The Wednesday



Weekly Magazine of the Wednesday Group at Albion Beatnik - Oxford

Editorial

The mystery of creativity

There was a time when the different sciences fought for their independence from philosophy, but recent philosophy did just the opposite. Philosophy fought against other disciplines, such as literature, art, psychology and mystical experience. In its fallen state, philosophy found an ally in science in the narrow sense, and particularly in medical science, especially in the Philosophy of Mind and the Philosophy of Language. However, philosophy has to take notice of the other disciplines and learn something from them, particularly on such an important concept as the creative process. Medical science can say what it likes, but still creativity is a mysterious realm that only those who are involve in creative work are really qualified to talk about it.

In the fields of both thought and language, there are primary texts outside of philosophy as we have come to know it now, that are very valuable in explaining creativity or at least throwing a strong light on it. In his text "Monologue", the German Romantic Novalis says that we don't understand language and we don't understand how it works, a claim that he repeats in one of his short novels, "The Apprentices at Sais". He compares language to mathematics and expounds how the latter encompasses the world. In both cases there is a free play of words and symbols and they seem to call to each other, but they also seem to go beyond themselves to capture reality. He thought, in another text, that there is a magic here and that philosophy is not only in the business of comprehending reality but also creating it. He called it Magic Idealism. He thought we should submit to this game of language and not impose our conscious thinking on it.

Similar statement can be found in the writings of the novelist Jack Kerouac. In a piece entitled "Essentials of Spontaneous Prose", he recommends that we should think, during the creative process,

in a free flowing fashion. The conscious mind has to take a back seat. The very writing of this text in its compressed note form seems to come out of this free flow of ideas: 'write "without consciousness" in semi-trance allowing subconscious to admit in own uninhibited interesting necessary and so "modern" language what conscious art would censor, ... Reich's "beclouding of consciousness".' Both pieces are very powerful in the extent of their thought and the very way they are stated. They suggest that there is a realm beyond the standard, conscious way of arriving at words and ideas. Words and ideas are delivered in a discourse and on papers, and some of them live and others die. But even those that live lose their vitality after sometime and become so widely consumed that they are of no particular value, or they reach the end of their potential and die.

The Islamic mystic al-Bistami used to argue with the jurists or masters of Islamic law (Fuqaha) by saying: 'you have taken your knowledge from past authorities, now dead, and dead texts and we have taken our knowledge from the One who is living and will never die.' One might disagree with the religious tone of this saying or the mystical experience in general, but the same picture comes up in the work of the philosopher and mathematician A. N. Whitehead in his major work Process and Reality and the smaller text Modes of Thought. In the creative process, there is life and vitality as well as mystery, that is resistant to the analytical mode of thought, and it seems that it is more understandable if we enlist the help of those who acknowledge the experiential aspect of life (poets, novelist, artist and creative scientists.) Philosophy could benefit from other disciplines, especially in this matter, and shouldn't just stick to its rigid mode of thinking.

The Editor

Intellectual Diary

From Transcendence to Immanence

When the Wednesday group started in the early years of the new millennium (roughly 2003/4) David Clough was occupied with the impact of new philosophical and literary thoughts on theology. He surveyed a wide range of thoughts, from Continental philosophy and theology to American poetry and literary criticism. In this article, and more to come under the general heading of *Intellectual Diary*, David will review these concerns, giving effectively, a general review of philosophical – theological thoughts, as well as literary theory and the art, over nearly four decades:

DAVID CLOUGH

One of the trends of modern thought is the movement from Transcendence to Immanence. We will see how this move affected literary studies, philosophy and theology. A goo point to start is Platonism as conceived by modern literary critics and philosophers. Here are some examples:

Is Coleridge Platonist?

Most trendy reviews of Coleridge biographies are only interested in his early work and deplore the high Anglican clerisy implied in the later work etc. But are Douglas Hedley and James Vigus today's Cambridge Platonists who write about Platonic Coleridge? Ok Hedley's 2000 doctoral thesis was limited mainly to one late work around 1825, the "Aids to Reflection", while Vigus's more recent book really swamps you with contemporary platonic figures around Coleridge and later very platonic interpreters. It's a bit like Andrew Motion's biography of Keats in that respect. There's politics in there.

