation to do this. This supports regionalism, since regional poetry and art reveal Being from unique perspectives. However, he observed that great art also transcends the merely regional. Robert Wicks (University of Wisconsin) "Kitsch and the Comic," noted how kitsch objects often derive their value from reference to an original, combining ordinary use with reference use. Kitsch is connected to hu-

mor when a respected image is satirized through mundane use (e.g., a Madonna image on a face-towel). Kitsch is not the same as bad art. But, insofar as it draws on the temporary impact of the joke, it cannot have the character of great art. When this impact is lost the consumer is ready to buy more kitsch which is, after all, the point. This is an important issue in relation to the question of "regionalism" since many of the "galleries" in Sante Fe serve the tourist's need for kitsch. One of the topics discussed was: can kitsch reveal Being in the way that Davenport argued that regional art reveals Being? Or is kitsch a limiting boundary for the positive evaluation of regionalism?

Another form of context is associated with the issue of "silence." For instance, the silence in a John Cage piece makes us aware of the ambient sound that provides (often unwanted) background to any piece. On Friday afternoon Jon Green (Brigham Young) explored the paradoxes of silence in the arts. He used his focal example of Munch's *The Silent Scream* to show how the absence of sound can magnify expressive qualities of visual symbols. (This case also exemplifies the way that titles can contribute to the constitution of the work; in this case by referring to silence.) Green then pursued parallels between this example, Eisenstein's *Potemkin*, Hitchcock's *The Birds*, Picasso's *Guernica* and Francis Bacon's portraits of Pope Leo. But what is silence? Is there any true silence? Is silence a symbol for anxiety and desolation? There seem to be two paradoxes here: silence emphasizes the emotional impact of the scream, and silence is not silent at all.

Gordon Epperson (University of Arizona) directed us to yet another dimension of context in his "The Problem of Language in the Aesthetics of Music." He noted that not only do musicians pay insufficient attention to theory but philosophers and theoreticians pay insufficient attention to the insights of musicians. These insights are expressed in the writings of some composers (Stravinsky, Bernstein, etc.) and in the shoptalk of performers. Attention to this material would provide data for testing of aesthetic hypotheses.

Perhaps the most immediate sense

of "context" is "the sentences surrounding the text." Todd A. Britsch (Brigham Young University) made us aware of new technologies that would give us easier access to this kind of information. Using a Kurzweil scanner, Britsch had put Arnold Hauser's *Sociology of Art* on disk. From there he was able to create a thorough index of Hauser's work. Also, this system allows the reader to peruse an "expanded window" around the occurrence of the word. He showed us how this can be done with Hauser's use of the word "dialectic."

Stan Godlovitch's "Artists, Programs and Performances" also brought aesthetics into the world of the computer. Godlovitch asked whether Searle's negative conclusions about the computational theory of mind could be analogously applied to creative performing machines. He imagined a Turing-type test played by music judges on the one hand and complex player-pianos run by sophisticated computer programs on the other. Would the winning program "win" in the same sense as the winning program in a computer chess tournament? Well, winning in the second case does not really require judges, and it is not subject to interpretation. Nor is a music competition adversarial in the way a chess game is. Godlovitch notes that winning an artistic competition is a function of the "context of victory," and concludes by rephrasing his question in terms of a debate between those who believe a link between performance and performer qualities is essential and those (aesthetic functionalists) who say that the content of the black box is irrelevant. Otherwise stated: "does the artist have to exert himself . . . develop . . . go through stages . . . ?"

By eliminating context Godlovitch's Turing-Test thought experiment makes us aware of context. Yet, regardless of the answer to Godlovitch's concluding questions, real-life artists do struggle, develop, go through stages—and we often understand their work in terms of this. This was illustrated when, on Saturday, two artists, Jerry West and Cipriano Virgo, were invited to speak to the members of the conference. West used slides of his work to sketch out his artistic biography in terms of the decades of his life (the 50s, 60s, 70s, 80s) and the principle

locations (Sante Fe primarily). Two earlier themes of the conference were picked up again in this talk: kitsch and public art. West saw his early work as a struggle to break away from the world of New Mexico kitsch and to come to terms with the contradictions of New Mexico (e.g., tourism with its emphasis on history and art, and nuclear weapons research). Second, he is well known for a controversial public piece (a bill-board that can be seen by railroad passengers) and has devoted considerable thought to the responsibilities of the artist in public contexts. Virgo, a Mexican-American folk singer, explained the social and cultural context behind his songs (weddings, funerals, etc.).

Thanks are due to Larry H. Peer (Brigham Young), Reyes Garcia (Colorado College), and Peggy Z. Brand (University of Arizona) for organization of the conference, and to Brigham Young University College of Humanities for financial assistance. The location in Sante Fe, with its many fine art galleries (there are those too), the Sante Fe opera, and its Georgia O'Keefe landscapes was, in this writer's view, an excellent choice.

Tom Leddy

## CONFERENCES AND CALLS FOR PAPERS

### The Scholarly Tradition in Chinese Art, Academy for Performing Arts, Dram Theatre, Hong Kong (Oct. 30, 31 and Nov. 1, 1986)

Papers include such topics as "The Scholar in Chinese Society," "The Scholar Painter, His Life and Livelihood," "Poetics, Expression and Painting," "Chinese Calligraphy—Aesthetic Dimension and Social Function." Contact: Friends of the Chinese University Art Gallery of Hong Kong, G.P.O. Box 9861, Hong Kong.

### International Institute of Culture and Communication's Sixth Annual Conference, Philadelphia (October 9–11, 1986)

Themes include: Communication Theory; Research Methodology and Philosophy of Social Science; Interpersonal Interaction; Government,

Industry and Culture; Art as Cultural Artifact. Deadline: **March 3 1986**. Contact: Sari Thomas, Institute of Culture and Communication, Temple University (RTF), Philadelphia, PA 19122.

**Christianity and Literature, Pleasantville (October 11, 1986)**

This conference takes place at Pace University, Pleasantville, New York. Contact: Robert DiYanni, Department of Literature/Communications, Pace University, Pleasantville, NY 10570. The conference is associated with the journal, *Christianity and Literature*.

**The Coexistence among the Avante-gardes, an International Colloquium, Yugoslavia. (October 15-17, 1986)**

The themes of the colloquium are: Theory of the avant-garde; Avant-gardes in Europe up to 1930; "National" Avant-gardes; and Avant-gardes of Yugoslavia. Chairmen will be: Aleksander Flaker (Zagreb), Frane Jerman (Ljubljana), René Paaseron (Paris), Mario Verdone (Rome), and Otto Kolleritsche (Graz.) Contact: Ales Erjavec, Organizing Committee, Drustvo Za Estetiko, Ljubljana, Novi trg 5, 64000, Yugoslavia.

**Lowell Conference on Industrial History, Lowell (October 30-November 1, 1986)**

The theme of the 7th annual conference is "Politics and Industrialization." Contact: Robert Weible, Lowell National Historical Park, 169 Merrimack Street, Lowell, MA 01852 (617) 459-1027.

