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3. Having an Experience

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Experience occurs continuously, because the interaction of live creature and environing conditions is involved in the very process of living. Under conditions of resistance and conflict, aspects and elements of the self and the world that are implicated in this interaction qualify experience with emotions and ideas so that conscious intent emerges. Oftentimes, however, the experience had is inchoate. Things are experienced but not in such a way that they are composed into an experience. There is distraction and dispersion; what we observe and what we think, what we desire and what we get, are at odds with each other. We put our hands to the plow and turn back; we start and then we stop, not because the experience has reached the end for the sake of which it was initiated but because of extraneous interruptions or of inner lethargy.

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In contrast with such experience, we have an experience when the material experienced runs its course to fulfillment. Then and then only is it integrated within and demarcated in the general stream of experience from other experiences. A piece of work is finished in a way that is satisfactory; a problem receives its solution; a game is played through; a situation, whether that of eating a meal, playing a game of chess, carrying on a conversation, writing a book, or taking part in a political campaign, is so rounded out that its close is a consummation and not a cessation. Such an experience is a whole and carries with it its own individualizing quality and self-sufficiency. It is an experience.

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Philosophers, even empirical philosophers, have spoken for the most part of experience at large. Idiomatic speech, however, refers to experiences each of which is singular, having its own beginning and end. For life is no uniform uninterrupted march or flow. It is a thing of histories, each with its own plot, its own inception and movement toward its close, each having its own particular rhythmic movement; each with its own unrepeated quality pervading it throughout. A flight of stairs, mechanical as it is, proceeds by individualized steps, not by undifferentiated progression, and an inclined plane is at least marked off from other things by abrupt discreteness.

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Experience in this vital sense is defined by those situations and episodes that we spontaneously refer to as being "real experiences"; those things of which we say in recalling them, "that was an experience." It may have been something of tremendous importance--a quarrel with one who was once an intimate, a catastrophe finally averted by a hair's breadth. Or it may have been something that in comparison was slight--and which perhaps because of its very slightness illustrates all the better what it is to be an experience. There is that meal in a Paris restaurant of which one says "that was an experience." It stands out as an enduring memorial of what food may be. Then there is that storm one went through in crossing the Atlantic--the storm that seemed in its fury, as it was experienced, to sum up in itself all that a storm can be, complete in itself, standing out because marked out from what went before and what came after.

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In such experiences, every successive part flows freely, without seam and without unfilled blanks, into what ensues. At the same time there is no sacrifice of the self-identity of the parts. A river, as distinct from a pond, flows. But its flow gives a definiteness and interest to its successive portions greater than exist in the homogenous portions of a pond. In an experience, flow is from something to something. As one part leads into another and as one part carries on what went before, each gains distinctness in itself. The enduring whole is diversified by successive phases that are emphases of its varied colors.
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Because of continuous merging, there are no holes, mechanical junctions, and dead centres when we have an experience. There are pauses, places of rest, but they punctuate and define the quality of movement. They sum up what has been undergone and prevent its dissipation and idle evaporation. Continued acceleration is breathless and prevents parts from gaining distinction. In a work of art, different acts, episodes, occurrences melt and fuse into unity, and yet do not disappear and lose their own character as they do so--just as in a genial conversation there is a continuous interchange and blending, and yet each speaker not only retains his own character but manifests it more clearly than is his wont.
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An experience has a unity that gives it its name, that meal, that storm, that rupture of friendship. The existence of this unity is constituted by a single quality that pervades the entire experience in spite of the variation of its constituent parts. This unity is neither emotional, practical, nor intellectual, for these terms name distinctions that reflection can make within it. In discourse about an experience, we must make use of these adjectives of interpretation. In going over an experience in mind after its occurrence, we may find that one property rather than another was sufficiently dominant so that it characterizes the experience as a whole. There are absorbing inquiries and speculations which a scientific man and philosopher will recall as "experiences" in the emphatic sense. In final import they are intellectual. But in their actual occurrence they were emotional as well; they were purposive and volitional. Yet the experience was not a sum of these different characters; they were lost in it as distinctive traits. No thinker can ply his occupation save as he is lured and rewarded by total integral experiences that are intrinsically worth while. Without them he would never know what it is really to think and would be completely at a loss in distinguishing real thought from the spurious article. Thinking goes on in trains of ideas, but the ideas form a train only because they are much more than what an analytic psychology calls ideas. They are phases, emotionally and practically distinguished, of a developing underlying quality; they are its moving variations, not separate and independent like Locke's and Hume's so-called ideas and impressions, but are subtle shadings of a pervading and developing hue.
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We say of an experience of thinking that we reach or draw a conclusion. Theoretical formulation of the process is often made in such terms as to conceal effectually the similarity of "conclusion" to the consummating phase of every developing integral experience. These formulations apparently take their cue from the separate propositions that are premisses and the proposition that is the conclusion as they appear on the printed page. The impression is derived that there are first two independent and ready-made entities that are then manipulated so as to give rise to a third. In fact, in an experience of thinking, premisses emerge only as a conclusion becomes manifest. The experience, like that of watching a storm reach its height and gradually subside, is one of continuous movement of subject-matters. Like the ocean in the storm, there are a series of waves; suggestions reaching out and being broken in a clash, or being carried onwards by a cooperative wave. If a conclusion is reached, it is that of a movement of anticipation and cumulation, one that finally comes to completion. A "conclusion" is no separate and independent thing; it is the consummation of a movement.

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Hence an experience of thinking has its own esthetic quality. It differs from those experiences that are acknowledged to be esthetic, but only in its materials. The material of the fine arts consists of qualities; that of experience having intellectual conclusion are signs or symbols having no intrinsic quality of their own, but standing for things that may in another experience be qualitatively experienced. The difference is enormous. It is one reason why the strictly intellectual art will never be popular as music is popular. Nevertheless, the experience itself has a satisfying emotional quality because it possesses internal integration and fulfillment reached through ordered and organized movement. This artistic structure may be immediately felt. In so far, it is esthetic. What is even more important is that not only is this quality a significant motive in undertaking intellectual inquiry and in keeping it honest, but that no intellectual activity is an integral event (is an experience), unless it is rounded out with this quality. Without it, thinking is inconclusive. In short, esthetic cannot be sharply marked off from intellectual experience since the latter must bear an esthetic stamp to be itself complete.

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The same statement holds good of a course of action that is dominantly practical, that is, one that consists of overt doings. It is possible to be efficient in action and yet not have a conscious experience. The activity is too automatic to permit of a sense of what it is about and where it is going. It comes to an end but not to a close or consummation in consciousness. Obstacles are overcome by shrewd skill, but they do not feed experience. There are also those who are wavering in action, uncertain, and inconclusive like the shades in classic literature. Between the poles of aimlessness and mechanical efficiency, there lie those courses of action in which through successive deeds there runs a sense of growing meaning conserved and accumulating toward an end that is felt as accomplishment of a process. Successful politicians and generals who turn statesmen like Caesar and Napoleon have something of the showman about them. This of itself is not art, but it is, I think, a sign that interest is not exclusively, perhaps not mainly, held by the result taken by itself (as it is in the case of mere efficiency), but by it as the outcome of a process. There is interest in completing an experience. The experience may be one that is harmful to the world and its consummation undesirable. But it has esthetic quality.

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The Greek identification of good conduct with conduct having proportion, grace, and harmony, the *kalon-agathon*, is a more obvious example of distinctive esthetic quality in moral action. One great defect in what passes as morality is its anesthetic quality. Instead of exemplifying wholehearted action, it takes the form of grudging piecemeal concessions to the demands of duty. But illustrations may only obscure the fact that any practical activity will, provided that it is integrated and moves by its own urge to fulfillment, have esthetic quality.

