

through a period of years, many of which occurred in the presence of the unrivaled collection of pictures he has assembled. The influence of these conversations, together with that of his books, has been a chief factor in shaping my own thinking about the philosophy of esthetics. Whatever is sound in this volume is due more than I can say to the great educational work carried on in the Barnes Foundation. That work is of a pioneer quality comparable to the best that has been done in any field during the present generation, that of science not excepted. I should be glad to think of this volume as one phase of the widespread influence the Foundation is exercising.

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J. D.

I. The Live Creature

By one of the ironic perversities that often attend the course of affairs, the existence of the works of art upon which formation of an esthetic theory depends has become an obstruction to theory about them. For one reason, these works are products that exist externally and physically. In common conception, the work of art is often identified with the building, book, painting, or statue in its existence apart from human experience. Since the actual work of art is what the product does with and in experience, the result is not favorable to understanding. In addition, the very perfection of some of these products, the prestige they possess because of a long history of unquestioned admiration, creates conventions that get in the way of fresh insight. When an art product once attains classic status, it somehow becomes isolated from the human conditions under which it was brought into being and from the human consequences it engenders in actual life-experience.

When artistic objects are separated from both conditions of origin and operation in experience, a wall is built around them that renders almost opaque their general significance, with which esthetic theory deals. Art is remitted to a separate realm, where it is cut off from that association with the materials and aims of every other form of human effort, undergoing, and achievement. A primary task is thus imposed upon one who undertakes to write upon the philosophy of the fine arts. This task is to restore continuity between the refined and intensified forms of experience that are works of art and the everyday events, doings, and sufferings that are universally recognized to constitute experience. Mountain peaks do not float unsupported; they do not even just rest upon the earth. They *are* the earth in one of its manifest operations. It is the business of those who are concerned with the theory of the earth, geographers and geologists,

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to make this fact evident in its various implications. The theorist who would deal philosophically with fine art has a like task to accomplish.

If one is willing to grant this position, even if only by way of temporary experiment, he will see that there follows a conclusion at first sight surprising. In order to understand the meaning of artistic products, we have to forget them for a time, to turn aside from them and have recourse to the ordinary forces and conditions of experience that we do not usually regard as esthetic. [We must arrive at the theory of art by means of a detour. For theory is concerned with understanding, insight, not without exclamations of admiration, and stimulation of that emotional outburst often called appreciation. It is quite possible to enjoy flowers in their colored form and delicate fragrance without knowing anything about plants theoretically. But if one sets out to *understand* the flowering of plants, he is committed to finding out something about the interactions of soil, air, water and sunlight that condition the growth of plants.

By common consent, the Parthenon is a great work of art. Yet it has esthetic standing only as the work becomes an experience for a human being. And, if one is to go beyond personal enjoyment into the formation of a theory about that large republic of art of which the building is one member, one has to be willing at some point in his reflections to turn from it to the bustling, arguing, acutely sensitive Athenian citizens, with civic sense identified with a civic religion, of whose experience the temple was an expression, and who built it not as a work of art but as a civic commemoration. The turning to them is as human beings who had needs that were a demand for the building and that were carried to fulfillment in it; it is not an examination such as might be carried on by a sociologist in search for material relevant to his purpose. The one who sets out to theorize about the esthetic experience embodied in the Parthenon must realize in thought what the people into whose lives it entered had in common, as creators and as those who were satisfied with it, with people in our own homes and on our own streets.

In order to *understand* the esthetic in its ultimate and approved forms, one must begin with it in the raw; in the events and scenes that hold the attentive eye and ear of man, arousing his interest and affording him enjoyment as he looks and listens:

the sights that hold the crowd—the fire-engine rushing by; the machines excavating enormous holes in the earth; the human-fly climbing the steeple-side; the men perched high in air on girders, throwing and catching red-hot bolts. [The sources of art in human experience will be learned by him who sees how the tense grace of the ball-player infects the onlooking crowd; who notes the delight of the housewife in tending her plants, and the intent interest of her goodman in tending the patch of green in front of the house; the zest of the spectator in poking the wood burning on the hearth and in watching the darting flames and crumbling coals. These people, if questioned as to the reason for their actions, would doubtless return reasonable answers. The man who poked the sticks of burning wood would say he did it to make the fire burn better; but he is none the less fascinated by the colorful drama of change enacted before his eyes and imaginatively partakes in it. He does not remain a cold spectator. What Coleridge said of the reader of poetry is true in its way of all who are happily absorbed in their activities of mind and body: "The reader should be carried forward, not merely or chiefly by the mechanical impulse of curiosity, not by a restless desire to arrive at the final solution, but by the pleasurable activity of the journey itself."

