

INTRODUCTION

The present volume of studies is primarily an outcome of investigations carried out by scholars from the Department of Ethics and Aesthetics of the Interdepartmental Institute of Philosophy and Sociology. Out of fourteen papers included in the volume they wrote eight studies devoted to various axiological problems in ethics and aesthetics. The remaining six studies are contributions by authors from other institutions. Among the latter there are scholars from other departments of our University, such as Prof.dr Zdzisław J. Czarniecki (Department of the History of Philosophy) and Dr Janusz Misiewicz (Department of the Theory of Literature: there are also four philosophers from other countries, who are friends of our University and who have cooperated with the Department of Ethics and Aesthetics, namely Prof.dr Göran Hermerén (University of Lund), Prof.dr Jerzy Szrednicki (University of Melbourne), Prof.dr Willis Truitt (University of Southern Florida in Tampa), and Prof.dr Michael Mitias (Millsaps College in Jackson, Mississippi). Prof. Szrednicki has on several occasions lectured in the Interdepartmental Institute of Philosophy and Sociology, while Prof. Hermerén was the guest of the Institute in 1981.

The studies published in this volume represent various methodologies and approaches to their topics. Although they do not constitute an organic whole, several papers are connected in respect to both related problems and similar philosophical and methodological assumptions. Most of the studies either endorse one of the three major trends in contemporary philosophy, namely, Marxism, phenomenology and analytic philosophy, or they have been inspired by one of these trends. The first seven studies have primarily a theoretical character; the next four papers represent the broadly understood history of philosophy; finally, the last three texts are expanded reviews.

The papers are divided into four parts in the volume. The first part comprises studies by G. Hermerén and J. Szrednicki and they deal with the theoretical problems of a general theory of values and ethics. Both articles offer different examples of analytic philosophy. In his paper entitled *The Anatomy of Value Changes* Prof. Hermerén makes an attempt to (1) distinguish, determine and classify various types of changes in values and evaluations, and (2) to consider the causes which bring about such changes. The author makes many important conceptual distinctions and he proposes a classification of types of value changes, separating absolute changes from comparative and relative changes; and then genuine changes from apparent value changes; in the latter case alterations occur in men's choices, preferences and attitudes towards values, which is by no means identical with a real change in values themselves.

The study by Prof. Szrednicki, entitled *Is 'Is' Just an 'Is', or Is It Also an 'Ought'?*, is devoted to one of the fundamental problems of the theory of ethics, namely, to the

question of the relation between facts and values and obligations. Referring to the classical statement by Hume that values do not follow from facts, the author takes issue with such theorists as Max Black, M. Zimmerman, W.D. Hudson and J.R. Searle, who represent different standpoints in this respect.

The main idea of the article is a claim that normative facts do not exist and therefore one cannot derive obligations from facts. In his contribution J. Szrednicki maintains that there is no logical relation between "is" and "ought" and that there is no unequivocal connection between facts and man's reactions to them. According to the author, types of explanations should not be unnecessarily multiplied. Similarly to events, which produce no uniform reactions, facts do not unequivocally entail any norms or obligations.

The second part contains studies in aesthetics written by W. Truitt, T. Szkołut, M. Mitias and B. Dziemidok, who deal with the problems of values and evaluation in art.

In his contribution entitled *Art Values* Prof. Truitt refers to K. Marx and claims that values may be properly understood and characterized in terms of interests, especially class interests. This concerns both ethical and aesthetic values. According to Truitt, in art history aesthetic values have been connected with a realistic presentation of reality. Among realistic art theories only those which are connected with Marxist philosophy satisfactorily take into account the social and historical context of the functioning of art and for that reason they can offer a scientific interpretation of aesthetic values.

The article by Dr Tadeusz Szkołut, *Modern Art and Human Values*, is an attempt to analyse civilizational and cultural dilemmas of the most recent avant-garde in art. It is one of the aspirations of contemporary artistic avant-garde to annihilate all the borders between art and life, yet, according to the author, the postulate of total fusion of life and artistic creation cannot be realized. Total liberation of art from form is impossible because thus understood art would cease to be art and would lose the ability to express and shape human values. One of the highest values of art is perceived by the author in its homeostatic function which consists in restoring a disturbed cultural balance.

The article by B. Dziemidok, entitled *On Aesthetic and Artistic Evaluation of the Work of Art*, is devoted to the problems of distinguishing aesthetic and artistic evaluation of art. Aesthetic evaluation directly concerns the perceived or imagined appearance of an object (its sensuous and structural features) and it is inseparably connected with the aesthetic experience. On the other hand, artistic evaluation primarily concerns the place and role of a given work in art history. According to the author, the distinction is necessary not only because of the anti-aesthetic tendencies in contemporary art but also because the experiences produced by works of literature, theatre, film etc. cannot be reduced to the narrowly understood aesthetic experience.

Problems of the relation between the aesthetic experience and values of a work of art are examined in Prof. Mitias's study, *Basis of the Aesthetic Experience*. Taking issue with John Hospers, the author defends the aesthetic experience as different from the experiences whose character is religious, moral etc. According to Mitias, the aesthetic experience realizes the qualities and aesthetic values which exist only potentially in the work itself. The work of art is therefore an artifact endowed with aesthetic qualities and the experience of a work of art becomes aesthetic when there occurs in it an actualization of these qualities.