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A generalized illustration may be had if we imagine a stone, which is rolling down hill, to have an experience. The activity is surely sufficiently "practical." The stone starts from somewhere, and moves, as consistently as conditions permit, toward a place and state where it will be at rest--toward an end. Let us add, by imagination, to these external facts, the ideas that it looks forward with desire to the final outcome; that it is interested in the things it meets on its way, conditions that accelerate and retard its movement with respect to their bearing on the end; that it acts and feels toward them according to the hindering or helping function it attributes to them; and that the final coming to rest is related to all that went before as the culmination of a continuous movement. Then the stone would have an experience, and one with esthetic quality.

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If we turn from this imaginary case to our own experience, we shall find much of it is nearer to what happens to the actual stone than it is to anything that fulfills the conditions fancy just laid down. For in much of our experience we are not concerned with the connection of one incident with what went before and what comes after. There is no interest that controls attentive rejection or selection of what shall be organized into the developing experience. Things happen, but they are neither definitely included nor decisively excluded; we drift. We yield according to external pressure, or evade and compromise. There are beginnings and cessations, but no genuine initiations and conclusions. One thing replaces another, but does not absorb it and carry it on. There is experience, but so slack and discursive that it is not an experience. Needless to say, such experiences are anesthetic.

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Thus the non-esthetic lies within two limits. At one pole is the loose succession that does not begin at any particular place and that ends--in the sense of ceasing--at no particular place. At the other pole is arrest, constriction, proceeding from parts having only a mechanical connection with one another. There exists so much of one and the other of these two kinds of experience that unconsciously they come to be taken as norms of all experience. Then, when the esthetic appears, it so sharply contrasts with the picture that has been formed of experience, that it is impossible to combine its special qualities with the features of the picture and the esthetic is given an outside place and status. The account that has been given of experience dominantly intellectual and practical is intended to show that there is no such contrast involved in having an experience; that, on the contrary, no experience of whatever sort is a unity unless it has esthetic quality.

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The enemies of the esthetic are neither the practical nor the intellectual. They are the humdrum; slackness of loose ends; submission to convention in practice and intellectual procedure. Rigid abstinence, coerced submission, tightness on one side and dissipation, incoherence and aimless indulgence on the other, are deviations in opposite directions from the unity of an experience. Some such considerations perhaps induced Aristotle to invoke the "mean proportional" as the proper designation of what is distinctive of both virtue and the esthetic. He was formally correct. "Mean" and "proportion" are, however, not self-explanatory, nor to be taken over in a prior mathematical sense, but are properties belonging to an experience that has a developing movement toward its own consummation.

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I have emphasized the fact that every integral experience moves toward a close, an ending, since it ceases only when the energies active in it have done their proper work. This closure of a circuit of energy is the opposite of arrest, of stasis. Maturation and fixation are polar opposites. Struggle and conflict may be themselves enjoyed, although they are painful, when they are experienced as means of developing an experience; members in that they carry it forward, not just because they are there. There is, as will appear later, an element of undergoing, of suffering in its large sense, in every experience. Otherwise there would be no taking in of what preceded. For "taking in" in any vital experience is something more than placing something on the top of consciousness over what was previously known. It involves reconstruction which may be painful. Whether the necessary undergoing phase is by itself pleasurable or painful is a matter of particular conditions. It is indifferent to the total esthetic quality, save that there are few intense esthetic experiences that are wholly gleeful. They are certainly not to be characterized as amusing, and as they bear down upon us they involve a suffering that is none the less consistent with, indeed a part of, the complete perception that is enjoyed.

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I have spoken of the esthetic quality that rounds out an experience into completeness and unity as emotional. The reference may cause difficulty. We are given to thinking of emotions as things as simple and compact as are the words by which we name them. Joy, sorrow, hope, fear, anger, curiosity, are treated as if each in itself were a sort of entity that enters full-made upon the scene, an entity that may last a long time or a short time, but whose duration, whose growth and career, is irrelevant to its nature. In fact emotions are qualities, when they are significant, of a complex experience that moves and changes. I say, when they are significant, for otherwise they are but the outbreaks and eruptions of a disturbed infant. All emotions are qualifications of a drama and they change as the drama develops. Persons are sometimes said to fall in love at first sight. But what they fall into is not a thing of that instant. What would love be were it compressed into a moment in which there is no room for cherishing and for solicitude? The intimate nature of emotion is manifested in the experience of one watching a play on the stage or reading a novel. It attends the development of a plot; and a plot requires a stage, a space, wherein to develop and time in which to unfold. Experience is emotional but there are no separate things called emotions in it.

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By the same token, emotions are attached to events and objects in their movement. They are not, save in pathological instances, private. And even an "objectless" emotion demands something beyond itself to which to attach itself, and thus it soon generates a delusion in lack of something real. Emotion belongs of a certainty to the self. But it belongs to the self that is concerned in the movement of events toward an issue that is desired or disliked. We jump instantaneously when we are scared, as we blush on the instant when we are ashamed. But fright and shamed modesty are not in this case emotional states. Of themselves they are but automatic reflexes. In order to become emotional they must become parts of an inclusive and enduring situation that involves concern for objects and their issues. The jump of fright becomes emotional fear when there is found or thought to exist a threatening object that must be dealt with or escaped from. The blush becomes the emotion of shame when a person connects, in thought, an action he has performed with an unfavourable reaction to himself of some other person.

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Physical things from far ends of the earth are physically transported and physically caused to act and react upon one another in the construction of a new object. The miracle of mind is that something similar takes place in experience without physical transport and assembling. Emotion is the moving and cementing force. It selects what is congruous and dyes what is selected with its color, thereby giving qualitative unity to materials externally disparate and dissimilar. It thus provides unity in and through the varied parts of an experience. When the unity is of the sort already described, the experience has esthetic character even though it is not, dominantly, an esthetic experience.

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Two men meet; one is the applicant for a position, while the other has the disposition of the matter in his hands. The interview may be mechanical, consisting of set questions, the replies to which perfunctorily settle the matter. There is no experience in which the two men meet, nothing that is not a repetition, by way of acceptance or dismissal, of something which has happened a score of times. The situation is disposed of as if it were an exercise in bookkeeping. But an interplay may take place in which a new experience develops. Where should we look for an account of such an experience? Not to ledger-entries nor yet to a treatise on economics or sociology or personnel-psychology, but to drama or fiction. Its nature and import can be expressed only by art, because there is a unity of experience that can be expressed only as an experience. The experience is of material fraught with suspense and moving toward its own consummation through a connected series of varied incidents. The

primary emotions on the part of the applicant may be at the beginning hope or despair, and elation or disappointment at the close. These emotions qualify the experience as a unity. But as the interview proceeds, secondary emotions are evolved as variations of the primary underlying one. It is even possible for each attitude and gesture, each sentence, almost every word, to produce more than a fluctuation in the intensity of the basic emotion; to produce, that is, a change of shade and tint in its quality. The employer sees by means of his own emotional reactions the character of the one applying. He projects him imaginatively into the work to be done and judges his fitness by the way in which the elements of the scene assemble and either clash or fit together. The presence and behavior of the applicant either harmonize with his own attitudes and desires or they conflict and jar. Such factors as these, inherently esthetic in quality, are the forces that carry the varied elements of the interview to a decisive issue. They enter into the settlement of every situation, whatever its dominant nature, in which there are uncertainty and suspense.

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There are, therefore, common patterns in various experiences, no matter how unlike they are to one another in the details of their subject matter. There are conditions to be met without which an experience cannot come to be. The outline of the common pattern is set by the fact that every experience is the result of interaction between a live creature and some aspect of the world in which he lives. A man does something; he lifts, let us say, a stone. In consequence he undergoes, suffers, something: the weight, strain, texture of the surface of the thing lifted. The properties thus undergone determine further doing. The stone is too heavy or too angular, not solid enough; or else the properties undergone show it is fit for the use for which it is intended. The process continues until a mutual adaptation of the self and the object emerges and that particular experience comes to a close. What is true of this simple instance is true, as to form, of every experience. The creature operating may be a thinker in his study and the environment with which he interacts may consist of ideas instead of a stone. But interaction of the two constitutes the total experience that is had, and the close which completes it is the institution of a felt harmony.