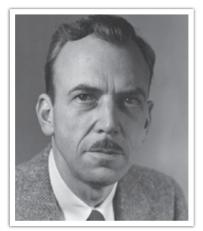
As Chris Norris said recently when we met him at Albion Beatnik, Platonism used to be couched in terms like: "If Form is reality, objects are first level imitations and art is the second level." But this mediaeval world picture came under fire first in the Literary Criticism course done in 2006 when Tillyard's "The Elizabethan World Picture" and Isobel Rivers book on poetic sources seemed

to me to be blown away by the new critics and post modernism alike. I should have realised then how strong the move away from Platonism the culture was going. Yes, I read once that Merleau Ponty struggled with the totally incarnate views of Blake and Berdyaev but wasn't really prepared for the degree of this shift I would find even more so recently in Christian Theology as David Ford developed it after Bonhoeffer. The Post Secular or Radical Orthodox or Critical Theology movements did things a bit differently than Ford, who still used mystics but they needed a much more embodied interpretation. In John Millbank in particular, Duns Scotus and other figures seemed to return to counter Thomism, but there were also second wave Thomists from the 16t or or 17th century like Suarez who I had hardly heard of.

Deleuze

In some of this secondary, Deleuze was surprisingly active. But none of this was anything like my idea of *Protestant Augustinian existential humanism*.

Even in 2006 I had started to read Claire Colebrook on Deleuze by then, but still felt, despite the fact that she is in English Faculty and Reider Due (another author) was in the French Faculty (i.e. not philosophy) that Deleuze did not discuss language as much as Ricoeur did. I saw him more visually. The only book that seemed in any way to overlap







Gregory Vlastos

Richard Sorabji

Michael Foucault

with Ricoeur and to which Ricoeur himself referred to was "*Proust and Signs*" by Deleuze. When in 2007 I looked at "What is Philosophy?" by Deleuze and Guattari, I perhaps got more enmeshed in the idea of conceptual personae and how that helped or not reading figures like Kierkegaard or Pessoa.

OK writing philosophy created concepts and figures like these. By 2011 I was worrying about similar things in Vlastos and Leo Strauss around Plato. There was also Paul Allen Miller's book on how the French (Foucault, Lacan and Derrida mainly) were still somehow interpreting Plato. But it was a case of their Plato and not as we knew it though. In Foucault, stoicism seemed to loom larger and there was his late turn c. 1979 not only to the Iranian revolution and neo liberalism but also stoical spiritual practice and the Care of Self through its "technologies". That threw religious studies towards the more anthropological study of accumulated material practice and allowed feminists and ancient historians a new paradigm. And so, we find figures like Hadot and Nehamas but also Richard Sorabji. But also Grace Jantzen who inspired Pamela Anderson etc. Margaret Miles was a figure I read in 2009 but soon came a huge swathe of feminist historians, from Nicole Loreaux on Pericles, Caroline Walker Bynam on hidden female body parts in material votive objects and mediaeval reliquaries and Amy Hollywood who came to St Catherines College (Oxford) event in 2010. She supervised Bruce Holsinger who had written on mediaeval music, and the book "The Pre-Modern Condition", which introduced Lubac as the catholic figure Barthes and Ricoeur would know and who later would feature in Millbank.