The intelligent mechanic engaged in his job, interested in doing well and finding satisfaction in his handiwork, caring for his materials and tools with genuine affection, is artistically engaged. The difference between such a worker and the inept and careless bungler is as great in the shop as it is in the studio. Oftentimes the product may not appeal to the esthetic sense of those who use the product. The fault, however, is oftentimes not so much with the worker as with the conditions of the market for which his product is designed. Were conditions and opportunities different, things as significant to the eye as those produced by earlier craftsmen would be made.

So extensive and subtly pervasive are the ideas that set Art upon a remote pedestal, that many a person would be repelled rather than pleased if told that he enjoyed his casual recreations, in part at least, because of their esthetic quality. The arts which today have most vitality for the average person are things he does not take to be arts: for instance, the movie, jazzed music, the comic strip, and, too frequently, newspaper accounts of love-nests,

murders, and exploits of bandits. For, when what he knows as art is relegated to the museum and gallery, the unconquerable impulse towards experiences enjoyable in themselves finds such outlet as the daily environment provides. Many a person who protests against the museum conception of art, still shares the fallacy from which that conception springs. For the popular notion comes from a separation of art from the objects and scenes of ordinary experience that many theorists and critics pride themselves upon holding and even elaborating. The times when select and distinguished objects are closely connected with the products of usual vocations are the times when appreciation of the former is most rife and most keen. When, because of their remoteness, the objects acknowledged by the cultivated to be works of fine art seem anemic to the mass of people, esthetic hunger is likely to seek the cheap and the vulgar.

The factors that have glorified fine art by setting it upon a far-off pedestal did not arise within the realm of art nor is their influence confined to the arts. For many persons an aura of mingled awe and unreality encompasses the "spiritual" and the "ideal" while "matter" has become by contrast a term of depreciation, something to be explained away or apologized for. The forces at work are those that have removed religion as well as fine art from the scope of the common or community life. These forces have historically produced so many of the dislocations and divisions of modern life and thought that art could not escape their influence. We do not have to travel to the ends of the earth nor return many millennia in time to find peoples for whom everything that intensifies the sense of immediate living is an object of intense admiration. Bodily scarification, waving feathers, gaudy robes, shining ornaments of gold and silver, of emerald and jade, formed the contents of esthetic arts, and, presumably, without the vulgarity of class exhibitionism that attends their analogues today. Domestic utensils, furnishings of tent and house, rugs, mats, jars, pots, bows, spears, were wrought with such delighted care that today we hunt them out and give them places of honor in our art museums. Yet in their own time and place, such things were enhancements of the processes of everyday life. Instead of being elevated to a niche apart, they belonged to display of prowess, the manifestation of group and clan membership, worship of gods, feasting and fasting, fighting, hunting, and all the rhythmic crises that punctuate the stream of living.

Dancing and pantomime, the sources of the art of the theater, flourished as part of religious rites and celebrations. Musical art abounded in the fingering of the stretched string, the beating of the taut skin, the blowing with reeds. Even in the caves, human habitations were adorned with colored pictures that kept alive to the senses experiences with the animals that were so closely bound with the lives of humans. Structures that housed their gods and the instrumentalities that facilitated commerce with the higher powers were wrought with especial fineness. But the arts of the drama, music, painting, and architecture thus exemplified had no peculiar connection with theaters, galleries, museums. They were part of the significant life of an organized community.

The collective life that was manifested in war, worship, the forum, knew no division between what was characteristic of these places and operations, and the arts that brought color, grace, and dignity, into them. Painting and sculpture were organically one with architecture, as that was one with the social purpose that buildings served. Music and song were intimate parts of the rites and ceremonies in which the meaning of group life was consummated. Drama was a vital reenactment of the legends and history of group life. Not even in Athens can such arts be torn loose from this setting in direct experience and yet retain their significant character. Athletic sports, as well as drama, celebrated and enforced traditions of race and group, instructing the people, commemorating glories, and strengthening their civic pride.

Under such conditions, it is not surprising that the Athenian Greeks, when they came to reflect upon art, formed the idea that it is an act of reproduction, or imitation. There are many objections to this conception. But the vogue of the theory is testimony to the close connection of the fine arts with daily life; the idea would not have occurred to any one had art been remote from the interests of life. For the doctrine did not signify that art was a literal copying of objects, but that it reflected the emotions and ideas that are associated with the chief institutions of social life. Plato felt this connection so strongly that it led him to his idea of the necessity of censorship of poets, dramatists, and musicians. Perhaps he exaggerated when he said that a change from the Doric to the Lydian mode in music would be the sure precursor of civic degeneration. But no contemporary would have doubted

that music was an integral part of the ethos and the institutions of the community. The idea of "art for art's sake" would not have been even understood.

