

The British Society of Aesthetics and the British Journal of Aesthetics
1960—1977

BSA/BJA Part One

Personal Recollections of the British Society of Aesthetics and its Journal, the British Journal of Aesthetics.

Part One: 1960-1969

T.J. Diffey

In the summer of 1960 I graduated in Philosophy and English Literature at the University of Bristol and returned to Bristol in the autumn to take up a State Studentship with funding for three years in the Philosophy department to work on a thesis for the Ph.D degree. I proposed taking value judgements for my topic but my tutor Peter Nidditch advised me that, given my literary as well as philosophical interests and his claim that since “everyone is working on the value judgement”, I should restrict myself to aesthetics. This was not altogether welcome since, in the course of the wide off-the-syllabus reading I indulged in when I was in the sixth form of a grammar school in Dorset, I had read E.F. Carritt’s *An Introduction to Aesthetics*, a volume in Hutchinson’s University Library published in 1947 and, finding this a tedious work, resolved to read no further in aesthetics. On reflection, however, I took the advice Peter Nidditch offered and when Stephan Körner agreed to supervise me I began work on the topic *Aesthetic Judgements and Works of Art*.

Körner had little or no interest in aesthetics (indeed as I discovered some years later he was sceptical if not indeed downright hostile to aesthetics as a philosophical enterprise—quite a common attitude in Britain after the Second World War). But I wanted to work under him since I admired him as a philosopher and wanted to learn from him and he proved to be an excellent supervisor. So being very much on my own, I read widely and indiscriminately everything in the Bristol University library that I could get hold of that might seem relevant in some way or other to aesthetics. Körner’s one requirement was that whatever else I read, I must get to know Kant’s *Critique of Judgement*. I can’t claim to be a Kantian but in whatever I work do that book continues to haunt me.

In the spring of 1962, in my second year of study, by which time my project had assumed some substance and direction it was very far from being concluded. Nevertheless, Körner advised me to begin applying for university posts, for said he, this was a time when posts in philosophy were being created in unprecedented numbers. He was right. The Robbins report on the future of higher education had not long since been published and a number of new universities, in line with its recommendations, were being created. So with great good fortune I found myself in October 1962 taking up a probationary tutorial fellowship in philosophy at the new University of Sussex, and in the following October was confirmed as an assistant lecturer on the tenure track.

Unsurprisingly, much of the energy and time of the new philosophers, as of all the academics at Sussex, was taken up with designing and implementing a new curriculum since we were beginning from scratch. I was particularly involved in

setting up an aesthetics course, although those of us interested in this did not get it accepted immediately, for a few of our colleagues were hostile to aesthetics. One argument ran, I do not caricature (much), “aesthetics is largely the creation of Hegel, and Popper has refuted Hegel”. However, we did not have to wait very long since Sussex was dedicated to fostering new ideas for the curriculum and one might say that our course in aesthetics soon looked quite traditional by comparison with some of the offerings for which Sussex became quite famous in the early 1960s, such as “The Modern European Mind”.

How times have changed. It will be difficult for later generations of philosophers to appreciate just how marginal aesthetics was in philosophy in Britain in the 1950s and 1960s. For a long time I had an unusual map in my head of those few universities where aesthetics was recognized, honoured and pursued. It was a somewhat under populated map. In England the University of London figured, on account of Bedford and Birkbeck Colleges (thanks to Ruth Saw and Ruby Meager); then there were the new universities, in particular Lancaster (where Frank Sibley and Colin Lyas taught), Kent, East Anglia, Warwick and Sussex; and finally Newcastle (William Charlton). Oxford and Cambridge were absent, but then so were most other universities in England. The situation in Wales and in Scotland was different. In these countries aesthetics was, at least so far as I saw, well represented.

I’m not sure if I was aware of the *British Journal of Aesthetics*, which was founded in 1960, coincidentally the year that I began working in aesthetics, before I first met Harold Osborne, the founding editor. I was introduced to him in May 1964, when I was invited to attend a lunch at the university that Patrick Corbett, first head of the Philosophy group at Sussex, was hosting and at which Harold Osborne was the guest. I was invited on account of my interest in aesthetics and, being a junior lecturer, was not in Corbett’s confidence concerning the purpose of Harold’s day visit to our new campus at Falmer, near Brighton. I suspect that Harold was in search of some kind of academic appointment, for this was a time of rapid recruitment to the faculty, not least in philosophy, for at that time at least one course in philosophy was taught to all arts undergraduates in the university. If so, the visit was not a success for Harold, and he remained a private scholar, whose day job was in the Civil Service. Before the war he had been in South America with our foreign service. One of his books is *South American Mythology* (1968, revised ed. in Newnes Books Library of the World’s Myths and Legends, 1983). When I first knew him he was a senior civil servant working in London at the Board of Trade.

Harold’s visit to Sussex may not have achieved his object but it proved to have considerable significance for me. During the meal he asked me if I would contribute to the Journal. I said that I would, without having any immediate idea how I would honour that promise, and indeed in the weeks following his visit took no action. But a few months later Harold invited me to write a book review for the Journal; and in January 1965 the first book I was ever invited to review arrived in the post.

The Invitation in Art by Adrian Stokes, with a preface by Richard Wollheim, was not an easy assignment. This was my first acquaintance with both authors, but more importantly, my knowledge of Freud was sketchy and mainly derived from a friend, and he preferred Jung. Melanie Klein, on whose ideas Stokes drew heavily, I certainly had not heard of. Most significantly Stokes’s interests in aesthetics were far

distant from mine. For at that time I was trying to apply what was called the “ordinary language” philosophy of the period, and specifically the work of moral philosophers such as Charles Stevenson and Richard Hare, to aesthetic judgements. However, when I delivered my review to Harold in February 1965 he seemed quite happy with it, though he did gently point out that it was rather long and it would be better if any future effort from me were shorter. Oddly enough, decades later, and after I had retired from teaching, I got an email from a scholar working on Stokes. She had come across my review and asked hopefully if I had written anything else on him.

In January 1965 while working on the Stokes review I joined the British Society of Aesthetics and so began receiving the *British Journal of Aesthetics*. By April I was working on my second review. This was much closer to my research interests, not to say spot on, since it was Teddy Brunius’s little monograph, *G.E. Moore’s Analyses of Beauty*, which drew on Moore’s *Principia Ethica*.

This might be the place to observe how when I eventually became editor of the Journal I soon noticed what a wide discrepancy there was between the interests of potential reviewers and the books that actually came in for review. Matching me with Stokes was rather more typical of our reviewing practices than was the pairing with Brunius. His book was rare indeed for being central to my research topic.

When I joined the Society it was running in London a regular lecture programme for members. In fact the lecture programme was one of the Society’s principal activities from the very outset. This, the annual conference and the Journal appear to have been the main if indeed not the only activities of the Society in the early years. We have lost the London lecture programme but have expanded somewhat in other directions.

Lectures were held on the first Wednesday evening of every month, except for a summer break corresponding to the long vacation, at the Holborn Central Library in Theobalds Road. I was able to attend some of these, given the rail journey time of under one hour between Brighton and London. After a day at the university I was able to take the early evening Brighton Belle service at 5.45 pm to Victoria, giving an added sense of occasion to the evening. There, besides hearing visiting speakers in action, I met the leading stalwart London members of the Society, Ruth Saw, Ruby Meager and Louis Arnaud Reid, among others. I also witnessed the loyalty that Harold inspired among more junior staff in his day job at his Ministry. Two of them, Mrs Pam Vincent and John Mitchenor, were in fact the secretaries of the Society. One of their more humble but necessary jobs was to serve tea and biscuits after the paper and before the discussion.

Examples of lectures given are Alan Bowness, “Poetry as Art Criticism” (7 December 1966); Bernard Williams, “Imagination” (4 January 1967); Anthony Quinton, “Art and Morality” (5 April 1967); Michael Levey, “Looking for Quality in Pictures” (3 May 1967); Ruby Meager, “Aesthetic Concepts” (3 January 1968); Hoyland (I assume this was John Hoyland), “Thoughts on Painting from Nature” (6 November 1968); C. Cornford, “Marshalling the Clues” [on Marshall McLuhan] (1 January 1969—in those days New Year’s Day was not a Bank Holiday); Ruth Saw, “Why Aesthetics?” (2 April 1969); Ernst Gombrich addressed the Society at the May meeting and Richard Wollheim in October; Polanyi, “What is a Painting?” (5

November 1969); L.R. Rogers, "Appreciation of Sculptural Form" (4 February 1970); Frank Sibley gave a paper on 1 April 1970; Mary Warnock, "Imagination and Description" (6 May 1970); Eva Schaper, "The Logic of Imagination" (3 June 1970); Michael Tanner, "Ranges of Response to Art" (2 December 1970).

The Society also held an annual conference every September before the beginning of the academic year, a tradition that continues of course to this day. I have a note that the 1966 conference, which began on Friday (16 September). I did not begin attending these conferences until the 1970s but believe that some of them at least were held at Cumberland Lodge in Windsor. The annual National Conference in 1970 was held from Friday to Sunday (18-20 September).

