

# Studying the Concept of 'Hope' as a Tool for Better Living

Hisham Abusaada<sup>1</sup> Abeer Elshater<sup>2</sup>,

## Abstract:

Ultimately, Bloch's philosophy about hope revolves around existing things in our life that are unknown to man and have not appeared yet. On a different scene, there are other ideals, desirable traits, and already-existing things in our lives, but they have not become a reality yet. Bloch's concept of hope covers two issues: 'Non-existent hopefully' and 'the existence that has not been achieved yet.' It is 'the existing hope' and 'the existence that has not been reached yet'; these can be used to understand Bloch's concept of hope. This state of thinking is about the issue that has not happened yet. However, the matter of Not-Yet with regards to Bloch's concept lets the objects have big possibilities to be attached. In other words, the hope can possibly become real, and Not-Yet can be achieved in an equal concept to the utopia covered by the feeling of hope. This way of thinking switches the idea of perfect places from verbal actions towards an intellectual situation that represents the motivation of changes to a better status quo. The dream of a perfect place will be incessant hope. Bloch's ideas are based on the emotional stowage when the human remains in the unconscious of internal permanent towards the conscious/real case where the innovation and creation could take place and make the Not-Yet become a reality. For example, if we would like to deal with a particular group of ordinary people in poor places with their different dreams of better life, they would draw an imaginary vision of the future and a simple action plan achieve it. The cinema, television, and novels play a significant role in such people's not-yet vision, which in some cases creates a profound belief in impossibility. On the opposite side, well-educated individuals or those who have the foresight would put together a better aesthetic vision in a creative way or imagine an attacking scene when they could not reach their goals.

This paper revolves around the possibility of considering the problematic of concept of hope: either it could be tangible or not. It or nothingness could be found. The analytical study rises up from the review of the ideas of the German writer Ernst Bloch (1885-1977). Bloch was a philosopher of expressionism (Leach 1997, 41). Thus, the current study examines the translated English version of Bloch's book that is entitled *The Principle of Hope* published in 1959. Besides, the authors use another specific book entitled *Hope and Utopia in Ernest Bloch's Philosophy* published in Arabic by Attyat Abu-Alsaud in 1997.

In our manuscript, we are seeking to explore how the circumstances surrounding a person in a city can affect him without overshadowing this effect on others, and convert the individual to an anti-utopian. Consequently, our issues are: is there a link between hope and fear in this prior case? Can the concept of hope help us to build an approach to prevent this conversion from an optimistic person to one who constantly has depression and darkness because they always feel scared? Does hope exist inside every person, and can it be brought out if necessary? Is there any link between hope and utopia to achieve a better world in the future? We chose Bloch's philosophy as an introduction to investigate how the urban designer can create a better life in the future based on the concept of hope. This study will start by indicating utopia as a sign of hope--the dreaming of a better world, the sense of not yet and not yet become, and that knowledge of hope--the utopian function of art and literature will be explored, and the aesthetics of utopia, and finally the relationships between imagination and architecture will be discussed.

---

<sup>1</sup> Co- author's affiliation: Housing and Building Research Centre-HBRC, Cairo, Egypt. e-mail habusaada@yahoo.com

<sup>2</sup> Corresponding author's affiliation: Ain Shams University-ASU, 1 Sarayat Street, Abassya, Cairo, Egypt. Post-office: 11517. e-mail: abeer.elshater@eng.asu.edu.eg

Bloch's philosophy revolve around the need for the world to utopianism, where, Vincent Geoghegan (2008) writes, "So far does utopia extend, so vigorously does this raw material spread to all human activities, so essentially must every anthropology and science of the world contain it. There is no realism worthy of the name if it abstracts from this strongest element, in reality, as an unfinished reality" (Geoghegan 2008, 144). Bloch sees a utopia inside every inspirational man, which prevents him from traveling to other utopias; despite that, these utopias do not exist. Michael Peters and John Freeman-Moir (2006) cite Bloch: utopia and dystopia exist together in a future dimension containing "what is feared or what is hoped for" (Michael A. Peters and D. John Freeman-Moir 2006, 24). Bloch believes that "hope, [is] superior to fear," because hope is neither passive like fear nor locked into nothingness. In context, he explains the sense of "the emotion of hope," that passes through a process that has two characteristics with two conditions. The first characteristic is that hope "goes out of itself," meaning that hope goes out of a person's own self, and the second is making "people broad instead of confining them," viz., hope diminishes their restrictions. This process also happens under two conditions related to these characteristics; that is, "cannot know nearly enough about what makes them inwardly aims, of what may be allied to them outwardly." The work of this emotion requires people who throw themselves actively into what is becoming, to which they belong (E. Bloch, *The Principle of Hope*, Vol. 1 (Studies in Contemporary German Social Thought) 1995, Reprint Edition, 3). As well, Bloch sees, "The future dimension contains what is feared or what is hoped for; as regards human intention, that is, when it is not thwarted, it contains only what is hoped for." (E. Bloch, *The Principle of Hope*, Vol. 1 (Studies in Contemporary German Social Thought) 1995, Reprint Edition, 4)