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An experience has pattern and structure, because it is not just doing and undergoing in alternation, but consists of them in relationship. To put one's hand in the fire that consumes it is not necessarily to have an experience. The action and its consequence must be joined in perception. This relationship is what gives meaning; to grasp it is the objective of all intelligence. The scope and content of the relations measure the significant content of an experience. A child's experience may be intense, but, because of lack of background from past experience, relations between undergoing and doing are slightly grasped, and the experience does not have great depth or breadth. No one ever arrives at such maturity that he perceives all the connections that are involved. There was once written (by Mr. Hinton) a romance called "The Unlearner." It portrayed the whole endless duration of life after death as a living over of the incidents that happened in a short life on earth, in continued discovery of the relationships involved among them.

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Experience is limited by all the causes which interfere with perception of the relations between undergoing and doing. There may be interference because of excess on the side of doing or of excess on the side of receptivity, of undergoing. Unbalance on either side blurs the perception of relations and leaves the experience partial and distorted, with scant or false meaning. Zeal for doing, lust for action, leaves many a person, especially in this hurried and impatient human environment in which we live, with experience of an almost incredible paucity, all on the surface. No one experience has a chance to complete itself because

something else is entered upon so speedily. What is called experience becomes so dispersed and miscellaneous as hardly to deserve the name. Resistance is treated as an obstruction to be beaten down, not as an invitation to reflection. An individual comes to seek, unconsciously even more than by deliberate choice, situations in which he can do the most things in the shortest time.

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Experiences are also cut short from maturing by excess of receptivity. What is prized is then the mere undergoing of this and that, irrespective of perception of any meaning. The crowding together of as many impressions as possible is thought to be "life," even though no one of them is more than a flitting and a sipping. The sentimentalist and the day-dreamer may have more fancies and impressions pass through their consciousness than has the man who is animated by lust for action. But his experience is equally distorted, because nothing takes root in mind when there is no balance between doing and receiving. Some decisive action is needed in order to establish contact with the realities of the world and in order that impressions may be so related to facts that their value is tested and organized.

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Because perception of relationship between what is done and what is undergone constitutes the work of intelligence, and because the artist is controlled in the process of his work by his grasp of the connection between what he has already done and what he is to do next, the idea that the artist does not think as intently and penetratingly as a scientific inquirer is absurd. A painter must consciously undergo the effect of his every brush stroke or he will not be aware of what he is doing and where his work is going. Moreover, he has to see each particular connection of doing and undergoing in relation to the whole that he desires to produce. To apprehend such relations is to think, and is one of the most exacting modes of thought. The difference between the pictures of different painters is due quite as much to differences of capacity to carry on this thought as it is to differences of sensitivity to bare color and to differences in dexterity of execution. As respects the basic quality of pictures, difference depends, indeed, more upon the quality of intelligence brought to bear upon perception of relations than upon anything else--though of course intelligence cannot be separated from direct sensitivity and is connected, though in a more external manner, with skill.

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Any idea that ignores the necessary role of intelligence in production of works of art is based upon identification of thinking with use of one special kind of material, verbal signs and words. To think effectively in terms of relations of qualities is as severe a demand upon thought as to think in terms of symbols, verbal and mathematical. Indeed, since words are easily manipulated in mechanical ways, the production of a work of genuine art probably demands more intelligence than does most of the so-called thinking that goes on among those who pride themselves on being "intellectuals."

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I have tried to show in these chapters that the esthetic is no intruder in experience from without, whether by way of idle luxury or transcendent ideality, but that it is the clarified and intensified development of traits that belong to every normally complete experience. This fact I take to be the only secure basis upon which esthetic theory can build. It remains to suggest some of the implications of the underlying fact.

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We have no word in the English language that unambiguously includes what is signified by the two words "artistic" and "esthetic." Since "artistic" refers primarily to the act of production and "esthetic" to that of perception and enjoyment, the absence of a term

designating the two processes taken together is unfortunate. Sometimes, the effect is to separate the two from each other, to regard art as something superimposed upon esthetic material, or, upon the other side, to an assumption that, since art is a process of creation, perception and enjoyment of it have nothing in common with the creative act. In any case, there is a certain verbal awkwardness in that we are compelled sometimes to use the term "esthetic" to cover the entire field and sometimes to limit it to the receiving perceptual aspect of the whole operation. I refer to these obvious facts as preliminary to an attempt to show how the conception of conscious experience as a perceived relation between doing and undergoing enables us to understand the connection that art as production and perception and appreciation as enjoyment sustain to each other.

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Art denotes a process of doing or making. This is as true of fine as of technological art. Art involves molding of clay, chipping of marble, casting of bronze, laying on of pigments, construction of buildings, singing of songs, playing of instruments, enacting roles on the stage, going through rhythmic movements in the dance. Every art does something with some physical material, the body or something outside the body, with or without the use of intervening tools, and with a view to production of something visible, audible, or tangible. So marked is the active or "doing" phase of art, that the dictionaries usually define it in terms of skilled action, ability in execution. The Oxford Dictionary illustrates by a quotation from John Stuart Mill: "Art is an endeavour after perfection in execution" while Matthew Arnold calls it "pure and flawless workmanship."

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The word "esthetic" refers, as we have already noted, to experience as appreciative, perceiving, and enjoying. It denotes the consumer's rather than the producer's standpoint. It is *Gusto*, taste; and, as with cooking, overt skillful action is on the side of the cook who prepares, while taste is on the side of the consumer, as in gardening there is a distinction between the gardener who plants and tills and the householder who enjoys the finished product.

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These very illustrations, however, as well as the relation that exists in having an experience between doing and undergoing, indicate that the distinction between esthetic and artistic cannot be pressed so far as to become a separation. Perfection in execution cannot be measured or defined in terms of execution; it implies those who perceive and enjoy the product that is executed. The cook prepares food for the consumer and the measure of the value of what is prepared is found in consumption. Mere perfection in execution, judged in its own terms in isolation, can probably be attained better by a machine than by human art. By itself, it is at most technique, and there are great artists who are not in the first ranks as technicians (witness Cézanne), just as there are great performers on the piano who are not great esthetically, and as Sargent is not a great painter.

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Craftsmanship to be artistic in the final sense must be "loving"; it must care deeply for the subject matter upon which skill is exercised. A sculptor comes to mind whose busts are marvellously exact. It might be difficult to tell in the presence of a photograph of one of them and of a photograph of the original which was of the person himself. For virtuosity they are remarkable. But one doubts whether the maker of the busts had an experience of his own that he was concerned to have those share who look at his products. To be truly artistic, a work must also be esthetic—that is, framed for enjoyed receptive perception. Constant observation is, of course, necessary for the maker while he is producing. But if his perception is not also esthetic in nature, it is a colorless and cold recognition of what has been done, used as a stimulus to the next step in a process that is essentially mechanical.

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In short, art, in its form, unites the very same relation of doing and undergoing, outgoing and incoming energy, that makes an experience to be an experience. Because of elimination of all that does not contribute to mutual organization of the factors of both action and reception into one another, and because of selection of just the aspects and traits that contribute to their interpenetration of each other, the product is a work of esthetic art. Man whittles, carves, sings, dances, gestures, molds, draws and paints. The doing or making is artistic when the perceived result is of such a nature that its qualities as perceived have controlled the question of production. The act of producing that is directed by intent to produce something that is enjoyed in the immediate experience of perceiving has qualities that a spontaneous or uncontrolled activity does not have. The artist embodies in himself the attitude of the perceiver while he works.

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Suppose, for the sake of illustration, that a finely wrought object, one whose texture and proportions are highly pleasing in perception, has been believed to be a product of some primitive people. Then there is discovered evidence that proves it to be an accidental natural product. As an external thing, it is now precisely what it was before. Yet at once it ceases to be a work of art and becomes a natural "curiosity." It now belongs in a museum of natural history, not in a museum of art. And the extraordinary thing is that the difference that is thus made is not one of just intellectual classification. A difference is made in appreciative perception and in a direct way. The esthetic experience--in its limited sense--is thus seen to be inherently connected with the experience of making.