I finally completed my Ph.D. thesis in 1966 and began to broaden my contributions to the Journal beyond book reviewing. In October 1967 my first article was published, "Evaluation and Aesthetic Appraisals". This was based on work done in the thesis and published in the *British Journal of Aesthetics*. Shortly afterwards I began putting into article form further material from the thesis which became my second article, "The Republic of Art". This was accepted for publication in July 1968 and appeared in the April 1969 issue of the journal.

In what follows I work through the issues of the Journal from the first in 1960 to the last that appeared in the late nineteen seventies under Harold Osborne's editorship. I stopped there because I have no desire to write about the journal under my and subsequent editorships.

I do not attempt to offer an academic appraisal of the journal but use it to prompt my memories of the early years of the society by using the journal as a mirror of the Society. One reason for wanting to write about the early years of the Society is that, in the nature of the case, there is a rapidly diminishing band of people who remember them.

It is of course a distorting mirror to use the journal in this way not just because of the vagaries and selective nature of my memory but because the journal is not the only source for the history of the society. There will be far better ones, perhaps, in the Society's own archives, e.g. in the agendas and minutes of its meetings. I have no knowledge of how complete these archives are. But my focus and interest has always been primarily on the journal, and it is from that interest that I now write. So what may be recorded about the Society by mining the pages of the Journal. Let us begin with the subscription.

Annual subscriptions to the Society fell due in July. My subscription in July 1969 cost me two guineas (i.e. two pounds, two shillings). Expressed in the decimal currency, to which we converted on Monday 15 February 1971, this would be £2.10. This was the subscription rate set when the Society was first established in 1960. Legend has it that the British Society of Aesthetics, as it is stated on the Society's website, was founded in 1960 so that Herbert Read could lead a delegation of British Aestheticians to the International Congress of Aesthetics which was being held in Athens that year. I believe that I was the source of this statement. I do not resile from it but nor can I testify that it is true.

What I can vouch for is that the first issue of the *British Journal of Aesthetics*, Volume 1, No 1, was published in November 1960. It is a slim volume of some thirty-two pages, containing three articles and seven book reviews. Harold Osborne, a leading force in founding the Society, was the editor. It is the only issue I have seen with a green front cover and the contents set out in black print on a white display band spread across the middle third of the cover. When the run of individual issues that I possess begins, namely with Volume 2, No 2, the colour of the front cover is a sort of orange, which remained the colour for more than twenty years until, during my editorship, the Winter 1983 issue, 23:1, appeared clad in blue, though lighter than the colour presently favoured, and be it noted, in a smaller format, which remained constant for almost fifty years, that is, from the first volume in 1960-61 to 2009, when the change to the present larger format was made with the publication of Volume 49.

The cover price of the first issue was five shillings and sixpence, (twenty seven and one half pence) or six shillings (thirty pence) postage paid. There was an annual subscription rate for students attending “a university or recognised school of art” of five shillings (twenty-five pence). The annual subscription rate for non-members of the society, I take it this being the institutional rate for libraries etc. was thirty shillings (one pound fifty). However, institutions as well as individuals could be members of the Society. Subscriptions were to be sent to the Publications Manager, Peter Stockham.

The three articles in the first issue or, strictly speaking, two and a report, were by Alun Jones, “T.E. Hulme, Wilhelm Worringer and the Urge to Abstraction”; Ruth Saw and Harold Osborne, “Aesthetics as a Branch of Philosophy”; and J.P. Hodin, “The Fourth International Congress of Aesthetics” held in Athens from 1-6 September 1960. The seven book reviews include Graham Hough reviewing a selection of writings on art by John Ruskin [Hough was a literary critic whose book on the Romantics I had found useful as an undergraduate]; and *The Form of Things Unknown* by Herbert Read. It is an unsigned review but the context suggests that the reviewer was Harold Osborne. Ernst Gombrich’s *Art and Illusion* was also reviewed in this issue and the reviewer was certainly Harold Osborne.

There were eighteen advertisements, mainly for books, bookshops, private art galleries and dealers. The Society’s information page appeared on the back cover: President, Sir Herbert Read and the Vice President, E.F. Carritt [whose book on aesthetics fortunately for me had not put me off the subject for ever]. The Hon Secretary was Miss Sylvia Schweppe. Yes, for those of a certain age who remember that a certain soft drinks company bore this name, Miss Schweppe was a member of the family. I visited her a few times at her flat in Marylebone in the early years of my editorship.

On the back cover of the first issue it is announced that:

The Society is established for the following educational objects so far as they are legally regarded as charitable—

- (a) To promote study, research and discussion in aesthetics and to promote the growth of artistic taste among the public.

The term “aesthetics” shall in this connection mean theoretical study of the arts and related types of experience from a philosophical, psychological, sociological, scientific, historical, critical or educational standpoint. The term “the arts” shall include all branches of art, both of fine art and of practical arts.

- (b) To attain the foregoing objects by organising lectures, publishing a journal, encouraging discussion and disseminating information and providing an advisory service for the public.

The founders are evidently feeling their way. In recent issues of the Journal this is slimmed down to “British organisation devoted to the study of the theory of art and the principles of art appreciation”.

Number 1 of Volume 1 is the only issue of the four which comprise the volume that I have a copy of but I do have a copy of the 1976 Kraus Reprint of the entire Volume 1, dated 1961. (Remember the first of the four issues comprising the volume appeared at the very end of 1960, a month or two after the Athens International Congress had been held.) The title page of the reprint reveals that whereas the very first issue appears to have been published by the Society itself, from the second issue onwards until the end of the fourth volume in 1964, Routledge and Kegan Paul took on the job of publishing the Journal on behalf of the Society. Thames and Hudson published the Journal for the Society from Volume 5, 1965 to Volume 14, 1974. Oxford University Press became our publisher in 1975, beginning with Volume 15.

There is a small change in the composition of the Editorial Consultative Committee between the first issue published by the Society and the four issues collected by the Kraus Reprint. The original names are: Dr J.P. Hodin; Mr Frank S. Howes; Professor C.A. Mace; Miss Kathleen Raine; Sir Herbert Read and Dr Ruth Saw. These are joined by the end of the volume year by Professor Thomas Munro who was the President of what we regarded as our sister society, the American Society of Aesthetics, though one should add our sister is the elder by some years.

Notice each person in the first list is accorded his or her title. This chimes with the formality of those years, soon to disappear, and accords with my personal experience. Undergraduates in the University of Bristol in the late 1950s were addressed as Mr or Miss preceding surnames and never by their first (or more accurately, as it was in those days, Christian) names.

From J.P. Hodin’s informative account of the Athens International Congress I can only pick out a few points that particularly strike me. The Congress was supported by the Greek Government and was under “the high patronage of H.M. the King of Greece”. The newly founded British Society of Aesthetics was given “its first opportunity of appearing before an international forum” in which, for its first debut, there were some nineteen participating countries to witness the occasion. Sir Herbert Read described the developments that had led to the foundation of the Society (alas not described in the report and so what they were—apart from the story about Herbert Read—are not within my knowledge), “the significance of which was stressed by Professor Thomas Munro”.

The Society was represented at the Congress by Herbert Read, Ruth Saw, Louis Arnaud Reid and J.P. Hodin. In my early years in the Society I was introduced to J.P. Hodin and got to know Ruth Saw and L.A. Reid. Hodin, like Reid and Ruth Saw, was an active member in the London life of the Society. In the April 1966 issue of the *Journal* (6:2) Janet Bonyhard of Birkbeck College reviewed a collection of essays, drawings and letters in tribute to Hodin on the occasion of his sixtieth birthday under the title *J.P. Hodin: European Critic* edited by Walter Kern.

Herbert Read I never met but coincidentally had the good fortune to hear him lecture at the Bristol Art Gallery when I was an undergraduate. I had made it a point to attend this lecture since the first book I ever recall reading on the arts (as distinct from literature) was a collection of Herbert Read's essays and reviews published under the title *A Coat of Many Colours*. I came across this when I was a sixth-form student and it made a deep impression on me.

In the final session of the Congress, which took place in the open air theatre of Epidaurus (those members of the Society who were the guests of the Greek Society of Aesthetics at a conference in Athens in November 1994 will remember visiting Epidaurus on a day tour organised by our hosts) it was suggested that the next congress might take place in Holland in 1964. Professor Jan Aler of Amsterdam was asked to investigate this possibility and was appointed a member of the International Executive Committee. That congress duly came to pass. I was still not a member of the Society in 1964, so did not attend. In fact the first congress I attended was in Dubrovnik in 1980. Much later in the 1980s I met Jan Aler, a lively and energetic figure and still in Amsterdam, when he invited me to give a lecture on Schopenhauer at the Goethe Institute in Amsterdam in March 1988.

The second issue of the *Journal*, Volume 1, No 2, March 1961, contains six articles including Eva Schaper on Significant Form and Ruth Saw's "Sense and Nonsense in Aesthetics". Eva Schaper, whom I knew well, was an active and leading member of the Society until her death in June 1992. Her paper expands and elaborates the topic of her communication to the Athens Congress. Ruth Saw's piece was delivered as a lecture to the Society on 7 December 1960. Other articles to mention are John Beloff's "Some Notes on the Gombrich Problem" and Eric Newton's "Art as Communication". This latter was delivered as a lecture to the Society on 2 November 1960. Seven books received a review grouped in five reviews.