There must then be historic reasons for the rise of the compartmental conception of fine art. Our present museums and galleries to which works of fine art are removed and stored illustrate some of the causes that have operated to segregate art instead of finding it an attendant of temple, forum, and other forms of associated life. An instructive history of modern art could be written in terms of the formation of the distinctively modern institutions of museum and exhibition gallery. I may point to a few outstanding facts. Most European museums are, among other things, memorials of the rise of nationalism and imperialism. Every capital must have its own museum of painting, sculpture, etc., devoted in part to exhibiting the greatness of its artistic past, and, in other part, to exhibiting the loot gathered by its monarchs in conquest of other nations; for instance, the accumulations of the spoils of Napoleon that are in the Louvre. They testify to the connection between the modern segregation of art and nationalism and militarism. Doubtless this connection has served at times a useful purpose, as in the case of Japan, who, when she was in the process of westernization, saved much of her art treasures by nationalizing the temples that contained them.

The growth of capitalism has been a powerful influence in the development of the museum as the proper home for works of art, and in the promotion of the idea that they are apart from the common life. The *nouveaux riches*, who are an important by-product of the capitalist system, have felt especially bound to surround themselves with works of fine art which, being rare, are also costly. Generally speaking, the typical collector is the typical capitalist. For evidence of good standing in the realm of higher culture, he amasses paintings, statuary, and artistic *bijoux*, as his stocks and bonds certify to his standing in the economic world.

Not merely individuals, but communities and nations, put their cultural good taste in evidence by building opera houses, galleries, and museums. These show that a community is not wholly absorbed in material wealth, because it is willing to spend its gains in patronage of art. It erects these buildings and collects their contents as it now builds a cathedral. These things reflect and establish superior cultural status, while their segregation

from the common life reflects the fact that they are not part of a native and spontaneous culture. They are a kind of counterpart of a holier-than-thou attitude, exhibited not toward persons as such but toward the interests and occupations that absorb most of the community's time and energy.

Modern industry and commerce have an international scope. The contents of galleries and museums testify to the growth of economic cosmopolitanism. The mobility of trade and of populations, due to the economic system, has weakened or destroyed the connection between works of art and the *genius loci* of which they were once the natural expression. As works of art have lost their indigenous status, they have acquired a new one—that of being specimens of fine art and nothing else. Moreover, works of art are now produced, like other articles, for sale in the market. Economic patronage by wealthy and powerful individuals has at many times played a part in the encouragement of artistic production. Probably many a savage tribe had its Maecenas. But now even that much of intimate social connection is lost in the impersonality of a world market. Objects that were in the past valid and significant because of their place in the life of a community now function in isolation from the conditions of their origin. By that fact they are also set apart from common experience, and serve as insignia of taste and certificates of special culture.

Because of changes in industrial conditions the artist has been pushed to one side from the main streams of active interest. Industry has been mechanized and an artist cannot work mechanically for mass production. He is less integrated than formerly in the normal flow of social services. A peculiar esthetic "individualism" results. Artists find it incumbent upon them to betake themselves to their work as an isolated means of "self-expression." In order not to cater to the trend of economic forces, they often feel obliged to exaggerate their separateness to the point of eccentricity. Consequently artistic products take on to a still greater degree the air of something independent and esoteric.

Put the action of all such forces together, and the conditions that create the gulf which exists generally between producer and consumer in modern society operate to create also a chasm between ordinary and esthetic experience. Finally we have, as the record of this chasm, accepted as if it were normal, the philoso-

controlled by an exquisite sense of the relations which the act sustains—its fitness to the occasion and to the situation.

The process of art in production is related to the esthetic in perception organically—as the Lord God in creation surveyed his work and found it good. Until the artist is satisfied in perception with what he is doing, he continues shaping and reshaping. The making comes to an end when its result is experienced as good—and that experience comes not by mere intellectual and outside judgment but in direct perception. An artist, in comparison with his fellows, is one who is not only especially gifted in powers of execution but in unusual sensitivity to the qualities of things. This sensitivity also directs his doings and makings.

As we manipulate, we touch and feel; as we look, we see; as we listen, we hear. The hand moves with etching needle or with brush. The eye attends and reports the consequence of what is done. Because of this intimate connection, subsequent doing is cumulative and not a matter of caprice nor yet of routine. In an emphatic artistic-esthetic experience, the relation is so close that it controls simultaneously both the doing and the perception. Such vital intimacy of connection cannot be had if only hand and eye are engaged. When they do not, both of them, act as organs of the whole being, there is but a mechanical sequence of sense and movement, as in walking that is automatic. Hand and eye, when the experience is esthetic, are but instruments through which the entire live creature, moved and active throughout, operates. Hence the expression is emotional and guided by purpose.

