

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

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

Part One: 1960-1969

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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

The British Society of Aesthetics and the British Journal of Aesthetics
1970—1977

BSA/BJA Part Two

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

Part Two 1970-77

T.J. Diffey

The Journal continued to be published on behalf of the Society by Thames & Hudson, as it would for a few years yet before Oxford University Press took over as our publisher.

The January 1970 issue of the Journal (10:1) includes a paper by John Beloff, Senior Lecturer in Psychology at the University of Edinburgh, “Creative Thinking in Art and in Science”, which had been given in the Society's lecture programme on 4 June 1969. Eva Schaper contributed a brief report on the Society's annual conference held in September 1969, its fifth, and the third to have been held at Hanover Lodge, a venue situated in the Outer Circle of Regent's Park, London. It is recorded that sixty members of the Society attended, “eighteen of whom took advantage of the excellent residential as well as conference facilities”.

The first session, on philosophical aesthetics, and chaired by Frank Sibley, consisted of papers by Colin Lyas and R.K. Elliot. On the Saturday morning, proceedings opened with three papers on French aesthetics and critical theory by F.J.W. Harding, Annette Lavers and Vivienne Milne, chaired by Eva Schaper. In the afternoon session on vision and design, chaired by Ruby Meager, Arnold Whittick, Christopher Brighton and L.R. Rogers gave papers. On the Sunday morning Harold Osborne chaired a session on the aesthetics of literature, to which J.J.A. Mooij, K.T.S. Campbell and Mary Haight contributed. The last session, chaired by Ruth Saw, was on disparate topics: A.J. Brighton (there were two Brightons – the Brighton brothers – who were members of the Society at this time) on Clement Greenberg on Kandinsky; Michael Eastham on pictorial iridescence and Fernau Hall on dance.

The April 1970 issue (10:2) of the *British Journal of Aesthetics* carries a paper by Joseph Margolis, a prominent American philosopher in aesthetics in the last decades of the twentieth century. His article, "Numerical Identity and Reference in the Arts", was originally a contribution to a Symposium on Nelson Goodman's *The Languages of Art*, held at the annual meeting of the American Society for Aesthetics at the University of Virginia in October 1969, thus illustrating the continuing interplay of relationships between the British and American aesthetics societies. The Reviews section of this issue opens with a review of Goodman's *Languages of Art* by A.G. Pleydell-Pearce, Lecturer in Social Philosophy and Aesthetics in the Department of Extra-Mural Studies, University of Birmingham.

From our own annual conference, the fifth, held in September 1969, and noted above, papers found their way into this issue of the Journal from K.T.S. Campbell, Principal Teacher of English at the Royal Academy, Irvine, "*The Phoenix and the Turtle as a Signpost of Shakespeare's Development*" and from the sculptor, L.R. Rogers, "Sculpture: Present and Past".

At the end of this issue, the next annual conference is announced, which will be held 18-20 September 1970, again at Hanover Lodge, Regent's Park, on the general theme, "Art and the Artist". It is interesting to note that the price for resident members will be *approximately* [italicised] £7 plus a registration fee of two shillings and sixpence (in our present currency twelve and a half pence).

The July 1970 issue of the Journal (10:3) opens with a paper by Richard Wollheim, Grote Professor of Mind and Logic in the University of London and Vice-President of the Society, "Freud and the Understanding of Art", read to the Society in its lecture programme on 1 October 1969. This is followed by Michael Polanyi, "What is a Painting?", also a paper which was read to the Society on 5 November 1969. Dorothy Walsh's article, "Aesthetic Descriptions" is also published here. I found this particularly useful, given my interest in aesthetic judgements, and in this connection I found an earlier paper of hers illuminating, "Elucidation and Evaluation", *Philosophical Quarterly* 7 (1957). For one thing, as I recall, it anticipates Bernard Williams's important distinction between thick and thin evaluative predicates. Walsh was at the time of publication of "Aesthetic Descriptions" Professor Emerita of Smith College, Massachusetts. Another article by her, "Literary Art and Linguistic Meaning", which applies the ideas worked out by J.L. Austin in his William James lectures delivered at Harvard in 1955 under the title, *How to Do Things with Words*, is published in the Autumn 1972 (12:4) issue of the Journal. This, noting the year, 1972, is a nice example of how, as was observed at the time, aesthetics was slower off the mark than other branches of philosophy such as philosophy of mind, ethics and metaphysics in taking what used, somewhat misleadingly, used to be called "the linguistic turn".

Berel Lang, chairman of the Department of Philosophy at the University of Colorado, published in this issue his paper, first given to the American Society for Aesthetics in October 1969, on "Denotation and Aesthetic Inference". R.W. Pickford, Professor of Psychology at the University of Glasgow published in this issue "Dream-work, Art-work, and Sublimation in Relation to the Psychology of Art", based on a paper he had contributed to a Symposium "Approaches to the Study of Dreams" held

at the annual general meeting of the British Psychological Society in Edinburgh in 1969.

Books Received includes the entry: Herbert Read, *Essays in Literary Criticism* Faber, 1970 (1938), Paperback, sixteen shillings (i.e., 80 pence).

Another list of members of the Society is published at the back of this issue; some 300 names, mostly individuals but with a few institutions still maintaining their membership.

The October 1970 (10:4) issue opens with an article “Aesthetic Concepts” by Ruby Meager, Lecturer in Philosophy and Aesthetics at Birkbeck College and a leading member of the Society. She was usually present at the London monthly lectures and at our conferences and always had something distinct and incisive to say. I liked her direct, plain, down-to-earth style. In this paper she discusses the work on this topic by Isobel Hungerland and Frank Sibley. She gives no specific references to Hungerland but Hungerland's work was well-known in the Society. Harold Osborne gave me a copy of her "The Logic of Aesthetic Concepts", her Presidential Address to the Thirty-Sixth Annual Meeting, Pacific Division, American Philosophical Association, Berkeley, California (December 1962), which I used in my Ph.D thesis. Interestingly the reference she gives to Sibley is not to his classic paper “Aesthetic Concepts” published in the *Philosophical Review* (1959) and so then already over a decade in print, but to Sibley's symposium on Aesthetic Concepts with Eva Schaper at the second annual conference of the Society and summarised in the conference report in the Journal (January 1966). The next article is by Mary Warnock, an Oxford philosopher well known at this time for her work in ethics and also, fairly unusual at least in the dominant stream in the British scene at this time, for her interest in continental philosophy, specifically Sartre. What is published in this issue of the journal is the paper she read to the Society in May 1970, “Imagination in Sartre”. Mary Warnock had been a fellow in philosophy at St Hilda's (1950-1965) and was now headmistress of the Oxford High School (Girls' Public Day School Trust). Her move to this appointment was well publicised in the press.

At this time Oxford University Press brought out a number of titles in their series *The Appreciation of the Arts*. Harold Osborne was the series editor. The first three books (on architecture, sculpture and drawing) are reviewed in this, the October 1970, issue of the Journal, by Ruth Saw, the President of the Society. Stewart Sutherland reviews *Meaning in the Arts* written by a stalwart member of the Society, Louis Arnaud Reid. Sutherland's affiliation is given as the University of Stirling. If I remember correctly, Sutherland became Vice Chancellor at Stirling but whether this review was done before or when he held that office I do not know.

The Meetings Programme for the Society for the session 1971-72 to be held as usual in Holborn Central Library, Theobalds Road, is published in this issue.

- 7 October 1971, Hans Keller, “The Evaluation of Music”
- 4 November, Peter Owen, “A Kind of Appreciation” (with slides)
- 2 December, Michael Tanner, “Range of Responses to Art”
- 6 January 1972, Clifford Musgrave, “Regency Brighton and the Royal Pavilion” (with slides)

- 3 February, Edward Lucie-Smith, “Problems of the Working Critic of the Modern Visual Arts” (with slides)
- 3 March, Stuart Macdonald, “An Illustrated Outline of Public Art Education in Britain” (with slides)
- 7 April, Zevedy Barbu, “Aesthetic and Social Values in the Modern Novel”
- 5 May, R.W. Hepburn, “Illusion—Some Problems”
- 2 June, Michael Kitson, “The Aesthetics of Landscape Painting” (with slides).