For Bloch, hope is coupled with the concept of utopia to indicate the utopia as a sign of hope. Neal Leach (1979) describes Bloch as being a utopian aesthetic theorist who looked to art and literature as a means of illuminating a better future (Leach 1997, 41). In her book *The Concept of Hope*, Ruth Levitas (1990) creates links between the thoughts of Bloch and Marx concerning the concept of hope and utopia. In 1885, Bloch was born—two years after the death of Marx—as a theorist committed to Marxism (Levitas, *The Concept of Utopia* 2010, 97). In spite of this Marxist commitment, the project of the principle of hope for Bloch was not to review Marxism by the insertion of utopia but to rehabilitate it as a neglected Marxist concept (Levitas, *The Concept of Utopia* 2010, 107).

Bloch's book considers one of the improper practices in emancipatory thought in the last and current eras. It is an exhaustive and far-reaching effort to document the ideological goals to achieve a better life. The instillation of hope for Bloch presents "the outlines of a better world" (E. Bloch, *The Principle of Hope*, Vol. 1 (Studies in Contemporary German Social Thought) 1995, Reprint Edition, x).

According to Douglas Kellner's (2011) article 'Ernst Bloch, Utopia and Ideology Critique,' in the second volume (part IV), Bloch's utopia depicts outlines of a better world. Also, he focuses on social and political utopias, including technological, architectural, and geographical utopias, as well as quests for world peace and a life of leisure. Also, Kellner writes, "Bloch, in Volume III of his book *The Principle of Hope*, "sees the Utopia in all fields of culture, which means that mankind and the world carry enough good future; no plan is itself good without this fundamental belief within it." In addition, Kellner says, "Bloch finds utopian dreams not only in the social and political utopias of the great utopian theorists, but also in a variety of technological, architectural, and geographical utopias, as well as in painting, opera, literature, and other forms of art" (Kellner 2010, 40, 46, 47). With reference to what Douglas Kellner mentioned about Ernest Bloch's book, it provides a rich philosophical and constitutional basis, especially of hope, for his theory of utopia. Carl Freedman (2000) writes a comment about the difficulty of presenting utopian thought, resulting in the inability to display the results of its investigations in the shape of quantified data. It retains an intellectual integrity and validity grounded in the very nature of critique (Freedman 2000, 66). Before everything, the utopian interpretation is action and political practice that denied the existence of any claim for materialistic and experimental thinking, but its interpretations declare it a common way/method that current interests form.

Perhaps it is appropriate that we start this chapter by revealing Bloch's thoughts via a review of some of the valid keys that Bloch handled to achieve his intent. This aspiration is to realize a better life for human beings. Hence, at the age of 22, Bloch presented the idea of 'Not Yet' as one of those keys that revolved around his utopia and how he used it to activate the principle of hope. For Bloch, as Levitas (1989) in her essay entitled 'Marxism, Romanticism and Utopia: Ernst Bloch and William Morris,' writes, that "the dreaming of a better world are not a simple matter of compensatory fantasies, but a venturing beyond the present to a possible better future. (Levitas, *Marxism, Romanticism and Utopia: Ernst Bloch and William Morris* 1989, 28)