Because of the relation between what is done and what is undergone, there is an immediate sense of things in perception as belonging together or as jarring; as reenforcing or as interfering. The consequences of the act of making as reported in sense show whether what is done carries forward the idea being executed or marks a deviation and break. In as far as the development of an experience is *controlled* through reference to these immediately felt relations of order and fulfillment, that experience becomes dominantly esthetic in nature. The urge to action becomes an urge to that kind of action which will result in an object satisfying in direct perception. The potter shapes his clay to make a bowl useful for holding grain; but he makes it in a way so regulated by the series of perceptions that sum up the serial acts of

making, that the bowl is marked by enduring grace and charm. The general situation remains the same in painting a picture or molding a bust. Moreover, at each stage there is anticipation of what is to come. This anticipation is the connecting link between the next doing and its outcome for sense. What is done and what is undergone are thus reciprocally, cumulatively, and continuously instrumental to each other.

The doing may be energetic, and the undergoing may be acute and intense. But unless they are related to each other to form a whole in perception, the thing done is not fully esthetic. The making for example may be a display of technical virtuosity, and the undergoing a gush of sentiment or a revery. If the artist does not perfect a new vision in his process of doing, he acts mechanically and repeats some old model fixed like a blue print in his mind. An incredible amount of observation and of the kind of intelligence that is exercised in perception of qualitative relations characterizes creative work in art. The relations must be noted not only with respect to one another, two by two, but in connection with the whole under construction; they are exercised in imagination as well as in observation. Irrelevancies arise that are tempting distractions; digressions suggest themselves in the guise of enrichments. There are occasions when the grasp of the dominant idea grows faint, and then the artist is moved unconsciously to fill in until his thought grows strong again. The real work of an artist is to build up an experience that is coherent in perception while moving with constant change in its development.

When an author puts on paper ideas that are already clearly conceived and consistently ordered, the real work has been previously done. Or, he may depend upon the greater perceptibility induced by the activity and its sensible report to direct his completion of the work. The mere act of transcription is esthetically irrelevant save as it enters integrally into the formation of an experience moving to completeness. Even the composition conceived in the head and, therefore, physically private, is public in its significant content, since it is conceived with reference to execution in a product that is perceptible and hence belongs to the common world. Otherwise it would be an aberration or a passing dream. The urge to express through painting the perceived qualities of a landscape is continuous with demand for pencil or brush. Without external embodiment, an experience remains in-

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complete; physiologically and functionally, sense organs are motor organs and are connected, by means of distribution of energies in the human body and not merely anatomically, with other motor organs. It is no linguistic accident that "building," "construction," "work," designate both a process and its finished product. Without the meaning of the verb that of the noun remains blank.

Writer, composer of music, sculptor, or painter can retrace, during the process of production, what they have previously done. When it is not satisfactory in the undergoing or perceptual phase of experience, they can to some degree start afresh. This retracing is not readily accomplished in the case of architecture—which is perhaps one reason why there are so many ugly buildings. Architects are obliged to complete their idea before its translation into a complete object of perception takes place. Inability to build up simultaneously the idea and its objective embodiment imposes a handicap. Nevertheless, they too are obliged to think out their ideas in terms of the medium of embodiment and the object of ultimate perception unless they work mechanically and by rote. Probably the esthetic quality of medieval cathedrals is due in some measure to the fact that their constructions were not so much controlled by plans and specifications made in advance as is now the case. Plans grew as the building grew. But even a Minerva-like product, if it is artistic, presupposes a prior period of gestation in which doings and perceptions projected in imagination interact and mutually modify one another. Every work of art follows the plan of, and pattern of, a complete experience, rendering it more intensely and concentratedly felt.

It is not so easy in the case of the perceiver and appreciator to understand the intimate union of doing and undergoing as it is in the case of the maker. We are given to supposing that the former merely takes in what is there in finished form, instead of realizing that this taking in involves activities that are comparable to those of the creator. But receptivity is not passivity. It, too, is a process consisting of a series of responsive acts that accumulate toward objective fulfillment. Otherwise, there is not perception but recognition. The difference between the two is immense. Recognition is perception arrested before it has a chance to develop freely. In recognition there is a beginning of an act of perception.

But this beginning is not allowed to serve the development of a full perception of the thing recognized. It is arrested at the point where it will serve some *other* purpose, as we recognize a man on the street in order to greet or to avoid him, not so as to see him for the sake of seeing what is there.