This is the last listing of monthly lectures that I have been able to find in the Journal. That is not to say that the lectures did not continue for a time after this but quite soon and certainly by the mid seventies the Society no longer offered a London lecture programme. The demise of the London programmes marks one of those moments when the Society was becoming less London-centric and more genuinely national. Hitherto the character of the Society was threefold: the Journal, the Lecture programme and the annual conference. In the later seventies, a pattern of regional activities begins to emerge.

The January 1971 issue of the Journal bears the date Winter 1971. Beginning with this volume, dating the issues switched from the names of months to seasons. I do not know why the dating system was changed, but am fairly sure that it was the vagueness in the duration of the seasons that the editor was trading on. I know that Harold Osborne was a stickler for getting issues out on time. He feared that we would lose subscribers if issues were late. It needs to be remembered of course that the Journal was still in its infancy and every care had to be taken to get its position established.

The lead article by the prominent London philosopher Anthony Savile is a searching study of Nelson Goodman's *Languages of Art* (1969) then but recently published. Unusually, the issue does not include a Note on Contributors but it does carry a two-page report written by Eva Schaper (set in smaller than the standard type used for articles) of the Sixth National Conference of the Society held, as in previous years, at Hanover Lodge, Regent's Park, London. This had run from 18-20 September 1970. There were twenty resident and forty-six non-resident members in attendance. It was noted that “a gratifying number” of new members had attended.

The conference opened with one paper on the Friday evening, given by J.M. Cameron on “Creativity and Literature: The example of Henry James”. The Saturday morning session on philosophical aesthetics, chaired by Frank Sibley, comprised papers by Peter Jones (University of Edinburgh), “Works of Art and their Availability-for-Use”; Patricia Smart (University of Surrey), “Some Doubts Concerning Hume's Naturalism” (doubting whether “Hume could, even if he had wanted to, consistently apply his empiricist sensationalism to aesthetics and yet maintain an unquestioned reliance on the “man of taste” for the setting up of standards and normative judgements”) and Keith Brown (University of Oslo) proposing “Moral Quality and Moral Content” as a useful distinction in literary criticism, “facilitating differentiation between the often implied moral flavour and tone of a work and its paraphrasable moral content and message”. The Saturday afternoon session turned to problems of art and society. J.P. Hodin in “Good-bye to Art” was “concerned with the diversification of the available terms of reference for the assessment of contemporary art, and the despair felt by many at seeing the bogus passed off as genuine”. Papers

given on the Sunday morning continued discussion of the relation between the artist and society. The Sunday afternoon, and last, session of the conference turned to the topic of architecture and design. Notice was given of the seventh national conference, again to be held at Hanover Lodge, 17-19 September 1971.

The Spring 1971 (April) issue has a magisterial article by the sometime Professor of Philosophy and Aesthetics at the University of Warsaw, Wladyslaw Tatarkiewicz. This article, "What is Art? The Problem of Definition Today", is informed by his expertise in the history of aesthetics. The issue opens with the paper by Peter Jones, "Works of Art and their Availability-for-Use". Jones was a prominent member of the Society at the time, though being based in Edinburgh, we did not often see him in London. This is the paper which he gave at the Society's annual conference in 1970 during the Saturday morning session on philosophical aesthetics. It had had earlier outings at the University of Edinburgh where Jones held the post of lecturer in philosophy and at universities in Canada and the United States.

The occasional appearance of psychology in the journal and in meetings of the society continues in this issue with the publication of "Factors Determining Aesthetic Preferences for Geometrical Designs and Devices" by H.J. Eysenck, Professor of Psychology in the University of London. The study was supported by the Social Science Research Council.

Aurel Kolnai's paper "Aesthetic and Moral Experience: The Five Contrasts" is also published in this, the Spring 1971 issue, and was subsequently republished posthumously in his *Ethics, Value and Reality: Selected Papers of Aurel Kolnai* (Athlone Press, 1977), with an introduction by Bernard Williams and David Wiggins, which I reviewed in the Summer 1978 journal.

Aurel Kolnai, who was born in Budapest, having escaped from France in 1940, spent the last years of his life in England, where he was Visiting Lecturer in Ethics at Bedford College, University of London, from 1959 until his death in 1973. He admired British philosophy and, though, not surprisingly, was somewhat outside the philosophical mainstream of the time, was nevertheless a respected voice here, as the Williams and Wiggins volume testifies. Kolnai brought to philosophy in Britain a phenomenological temper "averse to speculative dogmatism but in revolt against the tyranny of the positivistic, monistic and naturalistic outlook".

The article ["Aesthetic and Moral Experience: The Five Contrasts"] which appears in the Spring 1971 issue is one of four which Kolnai published in the *BJA*; two of these are reprinted in *Selected Papers*. In the *Selected Papers* it appears under a shorter title, "Aesthetic and Moral Experience" and is combined with "Contrasting the Ethical with the Aesthetical", which was published in the Autumn 1972 issue (12:4) of the Journal. The editors of *Selected Papers* understand this single essay to be the form intended by the author.

In my review of Kolnai's *Selected Papers* I wrote, "Influential contributions to aesthetics nowadays tend to disown all connections with ethics" (*BJA*, 18:3, 1978, p. 285), so I was certainly taken by surprise by the prominence ethics subsequently came to assume in aesthetic debates, such as the ethicist debates. I may of course have been mistaken in asserting the lack of connection of ethics with aesthetics then, but it was

in this belief that I wrote that “Philosophers uneasy about this” will be interested in Kolnai's exploration of the affinities as well as the differences between aesthetics and ethics. Looking back, I now see that my views were heavily under the influence of formalism and aestheticism and a tendency to associate morality with the “thou shalt not” of English puritanism and prudery with their misidentification of morality with sex, now of distant and happily increasingly fading memory. In other words you have to be rather old now to remember and to have suffered the moral climate of 1950s.

The reviews section of the Spring 1971 issue includes Peter Jones's review of Monroe Beardsley's little book *The Possibility of Criticism* and a clutch of books reviewed by John Killham on responses to literature, including *A Theory of Communication* by Philip Hobsbaum. Hobsbaum at this time was making his reputation as a leading poet in a group of poets establishing themselves in Belfast.

Rene Wellek's revisiting concepts of criticism in *Discriminations: Further Concepts of Criticism* is also reviewed in this issue, and Fernau Hall, well-known in the Society for his interest in dance, ranges more widely to review *Littérature et Spectacle dans leurs rapports esthétiques thématiques et semilogiques* by Tadeusz Kowzan.

The opening article in the Summer 1971 issue (Vol. 11, No 3), “Form in the Visual Arts” is by Virgil Aldrich, Professor of Philosophy at the University of North Carolina, past President of the American Society for Aesthetics and author of *Philosophy of Art*. This was published in 1963 when there were not too many monographs in contemporary aesthetics around; useful collections of articles at that time seemed the more dominant form. Aldrich's study belonged in the Prentice-Hall Foundations of Philosophy series which ranged across the branches of philosophy, a series which, as I recall, was well-marketed in Britain. At least, I still have several volumes on my shelves, testifying to the persuasiveness of one of their representatives who called on me one afternoon in my room at Sussex.

Marxist aesthetics makes a rare appearance in the next article: “Towards an Empirical Theory of Art: A Retrospective Comment on Max Raphael's Contribution to Marxian Aesthetics” by Willis H. Truitt, Professor of Philosophy in the University of South Florida.

A well-known art critic of the time, Edward Lucie-Smith, writes on “Problems of the Working Critic of the Modern Visual Arts”. This had been read to the Society in its London lecture programme in February 1971. Mary Haight's contribution to the September 1969 annual conference, “Nonsense”, also appears in this issue. One of the many articles over the years on the topic of music expression to grace the pages of BJA appears in this issue. V.A. Howard of the University of Western Ontario, and sometime research associate on Nelson Goodman's Harvard Project Zero, which conducted basic research into art education, offers his analysis of the familiar question, what do we mean when we claim that “the music is sad”. James Manns in “Representation, Relativism and Resemblance” takes issues “with certain claims made by Nelson Goodman in his recent book *Languages of Art*”.