**Built Form and Culture Research: Purposes in Understanding Socio-cultural Aspects of Built Environment, University of Kansas, Lawrence (Nov. 5-8, 1986)**

The Built Form and Culture Studies Program in the School of Architecture and Urban Design and the Hall Center for the Humanities are sponsoring this second international and interdisciplinary forum and invite submission of abstracts of papers and workshop presentations. Contact: Marilyn Long, Div. of Continuing Education, Univ. of Kansas, Lawrence, KS 66045.

**Women's Caucus for Art, Dallas (Nov. 22, 1986)**

"Opening Doors." The emphasis is on professionalism among women in the visual arts. Location: Dallas Public Library, 1515 Young Street, Dallas, TX 75201. Contact: Gloria Ross, 2408 Rockbrook Court, Plano, TX 75074.

**ACPA Round Table of Philosophy, Bridgeport (December 6, 1986)**

Sacred Heart University, Bridgeport, CT. Prof. Edward Bordeau is Conference Chair and Prof. Domenic Balestra is Program Committee Chair. Please send papers and 10 line abstracts by **Nov. 3, 1986** to Dr. Florence M. Hetzler, Château Rochambeau, Apt. 61, Scarsdale, N.Y. 10583.

**Linguistic Society of America/American Association for Applied Linguistics/American Dialect Society, Hilton Hotel, New York, NY (December 27-30, 1986)**

Contact: Linguistic Society of America, 428 East Preston Street, Baltimore, MD 21202.

**Society of Dance History Scholars, Irvine (February 13-15, 1987)**

To be held at the University of California, Irvine, Irvine, CA. Contact: Program in Dance, University of California, Riverside, CA 92521. One can also obtain the conference papers for the Ninth Annual SDHS Conference at City College, City University of New York, Feb. 14-17, 1986 by sending \$14.00 to Society of Dance History Scholars, c/o Judith Cobau, Theatre Department, Wittenberg University, Springfield, OH 45501.

**Perceiving Nature: How the Humanities, Arts, and Sciences View our World. University of Hawaii, Honolulu (March 20-22, 1987)**

Keynote speakers include Stephen Jay Gould (paleontology) and Wilson Hurley (artist). Papers are invited on such topics as: How do we create our images of the world? What are the cultural and individual factors that influence our percep-

tions of the world? How are our visions of the world affected by the tools we use? Are the images of nature produced by scientists, artists, and humanities complementary, contradictory or unrelated? Can our perceptions of nature be verified? How do our perceptions of nature influence our actions in the world? How have our visions changed and/or progressed through time? Contact: Professor George Simson, Dept. of English, U. of Hawaii, Honolulu, Hawaii 96822 for conference program. Send papers to Diana DeLuca, Ph.D., Assistant Dean, Windward Community College, 45-720 Kealahala Road, Kaneohe, Hawaii 96744. (808) 235-7424. Papers will be chosen on the basis of how well they provide a broad humanistic perspective to the conference theme: multidisciplinary topics are particularly welcome. Papers should appeal to the educated, general audience. Maximum of 10 double-spaced pages.

**Schopenhauer Society, Chicago (April, 1987)**

The North American Division of the Schopenhauer Society announces a call for papers to be presented at its annual meeting with the Central Division of the American Philosophical Association in Chicago. Papers may be on any aspect of Schopenhauer's philosophy. Papers should have a reading time of 20-30 minutes and should be submitted in triplicate, typed and double-spaced. The author's name, with his or her address and the title of the paper, should be submitted on a separate page. The submission **deadline is January 15, 1987**. Papers and inquiries should be sent to David Cartwright, Dept. of Philosophy and Religious Studies, University of Wisconsin-Whitewater, Whitewater, WI 53190. Membership in the NADSS is free of charge and is open to anyone indicating an interest in the philosophy of Arthur Schopenhauer.

**"Revolution, Instability, Change" at the annual conference of Interdisciplinary Nineteenth-Century Studies, San Jose (April 9-10, 1987)**

Contact: Interdisciplinary Nineteenth-Century Studies, 1987 Annual Conference, Department of

English, San Jose State University, San Jose, CA 95192 [see *Notices* for further information about INCS]

**First International Conference on Word and Image, Vrije Universiteit, Amsterdam (April 21-25, 1987).**

The conference is organized jointly by the Faculty of Letters at the Free University, Amsterdam, the Museum Hedendaagse Kunst, Utrecht, and the journal, *Word and Image*, (published by Taylor and Francis Ltd., London). The co-chairpersons of the conference are John Dixon Hunt, senior editor of *Word and Image*, and A. Kibédi Varga, Professor of French at the Vrije Universiteit. Besides two plenary sessions and a reading of poems on pictures (accompanied with slides), the following scholars have accepted invitations to organize a session: Stephen Bann (Kent) Visual Poetics; Carel Blotkamp (Vrije) Contemporary Dutch Art and Literature; Anton Boschloo (Leiden) Mythology and Italian Renaissance Art; Anne-Marie Christin (U. Paris VII) Frontières de L'écriture; Peter Daly (McGill) Emblems; Joan Friedman (Yale Center for British Art) Book Illustration; Jean Pierre Guillermin (U. de Lille III) 19th Century French Art and Literature; Michael Herzfeld (Indiana) Semiotics and Anthropology; Hans Hollander (Technische Hochschule, Aachen) Surrealism; John Hollander (Yale) Ekphrasis; David Nye (Odense) Photography and Literature; Wendy Steiner (Pennsylvania) Ornament in the Arts; A. Kibédi Varga (Vrije) *Ut Pictura Poesis* in 17th Century France; Ilja Veldman (Vrije) 16th and 17th Century Dutch Arts.

The conference fee is Nfl. 300, payable in advance to the Congress Office of the Free University. Contact: First International Conference on Word and Image, Congress Office, Vrije Universiteit, Postbus 7161, 1007 MC AMSTERDAM, The Netherlands.

**Society of Architectural Historians: Annual Meeting, Sheraton-Palace Hotel, San Francisco (April 22-26, 1987)**

Richard Betts, University of Illinois, will be general chair of the meeting. Dell Upton, University of

California, Berkeley, will serve as local chair. Contact: Society for Architectural Historians, Suite 716, 1700 Walnut, Philadelphia, PA 19103-6085.

**American Society for Eighteenth-Century Studies, Cincinnati (April 23-26, 1987)**

The emphasis will be on Federal Americana in a year of several bi-centennials: the Constitutional Convention, the Federalist Papers, and the Northwest Ordinance. Proposals marking important European anniversaries are, of course, also being actively sought. Contact: Edward P. Harris, Department of Germanic Languages and Literature, Mail Location 372, University of Cincinnati, Cincinnati, OH 45221.