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The sensory satisfaction of eye and ear, when esthetic, is so because it does not stand by itself but is linked to the activity of which it is the consequence. Even the pleasures of the palate are different in quality to an epicure than in one who merely "likes" his food as he eats it. The difference is not of mere intensity. The epicure is conscious of much more than the taste of the food. Rather, there enter into the taste, as directly experienced, qualities that depend upon reference to its source and its manner of production in connection with criteria of excellence. As production must absorb into itself qualities of the product as perceived and be regulated by them, so, on the other side, seeing, hearing, tasting, become esthetic when relation to a distinct manner of activity qualifies what is perceived.

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There is an element of passion in all esthetic perception. Yet when we are overwhelmed by passion, as in extreme rage, fear, jealousy, the experience is definitely non-esthetic. There is no relationship felt to the qualities of the activity that has generated the passion. Consequently, the material of the experience lacks elements of balance and proportion. For these can be present only when, as in the conduct that has grace or dignity, the act is controlled by an exquisite sense of the relations which the act sustains--its fitness to the occasion and to the situation.

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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.

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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.

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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.

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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 reverie. 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.

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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 incomplete; 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.

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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.

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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.

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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.

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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.

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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 energy; sometimes from preoccupation with other matters, as in the case of recognition. Perception is an act of the going-out of energy in order to receive, not a withholding of energy. To steep ourselves in a subject-matter we have first to plunge into it. When we are only passive to a scene, it overwhelms us and, for lack of answering activity, we do not perceive that which bears us down. We must summon energy and pitch it at a responsive key in order to take in.

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Every one knows that it requires apprenticeship to see through a microscope or telescope, and to see a landscape as the geologist sees it. The idea that esthetic perception is an affair for odd moments is one reason for the backwardness of the arts among us. The eye and the visual apparatus may be intact; the object may be physically there, the cathedral of Notre Dame, or Rembrandt's portrait of Hendrickje Stoffels. In some bald sense, the latter may be "seen." They may be looked at, possibly recognized, and have their correct names attached. But for lack of continuous interaction between the total organism and the objects, they are not perceived, certainly not esthetically. A crowd of visitors steered through a picture-gallery by a guide, with attention called here and there to some high point, does not perceive; only by accident is there even interest in seeing a picture for the sake of subject matter vividly realized.

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For to perceive, a beholder must create his own experience. And his creation must include relations comparable to those which the original producer underwent. They are not the same in any literal sense. But with the perceiver, as with the artist, there must be an ordering of the elements of the whole that is in form, although not in details, the same as the process of organization the creator of the work consciously experienced. Without an act of recreation the object is not perceived as a work of art. The artist selected, simplified, clarified, abridged and condensed according to his interest. The beholder must go through these operations according to his point of view and interest. In both, an act of abstraction, that is of extraction of what is significant, takes place. In both, there is comprehension in its literal signification--that is, a gathering together of details and particulars physically scattered into an experienced whole. There is work done on the part of the percipient as there is on the part of the artist. The one who is too lazy, idle, or indurated in convention to perform this work will not see or hear. His "appreciation" will be a mixture of scraps of learning with conformity to norms of conventional admiration and with a confused, even if genuine, emotional excitation.

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The considerations that have been presented imply both the community and the unlikeness, because of specific emphasis, of an experience, in its pregnant sense, and esthetic experience. The former has esthetic quality; otherwise its materials would not be rounded out into a single coherent experience. It is not possible to divide in a vital experience the practical, emotional, and intellectual from one another and to set the properties of one over against the characteristics of the others. The emotional phase binds parts together into a single whole;

"intellectual" simply names the fact that the experience has meaning; "practical" indicates that the organism is interacting with events and objects which surround it. The most elaborate philosophic or scientific inquiry and the most ambitious industrial or political enterprise has, when its different ingredients constitute an integral experience, esthetic quality. For then its varied parts are linked to one another, and do not merely succeed one another. And the parts through their experienced linkage move toward a consummation and close, not merely to cessation in time. This consummation, moreover, does not wait in consciousness for the whole undertaking to be finished. It is anticipated throughout and is recurrently savored with special intensity.

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Nevertheless, the experiences in question are dominantly intellectual or practical, rather than distinctively esthetic, because of the interest and purpose that initiate and control them. In an intellectual experience, the conclusion has value on its own account. It can be extracted as a formula or as a "truth," and can be used in its independent entirety as factor and guide in other inquiries. In a work of art there is no such single self-sufficient deposit. The end, the terminus, is significant not by itself but as the integration of the parts. It has no other existence. A drama or novel is not the final sentence, even if the characters are disposed of as living happily ever after. In a distinctively esthetic experience, characteristics that are subdued in other experiences are dominant; those that are subordinate are controlling--namely, the characteristics in virtue of which the experience is an integrated complete experience on its own account.

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In every integral experience there is form because there is dynamic organization. I call the organization dynamic because it takes time to complete it, because it is a growth. There is inception, development, fulfillment. Material is ingested and digested through interaction with that vital organization of the results of prior experience that constitutes the mind of the worker. Incubation goes on until what is conceived is brought forth and is rendered perceptible as part of the common world. An esthetic experience can be crowded into a moment only in the sense that a climax of prior long enduring processes may arrive in an outstanding movement which so sweeps everything else into it that all else is forgotten. That which distinguishes an experience as esthetic is conversion of resistance and tensions, of excitations that in themselves are temptations to diversion, into a movement toward an inclusive and fulfilling close.

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Experiencing like breathing is a rhythm of intakings and outgivings. Their succession is punctuated and made a rhythm by the existence of intervals, periods in which one phase is ceasing and the other is inchoate and preparing. William James aptly compared the course of a conscious experience to the alternate flights and perchings of a bird. The flights and perchings are intimately connected with one another; they are not so many unrelated lightings succeeded by a number of equally unrelated hoppings. Each resting place in experience is an undergoing in which is absorbed and taken home the consequences of prior doing, and, unless the doing is that of utter caprice or sheer routine, each doing carries in itself meaning that has been extracted and conserved. As with the advance of an army, all gains from what has been already effected are periodically consolidated, and always with a view to what is to be done next. If we move too rapidly, we get away from the base of supplies--of accrued meanings--and the experience is flustered, thin, and confused. If we dawdle too long after having extracted a net value, experience perishes of inanition.

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The form of the whole is therefore present in every member. Fulfilling, consummating, are continuous functions, not mere ends, located at one place only. An engraver, painter, or

writer is in process of completing at every stage of his work. He must at each point retain and sum up what has gone before as a whole and with reference to a whole to come. Otherwise there is no consistency and no security in his successive acts. The series of doings in the rhythm of experience give variety and movement; they save the work from monotony and useless repetitions. The undergoings are the corresponding elements in the rhythm, and they supply unity; they save the work from the aimlessness of a mere succession of excitations. An object is peculiarly and dominantly esthetic, yielding the enjoyment characteristic of esthetic perception, when the factors that determine anything which can be called an experience are lifted high above the threshold of perception and are made manifest for their own sake.

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4. The Act of Expression

Every experience, of slight or tremendous import, begins with an impulsion, rather as an impulsion. I say "impulsion" rather than "impulse." An impulse is specialized and particular; it is, even when instinctive, simply a part of the mechanism involved in a more complete adaptation with the environment. "Impulsion" designates a movement outward and forward of the whole organism to which special impulses are auxiliary. It is the craving of the living creature for food as distinct from the reactions of tongue and lips that are involved in swallowing; the turning toward light of the body as a whole, like the heliotropism of plants, as distinct from the following of a particular light by the eyes.

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Because it is the movement of the organism in its entirety, impulsion is the initial stage of any complete experience. Observation of children discovers many specialized reactions. But they are not, therefore, inceptive of complete experiences. They enter into the latter only as they are woven as strands into an activity that calls the whole self into play. Overlooking these generalized activities and paying attention only to the differentiations, the divisions of labor, which render them more efficient, are pretty much the source and cause of all further errors in the interpretation of experience.