However, Bloch has written, “Hope is participatory: the ‘waking dream’” (E. Bloch, *Spirit of Utopia* 2000, 3). Moreover, Michael Marder and Patricia Vieira (2011) writes “Bloch’s believes, hope permeates everyday consciousness and its articulation in cultural forms, ranging from the fairy tale to the great philosophical and political utopias”. For Bloch, “individuals are unfinished, they are animated by “dreams of a better life”, and by utopian longings for fulfillment. The ‘something better’ for which people yearn is precisely the subject matter of Bloch’s massive ‘the Principle of Hope,’ which provides a systematic examination of the ways that daydreams, fairy tales and myths, popular culture, literature, theatre, and all forms of art, political and social utopias, philosophy, and religion often dismissed tout court as ideology by some Marxist ideological critique—contain emancipatory movements which project visions of a better life that put in question the organization and structure of life under capitalism (or state socialism).” (Michael Marder and Patricia Vieira 2011, 86)

In the introduction of Bloch's book, *The Utopian Function of Art and Literature: Selected Essays*, Jack Zip (1988) writes, “Bloch placed great faith in art and literature to raise the not yet conscious to a point where it could grasp the direction humankind would have to take to bring about the fulfilment of those needs, wants, and wishes that he saw scattered in dreams and daydreams.” (Zipes 1988, xxix-xxx)

Regarding to the not yet conscious, Caroline Edwards (2013) cited from Hudson Wayne (1982), that Bloch discovered the concept of the Not Yet in 1907 (2013186) (Hudson 1982, 6). Notably, Bloch uses the philosophical coinage of the ‘Not Yet’ instead of the definition of utopia, which Not Yet has two aspects as Levitas write, “the Not Yet Conscious and the Not Yet Become—an ideological and a material aspect” (Levitas, *Marxism, Romanticism and Utopia: Ernst Bloch and William Morris* 1989, 27). Levitas (1989) writes, “the Not Yet Conscious is linked to the Not Yet Become” (Levitas, *Marxism, Romanticism and Utopia: Ernst Bloch and William Morris* 1989, 28). As she cited from Wayne Hudson (1982) in his book *The Marxist Philosophy of Ernst Bloch*, “The world is full of objective real possibilities, which are not yet actual possibilities because they have not yet fulfilled all the conditions of their possibility, and may or may not ever become fully possible” (Levitas, *Marxism, Romanticism and Utopia: Ernst Bloch and William Morris* 1989, 28). Moreover, she indicates that “[U]topia for Bloch does then involve some reference to content, but its defining characteristic is its function. A function that has four aspects described by Hudson. The first is [a] cognitive function as a mode of operation of constructive reason. The second is [an] educative function as a mythography that instructs man to well and desire more and better. The third is an anticipatory function as a futurology of possibilities that later become actual. The fourth is a causal function as an agent of historical change (Levitas, *Marxism, Romanticism and Utopia: Ernst Bloch and William Morris* 1989, 28, 29). As Caroline Edwards writes cited from Bloch that ‘Not Yet Conscious’ is the “character of the daydream.” Also, it is “the birthplace of new or progressive social tendencies, revealing a consciousness, which has not yet become wholly manifest, and is still dawning from the future” (2013186) (E. Bloch, *The Principle of Hope*, Vol. 1 (*Studies in Contemporary German Social Thought*) 1995, Reprint Edition, 116). Caroline, defined the forward dawning’ of the “Not Yet Become” “thus invokes a shift in temporal perspective. Rather than merely disclosing itself as a residual manifestation of the still active, latent or oppositional reverberations from the past that can be conjured into fruition through dedicated remembrance, Bloch insists that the “Not Yet” reveals how emancipatory future possibilities are germinative within the present through a utopian hermeneutics of longing, expectation and hope.” (2013186)

Arguably, Regarding ‘*The Principle of Hope*’ book, ‘Not Yet Become’ is crucial statement for the understanding of utopia. Since Bloch understood the universe as an open system where nothing is static and where everything is in a constant process of formation. Gregory Claeys (2010) cited from Raymond Ruyer (1950) Not-Yet is, in fact, is “the driving force of the idea of possibility for the future” (Claeys 2010, 23 in Notes). Bloch's book (1959) talks about “the Not-Yet in history, the nothing or conversely the All at the end” (E. Bloch, *Building in Empty Spaces* (1959) 1986, 306). Bloch was particularly attracted by the idea of ‘[t]he real as a process’, and he writes, “the latter is the widely ramified mediation between present, unfinished past and above all: possible future” (E. Bloch, *Building in Empty Spaces* (1959) 1986, 196). Bloch donates two distinct utopian realities concept. On one side, the first is the objective to reveal the material reality (the not yet become). On the other, the second is subjective to express the ideological reality (the not yet conscious) (Levitas, *The Concept of Utopia* 2010, 101). the material reality is authentic reality that always already exists. While, the other reality happens as a result of the human interventions, and endeavors that might be possible. In both realities, the human orientation, the desire, and the possibilities always overlapping with the possible but that cannot be achieved because the material situations for their consummation do ‘Not-Yet-Become’. Notably, as Sami Sjöberg (2015) writes, “the not yet consciousness cannot be ontological

category because it is the subjective correlates of the not yet become that refers to the material reality.” (Sjöberg 2015, 123)

