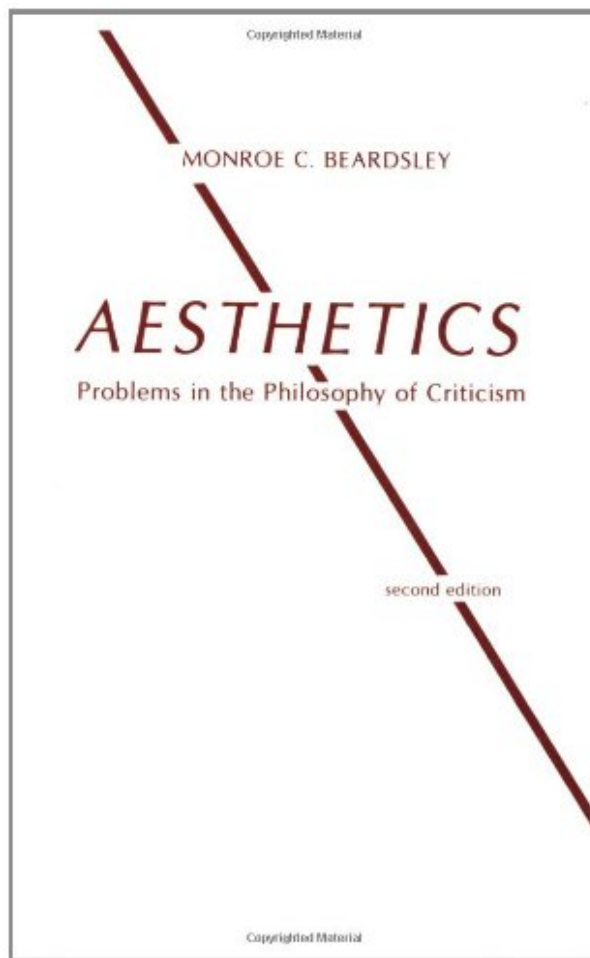


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This second edition features a new 48-page Afterword--1980 updating Professor Beardsley's classic work.

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By Shalom Freedman

I know the first edition of this book. In that edition Beardsley maintains he wanted to show the independent value of the aesthetic realm and therefore worked in that direction. In the present revised edition he also tries to bring essays which connects artistic work with other realms of human activity.

Anyone who has interest in the Theory of Art should have this volume in their library. And this because it does give a good sampling of the best scholarship on the subject.

Beardsley in the new preface to the work talks about a problem he more or less skimmed over in the first edition, 'defining art'. He cites one essay that of M. Weitz who uses Wittgenstein's family resemblance concept to say that it is mistaken to define Art as one set of concepts only when there are 'overlapping concepts' between different realms.

But of course making a definition of Art is only one problem of Aesthetics. (Some by the way might answer in the famous Louie Armstrong style when asked to give a definition of 'jazz' Satchmo said 'If you got to ask, you don't know what it is'. This reminds me in a way of certain definitions of literature such as Kafka's an' axe to break up the frozen- sea within'.

But of course the question of intuitive and instinctive reaction as opposed to more reflective response is one of the questions considered in this very rich and valuable volume.

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