In the late 1980's so many key movements got

going, not just spiritual practice, not just analytical theology, not just Levinasian ethics, not just public awareness of deconstruction and musical minimalism, not just junking the existential and psychological reading of St Paul and the so called Judaic turn in theology and Natural Theology study. Not just Fukuyama and the collapse of communism. All of them in various ways turned against Plato or even Greek thought more generally at times. By picking out Heidegger, Ricoeur, Kierkegaard, Arendt and Voegelin I thought I was making a path resisting this although. As I got more into what contemporary study groups were doing with Ricoeur, Kierkegaard, and Arendt I realised even here the general zeitgeist was fixing interpretation in other directions. Voegelin got historicised to 1981-95 or thereabouts. A lot of the politics of the Bush- Blair years made him and Strauss problematic etc. Neoconservative as dirty word. As bad as neo Nazi etc. But even all this does not yet account for the strong impact of technology itself and the digital age, some of which links to McCluhan, Baudrillard, Virilio and Kittler as media theorists. Around 1982 a book about Alan Turing (see Bolter: "Turing's Man") explained that we were facing the end of so called (by Spengler especially) the Faustian Culture and that the future is flat based around pluralistic surface networks. Maybe this is why Deleuze offers us his *Plateaux*'s. But his book also has historical dimensions. But the overall shift to fully achieved immanence rather than the symbolic order of higher platonic goals as our transcendence is increasingly considered unstoppable culturally. People don't like transcendental now and talk about supervening instead. One continental figure I haven't grasped is Michel Henry. He might be relevant. But I am not attracted.

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Notes on the Wednesday Meeting 4th of October 2017

Paul Cockburn writes:

The question that we dealt with in this meeting was: **How do we rate works of art?**

How do we rate works of art: by their technique or content? Is the subject important for admiring a work of art? Is the work highly admired because the subject is important in power, money etc or is the subject important because art made it? So, think of the maid in Vermeer's work.

Also, dealing with a work in the visual arts, poetry and theatre, is it to be judged by our present moral/political standard now or do we need to situate ourselves in a different time-place or setting?

To give an example: can we take a moral stance to pictures such as the Rubens painting of James 1 which celebrates the divine status of a king who was immoral, oppressed the poor, and emphasized his own divinity. It is probable that Rubens himself probably didn't actually believe that James I was indeed a god - so the work is making a statement that the artist himself thinks is a total misrepresentation of reality.

Maybe we need to take account of the fact that Rubens and other artists of the sixteenth century needed a patron, they could not make a living otherwise. And even if the pictures are sycophantic, the works are actually aesthetically beautiful. In contrast to England the growth of a moneyed middle class in Holland interested in buying art allowed more independence for artists to express themselves.

Then again, maybe the greatest artists somehow rise above the power structures of their day. In the theatre, Shakespeare wrote plays which contain hidden Catholic themes, and his play Richard II, in which Richard is executed, was considered seditious. And the great Italian religious artists incorporate local Italian culture and people into their paintings.

Artists often have to take account of the opinions of the state. Shostakovich faced criticism from Stalin for some of his musical works. Other composers such as Prokofiev and Rachmaninov also encountered criticism from the Russian state. The painter Malevich was criticised for not being 'figurative' in his art.

David Clough adds the following comment:

Writing music for Stalin and Mussolini, in difficult regimes, the Russians showed more irony and satire than the Italians. Prokofiev's 1937 Cantata on the twentieth anniversary of the *Revolution* or his Eisenstein film scores are patriotic but somewhat ambiguous in style, which prevented idolatry in a full sense.

Prokofiev only returned to Russia after 1933 and died the same year as Stalin 20 years later, whereas the younger Schostakovich worked actively in the system between 1925 and 1975, producing popular light music jazzy scores, radical soviet cinema and patriotic pieces alongside symphonies, concertos and chamber music for the edification of soviet high culture. Irony and precariousness is even more pronounced in his work. He was a true son of the revolution, not a returned émigré. He had Jewish friends, notably the Polish émigré composer Weinberg.

After Stalin's death in the 1960s there was a greater open disclosure of sympathy for Jewish themes. We hear all aspects of Schostakovich now, whereas before 1989 some symphonies and other works were seen as crony pieces for the dreaded soviet state or pot boilers for the proletariat. Now we can hear Weinberg's music too. His music is quite similar in style but less complex.