In recognition we fall back, as upon a stereotype, upon some previously formed scheme. Some detail or arrangement of details serves as cue for bare identification. It suffices in recognition to apply this bare outline as a stencil to the present object. Sometimes in contact with a human being we are struck with traits, perhaps of only physical characteristics, of which we were not previously aware. We realize that we never knew the person before; we had not seen him in any pregnant sense. We now begin to study and to "take in." Perception replaces bare recognition. There is an act of reconstructive doing, and consciousness becomes fresh and alive. *This* act of seeing involves the cooperation of motor elements even though they remain implicit and do not become overt, as well as cooperation of all funded ideas that may serve to complete the new picture that is forming. Recognition is too easy to arouse vivid consciousness. There is not enough resistance between new and old to secure consciousness of the experience that is had. Even a dog that barks and wags his tail joyously on seeing his master return is more fully alive in his reception of his friend than is a human being who is content with mere recognition.

Bare recognition is satisfied when a proper tag or label is attached, "proper" signifying one that serves a purpose outside the act of recognition—as a salesman identifies wares by a sample. It involves no stir of the organism, no inner commotion. But an act of perception proceeds by waves that extend serially throughout the entire organism. There is, therefore, no such thing in perception as seeing or hearing *plus* emotion. The perceived object or scene is emotionally pervaded throughout. When an aroused emotion does not permeate the material that is perceived or thought of, it is either preliminary or pathological.

The esthetic or undergoing phase of experience is receptive. It involves surrender. But adequate yielding of the self is possible only through a controlled activity that may well be intense. In much of our intercourse with our surroundings we withdraw; sometimes from fear, if only of expending unduly our store of en-

The total overwhelming impression comes first, perhaps in seizure by a sudden glory of the landscape, or by the effect upon us of entrance into a cathedral when dim light, incense, stained glass and majestic proportions fuse in one indistinguishable whole. We say with truth that a painting strikes us. There is an impact that precedes all definite recognition of what it is about. As the painter Delacroix said about this first and pre-analytic phase "before knowing what the picture represents you are seized by its magical accord." This effect is particularly conspicuous for most persons in music. The impression directly made by an harmonious ensemble in any art is often described as the musical quality of that art.

Not only, however, is it impossible to prolong this stage of esthetic experience indefinitely, but it is not desirable to do so. There is only one guarantee that this direct seizure be at a high level, and that is the degree of cultivation of the one experiencing it. In itself it may be, and often is, the result of cheap means employed upon meretricious stuff. And the only way in which to rise from that level to one where there is intrinsic assurance of worth is through intervening periods of discrimination. Distinction in product is intimately connected with the process of distinguishing.

While both original seizure and subsequent critical discrimination have equal claims, each to its own complete development, it must not be forgotten that direct and unreasoned impression comes first. There is about such occasions something of the quality of the wind that bloweth where it listeth. Sometimes it comes and sometimes it does not, even in the presence of the same object. It cannot be forced, and, when it does not arrive, it is not wise to seek to recover by direct action the first fine rapture. The beginning of esthetic understanding is the retention of these personal experiences and their cultivation. For, in the end, nourishing of them will pass into discrimination. The outcome of discrimination will often be to convince us that the particular thing in question was not worthy of calling out the rapt seizure; that in fact the latter was caused by factors adventitious to the object itself. But this outcome is itself a definite contribution to esthetic education and lifts the next direct impression to a higher level. In the interest of discrimination, as well as that of direct capture by the object, the one sure means is refusal to simulate

and pretend when that which, when it was intense, seemed to the ancients to be a kind of divine madness, does not arrive.

The phase of reflection in the rhythm of esthetic appreciation is criticism in germ and the most elaborate and conscious criticism is but its reasoned expansion. The development of that particular theme belongs elsewhere.² But one topic belonging within that general theme must at least be touched upon here. Many tangled problems, multifarious ambiguities, and historic controversies are involved in the question of the subjective and objective in art. Yet if the position that has been taken regarding form and substance is correct, there is at least one important sense in which form must be as objective as the material which it qualifies. If form emerges when raw materials are selectively arranged with reference to rendering an experience unified in movement to its intrinsic fulfillment, then surely objective conditions are controlling forces in the production of a work of art. A work of fine art, a statue, building, drama, poem, novel, when done, is as much a part of the objective world as is a locomotive or a dynamo. And, as much as the latter, its existence is causally conditioned by the coordination of materials and energies of the external world. I do not mean that this is the whole of the work of art; even the product of industrial art was made to serve a purpose and is actually, instead of potentially, a locomotive as it operates in conditions where it produces consequences beyond its bare physical being; as, namely, it transports human beings and goods. But I do mean that there can be no esthetic experience apart from an *object*, and that for an object to be the content of esthetic appreciation it must satisfy those *objective* conditions without which cumulation, conservation, reinforcement, transition into something more complete, are impossible. The general conditions of esthetic form, of which I spoke a few paragraphs ago, are objective in the sense of belonging to the world of physical materials and energies: while the latter do not suffice for an esthetic experience, they are a *sine qua non* of its existence. And the immediate artistic evidence for the truth of this statement is the interest that obsesses every artist in observing the world about him and his devoted care for the physical media with which he works.