**"Postmodernism: Texts, Politics, Instruction." 1987 Conference of the International Association for Philosophy and Literature, University of Kansas (April 30-May 2, 1987)**

The Conference will consist of plenary session with lectures by Richard Bernstein, Kenneth Frampton, and Gayatri Spivak, four panels at which papers will be read, and ten seminars with papers circulated in advance. Papers or proposals for panels or seminars should be submitted to the person directing the session by Nov. 14, 1986. Proposals (or papers accompanied by abstracts) for open sessions should be sent to Gary Shapiro, Department of Philosophy, Lawrence, Kansas 66045 by Nov. 14, 1986. Panels are titled: "Elements of a Postmodern Ethos," "The Concept of Parasitism," "Is There a Postmodern Philosophy of Language?," and "Postmodernist Strategies." Seminars include "The Politics of Postmodernism," "High Art/Popular Art: Dialectics and Genealogies," "Defining Postmodern Poetry," and "Modernism and Postmodernism Across the Arts: Comparative Periodization and Stylistics" among others. Contact: The University of Kansas, Division of Continuing Education, Continuing Education Building, Lawrence, Kansas 66045-2607, or Prof. Hugh Silverman, IAPL Executive Secretary, Department of Philosophy, SUNY at Stony Brook, Stony Brook, NY 11794-3750.

**Society for Cinema Studies, Concordia University, Montreal (May [exact date not known yet], 1987)**

There will be 20 panels, 5 workshops and 2 lunch symposia. Those SCS members who wish to propose papers for the panel topics should send a 500 word proposal or a 10 page paper to the panel chairpersons. Those who wish to participate in the workshops or symposia should contact the workshop coordinators by Dec. 1. Those wishing to propose papers or topics not already covered should send three copies of a 500 word proposal or a completed 10 page paper to the Conference Program Committee Chairperson. Contact: Richard Abel, Chairperson, SCS Conference Program Committee, 1514 29th St., Des Moines, Iowa 50311. (515) 255-8227.

**Context (May 14-16, 1987)**

MOSAIC, a journal for The Interdisciplinary Study of Literature, invites submissions for an international conference to be held at the University of Manitoba. The conference is designed to explore and promote the ways in which insights from other disciplines or areas of research can be used in the study of literature, and vice-versa. It is hoped that the entire range of possible interdisciplinary perspectives will be represented. The deadline for one page abstracts is **September 1, 1986**; finished papers (35 minutes reading time), January 1, 1987. Contact: John J. Teunissen, Program Chairman, c/o MOSAIC, 208 Tier Building, University of Manitoba, Winnipeg, MN Canada R3T 2N2.

**54th Linguistic Institute, Stanford University (June 28-August 7, 1987)**

This institute is sponsored by the Linguistic Society of America and the Association for Computational Linguistics. The theme: "Contextual and Computational Dimensions of Language." It is meant to reflect the ever growing interest in integrating theories of linguistic structure with theories of language processing and models of how language conveys information in context. The aim is to provide a forum in which it is possible to integrate a variety of linguistic

traditions, particularly linguistic theory, computational linguistics, theories of information, discourse analysis, psycholinguistics, sociolinguistics, and artificial intelligence. Director: Ivan A. Sag (Stanford). Contact: 1987 Linguistic Institute, Dept. Ling., Stanford U., Stanford, CA 94305.

**Popular Entertainment as a Reflection of National Identity: An International Symposium (Oct. 9-12, 1987)**

Papers will be welcomed on four major topics: Entertainments (variety, popular theatre, indigenous forms, etc.); Documentation of Entertainment Environments (architecture, design and technology of popular entertainments); Iconography, and Methodology and Resources. Papers are to last no longer than 20 minutes. Submit two copies of each paper as well as a one-page abstract. Deadline: Jan. 1, 1987. Send papers to David Gild, School of the Arts, LIU/Brooklyn Center, University Plaza, Brooklyn, New York 11201-5372. The sponsoring organizations are the American Society for Theatre Research, Theatre Library Association, and the Society of Dance History Scholars.

**XVIII World Congress of Philosophy, Brighton, U.K. (Aug. 21-27, 1988)**

The theme will be "The Philosophical Understanding of Human Beings." The World Congresses of the Federation Internationale des Societes de Philosophie (FISP) are held every five years. This conference will follow the example of the Montreal Congress in combining recognition of the diversity of philosophical issues with the merits of concentration on a central theme. In the title "human beings" may be understood either as subject or as object of "understanding." The central theme will be elaborated in four plenary sessions and two symposia. For each plenary session there will be three invited speakers. There will also be a colloquium commemorating Kant's *Critique of Practical Reason* and a colloquium celebrating the fiftieth anniversary of the death of Husserl. There will be more than fifty sections of contributed papers and a number of round tables and poster sessions. The Plenary sessions

will be: "Human Beings as a Subject-Matter of Philosophy," "Human Beings: Nature, Mind and Community," "History, Society and Person," and "The Present and Future of Humanity." The two symposia will be on "Are there Cultural Universals?," and "Justice and Freedom." Among the sections is listed "Aesthetics and Philosophy of the Arts" and "Translating and Interpreting." The deadline for contributed papers, poster session theses, and proposals for round tables is April 30, 1987. Contact: Congress Secretariat, Conference Services Ltd., 3-5 Bute Street, London SW7 3EY, UK. Telephone 01 584 4226.

**C.S. Peirce Sesquicentennial International Congress, Harvard (Fall, [date unknown] 1989)**

The congress will convene at Harvard University which, with Texas Tech. University, is organizing the event. Contact: Kenneth L. Ketner, Chairperson, Peirce Sesquicentennial International Congress Organizing Committee, Institute for Pragmatism, 304K Library, Texas Tech. University, Lubbock, TX 79409. (809) 742-3128.

**Journal of Speculative Philosophy**

*The Journal of Speculative Philosophy* has put out a call for papers. The journal will emphasize American thought, but will not aim to publish strictly historical studies of American thinkers. The journal will also report developments in Continental philosophy relevant to American philosophical thought. The journal will occasionally publish material on art and literature when it has a bearing on American philosophical thought. The editors are: Carl Hausman, Henry Johnstone, Jr., Carl Vaught, Douglas Anderson, and Robert Corrington. Contact: Department of Philosophy, 246 Sparks Building, The Pennsylvania State University, University Park, PA 16802.

**The Monist**

*The Monist* announces an issue on the topic "Aesthetics and the Histories of the Arts," with papers submitted by June, 1987. Submitted papers should address the relationship between art historical claims (references to the history of one or

more of the artistic media) or art historical methodologies and critical (evaluative or interpretive) judgment. Further information can be obtained from, and papers should be submitted to, Professor John Hospers, the editor of *The Monist*, at The University of Southern California. Prof. Anita Silvers, San Francisco State University, is the guest editor of this issue.

**The Journal of Comparative Literature and Aesthetics (India)**

The Journal of Comparative Literature and Aesthetics is planning a future issue on the aesthetics of the Frankfurt School in its 1986 series. Articles, reviews, and inquiries are welcome. Please write Dr. Ronald Roblin, Department of Philosophy, State University College at Buffalo, 1300 Elmwood Ave., Buffalo, NY 14222.