The Reviews section of the Summer 1971 issue opens with a review of William Charlton's *Aesthetics*. Charlton was a prominent member of the society and in the field at this time.

The Seventh National Conference of the Society is announced. It will be held between 17 and 19 September 1971 at Hanover Lodge, Regent's Park, London.

The Society Membership List for 1971 is published in this issue. There are 420 members, of which fourteen are institutions. There were thirteen in 1970, the net gain of one being Stourbridge College of Art. Coventry College of Art and Nottingham College of Art appeared for the last time in 1970, appearing in 1971 under their new names, Lanchester Polytechnic and Trent Polytechnic.

The Autumn 1971 issue of the journal (11:4) carries the engaging article by Francis Randall, "The Goofy in Art", and "Critics and Literature" by the prominent American aesthetician, Joseph Margolis. R.A. Sharpe writes on "Music: The Information-Theoretic Approach" with twenty-four quotations from musical scores by way of examples. Alicja Iwńska, a sociologist at the State University of New York, Albany, examines the biases which had led to her earlier conclusion that in two communities she had studied "there was no art whatever".

At the beginning of the Winter 1972 issue, the International Congress of Aesthetics is announced to be held in Bucharest from 28 August to 2 September 1972. The Congress was held every four years and a note by the editor reminds us of the convention that in the year in which the International Congress is held the British Society of Aesthetics did not hold its own national conference. I don't recall when the Society abandoned this practice and went over to holding its conference every year, but it was after the period with which this memoir is concerned.

The paper that R.W. Hepburn gave to the Society in May 1971 in the London lecture programme, "Poetry and Concrete "Imagination": Problems of Truth and Illusion" is the first article in the Winter 1972 (12:1) issue of the Journal. P.A. Michelis, Secretary General of the International Committee for Aesthetic Studies, and organiser in Athens in 1960 of the International Congress of Aesthetics, the first which our Society attended, published in this issue his "The Teaching of Aesthetics and Artistic Experience", which had been his contribution to a Symposium on Aesthetics in Higher Education organized by the Society in March 1969.

Howard Gardner, then a Social Science Research Council Fellow at Boston, Mass., and known for his work on the Harvard Project Zero and for his collaboration with Nelson Goodman, contributed "On Figure and Texture in Aesthetic Perception" to this issue. Project Zero along with the National Science Foundation [it is not always possible, given the intermingling of British and American originated content in our pages, to be sure, as here, what "National" the reference is to] part supported this study.

R.K. Elliott, who was based at the London University Institute of Education, was a deeply respected member of and with a following in the Society. He opens the Book Reviews section with a review of Harold Osborne's *The Art of Appreciation* (Oxford University Press, no date given but 1970). Elliott notes that in Osborne's

account of aesthetics literature does not fit easily or well. This is a matter which was of much concern to me in my work, and probably, in the first instance on account of my friendship with Harold, why I was well aware of his approach, which I took to be dominant in the field. I had first encountered it in the work of his I used in my Ph.D thesis, namely his *Aesthetics and Criticism* (London: Routledge and Kegan Paul, 1955). Elliott's review of Osborne is joined later in the section by Osborne's review of the English translation of Volumes I and II of Wladyslaw Tatarkiewicz's monumental *History of Aesthetics*.

The next issue of the Journal, Spring 1972 (12:2) is given over to the publication of selected papers delivered at the Seventh National Conference. These are: "Aestheticism" by William Charlton; "Art as Experiment" by Michael Chanan; "Aesthetics of the Cinema" by Pierre Rouve; "The Dream as Artist" by Aurel Kolnai; "The Truth Value of Literary Statements" by Marcia Eaton and "The Social Determinants of Aesthetic Styles" by Phil Virden. Kolnai's "The Dream as Artist" is not included in the Williams and Wiggins volume of Kolnai's *Selected Papers* but it is listed in the Bibliography.

Those papers from the conference not published "owing to irremediable limitations of space" are brought to our notice with the publication of their abstracts, namely: "Art, Enjoyment and Education" by R.T. Allen; "A Psycho-analytic Aesthetic Theory" by Dolores Moss; "Perception and Expression" by Lars Aagaard-Mogensen"; "Mannerist Art Theory—Some Philosophical and Historical Problems" by Richard Woodfield; "Art and the Notion of "Open Concept"" by Alwynne Mackie and "The Moon Landing and Poetic Inspiration; A Speculative Journey into the Aesthetics of Future Poetry" by Leslie E. Van Marter.

In the Book Reviews section of this issue Harold Osborne reviews *Art and Morality* by R.W. Beardsmore. This book was to become well known to readers of the Journal and members of the Society at a time already alluded to, when the professional literature on this topic was a good deal more sparse than it is now. *Art and Morality* was published in 1971 by Macmillan in their *New Studies in Practical Philosophy* series. Beardsmore's early death some years after he had moved to Swansea when the Bangor Philosophy department, where he had been based, was a sad loss. Incidentally the closure of the Bangor department was but one of several philosophy departments to suffer this fate in the 1980s, including those at Exeter and Newcastle, the optimism and good funding of the universities in the 1960s having long since evaporated.

The short article by C.A. Mace in the Summer 1972 issue of the Journal (12:3), "The Aesthetic Attitude", was found among the papers of Professor Mace at the time of his death. Alec Mace was active, the editor Harold Osborne notes, among the inaugurators of the Society. He was a founder member, a member of the Executive Committee of the Society and of the Journal's Editorial Advisory Committee. Osborne acknowledged Mace's "influence behind the scenes" doing much to enable the Journal "to achieve the position which it now occupies". The occasional excursion of the Journal into the history of aesthetics is well represented in this issue by the article, "Shaftesbury and the Aesthetics of Rhapsody", written by Pat Rogers, who was to become a leading scholar and critic of eighteenth-century English literature. The article, "Drawing, Art and Education", is by Philip Meeson, at this time Senior

Lecturer in Art at the Brighton College of Education, one of the teacher-training colleges that were an established feature of the educational scene in Britain for many years. The College, which was to become incorporated into Brighton Polytechnic, which in turn became the University of Brighton, was a neighbour of the university at Falmer on the outskirts of Brighton where I taught. So I saw a lot of Philip and got to know him well, particularly when he served as an active and helpful member of the Executive Committee and participant at conferences and other events.

Four half-page black-and-white photographs of works by the Canadian artist Alex Colville accompany the article by Helen J. Dow, Associate Professor in the Department of Fine Art at the University of Guelph, Ontario, on “Alex Colville as Image Maker”.

The Society's membership list for 1972 published in this issue shows the membership to stand at around 450, of whom nineteen are institutional members.

Besides the articles by Walsh and Kolnai noted above, the Autumn 1972 issue of the Journal (12:4) includes an article on “Kant and Maritain on the Nature of Art” by Manuel Davenport, Professor and Head of the Department of Philosophy at Texas A&M University. This is something of an outlier to quite frequent and mainstream contributions on Kant's aesthetics to be found over a long period in the Journal.

In his article, “Plato and Pater: Fin-de-Siècle Aesthetics”, which also appears in this issue of the Journal, I.C. Small takes as his starting point, the surprising fact, “In view of the recent interest in the history of Aestheticism . . . that one major work, Walter Pater's *Plato and Platonism*, has so far remained sadly neglected”.

If one takes a broad view of the evolution of the *British Journal of Aesthetics* it will be noted that the contents are increasingly focused on one discipline, philosophy, and that as practised academically in the universities of the English-speaking world. So Announcements as in this issue, such as of the VIth International Colloquium on Empirical Aesthetics to be held in Belgium at the University of Leuven in August 1973, like papers in disciplines other than philosophy become rarer.

The Winter 1973 Volume of the Journal (13:1) carries an article by George Dickie, Professor of Philosophy at the University of Illinois, Chicago Circle, “Psychical Distance: In a Fog at Sea” offering what he calls “a full-scale analysis” of Edward Bullough's theory of psychical distance, a prominent idea even in the rather scanty aesthetics that was around in Britain around the time of the foundation of the Society. It is difficult to exaggerate what this state of affairs was like when, by contrast, we see the flourishing branch of aesthetics today, more than holding its own with other branches of philosophy. But I am speaking of publications in aesthetics in Britain in the 1950s and early 1960s, when it is worth remembering that in any case there was much less emphasis in the universities on publications, the discipline being practised much more in talks, debates, face-to-face arguments, and conversations.

