

choice of either unity or diversity but would describe how these two categories intersect. Such a principle could incorporate the contribution of postmodern theorists within a paradigm of knowledge that recognizes at least the possibility of completing the edifice of enlightenment (36).

In undertaking to ratify this thesis, Jones engages Bloch with such thinkers as Derrida, Foucault, Habermas, Heidegger, Kant, and others, in relation to such themes as space, language, aesthetics, and so on. In the main, these engagements are highly successful and illuminating, and to my mind Jones effectively vindicates his argument that Bloch can be read as a (post)modern thinker who offers us a way out of the modernist/postmodernist impasse. His writing is lively and pellucid (no small feat given Bloch's notoriously difficult and allusive prose style), the digressions stimulating, and his main arguments convincingly prosecuted. It is to be hoped that this book will convince many readers to discover Bloch's work and not to relegate it to the dust-heap of history in the rush to embrace postmodernity orthodoxy, during an age in which 'hope' has become almost a forgotten concept.

References

Geoghegan, Vincent. *Ernst Bloch*, New York, Routledge, 1996.

Hudson, Wayne. *The Marxist Philosophy of Ernst Bloch*, London, MacMillan, 1982.

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Encyclopedia of Aesthetics

MICHAEL KELLY, ed. in chief

New York, Oxford University Press, 1998; four volumes., 2,240 p.

This major reference work, published last August, has been in progress for well over two years. The work was initially expected to appear in two volumes, with a total length of approximately 1,800 pages, to be published by Garland Press. These expectations changed as the work progressed. Established scholars from numerous countries contributed a total of some six hundred articles written just for this work. Each article was refereed by members of the editorial board, which consists of forty-one members and reads like a Who's Who of contemporary aesthetics and literary theory, including, for example, Pierre Bourdieu, Stanley Cavell, Arthur C. Danto,

George Dickie, Paul Guyer, Joseph Margolis, Mary Mothersill, Alexander Nehamas, Anita Silvers Albrecht Wellmer, and Richard Wollheim. The list of contributors is no less impressive, and the quality of the individual articles is consistently high. (Three current members of the CSH contributed articles: Bruce Baugh, "Rock Music," Jean Grondin, "Gadamer and the Truth of Art," and Jeff Mitscherling, "Ingarden.") Each article is generally two to three thousand words in length, accompanied by a bibliography of primary and secondary sources in currently available editions.

As described in Oxford University Press' promotional pamphlet:

This encyclopedia meets two research needs. It provides in-depth historical coverage of significant ideas, concepts, theories, and figures in the field. At the same time, it offers a guide to the arts in human life — art as a product of culture, a source of meaning, an instrument of ideology, a record of popular expression, and an aspect of human experience that touches all corners of society.... It surveys centuries of philosophical questions about art — from multi-article entries on Aristotle, Plato, Hegel, Nietzsche, and other important figures to concise, clearly written introductions to such essential concepts as Truth, Value, and Beauty. It also explores every major school of critical thought about art. For example: four articles from different perspectives examine how Feminism has transformed the way art is understood and judged. Six articles comprise the entry on Politics — examining the historic tension between artistic creation and political engagement or the impact of such crises as AIDS on the making of art. Other articles illuminate the different meanings and uses of such key terms as Narrative, Representation, and Nature.

A brief list of contributors and titles for some of the above categories will give some indication of the thoroughness and generally high quality of the work as a whole. Contributions for Plato include Christopher Janaway's "Survey of [Plato's] Thought," Paul Woodruff's "Plato on Mimesis" and "Plato's Use of Poetry," and Julius Moravcsik's "Plato on the Effects of Art" and "Plato and Modern Aesthetics." Entries for Nietzsche include Bernd Magnus' "Survey of [Nietzsche's] Thought," Julian Young's "Nietzsche, Schopenhauer, and Disinterestedness," Kathleen Higgins' "Nietzsche's Literary Style," Gary Shapiro's "Nietzsche and Visuality," and Keith Ansell-Pearson's "Nietzsche on Art and Politics." Contributing entries on Feminism are Anita Silvers, "An Overview," Peggy Zeglin Brand, "Feminism and Tradition," Rita Felski, "Critique of Feminist Aesthetics," and Joyce Brodsky,

"Feminist Art History." Other articles that might especially interest CSH members include Galen Johnson's entry on "Maurice Merleau-Ponty," Daniel Herwitz's "Historical and Conceptual Overview" of postmodernism, Sally Banes' "Postmodern Dance," Charles Altieri's "Postmodern American Poetry," Mary Wiseman's "Poststructuralism," David Z. Salz's entry on "Theater," Robert L. Martin's "Ontology of Music," and Julie Van Camp's "Ontology of Dance."

To quote again from the promotional pamphlet:

The *Encyclopedia of Aesthetics* serves students, teachers, and scholars in many fields: art and art history, anthropology, history, philosophy, psychology, linguistics, cognitive science, sociology, musicology, theater, cultural studies, media studies, and literary theory. The encyclopedia also serves artists, writers, performers, and others in the arts — attorneys, collectors, curators, and administrators — as an accessible source of basic knowledge.

In short, this work most definitely has something for everyone who is in any way interested in or affiliated with the arts. It will almost certainly remain the standard reference work in aesthetics for many years to come. The price of the four-volume set — \$495.00 — may render it beyond the financial reach of most individuals, but this outstanding reference work should most certainly stand at the top of the acquisitions list for every university library.

JEFF MITSCHERLING, *University of Guelph*

After Modernity

JAMES RICHARD MENSCH

New York, State University of New York Press, 1996, 309 p.

Modern philosophy has long been under attack and, with it, the role of the self has also fallen under scrutiny. While Modern philosophers treat the self as a ground for knowledge, Postmodern philosophers see it as "dependent on its circumstances" (1). The ground for knowledge has shifted away from the self to history and moved towards the contingent structures of language.

But is this the best that we can do? James Mensch's book, *After Modernity*, suggests that we can do better than lament the loss of a ground for the knowledge of being. He claims that in attempting to overcome Modernity, many Postmoderns reiterate a priority given to time over being that is