Bloch believes that “Frustration and annihilation is of course the constant danger for every process-experiments, the coffin that constantly waits beside each hope” (E. Bloch, *The Principle of Hope*, Volume 1 1986, 311) (E. Bloch, *The Principle of Hope*, Vol. 1 (Studies in Contemporary German Social Thought) 1995, Reprint Edition, 291). Frustration and hope are inseparable as long as life remains. In the same manner, Bloch talks about ‘whole or nothingness’, which are also inseparable. If you satisfy hunger and achieve the dream of need, you can get everything; but if you cannot, the result is nothingness. Bloch invented a formula between ‘nothing and all’, or ‘all or nothingness’ through the concept of not yet. He considered that nothingness equals zero, whereas not yet equals an ideal utopian, that is, it represents the nucleus of ‘everything and nothing’ (E. Bloch, *Tübinger Einleitung in die Philosophie Taschenbuch* 1996, 219-220). Bloch’s prevailing thought is that the existing and object are not yet complete, but are likely to be performed in the future, and furthermore, will become idealistic; that is the origin of utopianism. Hence, he reconsidered utopian thinking and considered utopian regeneration as a self-generating process, made by those who are making this process. He also sees it as a generating process that occurs in a particular society, where man himself was created spontaneously. His dream drove him to overcome hunger, and the benefits were reflected in his society.

In Part one of Bloch’s book ‘*The Principle of Hope*,’ Bloch sees that hope and its contents are worthy of human beings and are inherent in the concept of the utopian principle. He firmly believes that there are things in this life that have not yet “become.” In fact, we see that by “still not become,” Bloch means it is existing but not yet explored. He draws attention to three aspects of our life that “has still not become”: [e]xpectation, hope, and intention towards the possibility. He explains his view that this is not only a fundamental feature of human consciousness but, concretely corrected and grasped, an essential determination within an objective reality as a whole (E. Bloch, *The Principle of Hope*, Vol. 1 (Studies in Contemporary German Social Thought) 1995, Reprint Edition, 7-8). However, he expects that all, or most of it, are inherent in the unconscious mind. Notably, For Levitas, Bloch defined the unconscious as “the creative source of material on the verge of coming to consciousness. The creativity that derives from this is expressed in a variety of ways, from simple day-dreams to the heights of artistic activity. And in so far as these expressions are an expression of hope for a better world or a better way of being in it, they are expressions of utopia” (Levitas, *Marxism, Romanticism and Utopia: Ernst Bloch and William Morris* 1989, 27). The unconsciousness potentiality that is not including installation yet, The Not-Yet-Conscious, Not-Yet-Become—the idea of the Not-Yet-Conscious—the anticipatory element that Bloch sees as central to human thought. Bloch sees the human desire and fulfillment of human needs. Additionally, he assigned the ‘hunger’; the main motive which must be worked out here, and the way it proceeds to the rejection of divestment. That is, to the most significant expecting emotion of hope. Where, Bloch “conceived of a principle of hope whereby the ‘warm’ (passion) and ‘cold’ (reason) streams of human consciousness engage in a dialectic towards the achievement of a synthesis: utopia—the satisfaction of lack.” For Bloch, “[t]he human experience of lack is a universal, inherent, and inescapable.” Ideology critique thus requires not only demolition but also hermeneutics, for thinking in Bloch’s view contains preconscious elements or what Bloch calls the “Not-Yet-Conscious”. Properly understood, the Not-Yet-Conscious may point to real possibilities for social development and real potentials for human liberation. (E. Bloch, *The Principle of Hope*, Volume III 1986, 209)