Dickie was becoming known at the time of the publication of this article for the institutional theory of art prominently associated with his name.

The article by A. Simon and L.O. Ward, “The Influence of Art Education and Age on Design Judgement”, continues the tradition of the occasional paper in experimental inquiry in the journal, this one complete with some thirteen tables of test scores bringing an unusual sprinkling of quantitative data to our pages. The authors, the first, principal lecturer in education at Glamorgan College of Education and the second, lecturer in education at University College, Swansea, also typify a prominent strand in the early membership of the society, already mentioned, namely people involved in arts education. We had more than one conference certainly through to the 1980s, and in addition to the annual conference, on what we called “aesthetic education”, where arts educators and philosophers would meet for interdisciplinary conversations.

The history of aesthetics gets a look in in this issue with a paper by Frank Messmann of the State University of New York on “Richard Payne Knight and the Elgin Marbles Controversy”. Ruth Saw, first vice-president of the Society and the second president of the Society after a short period in the office first held by E.F. Carritt, published the Aesthetics volume in Macmillan's Modern Introductions to Philosophy series in 1971. This is the lead review, by Louis Arnaud Reid, in the Winter 1973 issue. This was a good time for Introductions to the subject, part of the growth in aesthetics mentioned above; for Reid's review of Ruth Saw's book is followed by the review of another *Aesthetics: an Introduction*, which George Dickie published in the United States, also in 1971. The reviewer of this book is Colin Lyas, who worked with Frank Sibley at the new University of Lancaster to make Lancaster one the universities where serious and prominent work in aesthetics was now to be found.

Richard Woodfield, an art historian at Trent Polytechnic, has a review of a book on Winkelmann's Writings on Art in this issue. Richard was to become prominent in the Society as an energetic and enterprising organiser of the Annual Conferences for some years beginning (if I recall correctly) in the 1980s. He organised the 11th four-yearly International Congress of Aesthetics, when it was held in Nottingham in 1988, thus bringing it to Britain for the first time, nearly thirty years after the Society first participated in this forum. I think it was also Woodfield who was instrumental in moving the annual Conferences from London to Oxford, specifically to St Edmund's Hall. In this, the Winter 1973 issue, there is a report on the Seventh International Congress, held in Bucharest in 1972 some twelve years before the Nottingham congress. The report is from F.J.W.H., whom I believe to be Frank Harding, a long-standing member of the Society, who was Librarian of University College, Swansea.

There were over 500 participants in Bucharest from some thirty countries “including a small but effective contingent from Britain”. Ruby Meager, a leading member of our Society “lucidly expounded some first principles of aesthetic theory in her paper on Art and Beauty”, a public lecture which had attracted a large audience.

On a personal note, 1973 was an important year for me. In this year I took over from Eva Schaper as organiser of the annual conference. The Winter issue contains a notice from me announcing that the 8th Annual Conference will be held from 21-23 September in London. We moved to a new venue, Connaught Hall in Tavistock Square, a London University Hall of Residence. Around this time I joined the

Executive Committee (forerunner of the Trustees Committee) presumably in view of my new responsibility as conference organiser.

The Spring 1973 (13:2) issue of the Journal opens with my article, “Essentialism and the Definition of “Art””. David Carrier, a supporter of the Journal and based in the United States, follows with an article “Adrian Stokes and the Theory of Painting”, of particular interest to me, since the first book I reviewed for the Journal was by Stokes on painting. Stokes had given advice to Carrier in writing his doctoral dissertation, “Representation and Expression in Visual Art”.

Another stalwart supporter was David Mannings, Lecturer in the History of Art Department at the University of Aberdeen. In this issue he writes on “Panofsky and the Interpretation of Pictures” in which he teases out what it is to understand a picture. Mannings also has two reviews in the Book Review section of this issue.

The continuing theme of musical emotion is represented here by Elsie Payne who offers a study in empirical psychology on the topic, “The Nature of Musical Emotion and its Place in the Appreciative Experience”. Another part of this inquiry had appeared in the *British Journal of Psychology* (58: 1 & 2, 1967).

Stein Haugom Olsen writes on “Authorial Intention” in the Summer 1973 (13:3) issue. At this time Olsen was completing his doctoral studies at Balliol College, Oxford. As those of us of advanced years know, the debate then was dominated by Wimsatt and Beardsley's famous article on “The Intentional Fallacy”. Olsen makes the salutary point that its influence “has unfortunately not only been to the good”. It said much that was right but also “embodied a few of the confusions in current philosophical debate at that time”.

Denis Dutton has an article on “Criticism and Method”. Dutton was a philosopher at the University of Michigan, Dearborn, which a few years later would become known for being the editorial address of the first-rate journal *Philosophy and Literature*, edited with distinction by Denis Dutton. Later Dutton also became known for his work on art and anthropology. Richard Woodfield, already mentioned, uses his expertise in the history of art and of aesthetics to write on “Winckelmann and the Abbé Du Bos”. He also has a review in this issue, a study of the artist Annibale Carracci.

Some lovely black-and-white drawings accompany the article by the amateur painter Erna Meinel, “Peripheral Vision and Painting: a Note on the Work of Evan Walters (1894-1951)”. Illustrations of any kind are not common in the journal, certainly not in the run through the last century.

The Society's membership list makes another appearance in this issue, the membership standing at around 450 members, seventeen of whom are institutional members. I make a point of mentioning institutional membership when I report on these lists, since that category was destined to be discontinued, I believe, but have not verified, as agreed in the new contract with Oxford University Press, when it took over as publisher of the Journal. So institutional membership of the Society is a feature of only its early years.

Roger Scruton, then lecturer in philosophy at Birkbeck, appears in the Autumn 1973 issue (13:4) with his paper, "Architectural Aesthetics", which among other outings had been given as a lecture to the Society. Scruton's views on this topic would become much more widely known with the publication by Methuen in 1979 of his book, *The Aesthetics of Architecture*. The article, in line with my previous comments, and unlike the book (though admittedly it is unfair to compare them from a productions point of view) is sparsely illustrated with two photographs and one drawing. The support of a grant from Birkbeck College is acknowledged. In those days if authors of papers in the journal required illustrations, they had to find the means of paying the cost. I remember my excitement on seeing Scruton's article, excitement both for a topic scarcely if at all covered in the Journal and for its intrinsic interest.

Richard Beardsmore, Lecturer in Philosophy at University College of North Wales, Bangor, gave a paper to the Society in May 1973; his article, "Two Trends in Contemporary Aesthetics" published in the Autumn 1973 issue is based on this. Colin Lyas, mentioned above as Sibley's colleague at Lancaster, published "The Dehumanization of Art", which had been given as a paper to the Society in February 1973, in this issue too.

R.P. Kolker, Assistant Professor of Film Studies at the University of Maryland and J. Douglas Ousley who held degrees in Philosophy from Yale and Theology from King's College, London published in the Autumn 1973 issue a short article, "A Phenomenology of Cinematic Time and Space", mentioned here because of the rare appearance in our pages of film and for that matter of phenomenology.

At this time Oxford University Press was bringing out its *Oxford Readings in Philosophy* series. Harold Osborne edited the *Aesthetics* volume (1972), reprinting papers "well varied", as the author of the review published in this issue by R.W. Hepburn of the University of Edinburgh and a prominent member of the Society, noted "in philosophical idiom and origin". There were several collections in Britain at this time and more in the United States through which the teaching of aesthetics was, perhaps, largely conducted. The nature of the variety that Hepburn comments on makes Osborne's volume particularly distinctive. Also reviewed, by Ross Longhurst of Trent Polytechnic, is the 1972 Penguin book edited by Lee Baxandall, *Radical Perspectives in the Arts*. This was a period when Marxism and the Journal *Radical Philosophy* had a following from students and a few philosophers, though not frequent in our pages.

