

EDITORS' NOTE

In this summer issue we publish three outstanding articles, submissions that jointly signal the diversity and resourcefulness of current research in the field. Hetty Blades brings in 'Scoring Dance' to light that notation in dance—producing “scores”—is more than just a useful tool for preservation and metaphysical book-keeping; notation can actually become an integral part of the work of dance itself. In the article 'Defining Satire,' Daniel Abrahams asks what it is to satirise someone or some thing. Developing Gregory Currie's theory of interpretation and Berys Gaut's work on amusement, Abrahams comes up with a definition that places criticism and misrepresentation at the core of the satirical device. And far from satirical, Mojca Kuplen offers a critical evaluation of Paul Guyer's reading of Immanuel Kant's *Third Critique*. In 'Guyer's Interpretation of Free Harmony in Kant,' Kuplen develops four objections to Guyer's suggestion that we should understand the idea of a 'free play' of the faculties along metacognitive lines.

We proudly continue our series of interviews with an insight into the intellectual biography of professor Peter Lamarque from the University of York. Helen Bradley has questioned him, and probed his long-standing history with the work of Quine, his collaborations with Stein Olsen, and his crusade for the autonomous value of art—a quest that up to today seduces some to voice that haunting complaint, the charge of being a 'formalist'.

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