During his life, Bloch remained faithful to the idea that concerned the possibility of the existence of the utopian world. He said that it did not exist without the preservation of hope among members of the same society. He tried to create this world repeatedly through reviving the utopian schemes. As such, we find that the problem of hope for Bloch was closely linked with the concept of utopianism. Also, he invented the relationship between utopia and a better future in his book *The Principle of Hope*. Continuously, Bloch points out that the future of utopia is not formed yet. Bloch’s way of thinking is moving towards the future that will be developed by using real possibilities. He explores utopianism and develops the philosophy of hope and the future. Bloch’s aesthetics can be read as in Bloch’s musical philosophy, the utopian function of art and literature, and the aesthetics of utopia, the concrete utopia of poetry. Perhaps, what is striking in Bloch’s work is that he has preferred to speak of utopian hermeneutics and focuses on little daydreams, anticipatory consciousness, wishful images in the mirror, and wishful images of the fulfilled moment. He discussed “the utopian dimension of fashion, advertising, display, fairy tales, travel, film, theater, jokes.” Moreover, he focuses on ‘the aesthetic interpretations of utopia.’ It will happen through

understanding the sense of ‘wishful images of the full’ that exists in “morality, music, image of death, religion, morning-land of nature, and highest good.” (Jamie Owen Daniel and Tom Moylan 1997 , 81)

Bloch presents the outlines of a better world, that occur by “examines the utopian systems that progressive thinkers have developed in the fields of medicine, painting, opera, poetry, and ultimately, philosophy. It offers a prescription for ways in which humans can reach their proper ‘homeland’” (Vivienne Bozalek and Brenda Leibowitz and Ronelle Carolissen and Megan Boler 2013, 150). Distinctly, Bloch reveals the imagination as a way to describe the future, and this is what happening within the human creative imagination. Bloch defined the imagination as “a production of the revolution,” and he sees that “the revolutions change the world.” It is an “overturning of all circumstances in which humanity is degraded, subjugated, forsaken, contemptible being” (E. Bloch, *The Principle of Hope*, 3 vols trans. Neville Plaice, Stephen Plaice and Paul Knight 1986, 1355). Bloch presents a scope of work to explain the relationships between imagination and architecture. He talks about how buildings passing through history hold hopes and imagination. He implies by reading the actual history of a chapter in his book the principle of hope, volume three, entitled *Building, Depict a Better World, Architecture Utopias* (E. Bloch, *The Principle of Hope*, Volume III 1986, 699-745). For instance, the ‘Pompey-late’ style is represented in the dreams of the Pompeian wall, including expectation components (E. Bloch, *The Principle of Hope*, Volume II 1986, 701). The Baroque style comes to express violation of the anti-tradition. The designer Bibiena Giuseppe Galli is one of the most creative in that scheme who painted his fantastic stage to build by the means of optical tricks, hence the idea of introducing the perspective of the character on opera house in Dresden and connecting it with the Zwinger. He also designed the Jesuit church in Mannheim to sheer festive performances in stone (E. Bloch, *The Principle of Hope*, Volume II 1986, 740). C) In the Gothic architecture style of the late medieval age, fantasy and artistic imagination became more important than the raw materials and function and represented “a canonical architectural perfection” (E. Bloch 1986, 715). As Bloch writes, “Gothic architecture is the aspiration to become like the vine of Christ, with the tree of life as intended perfection” (E. Bloch 1986, 732). D) He indicates that Egyptian architecture was associated with the other life because the pyramids symbolized stillness and death: “the aspiration to become like stone, with the crystal of death as intended perfection.” Bloch writes, “the pyramid retains its cosmomorphic direction and depictiveness, it stands silently and as a crystal remote from life in the astral myth which—even though in so many different forms— governed the hierarchies of the whole ancient Orient.” (E. Bloch, *The Principle of Hope*, Volume II 1986, 723)

Hope is the heart of Bloch's philosophy, utopia is the notion, and the intent is the better life of tomorrow. For Bloch, the problematic concept of hope is closely linked with the concept of utopia, and there is a strong link between utopia and the better future of life. So, Bloch tries to make a connection between hope and a better life. In fact, the notion of hope for a better future emerged to reflect the dream of defeating hunger for the sake of underprivileged. Based on this aim, according to the line of reasoning that Bloch was leading us to pass through, to achieve a better future in the communities, it is necessary to understand the meaning of “unappeasable hunger” (E. Bloch, *Literary Essays* 1998, 402). Consequently, our attempts in a following future outlook are to provide a space to identify the meaning and the substance of utopianism. Our highlight will start from the utopian communities where hunger clearly appears, like the utopias of Thomas More and Al-Farabi. They are passing through to social utopias in the field of architecture. These outlooks explain the societies and show that, when taking the negative aspects of the imaginations of the cities, as well, these communities turned and became dystopias. The next chapters follow by reviewing some of the anti-utopian ideas. Further, we will show our viewpoint about how we think that some of these anti-utopias will lead some people who live in the hungry societies to act in ways that hurt their communities.