Other composers like Miaskovsky and



Rubens painting of King James I

Huysmans

Khachaturian were perhaps less subtle. Khachaturian's third symphony for example is full of kitsch and very bombastic, but his ballet music for Spartacus was used in both Kubrick's 2001 The Onedin Line and the television version. There's his Sabre dance too. But his style is more like that of the Italian composers. Of these Respighi is the best known, but I like Malipiero too, who escapes the worst criticism. The picture is less clear with Casella and Pizzetti. The bombastic nature of the music, which resembles fascist architecture, is a problem, but so is the style of the poets and dramatists with whom they collaborated. Gabriele D'Annunzio is the best known. Debussy was seduced by his Saint Sebastian. He was part of what is known as the **Decadent Movement.**

(See *Wiki*: *The Decadent Movement* was a late 19th-century artistic and literary movement, centred in Western Europe, that followed an aesthetic ideology of excess and artificiality. The visual artist Félicien Rops's body of work and Joris-Karl Huysmans's novel *Against Nature* (1884) are considered the prime examples of this movement. It first flourished in France and then spread throughout Europe and to the United States. The movement was characterized by self-disgust, sickness at the world, general scepticism,

delight in perversion and employment of crude humour and a belief in the superiority of human creativity over logic and the natural world.)

The concept of decadence dates from the eighteenth century, especially from the writings of Montesquieu, the Enlightenment philosopher who suggested that the decline (décadence) of the Roman Empire was in large part due to its moral decay and loss of cultural standards. Symbolism has often been confused with the Decadent Movement. Arthur Symons, a British poet and literary critic contemporary with the movement, at one time considered Decadence in literature to be a parent category that included both Symbolism and *Impressionism*, as rebellions against realism. Although it faded in France the *wiki* article seems surprisingly silent about the Italians. I have a CD of Pizzetti's *Ode to Moloch* and the silent film Cabiria 1914.

Pizzetti notes by hand a fragment of blasphemous text: "I invoke you king of two zones, behold a hundred pure children, Swallow and devour them, For all this blood, Carthage gives you this flower." It was the end of 2012 when I read this. All this classics stuff might get you into trouble now. Bernard Cadogan and I both disliked it intensely, thankfully!

Poetry

DAVID BURRIDGE

Bridging the Thames

Black metallic symmetry, staunch construction spans this liquid chasm.

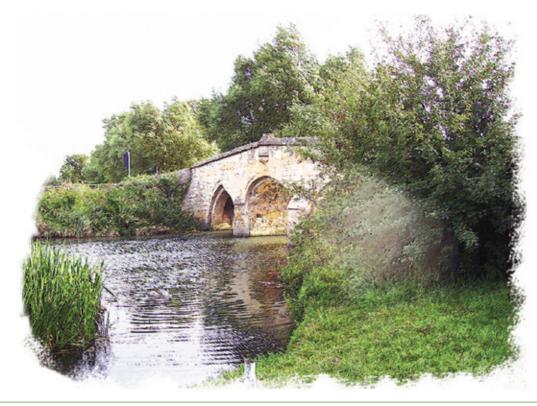
Stony feet crease back meticulous ripples.

A sudden spill, a grinning splash then dainty ranks resume their rhythmic pace.

Wrinkles on an expressionless skin - nothing more revealed, in front as behind.

Perpetual obedient motion.

Now across another arch, a quiet stride, until Crucifixion mounts the pavement; innocence lives then dies —a vital spill nothing more and after as before — perpetual obedient motion.



I Know What I Like!

(Or do I? An aesthetic experience in the Tate Modern)

I go into the House of Art to feel its visual power. My eyes are stormed from every side, by shape and line and colour. Landscape scene in primary red - I expected green. Pure mechanism in an artist's head - a non-utility machine.

Sculpted shapes twist and turn in my line of vision assembled with precision, a mixed up map of Britain. Did the artist vent the need to head north to go south? Or was she on an aesthetic - *just stay put* – mission?

Box of random articles suddenly takes on meaning. High piling rubbish becomes an exhibition. Is everything a work of art? Or am I really dreaming?

The guide assures me every artefact is an arty-fiction. True to life is just a lie. A portrait with four heads is a delicacy of perception. I'm troubled with one of mine.