In Issue No 3 in June 1961 the formation of the Hellenic Society of Aesthetics and of the Polish Society of Aesthetics are announced and welcomed. There are seven articles, including Anton Ehrenzweig's "The Hidden Order of Art" whose book under that title was widely discussed at the time, and J.P. Hodin, "The Spirit of Modern Art", a paper that was read to the Society on 1 February 1961. The ten book reviews include David Talbot Rice's review of Erwin Panofsky, *Renaissance and Renascences in Western Art* and Peter Stockham's review of John Berger's *Permanent Red*.

Volume 1, number 4 (this is not identified as such nor is a date given for it) is at the back of the Kraus 1976 reprint. It includes G.P. Henderson's, "The Idea of Literature; "The Impact of Architecture" by Adrian Stokes, first delivered as a lecture to the Society on 4 January 1961 and Ronald Hepburn's, "Emotions and Emotional

Qualities". Ronald Hepburn was a prominent and active member of the Society for many years. Among the twelve book reviews is Harold Osborne's review of the first two volumes of Wladyslaw Tatarkiewicz's *History of Aesthetics*.

Before the end of the first year of the Journal's life the names of the members of the Advisory Council, chaired by Professor Ruth Saw, are printed. This list makes interesting reading. Some illustrious names figure. These include: Benjamin Britten, Sir Kenneth Clark, Cecil Day Lewis, Sir John Gielgud, Ernst Gombrich, Yehudi Menuhin, Henry Moore, Nickolaus Pevsner, Sir Basil Spence, Stephen Spender and Graham Sutherland. Other distinguished names include Sir Russell Brain, William Empson, Stuart Hampshire, Frank Kermode, John MacMurray, Victor Pasmore, Sir John Rothenstein, Sacheverell Sitwell and R.A. Wollheim. I have no knowledge whether members of the Advisory Council beyond the act of honouring the Society with their names and some of them giving lectures to the Society (see below) ever met as a body, though I doubt it.

The Executive Committee consisted of the five officers of the Society: President, Vice-President, Chairman of the Advisory Council, Secretary & Treasurer (notice the elision) and Editor together with three members of the Advisory Council, namely J.P. Hodin, C.A. Mace and L.A. Reid.

The lecture programmes for Michaelmas Term 1961 and Lent Term 1962 are given: D.W. Harding, "Psychological Processes Involved in Reading Fiction" (10 October); Seonaid Robertson, "'Child Art'—Is It Art, Therapy or Nonsense?" (7 November); Stephen Spender, "The Modernist, Futurist and Traditionalist" (1 December); Robert Bolt, Hugh Miller and Glynne Wickham, "The Aesthetics of Interpretation in Dramatic Performance" (3 January); Peter Stadlen, "The Aesthetics of Popular Music" (1 February); Sir Russell Brain, "A Diagnosis of Genius" (1 March); Anton Ehrenzweig, "A Psychoanalytical Approach to Aesthetics (4 April); Bernard Leach, "The Aesthetics of a Good Pot" (7 May); Richard Wollheim, "Art and Illusion" (6 June). Wollheim's paper, a response to Gombrich's *Art and Illusion*, was a shorter version of the article published under the same title in the January 1963 issue of the journal, Volume 3, No 1.

Items of interest in the 1962 volume, volume 2, include in the January issue: William Empson, "Rhythm and Imagery in English Poetry (delivered as a lecture to the Society on 3 May 1961) and the review by Ronald Hepburn of Stuart Hampshire's Inaugural Lecture at University College, London, published as a booklet in 1961. The April issue announces the current lectures: Anton Ehrenzweig, "A New Psychoanalytical Approach to Aesthetics" (4 April 1962; published in the October 1962 issue of the journal), Bernard Leach, "The Aesthetics of a Good Pot" (2 May) and Richard Wollheim, "Art and Illusion (6 June). Among the articles are John Hospers, "The Ideal Aesthetic Observer" and E.H. Gombrich, "Blurred Images and the Unvarnished Truth". Herbert Read reviewed Siegfried Kracauer's *Nature of Film*.

Among the articles in the July 1962 issue is "The Meaning of Ballet" by Arnold Haskell, Director of the Royal Ballet School, and reviews by Eva Schaper of a book on *A Whiteheadian Aesthetic: Some Implications of Whitehead's Metaphysical Speculation* and J.P. Hodin's review of Hans-Georg Gadamer, *Wahrheit und Methode*. A list of members of the society is also printed. This consists of around 300

names, both corporate such as the BBC and the British Council and individual members such as Benjamin Britten, Yehudi Menuhin and Stephen Spender.

The October 1962 article has an article on “Sculptural Thinking” by L.R. Rogers, a sculptor and lecturer at Loughborough College of Art and “An Introduction to St. Thomas Aquinas” by Cyril Barrett. J.P. Hodin reviewed Heinrich Wölfflin’s *Renaissance und Barock*.

The lecture programme for the academic year 1962-1963 from October to May is advertised in this issue.

- 3 October 1962, Helmut Ruhemann, “Below the Surface Techniques of Renaissance Painters”
- 7 November 1962, Ernest Lindgren, “The Film as an Art Form”
- 5 December 1962, H.O. Corfiato, “Problems in Modern Architecture”
- 2 January 1963, Peter McKellar, “Imagination and Imagery”
- 6 February 1963, Arnold Bake, “The Aesthetics of Indian Music”
- 6 March 1963, Laurence Lerner, “Jane Austen and Others”
- 3 April 1963, Eric Hobsbawm (As Francis Newton writer on jazz), “The Jazz Artist”
- 1 May 1963, Elizabeth M. Wilkinson, “What is the Poem about? Form and Content in the Aesthetics of Goethe and Schiller”

A version of this programme, beginning with Arnold Bake’s lecture in February and ending with the notice of a lecture scheduled for 5 June 1963 on “Vulgarity” by John Bayley, is published in the next issue of the journal, namely No 1, January, in Volume 3, 1963. Included in the Book Reviews is a review by Barbara Hardy of *The Historical Novel* by Georg Lukacs and a brief note by Ruth Saw of the *Proceedings of the IVth International Congress on Aesthetics* in Athens in 1960.

The April issue in 1963 (Volume 3, No 2) carries an article by the neurologist Lord Brain, “Diagnosis of Genius” (sic). It seems as if the author had recently been ennobled since the editor adds a note, without giving the date, that this had been delivered as a lecture to the Society. The lecture list published in Volume 1, No 4 (and given earlier) advertises Sir Russell Brain, “A Diagnosis of Genius” to be given by Sir Russell Brain on 1 March 1962.

Ronald Hepburn, a stalwart member of the Society for many years, writes on the “Aesthetic Appreciation of Nature” in the July 1963 issue of the Journal (Vol 3, No 3). Hepburn was influential and in the vanguard in renewing interest in contemporary aesthetics in the topic of natural beauty, an interest which had flourished in the eighteenth century. In the same issue Jerome Stolnitz publishes his paper, “Notes on Analytic Philosophy and Aesthetics” which had been given at a symposium on that topic at the annual meeting of the American Society of Aesthetics in October 1962.

The weekend conference of the Society being held at a venue in Brunswick Square, London from 13 to 16 September 1963 is announced. Symposia were planned on Aesthetics and the Artist, Aesthetics and Criticism and Aesthetics and Psychology. The Membership List of the Society, containing some 300 or more names, is

published with asterisks against many names indicating that they are founder members. Names include Sir Kenneth Clark, William Empson, E. H. Gombrich, John MacMurray, Victor Passmore and Sir John Rothenstein. The list contains corporate and individual members. Corporate members include the BBC, the Royal College of Music and Trinity College of Music; corporate founder members include Blackburn Public Library and the British Council.

It may be noted that it was evidently the practice in the early years of the Journal's publication to publish Membership lists annually.

In the final issue of the *British Journal of Aesthetics* for 1963, Vol 3, No 4, October, the doyen of American aesthetics, Monroe C. Beardsley, writes on "The Discrimination of Aesthetic Enjoyment" and Hans Eichner on "The Meaning of "Good" in Aesthetic Judgements". Sculpture makes a welcome appearance with the article, "Sculptural Thinking" by Donald Brook and L.R. Rogers. Rogers contributed to the journal several times on sculpture.

This issue also contains on its last page the programme of lecture meetings to be held by the Society during the 1963-64 session at the Holborn Central Library in Theobalds Road:

- 6 October 1963, Sir Herbert Read, "The Poet and His Muse"
- 6 November, Professor Roman Ingarden, "The Differentiation of Values: Aesthetic and Artistic"
- 4 December, Robert Maxwell, "A Redefinition of Functionalism"
- 1 January 1964, Hans Keller, "The Understanding of New Music"
- 5 February, Ellis Miles, "Developments in Art Education" (with film *The Next Step*)
- 4 March, David Pole, "Literature and Morals"
- 1 April, John Bayley, "Vulgarity"
- 6 May, Professor Isobel Hungerland, "The Logic of Criticism"
- 2 June, Barbara Hardy, "Form in the Novel".

