The Later Works of John Dewey, 1925-1953. Volume 10: 1934. *Art as Experience.* Edited by Jo Ann Boydston. Carbondale: Southern Illinois University Press, 1987. Pp. xxxiii + 456. $32.50.

First published in 1934, *Art as Experience* was printed nine more times by its original publisher, Minton, Blach and Company, and reprinted by Allen and Unwin and by Putnam in its Capricorn, Paragon, and Perigee editions. As a volume in the series, *The Later Works of John Dewey*, it is now presented in an authoritative edition, accompanied by illustrations from the 1934 edition, by notes, by a list of Dewey's references, and by a textual commentary which traces the evolution of this work.

Any scholar who has ever tried to write a philosophy book may be comforted by the realization that this famous work did not suddenly spring forth from Dewey's mind in a full-formed final draft. It all began with an invitation to Dewey from the Harvard Department of Philosophy and Psychology to give the first ten lectures in a series founded in honor of William James. Granted complete freedom in the choice of a subject, Dewey expressed a wish to "take up some new field." Though he had written on art and esthetics in several articles and in a chapter in *Experience and Nature*, he said in 1930, "I still feel the desire to get into a field I haven't treated systematically, and art and aesthetics has come to me" (p. 375). He struggled with the vast literature on the subject and remarked, "I'm having an awful time getting going on the Harvard lectures" (P. 377). He made a tentative list of ten lecture-titles and revised it twice before delivering the lectures in the Spring of 1931. He then set the lectures aside for a year before making further revisions and expanding his manuscript to fourteen chapters. Throughout this period he often discussed his work with his friend, Albert C. Barnes, a millionaire who had gathered a large collection of post-impressionist French paintings in Merion, Pennsylvania. To Barnes, who had kindled his interest in art and esthetics, Dewey dedicated his book and expressed his indebtedness in the preface.

In a twenty-six page introduction Abraham Kaplan, Professor of Humanities and Social Sciences at the University of Haifa, compares Dewey's style with that of Charles Peirce and William James, indicates the relation of his philosophy of art to his pragmatism and to his fight against any type of dualism, and presents some of Dewey's main ideas, which he illuminates with examples from his own reading.

Though pragmatism is not explicitly mentioned in *Art as Experience*, Kaplan is right in holding that Dewey's philosophy of art is compatible with his pragmatism, though not with "vulgar pragmatism." Even more evident is its compatibility with Dewey's naturalism. In re-reading *Art as Experience* today, with an awareness of what Dewey wrote both before and after 1934, one can appreciate the coherence of his treatment of art with his persistent themes.

Influenced by his interest in biology Dewey had defined experience as the interaction of a living being with its environment. Rejecting the "museum conception of art," that is, the separation of art from objects and scenes of everyday life, Dewey wanted to show the continuity of the esthetic experience with ordinary experience. Insofar as "experience is the fulfillment of an organism in its struggles and achievements in a world of things, it is art in germ" (p. 25). For Dewey "the esthetic is no intruder in experience from without . . . but . . . it is the clarified and intensified development of traits that belong to every normally complete experience" (pp. 52–53).

He added that "through art, meanings of objects that are otherwise dumb, inchoate, restricted . . . are clarified and concentrated . . . by creation of a new experience" (p. 138). He regarded esthetic experience as "experience in its integrity" (p. 278).

Much of Dewey's discussion is on the work of the artist and the work of the perceiver. He held that like all experiences, the making of a work of art involves an interaction of self and objective conditions which may include obstacles and difficulties. The artist selects, simplifies, clarifies according to his interest. In his making he shapes and reshapes his material until the result is experienced as good. And one who would appreciate a work of art must be no mere passive recipient. He, too, must go through the operations of clarifying and extracting what is significant. Dewey said, "To perceive, a beholder must *create* his own experience" (p. 60). Dewey was to be especially pleased that some practising artists liked what he said about their work.

But his book includes much more, for example: a statement of his opposition to a view of art as impulsive uncontrolled self-expression and to theories that separate matter and form. It also includes a discussion of how arts are similar in operating through a sensory medium and involving space and time, and yet different in that each uses the characteristics of its own material to enable us to share vividly in meanings to which we had been deaf or dumb (p. 248). He stressed that through their various media the arts communicate, that is, they make common what had been isolated and singular. They enable us to appreciate past cultures and to break through the barriers that divide human beings in the present. Art, he thought, "renders men aware of their union with one another in origin and destiny" (p. 275). He made an interesting comparison of art and philosophy in his remark: "Philosophy is said to begin in wonder and end in understanding. Art departs from what has been understood and ends in wonder" (P. 274).

In revealing his sensitivity to esthetic values, *Art as Experience* expresses an aspect of Dewey that is not always evident in his other writings. It is good to have this book available in this fine new edition.

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The Medieval Tradition of Natural Law. Edited by Harold J. Johnson. Kalamazoo: Medieval Institute Publications, Western Michigan University, 1987. Pp. 211. $22.95; Paper, $12.95.

This volume is an anthology of sixteen studies in the Medieval Natural Law tradition. The studies are principally based on sessions at the International Congress of Medieval Studies in 1979, 1980, and 1981.

In a spirited introduction, Harold J. Johnson (University of Western Ontario) insists that these studies are not simply antiquarian investigations to instruct us *about* the Medieval tradition but rather studies to enable us to learn from it lessons for dealing with contemporary topics. This indeed is the theme that runs through the anthology.

Eight of the studies are focused on Saint Thomas Aquinas.

This review is a cooperative one. R.J. Henle, S.J., reviews the eight articles that focus on Saint Thomas. Linus Thro, S.J., reviews the remaining articles.

Obviously, sixteen articles cannot be thoroughly analyzed and criticized in a brief