The Winter 1974 issue of the Journal (14:1) opens with William Charlton's paper, "Is Philosophy a Form of Literature?". The Editor adds a note that this paper was read at a meeting of the Society in June 1973. Whether this means that there was in fact a Lecture programme for the academic year 1972/1973 (the series always concluded with the meeting in June) for which I have found no record, or whether there was some other sort of meeting of the Society such as a one-day conference I am unable to say.

The next article, "Philosophy and Fiction: The Novel as Eloquent Philosophy" is by a philosopher, D.W. Theobald, with an unusual background for a contributor to the Journal, namely a Lecturer on Chemistry and Philosophy of Science at the

University of Manchester Institute of Science and Technology. His publications include *The Concept of Energy*. Not that the article reflects a science provenance but draws from mainstream works in philosophy and literature.

The article by Andras Horn on “The Concept of “Mimesis” in Georg Lukacs represents one of those rare excursions for the Journal into Marxist aesthetics; followed by another in this area: “Can Realism be Socialist?” by James P. Scanlan, Professor of Philosophy at Ohio State University.

On the last page of the Winter 1974 issue there is a report by me on the 8th National Conference and a notice announcing the ninth. “People were pleased with the range and the quality of the papers” at the conference held during the weekend 21-23 September at Connaught Hall, Tavistock Square, London, “and the discussions which followed were lively and effective, often relating to themes of earlier papers, so that a developing debate showed signs of emerging”.

Hugo Maynell (University of Leeds) opened the conference on the Friday evening with a paper on “Aesthetic Satisfaction”. This was published in the next issue of the Journal (Spring 1974, 14:2).

The Saturday morning session consisted of papers by Jack Glickman (State University of New York, Brockport) on “Creativity” and criticisms of “An Institutional Theory of Art” by William Blizek (University of Nebraska) (also published in the Spring 1974 issue). In the afternoon, Richard Bird, an experimental psychologist at the University of Newcastle upon Tyne gave a paper “An Experimental Approach to Musical Perception”, followed by Kyla Grünbaum of the Guildhall School of Music and Drama on the “Generative Potential of Applied Aesthetics”. This was an account of work on a new combined music/drama movement course at the Guildhall School.

The Sunday morning session opened with Liberato Santoro of University College, Dublin giving a paper, “Doktor Faustus' Mentor, Th. Adorno and the Death of Art”. William Watts Miller (Department of Sociology, University of Bristol) followed with a paper on ““Germinal” and the Division of Labour”. The conference finished with papers by Alwynne Mackie (La Trobe University) on “The Structure of Aesthetically Interesting Metaphors” and Ralph Berry (University of Manitoba) on “The Symbolism of D.G. Rossetti”.

The 9th Annual Conference will be held at the same venue, Connaught Hall, over the weekend of 20- 22 September 1974.

The Spring 1974 issue of the Journal (14:2) opens with Ruby Meager's “Art and Beauty”. This was first read to the Seventh International Congress of Aesthetics held in Bucharest in the Summer of 1972 and then to the Society in November 1973. So if the occasion on which it was read was in the London lecture programme, that *did* continue in the following year after the summer of 1972 though, as I said above, the 1971-72 Session is the last for which I can find any record. The appearance in this issue of Philip Meeson's “Beyond Appreciation” strengthens the case, contrary to what I have suggested, that the London lecture programme *did* run in 1973-74. At any

rate an editor's note reports that it was delivered to the Society in December 1973. Philip Meeson taught in the Art department at Brighton College of Education.

A paper by Joseph Margolis, whose earlier contributions to the Journal have already been noted, opens the Summer 1974 (14:3) issue of the Journal with his "Works of Art as Physically Embodied and Culturally Emergent Entities". David Best writes on a topic not often found in the Journal, "The Aesthetic in Sport". He was well-known in the Education world for his work on the philosophy of dance and human movement. When I first met him, in fact around this time, he was Senior Lecturer in Philosophy at Chelsea College of Physical Education, Eastbourne, before moving shortly afterwards to become Leverhulme Fellow in the Department of Philosophy at Swansea.

Another unusual topic to appear in this issue is "Some Aspects of Yoruba Aesthetics" by Babatunde Lawal, Research Fellow in Art History at the University of Ife. Christopher Norris, who was to become well-known for his expertise in Continental Philosophy and at this time working on his Ph.D at University College, London, writes on "Les Plaisirs des Clercs: Barthes' Latest Writings" and Roger Shiner of the University of Alberta on "Wittgenstein on the Beautiful, the Good and the Tremendous".

This issue, Summer 1974, concludes with another list of British Society of Aesthetics members: a total membership of around 470 of whom just under twenty are institutional members. I note that the membership subscription in the summer of 1974, now expressed in our present currency, which had been decimalised in 1971, is £2.10 and for institutional members £3.15. Incidentally one of the benefits of membership is the right to attend the Society's lecture meetings, so it looks as if these were continuing at this time, assuming the reference is to the London monthly lectures. I note, however, that this is the last time that the right to attend these lecture meetings is advertised. On the back cover of the very next issue, Volume 14, no 4, Autumn 1974, this is amended to "the right to attend the Society's meetings". The membership subscription has been raised too, to the princely sum of £3.50 and mention of the institutional category of membership has disappeared. This is not unconnected with the fact that this, the Autumn 1974 issue, is the last to be published for the Society by Thames & Hudson. Oxford University Press took over the publication of the Journal from the next issue, Winter 1975, providing a service to the Society that continues unbroken to this day.

This list of members of the Society is the last that I have found to be published in the Journal, a fact also not unconnected, I surmise, with the change a few months later to our new publisher. So to find your name printed in the Journal as a member of the Society would have been possible only for the first fifteen years of the Society's history.

Harold Osborne publishes a contribution to the Autumn 1974 (14.4) issue, which is set up in the format of an article under the title "Primitive Art and Society" but subtitled "Review Article" and is a review of *Primitive Art and Society* edited by Anthony Forge and published by Oxford University Press, 1973 for the Wenner-Gren Foundation for Anthropological Research, Inc.. Cinema makes a rare appearance in the Journal, certainly at this time, with the article by Jerome Stolnitz on "Kracauer:

Thing, Word, and Interiority in the Movies”. Stolnitz, who was professor of philosophy at the University of Rochester, New York was prominent in aesthetics in the USA. He did not publish much in our Journal, and not surprisingly was to be found more often in the *Journal of Aesthetics and Art Criticism* and elsewhere too where there was interest in aesthetics. A provocative piece by him in the BJA, much later and outside the scope of these recollections, was his “On the Historical Triviality of Art” in our July 1991 issue.

The Winter 1975 issue of the Journal (15:1), the first to be published for the Society by Oxford University Press, carries a notice from me announcing that the 10th Annual Conference of the Society will be held from 19 to 21 September 1975 at the same venue, Connaught Hall, Tavistock Square, London. Articles include “The Logical Primitiveness of the Concept of a Work of Art” by Richard Sclafani, Assistant Professor in the Department of Philosophy at Rice University, Houston, Texas. This richly suggestive paper draws attention to some similarity between the concept of a work of art and of a person.

The Spring 1975 issue (15:2) has a useful article, “Plato's Concept of *Mimesis*” by Leon Golden, Professor of Classics at Florida State University. “Living and Dead Metaphors” by William Charlton is also published here. This is a version of the paper he gave to the Society's Ninth National Conference in September 1974. I have already mentioned Kant's aesthetics as a recurring topic in the Journal. In this issue Salim Kemal publishes one of his several scholarly contributions to the study of Kant's aesthetics, here his “Presentation and Expression in Kant 's Aesthetics”.

R.A. Sharpe, an influential figure in British aesthetics, contributes to the Summer 1975 (15:3) issue of the Journal, “Hearing As”. His particular interest was the philosophy of music, and his passion was music. He once told me that he could not live without it. He was based in the Department of Philosophy at St David's College, Lampeter, a constituent college of the University of Wales as it was then organised. “Hearing As” is a critical engagement with the account of music offered by Roger Scruton in his first and then recently published book *Art and Imagination*, which was based on his Cambridge doctoral dissertation. Richard Woodfield in his article, “The Freedom of Shaftesbury's Classicism” writes not on Shaftesbury's aesthetics, which, he says, has received extensive treatment at the hands of historians of aesthetics but on Shaftesbury's significance in the history of art theory, which has received rather less attention.