Has the world no natural order? Just Random objects in our minds waiting for us, at our leisure, just to suit our personal pleasure. Is order then a concocted rhyme?

I look to leave this puzzle-world of colour line and shape. But where does the exhibition end; is there no escape?



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Poetry

His canon gainst self-slaughter

In the nineteenth century the problem was that God is dead, in the twentieth century the problem is that man is dead----the danger of the past was that men became slaves. The danger of the future is that men become robots.....they will destroy their world and themselves because they cannot stand any longer the boredom of a meaningless life.

Erich Fromm: The Sane Society

(Attacking technology with the help of Hamlet)

Tubes were used to pump out perfect chords.

A feather to ink-scratch a passage to heaven.

Aching backs delivered ceilings of glory.

Truth was voiced out across sweaty crowds,
to lean us away from the undiscovered country,
to solidly stay; grunt and sweat under a weary life.

Of course, bodkins and rope were always about and pain and tears were grave-shovelled deep. Machines were promised to soften the blow, but instead belted us all to a driven wheel. Freedom became a distant spark pushed away by owners, and we were all cogged into hardened steel.

Now somewhere among the digital sparks, artificial intelligence is shifted towards us, promising to lay us out with nothing to do; wasted bellies in the park, waiting for a gift of reason. Instead it will thin our minds into a pail of neurones,



Creative Art

A calligraphy practice piece by **Barbara Vellacott**, inspired by colours and the first line of the sonnet by John Keats, "**On First Looking into Chapman's Home**", below: ...



Much have I travelled in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
That deep-browed Homer ruled as his demesne;
Yet never did I breathe its pure serene
Till I heard Chapman speak out loud and bold:
Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortes when with eagle eyes
He stared at the Pacific - and all his men
Looked at each other with a wild surmise Silent, upon a peak in Darien.

John Keats 1795 - 1821

Philosophical Aphorisms

DAVID JONES

This 'aphoristic' form of expression is not without precedent in philosophy writing. (Nietzsche, Wittgenstein) The aim is to offer a potent seed which can come to life and grow within the soul of the reader. This 'gardener' method is the opposite of the 'carpenter' method which starts with something that is already dead and creates form by cutting pieces off. (DJ)

Writing

A number of teachers have deliberately avoided leaving any writings. The writer can become 'imprisoned' by what they wrote in their past and feeling a duty to defend their writings become trapped in their past selves and unable to develop and change. I recall that Plato depicted Socrates as being concerned about how writings can be misunderstood when the writer

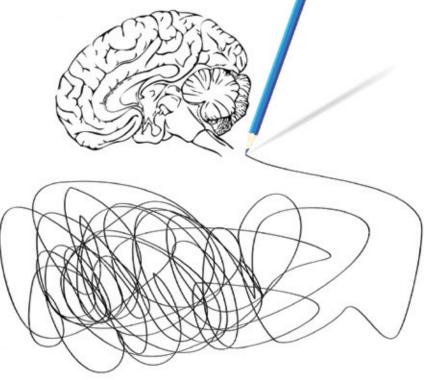
is not present to observe the

reader.

Writing is perhaps the "residual corpse of an activity of spiritual life" or at best merely a signpost to help the reader to navigate his own journey.

Understanding or Winning

The modern news media can sometimes give the impression that it is presenting a topic in an unbiased way by having two spokespersons with opposing views. Viewers can then easily fall into the oversimplification that they should take the side of one of the speakers in opposition to the other speaker. The viewer might not notice that there might also be other viewpoints and aspects to the topic being considered. This type of presentation treats complicated and deep topics as if they were really just a spectator sport with the attention of the viewer focusing on winning the argument in a battle like a boxing match. The desire to overcome the opponent displaces any desire to develop a thorough and deep understanding of the topic or question at hand and the natural healthy desire for knowledge is diverted into aggression and hatred towards those who express novel views.



Thinking like Socrates



Death of Socrates

Under what conditions and in which ways would it be possible for a modern person to learn to think like Socrates?