The first issue of the *British Journal of Aesthetics* for 1964, Vol 4, No 1, January, carried an article on dance, "Dance Notation and Chronology" by Fernau Hall. I remember seeing him at meetings of the Society. He was active in the dance world as chief critic of "Ballet Today" and author of *An Anatomy of Ballet* (1953), published in America under the title *World Dance*. He was engaged professionally in many types of theatrical dancing as dancer, producer and stage director and worked on the production of television programmes for schools. A.A. Bake contributed an article on the "Aesthetics of Indian Music" and the issue carried an obituary notice written by Ruth Saw on Professor E.F. Carritt, the first Vice-President of the Society. There is a brief report on the Society's AGM held on 2 October 1963, three short paragraphs at the bottom of page 57, where it is obviously used as a space filler, and in the smaller font used for the book reviews. At this meeting Professor Carritt's resignation on grounds of age was accepted and that of Professor Stuart Hampshire "who had gone to the U.S.A.". Ruth Saw was appointed Vice President and Richard Wollheim along with F.P. Chambers were appointed to the Executive Committee. This matter is reported more elaborately later in the same issue of the Journal where a report of the Executive Committee is printed (pp. 91-92): Professor Carritt wished to make room

for a more active Vice-President. The Committee nominated Professor Ruth Saw to this office. It was reported that Stuart Hampshire “was proceeding to a Chair at Princeton University. In deploring this instance of the Brain Drain [very much in the news at this time and signifying the emigration of British academic talent particularly to the United States], we are consoled by being able to nominate to his place on the Executive Committee his successor at London University, Professor Richard Wollheim. Mr F.P. Chambers... has also accepted nomination to the Executive Committee to fill the vacancy caused by Professor Saw’s translation” (p. 92). Mr Chambers’s *History of Taste* was now being prepared for a new edition by the Merlin Press.

It was also at this AGM that the motion was proposed and carried that the Executive Committee should consider expanding the objects of the Society by taking express powers to make representations to public or private institutions where aesthetic matters were not being given appropriate consideration. I have no personal knowledge that this provision has ever been acted on, which of course is not to say that it was not.

The Executive Committee [the forerunner I take it of the Trustees' meetings] report to the Society for the session 1962-63 makes interesting reading. For example, “an experimental new departure [i.e., in addition to the monthly lectures at Holborn Library] in organising a Conference for members this September [1963]”. A report on the conference proceedings follows the Executive Committee report. The conference began on the evening of Friday 13 September and finished at 5.30 pm on Sunday 15 September. The report runs to several pages. Here I will only list the topics considered. The conference opened on the Friday evening with a symposium on aesthetics and psychology. Three papers are summarised. The Saturday morning was given over to what are called Independent Papers, an ingenious title for what presumably cannot be easily categorised. Four papers are listed here: the first on the use of indirect speech in interior monologues in novels; the second on patterns of speech sounds and their functions; the third on difficulties in defining poetry and the last on symbol and metaphor. The symposium held on the Saturday afternoon was on aesthetics and the artist (four papers). Sunday morning was given over to more Independent Papers (four): the first on artistic mimesis and axiological generalization being a theory of value elaborated in the author’s book [T.A. Burkill, *God and Reality in Modern Thought* (1963)]; the second by a painter [Christopher Brighton, a prominent member in the early years of the Society] on the artist’s presentation of time through spacial (sic) means and by the sequence and structuring of colours; the third on music and emotional balance: an aesthetics of relaxation and integration and the last on a structure for aesthetics. The final session, held on the Sunday afternoon, was on “Aesthetics and Criticism” (four papers), appropriately chaired by Harold Osborne, whose book of the same title had been published in London, by Routledge and Kegan Paul in 1955. I had used this book in my Ph.D. thesis, *Aesthetic Judgements and Works of Art* which I began in 1960 and which I was therefore already familiar with before I first met Harold in the early summer of 1964.

The Executive Committee report for the session 1962-63 observes that the nine monthly lectures in London were held, “despite London’s worst winter since the 1880s” (4;1, January 1964, p.91). The academic year 1962-63 was my first year on the philosophy teaching staff at the new University of Sussex. Snow fell on Boxing

Day 1962, and although there was little snow fall after that temperatures remained below freezing throughout the spring term and so the new campus at Falmer, with only two buildings and a temporary suite of tutors' room upon it, remained a frozen waste until Easter. I was not a member of the Society at that time but if I had been I doubt if I would have made the late-afternoon journey to London to attend the lectures as I often did after joining the Society. Because "of the difficulties of attendance at winter evening meetings and of the propaganda value of such meetings, the Committee decided to rescind the 5s charge [five shillings = twenty-five pence; if memory serves me correctly my starting salary at this time was around £800/£900] for non-members. Members can now bring their friends undeterred by financial considerations", p.91.

It was reported that the Journal continued to receive complimentary letters from all parts of the world and the high reputation it had gained was evidenced by the many offers of exchange of journals from foreign professional bodies. I hope the converse does not hold for I have noted that in recent years the list of journals received published in the BJA is tiny. Exchange agreements were in operation with journals in Argentina, Italy, Mexico, Poland, the U.S.A. and the U.S.S.R. Reciprocal arrangements had been entered into with the American *Journal of Aesthetics and Art Criticism*.

Gratitude was expressed to Routledge "for continuing to produce the Journal in its very attractive form, despite the continuing loss they are sustaining, only to be remedied by a large increase in circulation" (p.91).

I have already noted in my comments on the lists of Society members published in early issues of the Journal that institutions such as public libraries appear alongside names of individual members, The report urges, in relation to the noted loss that the Journal was making: "Satisfied readers could help materially by getting their local libraries to subscribe", which takes us back to a lost world. The report goes on: "There is still a wide public to whom "aesthetics" is unknown or fog-bound territory" [well *that* 'twas ever thus]. The hope was that the attention of the public might be engaged in the subject if the Journal "were made painlessly accessible to them in their local Periodical Room".

The accession of the first "Friend of the Society" was reported, "in Lady Mayer, who has most generously donated one hundred guineas to the Society's funds" (p. 92).

In the April 1964 Volume of the Journal, among the articles published are: Huw Morris Jones' "The Relevance of the Artist's Intentions" read in the Symposium "Aesthetics and Criticism" at the Society's conference in September 1963; John Kemp's "The Work of Art and the Artist's Intentions"; and a paper by Herbert Read, "The Poet and his Muse" (*British Journal of Aesthetics* (4:2, April 1964, pp. 99-108). There is a footnote by the editor that "This paper formed the basis of a talk given to the British Society of Aesthetics on 2 October 1963. A longer version appeared in *Eranos Jahrbuch*, 1962 (Rhein Verlag, Zurich).

There is a note (p. 135) that an Extraordinary General Meeting of the Society held on 4 March 1963 unanimously passed a resolution to incorporate. I particularly

noted the sentence following this announcement: “We are pleased also to inform members that the Society’s application for a special licence under section 19 of the Companies Act 1948 to incorporate without the word “limited” in the name, has been entertained by the Board of Trade”. Harold Osborne, a senior civil servant in the Department, was proud of this concession and mentioned it to me in conversations from time to time. Of course it did not have the significance for me that it evidently had for him. At this time the Society had joint secretaries, Mrs Vida Carver and Mrs Pam Vincent above whose names this notice is published. When I came on the scene Mrs Vincent had been joined by a young man, who presumably had taken over from Mrs Carver. These two, whom I knew, were civil servants, I assumed in lower grades than Harold’s and (another assumption) in the same department. What was evident to me is that they were devoted to serving Harold.

The July 1964 issue of the *British Journal of Aesthetics* opens with appreciations of the work of Herbert Read, founder member and President of the Society, on many fronts by Adrian Stokes and J.P. Hodin. This is followed by Roman Ingarden’s article, “Artistic and Aesthetic Values”, which was given as a lecture to the Society on 6 November 1963. Ruby Meager, a stalwart of the Society in the early years writes on “The Sublime and the Obscene” and E.H. Gombrich reviews *Evolution in the Arts and Other Theories of Culture History* by Thomas Munro, whom Gombrich describes as the “much-respected Honorary President of the American Society for Aesthetics”. Gombrich’s own *Meditations on a Hobby Horse and other Essays on the Theory of Art* is reviewed in the same issue by Jerome Stolnitz, a prominent member of the American Society for Aesthetics.

A current membership list of the Society also appears in this issue, still featuring a few corporate members such as the BBC and Swansea College of Art, but the practice of identifying founder members has been dropped. The membership figure here is around 350.

The final issue for the year, Volume 4, No 4, October 1964, the issue that my subscription to the Society began with, carries “Vulgarity”, a paper read to the Society on 1 April 1964 by the prominent Oxford literary critic, John Bayley. Louis Arnaud Reid, former Professor of Education in the University of London, writes on “Art, Truth and Reality”. Reid was one of the leading members of the Society. He was generally present at meetings and, if my memory is correct, would contribute to every discussion. He was a tall, distinguished-looking man whose hair was white and who had a habit of embarrassing the editor, Harold Osborne, when in his enthusiasm for the paper he had just listened to would loudly proclaimed for all to hear that it should be published in the journal. Harold maintained his inscrutable countenance but in conversation with me afterwards would express his irritation at this intrusion into his sphere of editorial judgement. Not of that he would have published anything that he did not want, whatever Louis’ enthusiasm may have been.