Harold Osborne opens the Autumn 1975 issue (15:4) with his short paper “The Concept of Tragedy”, written originally for an International Colloquium on the Function of Tragedy at the State University of Ghent. Architectural aesthetics makes another welcome appearance with Roger Scruton's “Architectural Taste”. His book, *The Aesthetics of Architecture* was still a few years in the future. The article was prepared as a lecture to the Courtauld Institute of Art. Scruton was lecturer in philosophy at Birkbeck College, University of London, which gave a grant to support its publication, which I assume to mean the cost of reproducing the 19 figures that illustrate the article.

Bojan Bujic, at this time lecturer in music at Reading University and later Fellow at Magdalene College, Oxford, first came to the attention of the Society at its

national conference in 1974 with his paper, “The Aesthetics of Music—Some of its Aims and Limitations”. This is published in this issue. Bujic became a stalwart member of the Society.

The aesthetics of nature makes a rare appearance in the *Journal* in the Winter 1976 (16:1) issue and this ahead of a revival of interest in this topic a couple of decades later. “Nature as an Aesthetic Concept: An Essay in Meta-Aesthetics” by Mary Carmen Rose, Professor of Philosophy at Goucher College, Towson, U.S.A is one of two papers on this from the National conferences of the Society. The other, by Mary Haight, Lecturer in the Department of Logic at the University of Glasgow, is “Who's Who in Pictures” illustrated with half a dozen line drawings. Mary Rose's paper is from the 1974 conference, Mary Haight's from the 1975 (assuming there is no editor's slip in proof-reading the footnotes). Mary Haight's affiliation dates from the time when it was common in the Scottish Universities for philosophers to be housed in one or other of two departments, of Logic and of Moral Philosophy. The emergence of unified Departments of Philosophy in Scotland had yet to come.

Philip Hobsbaum makes another contribution with his article, “The Romantic Dichotomy”, of particular interest to me when at this time I was teaching a seminar on “Philosophy and English Romanticism” with a colleague in English Literature, Stephen Prickett. I mentioned earlier that the Society and the *Journal* at this time had a following among those working in arts education, particularly in the Colleges of Education. A good example is Betty Redfern, who was prominent in dance education. In this, the Winter 1976 issue, she writes on “Rudolf Laban and the Aesthetics of Dance”. I remember that she, like David Best, mentioned above, was especially keen to enter into dialogue with philosophers and to get some critical scrutiny of her work from them. Conferences and colloquia were organized on this principle, generally under the heading of Aesthetic Education. Betty would have particularly valued critical reading of her work by her friend, Eva Schaper, for many years a leading member of the Society.

Another of the four-yearly international congresses of aesthetics was held in 1976 so, in accordance with its usual practice, the Society did not hold a national conference in this year. Instead the Society organized one-day colloquia. One such, on “Purpose and Meaning in Art”, was held in London on 22 November [presumably 1975, though of course the Society did run a conference in 1975, which I organized]. Another was on “Philosophy of Education and the Arts” to be held on 8 May 1976. This was a joint meeting of the British Society of Aesthetics and the Philosophy of Education Society of Great Britain. Participants should write to Philip Meeson, who, as already mentioned, taught fine art teaching at the Brighton College of Education. This was now incorporated into the new Brighton Polytechnic, which would in turn become the University of Brighton, giving Brighton two universities where until the early 1960s it had none. The fast-evolving scene in higher education in Britain can be seen mirrored in the academic affiliations of many members of the Society whose teaching jobs seemed to continue more or less intact under changing departmental and institutional titles.

Another prominent member of the Society at this time, Richard Allen of the Loughborough College of Education, is announced to be arranging a colloquium in

Loughborough in the autumn of 1976 on "The Aesthetics of Craft" and another is hoped to be arranged in Nottingham.

More information about these colloquia is forthcoming in the next issue of the Journal (Spring, 1976). The "Philosophy of Education and the Arts" colloquium would have two papers by members of the Society, Dr. J.P. Hodin's "The Concept of Beauty" and my "Morality and Literary Criticism". "The Aesthetics of Craft" colloquium was scheduled to be held on Saturday 27 November 1976 at Loughborough College of Education. The speakers were to be Harold Osborne, R. Rogers (Loughborough College of Art) and L. Beaton (Alsager College). The hoped-for colloquium in Nottingham was arranged for January 1977 at the Midland Group Gallery on "Artistic Theory and Practice".

The 1976 International Congress was held in Darmstadt from 30 August to 3 September. The general theme was "Aesthetics, Daily Life and the Arts", typical in its broadness to allow for the submission of papers on almost anything that could on a liberal interpretation be construed as aesthetics. Six sections were announced: 1. The era of German Art Nouveau (Jugendstil); 2. The aesthetic object as a problem; 3. Aesthetic experience, society and the individual; 4. The universal range of the different civilisations; 5. Aesthetics, nature and the art of living; 6. Other problems of aesthetics.

The next issue of the Journal, Spring 1976 (16:2) opens with a short art-historical piece by Harold Osborne, "The New Sensibility of the 1960s", Harold's contribution to the issue of the Polish journal, *Studia Filozoficzne*, in honour of the ninetieth birthday of the great historian of aesthetics, Wladyslaw Tatarkiewicz. Philip Meeson's contribution to the 1975 Annual Conference of the Society is published in this issue: "Why Should We Take Art Seriously?" as is the paper by James Scanlan, "The Impossibility of a Uniquely Authentic Marxist Aesthetics". The continuing attention to the aesthetics of music takes the form, in this issue, of the paper by M.P.T. Leahy, lecturer in philosophy at the University of Kent, "The Vacuity of Musical Expression".

At this time, as already mentioned, Roger Scruton's first book, *Art and Imagination*, had not long been published. David Pole, Lecturer in Philosophy at King's College, London, opens the Summer 1976 issue of the Journal (16:3) with a paper, "Art, Imagination and Mr. Scruton", which critically engages with this book. Harold Osborne offers two papers, "Organic Unity Again" and "Ways of Abstraction". Mary Carmen Rose appears again, this time with her article, "The Importance of Hume in the History of Western Aesthetics". This issue is very wide-ranging in subject matter. A Continental perspective is offered by Peter Spader, Lecturer in Philosophy at California State College, San Bernardino, in his "Aesthetics, Morals and Max Scheler's Non-Formal Values". Richard Allen, Lecturer in Religion and Religious Studies at Loughborough College of Education writes on a particularly unusual topic, "The State and Civil Society as Objects of Aesthetic Appreciation" which focuses interestingly on Edmund Burke's political writings. In our field of course Burke is ordinarily associated with his *Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*. Rita Simon rounds off the issue with a short illustrated paper "Pictorial Styles in the Art of Children".

I organised three Annual Conferences for the Society, those held in 1973, 1974 and 1975. After the break in 1976 for the International Congress, Ben Martin-Hoogewerf took over from me as organizer. The September 1977 Conference, announced in the Autumn 1976 Journal (16:4) was held by the Society in conjunction with the British Society for Phenomenology on the subject of Aesthetics and Phenomenology. The issue opened with Harold Osborne's "Non-Iconic Abstraction". It will have been noted that a number of articles, often quite short ones, by Harold appeared in issues of the Journal during this period of the mid-seventies. Some I believe were spin-offs from his considerable activity in writing several works at this time in art history and art criticism. Moreover, although it was not generally known in 1976, Harold's time as editor was drawing to its close.