2. See Chapter 13.

As for the producer of utensils, the fact that so many artisans in all times and places have found and taken time to make their products esthetically pleasing seems to me a sufficient answer. I do not see how there could be better proof that prevailing social conditions, under which industry is carried on, are the factors that determine the artistic or non-artistic quality of utensils, rather than anything inherent in the nature of things. As far as the one who uses the utensil is concerned, I do not see why in drinking tea from a cup he is necessarily estopped from enjoying its shape and the delicacy of its material. Not every one gulps his food and drink in the shortest possible time in obedience to some necessary psychological law.

Just as there is many a mechanic under present industrial conditions who stops to admire the fruit of his labors, holding it off to admire its shape and texture and not merely to examine into its efficiency for practical purposes, and as there is many a milliner and dressmaker who is the more engaged in her work because of appreciation of its esthetic qualities, so those who are not crowded by economic pressure, or who have not given way completely to habits formed in working on a moving belt in a speeded-up industry, have a vivid consciousness in the very process of using utensils. I suppose all of us have heard some men boast of the beauty of their cars and of the esthetic qualities of its performance, even though fewer in numbers than those who brag of the number of miles it can cover in a given time.

The compartmentalized psychology that holds to an intrinsic separation between completeness of perceptual experience is, then, itself a reflection of dominant social institutions that have deeply affected both production and consumption or use. Where the worker produces in different industrial conditions from those which prevail today, his own impulsions tend in the direction of creation of articles of use that satisfy his urge for experience as he works. It seems to me absurd to suppose that preference for mechanically effective execution by means of completely smooth running mental automatisms, and at the expense of quickened consciousness of what he is about, is ingrained in psychological structure. And if our environment, as far as it is constituted by objects of use, consisted of things that are themselves contributory to a heightened consciousness of sight and touch, I

do not think any one would suppose that the act of use is such as to be anesthetic.

A sufficient refutation of the idea in question is supplied by the action of the artist himself. If painter and sculptor have an experience in which action is not automatic, but emotionally and imaginatively dyed, there is in that one fact proof of the invalidity of the notion that action is so fluent as to exclude the elements of resistance and inhibition necessary to heightened consciousness. There may have been a time when the scientific inquirer sat still in his chair to excogitate science. Now his action occurs in a place significantly called a laboratory. If the action of a teacher is so fluent as to exclude emotional and imaginative perception of what he is doing, he may be safely set down as a wooden and perfunctory pedagogue. The same is true of any professional man, a lawyer or doctor. Not only do such actions demonstrate the falsity of the psychological principle laid down, but their experiences often become definitely esthetic in nature. The beauty of a skilled surgical operation is felt by the operator as well as by an onlooker.

Popular psychology and much so-called scientific psychology have been pretty thoroughly infected by the idea of the separateness of mind and body. This notion of their separation inevitably results in creating a dualism between "mind" and "practice," since the latter must operate through the body. The idea of the separation perhaps arose, in part at least, from the fact that so much of mind at a given time is aloof from action. The separation, when it is once made, certainly confirms the theory that mind, soul, and spirit can exist and go through their operations without any interaction of the organism with its environment. The traditional notion of leisure is thoroughly infected by contrast with the character of onerous labor.

It seems to me, accordingly, that the idiomatic use of the word "mind" gives a much more truly scientific, and philosophic, approach to the actual facts of the case than does the technical one. For in its non-technical use, "mind" denotes every mode and va-

riety of interest in, and concern for, things: practical, intellectual, and emotional. It never denotes anything self-contained, isolated from the world of persons and things, but is always used with respect to situations, events, objects, persons and groups. Consider its inclusiveness. It signifies memory. We are reminded of this and that. Mind also signifies attention. We not only keep things in mind, but we bring mind to bear on our problems and perplexities. Mind also signifies purpose; we have a mind to do this and that. Nor is mind in these operations something purely intellectual. The mother minds her baby; she cares for it with affection. Mind is care in the sense of solicitude, anxiety, as well as of active looking after things that need to be tended; we mind our step, our course of action, emotionally as well as thoughtfully. From giving heed to acts and objects, mind comes also to signify, to obey—as children are told to mind their parents. In short “to mind” denotes an activity that is intellectual, to *note* something; affectional, as caring and liking, and volitional, practical, acting in a purposive way.