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Impulsions are the beginnings of complete experience because they proceed from need; from a hunger and demand that belongs to the organism as a whole and that can be supplied only by instituting definite relations (active relations, interactions) with the environment. The epidermis is only in the most superficial way an indication of where an organism ends and its environment begins. There are things inside the body that are foreign to it, and there are things outside of it that belong to it *de jure*, if not *de facto*; that must, that is, be taken possession of if life is to continue. On the lower scale, air and food materials are such things; on the higher, tools, whether the pen of the writer or the anvil of the blacksmith, utensils and furnishings, property, friends and institutions--all the supports and sustenances without which a civilized life cannot be. The need that is manifest in the urgent impulsions that demand completion through what the environment--and it alone--can supply, is a dynamic acknowledgment of this dependence of the self for wholeness upon its surroundings.

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It is the fate of a living creature, however, that it cannot secure what belongs to it without an adventure in a world that as a whole it does not own and to which it has no native title. Whenever the organic impulse exceeds the limit of the body, it finds itself in a strange world and commits in some measure the fortune of the self to external circumstance. It cannot pick just what it wants and automatically leave the indifferent and adverse out of account. If,

and as far as, the organism continues to develop, it is helped on as a favoring wind helps the runner. But the impulsion also meets many things on its outbound course that deflect and oppose it. In the process of converting these obstacles and neutral conditions into favoring agencies, the live creature becomes aware of the intent implicit in its impulsion. The self, whether it succeed or fail, does not merely restore itself to its former state. Blind surge has been changed into a purpose; instinctive tendencies are transformed into contrived undertakings. The attitudes of the self are informed with meaning.

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An environment that was always and everywhere congenial to the straightaway execution of our impulsions would set a term to growth as surely as one always hostile would irritate and destroy. Impulsion forever boosted on its forward way would run its course thoughtless, and dead to emotion. For it would not have to give an account of itself in terms of the things it encounters, and hence they would not become significant objects. The only way it can become aware of its nature and its goal is by obstacles surmounted and means employed; means which are only means from the very beginning are too much one with an impulsion, on a way smoothed and oiled in advance, to permit of consciousness of them. Nor without resistance from surroundings would the self become aware of itself; it would have neither feeling nor interest, neither fear nor hope, neither disappointment nor elation. Mere opposition that completely thwarts, creates irritation and rage. But resistance that calls out thought generates curiosity and solicitous care, and, when it is overcome and utilized, eventuates in elation.

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That which merely discourages a child and one who lacks a matured background of relevant experiences is an incitement to intelligence to plan and convert emotion into interest, on the part of those who have previously had experiences of situations sufficiently akin to be drawn upon. Impulsion from need starts an experience that does not know where it is going; resistance and check bring about the conversion of direct forward action into re-flection; what is turned back upon is the relation of hindering conditions to what the self possesses as working capital in virtue of prior experiences. As the energies thus involved reenforce the original impulsion, this operates more circumspectly with insight into end and method. Such is the outline of every experience that is clothed with meaning.

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That tension calls out energy and that total lack of opposition does not favor normal development are familiar facts. In a general way, we all recognize that a balance between furthering and retarding conditions is the desirable state of affairs—provided that the adverse conditions bear intrinsic relation to what they obstruct instead of being arbitrary and extraneous. Yet what is evoked is not just quantitative, or just more energy, but is qualitative, a transformation of energy into thoughtful action, through assimilation of meanings from the background of past experiences. The junction of the new and old is not a mere composition of forces, but is a re-creation in which the present impulsion gets form and solidity while the old, the "stored," material is literally revived, given new life and soul through having to meet a new situation.

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It is this double change which converts an activity into an act of expression. Things in the environment that would otherwise be mere smooth channels or else blind obstructions become means, media. At the same time, things retained from past experience that would grow stale from routine or inert from lack of use, become coefficients in new adventures and put on a raiment of fresh meaning. Here are all the elements needed to define expression. The definition will gain force if the traits mentioned are made explicit by contrast with alternative

situations. Not all outgoing activity is of the nature of expression. At one extreme, there are storms of passion that break through barriers and that sweep away whatever intervenes between a person and something he would destroy. There is activity, but not, from the standpoint of the one acting, expression. An onlooker may say "What a magnificent expression of rage!" But the enraged being is only raging, quite a different matter from expressing rage. Or, again, some spectator may say "How that man is expressing his own dominant character in what he is doing or saying." But the last thing the man in question is thinking of is to express his character; he is only giving way to a fit of passion. Again the cry or smile of an infant may be expressive to mother or nurse and yet not be an act of expression of the baby. To the onlooker it is an expression because it tells something about the state of the child. But the child is only engaged in doing something directly, no more expressive from his standpoint than is breathing or sneezing--activities that are also expressive to the observer of the infant's condition.

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Generalization of such instances will protect us from the error--which has unfortunately invaded esthetic theory--of supposing that the mere giving way to an impulsion, native or habitual, constitutes expression. Such an act is expressive not in itself but only in reflective interpretation on the part of some observer--as the nurse may interpret a sneeze as the sign of an impending cold. As far as the act itself is concerned, it is, if purely impulsive, just a boiling over. While there is no expression, unless there is urge from within outwards, the welling up must be clarified and ordered by taking into itself the values of prior experiences before it can be an act of expression. And these values are not called into play save through objects of the environment that offer resistance to the direct discharge of emotion and impulse. Emotional discharge is a necessary but not a sufficient condition of expression.

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There is no expression without excitement, without turmoil. Yet an inner agitation that is discharged at once in a laugh or cry, passes away with its utterance. To discharge is to get rid of, to dismiss; to express is to stay by, to carry forward in development, to work out to completion. A gush of tears may bring relief, a spasm of destruction may give outlet to inward rage. But where there is no administration of objective conditions, no shaping of materials in the interest of embodying the excitement, there is no expression. What is sometimes called an act of self-expression might better be termed one of self-exposure; it discloses character--or lack of character--to others. In itself, it is only a spewing forth.

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The transition from an act that is expressive from the standpoint of an outside observer to one intrinsically expressive is readily illustrated by a simple case. At first a baby weeps, just as it turns its head to follow light; there is an inner urge but nothing to express. As the infant matures, he learns that particular acts effect different consequences, that, for example, he gets attention if he cries, and that smiling induces another definite response from those about him. He thus begins to be aware of the meaning of what he does. As he grasps the meaning of an act at first performed from sheer internal pressure, he becomes capable of acts of true expression. The transformation of sounds, babblings, lalling, and so forth, into language is a perfect illustration of the way in which acts of expression are brought into existence and also of the difference between them and mere acts of discharge.

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There is suggested, if not exactly exemplified, in such cases the connection of expression with art. The child who has learned the effect his once spontaneous act has upon those around him performs "on purpose" an act that was blind. He begins to manage and order his activities in reference to their consequences. The consequences undergone because of

doing are incorporated as the meaning of subsequent doings because the relation between doing and undergoing is perceived. The child may now cry for a purpose, because he wants attention or relief. He may begin to bestow his smiles as inducements or as favors. There is now art in incipiency. An activity that was "natural"--spontaneous and unintended--is transformed because it is undertaken as a means to a consciously entertained consequence. Such transformation marks every deed of art. The result of the transformation may be artful rather than esthetic. The fawning smile and conventional smirk of greeting are artifices. But the genuinely gracious act of welcome contains also a change of an attitude that was once a blind and "natural" manifestation of impulsion into an act of art, something performed in view of its place or relation in the processes of intimate human intercourse.

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The difference between the artificial, the artful, and the artistic lies on the surface. In the former there is a split between what is overtly done and what is intended. The appearance is one of cordiality; the intent is that of gaining favor. Wherever this split between what is done and its purpose exists, there is insincerity, a trick, a simulation of an act that intrinsically has another effect. When the natural and the cultivated blend in one, acts of social intercourse are works of art. The animating impulsion of genial friendship and the deed performed completely coincide without intrusion of ulterior purpose. Awkwardness may prevent adequacy of expression. But the skillful counterfeit, however skilled, goes through the form of expression; it does not have the form of friendship and abide in it. The substance of friendship is untouched.