Cyril Barrett has an article, “Medieval Art Criticism” in the January 1965 issue (5:1) of the *British Journal of Aesthetics*. The question that might be prompted by this title: *is there any?* is one of the matters the article deals with. Barrett was prominent in philosophical aesthetics at this time. His affiliation for this publication is lecturing on aesthetics at Les Fontaines, Chantilly but a little later when I became aware of him he was on the staff of the philosophy department at the new University

of Warwick. The article by F. David Martin, "Spiritual Asymmetry in Portraiture", is illustrated with four full-page black-and-white photographs. Illustrations were rare in the journal and thus worthy of comment. When I took over as editor from Harold Osborne in the late seventies he explained the journal's policy in this matter. Illustrations were expensive to reproduce and the cost should be borne by authors, who might be able to get some assistance towards this expense from their institutions.

One of the sources Martin draws on in his paper is Herbert Read's *Icon and Idea*. It is not unusual for Read's name to crop up in early issues of the journal. He was the founder president of the Society and in office through the early years of the society until his death.

The January 1965 issue also carried a report on the Fifth International Congress of Aesthetics held in Amsterdam 23-28 August 1964 written by Ruth Saw. A total of 386 people attended, of whom thirty were our members. No fewer than sixteen presented papers or presided at meetings. The editor was generous in the space he gave for coverage of the Congress. After Ruth Saw's brief introduction there follow what are described as "amplifications or abbreviations of some papers which were read at the Congress by members from this country", namely: David Pole, "Aesthetic Involvement and Detachment"; Ruby Meager, "Obscenity: A New Danger in Literature"; Huw Morris-Jones, "Aesthetics as Meta-Criticisms" [a preoccupation of mine at this time]; Cyril Barrett, "The Truth of a Symbol and Symbolic Truth"; Eva Schaper, "Aesthetic Transposition"; Fanchon Fröhlich, "Logical and Metaphysical Differences between Works of Art", "Objet Trouvés" and Natural Objects"; K. Mitchells, "The Aesthetic Status of Art Reproductions"; Helen Rosenau, "Style and Visual Art".

In the section "Books, People and Affairs" which made an occasional appearance in the early issues of the Journal, Harold Osborne offers a review of Quentin Bell's 1964 inaugural lecture as Professor of Fine Art at Leeds University. The subject of the lecture is Roger Fry. It was not many years after this that Bell came to the new University of Sussex as Professor of Art History. As a secondary member of that subject group I still remember the delightful way in which Bell quipped his way through the papers provided by the administration for subject-group meetings. History of Art was not an inaugural subject at Sussex but it was not many years before it made its appearance. I was honoured but puzzled to be made an affiliate member since word was that Quentin was hostile to a subject famously of interest to his father Clive Bell, namely aesthetics. But even if this was true it seemed to have no effect on my relations with Quentin. In any case, Hans Hess, Quentin's formidable colleague in the subject group, was a member of the British Society of Aesthetics.

The Book Reviews in this issue included a review by Mary Warnock of a selection of *Essays in Aesthetics* by Jean-Paul Sartre. At that time Mary Warnock was one of the few Oxford philosophers with any reputation for taking an interest in so-called Continental philosophy.

The April 1965 issue of the Journal (5:2) opens with an Obituary Notice written by our president Sir Herbert Read on Clive Bell, who had died in September 1964. There are in fact besides Read's notice four of the seven articles published in this on the subject of Clive Bell. I remember finding this of great use at the time since I was working on the topic of the definability of art, so it did not take long in those

days before an engagement with Bell's *Art* was expected. I feel my excitement upon the arrival of this issue rekindled as I look over the articles again: R. K. Elliott, "Clive Bell's Aesthetic Theory and his Critical Practice"; Ruby Meager, "Clive Bell and Aesthetic Emotion"; Harold Osborne, "Alison and Bell on Appreciation" and George Dickie, "Clive Bell and the Method of *Principia Ethica*". R.K. Elliott was a deeply respected member of the Society based at the Institute of Education in London. Ruby Meager was a stalwart of the Society based first as I recall with Ruth Saw at Bedford College and then later at Birkbeck. Ruby was generally present at meetings of the Society, the London monthly lectures and annual conferences and always commanded interest when she rose to speak. George Dickie had yet to make his name in this country, the institutional theory of art being just a few years in the future. One of the other papers, on "Representation and Schemata" was by L.R. Rogers. For some reason he does not get an entry in the Note on Contributors to this issue. I remember him as an authority on sculpture and a particularly valuable member therefore given the relative rarity of voices in our circles on this art form.

Another of the papers, not on Bell, is on the topic of painting and literature by Rémy Saisselin. I note it here for the three full-page black-and-white photographs of portraits which accompany this article.

The Second National Conference of the Society is announced to be held over the weekend of 24-26 September 1965 at the meeting hall of the School of Health and Hygiene in Brunswick Square, London. Accommodation will be available as in 1963 at the University of London's International Hall of Residence, also in Brunswick Square. Contributions were invited to symposia planned for four topics: Aesthetics as a Branch of Philosophy; The Aesthetics of Contemporary Art; Theoretical Problems of Art Education and the Social Function of Art. There is a friendly notice explaining that, "it will almost certainly be impossible to include all the papers offered. Members should understand, however, that rejection should not be taken to imply lack of merit". Rather, "it may be necessary on this occasion, to sacrifice good papers to the balance of the programme as a whole".

Twenty-three offers of papers had already been received. Names include J.P. Hodin (a prominent art historian active in the Society), Harold Osborne, Eva Schaper, F.N. Sibley (who returned to England from the United States about this time to take up the Chair of Philosophy at the new University of Lancaster) and R.A. Wollheim.

The "Books, People and Affairs" section carries "Notes on Soviet Aesthetics" by N. Goncharenko who was Professor and Head of the Department of Aesthetics at the Institute of Philosophy in the University of Ukraine at Kiev. The Book Reviews include Mary Warnock's review of Paul Valéry's *Aesthetics*. The Books Received lists among the 31 titles Sir John Summerson's *Classical Language of Architecture* (Methuen, 1964).

The British Journal of Aesthetics (5:3, July 1965) has a special place in my affections since it contains my first contribution to the Journal, my book review of *The Invitation in Art* by Adrian Stokes. The articles include "The Influence of Colour Vision Defects on Painting" by R.W. Pickford, Professor of Psychology in the University of Glasgow. Parts of this paper had been published in the *British Journal of Psychology* and given at the Eighth International Colour Conference in Lucerne

and the First International Conference on Scientific Aesthetics in Paris, both in June 1965. Appropriately Pickford's article includes two pages of photographic plates reproduced in colour. Another of the articles is "Theatre and Reality" by Eric Capon, who had given this as a talk to the Society on 6 January 1965. Capon was Director of Drama Studies at the Guildhall School of Music and Drama, and formerly Director of the Liverpool Playhouse and the Glasgow Theatre.

In the next issue (5:4, October 1965) there is a report on the First International Colloquium on Empirical Aesthetics held in Paris in June 1965. Here it is reported that R.W. Pickford gave a paper "Three Artists with Colour Vision Defects: The Influence of Colour Vision Anomalies upon Pictorial Art". At the end of the colloquium it was decided to establish an International Association for Empirical Aesthetics. Professor Pickford would represent Britain on its provisional committee.

Cleanth Brooks also contributed to the issue (5:4, October 1965). Here the paper which he had read to the Society on 2 June 1965 appeared in article form, namely "Metaphor, Paradox and Stereotype". As Harold Osborne put it in the Notes on Contributors, Brooks (formerly Professor of Rhetoric at Yale, and, so I take it, now retired) "is one of the leaders of USA literary criticism whose name is well known on both sides of the Atlantic. His book *The Well Wrought Urn* has become a standard text."

John Ingamells, who was Assistant-Keeper in the Department of Art at the National Museum of Wales has an interesting paper, "Cézanne in England 1910-1930". In those days Susanne Langer, who wrote on art and expression, was an author widely discussed though my impression was not so much by professional philosophers as by those with a general interest in the arts not focused on the commitments of their discipline. In this issue Louis Arnaud Reid contributed a paper, "Susanne Langer and Beyond".

The black-and-white photographs in this issue are the illustrations to the paper, "The Next Decade", given by the artist Feliks Topolski at the Tenth Annual Visual Communications conference arranged by the Art Directors Club of New York in April 1965. Osborne prints this in his portmanteau section: Books, People and Affairs; consequently it does not get indexed with the articles. In the "Notes on Contributors" what Harold says about Topolski constitutes the bulk of what was to become the entry on the artist in Osborne's *Oxford Companion to Twentieth-Century Art* (1981). Topolski devoted himself to portraiture; his portrait of our President, Herbert Read, is among the works reproduced in this issue.

Also in this issue the Lecture Programme for 1965-1966 is given: namely,

- 6 October 1965, E. Maxwell Fry, "The Emotional Content of Art and Architecture"
- 3 November, Fr. Martin Jarrett-Kerr, "The Conditions of Tragedy"
- 1 January 1966, R.S. Peters, "Poetry or Push-pin?"
- 2 February, Aaron Scharf, "Photographic Aberrations and Their Use in Art"
- 2 March, G.P. Henderson, "The Concept of Ugliness"
- 6 April, Quentin Bell, "Bad Art: A Revision"

4 May, J.N. Findlay, "The Perspicuous and the Poignant—Two Aesthetic Fundamentals"

1 June, Michael Podro, "Phrase and Plot in Rembrandt"

In the January 1967 issue of the Journal (7:1) Quentin Bell published his paper, "Bad Art: A Revision. A Study in the Variations of Aesthetic Feelings". The Editor's footnote indicates merely that this paper was read to the British Society of Aesthetics. I assume that this is the paper listed above for delivery in April 1966.