Mind is primarily a verb. It denotes all the ways in which we deal consciously and expressly with the situations in which we find ourselves. Unfortunately, an influential manner of thinking has changed modes of action into an underlying substance that performs the activities in question. It has treated mind as an independent entity *which* attends, purposes, cares, notices, and remembers. This change of ways of responding to the environment into an entity from which actions proceed is unfortunate, because it removes mind from necessary connection with the objects and events, past, present and future, of the environment with which responsive activities are inherently connected. Mind that bears only an accidental relation to the environment occupies a similar relation to the body. In making mind purely immaterial (isolated from the organ of doing and undergoing), the body ceases to be living and becomes a dead lump. This conception of mind as an isolated being underlies the conception that esthetic experience is merely something “in mind,” and strengthens the conception which isolates the esthetic from those modes of experience in which the body is actively engaged with the things of nature and life. It takes art out of the province of the live creature.

In the idiomatic sense of the word “substantial,” as distinct from the metaphysical sense of a substance, there is something substantial about mind. Whenever anything is undergone in consequence of a doing, the self is modified. The modification extends beyond acquisition of greater facility and skill. Attitudes and interests are built up which embody in themselves some deposit of the meaning of things done and undergone. These funded and retained meanings become a part of the self. They constitute the capital with which the self notes, cares for, attends, and purposes. In this substantial sense, mind forms the background upon which every new contact with surroundings is projected; yet “background” is too passive a word, unless we remember that it is active and that, in the projection of the new upon it, there is assimilation and reconstruction of both background and of what is taken in and digested.

This active and eager background lies in wait and engages whatever comes its way so as to absorb it into its own being. Mind as background is formed out of modifications of the self that have occurred in the process of prior interactions with environment. Its animus is toward further interactions. Since it is formed out of commerce with the world and is set toward that world nothing can be further from the truth than the idea which treats it as something self-contained and self-enclosed. When its activity is turned upon itself, as in meditation and reflective speculation, its withdrawal is only from the immediate scene of the world during the time in which it turns over and reviews material gathered from that world.

Different kinds of minds are named from the different interests that actuate the gathering and assemblage of material from the encompassing world: the scientific, the executive, the artistic, the business mind. In each there is a preferential manner of selection, retention, and organization. The native constitution of the artist is marked by peculiar sensitiveness to some aspect of the multiform universe of nature and man and by urge to the remaking of it through expression in a preferred medium. These inherent impulsions become mind when they fuse with a particular background of experience. Of this background, traditions form a large part. It is not enough to have direct contacts and observations, indispensable as these are. Even the work of an original

As far as the delight found in contrast is concerned, it is as true that we go for satisfaction from works of art to natural things as it is that we turn from the latter to art. At times we turn gladly from fine art to industry, science, politics, and domestic life. As Browning said:

And that's your Venus—whence we turn
To yonder girl that fords the burn.

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+ Soldiers get too much of fighting; philosophers of philosophizing, and the poet goes gladly to the meal he shares with his fellows. Imaginative experience exemplifies more fully than any other kind of experience what experience itself is in its very movement and structure. But we also want the tang of overt conflict and the impact of harsh conditions. Moreover, without the latter art has no material; and this fact is more important for esthetic theory than is any contrast supposed to exist between play and work, spontaneity and necessity, freedom and law. For art is the fusion in one experience of the pressure upon the self of necessary conditions and the spontaneity and novelty of individuality.²

Individuality itself is originally a potentiality and is realized only in interaction with surrounding conditions. In this process of intercourse, native capacities, which contain an element of uniqueness, are transformed and become a self. Moreover, through resistances encountered, the nature of the self is discovered. The self is both formed and brought to consciousness through interaction with environment. [The individuality of the artist is no exception. If his activities remained mere play and merely spontaneous, if free activities were not brought against the resistance offered by actual conditions, no *work* of art would ever be produced. From the first manifestation by a child of an impulse to draw up to the creations of a Rembrandt, the self is created in the creation of objects, a creation that demands active

* 2. The most explicit philosophic statement of what is implied in the play theory is that of Schiller in his "Letters on the Esthetic Education of Man." Kant had limited freedom to moral action controlled by the rational (supra-empirical) conception of Duty. Schiller put forward the idea that play and art occupy an intermediate transitional place between the realms of necessary phenomena and transcendent freedom, educating man to recognition and to assumption of the responsibilities of the latter. His views represent a valiant attempt on the part of an artist to escape the rigid dualism of the Kantian philosophy, while remaining within its frame.

adaptation to external materials, including a modification of the self so as to utilize and thereby overcome external necessities by incorporating them in an individual vision and expression.

From the philosophic point of view, I see no way to resolve the continual strife in art theories and in criticism between the classic and the romantic save to see that they represent *tendencies* that mark every authentic work of art. What is called "classic" stands for objective order and relations embodied in a work; what is called "romantic" stands for the freshness and spontaneity that come from individuality. At different periods and by different artists, one or the other tendency is carried to an extreme. If there is a definite overbalance on one side or the other the work fails; the classic becomes dead, monotonous, and artificial; the romantic, fantastic and eccentric. But the genuinely romantic becomes in time established as a recognized constituent in experience, so that there is force in the saying that after all the classic means nothing more than that a work of art has won an established recognition.

