

## BOOK REVIEWS

### (1) THE DOCTRINE OF THE JAINAS :

By Walther Schulering,

Translated from the revised German edition by Wolfgang Beurlen; Published by Motilal Banarsidass, Delhi, Varanasi, Patna; Reprinted in 1978; Price Rs. 50/-.

The present treatise is an English translation of 'The World famous German work *Die Lehre der Jainas*. The author has successfully tried to put the essence of Jaina religion and philosophy in a very clear way. In it the student of religion and/or philosophy can easily trace out Jainism concisely with regard to its history, cosmology, cosmography etc. The author has consciously avoided the treatment of other religious and philosophical systems as well-as historical facts of old, medieval and new India in order to avoid an excessive extent of the book.

In the beginning the author gives a short history of Jaina research from Weber to Pischel and later western researchers. The historical sketch of Jainism consists of the heroic legend, the lives of Parsva and Mahavira, the account of Gosala, Gautama and Sudharman, early Jaina church, Schism, Digambaras, Svetambaras, Sthanakavasins and other sects. A full account of the Jaina canon has been presented in the next chapter. The chapter on cosmology deals with Jaina metaphysics and epistemology in somewhat detail. The cosmographical sketch treats of the lower world, the middle world and the upper world. The ethics of ascetics and lay-votaries has been fully discussed in the last two chapters. The entire treatment has been well documented and lucidly presented. Lack of Index at the end makes consultations difficult. Index is a must for such valuable works.

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## (2) THE JAINA PHILOSOPHY OF NON-ABSOLUTISM :

By Satkari Mookerjee,

Published by Motilal Banarsidass, Delhi, Varanasi, Patna;  
Second Edition 1978, Price Rs. 75/-.

The present work is an analytical study of the Jaina doctrine of *Syādvāda* or *Anekāntavāda*, which is so basal to the structure of Jaina metaphysics. The Philosophy of *Syādvāda* has been more maligned than understood by most of the ancient and some of the modern philosophers. The learned author has spared no pains to give a loyal and faithful representation of it and has shown that it is not a philosophical monstrosity that rival philosophers in their unphilosophical impatience have tried to make it out.

The treatise begins with a logical background of Jaina philosophy which includes the sources of knowledge, the functions of experience and reflection, the origin and status of the Laws of Thought and their reorientation from the Jaina stand point. The author then thoroughly discusses the theory of Non-absolutism taking into account the concepts of cause and effect, existence and non-existence and the like. The dialectic of sevenfold predication has been exhaustively dealt with answering the question why should the number of assertions be seven, neither more nor less and what is the genesis of sevenfold Judgement. The chapter on Relations is devoted on the discussion of the problems of identity, difference, concomitance, inherence etc. The last two chapters deal with the Nyaya and Jaina conceptions of universals. The author has kept his philosophical convictions completely in the background and given as thorough and powerful an exposition of Jaina thought as could be done by an adherent of the Jaina faith. The account throughout has been comparative and critical with a rich background of the author in other philosophical systems.

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SUSANNE K. LANGER: A REMEMBRANCE

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With the passing away of Susanne K. Langer on July 17, 1985, in old Lyme Conn, has ended an era in American Aesthetics. She belong to that generation of aesthetics who thought that the principal objective of aesthetics is to construct a general theory of arts which would account for both the diversity of art media as well as their underlying unity. Her first philosophical work *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite and Art* (1942) is devoted to the theme that the most seminal issues of the contemporary times centre around the concepts of symbolism and meaning. Communication and expression being for her the *raison d'être* of artistic activity, she attempts to show how art communicates without a syntax and a vocabulary. This theory of artistic meaning was later elaborated with extensive examples from different art media in *Feeling and Form*. As against the discursive symbolism of language, works of art communicate by presentational symbols. Thus she brings the discussion of symbolism into a wider general use extending it to sound patterns, gestures and colours.

Despite their great diversity due to their media, all arts for Mrs. Langer manifest a semblance of reality: 'every real work of art has a tendency to appear dissociated from its mundane environment. The most immediate impression it creates is one of "Otherness" from reality — the impression of an illusion enfolding the thing, action, statement, or flow of sound that constitutes the work. She applies this theory of illusion to all the arts, showing that each work of art manifests a primary illusion that stems from its very use of a certain medium and a secondary one which is created due to the special effects intended by the artist.

For instance music manifests a primary illusion of time and a secondary illusion of space. This brings out the individuality of art media as well as their interrelationships. This search of Mrs. Langer for a unifying principle in the arts is a very significant contribution to contemporary aesthetic theory. She combined in her a sensitive *rasika* and an incisive and critical intellect. In her work *Mind: An Essay on Human Feeling*, she adroitly shows how art captures the fundamental features of human emotivity and thus provides a peep into the inner recesses of human psyche. Consequently, even though it does not concern itself with cognition in the conceptual sense yet it adds to the sum total of human awareness and even knowledge.