**SUNY Series in Ancient Philosophy**

Anthony Preuss of the State University of New York, Binghamton will be editing a series on Ancient Philosophy. For purposes of this series, "ancient philosophy" means philosophy written in Greek or Latin before about 500 A.D. The series is open to a wide range of hermeneutic standpoints, and the highest standards of scholarship will be maintained. Citations from Greek may be printed in Greek characters. Monographs are reviewed by leading scholars in the relevant specialization. All manuscript, book proposals, and inquiries should be addressed to: William D. Eastman, SUNY Press, State University Plaza, Albany, NY 12246

**NOTICES**

**Getty Center for the History of Art and the Humanities: 1986-87 Getty Scholars.**

Eleven Getty scholars from the U.S., Netherlands, West Germany, Switzerland, Australia and Canada will be at residence at the Center in Santa Monica during 1986-87. The scholars will be particularly concerned with 17th century Dutch painting and the broader issues of art patronage. The Center expects to collaborate with the Institute for Advanced Study in the Humanities

and Social Sciences (NIAS) in Wassenaar, The Netherlands, which will also have a group of scholars working in sixteenth- and seventeenth-century Dutch painting, and will organize an international research conference on the subject.

### **Brown University Press First Book Prize Awards**

The prize is publication by the Brown University Press through its affiliation with the University Press of New England. The three manuscripts which have been awarded the prize so far are all relevant to aesthetics: "Advance on Chaos: The Sanctifying Imagination of Wallace Stevens" by David M. La Guardia is one example. The manuscript may be in any major field by someone who has not previously published a book length work. Brown University can also offer, through the Andrew W. Mellon Foundation, fellowships for teaching and scholarship at Brown. The manuscript must be submitted in its final form, and must not be under consideration elsewhere while it is at Brown University Press. A single copy of the manuscript, the author's curriculum vitae, and a covering letter stating that the manuscript is being submitted as a candidate for the prize should be sent to: Brown University Press, Box 1881, Providence, RI 02912.

### **Worcester Polytechnic Institute Studies in Science, Technology, and Culture.**

This institute aims to publish monographs, collections of essays, and research tools in interdisciplinary topics which investigate the relationships of science and technology to social and cultural issues and impacts. The series is edited by Lance Schachterle (Chair, Division of Interdisciplinary Affairs and Professor of English, WPI) and Francis C. Lutz (Associate Dean for Projects and Professor of Civil Engineering, WPI). The editors invite proposals in English from beginning and established scholars throughout the world whose research interests focus on how science or technology affects the structure, values, quality or management of our society. The series complements WPI's commitment to interdisciplinary education by providing opportunities to pub-

lish on the widest possible diversity of themes at the intersection of science, technology, and culture. This series will be published by Peter Lang Publishing, Inc., N.Y.

Please send letter describing your proposed submission, along with a brief curriculum vitae to: "Worcester Polytechnic Institute Studies in Science, Technology, and Culture," The Projects Center, Worcester Polytechnic Institute, 100 Institute Road, Worcester, MA 01609.

### **National Humanities Center**

The National Humanities Center announces appointment of 41 fellows for 1986-87. Chosen from more than 550 applicants, they represent 11 fields of study and will come to the Center from 34 colleges and universities in 20 states and 6 nations other than the U.S. The National Humanities Center, located in the Research Triangle Park of North Carolina, is a privately incorporated institute for advanced study in history, literature, philosophy, and other areas of the liberal arts. Fellowships are awarded to scholars for a year in residence at the Center, during which they pursue research and writing on individual projects and also have the opportunity to exchange ideas in seminars, lectures, and conferences.

### **Grant Proposal Preparation**

The Linguistic Society of America has put together a *Handbook for Grant Proposal Preparation*. Copies are available for \$20.00 prepaid from the LSA Secretariat, 1325 18th Street, NW, Suite 211, Washington, DC 20036.

### **Foundation For Philosophy of Creativity**

The purpose of this foundation is to promote research, conferences, and publication related to the nature and uses of creativity. Towards this end it sponsors the Society for Philosophy and Creativity whose goals are to make possible the sharing of research and the exchanging of ideas concerning the nature of creativity. The Society for Philosophy and Creativity consists of four divisions: Eastern (founded 1952), Western (founded 1961), Pacific (founded 1973), and American Academy of Religion (founded 1973). Each division meets once a year with the cor-

responding division of the Americal Philosophical Association and with the American Academy of Religion.

The Foundation's additional activities include: an archive at the Morris Library, Southern Illinois University, Carbondale, Illinois; a monograph series based on the programs of its societies; and conferences dealing with the concept of creativity. Contact: Foundation's Executive Director: Dr. Pete A. Y. Gunter, Department of Philosophy, North Texas State University, Denton, Texas 76203.

### **Institute of Fine Arts, Sante Fe, New Mexico**

The Sante Fe Institute of Fine Arts offers of program of instruction in which artistic skills are developed through work and dialogue with such artists as Richard Diebenkorn (December, 1986), Judy Chicago (April, 1987) and Nathan Oliviera (June, 1987). Tuition per class is \$1,000. Contact: Bobbie Webb Thomas, Director, Sante Fe Institute of Fine Arts, P.O. Box 9608, Sante Fe, N.M. 87504-9608. (505) 983-6157.

### **Free U.S. Government Books Catalog**

Listed are some of the more popular publications from a collection of 16,000 titles. This free 64 page catalog also includes a section on new publications. The catalog lists Government books on research, census information, business, medicine, law and regulations, statistics, foreign trade, manufacturing, and science. Contact: U.S. Government Printing Office, Stop: SM, Washington, D.C. 20401.

### **Interdisciplinary Nineteenth-Century Studies**

INCS is an association formed to bring together scholars in all disciplines. Papers for conferences are solicited at large on a broad topic regarding nineteenth-century culture; they are then organized into small sections, and copies are distributed by section to attendees beforehand. During the conference, sections begin with brief remarks (not readings) about the papers by their authors, leaving the majority of the session time for lively discussions featuring exchanges of views focused by papers which everyone present has had

an opportunity to digest thoroughly. Members receive subscriptions to the journal *Nineteenth-Century Contexts*. Beginning in the spring of 1987, this journal will publish articles, book reviews, and professional notices of all features of nineteenth-century culture, and it will carry announcements and news notes regarding INCS business and other matters of interest to members. Contact: Prof. Richard L. Stein, President, INCS, Department of English, University of Oregon, Eugene, OR 97403. [See *Conferences* for listing of INCS conference.]

### New Graduate Programs in Design

The Fashion Institute of Technology is now offering graduate programs. One is Museum Studies in Costume and Textiles; the other is Museum Studies in Applied Arts (i.e., Decorative Arts). Both are intended to develop professional personnel with interdisciplinary backgrounds in conservation, preservation, historical research, and historical styles. Contact: Fashion Institute of Technology, 227 West 27 Street, New York 10001. Also the Parsons School of Design, 66 Fifth Avenue, New York 10011, and the New School for Social Research, have put together a new graduate program in architecture and design criticism.

