

ARTS & HUMANITIES

book is intended to commemorate this great work of art, which has never been captured on film or video in its entirety. Here in full-color single- and double-page spreads, 17 noted photographers offer intriguing glimpses of the details of the dance, their photographs accompanied by related excerpts from the libretto. Page after page is filled with wonderful images of dancers in mid-flight, at rest, in circles, in lines, and in pairs, upstage and down. Complete lists of the performances and dancers who took part are included, and a selected bibliography is appended. The text, primarily excerpts from writing about the work and comments from Morris and his dancers, includes three full-length essays by Joan Acocella, Wendy Lesser, and Alastair Macaulay. This book honors one of the leading lights in the modern dance firmament. As the editors of this lavish book proclaim in its introduction, "Milton created, Handel elaborated, Blake illustrated and Mark Morris came along and made something that was greater than the sum of its parts." Recommended for all dance and performing arts collections.—Carolyn M. Mulac, Chicago P.L.

Rose, Philip. **You Can't Do That on Broadway!: A Raisin in the Sun and Other Improbabilities.**

Limelight Editions. Jun. 2001. c.288p. photogs. index. ISBN 0-87910-960-2. \$25. THEATER  
Rose was the producer who brought Lorraine Hansberry's brilliant play, *A Raisin in the Sun*, to Broadway in 1959. Not only was this Hansberry's first (and regrettably only) play, it was also the first time that Rose had ever produced a play. New playwrights always face an uphill battle, and Hansberry had this and the obvious barrier of race between her and success. Rose believed in her work, however, and together they persevered. For him, working with such an extraordinary playwright and the equally talented actor Sidney Poitier was a life-changing event. Most of this memoir (200 pages in all) is consumed by the challenges and rewards of producing *A Raisin in the Sun*, an experience Rose allows the reader to recall with him. Equally enjoyable are his stories about his other theatrical productions, such as *Purlie Victorious*, *The Owl and the Pussycat*, and *Does the Tiger Wear a Necktie?* Recommended for larger public libraries.—J. Sara Paulk, Coastal Plain Regional Lib., Tifton, GA

Rudlin, John & Olly Crick. **Commedia dell'Arte: A Handbook for Troupes.**

Routledge. Jun. 2001. c.272p. illus. index. LC 00-046017. ISBN 0-415-20408-9. \$75; **pap.** ISBN 0-415-20409-7. \$24.95. THEATER  
This title and its companion, Rudlin's 1994 *Commedia dell'Arte: An Actor's Handbook*, give the reader a thorough overview of this wonderful theatrical art form. Both Rudlin

and Crick have directed and/or performed *commedia dell'arte*, and they bring historical, theoretical, and practical perspectives to the text. Their research brings together information on the internationally renowned troupes from 1568 to 1622, the so-called golden age of improvisation before the art form became more solidly text-based. As interesting as the historical material is the information on contemporary 20th-century *commedia dell'arte* troupes who perform in English, including one in this reviewer's own state of Texas. Anyone interested in starting a troupe will learn much from these case studies and histories as the historical material is enriched with practical advice on performance, creating sets and costumes, and forming and training a company. Rudlin and Crick devote an entire chapter to the creation of the ever-important mask, and another extremely helpful chapter teaches the various aspects of script and scene creation. Songs, dances, and costume patterns are also included. Highly recommended for academic and public libraries.—Susan L. Peters, Univ. of Texas, Galveston

Philosophy

Calasso, Roberto. **The Forty-Nine Steps.**

Univ. of Minnesota. 2001. c.291p. permanent paper. tr. by John Shepley. ISBN 0-8166-3098-4. \$29.95. PHIL  
In this collection of essays, first published in Italy in 1991, Italian postmodernist Calasso (*Ka, Literature and the Gods*) explores the nexus among post-Hegelian continental philosophies, early psychiatric theory, and literary criticism. He writes compellingly of the constitutional weaknesses and political insights he identifies in the works of Nietzsche, Walter Benjamin, Goethe, Karl Kraus, Simone Weil, and more than a dozen other conceptualists. Calasso writes personably but without drama, portraying each thinker as a person who included intellectual activity among a range of other behaviors. As a result, these essays serve as critical biographies of intellectuals in themselves rather than as analyses of personalities or arguments for or against specific intellectual concepts. Many of these essays first appeared in journals in the 1970s, but they do not feel dated. Recommended for academic collections serving students of Western culture, comparative literature, and modern philosophy.—Francisca Goldsmith, Berkeley P.L., CA

Ferré, Frederick. **Living and Value: Toward a Constructive Postmodern Ethics.**

State Univ. of NY. Jun. 2001. c.384p. bibliog. index. ISBN 0-7914-5059-7. \$78.50; **pap.** ISBN 0-7914-5060-0. \$26.95. PHIL  
In this book, the conclusion of a trilogy that includes *Knowing and Value* and *Being and Value*, Ferré (philosophy, Univ. of Georgia,

Athens) finds much of contemporary moral philosophy unsatisfactory, arguing that it sharply separates values from facts. As a result, ethical judgments lack a firm ground in reality, and skepticism threatens. A correct ethics needs a better foundation, and this Ferré finds in the process philosophy of Alfred North Whitehead. For Whitehead, values are an integral part of the world, and a comprehensive cosmology dissolves the artificial separations that plague modern thought. A careful analysis of experience reveals values that are objectively present. Ferré applies his ethical system to various practical problems, stressing environmental issues; questions about the use of technology also greatly concern him. Life, he maintains, needs to become simpler and less dependent on the wasteful use of resources. He holds that the world is kalogenic, i.e., friendly to beauty, and he takes evil to be a variety of ugliness. Ferré offers an unusual and valuable way of looking at the world, and his book is highly recommended.—David Gordon, Bowling Green St. Univ., OH

Strauss, Leo. **On Plato's Symposium.**

Univ. of Chicago. Aug. 2001. c.320p. index. ISBN 0-226-77685-9. \$39. PHIL  
In fall 1959, Strauss offered a course at the University of Chicago titled "Plato's Political Philosophy," during which he lectured on the *Symposium*. It was suggested shortly after that the lectures be reworked and published, and Strauss agreed. Benardete (classics, New York Univ.) worked on the manuscript, but Strauss was not satisfied with the results, and the project languished until 1999, when Benardete picked it up again and completed it. The resulting publication is not only an excellent analysis of, and introduction to, the *Symposium* but a text that mirrors the mind and skills of a renowned teacher. Strauss provides a detailed and careful reading of the dialog, together with a cogent analysis of its place in Plato's work, the nature of Eros, the tension between philosophy and poetry, and other related topics. This is a valuable addition to libraries that support programs in philosophy and/or political studies.—Terry Skeats, Bishop's Univ. Lib., Lennoxville, Quebec

Toulmin, Stephen. **Return to Reason.**

Harvard Univ. 2001. c.256p. index. ISBN 0-674-00495-7. \$24.95. PHIL  
Henry Luce Professor at the University of Southern California after a career at Oxford, Cambridge, and Northwestern, the 79-year-old Toulmin champions "reasonableness" against the imperialistic strictures of formal reasoning. He pursues two distinctions—between formal and informal arguments and between the hard sciences and other claims to knowledge. "Horses need plants, and plants need sunlight, so horses need sunlight" is a formal argument depending on logical rules, meanings, and facts. If the