

Gadamer) there are noteworthy sketches on the relationship between the language game and the "game of art", similarly on the inability of the understanding to exhaust a work of art, as well as on the difference between reading and creative reproduction. Gadamer – to my mind rightly – rejects the criticism levelled by Manfred Frank against a primarily psychological interpretation of Schleiermacher's hermeneutics; also Hans-Robert Jauss's misunderstanding of what Gadamer meant by the concept of the Classical and the Platonic (not to be confused with the relatively unsophisticated vulgar concept of "Platonism"). In view of Gadamer's philosophical genealogy, and of his independent development and his own significant philosophical profile, it stands to reason that reflexion on his relationship to Heidegger is important here too. It cannot be doubted that Gadamer has made a decisive contribution to our understanding of the later Heidegger. It must, however, be reckoned among the happier circumstances of present-day philosophy that, unlike many another Heidegger disciple, Gadamer has kept well clear of his master's linguistic attitudinizing, his violent reshaping of language and his favouring the German language as the mother of language and the "language of the mother". One thing he has *not* done is to strike out along the path towards a semi-poetic metaphoricism of Hölderlinesque provenance. What he has done is to break free and make his own a language that is at once subtly differentiated and appropriate to the subject in hand. So far from being terminologically stilted or subject to rapid change according to fashion, Gadamer's linguistic sensibility invites the discerning reader into a discussion on the subject-matter that both participants are concerned with itself.

The second volume having taken over the preliminary studies, the first can devote itself to the newly revised edition of *Truth and Method* (a fifth edition, with newly enlarged notes). An exhaustive subject index and index of proper names embraces both volumes.

(Cf. also my review of volumes 5 and 6 on Greek philosophy, which were first published in 1985 as part of the Collected Works.)

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GEORGIADES, THRASYBULOS G.

Naming and Sounding. Time as Logos.

["Nennen und Erklingen. Die Zeit als Logos"]

Göttingen: Verlag Vandenhoeck & Ruprecht, 1985; 303 pp.

The author stresses that his approach is not a philosophical one, but that he is describing art as it has historically emerged. Hans-Georg Gadamer, however, says in his preface that precisely this letting itself be shown and demonstration

is “phenomenology”. In effect the author applies Greek and European art-history to completed creations, placing his main emphasis, as befits an historian of music, on music and poetry. Poetry is that outstanding mode of speech that “names” things: what is becomes aware of itself in man; in this way it can come out into the light and be named in its “it is” – even through a single word. This naming partakes of God’s act of creation, but must accept what is given. Music, on the other hand, is attributed to the angels, who, like birds, sing and fly. Music rises above the earthly by turning away from a sensation of what is given to relations that are determined by numbers, namely the linking together of notes according to octaves, fifths and fourths (in other words *harmonia* in its original sense), then rhythm and metre. Architecture, that “houses” us in the world, is briefly touched upon. Of fine art it is said that it takes sections of what is given and sheds light on them. The author bases this view of art on a wilful interpretation of the Aristotelian doctrine of time as the number of movement: it is this link with numbers that distinguishes time from space, that can admittedly be measured, but not counted, and can therefore properly be allocated to sensation.

In other works the author has dealt more specifically with the history of music (for example the fusion of poetry and music in Schubert’s *lieder*). The posthumous work here under review provides a normative foundation for historical investigation. While the Greeks, with their temples and statues, stood “in the light” (thus the author argues), Western civilization reflected light through glass windows, inner space and painting and tried to understand this light. When Luther had rendered the Holy Writ in German, Heinrich Schütz, after all the achievements music had made, was able to regain the art of composing prose texts. The further development of this art led on the one hand to the “naming” of Hölderlin’s later *Hymnen*, on the other to the music of the Viennese Classics and to a perfect “sounding”. The price the author has to pay for this normative bias in his view of art is the inevitable one: abstract painting and atonal music become for him marginal phenomena.

Professor Dr. Otto Pöggeler, Bochum

HEINRICH, RICHARD

Kant’s Experiential Space. Metaphysical Origin and Critical Development

[“Kants Erfahrungsraum. Metaphysischer Ursprung und kritische Entwicklung”]

(Simposion, Bd. 77)

Freiburg: Karl Alber Verlag, 1986; 273 pp.

In the 17th and 18th centuries the philosophical problem of space literally exploded. This occurred chiefly because space was now placed in close