### Scholarly Tools

1. A growing number of Kurzweil optical scanners (the type most widely used) are available at universities and commercial printing companies. Rates vary from 25 cents to about \$1.20 a page, depending on the demands of the manuscript operator, and whether the scanner is subsidized by the institution. Kurzweil scanners were priced at about \$35,000 in late 1985. (Less sophisticated scanners are also available in the \$5,000 to \$10,000 range.) The Kurzweil works by incorporating into the scanner's memory the characteristics of the font used in the text to be scanned. It then matches the characters in the document with the memory. When a shape is in doubt, the scanner highlights it and prints a bit image graphic of it on the screen, allowing the operator to determine the correct character. Training a machine to recognize a

font takes from 10 minutes to two hours. Once trained, the machine can scan and prepare machine-readable text at the rate of 30 to 40 seconds per page. [Information made available by the Office of Scholarly Communication and Technology, ACLS, 1717 Massachusetts Ave. NW, Suite 401, Washington D.C., 20036. (202) 328-2431.]

2. A survey of NEH Grantees who use computers for research showed:

- Commercially available software is meeting over half of the demand for software; specially written programs account for the rest. Both types have been about equally successful.
- Most researchers are taking advantage of the versatility of the computer, using it for three or four different functions, such as wordprocessing, comparing texts, analyzing languages, themes or semantics, indexing text, or recording and retrieving information.
- Most researchers are using more than one type of computer. Nearly half are using some combination of personal, mini, and mainframe computers.
- Virtually all of the respondents said they would be glad to share information on their use of computers with other researchers. [Also taken from the Office of Scholarly Communication and Technology Newsletter].

3. The Association of Research Libraries has issued a new paper on *The Changing System of Scholarly Communication*. Copies are available from the Association for \$1.00 per copy, prepaid. Contact: Association of Research Libraries, 1527 New Hampshire Ave., N.W., Washington, D.C. 20036, or Nocola Daval (202) 232-2466.

### Declines in Doctorate Production

*Perspectives*, the newsletter of the American Historical Association, reports (Vol. 25, No. 5, May/June 1986) that there were 616 history doctorate recipients in 1982-3 and 1983-4, as compared to 1,186 in 1973-74. There was also a decrease in the number of bachelor degrees awarded in history from 17,146 in 1981-2 to 16,465 in 1982-3. In the same period there was a drop in English and Literature bachelor degrees awarded, from 24,963 to 24,055. The American Philosophical Association notes in *Proceedings and Ad-*

*dresses* that the number of Philosophy PhD's dropped from 417 in 1974 to 242 in 1983 (pg. 731, June 1986, Vol. 59, 5).

### New Aesthetics Society

There is now an Asian Cinema Studies Society. The society has a newsletter which lists conferences, publications, and film distribution sources in this field. Contact: David Desser, ACSS Treasurer, 2090 FLB/707 S. Mathews, U. of Illinois at Urbana, IL 61801. Dues are \$8.00 for regular, \$5.00 for students. The newsletter editor is Mira Reym Binford, ACSS Newsletter, Quinnipiac College, Box 91, Hamden CT 06518.

### Women's Caucus for Art

This organization has 30 chapters ranging in size from 25 to 750. It has regular conferences and a newsletter. Contact: WCA, National Office, Moore College of Art, 20th and The Parkway, Philadelphia, PA 19103. (215) 854-0922.

## LETTERS TO THE EDITOR

### Conferences

The next meeting of the American Society of Aesthetics will discuss among other topics, the social function of aesthetics. As I will not participate in the debate, and sending my paper would be seen as frivolous (taking into account my Louisville misadventure), allow me to share a few of my observations with you:

- The present situation, especially in the United States where one could spend a whole year attending one conference after another, seems to resemble a true apogee of aesthetics. Nonetheless, every self-conscious scholar specializing in our field should be on the alert even if he/she feels flattered by the popularity of aesthetics and the enjoyment experienced by many adepts of the humanities who deal with the problems of artworks, their production and response to them. For he/she must know that our branch of knowledge has passed its peak already several decades ago. It became firmly established as one of the legitimate and autonomous parts of philosophical enquiry in the 1750-1920 period. The first methodological questions

appeared already before World War I, but aesthetics did not suffer any serious defects and continued to co-exist with philosophy's varied progeny, and in contact with the particular sciences. This relatively peaceful status came to an end in the fifties when the so-called anti-art emerged. Thus, what we witness today can be described only as an institutional burgeoning of aesthetics, a phenomenon which, by the way, has expanded over the whole civilized world and primarily over the most advanced countries, either in the socio-economic or political sense. There now arises the need to exorcise blind gratification and to ask whether the social function is meant to consist only in frequent gatherings of professionals, congresses and journals. I assume that these facts are understood as a result of the *a priori* conceived fundamental meaningfulness and usefulness of aesthetics. But what are these fundamentals?

2. The social aspect of aesthetics, which becomes evident at once, is certainly educational. Speaking more precisely, aesthetics is to inform how to deal with the world of art, past and present. At this point, however, if one is not trapped by phantoms, one faces immediate difficulties. It would be best to leave the task of teaching how to respond to art to experts, i.e., historians and the theorists of the arts, literature, music, theatre, film, etc., and to departments of education which set the principles of suitable approach to children of different ages, and adults, more or less prepared for a symbiosis with the given artistic field. If, in turn, aesthetic education should concern shaping or developing the so-called aesthetic experience, we have to rid ourselves of the burden of apparent self-evidence and recall that this is one of the mootest questions, not only, or primarily because of competing theories which exclude each other, or because of well-grounded doubts whether it is not a figment of the mind. I would say that the most intriguing issue is the origin of this peculiar experience. Is it something that pertains to human biology, remains permanently encoded and as such must be categorised between our dispositions and attitudes, or perhaps it was born in the process of constituting art as the corresponding self-contained and

semi-independent domain of culture and the human mind. This question was tackled incessantly but never answered convincingly. It needs an elaborate treatment which, as a result of stifling stereotypes, cannot be achieved by aesthetics itself, but rather by philosophical and cultural anthropology. Thus, if the educational assets are to be extended onto the problems of the aesthetic appropriation of nature or artifacts, deprived of art characteristics, they call for the support of another branch of knowledge. Which is then the social function specifically bound to aesthetics? At this juncture—none. Are we not at the very outset of such investigations challenged by the ambiguity of what aesthetics essentially is: a philosophy of art, a philosophy of aesthetic experience or still something else? Let us agree that, in accordance with tradition, the "something else" leads to beauty. This category is yet more intricate and equivocal than art and aesthetic experience and for this reason it was almost unanimously abandoned in order to unlearn our bad lessons. Otherwise, when it is explained as an equivalent of *transcendentale* (the epiphany of God), it does not belong to our field but to metaphysics or theology, as is the case of e.g., the Russian *ikona* which is interpreted as a mere illumination of the divine *sacrum*.

