

EDITOR'S NOTE

Since at least Plato, it is said, philosophy and literature have been locked in an ancient struggle. Philosophers have long suspected literature to be rhetoric's bedfellow, and poets shrink away from philosophy's 'cold touch' bent on unweaving the rainbow. While each has claimed truth as its proper realm, their ways of ruling over that domain seem irreconcilable with one another. Each contribution to this issue addresses some aspect of this tension.

In this issue Karen Simecek interviews Professor Angela Leighton, poet and literary scholar. Their conversation explores the value and reception poetry, and touches upon the interesting suggestion that philosophy's preoccupation with nouns—and a related conflation of concepts with graspable objects—may have rendered it less sensitive to the poetic ways of making sense.

A similar thought finds its way into Sam Gilchrist Hall's essay 'Civil Monsters', where the author considers the 'petrified ideas' of race and gender as evidenced in Shakespeare's *Othello*. At the cusp of modernity, Shakespeare may have presaged the critique of the reifying reason of Max Horkheimer and Theodor Adorno.

Philosophy and literature turn out to be potential allies in 'Kierkegaard and the Dialectic of Demonic Despair' by Ryan Johnson. The difficult interpretative task of clarifying Kierkegaard's notion of despair is made easier with a parallel to Dante's *Inferno*, as a seemingly superficial resemblance of metaphors turns out crucial for our understanding of both the philosopher and the poet.

We return to the idea that poets might be interpreting the world in a way ultimately removed from philosophy with 'The Body Thinking' by William Searle. Ted Hughes' poem 'Wodwo' seems to enact the "direct and primitive contact with the world" that so interested phe-

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nomenologists like Merleau-Ponty.

This is my last issue of the PJA as Editor. The last two years have been a steep and exhilarating learning curve; a chance to learn from a variety of approaches and bring them into dialogue with one another. I am very grateful to our editorial board for so generously sharing their expertise, to all who submitted their work to us, and to the distinguished academics who have taken the time for our interview feature.

I will be handing the reins to Al Baker and Maarten Steenhagen; the exciting future for the journal is already evident in the wonderful new website. Graduate studies in aesthetics, I am sure, will continue to flourish; and it is a good thing. As this issue perhaps demonstrates, aesthetics may be the most self-reflective of philosophical disciplines. In thinking about art philosophy ultimately reflects on herself.

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