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An act of discharge or mere exhibition lacks a medium. Instinctive crying and smiling no more require a medium than do sneezing and winking. They occur through some channel, but the means of outlet are not used as immanent means of an end. The act that expresses welcome uses the smile, the outreached hand, the lighting up of the face as media, not consciously but because they have become organic means of communicating delight upon meeting a valued friend. Acts that were primitively spontaneous are converted into means that make human intercourse more rich and gracious--just as a painter converts pigment into means of expressing an imaginative experience. Dance and sport are activities in which acts once performed spontaneously in separation are assembled and converted from raw, crude material into works of expressive art. Only where material is employed as media is there expression and art. Savage taboos that look to the outsider like mere prohibitions and inhibitions externally imposed may be to those who experience them media of expressing social status, dignity, and honor. Everything depends upon the way in which material is used when it operates as medium.

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The connection between a medium and the act of expression is intrinsic. An act of expression always employs natural material, though it may be natural in the sense of habitual as well as in that of primitive or native. It becomes a medium when it is employed in view of its place and role, in its relations, an inclusive situation--as tones become music when ordered in a melody. The same tones might be uttered in connection with an attitude of joy, surprise, or sadness, and be natural outlets of particular feelings. They are expressive of one of these emotions when other tones are the medium in which one of them occurs.

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Etymologically, an act of expression is a squeezing out, a pressing forth. Juice is expressed when grapes are crushed in the wine press; to use a more prosaic comparison, lard and oil are rendered when certain fats are subjected to heat and pressure. Nothing is pressed forth except from original raw or natural material. But it is equally true that the mere issuing forth or discharge of raw material is not expression. Through interaction with something

external to it, the wine press, or the treading foot of man, juice results. Skin and seeds are separated and retained; only when the apparatus is defective are they discharged. Even in the most mechanical modes of expression there is interaction and a consequent transformation of the primitive material which stands as raw material for a product of art, in relation to what is actually pressed out. It takes the wine press as well as grapes to ex-press juice, and it takes environing and resisting objects as well as internal emotion and impulsion to constitute an expression of emotion.

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Speaking of the production of poetry, Samuel Alexander remarked that "the artist's work proceeds not from a finished imaginative experience to which the work of art corresponds, but from passionate excitement about the subject matter. . . . The poet's poem is wrung from him by the subject which excites him." The passage is a text upon which we may hang four comments. One of these comments may pass for the present as a reenforcement of a point made in previous chapters. The real work of art is the building up of an integral experience out of the interaction of organic and environmental conditions and energies. Nearer to our present theme is the second point: The thing expressed is wrung from the producer by the pressure exercised by objective things upon the natural impulses and tendencies—so far is expression from being the direct and immaculate issue of the latter. The third point follows. The act of expression that constitutes a work of art is a construction in time, not an instantaneous emission. And this statement signifies a great deal more than that it takes time for the painter to transfer his imaginative conception to canvass and for the sculptor to complete his chipping of marble. It means that the expression of the self in and through a medium, constituting the work of art, is itself a prolonged interaction of something issuing from the self with objective conditions, a process in which both of them acquire a form and order they did not at first possess. Even the Almighty took seven days to create the heaven and the earth, and, if the record were complete, we should also learn that it was only at the end of that period that he was aware of just what He set out to do with the raw material of chaos that confronted Him. Only an emasculated subjective metaphysics has transformed the eloquent myth of Genesis into the conception of a Creator creating without any unformed matter to work upon.

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The final comment is that when excitement about subject matter goes deep, it stirs up a store of attitudes and meanings derived from prior experience. As they are aroused into activity they become conscious thoughts and emotions, emotionalized images. To be set on fire by a thought or scene is to be inspired. What is kindled must either burn itself out, turning to ashes, or must press itself out in material that changes the latter from crude metal into a refined product. Many a person is unhappy, tortured within, because he has at command no art of expressive action. What under happier conditions might be used to convert objective material into material of an intense and clear experience, seethes within in unruly turmoil which finally dies down after, perhaps, a painful inner disruption.

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Materials undergoing combustion because of intimate contacts and mutually exercised resistances constitute inspiration. On the side of the self, elements that issue from prior experience are stirred into action in fresh desires, impulsions and images. These proceed from the subconscious, not cold or in shapes that are identified with particulars of the past, not in chunks and lumps, but fused in the fire of internal commotion. They do not seem to come from the self, because they issue from a self not consciously known. Hence, by a just myth, the inspiration is attributed to a god, or to the muse. The inspiration, however, is initial. In itself, at the outset, it is still inchoate. Inflamed inner material must find objective fuel upon which to feed. Through the interaction of the fuel with material already afire the refined and

formed product comes into existence. The act of expression is not something which supervenes upon an inspiration already complete. It is the carrying forward to completion of an inspiration by means of the objective material of perception and Imagery.»¹

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An impulsion cannot lead to expression save when it is thrown into commotion, turmoil. Unless there is compression nothing is expressed. The turmoil marks the place where inner impulse and contact with environment, in fact or in idea, meet and create a ferment. The war dance and the harvest dance of the savage do not issue from within except there be an impending hostile raid or crops that are to be gathered. To generate the indispensable excitement there must be something at stake, something momentous and uncertain--like the outcome of a battle or the prospects of a harvest. A sure thing does not arouse us emotionally. Hence it is not mere excitement that is expressed but excitement-about-something; hence, also, it is that even mere excitement, short of complete panic, will utilize channels of action that have been worn by prior activities that dealt with objects. Thus, like the movements of an actor who goes through his part automatically, it simulates expression. Even an undefined uneasiness seeks outlet in song or pantomime, striving to become articulate.

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Erroneous views of the nature of the act of expression almost all have their source in the notion that an emotion is complete in itself within, only when uttered having impact upon external material. But, in fact, an emotion is to or from or about something objective, whether in fact or in idea. An emotion is implicated in a situation, the issue of which is in suspense and in which the self that is moved in the emotion is vitally concerned. Situations are depressing, threatening, intolerable, triumphant. Joy in the victory won by a group with which a person is identified is not something internally complete, nor is sorrow upon the death of a friend anything that can be understood save as an interpenetration of self with objective conditions.

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This latter fact is especially important in connection with the individualization of works of art. The notion that expression is a direct emission of an emotion complete in itself entails logically that individualization is specious and external. For, according to it, fear is fear, elation is elation, love is love, each being generic, and internally differentiated only by differences of intensity. Were this idea correct, works of art would necessarily fall within certain types. This view has infected criticism but not so as to assist understanding of concrete works of art. Save nominally, there is no such thing as the emotion of fear, hate, love. The unique, unduplicated character of experienced events and situations impregnates the emotion that is evoked. Were it the function of speech to reproduce that to which it refers, we could never speak of fear, but only of fear-of-this-particular-oncoming-automobile, with all its specifications of time and place, or fear-under-specified-circumstances-of-drawing-a-wrong-conclusion from just-such-and-such-data. A lifetime would be too short to reproduce in words a single emotion. In reality, however, poet and novelist have an immense advantage over even an expert psychologist in dealing with an emotion. For the former build up a concrete situation and permit it to evoke emotional response. Instead of a description of an emotion in intellectual and symbolic terms, the artist "does the deed that breeds" the emotion.

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That art is selective is a fact universally recognized. It is so because of the role of emotion in the act of expression. Any predominant mood automatically excludes all that is uncongenial with it. An emotion is more effective than any deliberate challenging sentinel could be. It reaches out tentacles for that which is cognate, for things which feed it and carry it to completion. Only when emotion dies or is broken to dispersed fragments, can material to which it is alien enter consciousness. The selective operation of materials so powerfully

exercised by a developing emotion in a series of continued acts extracts matter from a multitude of objects, numerically and spatially separated, and condenses what is abstracted in an object that is an epitome of the values belonging to them all. This function creates the "universality" of a work of art.

