ACKNOWLEDGMENTS

For their kind permission to translate, revise, and republish previously copyrighted materials, the author wishes to express his thanks to the following editors and publishers:

To the American Society for Aesthetics, for its permission to reprint “Language as a Medium for Art.” Reprinted from The Journal of Aesthetics and Art Criticism (40, no. 2 [1981]: 121–30). Revised as Chapter Three.

To the editors and publishers of New Literary History, the Johns Hopkins University Press, for their permission to republish “The Fourteenth Way of Looking at a Blackbird” (14 [1982]: 191–203). Reprinted by permission. Revised as Chapter Ten.

To Anna-Teresa Tymieniecka, President of the World Phenomenological Institute and Editor of the Analecta Husserliana, and to the Kluwer Academic Publishers (Dordrecht, The Netherlands), for use of the following articles:


All five of the above were reprinted by permission of Kluwer Academic Publishers.


To Teachers College Press, Columbia University, New York, for permission to reedit the glossary of terms from my An Aesthetics for Art Educators (1989). The section of this volume entitled “Glossary of Technical and Unusual Terms” reprinted by permission.
Acknowledgments

I owe a debt of thanks—which I here hope to repay—to Anna-Teresa Tymieniecka, President of the World Phenomenological Institute, of Belmont, Massachusetts and editor of the *Analecta Husserliana*, in which earlier versions of a number of the following chapters first appeared. I am indebted to her first for inviting me to discuss these and still more pressing issues in contemporary philosophy at the annual meetings of the International Society for Phenomenology and Literature, which is a scholarly organization affiliated with her Institute, and for her active cooperation with my attempts to relate Ingardenian phenomenological literary theory to my earlier work in pragmatic contextualism. She was likewise responsible for the publication of my study of the relations between philosophy and literature in the drama and prose fiction of Samuel Beckett (1981a).

And to my former graduate student, Michael Mitts, a candidate for the degree of Ph.D. who has read my entire typescript with care, I also owe my sincere thanks. The book has been improved, no doubt, by his many suggestions concerning both the content and style of the chapters herein enclosed.

For assistance in preparing the manuscript, I thank Isaac Sullivan, of the Florida Printing Company (Tallahassee), for his assistance in typesetting. For assistance in printing the manuscript on an appropriate laser printer, I thank Margaret Dancy, Administrative Assistant of the Florida State University Department of Philosophy, Daniel Eisenberg, Associate Dean of Liberal Arts at Regents College, and Dean Suzanne Shipley and her staff in the College of Arts and Sciences at Northern Arizona University. Thanks are also extended to Beverly Frick, photographer, for the photograph presented on the back cover of this edition.

And, lastly, my thanks are due to Ellen J. Burns, herself a specialist in the phenomenological analysis of opera, who agreed to put this manuscript into a format approvable by the editors of the Value Inquiry Book Series. If David Hume comes to mind, we should say that she prevented this project’s being aborted in the third trimester of its gestation. Should Hume’s own judgment be applied to this text, and it be found to fall still-born from the press, she is not to be held responsible; for such an event would be the responsibility of others, including myself.