A membership list is printed near the end of this issue. The membership strength remains around 350. My name appears for the first time and given the alphabetical order immediately follows that of Dr George T. Dickie. Among the great and the good, the names of Benjamin Britten, C Day Lewis, E.H. Gombrich and Sir John Rothenstein remain in the list. Corporate membership continues, held for example by the Courtauld Institute of Art.

The Second National Conference of the British Society of Aesthetics was held from Friday 24 to Sunday 26 September 1965, attended by some eighty people and a number of visitors to individual sessions. The whole of the January 1966 issue (6:1) of the Journal is given over to this conference. It begins with a long report outlining the programme and summarising the papers given at the conference, which opened and closed with two sessions on the topic of **Aesthetics as a Branch of Philosophy**. The opening session consisted of papers by Eva Schaper and Frank Sibley (described as "professional philosophers", this because, as will become apparent, many of the contributors to the conference were drawn from other disciplines). The second session on this topic, consisted of a paper by Olga Meidner, who claimed that in the twentieth century aesthetics was not a branch of philosophy but of psychology, and a paper by Michael Podro, to which Richard Wollheim replied.

Other sessions were devoted to **Theoretical Problems of Art Education** with contributions from Arshi Pipa, "Aesthetic Emotions and Ontological Virtues" [Pipa's paper was read in his absence] while Peter Gardner (grammar school teacher), Rosemary Hebden (teacher, Teachers' Training College) and Ken Adams (teacher, Art School) were the three contributors specifically to the symposium on art education; **The Social Function of Art**, with contributions from Russell Sedgwick (actor), K. Mitchells (philosopher), "The Work of Art in its Aesthetic Isolation and in its Social Setting", Helen Rosenau (art historian) "Some Sociological Aspects of Late Eighteenth-Century Architecture in France, Hans Hess (curator the City of New York Gallery [but soon to join the faculty of the new History of Art group at the University of Sussex]), "The Artist in an Industrial Society" and W. Sinclair Gauldie (architect), "Architecture and the Human Condition"; **Aesthetics of Contemporary Art**, with contributions in the first of two sessions held on this topic from J.P. Hodin (art critic), "Is there an aesthetics of modern art?", Christopher Brighton (painter and art teacher), "Subjective and Objective Relationships in Modern Art" and Arnold Whittick (architect and historian of architecture), "Representational and Abstract Art". The second session consisted of papers by Fanchon Fröhlich, on "the principles intrinsic to Abstract Expressionism and to New Realism or Pop Art, as it is popularly known and of the paradoxes inherent in their practice" and R.W. Pickford, "A Psychological Approach".

The report constitutes the first article, so to speak, of the issue, which is then made up by the publication of a selection of the papers given to the conference, namely and in order: Fanchon Fröhlich, "Aesthetic Paradoxes of Abstract Expressionism and Pop Art"; Arnold Whittick, "On the Genesis of Musical Composition" being an Appendix to his conference paper on "Representational and Abstract Art"; Peter Gardner, "Problems in Art Education"; Rosemary Hebden, "Art as a Special Factor in Education"; Ken Adams, "The Art School in Relation to Modern Art"; Eva Schaper, "About Taste" (1) and Frank Sibley, "About Taste" (2). The Book Reviews, which then follow, carry among others Harold Osborne's review of Richard Wollheim's *On Drawing an Object*, Rosemary Hebden's review of Herbert Read's *The Origin of Form in Art* and Peter Stockham's review of two volumes on Henry Moore's work, edited by Alan Bowness and with introductions by Herbert Read.

I don't recall ever meeting Peter Stockham but got the impression that, apart from his occasional review in the Journal and formal title of publications manager (though what this involved I don't know) he served Harold as editorial assistant.

Near the end of this issue it is announced that the Executive Committee has approved the formation of a Standing Committee to consider and refer matters of practical aesthetic interest about which it is suggested that the Society should make representations to the Government, to local authorities or to appropriate professional or other bodies. "The object of representations will be to ensure that aesthetic considerations are not submerged but receive due weight in the practical life of the community alongside other social, moral, economic, technical, practical and educational values". It is not intended to consider local or ephemeral matters "unless they involve a principle of general application within the purview of the Society's interest". It looks as if the Standing Committee was expecting representations to arise from many fields: architecture, education, the exhibition of painting and sculpture, the funding of the arts, to name a few. I do not know what, if anything, ever came of this ambitious initiative.

The formation of a Dutch Association of Aesthetics is announced. It has its headquarters in the Institute of Philosophy of Amsterdam. The president is Jan Aler, who became a familiar presence on the international aesthetics scene. Osborne often spoke of him. I was his guest in March 1988, when I gave a lecture on "Schopenhauer's Account of Aesthetic Experience" in the lecture programme sponsored by the University of Amsterdam, The Goethe Institute of Amsterdam and the Netherlands *Studiekring voor Esthetica* to mark the bicentenary of Schopenhauer's birth.

Finally there is an interesting report of the Symposium on Art Education held at Brighton College of Art [now incorporated into the University of Brighton] 26-28 November 1965. Among familiar names and interesting topics I noticed: "The case for aesthetics was made by Mr Anthony Quinton, fellow of All Souls, as "the hygiene of Criticism".

The opening article in the April 1966 issue of the *British Journal of Aesthetics* (6:2) is on "Gardens as an Art Form" by F.R. Cowell. Another article, "The Architectural Design Process" is an abridged version of a paper read at the 38th

Congress of the Australian and New Zealand Association for the Advancement of Science” in Hobart in August 1965 by its author Gilbert Herbert, Reader in Architecture and Town Planning at the University of Adelaide.

The third Annual Conference of the Society is announced for 16-18 September 1966, to be held at Bedford College, Regents Park. Prominent members of the Society taught at this college for women, which was a constituent member of the University of London. In 1985 it merged with Royal Holloway College and vacated its premises in Regents Park.

I have not found a programme or report in the Journal on this, the third Conference, in contrast to the ample coverage given and outlined above to the second Conference, held the year before. I conjecture that this difference in treatment is because the Journal now into its seventh year was becoming better known and established, so pressure on space would have been growing with an increased volume of submissions. However, I suspect that more papers from early conferences of the Society manage to get published in the Journal than is the case in more recent times concerning the relationship, or want of one, between annual conferences and the Journal.

So there are two papers appearing in the first issue of the Journal to be published in 1967 (January 1967, 7: 1) that had been given as contributions to the third Conference, namely, “An Exalted Theory of Ornament: A Study in Indian Aesthetics” by Philip Rawson, Curator of the Gulbenkian Museum of Oriental Art and Archaeology at the University of Durham and “Reading and Re-Reading Novels” by Vivienne Milne, lecturer in French at Canterbury University, which given the date I take to mean the University of Kent at Canterbury. And more papers from the third conference are published in the next issue, (April 1967, 7: 2), so one can make a partial reconstruction of what the programme must have been.

When I began teaching aesthetics in the 1960s several useful collections of recent articles published in the subject were particularly useful. Among these was Cyril Barrett’s *Collected Papers on Aesthetics* published by Basil Blackwell in 1965. I directed my students in particular to three of the articles reprinted: “Does Traditional Aesthetics Rest on a Mistake?” by W.E. Kennick, “Aesthetic Concepts” by Frank Sibley and “Intention and Interpretation in Criticism” by Frank Cioffi. Harold Osborne in his review of the collection in the April 1966 issue expresses his belief that five of the ten articles occur in other aesthetic anthologies. This may be so but in the two other anthologies that he names the overlap is minimal. In any case, on reflection, I believe that multiple re-publication of the same articles helped to establish and consolidate the identity and direction of aesthetics in its post-war analytic turn.

The July 1966 issue of the Journal (6:3) opens with an article by G.P. Henderson, Professor of Philosophy at St Andrews and editor of the *Philosophical Quarterly* on “The Concept of Ugliness” which he gave as a paper to the Society in the London lecture programme on 2 March 1966. The issue also includes Adrian Stokes’s “The Image in Form” adapted from a lecture (no further details given) with slides. A paper given to the Curriculum Seminar at the National Art Education

Association meeting in the USA in April 1965 by Harold James McWhinnie, "The Problem of Structure in Art Education" is among the other articles this issue carries.

The issue finishes with a British Society of Aesthetics members list still with a total membership of around 350 and still including a sprinkling of corporate members.

Stefan Morawski, Head of the Department of Aesthetics at the University of Warsaw, and whom Harold Osborne would mention in conversation from time to time, I think for his prominence on the international aesthetics scene, writes in the October 1966 issue of the Journal (6:4) on "The Objectivity of Aesthetic Judgement". In the report above of the Second National Conference of the British Society of Aesthetics in September 1965 it was noted that in one of the sessions on Aesthetics as a Branch of Philosophy a paper had been given by Michael Podro, to which Richard Wollheim had replied. These are published in this issue, but as Podro's title shows, "Formal Elements and Theories of Modern Art" bore little connection with the nominal title of the session, unless showing, as it were, philosophers at work on questions in aesthetics.