Desire for the strange and unusual, the remote in space and time, marks romantic art. Yet escape from the familiar environment to a foreign one is often a means of enlarging subsequent experience, because the excursions of art create new sensitivities that in time absorb what was alien and naturalize it within direct experience. Delacroix as a painter who was unduly romantic was at least a precursor of the artists of two generations later who made Arabian scenes a part of the common material of painting, and who, because their form is adapted to subject-matter, more justly than was that of Delacroix, do not arouse a sense of anything so remote as to seem outside the natural scope of experience. Sir Walter Scott is classed as a romanticist in literature. Yet even in his own day, William Hazlitt, who savagely denounced Scott's reactionary political opinions, said of his novels that "by going a century or so back and laying the scene in a remote and uncultivated district, all becomes new and startling in the *present advanced period*." The italicized words with another phrase, "all is fresh as from the hand of nature," indicate the possibility of incorporation of the romantically strange into the meaning of the present environment. Indeed, since all esthetic experience is imaginative, the pitch of intensity to which the imaginative may be raised without becoming *outré* and fantastic is determined

only road to peace and enduring satisfaction is escape from will and all its works. Kant had already identified esthetic experience with contemplation. Schopenhauer declared that contemplation is the sole mode of escape, and that, in contemplating works of art, we contemplate the objectifications of will, and thereby free ourselves from the hold will has upon us in all other modes of experience. The objectification of Will are universals; they are like Plato's eternal forms and patterns. In pure contemplation of them we lose ourselves, therefore, in the universal, and obtain the "blessedness of will-less perception."

The most effective criticism of Schopenhauer's theory is found in his own development of the theory. He rules charm out from art, because charm signifies attraction, and attraction is a mode of response by will, being indeed the positive aspect of that relation of desire to the object which is expressed in its negative aspect by disgust. More important is the fixed hierarchical arrangement he institutes. Not only are beauties of nature lower than those of art since will obtains a higher degree of objectification in man than in nature, but an order from inferior to superior runs through both nature and art. The emancipation we obtain in contemplating verdures, trees, flowers is slighter than that which we get from contemplating forms of animal life, while the beauty of human beings is the highest, since Will is freed from slavery in the latter modes of its manifestations.

In works of art, architecture ranks as the lowest. The reason given is a logical deduction from his system. The forces of Will upon which it depends are of the lowest order, namely, cohesion and gravity as manifest in solid rigidity and massive weight. Hence no building made of wood can be truly beautiful, and all human accessories must be ruled out of esthetic effect because they are bound to desire. Sculpture is higher than architecture, because though it is still bound to low forms of Will-force, it deals with them as manifested in the human figure. Painting deals with shapes and figures and thus comes nearer to meta-physical forms. In literature, especially poetry, we rise to the essential Idea of man himself, and thus reach the acme of the *results* of Will.

Music is the highest of the arts, because it gives us not merely the external objectifications of Will but also sets before us for

contemplation the very *processes* of Will. Moreover, the "definite intervals of the scale are parallel to definite grades of objectification of will, corresponding to definite species in nature." Bass notes represent the workings of the lowest forces, while higher notes represent for cognition the forces of animal life, and melody presents the intellectual life of man, the highest thing in objective existence.

For the purpose of giving information my summary is scant; and, as I have already said, many of Schopenhauer's incidental remarks are just and illuminating. But the very fact that he shows many evidences of genuine and personal appreciation affords all the better evidence of the sort of thing that happens when the reflections of a philosophic thinker are not projections in thought of the actual subject-matter of art as an experience, but are developed without respect to art and are then forced into a substitute for it. My intention throughout this chapter has not been to criticize various philosophies of art as such, but to elicit the significance that art has for philosophy in its broadest scope. For philosophy like art moves in the medium of imaginative mind, and, since art is the most direct and complete manifestation there is of experience *as* experience, it provides a unique control for the imaginative ventures of philosophy.

In art as an experience, actuality and possibility or ideality, the new and the old, objective material and personal response, the individual and the universal, surface and depth, sense and meaning, are integrated in an experience in which they are all transfigured from the significance that belongs to them when isolated in reflection. "Nature," said Goethe, "has neither kernel nor shell." Only in esthetic experience is this statement completely true. Of art as experience it is also true that nature has neither subjective nor objective being; is neither individual nor universal, sensuous nor rational. The significance of art as experience is, therefore, incomparable for the adventure of philosophic thought.

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