David Novitz, the New Zealand philosopher, active in aesthetics at home in New Zealand and in visits to Britain, published in this issue his article, "Conventions and the Growth of Pictorial Style". The long-running debate on Kant's aesthetics in our journal in this issue is embodied in "Two Senses of Necessity in Kant's Aesthetic Theory" by Jeffrey Maitland of Purdue University. David Mannings, a long-standing member of the Society and lecturer in the History of Art at King's College, University of Aberdeen contributed an article "An Art-Historical Approach to Reynolds's Discourses". This carries an interesting editorial footnote to the effect that the paper had originated as a talk written for a meeting of the British Society of Aesthetics but could not be delivered owing to a strike by NALGO. This prompts the memory that the external environment in the 1970s was quite difficult in such matters as the hiring of venues and travel to them, and if I recall correctly, was among the factors that led to the demise of the London lecture programmes and of the Society looking more to the regions for its activities. Of course not merely the English regions but constituent countries, particularly Scotland, had a long and distinguished history of aesthetics and a flourishing contemporary scene. Wales too, particularly in its university sector, struck me as putting up a better show in aesthetics compared with its rather patchy presence in the English universities and at this time its virtual absence from Oxford and Cambridge.

I come now to Volume number 17 of the Journal. This turns out to be the last year in the editorial chair of its founder-editor, Harold Osborne. In the Winter 1977 issue (17:1) he published his article, "Odours and Appreciation" which to the best of my knowledge is a first for the Journal on this topic. Certainly the literature on this topic would have been a good deal thinner than what we now have fortunately available to us. In 1960 when I began working in the field the German proscription of the so-called lower senses as "non-aesthetic senses" was widely accepted, by me too, let it be confessed.

The year 1977 meant another national conference should be held, following its abeyance in 1976 for the International Congress in Darmstadt. In the Winter 1977 issue it was announced that the Eleventh National Conference would be held from the evening of Friday 23 to Sunday afternoon 25 September. Along with the change in organizer with Ben Martin Hoogewerf in charge, there were two other changes: first the venue. The conference would be held at Canterbury Hall, Cartwright Gardens, another Hall of Residence belonging to the University of London. I cannot remember why Connaught Hall, which was very close to Canterbury Hall, could not accommodate us this year. Then there was a change in format: this conference would

be a joint venture held in conjunction with the British Society for Phenomenology. Not surprisingly the subject was to be “Aesthetics and Phenomenology”. Speakers would include Cyril Barrett, Eva Schaper (who, I believe, was a member of both societies sponsoring this conference) and Barry Smith (British Society for Phenomenology).

Present-day members attending national conferences might be interested to note that the total cost of attendance at this conference was £15, including the registration fee and full board from Friday evening to Sunday afternoon. The fee for non-residents was £3 including morning and afternoon refreshments. Main meals, to be booked in advance, would cost 85 pence each.

The issue opens with an article, “Dickie's Institutionalized Aesthetic”, which was developed in the late 1960s and now being widely debated; the author was Robert McGregor, Associate Professor in Philosophy at the University of Denver. F. David Martin, Professor of Philosophy at Bucknell University writes interestingly on “The Arts and the “Between””, the “between” meaning “the space from the material body of a work of art to the participator”. Gavin Bolton, Lecturer in Drama and Education at the University of Durham makes unusual use of the notion of psychical distance in his “Psychical Distance in Acting”. Ron Best, who taught on the Diploma in Art Education course at the London University Institute of Education, which had a good connection with the Society through R.K. Elliott, published in this issue his “Sketch for a Sociology of Art”. This article is to some extent a summary of a series of lectures that Best gave to students at Brentwood College of Education on the Institute's Diploma course.

Allan Rodway of the University of Nottingham (the English Literature department if I recall correctly), a regular attender at the Society's conferences and contributor to the discussions, in this issue reviews two books on poetry. Mary Warnock's 1976 Faber book, *Imagination* is also reviewed here. The reviewer is David Pole. The subject is not one that one would have expected to see on offer from Oxford philosophers at this time. David Pole picks up on this in his comment on Mary Warnock's “concern with important, unfashionable themes”, among other features of the book “all things to be warmly grateful for”.

In the Spring 1977 issue (17:2) Peter Lewis of the Department of Philosophy, University of Edinburgh, writes on “Wittgenstein on Words and Music”. I contributed an article applying Coleridge's distinction between ideas and conceptions to art, suggesting we should consider art not as a concept but as an idea in the Coleridgean sense. This went completely unnoticed in the continuing debates in those years about the concept of art, that is to say, it sank without trace. It was some forty years later before, to my astonishment, I encountered Coleridge's distinction again. Then it was applied not to art but pressed into service in an attempt to define the Buddhist Order to which I now belong, by a leading Order member, who held a degree in philosophy and who makes wide use of its resources in his prolific writings and talks on Buddhism.

Charles Fethe, Associate Professor of Philosophy at Kean College, New Jersey, writes on “Craft and Art: A Phenomenological Distinction”. Not surprisingly the article opens with Collingwood's well-known distinction but then as the sub-title

suggests, takes an usual turn by making use of Husserl's notion of "Lebenswelt" or "life-world". The topic of craft continues in the next article, "The Aesthetic Concept of Craftsmanship" by Harold Osborne. Part of this paper was read at the Colloquium on "The Aesthetics of Craft", noted above, which was organized for the Society in Loughborough in November 1976.

Osborne used to talk to me about the contribution to aesthetics by the Polish phenomenological philosopher, Roman Ingarden. In the reviews section of this, the Summer 1977 issue of the Journal, he reviews a collection of articles on Ingarden by "the younger school of Polish philosophers" published under the title, *Roman Ingarden and Contemporary Polish Aesthetics*. Osborne goes as far as to say that two essays by Ingarden, "On Philosophical Aesthetics" (1968) and "On Phenomenological Aesthetics" (1969) "are among the most important writings of this century on the nature of aesthetics as a philosophical discipline".

A good example of the Journal exploring aesthetics from some unusual angles, aspects of the subject off the beaten track, and which might have been observed in some of the article titles cited above, is "Artistry in History" by P.G. Ingram, Research Fellow in Philosophy at Ulster College, the Northern Ireland Polytechnic.

The Summer 1977 issue (17:3) begins with "On Passing the Test of Time" by Anthony Savile, at this time Lecturer in Philosophy at Bedford College, University of London. Stein Haugom Olsen writes a short and illuminating paper on "Interpretation and Intention" showing proper awareness, not surprising, given his affiliation to the English Department at the University of Bergen, that this is not a topic for philosophy only but also central to the push in literary criticism at the time of Wimsatt and Beardsley's article to establish the autonomy of the literary work. Harold Osborne, a prolific contributor at this time, contributes an article on "Inspiration". By now the influence of Nelson Goodman's *Languages of Art* (1969) is making its influence felt in the growing prominence in the literature of the topic of "Fakes and Forgeries", the title of Hunter Steele's article in this issue. At this time, the author, holder of an M.Phil degree from the University of London and a songwriter, was finishing a P.G.C.E. Course at Cambridge University Department of Education.

Ruth Katz and Arvind Sharma (Lecturer in Indian Religions at the University of Queensland) write on "The Aesthetics of Abhinavagupta". Abhinavagupta was a late 10th/early 11th century AD Kashmiri aesthetician and metaphysician. In striking contrast, the next article is about Christopher Caudwell, the English Marxist writer who lost his life in the Spanish Civil War. S.V. Pradhan, Reader in English Literature at the Central Institute of English and Foreign Languages, Hyderabad, India, writes on "Caudwell's Theory of Poetry: Some Problems of a Marxist Synthesis".

In the next issue of the Journal a Music Colloquium is announced to be held at Reading University on 26 November 1977. Enquiries may be sent to Dr Bojan Bujic, who was in the Music Department at Reading at this time before he moved to Oxford.

Yet another paper by Harold Osborne appears in the Autumn 1977 (17:4) issue, "Aesthetic Relevance". In fact the issue opens with it. In retrospect it can be seen as Osborne's farewell statement as Editor, although no mention is made in the

piece of his impending retirement from the editorial chair. He sets out at some length what he takes to be the scope of philosophical aesthetics.

He begins: “As Editor of this Journal since its foundation in the year 1960 it has been one of my duties to decide, with the generous help of advisers, what papers to print and which to reject out of the plethora that are constantly submitted. Among the many, and sometimes conflicting, factors determining decision have been intrinsic quality, originality, topicality and relevance. It is the last factor which will be the subject of this paper.