The programme of the monthly lecture meetings in London for the coming session, the academic year 1966-1967, is given:

5 October 1966, Frank Howes, "Multiple Art: How is a Gesamtkunstwerk Possible?"

4 November, Ervin Laszlo, "Aesthetics of Live Musical Performance"

7 December 1966, Alan Bowness, "Poetry as Art Criticism: Manet, Mallarmé and Modern Art"

4 January 1967, Bernard Williams, "Imagination"

1 February, L.L. Whyte, "The Aesthetic Core of the Mind: A Step beyond Freud and Jung"

1 March, K.R. Adams, "Functional Paraphrase and the Relation between Associative and Dissociative Theories of Art"

5 April, A.M. Quinton, "Art and Morality"

3 May, Michael Levey, "Looking for Quality in Pictures"

7 June 1967, E. Bainbridge Copnall and Brian Wall, "The Traditional and Experimental in Contemporary Sculpture"

Two black-and-white photographic plates are reproduced in this issue to illustrate Tarmo Pasto's article, "Berenson's Criteria and the Space-Frames of Braque and Picasso: A Comparison", namely Picasso's "Ma Jolie" and Braque's "Man with a Guitar".

In the Books, Peoples and Affairs section Harold Osborne offers a critical, in the sense of hostile, review of Wittgenstein's *Lectures and Conversations on Aesthetics, Psychology and Religious Belief* edited by Cyril Barrett and published in 1966 by Basil Blackwell. "For one who has built himself into a legend in his own lifetime, to the calibre of whose thinking the acutest minds of our day have paid tribute, this swansong is singularly disappointing. The impression given is overwhelmingly that of a man who has lost flexibility in the cultivation of certain mental sets, habits of thinking which had served him well in other fields, and who is overcome with impatience when these no longer work in the new ranges of

experience to which he wishes to apply them". Osborne unfavourably compares Wittgenstein's contribution to aesthetics to that of Kant, "who was also jejune of first-hand aesthetic experience [but who] nevertheless said most of what has been said worth saying in modern aesthetics and [who] was by and large consistent in his approaches" (BJA, October 1966, p. 385).

When I began as a philosophy student, the name of J.N. Findlay was current as that of an exotic other on account of his interest in Hegel, when this was as far from, and indeed contrary to, the positivist and then linguistic dominance as the leading contemporary fashion in British philosophy. Findlay opens the January 1967 volume of the *British Journal of Aesthetics* (7:1) with an article "The Perspicuous and the Poignant: Two Aesthetic Fundamentals" which he had given as a lecture in the Society's London Lecture programme in May 1966.

This issue also contains two papers on Hume's Standard of Taste, the first by Harold Osborne and the second by the young scholar Peter Kivy. I found Kivy's "Hume's Standard of Taste: Breaking the Circle" particularly useful as a young lecturer teaching our newly established aesthetics course at Sussex and also in my own work on aesthetic judgement.

The British Journal of Aesthetics (7:2, April 1967) includes an article, "Byzantine Art as a Religious and Didactic Art". This was contributed by P.A. Michelis, who was President of the Greek Committee that organised the 4th International Congress of Aesthetics in Athens in 1960 and which saw our Society make its international debut. Michelis was also Secretary General of the International Committee for Aesthetic Studies. His paper, which had been given at the 13th International Congress of Byzantine Studies in Oxford in September 1966, is accompanied by four pages of black and white photographs, comprising 16 small illustrations of works, sixteen to the page.

In this issue a "Symposium: Wittgenstein and Problems of Objectivity in Aesthetics" that was given at the National Conference of the Society in September 1966. The contributors are Cyril Barrett, Margaret Paton (whose contribution is published here but which was not delivered at the conference on account of illness) and Harry Blocker. Two other papers from the conference find their way into this issue: namely "Art and Contemporary Science" by Kenneth Coutts-Smith and "A Note on the *Objet Trouvé*" by Ralph Berry.

Relations between the British Society of Aesthetics and the American Society for Aesthetics have always been close. Two of their office holders publish in the next issue, July 1967, (7:3). Melvin Rader writes on a topic not commonly found in our Journal: "Marx's Interpretation of Art and Aesthetic Value". Rader, who was professor of philosophy at the University of Washington, was a member in 1967 of the Board of Trustees of the American Society for Aesthetics. D.W. Gotshalk writes on the more familiar topic, "Form and Expression in Kant's Aesthetics". He was professor of philosophy at the University of Illinois and President of the American Society 1957-59.

Ervin Laszlo's lecture to the Society in November 1966, "Aesthetics of Live Musical Performance" is published in this issue and the proceedings of the 3rd National

Conference shortly before, in September, continue to find their way into print with the publication of "Autonomy versus Mimesis" by John Killham.

The AGM of the Society was held before the lecture in Holborn Library on 7 December 1966. The meeting received a progress report from Professor F.N. Sibley who was organising the National Conference to be held at Hanover Lodge, Regent's Park, 15-17 September 1967. There would be five sessions: Friday evening, Saturday morning and afternoon, Sunday morning and afternoon. Four of the sessions would be devoted to the topics: I Science and Aesthetics; II Problems concerning specific arts; III Art and Education; IV Philosophical Aesthetics. Sibley's address is the recently opened University of Lancaster, whither he had arrived from the US to take up the chair of philosophy.

The list of members of the Society, which is printed at the back of the July 1967 issue, is similar in length and composition to that of the previous year.

The opening article in the last issue of the Journal for October 1967 (7:4) is illustrated by a figure drawing and 4 pages of photographic plates. This is "Methods of Zen Painting" by Philip Rawson and first appeared in the *Durham University Journal*. This issue holds a special place in my affections since it carries my first published article: "Evaluation and Aesthetic Appraisals", which was drawn and rewritten from my recently completed Ph.D thesis, *Aesthetic Judgements and Works of Art*.

The programme of the monthly lecture meetings in London for the session just beginning, namely the academic year 1966-1967, is also published in this issue:

- 4 October 1967, Nicolas Dromgoole, "Aesthetics and the Dance"
- 1 November, Kathleen Raine, "Impact of Taylor's Translation of Plotinus "Concerning the Beautiful""
- 6 December 1967, R.K. Elliott, "The World of the Work of Art"
- 3 January 1968, R. Meager, "Aesthetic Concepts"
- 7 February, Percy Johnson-Marshall, "Planning and Environmental Quality"
- 6 March, A. Main, "The Psychopathology of Expression"
- 3 April, Victor Perkins, "Film: A Visual Art?"
- 1 May, A.J.A. Hutchings, "Music since Schoenberg: Aesthetic Effects"
- 5 June 1968, E.D. Phillips, "The Animal Style of the Northern Nomads"

Michael Levey's "Looking for Quality in Pictures" is the opening article in the January 1968 (8:1) issue of the Journal. This had been given as a lecture to the Society in Holborn Library on 3 May 1967. Levey was Assistant Keeper at the National Gallery in London. George Dickie makes an appearance in this issue with his article, "I.A. Richards's Phantom Double". This is a rejoinder to an article on the New Criticism by Douglas Day that had appeared in a 1966 issue of the *Journal of Aesthetics and Art Criticism*, an example of the comings and goings between the two journals, there being not surprisingly an overlap in the interests and outlooks of the two journals and of their sponsored journals. It was not uncommon to find the same overlap in the presence of Americans at the British Society Conferences, though I believe there was not the same strength of representation in the number of British members at the American conferences, certainly not in those early years. Although

there was this overlap in interests Harold and I would often discuss in a light-hearted manner the differences in scale between our operation and theirs.

Harold and afterwards when I succeeded him by me most of the labour in producing the journal was done single-handedly by the editor; in contrast to what we imagined, almost certainly wrongly, to be a team of many hands at work in the American society and on its journal.

Harold was particularly amused when George Dickie visited him at his flat above a hairdresser in St John's Wood High Street in London and asked to see the editorial office, and if I remember rightly, to have some typist on his editorial staff retype something. Harold waved his hand around his flat and said that this was his office and that there was no staff, statements greeted I think with disbelief. Thereafter George was given to going around saying with some emphasis, "Harold edits the journal in his kitchen".

Kathleen Raine in November 1967 read her paper, "Impact of Taylor's Translation of Plotinus "Concerning the Beautiful"" to the Society at its monthly lecture meeting. This appears under the title, "Thomas Taylor, Plato and the English Romantic Movement" in the *British Journal of Aesthetics* April 1968 (8:2).

In the July 1967 issue, as noted above, the Society's national conference for that year would be held in September at Hanover Lodge. Papers from this conference appear in 1968 issues of the Journal though apparently as having been read to the conference at Bedford College. One such is "'Being" as a Concept of Aesthetics" by Ronald Hepburn which is published in the April 1968 issue. Hepburn, who was professor of Philosophy at Edinburgh and a well-known voice in British aesthetics was a leading member of the Society for many years. Another conference paper to be published in this issue is "The Autonomy of Aesthetics" by Dieter Peetz, whose energies made Nottingham, where he was based, a place where aesthetics in Britain flourished.

A third contribution to the conference also appears as a paper in the April 1968 issue: "Edouard Manet's "Ars Poetica" of 1868" by George Noszlopy, who lectured in the History of Art at the Birmingham College of Art and Design.

C.A. Mace had been professor of Psychology at Birkbeck College before his retirement in 1962. In the April 1968 issue of the Journal, his article "On the Directedness of Aesthetic Responses" starts with a reference to the Society's symposium on Wittgenstein and the Problems of Objectivity in Aesthetics, which had been reported in the April 1967 BJA.