The character called Socrates as he appears in the dialogues of Plato illustrates a 'comportment of soul' towards understanding the world that is usually taken to be 'without presuppositions' and 'able to enter into the perspectives taken by other people'. He is so flexible in his ability to look at a topic in the way that another person has chosen that he is often depicted as seeing consequences that have not been noticed by the person whose thought he is following, so that the person is surprised when Socrates raises some difficulty in what has been said. Socrates claims to have no knowledge, only a certain gift for helping others to bring 'out into the open' the knowledge that they possess, and his claim seems borne out in some dialogues.

However, Socrates is not solely depicted wielding this admirable philosophical skill. Occasionally he gives detailed descriptions about the nature of the human soul, including the environment which a soul passes through after death and the processes by which it eventually

unites with a new earthly body and fate. Such passages seem to be inconsistent with a Socrates who claims not to know anything. In fact, he is most enthusiastic to impart to his followers a particular world conception, one which we might today describe as a spiritual world conception. In the dialogue called "The Symposium" Socrates reveals that he was taught wisdom from a wise priestess. Perhaps Socrates would have said, if challenged, that he really does not have any knowledge of his own about spiritual things but is just reporting what he has been taught to observe.

On the one hand, the character of Socrates listens in order to inwardly take the form of another's thought as if he would really see thoughts which are not his own, and he also seems able to observe wonders to which another has drawn his attention and to share them in detail. The character seems to demonstrate key philosophical skills.

Significant obstacles would need to be overcome for a modern person to learn to think like Socrates, foremost of which might be acquiring a degree of openness unusual for anyone with a modern education.

David Jones

Travel Diary

Philosopher's Guide To Bratislava 2017

RAYMOND ELLISON

It is one of most overlooked capitals of central Europe, Slavically overshadowed by Prague. But Bratislava is worth consideration. Lying astride the Danube, midway between the twin jewels of Vienna and Budapest, nevertheless Bratislava can perhaps be regarded as a jewel in its own right.

Istorically it has acted as a bit player in a game run by bigger players, at least from ancient Roman times. The Hungarians used it as their capital for three hundred years following the Ottoman occupation of Buda in 1540, and in the early nineteenth century Napoleon stopped off in one of its palaces to conclude a peace treaty following his success at Austerlitz. Other periods of subjugation were spent under the Hapsburgs, and, most recently under the Russians. Eventually, though, it emerged as the capital city of a nominally independent nation.

Culturally, as a capital city, Bratislava hosts the Slovak National Theatre and National Gallery.

However, most usefully to the writer, the University Library admits the public for the most modest of fees. While the University itself is scattered across the city, the Philosophy Faculty is prominently situated close to the Danube and to a scattering of *Art Nouveau* buildings. Named after the Czech philosopher, Comenius, it is not, to be honest, a very inviting building, with its rather dingy interior. But at least no-one bars the inquisitive philosopher from stepping inside.

The philosopher-explorer of Bratislava will experience several distinct zones. At its heart lies the so-called Old Town, unashamedly given over to tourists, entertaining and especially



Philosophy Faculty







An Art Nouveau church (the Blue Church)



The Art Nouveau building



A school in Art Nouveau style, opposite the Blue Church

feeding them. At its other pole, the visitor will gaze at a townscape of unrelieved tower blocks of accomodation. Most prominent of these, and separated from the Old Town by the Danube is the area known as *Petrzalka*, reputedly one of the largest of such areas in Europe.

But it is among the intervening and diverse areas that the strolling philosopher will find places of refuge, an escape from the trappings of tourism, where he can sip coffee and philosophise in more native surroundings, or "drink and think" as I saw it expressed.

Bratislava enjoys an efficient surface public transport network (nothing underground that is) comprising a blend of buses, trolleybuses, and trams. This efficiency, though, is rather countered by the frequency and duration of road maintenance works, which cause the transport authorities to suspend or re-route, most noticably, the trams.