“I am confident that no philosopher would dissent from the statement that no philosopher has succeeded in defining the scope of aesthetics to the satisfaction of most other philosophers today.”

In this paper in his section on “Criteria of Identity” Osborne acknowledged his debt to a paper by Richard Wollheim, “Are the Criteria of Identity that hold for a Work of Art in different Arts aesthetically relevant?”. This paper was read at the Fifth Bristol Philosophy Conference in July 1976. This Conference, which I had the privilege of contributing to, is worth a comment or two. Leading philosophers in the field from Britain and the United States were present as well as younger scholars still to get established. It was not sponsored by the Society but members of the Society of course were present and contributed. More to the point, the depth and range of the conference fostered a sense that here was a coming of age of aesthetics, not only in the perception of those within the field but a sense too that aesthetics was joining, indeed getting integrated within, the mainstream of philosophy and no longer on the fringe or a sort of Cinderella. This is one of the most notable changes in my experience. It is difficult now to recall, given the present degree of philosophical sophistication within our field and the reputations of its leading practitioners, just what a marginal activity aesthetics was in the wider philosophical enterprise in Britain in the fifties through to the late seventies. The Bristol conference was an important moment in this development.

The conference proceedings were not published but various contributions found their way into different publications. Wollheim's paper for example was published in *Ratio*, the editor of which was Stephan Körner, who held the chair of philosophy in Bristol and who hosted this conference.

Anthony Savile (also a contributor to the Bristol conference) is next in the Autumn 1977 issue with his “Progress and Common Sense: Two Approaches to a Problem in Criticism”. Joel Rudinow, Professor of Philosophy at Dartmouth College, U.S.A, writes on the question of the cognitivity of aesthetic judgements in his “Colours, Cognitivity and Aesthetics”. This issue also carries an article, “Liars, Poets and Philosophers: The Assertions of Authors in Philosophy and Literature” by Richard Kamber, Professor of Philosophy at Susquehanna University, U.S.A.

William Charlton writes on “Nonsense”. Charlton rightly observes that the notion was freely used by philosophers, some intuitively understanding its meaning, none giving a full or satisfactory account of it. This is a paper without references or footnotes (one might think historically the norm in philosophy) so my assumption on seeing the title that Mary Haight's contribution under the same title to the September 1969 Society's annual conference and published in the Summer 1971 issue of the

Journal might be engaged with was confounded. Illustrating the wide scope of the *BJA*, here within the same covers is “Love and Landscape Equation in Tamil Poetry” by K. Subrahmanian, Coordinator of Studies in the Central Institute of English and Foreign Languages, Hyderabad, India.

Consideration of the Autumn 1977 issue nearly concludes my survey of issues of the British Journal of Aesthetics done partly to indicate something of the history of the British Society of Aesthetics but also to show something of the character of the Journal which was, and still is of course, a major strand in the make up of the Society.

For most of the time that I knew him, if not all, Harold Osborne was in retirement. This does not mean that he was inactive. Far from it, he was one of the busiest men I have met: editor, a private scholar in his case with a deep knowledge of art and some acquaintance with artists such as Mark Gertler, private scholars once familiar have now more or less disappeared, and also he was a business man. Harold had been in the Civil Service. He served in the Political Intelligence Department of the Foreign Office during the Second World War, after which he was posted to the British Embassy, La Paz, as First Secretary (Commercial). Evidently he made full use of his time there, acquiring a first-hand knowledge of the peoples of South America that made possible his *South American Mythology* published in 1968 in Newnes Library of the World's Myths and Legends Series. His last posting was in the Home Civil Service where he served at the Board of Trade.

Indeed, 1977 was another important year for me. In the later seventies when we met, Harold, who lived in a flat in St John's Wood High Street in London, would murmur that he was thinking of moving to Switzerland. Then one day, I think it must have been in the early autumn of 1977, he said to me, “I'm moving to Zurich; you will take over, won't you?”. So one Sunday in November, I'm sure it was Remembrance Sunday, I drove up from my home in Sussex to London to be briefed by him and to return home with boxes of papers and archive materials relating to the Journal and to the Society. I immediately began work as the new editor of the Journal, and only its second in its history.

In those days it took six months for any one issue of the Journal to go through the press. This was in the days of pre-computerised typesetting, in other words before the electronic publishing that we are familiar with now. Mercifully for me computerization was only just beginning to come in when I was finishing my stint as editor at the end of 1994, and so I avoided having to learn to deal with it. For a period of several months our responsibilities as editors overlapped. Harold saw the Winter 1978 (18:1) issue through the press and this is the last that carries his name on the cover as Honorary Editor (“Honorary” meaning of course unpaid). For me too the Journal was a labour of love, and in another sense, to edit the Journal was an honour.

In the Winter 1978 issue John Fisher has an article “On Perceiving the Impossible”. The printed title ends with an asterisk but I cannot find its referent. I mention this article because its author was Editor of the Journal of Aesthetics and Art Criticism. Relations between the American Journal and the British were cordial as to were the relations between the two Societies of Aesthetics. It was not long before I was introduced to John Fisher and then saw him on his subsequent visits to London. My sense is that in those days we saw more Americans from their Society visiting

Britain than there were visits by the British to the United States. One reason for this is that our finances were very limited.

Eva Schaper, Professor of Philosophy in Glasgow, one of the leading members of the Society from its beginning and eventually its President, has an article on “Fiction and the Suspension of Disbelief”. As we have seen the Journal took occasional note of empirical research. In this issue Gerd Wolandt, Professor of Philosophy at the Philosophical Institute, Aachen, writes on “Philosophical Aesthetics and Empirical Research in Germany”. Also on Indian aesthetics, not unknown in a few previous issues, Rekha Jhanji, lecturer in the Department of Philosophy at Panjab University, India publishes a short paper, “Bharata on Aesthetic Emotions”.

In the Winter 1978 issue the Society announces its hopes to hold a one-day Colloquium in London in April 1978 in conjunction with *Convivium: The Polanyi Newsletter*. The 12th National Conference of the Society is also announced. This was to be held in London, 22 – 24 September 1978. The topic would be “The New Art and the Aesthetic Establishment”.

The Spring 1978 issue of the Journal (18:2) is the first to carry my name as Editor. It opens with an editorial consisting of two sentences by me to the effect that it is unlikely that editorials will be a regular feature of the Journal and to announce Harold Osborne's retirement as editor. The remaining space in the two pages is then given over to tributes to Harold by Ruth Saw, the President of the Society and Louis Arnaud Reid. Ruth Saw begins by saying that because it was hard to pay tribute to Harold in terms too strongly appreciative, she would simply record the facts. “The founder members of the British Society of Aesthetics all pulled their weight as far as organisation and manning of meetings was concerned. We took it in turns to read papers, take the Chair, write around to possible members, etc. I do not think one of us missed a meeting in those early days. When, however, we decided to bring out a Journal, then the burden necessarily fell upon one person, and, luckily for us, that person was Harold Osborne.”

She then goes on to give an account of his many accomplishments in the arts, the appreciation of the arts and the theoretical understanding of that appreciation. “As if this were not enough, he is personally acquainted with outstanding thinkers in aesthetics and the arts in other countries. He has represented us in many congresses on both sides of the Iron Curtain.” There is an important historical reminder here in that last comment. The Society has always been international in its outlook but it should not be forgotten that in the earlier decades of our history that internationalism was impeded by the Cold War. I never expected for example that it would be possible for me ever to go to Poland or to Hungary, first because of the Second World War and then because of its Cold War successor. I could not quite overcome my astonishment in finding myself in these countries speaking about aesthetics.

Louis Arnaud Reid, in addition to covering ground covered by Ruth Saw makes the point that Osborne's knowledge of business affairs was also to our advantage.

I saw the Spring issue 1978 (18:2) through the press from the initial stage of copy editing and sending the copy to the printer, checking the galley proofs and then

the page proofs. But the articles that constituted the copy had been chosen by Harold and passed on to me. It is the next issue, Summer 1978 (18:3) for which I bear sole responsibility.

My survey concludes here, since it is not my business to write the history of my editorship and the issues published under my name must speak for themselves.

T.J. Diffey
16 February 2019