

the same subjects, could be found. On the whole, the selections contain some of the most exciting prose found in publications such as *Atlantic Monthly*, *Harpers*, *The New Republic*, and *The New York Review of Books*. The various articles tend not to dwell on abstract points; they are written primarily by living Americans (such as Ramsey Clark, Liz Smith, John Kenneth Galbraith, Ralph Nader, and Kenneth Keniston). For the most part, they formulate their arguments in such a way that laying bare the philosophical substructure and content is not a difficult task. Moreover, the one to six pages of introduction (before each chapter) tend to focus the respective issues and to provide a context within which particular points of view can be understood. Besides being understandable, the variety of selections in this book seem powerful enough to force the student to become involved; they virtually *demand* that he ask, and answer, questions which are his own.

Given the topics discussed in *Contemporary Moral Issues*, the book would seem to be excellent for courses in social philosophy, contemporary ethical philosophy, and contemporary introduction to philosophy. Apart from its philosophical appeal, this volume might be of particular interest to students in psychology, sociology, and political science, who need a basis for a methodological, conceptual, and ethical evaluation of the issues studied in their own disciplines. Since the collection is so readable, it would probably also work well for students who are hard to motivate, and who are disinterested in works by more traditional authors of philosophy. Finally, the book might be useful for those students who might never take a philosophy course again, and who might simply want to "fulfill a requirement"; in this case, the Girvetz volume would provide them with a critical and contemporary approach to some important questions that all of us, eventually, will have to answer.

— K. Shrader-Frechette

MILTON C. NAHM. *Readings in Philosophy of Art and Aesthetics*. Englewood Cliffs, NJ: Prentice-Hall, 1975. Pp. 587. \$12.95, hardbound.

Designing a course in aesthetics and selecting an appropriate text depend largely upon the kind of institution at which one teaches and the student body from which one draws interested students. If, for example, the departments of music, drama, visual art, and so on do not offer introductory courses in appreciation, there may be a need on your campus for a philosophical introduction to appreciation, from which students may move to the more specialized courses offered by other departments. We have offered a course of this kind at the University of Nebraska at Omaha with mixed results. Such a course has as its focus not philosophy but the arts and the philosophical text must be supplemented with actual experiences in the arts. The distinction between programs with a large number of philosophy students and those which serve a more general audience is also an important factor. The former may well support a junior/senior level course that has some prerequisite in philosophy. For programs with relatively few philosophy students, however, the junior/senior level course serves as an introduction to philosophy and attracts students with a wide range of backgrounds.

For either graduate level courses or junior/senior level courses that have some philosophical prerequisite, the collection of readings is a suitable text and the collection that follows an historical pattern, as this one does, is especially appropriate. It contributes greater insight into philosophers with whom students are already familiar and provides an historical perspective on the themes usually dealt with by topical collections of readings. For courses that serve as an introduction, however, the collection of readings is less appropriate than a work by a single author. Students with little or no background in philosophy and/or the arts

often find it quite difficult to deal with the variety of styles offered by several authors in addition to material that is quite different from that which they regularly consider.

Among collections of essays in aesthetics there are at least three kinds; those that deal with a single topic, those that deal with a variety of topics, and those that present an historical rather than topical perspective.<sup>1</sup> Professor Nahm's *Readings in the Philosophy of Art and Aesthetics* is one of a half-dozen or so that present an historical perspective.<sup>2</sup> It is distinguished from the others by the addition of several theories and a loose thematic unity. Chapter two includes a number of pre-Socratic figures—Empedocles, Pythagoras, Heraclitus, Democritus, and the Sophists. Chapter seven, dealing with the Renaissance, includes selections from Leone Ebreo and Leonardo da Vinci. Chapter eight deals with Descartes, Spinoza, and Leibniz, three figures often missing from historical collections, although not from histories of aesthetics.<sup>3</sup> Other figures not included in other anthologies are: Deijoo, Dionysius the Areopagite, and George Puttenham.

Professor Nahm has written helpful introductory comments for each chapter and a brief introduction to each author. In addition to the selections from historical figures, Nahm judiciously utilizes essays by more recent authors in several sections of the collection. In Chapter five on Aristotle's theory of catharsis, for example, Nahm includes brief comments by Ingram Bywater, John Milton, Johann Wolfgang von Goethe, Edward Zeller, S. H. Butcher, Gerald Frank Else, and Nahm himself. Again, in Chapter thirteen, Nahm includes brief essays on criticism by Edward Morgan Forster, Katherine Gilbert, and himself. In addition to the Nahm essays mentioned above, he also includes one of his previously published papers in Chapter twelve and another as a part of the introduction.<sup>4</sup> Other of Professor Nahm's papers might have also been included.<sup>5</sup>

The following synopsis indicates the basic content of the book, divided into seven parts. The first part deals with Greek philosophies of art and includes chapters on Pre-Socratic thought, Plato, Aristotle, and Aristotle's theory of catharsis. Part two (Hellenist and Medieval Philosophies of Art) consists of a single chapter which incorporates selections from Longinus, Plotinus, St. Augustine, St. Thomas Aquinas, and others. Two Renaissance writers are selected for consideration in Part three, Leone Ebreo and Leonardo da Vinci. Part four deals with the Continental Rationalists—Descartes, Spinoza, and Leibniz. The eighteenth century comprises the fifth part and includes two chapters, one on taste and another on genius. Selections from Alexander Gerard and Kant are included in both chapters. Part six is entitled "Some Post-Kantian Aestheticians" and includes relatively long selections from Schiller, Hegel, Schopenhauer, and Nietzsche. The last part of the book focuses upon the broad issue of expression, first as that is related to the work of art (Chapter twelve) and then as expression is related to criticism (Chapter thirteen). Croce is the central figure of Part seven.