One slight irritant, I think, is the onward intrusion of the English language. Plenty of offices are openly advertised "For Rent", coffee is "to go", and the world of T-shirt inscriptions is an Anglo-American world. To my mind it rather diminishes the "foreignness" of being abroad, although, of course, it simplifies negotiations with waiters and hotel staff,

The latest push on this front is audio. Announcements on local transport are given first in a melifluous feminine Slovak tone, which is immediately echoed by a formal male British English, "the next stop is a request stop".

The people I found invariably helpful, and the younger folk often spoke English. How do I square this appreciation with my distaste for the invasion of English? I can't. I therefore submit this contradiction to my fellow philosophers to suggest a face-saving resolution.

Comment on Issue 8

Thinking and Words: A response to: Thinking in Words: Is It Possible?

LIVIO ROSSETTI-Italy

'Have you ever wanted to say something but not been able to find the words to say it?' This is the question raised by David Jones in *The Wednesday*, issue 9. A long story lies behind it, I would say.

When something crosses my mind, I find it natural to go in search of words, so as to form one or more sentences, either just mental, or uttered, or put in writing. This is likely to be the very first step, but what happens because of that? If I take the decision to say or write something, the amount of time available before doing so is crucial. There may, or may not, be some leisure to consider whether I should say something, and what precisely to say. However, I decide to say something, and resolve to take the initiative to say something to somebody else (or to myself, or to a potential addressee, or to a future and, at present, relatively indeterminate audience) instead of abstaining from it, if I somehow feel myself prompted and compelled to do so.

A complex process follows in order to conclude that it would be appropriate, or helpful, or prudent, or necessary, or amusing, or dangerous but irresistibly attractive to say something, and I could possibly remain in doubt as to whether I will actually have the freedom, the rashness, the force, to say what I am presently ruminating over, and to whom, in which form, when, subject to what conditions. Now suppose that, no matter how short (or long) has been the time devoted to making such a decision, I finally resolve to say or write something to somebody. I will have to move my voice, my face, my whole body, and

eventually manipulate some little objects that happen to be at my disposal accordingly; or arrange these sentences on my smartphone or computer, perhaps not without having a glance at my output in order to add a comma, remove a misprint, enter a capital, and the like, nor without some addition in order to grant to it a measure of elegance, or of emphasis.

Then an evaluation of what has just occurred is likely to follow. Reaching the right person(s)? Satisfied? Discovering a different and more suitable formulation just a minute too late? Horrified to see how badly formulated my message has been in the end? I will probably give a mental assessment of my attempt and, if I wrote by hand, I could resolve to take the sheet, crumple it and throw it into the trash. But if a tweet has been already dispatched, one can only hope that it proves effective enough. Besides, if somebody paid heed to my utterance (thus to my own sentences), why not try to understand how this person is reacting, and possibly be ready to prepare another small group of sentences depending on how this person reacts?

Something more? Surely, just consider the models and expectations – warnings, fears, and actions included – I had in mind as well as those my interlocutor had in mind: those that guide the setting up of my sentences as well of my gestures, while inspiring other people's evaluations, as well as their reactions.

A complex set, indeed. Is it already part of a given discipline? I wonder whether there is a definite answer.

'Cartoon' By Dianne Cockburn





The Wednesday

Editor:

Dr. Rahim Hassan

Contact Us: rahimhassan@hotmail.co.uk
Telephone: 077 5241 5923

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Contributors:

Paul Cockburn
Prof. Chris Norris
Dianne Cockburn
Fred Cousins
David Clough
Barbara Vellacott
Raymond Ellison

David Burridge Stephen Hirtenstein Peter Wood Ranjini Ghosh Anona Greening Terrence Thomson Sadiq Toma

Sara Berti David Solomomn Mohamed Mustafa Kamal David Jones Livio Rossetti Raymond Ellison

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Weekly Magazine of the Wednesday Group at Albion Beatnik - Oxford

Written by friends.. for friends



Please keep your articles, artwork, poems and other contributions coming.

Send all your contributions and comments to the editor at:

rahimhassan@hotmail.co.uk

Visit us at AB on Wednesday afternoons

