

Some books recommended for composers by Robert Morris

Anderson, Walter Truett. *Reality Isn't What it Used to Be: Theatrical Politics, Ready-to-Wear Religion, Global Myths, Primitive Chic, and Other Wonders of the Postmodern World*. (San Francisco: Harper and Row, 1990) —A popular, up-beat account of the sociology and anthropology of contemporary, postmodern American culture.

Basham, A. L. *The Wonder That was India*. (New York: Evergreen (Grove Press, 1959) —An introduction to the (vast) intellectual and artistic heritage of Indian cultures.

Brown, G. Spencer. *Laws of Form*. (New York: Julian Press (Crown), 1977) —The logic underlying our penchant to make distinctions at the most fundamental level of thought. Formal and elegant, but understandable by those with little experience in math or logic.

Crim, Keith, ed. *Abington Dictionary of Living Religions* (Nashville: Abington, 1981) —A single-volume, almost up-to-date encyclopedia of the world's major and less well-known religions.

David and Herst. *The Mathematical Experience*. (Boston:Houghton Mifflin, 1982) —A chatty review of mathematicians, what they do and how, and their philosophies and opinions.

Flew, Anthony, ed. *A Dictionary of Philosophy*. (New York: St. Martin's Press, 1979) —A concise and very useful dictionary of basic and technical concepts in western (and some eastern) philosophy.

Geddes, Gary, ed. *20th-Century Poetry and Poetics*. (Toronto: Oxford University Press, 1969) —A selection of important 20th-century poetry (mainly by Americans) with essays by poets on writing and aesthetics.

Gleick, James. *Chaos: Making a New Science*. (New York: Viking, 1987) —A well-written layperson's introduction to mathematical chaos theory and its impact on science, art, and our world views.

Gleick, James. *Genius: The Life and Science of Richard Feynman*. (New York: Pantheon, 1992) —A biography of the famous physicist interlaced with considerations of the nature (and (im)possibility) of the concept of genius in the late 20th-century.

Goodman, Nelson. *Languages of Art*. (Indianapolis: Hacket Publishing, 1976) —A major philosopher's take on the use of symbol systems and notations in the arts including music.

- Hayes, J. R., ed. *The Genius of Arab Civilization: Source of Renaissance*. (Boston: The MIT Press, 1983, 2nd ed.) —An introduction to the (vast) intellectual and artistic heritage of Arabic cultures.
- Hofstadter, Douglas R. *Gödel, Escher, Bach: an Eternal Golden Braid*. (New York: Basic Books, 1979) —A engaging intellectual fantasy on the fundamentals and metaphysics of computer science, artificial intelligence, and logic and their connections to the author's (much less sophisticated) ideas about music.
- Kosko, Bart. *Fuzzy Thinking*. (New York: Hyperion, 1993) —An introduction to a controversial branch of applied mathematics called fuzzy logic: thinking and problem-solving that rejects, for instance, the notion that a double-negative is the same as the positive.
- Kostelanetz, Richard, ed. *Esthetics Contemporary*. (New York: Prometheus Books, 1978) —A set of essays by major artists, writers, composers, and philosophers on late 20th-century aesthetics.
- Lee, Sherman E. *Far Eastern Art*. (Englewood Cliffs, N. J.: Prentice Hall, 1973) —A comprehensive survey of painting, sculpture, and architecture (and its secular and religious roles) in Asian cultures.
- Lentriccia and McLaughlin. *Critical Terms for Literary Study*. (Chicago: University of Chicago Press, 1990) —Short essays on major concepts in recent writings in literary criticism including postmodern thought.
- Levy, Steven. *Artificial Life: A Report from the Frontier Where Computers Meet Biology*. (New York: Vintage Books, 1992) —A popular introduction to (bottom-up) algorithmic systems that have the formal properties of living things.
- Lucie-Smith, Edward. *The Thames and Hudson Dictionary of Art Terms*. (London: Thames and Hudson, 1984) —Useful for identifying and understanding concepts and terms in the visual arts.
- McGowan, John. *Postmodernism and its Critics*. (Ithaca and London: Cornell University Press, 1991) —The influence of 19th-century philosophical idealism, skepticism, and social theory on postmodernism, and how the model of the artist as an opponent of commercial culture has evolved up to the present (by a professor once in the humanities department at Eastman).
- Michaels and Ricks, eds. *The State of the Language*. (Berkeley: University of California Press, 1980) —British and American observations on English as the register of cultural values at the beginning of the 80s.
- Newton-Smith, W. H. *The Structure of Time*. (London: Routledge & Kegan Paul, 1984) —A highly technical but rewarding analysis of our concepts of time.
- Nørretranders, Tor. *The User Illusion: Cutting Consciousness Down to Size*. (London: Penguin Books, 1991) —A scientific approach to the limits of consciousness, which are held to be far greater than hitherto assumed.

Preminger, Alex and T. V. Brogan. *The New Princeton Encyclopedia of Poetry and Poetics* (Princeton: Princeton University Press, 1993)

—Exactly what the title says: 1383 pages of information on poetry in all major languages, American, European, African, and Asian.

Quine, W. V. *Quiddities: An Intermittently Philosophical Dictionary*.

(Boston: Belknap Press (Harvard), 1987) —A world-class philosopher's witty yet deep commentary on key concepts in philosophy presented in a dictionary format.

Rokeach, Milton. *The Open and Closed Mind*. (New York: Basic Books,

1960) —An undoubtedly out-of-date, but extremely stimulating discussion of the psychology of prejudice and dogmatic thinking (including many reflections on the nature of creativity).

Rucker, Rudy. *Infinity and the Mind: The Science and Philosophy of the Infinite*. (Toronto: Bantam Books, 1982)

—A fascinating, challenging, and eminently readable account of the main issues and problematics in modern (infinite) set-theory.