3. One can reflect upon the social function of aesthetics from another angle by drawing on the Schillerian idea of a playful being and the domain of art with regard to the eschatological aspects of *homo ludens*. This trend of thought was continued throughout the last two centuries and has fervent adherents also in our times. Herbert Read and Theodor Adorno expressed this view, although differently, while arguing that precisely aesthetic self-awareness can save ailing mankind from its evils. Here again, a number of questions have to be solved before we could offer our approval. Firstly, the rapture of playful man seems to be one of the elements of the enigmatic concept known as the "aesthetic experience," and we do not possess any firm proof that it is playfulness which makes or should constitute the topical core of the phenomenon which ultimately no one was able to elucidate and justify. Secondly, *homo ludens* can be

justly eschewed as someone playing chess or, and this is of decisive importance, as someone relaxing and being entertained by the mass media which, more than often, do not pay attention to aesthetic-artistic values. Thirdly, if we focus on the Schillerian *Formtrieb* or on the negative dialectics enrooted in the aesthetic *Unwahrheit des Wahren* (Adorno), we are compelled to begin asking whether art is really constant. In other words, whether the newest avantgarde (post-modernism) trend consists of a temporary deviation. At any rate, in both cases this is once again a scrutiny which only borders on aesthetics, transcending its territory. Aesthetic eschatology can and should be analyzed by social philosophy against the background of present-day civilizational and cultural transformations. Thus the inherently social function of aesthetics does not stand up to criticism in this context too.

4. There remains the emphasis on anti-aesthetics and the critical examination of aesthetic's endangered position. This is quite a persuasive and lucid option. Such an enterprise calls for the assistance of the philosophy of culture (why were the paradigms abandoned and why do the artistic keys not work anymore?) and for the "social function" of aesthetics to be, first of all, self-therapeutic i.e., to de-mystify its own significance. Perhaps the debate which, I suspect, had to dispel the underlying anxiety of the aestheticians to assuage their uncertainty about their public role and corroborate their social image, will have a successful outcome which I wish to all my dear colleagues. The worst thing would be to confuse real possibilities with dreams.

Stefan Morawski

### Pornography

I would like to address myself to some of the remarks in Hilde Hein's editorial on pornography which appeared in the last issue of the news letter [Volume 6, No. 3, Spring 1986].

Pornography as a policy matter within the ASA and pornography as it relates to society at large are two entirely different matters. I certainly do not believe that people should be unwillingly or unwittingly exposed to displays they find offensive. This is a policy matter for the ASA. Society at large is rarely, if ever, dragged

kicking and screaming into a porno parlour, nor are they forced to view sexually explicit material.

Whether pornography encompasses classic "erotica" and/or violent and sexually aggressive material only is not the issue. Such material can be offensive to both men and women, because of their Victorian morality or because they believe it "degrades and objectifies human beings and invites further injury to them." This last point, the question of whether or not it invites further injury or promotes violent and aggressive behavior, is moot. The Meese Commission declared this to be true, but their findings were not based upon fact. I know of no evidence to lead us to believe that this is the case in Scandinavia, where "pornography" has long been readily available; nor is this the case in Asia with its long history of erotic art.

Pornography has existed and been available for centuries. Clearly pornography is not the problem, nor is it even a symptom. It is merely an excuse on society's part to avoid dealing with the political and socio-economic problems that give rise to frustration, hopelessness and in turn aggression, perpetrated in pecking order.

Bonnie Leal, New York, New York

## JOURNALS

***Metaphor and Symbolic Activity*, a quarterly journal published by Lawrence Erlbaum Associates (Hillsdale, New Jersey). Editor: Howard Pollio; assistant editors: Robert R. Hoffman and Michael K. Smith. Individual subscriptions, \$20.00; Library and institutional subscriptions, \$40.00**

As several theorists have remarked, interest in metaphor as a topic of philosophical inquiry ebbs and flows in direct relation to changes in currents of philosophical thought and dominant views of language and meaning. As we might expect, periods of high interest—such as the present—are also times of intensified theoretical debate. Perhaps it goes without saying that within literary studies, the topic of metaphor has always had a secure place, even as marked changes occur in the theoretical climate of the discipline. Psychology and the other

social sciences present an altogether different picture. Until the past ten years or so, very few psychologists showed any interest whatsoever in metaphor, either as a figure of speech or as a form of conceptualization. Now, the turn toward metaphor has gathered such momentum that metaphor studies are not only acceptable but even respectable within psychology and other social sciences as well. The convergence of two very different (and, in some sense, opposing) tendencies accounts for this quite dramatic change. First, social scientists—and, most particularly, psychologists—have decided that it is possible to apply at least some of their established methods of empirical inquiry to the study of metaphor. This move brings an elusive topic, previously considered out of bounds, within the purview of the discipline proper. (The fact that psychologists and other social scientists disagree about what forms of empirical inquiry yield "valid knowledge" does not diminish the importance of this move). Second, psychology and other social sciences are in a state of upheaval, with conflicts about their nature as "science" running rampant. The legacy of logical empiricism is strong, and so too, allegiance to modes of inquiry identified (sometimes mistakenly) with the natural sciences. But the climate has changed. The impact of Kuhn's formulations and other conceptualizations in contemporary philosophy of science, the growing influence of what may be called the "interpretive science" tradition, interest in the possibilities of ideas originating far beyond the boundaries of social science (for example, concepts of narrative and metaphor)—all these reflect and contribute to the development of a much more open and exploratory spirit, to the emergence of alternative conceptualizations and methodologies, and to renewed enthusiasm for interdisciplinary studies.

The new journal, *Metaphor and Symbolic Activity*, is avowedly interdisciplinary. The editors are psychologists, but the editorial board is comprised of scholars from a wide range of disciplines including poetics, literary criticism, anthropology, philosophy and aesthetics. Max Black, Douglas Berggren, George Lakoff and Mark Johnson are among those listed. However, the

first two issues are certainly weighted toward psychology, with six of eight articles authored by psychologists and two by scholars in literature.

One of the most interesting papers in the group is by Tomlinson (pp. 57-80) who draws on Lakoff and Johnson's formulations (in *Metaphors We Live By*) to analyse the form and function of metaphors used by professional writers in describing their composing processes. Metaphors of cooking, mining, gardening and hunting/fishing are prevalent; Tomlinson shows that each emphasizes and suppresses different aspects of the writing process. Nilsen (pp. 127-138), also identified with an English department, distinguishes among various types of tension in metaphors, and explores the nature of ground in "far-fetched" metaphor.

The six papers by psychologists vary in scope as well as focus. Palermo (pp. 5-24) begins by pointing out that ambiguity is a much more pervasive aspect of our psychological lives than is generally recognized, and proposes that individuals develop "theories of the world" that provide a basis for assigning meaning to otherwise ambiguous events. Extending this conceptualization to considerations of metaphor, Palermo presents arguments and research findings bearing on children's developing interpretation of figurative expressions. Kennedy and Domander's (pp. 109-126) article represents a continuation of Kennedy's work on blind people's ability to make pictures with the aid of a raised-line drawing kit. Emphasis here is on what Kennedy terms "metaphoric" drawings—drawings containing elements that are intended as non-literal depictions, e.g. curved spokes of a wheel symbolizing motion. The detailed description of depictive devices used by the blind raises important questions about non-verbal symbolization more generally. Like Palermo's paper, this article places consideration of metaphor in the context of broader questions about human knowing.