Mrs. Langer's work will remain valuable for all those who are interested in unveiling the mysteries of artistic creativity and its reverberation in the spectators. With her death the philosophical world has lost a sensitive and creative mind.

She died at the ripe age of 89 after living a life of creative endeavour, her last work was the third Volume of *MIND: An Essay in Human Feeling* — which appeared in 1982 .

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**REKHA JHANJI**

## BOOKS RECEIVED

- (1) *Advaita : A Critical Investigation* : Srinivasa Rao : The Indian Philosophy Foundation, Jnana Bharati, Bangalore : First Edition 1985 : Pp. viii + 88 + |vii, Rs. 25/-.
- (2) *Axiology : The Science of Values* : A. J. Bahm : A. J. Bahm 1915, Las Lomas Road, N. E. Albuquerque, New Mexico, U.S.A. : Abbreviated Edition 1984 : Pp. 156.
- (3) *Ethics : The Science of Oughtness* : A. J. Bahm : A. J. Bahm, N. E. Albuquerque, New Mexico, U.S.A. : Abbreviated Edition 1984 : Pp. 245.
- (4) *Sri Aurobindo and Spiritualistic Humanism* : Bijaynanda Kar : Mrs. N. Devi, Qrs. No. JF 10 Vinivihar, Bhubaneswar : First Edition 1985 : Pp. 103, Rs. 25/-.
- (5) *Studies in Comparative Philosophy Vol. I* : Bhikkhu Nāṇajivako : Lake House Investments Limited, Book Publishers, Colombo 2 : First Edition 1983 : Pp. 214, Rs. 175/-.
- (6) *The Heart of Virashaivism* : Prof. B. M. Chamke : Smt. S. B. Chamke, 1552/9 Agalgaon Road, Barsi : First Edition 1985 : Pp. 113, Rs. 35/-.
- (7) *Thinking About Things* : Brenda Judge : Scottish Academic Press, Edinburgh : First Edition 1985 : Pp. 240, \$ 8.50.

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# Language, Tradition and Modern Civilization

Edited : **Ramchandra Gandhi :**

Language, Tradition and Modern Civilization, transcript of a Seminar held in Delhi during the month of December 1979. It includes papers by eminent thinkers like **D. S. Kothari** (Atom and Self), **A. K. Saran** (The Traditional Vision of Man), **P. F. Strawson** (Freedom and Necessity), **Sudhir Kakar** (Some Aspects of the Indian Inner World), **Ramchandra Gandhi** (Earthquake in Bihar : The Transfiguration of Karma), **Daya Krishna** (Whither Indian Philosophy ?), **T. N. Madan** (Whither Indian Social Sciences ?), and **K. J. Shah** (Svaraj).

\*1/8 Demy pages xiii + 185, Rs. 50/-.

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The domain of philosophical aesthetics is much wider than that of metacriticism. The view that aesthetics is meta-criticism is found to be defective, and I have tried to argue this point by considering the questions outlined at Q<sub>1</sub>, Q<sub>2</sub>, and Q<sub>3</sub>. Further, I have argued that Beardsley's formulation of what he calls "critical statement" cannot lay claim to a statement of the sort "W is a work of art" which in turn is capable of giving rise to genuine philosophical questions. Thus, in my view, metacriticism alone does not provide the hunting ground for philosophical aesthetics; there is much more to it than that.

17 A/52, W.E.A.,  
Karol Bagh,  
NEW DELHI.

RANJAN K. GHOSH

#### NOTES AND REFERENCES

1. M. C. Beardsley. *Aesthetics: Problems in the Philosophy of Criticism*, (Harcourt, Brace & World, Inc., New York, 1958), pp. 3-4.
2. M. C. Beardsley, "Aesthetic Theory and Educational Theory", in R. A. Smith (ed.), *Aesthetic Concepts and Education*, (University of Illinois Press, 1970), p. 3.
3. See Morris Weitz, "The Role of Theory in Aesthetics", *Journal of Aesthetics and Art Criticism*, Vol. XV, 1956.
4. Beardsley, *Aesthetics*, p. 3.
5. *Ibid.*, p. 3.
6. I have here in mind Susanne K. Langer's approach to aesthetics which is marked by her responsiveness to the differences among the various art forms inspite of her awareness that there is some basic unity among all the arts. For a critical assessment of such a view, see also my article, "The Alleged duality in Susanne K. Langer's aesthetics: a reassessment", in *Indian Philosophical Quarterly*, Vol. VIII, No. 4, July, 1980.
7. Beardsley, *Aesthetics*, p. 3