Dewey: Page 1w.10.73

If one examines into the reason why certain works of art offend us, one is likely to find that the cause is that there is no personally felt emotion guiding the selecting and assembling of the materials presented. We derive the impression that the artist, say the author of a novel, is trying to regulate by conscious intent the nature of the emotion aroused. We are irritated by a feeling that he is manipulating materials to secure an effect decided upon in advance. The facets of the work, the variety so indispensable to it, are held together by some external force. The movement of the parts and the conclusion disclose no logical necessity. The author, not the subject matter, is the arbiter.

Dewey: Page 1w.10.74

In reading a novel, even one written by an expert craftsman, one may get a feeling early in the story that hero or heroine is doomed, doomed not by anything inherent in situations and character but by the intent of the author who makes the character a puppet to set forth his own cherished idea. The painful feeling that results is resented not because it is painful but because it is foisted upon us by something that we feel comes from outside the movement of the subject matter. A work may be much more tragic and yet leave us with an emotion of fulfillment instead of irritation. We are reconciled to the conclusion because we feel it is inherent in the movement of the subject matter portrayed. The incident is tragic but the world in which such fateful things happen is not an arbitrary and imposed world. The emotion of the author and that aroused in us are occasioned by scenes in that world and they blend with subject matter. It is for similar reasons that we are repelled by the intrusion of a moral design in literature while we esthetically accept any amount of moral content if it is held together by a sincere emotion that controls the material. A white flame of pity or indignation may find material that feeds it and it may fuse everything assembled into a vital whole.

Dewey: Page 1w.10.74

Just because emotion is essential to that act of expression which produces a work of art, it is easy for inaccurate analysis to misconceive its mode of operation and conclude that the work of art has emotion for its significant content. One may cry out with joy or even weep upon seeing a friend from whom one has been long separated. The outcome is not an expressive object--save to the onlooker. But if the emotion leads one to gather material that is affiliated to the mood which is aroused, a poem may result. In the direct outburst, an objective situation is the stimulus, the cause, of the emotion. In the poem, objective material becomes the content and matter of the emotion, not just its evocative occasion.

Dewey: Page 1w.10.75

In the development of an expressive act, the emotion operates like a magnet drawing to itself appropriate material: appropriate because it has an experienced emotional affinity for the state of mind already moving. Selection and organization of material are at once a function and a test of the quality of the emotion experienced. In seeing a drama, beholding a picture, or reading a novel, we may feel that the parts do not hang together. Either the maker had no experience that was emotionally toned, or, although having at the outset a felt emotion, it was not sustained, and a succession of unrelated emotions dictated the work. In the latter case, attention wavered and shifted, and an assemblage of incongruous parts ensued. The sensitive observer or reader is aware of junctions and seams, of holes arbitrarily filled in. Yes, emotion must operate. But it works to effect continuity of movement, singleness of effect amid variety. It is selective of material and directive of its order and arrangement. But it is not

what is expressed. Without emotion, there may be craftsmanship, but not art; it may be present and be intense, but if it is directly manifested the result is also not art.

Dewey: Page 1w.10.75

There are other works that are overloaded with emotion. On the theory that manifestation of an emotion is its expression, there could be no overloading; the more intense the emotion, the more effective the "expression." In fact, a person overwhelmed by an emotion is thereby incapacitated for expressing it. There is at least that element of truth in Wordsworth's formula of "emotion recollected in tranquility." There is, when one is mastered by an emotion, too much undergoing (in the language by which having an experience has been described) and too little active response to permit a balanced relationship to be struck. There is too much "nature" to allow of the development of art. Many of the paintings of Van Gogh, for example, have an intensity that arouses an answering chord. But with the intensity, there is an explosiveness due to absence of assertion of control. In extreme cases of emotion, it works to disorder instead of ordering material. Insufficient emotion shows itself in a coldly "correct" product. Excessive emotion obstructs the necessary elaboration and definition of parts.

Dewey: Page 1w.10.75

The determination of the *mot juste*, of the right incident in the right place, of exquisiteness of proportion, of the precise tone, hue, and shade that helps unify the whole while it defines a part, is accomplished by emotion. Not every emotion, however, can do this work, but only one informed by material that is grasped and gathered. Emotion is informed and carried forward when it is spent indirectly in search for material and in giving it order, not when it is directly expended.

Dewey: Page 1w.10.76

Works of art often present to us an air of spontaneity, a lyric quality, as if they were the unpremeditated song of a bird. But man, whether fortunately or unfortunately, is not a bird. His most spontaneous outbursts, if expressive, are not overflows of momentary internal pressures. The spontaneous in art is complete absorption in subject matter that is fresh, the freshness of which holds and sustains emotion. Staleness of matter and obtrusion of calculation are the two enemies of spontaneity of expression. Reflection, even long and arduous reflection, may have been concerned in the generation of material. But an expression will, nevertheless, manifest spontaneity if that matter has been vitally taken up into a present experience. The inevitable self-movement of a poem or drama is compatible with any amount of prior labor provided the results of that labor emerge in complete fusion with an emotion that is fresh. Keats speaks poetically of the way in which artistic expression is reached when he tells of the "innumerable compositions and decompositions which take place between the intellect and its thousand materials before it arrives at that trembling, delicate and snail-horn perception of beauty."

Dewey: Page 1w.10.76

Each of us assimilates into himself something of the values and meanings contained in past experiences. But we do so in differing degrees and at differing levels of selfhood. Some things sink deep, others stay on the surface and are easily displaced. The old poets traditionally invoked the muse of Memory as something wholly outside themselves--outside their present conscious selves. The invocation is a tribute to the power of what is most deep-lying and therefore the furthest below consciousness, in determination of the present self and of what it has to say. It is not true that we "forget" or drop into unconsciousness only alien and disagreeable things. It is even more true that the things which we have most completely made a part of ourselves, that we have assimilated to compose our personality and not merely retained as incidents, cease to have a separate conscious existence. Some occasion, be it what

it may, stirs the personality that has been thus formed. Then comes the need for expression. What is expressed will be neither the past events that have exercised their shaping influence nor yet the literal existing occasion. It will be, in the degree of its spontaneity, an intimate union of the features of present existence with the values that past experience have incorporated in personality. Immediacy and individuality, the traits that mark concrete existence, come from the present occasion; meaning, substance, content, from what is embedded in the self from the past.

Dewey: Page 1w.10.78

I do not think that the dancing and singing of even little children can be explained wholly on the basis of unlearned and unformed responses to then existing objective occasions. Clearly there must be something in the present to evoke happiness. But the act is expressive only as there is in it a unison of something stored from past experience, something therefore generalized, with present conditions. In the case of the expressions of happy children the marriage of past values and present incidents takes place easily; there are few obstructions to be overcome, few wounds to heal, few conflicts to resolve. With maturer persons, the reverse is the case. Accordingly the achievement of complete unison is rare; but when it occurs it is so on a deeper level and with a fuller content of meaning. And then, even though after long incubation and after precedent pangs of labor, the final expression may issue with the spontaneity of the cadenced speech or rhythmic movement of happy childhood.

Dewey: Page 1w.10.78

In one of his letters to his brother Van Gogh says that "emotions are sometimes so strong that one works without knowing that one works, and the strokes come with a sequence and coherence like that of words in a speech or letter." Such fullness of emotion and spontaneity of utterance come, however, only to those who have steeped themselves in experiences of objective situations; to those who have long been absorbed in observation of related material and whose imaginations have long been occupied with reconstructing what they see and hear. Otherwise the state is more like one of frenzy in which the sense of orderly production is subjective and hallucinatory. Even the volcano's outburst presupposes a long period of prior compression, and, if the eruption sends forth molten lava and not merely separate rocks and ashes, it implies a transformation of original raw materials. "Spontaneity" is the result of long periods of activity, or else it is so empty as not to be an act of expression.

