highlighting major areas of confluence of Whitehead’s thought with contemporary analytic thought as well as current contemporary Continental thought represented by Gadamer, Foucault and Habermas. However, Lucas argues cogently that Whitehead avoids, as do the major classic American philosophers, the prevalent bifurcation in contemporary Continental philosophy between cultural studies, the social sciences and the philosophy of person and logic, epistemology and the hard sciences.

These volumes clearly demonstrate strong affinities between Whitehead and major classic American philosophers. They also issue a call, I believe, to a program of critical historical analysis so that figures such as Royce and also James and Dewey can be restored to a central historical place as well as seen as providing novel insights for many of the significant issues in contemporary philosophical discussion.

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Dewey would have loved Art and Engagement. Listen: "Appreciation does not emanate from a mental beacon trained on an object of art. Rather an essential reciprocity binds object and appreciator as they act on and respond to each other through an indivisible interplay of forces. Appreciative perception is not merely a psychological act nor even an exclusively personal one. It rests on a mutual engagement of person and object that is both active and receptive on every side" (45). The title Art and Engagement indicates the thesis of the book: art results from an engagement between object and subject. Berleant rejects the disinterested aesthetics that has been dominant since the Enlightenment, and the Cartesian metaphysics on which it rests. He favors instead an aesthetics of participation based on a metaphysics that acknowledges the union of knower and known. Aesthetic engagement includes integration of all of the senses in aesthetic perception, a continuity with ordinary life including the fortuitousness as well as the objects of ordinary life, and the union of participator and objects—art is a situation not an object.

Clearly, this new aesthetics is in the tradition of Dewey: Berleant grapples with the big questions in aesthetics: How is art related to life? What does art reveal about the world and ourselves? How should we approach art? Berleant incorporates the ideas of thinkers like Dewey, James, and Buchler, as well as the insights of psychology of perception, some continental philosophy, Japanese notion of 'ma' and quantum mechanics. The most exhilarating aspect of Arnold Berleant's beautifully written book is that he ties all of these ideas together and makes each under-
standable through the others.

Professor Berleant outlines the basics of this new view, then, as in Langer's *Feeling and Form*, he uses painting, music, dance, literature, and other arts in succeeding chapters to illuminate and make his theories concrete. In addition each art is used to highlight some particular aspect of engagement, e.g., creation in music and appreciation in literature. Berleant's prime example of the correct way to participate in landscape painting comes from a passage quoted at length from Henry James' *The Ambassadors*. (James learned much from his association with the painter John LaFarge and it shows in this wonderful passage.) Strether's has seen a painting of a French countryside but now he enters the painting: "He had taken the train...to a station...to give the whole [day] ...to that French ruralism, with its cool special green, into which he had hitherto looked only through the little oblong window of the picture-frame..." (67). Berleant's use of this passage is nothing short of brilliant. James' captures the idea of aesthetic engagement with a landscape and with a painting precisely, and Berleant recognizes its philosophical implications. Berleant is not simply rehashing the ideas of Dewey, Buchler, William, and Henry James, but he uses their ideas as springboards for his own ideas. He is pushing the frontier forward using W. James' psychology to investigate the ontology of music (Ch.6), Buchler's ontology to understand literature (Ch. 5), and H. James's novels to understand landscape painting. Isn't that the best tribute you can give to these American philosophers? Should SAAP be spending more time exploring philosophers like Berleant who are building on the ideas of the great American philosophers? *My book review of the aesthetic theory in this book will appear in the Journal of Aesthetics and Art Criticism, Fall, 1991.*

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Books to be reviewed; note: reviewers are needed for ***books:

Harris, The Philosophy of Alaine Locke
Seigfried, James’s Radical Reconstruction of Philosophy
Aboulafia, Philosophy, Social Theory and the Thought Mead
Murphy, Pragmatism from Peirce to Dewey

****Michael, Emerson and Skepticism
Morris, Process Philosophy and Ideology: Whitehead/Hartshorne
Goodman, American Philosophy and the Romantic Tradition
Paringer, John Dewey and the Paradox of Liberal Reform
Morris, Young Jonathan Edwards
West, The American Evasion of Philosophy
Lee, The Philosophical Theology of Jonathan Edwards
Westbrook, John Dewey and American Democracy

*****Oppenheim, Royce's Mature Philosophy of Religion
*****Boisvert, Dewey's Metaphysics
*****Deledalle, Charles S. Peirce: An Intellectual Biography

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