## References

Bloch, Ernest. *Spirit of Utopia*. Translated by Thomas Müntzer. Stanford, California: Stanford University Press, 2000.

—. *The Principle of Hope, Volume II*. Oxford: Basil Blackwell, 1986.

Bloch, Ernst. *The Principle of Hope, 3 vols trans. Neville Plaice, Stephen Plaice and Paul Knight*. Minneapolis: University of Minnesota Press, 1986.

Bloch, Ernst. "Building in Empty Spaces (1959)." In *The Utopian Function of Art and Literature: Selected Essays*, translated by Jack Zipes and Frank Mecklenburg, 99-186. Cambridge, MA: MIT Press, 1986.

— . *Literary Essays*. Stanford University Press, 1998.

— . *Tübinger Einleitung in die Philosophie Taschenbuch*. Suhrkamp, 1996.

— . *The Principle of Hope, Vol. 1 (Studies in Contemporary German Social Thought)*. First Edition 1986. Translated by Stephen Plaice, Paul Knight Neville Plaice. Cambridge, Massachusetts: The MIT Press, 1995, Reprint Edition.

— . *The Principle of Hope, Volume 1*. Oxford: Blackwell, 1986.

— . *The Principle of Hope, Volume III*. Translated by Stephen Plaice and Paul Knight Neville Plaice. Oxford: Basil Blackwell, 1986.

Claeys, Gregory. *The Cambridge Companion to Utopian Literature*. UK: Cambridge University Press, 2010.

Freedman, Carl. *Critical Theory and Science Fiction*. London: Wesleyan University Press, 2000.

Geoghegan, Vincent. *Ernst Bloch*. Routledge, 2008.

Hudson, Wayne. *The Marxist Philosophy of Ernst Bloch*. New York: St. Martin's Press, 1982.

Jamie Owen Daniel and Tom Moylan. *Not Yet: Reconsidering Ernst Bloch*. Verso, 1997 .

Kellner, Douglas. "Ernst Bloch, Utopia and Ideology Critique." *ZOMER* 44, no. 21 (2010): 40-48.

Leach, Neil. *Rethinking Architecture: A Reader in Cultural Theory*. London and Ne York: Psychology Press, 1997.

Levitas, Ruth. "Marxism, Romanticism and Utopia: Ernst Bloch and William Morris." *Radical Philosophy* 51 (1989): 27-36.

— . *The Concept of Utopia*. First Edition: 1990. Oxford: Peter Lang, 2010.

— . *The Concept of Utopia*. Germany: Peter Lang AG, International Academic Publisher, Bern, 2010.

Michael A. Peters and D. John Freeman-Moir. *Edutopias*. The Netherland: Sense Publisher, 2006.

Michael Marder and Patricia Vieira. *Existential Utopia: New Perspectives on Utopian Thought*. New York: Bloomsbury Publishing USA, 2011.

Sjöberg, Sami. *The Vanguard Messiah: Lettrism between Jewish Mysticism and the Avant-Garde*. Walter de Gruyter GmbH & Co KG, 2015.

"Uncovering the "gold-bearing rubble": Ernst Bloch's Literary Criticism." In *Utopianism, Modernism and Literature in the Twentieth Century*, edited by Alice Reeve-Tucker and Nathan Waddell, 182-203. BasingstokeLiterary : Palgrave, 2013.

Vivienne Bozalek and Brenda Leibowitz and Ronelle Carolissen and Megan Boler. *Discerning Critical Hope in Educational Practices*. Routledge, 2013.

Zipes, Jack. "Introduction." In *The Utopian Function of Art and Literature: Selected Essays*, by Ernst Bloch, translated by Jack Zipes and Frank Mecklenburg, xi-xliii. Cambridge, Massachusetts: MIT Press, 1988.