Dr Janusz Misiewicz has devoted his article, entitled *The Constitution of the Artistic*

Values of Literature, to the artistic values in such an important and specific domain of art as literature. According to the author, the variety of the co-called belles-lettres is so great that one cannot assign to all literary works a constant repertory of functions and values. Literary values are realized not only differently in various literary genres but also very specifically in every individual work. This is especially true about literary masterpieces. The only common feature of particular artistic values of the literary work is the old principle of the harmonious agreement between the content and formal aspects of the work.

The third part of the volume has, in principle, a historical character. The article by Prof. Z. Czarniecki, entitled *History and the Values of Bourgeois Philosophy*, corresponds with Prof. Hermerén's study on value changes. The main object of Z. Czarniecki's analysis is the evolution of the axiological assumptions at the basis of the bourgeois philosophy of history. Initially (e.g. in the thought of the Enlightenment), the system of values at the foundation of the reflection on historical changeability included equality, liberty, common good and reason as a factor shaping the process of historical progress. However, since the end of the 19th century in the bourgeois philosophy of history there occurs a challenging of these values and a collapse of the original axiological system. The study is not limited to the exposition of this fact and the author also analyses the civilizational, class and philosophical premises of this evolution.

The subject matter of Dr Ewa Klimowicz's article, entitled *Naturalistic – Instrumentalistic Axiology of B.T. Skinner. Philosophical Premises and Moral Consequences*, is a critical analysis of the naturalistic-instrumentalistic axiology and social philosophy of a distinguished American psychologist and philosopher, B.T. Skinner. To some extent, the article corresponds with Prof. Szrednicki's study who proclaims that everything that IS, OUGHT to be. Dr Klimowicz also questions Skinner's conviction about the possibility of eliminating evaluation from the description of cultural phenomena and she shows that such an attitude leads to consequences unacceptable from either theoretical or ethical points of view. She also disagrees with Skinner's axiological instrumentalism which reduces all values to instrumental values.

The instrumentalistic conception of values is also represented by the protagonist of Barbara Smoczyńska's article, namely, by one of the most distinguished modern American aestheticians, M.C. Beardsley. The article, entitled *Monroe C. Beardsley on Aesthetic Evaluation*, is devoted not so much to Beardsley's conception of aesthetic values as to his opinions about aesthetic evaluation of the work of art. In respect to its problems, B. Smoczyńska's article corresponds with Dziemidok's and Mitias's studies. Similarly to Mitias, Beardsley is of the opinion that aesthetic evaluation is inseparably connected with the aesthetic experience during which a subject apprehends the aesthetic value of an object. According to Beardsley, the value judgements resulting from the aesthetic experience can and should be motivated. Aesthetic value judgements are motivated when one shows that they refer to concrete features of the object evaluated. In her presentation of Beardsley's conception of aesthetic evaluation and its fullest state of research, among others, the author opposes Beardsley's ideas to the opinions of the most distinguished Polish phenomenologist, Roman Ingarden.

The next article, written by Irena Kocoł and entitled *On Mikel Dufrenne's Theory of Aesthetic Values*, is devoted to the theory of aesthetic values proposed by Mikel Du-

frenne who, besides R. Ingarden, is the most distinguished co-creator of phenomenologist aesthetics. Starting with quite different assumptions from those of the representatives of analytic aesthetics, such as Beardsley and Mitias, similarly to them Dufrenne treats the aesthetic value as a correlate of the aesthetic experience. According to him, the aesthetic experience is a set of acts of functional consciousness in which the main role in apprehending aesthetic values is played by the affective factor-sentiment. Contrary to emotion, regarded as a psychophysical reaction deprived of cognitive power, according to him sentiment is a valid source of cognition (apart from reason and senses). The aesthetic value in itself has a simultaneously an *a priori* and qualitative character. Thus, according to Dufrenne, the *a priori*, affective quality constitutes the essence of value. The *a priori* affective qualities express the sense of being and precede all experience. Their objective counterparts are the *a priori* affective categories (e.g. Beethoven's, the comic of Molière etc.) which constitute a kind of the subject's sensitivity. It is thanks to them that the aesthetic experience becomes possible in which there occurs a direct awareness of the work's values and a discovery of the sense of being contained in the sensuous shape of the work. The author of the article expresses her doubts if such great concentration on the ontological and epistemological problems allows Dufrenne to apprehend the specificity of aesthetic values.

The fourth part of the volume contains three review essays which deal with three books on the problems of values.

Marek Nalikowski presents and analyses a collective work, entitled *Aksjologia, estetyka i etyka*, whose scientific editor is Prof. Seweryn Działowski from the Adam Mickiewicz University in Poznań. The book includes both theoretical and historical studies. The authors of the contributions share the Marxist philosophical worldview. The major studies in the book include S. Działowski's *Aksjologia i jej problematyka (Axiology and its Problems)* and Piotrowski's *Aksjologiczne implikacje marksistowskiej teorii wartości (Axiological Implications of the Marx's Theory of Value)*. The review by J. Misiewicz is a critical presentation of *Istnienie i wartość (Existence and Value)*, a book by W. Stróżewski of the Jagiellonian University in Cracow. The book is a collection of W. Stróżewski's studies concerning various problems of the theory of value. In his considerations Prof. Stróżewski is mainly inspired by R. Ingarden and St. Thomas Aquinas. Finally, the last paper in this volume is an expanded analytical review of M. Mitias's book *The Aesthetic Object: Critical Studies*. In world literature it is the only book devoted especially to the problems of the aesthetic object. M. Mitias not only critically presents the concepts of the aesthetic object represented by Hegel, Ingarden and Dicky, but he also includes a number of valuable observations and reflections of theoretical character.

Bohdan Dziemidok