Several additional comments are in order. First, Nahm considers his anthology to be a collection of classical writings. "This appeared to me to be a desirable end in terms of my own interpretation of 'classical,' which has less to do with the fact that a writing has endured than that it has endured because it has exerted a profound and fruitful influence upon speculation." Most of these selections are more than mere snatches of someone's work—they are of sufficient length to enable the student to consider the author's theory in considerable depth. Around this core Nahm adds many of the essays and fragments mentioned above. Such an orientation excludes contemporary approaches to aesthetics, especially work in the linguistic and phenomenological traditions.<sup>6</sup>

Second, although the essays in Nahm's collection are historical, they also focus roughly upon a set of common themes. The distinction between the philosophy of art and the aesthetic is maintained, but in both areas Nahm is concerned with freedom in art. "Imitation and imagination, making and creating, taste and criticism, 'art for art's sake' and expression—all, it seemed to me, were primarily assumptions and arguments concerning freedom in art and fine art." This work provides insight into both these basic themes and their historical development.

Finally, it is to the advantage of those who teach aesthetics to have a large number of texts from which to choose. Some would argue that the market is already glutted, but that seems more of an economic evaluation than an academic one. Also, teaching is not something one masters when one finds the ultimate design and the perfect text. Teaching can be done well in a variety of ways and a change in approach often keeps the subject alive for the teacher and exciting for the students. Thus, new texts in aesthetics ought to be encouraged because they offer new ways of designing courses and fresh approaches to the subject.

— William L. Blizek

1. For example, single topic books include: *The Black Aesthetic*, edited by Addison Gayle, Jr.; *Creativity in the Arts*, edited by Vincent Tomas; *Aesthetics in Twentieth-Century Poland*, edited by Harrell and Wienzianska; and *Marxism and Art*, edited by Berel Lang and Forrest Williams. Multi-topic books include: *Aesthetics*, edited by Jerome Stolnitz; *Art and Philosophy*, edited by Sidney Hook; *A Modern Book of Esthetics*, edited by Melvin Rader; *Problems in Aesthetics*, edited by Morris Weitz; and *Introductory Readings in Aesthetics*, edited by John Hospers.

2. See, for examples: *Critical Theory Since Plato*, edited by Hazard Adams; *Philosophies of Beauty*, edited by E. F. Carritt; *Philosophies of Art and Beauty*, edited by Hofstadter and Kuhns; *Perspectives in Aesthetics*, edited by Peyton Richter; *What is Art?*, edited by

Alexander Sesonske; and *Philosophy of Art and Aesthetics*, edited by Tillman and Cahn.

3. See: Monroe Beardsley, *Aesthetics From Classical Greece to the Present*; Bernard Bosanquet, *A History of Aesthetic*; and Katharine Gilbert and Helmut Kuhn, *A History of Esthetics*.

4. "The Theological Background of the Theory of the Artist as Creator," *The Journal of the History of Ideas*, vol. VIII, no. 3 (June, 1947), pp. 363-372; and "Structure and the Judgment of Art," *The Journal of Philosophy*, vol. XLV, no. 25 (December 2, 1948), pp. 684-694.

5. For example: "Form in Art" and "The Function of Art," in *Art: A Bryn Mawr Symposium*; "Genius and the Aesthetic Relation of the Arts," *JAAC* (Sept. 1950); "The Philosophy of Aesthetic Expression," *JAAC* (June, 1955); "Freedom and Aesthetic Value," *Proceedings of the 12th International Congress of Philosophy*; or "The Education of Taste and Some Problems of Criticism," *Arts Forum* (November, 1965).

6. The linguistic tradition is well represented by: *Philosophy Looks at the Arts*, edited by Joseph Margolis; *Language and Aesthetics*, edited by B. R. Tilghman; *Aesthetics*, edited by Francis J. Coleman; *Aesthetics and Language*, edited by William Elton; and *Contemporary Aesthetics*, edited by Matthew Lipman. The phenomenological tradition is represented by *Aesthetics*, edited by Harold Osborne.

ISRAEL SCHEFFLER. *Reason and Teaching*. Indianapolis, IN: Bobbs-Merill, 1973, pp. 203. \$8.95 hardbound, \$5.95 paperbound.

*Reason and Teaching* is the first volume of a new International Library of the Philosophy of Education. It consists of sixteen essays written by Israel Scheffler over the last seventeen years and includes four previously unpublished papers. The topics are diverse, and though some papers treat issues as topical as behaviorism, educational relevance, and Ryle's category mistakes, all are of considerable interest to educational theorists, thoughtful educators and the reflective general reader alike.