In her paper, Kemper (pp. 43-56) reports two experiments on adults' comprehension of metaphorically-toned idiomatic expressions such as "He spilled the beans." This research was designed to explore

how certain contextual factors affect the comprehension of figurative as contrasted with literal expressions. On a different tack altogether, Fine and Lockwood (pp. 139-152) ask whether there is a relationship between aspects of "cognitive style" and frequency of metaphor use; findings indicate that more flexibility in cognitive style tends to go along with more effective and frequent use of metaphor, but the implications of the findings are not drawn out. Honeck's (pp. 25-42) article, "Verbal Materials in Research on Figurative Language," is important for those engaged in—or drawing upon—empirical laboratory research; the discussion is not likely to be of great interest to others, however.

MacKay (pp. 87-107) sets out to investigate the prevalence of personification and spatial metaphors in a central sphere of culture: literature written for children and adults. In a lively and substantive discussion, he argues that personification is the prototypical metaphor. Analysis of poetry written for children and for adults provides evidence that personifications are more common than spatial metaphors in both kinds of poetry, and relatively more frequent in that written for children. A range of issues is explored, including the specific cultural meanings of personification in children's literature (bearing on issues of sex-role stereotypes), disguised personifications, and the tendency to personify the most abstract of all subjects—theories.

Clearly, *Metaphor and Symbolic Activity* intends to provide a forum for sharing findings and debating viewpoints. As indicated earlier, demarcation of metaphor as a field of inquiry represents a certain theoretical commitment—at the very least, to a view of metaphorizing as a crucially significant human activity, not readily reducible to other uses of language or forms of thought. But no overall theoretical position is taken in the initial editorial, or indeed reflected in the selection of articles comprising the first two issues. What comes through, then, is a spirit of openness (indeed, a commitment to pluralism) rather than a specific point of view. Depending on one's proclivities, this can be seen as a strength or a weakness.

In the future there will be a regular column on "metaphorical issues"

by linguist George Lakoff. Book reviews will also be a regular feature. In my view, the journal would be stronger—and of wider interest—if more emphasis and space were given to in-depth conceptual discussion, and if the promise of a genuinely interdisciplinary approach to metaphor and symbolic activity were more fully realized. I believe that these directions will take shape in the next phases of development. In any event, *Metaphor and Symbolic Activity* is an important new publication that should be in every university library.

Margery B. Franklin,  
(Psychology, Sarah Lawrence  
College)

### Rivista di Estetica

This journal is edited under the direction of a board (among whom are Prof. Luigi Pareyson, Prof. Luciano Anceschi, and Gianni Vattimo) which represents several Italian "schools" of aesthetics (such as Turin, Bologna, Milan, Rome). In the thirty years of its life (it was founded in 1956 by Luigi Stefanini and Luigi Pareyson), the "Rivista di Estetica" has covered the main developments of the Italian aesthetic research after the period of Croceanism. The journal also promotes an active theoretical dialogue between Italian scholars and their foreign colleagues. In the frequent special issues on theoretical topics (such as: tradition, innovation, postmodernism; hermeneutics and deconstruction; myth, metaphor and interpretation; etc.) it has published contributions by leading foreign scholars (Gadamer, Margolis, Rorty, Derrida, Lyotard); many of these contributions are published in their original version (English, French, German, Spanish), in order to reach a wider international audience. Contact: Gianni Vattimo: Rosenberg and Sellier, Editori in Torino, 10123 Torino, Italia, Via Andrea Doria 14.

### ACTIVE AESTHETICIANS

#### Joseph Margolis

Received an ACLS Special Grant for Collaborative Activities and New Exchanges in the Humanities and Social Sciences.

#### Allan Casebier

Trustee of ASA, attended an English-language session of the Scandinavian Aesthetics Society's annual meeting at Upsaala on Friday May 23, 1986. Prof. Casebier was in Sweden to present an invited paper at the Svensk FilmInstitut in Stockholm in connection with their retrospective of the films of Akira Kurosawa entitled "Kurosawa in the Eye of a Theoretical Storm," on May 27.

#### Jean Gabbert Harrell

Published *Soundtracks: A Study of Auditory Perception, Memory, and Valuation*. (Prometheus Books), and is solicitor and editor of an English translation by Adam Czerniawski of Roman Ingarden's *The Work of Music and the Problem of Identity* (University of California Press.)

#### John C. Jacobs

Received the Translation Center Award from the Translation Center at Columbia University for his translation of *The Fables of Odo of Cheriton* (Syracuse University Press, 1985).

#### T. R. Martland

Writes from Cold Hill Farm in East Ryegate VT that he was appointed as Jeanette K. Watson Visiting Professor of Religion at Syracuse University for the Spring Semester of 1987. He is currently a member of the Steering Committee of the Eastern Division of our society and on sabbatical leave from SUNY/Albany's Department of Philosophy.

### DECEASED AESTHETICIAN

#### Francis Xavier Coleman

47, professor of philosophy, Boston University. Prof. Coleman was born in St. Louis Mo., received his B.A. from the University of Miami in 1960 and his doctorate from Johns Hopkins in 1963. He also studied at the Miami Conservatory of Music and the Sorbonne of Paris. In 1965 he began teaching in the department of philosophy at the University of Pittsburgh. He moved to Boston University in 1970 where he was appointed a full professor in 1981. He was director of graduate

studies in the department of philosophy between 1975 and 1980 and chairman from 1984 until his death. His work in aesthetics was widely known. These include his books: *The Aesthetic Thought of the French Enlightenment*, and *The Harmony of Reason: A Study of Kant's Aesthetics*. A memorial service will be held at Boston University some time in the fall.

## GRANTS AND FELLOWSHIPS AVAILABLE

### Columbia University Society of Fellows in the Humanities

This society, with grants from the Andrew W. Mellon Foundation and the William R. Kenan Trust, will appoint a number of post-doctoral fellows in the humanities for the academic year 1987-88. The appointment carries with it the expectation of renewal for a second year. Fellows newly appointed for 1987-88 must have received the Ph.D. between January 1, 1985 and July 1, 1987. The stipend will be \$26,000, one half for independent research and one half for teaching in the undergraduate program in general education. Additional funds are available to support research. Contact: Director, Society of Fellows in the Humanities, Heyman Center for the Humanities, Box 100 Central Mail Room, Columbia University, New York, New York 10027. Deadline for completed application forms: Oct. 15, 1986.

### National Humanities Center

The National Humanities Center is granting a number of fellowships. The deadline for application is Oct. 15. Contact: Kent R. Mullikin, Assistant Director, National Humanities Center, 7 Alexander Drive, Research Triangle Park, North Carolina 27709.

### 1985-86 Clifford Prize

The James L. Clifford Prize carries an award of \$300 and goes to the best nominated article, an outstanding study of some aspect of eighteenth century culture, interesting to any eighteenth-century specialist, regardless of discipline. The article should not be longer than 7,500 words and must have appeared in print in a journal, festschrift, or

other serial publication between July 1985 and June 1986. The article may be nominated by a member of the Society, or by its author. Deadline: February 1, 1987. The winning author must be a member of the American Society for Eighteenth-Century Studies at the time of the award. Contact: ASECS, R.G. Peterson, Executive Secretary, St. Olaf College, Northfield, MN 55057. (507) 663-3488.