The Dean of the Royal College of Art, C.F. Cornford, published "The Question of Bad Taste" in the July 1968 issue of the Journal. This was a paper read to a conference of educationalists at the Design Centre in January 1968. R.K. Elliott, a leading member of the aesthetics community in Britain and lecturer in philosophy at this time at Birkbeck College, contributed an article to this issue, "The Unity of Kant's "Critique of Aesthetic Judgement", representative of the topic of Kant's Third Critique as of continuing, not to say, enduring, interest to the Journal.

In this issue I noticed in the Book Reviews section Ruth Saw's review of *Modern Aesthetics: An Historical Introduction* by Earl of Listowel. My eye was caught by this because back in 1960 I had read the Earl of Listowel's *A Critical History of Modern Aesthetics* (London: Allen and Unwin, 1933) when working on my Ph.D. thesis. In those more deferential times, at least I was more deferential, I found it of some mild interest that a member of the aristocracy, albeit the Irish, should be working in my field. It turns out that the book Saw was reviewing was in fact an extended edition of the book that I had read, bringing the history of aesthetics from 1900 up to 1940, and I notice to my dismay the lack of sympathy with Collingwood's approach, which I was spared in my reading of the original work, given that that was published in 1933, and the great *Principles of Art*, still not properly understood and assimilated to this day in our field, was still five years in the future to appear in the year of my birth, 1938.

The Earl's name appears in the Society's membership list published in this issue. The membership figure continues to be around 350 members, comparable with earlier years.

The death of the President of the Society, Sir Herbert Read, is announced in the last issue for 1968 (October; 8:4). This issue includes the article, "The Construction of Objective Tests of a Form of Aesthetic Judgement" an excursion into empirical aesthetics by Gordon Westland, Lecturer in Psychology at the University of Surrey and following on from his article published in the BJA the year before, "The Psychologist's Search for Scientific Objectivity in Aesthetics" (7:4, October 1967). In the October 1968 issue, and placed after Westland's contribution, is an article from another psychologist, Gerald H Fisher of the University of Newcastle upon Tyne, "Who Overlooks *The Fat Woman?*", on the topic of ambiguous figures and not surprisingly illustrated, here with six black and white figures set within the text. The Book Reviews section includes a review by K. Mitchells of the indispensable Clarendon Press edition of Friedrich Schiller's *On the Aesthetic Education of Man. In a Series of Letters* edited and translated by Elizabeth M. Wilkinson and L.A. Willoughby.

The January 1969 issue of the journal (9:1) opens with a brief appreciation of Herbert Read, whose death was announced in the last issue, by P.A. Michelis, who was President of the Greek Committee that organised the 4th International Congress of Aesthetics in Athens in 1960. Michelis recalls that he became acquainted with Read when Read wrote the preface to the English edition of his *Aesthetic Approach to Byzantine Art*, and that it was at the Athens congress that Read had announced the formation of The British Society of Aesthetics. "The Art of the Northern Nomads" by E.D. Phillips, Reader in Greek at the Queen's University, Belfast and Fellow of the Royal Anthropological Institute continues the tradition of publishing in the journal work that began as a lecture to the Society, in this case given on 5 June 1967. Vincent Tomas, professor of philosophy at Brown University comes next with an article on "Kandinsky's Theory of Painting". My copy has many marginal markings, not surprising since I found his contribution to the first edition of the influential anthology of readings in aesthetics edited by Joseph Margolis, *Philosophy Looks at the Arts*, "The Concept of Expression in Art", one of the best things in this tangled field. I frequently recommended it to my students. Three black and white photographs of paintings accompany the article by Patrick Hutchings, art critic and Senior Lecturer in

Philosophy at the University of Western Australia on the Australian painting, "Peter Hurd's Fences and the Boundaries of Surrealism".

A page of drawings of illusionary figures customarily found in psychology textbooks accompanies the article "On Artistic Illusion" by Harold Osborne, which opens the April 1969 (9:2) volume. This issue holds a special place in my affections since my article "The Republic of Art" is published here. This was the second article to come out of my work on my Ph.D thesis. It came to be seen as an early version of the institutional theory of art, but it was written in innocence of that since I had not yet come across it. Interestingly the word "institutional" appears in the article but in connection with the distinction Elizabeth Anscombe draws between brute facts and institutional facts. It was this that, among other sources and influences, put me on to the thought that art might be an institutional fact as outlined in the article.

The Movement poet, Philip Hobsbaum, has an article in this issue, "A Theory of Communication". His affiliation is lecturer in English at the University of Glasgow, evidently before he moved to Belfast where he became identified with a well-known group of Northern Irish poets.

In the Books Reviews section Peter Jones offers an assured and discerning review of Richard Wollheim's *Art and Its Objects*, not a book easy to understand or review as I found when I was given the task of reviewing it by the editor of *Ratio* by the editor Stefan Körner, my Bristol tutor and Ph.D supervisor.

Evidently Harold Osborne had too much material to fit into his article on artistic illusion in the previous issue, so the next issue of the *British Journal of Aesthetics* (July 1969, 9:3) opens with five more pages from him to bring the article to a close.

I remember his advice, not of course instruction, to me when I took over the editorship was not to let articles exceed 5,500 words in length because of the pressure on our space. I was surprised to find that when I asked contributors to revise their submissions to meet this restraint the result was in fact generally an improvement in focus, in the impact, indeed the punch, that the article carried.

Eva Schaper, an influential member of the Society, who indeed eventually became our President, published in this issue "The Concept of Style: the Sociologist's Key to Art". This incorporated some material given at the Sixth International Congress of Aesthetics in Uppsala, Sweden in 1968, there given under the title "Style Names and the Concept of Style".

Eva Schaper, who had been born and grew up in Germany, and who was trapped in the Nazi regime there, which she hated, once told me that she had had to work as a nurse in Germany through the war years. When I got to know her she held an academic post in philosophy, and eventually the chair, at the University of Glasgow.

Her article is followed by "The Psychology of Ugliness", by R.W. Pickford, an occasional contributor to the Journal, also at the University of Glasgow and professor of psychology there.

Louis Arnaud Reid, who was, as has already been observed a long-standing and leading London member of the Society, was also present at the Uppsala congress. This issue of the journal carries a longer version of contribution to a plenary session, here given under the title, "Education and Aesthetic Meaning".

David Pole, who was I believe a lecturer in philosophy at King's College, London, died tragically young. He was known for his interest in the aesthetics of literature and in this issue has an article, "Cleanth Brooks and the New Criticism" which I found of absorbing interest, particularly given my part education in an English department heavily under the influence of the New Critics.

The two-way traffic between the British and American Societies of Aesthetics continues in this issue with a paper, "The Poem as a Summons to Performance" given to the American Society for Aesthetics in October 1968 at Austin, Texas by William Craig Forrest, professor of philosophy at Le Moyne College, Syracuse, New York.

Among the books received in this issue I noticed publications by Anthony Blunt, *Picasso's Guernica*; Frank Kermode, *The Sense of an Ending*; and two books by Herbert Read: *The Cult of Sincerity* and the republication of his 1931 work, *The Meaning of Art*.

The issue ends with the customary annual publication of the Society's membership list.

The issue of the *British Journal of Aesthetics* for October 1969 (9:4) begins with Ruth Saw's "'Apology" for Aesthetics" which was read in the Society's lecture programme on 2 April 1969 and which became Chapter One, "The Tasks of Aesthetics" in her book, *Aesthetics: An Introduction* published in 1972 by the Macmillan Press in their "Modern Introductions to Philosophy" series.

Harold Osborne follows with his "Appreciation Considered as a Skill", parts of which had been read at a symposium arranged by the British Society of Aesthetics on the occasion of a meeting of the International Committee for Aesthetics in London during March 1969. It was also to form part of his forthcoming book, *The Art of Appreciation* published by Oxford University Press.

R.F. Racy, lecturer in philosophy in the West of England College of Art, Bristol, contributed a useful analytical approach to "The Aesthetic Experience".

A rare bird among the subjects customarily covered by the journal and so conspicuous by its presence is the article on "Heidegger's Philosophy of Art" by S.E. Bartky, Lecture at the University of Illinois, Chicago.

The Book Reviews section include reviews by Ronald Hepburn of Harold Osborne's *Aesthetics and Art Theory. An Historical Introduction* (Longmans, 1968) and Ruth Saw's review of Eva Schaper's *Prelude to Aesthetics* (George Allen and Unwin, 1969). (I include the publishers' names partly out of nostalgia for the loss of so many of London's publishing houses.)

Finally, the lecture programme for 1969-70 is published.

- 1 October 1969, Richard Wollheim, Freud and the Interpretation of Art
- 5 November, Michael Polanyi, What is a Painting?
- 3 December, Laurence Lee, The Glazier as Artist (with slides)
- 7 January 1970, Anthony Saville, The Conceptual Core of Art
- 4 February, L.R. Rogers, Appreciation of Sculptural Form
- 4 March, Adrian Daintrey, The Art of Drawing (illustrated)
- 1 April, F.N. Sibley, title to be announced
- 6 May, Mary Warnock, Imagination and Description
- 3 June, Eva Schaper, The Logic of Imagination