### Brown Library: Long-Term Fellowships

The John Carter Brown Library will offer in 1986-87 one or two long-term Research Fellowships for periods of six or twelve months. Funded by the NEH, these fellowships will carry stipends of \$13,750 or \$27,500. Contact: The Director, The John Carter Brown Library, Box 1894, Providence, RI 02912. Deadline: February 1, 1986.

### ACLS

The American Council of Learned Societies in a national competition awarded fellowships to recent recipients of the Ph.D. for research in the humanities and related social sciences. Two examples are: Robin May Scott, Assistant Professor of Philosophy, University of Louisville, "Cognition and Eros—towards a new theory of objectivity" and Susan E. Shapiro, Assistant Professor of Religion, Syracuse University, "Recovering the Sacred—Hermeneutics and Theology after the Holocaust."

The ACLS also awarded fellowships to non-recent Ph.D.s. These include: Samuel Y. Edgerton, Jr., Amos Lawrence Professor of Art, Williams College, "The Influence of Renaissance Art on the Rise of Modern Science," and Timothy James Reiss, Professor of French and Comparative Literature, Emory University, "The Meaning of Literature."

### National Endowment for the Humanities

New edition of the *NEH Overview of Endowment Programs* is now available. All 42 programs are included, as are a revised staff directory, a list of state humanities councils, and a list of other free NEH publications. Application deadline dates through 1987 are now listed.

Contact for a free copy: July 1986 Overview, Room 409, National Endowment for the Humanities, 1100 Pennsylvania Ave., NW, Washington D.C., 20506. (202) 786-0438.

### United States Institute of Peace

This is an independent, nonprofit corporation established by Act of Congress in 1984 to serve the people and the government through the widest possible range of education and training, basic and applied research opportunities, and peace information services on the means to promote international peace and the resolution of conflicts among the nations and peoples of the world without recourse to violence. The institute is governed by a fifteen-member board include four ex officio members who represent agencies of the U.S. Government, and eleven individuals appointed from outside the federal service by the President and confirmed by the Senate. The Institute is entirely funded by federal appropriations, currently at 4 million dollars. Contact: United States Institute of Peace, 730 Jackson Place, N.W., Washington D.C. 20503. (202) 789-5700.

## WASHINGTON UPDATE

### Lynne Cheney: New Chairperson of NEH

The National Humanities Alliance's Newsletter "The Alliance" notifies us that on May 20 the Senate Labor and Human Resources committee nominated Lynne Cheney, formerly senior editor of *The Washingtonian*, with a Ph.D. in nineteenth-century British literature, as the Chairperson (Cheney prefers "Chairman") of the National Endowment for the Humanities. A hearing concerning her nomination took place on May 12. At this hearing Cheney claimed that the humanities "provide the intellectual underpinnings for our values as a civilization" and that "the mission of the National Endowment for the Humanities is important and its responsibilities large." She pressed support for the peer review system saying that it is the "finest possible way to judge" quality of applications. She hopes to draw on scholars to make humanities a more central part of American life, increasing public awareness and appreciation

for the humanities. On May 21 the U.S. Senate unanimously confirmed Cheney as chair of the NEH. She was sworn in on May 23.

On June 10 Cheney met with NHA President Sam Gammon and NHA Executive Director, Adler. There, she said that the "American taxpayers are (her) constituents" and stated that she would encourage the public and scholarly sides of the humanities to work together. In a June 12 *New York Times* interview she said "The endowment must look for ways to foster a greater awareness of our heritage of history, literature and philosophy." But she also indicated in other interviews that she was open to funding of projects that are not "mainstream." On July 17 she met with leaders of twenty member organizations of the NHA where she noted that, although there was a declining number of humanities majors in the colleges, recent research shows that many major companies are interested in liberal arts graduates as corporate managers. She expressed plans to use television to reach a broad audience for the Humanities.

#### **NEH Appropriations**

On July 24 the House Appropriations Committee reported a bill to the House of Representatives that recommends funding levels for NEH equal to FY 1986 appropriations prior to across-the-board cuts imposed by the Gramm-Rudman-Hillings legislation: \$138,641,000. This is the minimum appropriation level NHA had urged the committee to set for the coming fiscal year. The House of Representatives approved the bill on July 31. The Senate Interior Appropriations Subcommittee approved lower levels than the House on August 7, and the full Senate should complete action on the bill in early September. The Administration proposal for FY 1987 funding of NEH is \$126,440,000.

The House bill continues funding for programs in which the Administration had requested cuts—media, museums and libraries. The house committee report commends the NEH preservation program and encourages the Endowment to increase its emphasis on preserving rare books and manuscripts. The Committee singled out challenge grants as an important component of long-

term stability and growth for humanities institutions.

#### **National Endowment Awards 21.5 million in Challenge Grants**

The National Endowment for the Arts has awarded \$21.5 million in challenge grants to 63 arts institutions which include the San Francisco Exploratorium, the Los Angeles County Museum of Art, and the San Jose Cleveland Ballet, among others. The funds are expected to collect an additional \$160 million in matching funds from private donors.

#### **Library of Congress Cuts Probably to be Restored**

Sen. Robert Byrd (D-WV) added an amendment to the Urgent Supplemental Appropriation bill to restore funding for the rest of the 1986 fiscal year (which ends Oct. 1) for the Library of Congress. The \$1,000,000 appropriation, which will restore public hours and pay for cataloging and acquisitions for the next several months, came out of funds appropriated for restoration of the west front of the Capitol.

#### **New Executive Director for Humanities Federation**

Jamil S. Zainaldin has been appointed the new executive director for the National Federation of State Humanities Councils. The Federation is the national service organization for the state humanities councils. It will move its headquarters in June from Minneapolis, Minnesota, to: 1012 14th St., N.W., Suite 1207, Washington DC 20005. The Federation represents the 53 member organizations to the public, the academic community, and to the Congress. It organizes regional and national meetings on topics of concern to the members and provides publications and research on topics relating to public programs in the humanities. Zainaldin is a specialist in social and legal history, having published *Law in American Society* in 1980.

The American Society for Aesthetics Newsletter is published three times a year by the American Society for Aesthetics, C. W. Post Campus of Long Island University, P. O. Greenvale, New York 11548. The Newsletter is distributed free to ASA members. Materials to be considered for inclusion in the Newsletter should be sent to either of the editors: Prof. Hilde Hein (Dept. of Philosophy, Holy Cross College, Worcester, Mass 01610) and Prof. Thomas Leddy (Dept. of Philosophy, San Jose State University, One Washington Square, San Jose, CA 95192.)

We are happy to receive reports on aesthetics conferences, letters to the editor, reviews of new journals, information about activities of aestheticians, information about future conferences, reports on the activities of other aesthetics organizations or on aesthetics activity in foreign countries. Deadlines for material are Sept. 1, Jan. 1, and May 1. Materials should be directed toward publication about six weeks after the deadlines.

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Mystery Quizzes

*The American Society for Aesthetics*

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