Dewey: Page 1w.10.79

What William James wrote about religious experience might well have been written about the antecedents of acts of expression. "A man's conscious wit and will are aiming at something only dimly and inaccurately imagined. Yet all the while the forces of mere organic ripening within him are going on to their own prefigured result, and his conscious strainings are letting loose subconscious allies behind the scenes which in their way work towards rearrangement, and the rearrangement towards which all these deeper forces tend is pretty surely definite, and definitely different from what he consciously conceives and determines. It may consequently be actually interfered with (jammed as it were) by his voluntary efforts slanting toward the true direction." Hence, as he adds, "When the new centre of energy has been subconsciously incubated so long as to be just ready to burst into flower, 'hands off' is the only word for us; it must burst forth unaided."

Dewey: Page 1w.10.79

It would be difficult to find or give a better description of the nature of spontaneous expression. Pressure precedes the gushing forth of juice from the wine press. New ideas come leisurely yet promptly to consciousness only when work has previously been done in forming the right doors by which they may gain entrance. Subconscious maturation precedes creative production in every line of human endeavor. The direct effort of "wit and will" of itself never gave birth to anything that is not mechanical; their function is necessary, but it is to let loose

allies that exist outside their scope. At different times we brood over different things; we entertain purposes that, as far as consciousness is concerned, are independent, being each appropriate to its own occasion; we perform different acts, each with its own particular result. Yet as they all proceed from one living creature they are somehow bound together below the level of intention. They work together, and finally something is born almost in spite of conscious personality, and certainly not because of its deliberate will. When patience has done its perfect work, the man is taken possession of by the appropriate muse and speaks and sings as some god dictates.

Dewey: Page 1w.10.80

Persons who are conventionally set off from artists, "thinkers," scientists, do not operate by conscious wit and will to anything like the extent popularly supposed. They, too, press forward toward some end dimly and imprecisely prefigured, groping their way as they are lured on by the identity of an aura in which their observations and reflections swim. Only the psychology that has separated things which in reality belong together holds that scientists and philosophers think while poets and painters follow their feelings. In both, and to the same extent in the degree in which they are of comparable rank, there is emotionalized thinking, and there are feelings whose substance consists of appreciated meanings or ideas. As I have already said, the only significant distinction concerns the kind of material to which emotionalized imagination adheres. Those who are called artists have for their subject-matter the qualities of things of direct experience; "intellectual" inquirers deal with these qualities at one remove, through the medium of symbols that stand for qualities but are not significant in their immediate presence. The ultimate difference is enormous as far as the technique of thought and emotion are concerned. But there is no difference as far as dependence on emotionalized ideas and subconscious maturing are concerned. Thinking directly in terms of colors, tones, images, is a different operation technically from thinking in words. But only superstition will hold that, because the meaning of paintings and symphonies cannot be translated into words, or that of poetry into prose, therefore thought is monopolized by the latter. If all meanings could be adequately expressed by words, the arts of painting and music would not exist. There are values and meanings that can be expressed only by immediately visible and audible qualities, and to ask what they mean in the sense of something that can be put into words is to deny their distinctive existence.

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Different persons differ in the relative amount of participation of conscious wit and will which go into their acts of expression. Edgar Allan Poe left an account of the process of expression as it is engaged in by those of the more deliberate cast of mind. He is telling about what went on when he wrote "The Raven," and says: The public is rarely permitted to "take a peep behind the scenes at the vacillating crudities, of the true purpose seized at the last moment, at the wheels and pinions, the tackle for scene-shifting, the step-ladders and demon-traps, the red paint and black patches, which, in ninety-nine cases out of a hundred, constitute the properties of the literary histrio."

Dewey: Page 1w.10.81

It is not necessary to take the numerical ration stated by Poe too seriously. But the substance of what he says is a picturesque presentation of a sober fact. The primitive and raw material of experience needs to be reworked in order to secure artistic expression. Oftentimes, this need is greater in cases of "inspiration" than in other cases. In this process the emotion called out by the original material is modified as it comes to be attached to the new material. This fact gives us the clue to the nature of esthetic emotion.

Dewey: Page 1w.10.81

With respect to the physical materials that enter into the formation of a work of art, every one knows that they must undergo change. Marble must be chipped; pigments must be

laid on canvas; words must be put together. It is not so generally recognized that a similar transformation takes place on the side of "inner" materials, images, observations, memories and emotions. They are also progressively re-formed; they, too, must be administered. This modification is the building up of a truly expressive act. The impulsion that seethes as a commotion demanding utterance must undergo as much and as careful management in order to receive eloquent manifestation as marble or pigment, as colors and sounds. Nor are there in fact two operations, one performed upon the outer material and the other upon the inner and mental stuff.

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The work is artistic in the degree in which the two functions of transformation are effected by a single operation. As the painter places pigment upon the canvas, or imagines it placed there, his ideas and feeling are also ordered. As the writer composes in his medium of words what he wants to say, his idea takes on for himself perceptible form.

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The sculptor conceives his statue, not just in mental terms but in those of clay, marble or bronze. Whether a musician, painter, or architect works out his original emotional idea in terms of auditory or visual imagery or in the actual medium as he works is of relatively minor importance. For the imagery is of the objective medium undergoing development. The physical media may be ordered in imagination or in concrete material. In any case, the physical process develops imagination, while imagination is conceived in terms of concrete material. Only by progressive organization of "inner" and "outer" material in organic connection with each other can anything be produced that is not a learned document or an illustration of something familiar.

Dewey: Page 1w.10.82

Suddenness of emergence belongs to appearance of material above the threshold of consciousness, not to the process of its generation. Could we trace any such manifestation to its roots and follow it through its history, we should find at the beginning an emotion comparatively gross and undefined. We should find that it assumed definite shape only as it worked itself through a series of changes in imagined material. What most of us lack in order to be artists is not the inceptive emotion, nor yet merely technical skill in execution. It is capacity to work a vague idea and emotion over into terms of some definite medium. Were expression but a kind of decalcomania, or a conjuring of a rabbit out of the place where it lies hid, artistic expression would be a comparatively simple matter. But between conception and bringing to birth there lies a long period of gestation. During this period the inner material of emotion and idea is as much transformed through acting and being acted upon by objective material as the latter undergoes modification when it becomes a medium of expression.

Dewey: Page 1w.10.82

It is precisely this transformation that changes the character of the original emotion, altering its quality so that it becomes distinctively esthetic in nature. In formal definition, emotion is esthetic when it adheres to an object formed by an expressive act, in the sense in which the act of expression has been defined.

Dewey: Page 1w.10.82

In its beginning an emotion flies straight to its object. Love tends to cherish the loved object as hate tends to destroy the thing hated. Either emotion may be turned aside from its direct end. The emotion of love may seek and find material that is other than the directly loved one, but that is congenial and cognate through the emotion that draws things into affinity. This other material may be anything as long as it feeds the emotion. Consult the poets, and we find that love finds its expression in rushing torrents, still pools, in the suspense that awaits a storm, a bird poised in flight, a remote star or the fickle moon. Nor is this material metaphorical in character, if by "metaphor" is understood the result of any act of conscious

comparison. Deliberate metaphor in poetry is the recourse of mind when emotion does not saturate material. Verbal expression may take the form of metaphor, but behind the words lies an act of emotional identification, not an intellectual comparison.

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In all such cases, some object emotionally akin to the direct object of emotion takes the place of the latter. It acts in place of a direct caress, of hesitating approach, of trying to carry by storm. There is truth in Hulme's statement that "beauty is the marking-time, the stationary vibration, the feigned ecstasy, of an arrested impulse unable to reach its natural end."»2 If there is anything wrong with the statement, it is the veiled intimation that the impulsion ought to have reached "its natural end." If the emotion of love between the sexes had not been celebrated by means of diversion into material emotionally cognate but practically irrelevant to its direct object and end, there is every reason to suppose it would still remain on the animal plane. The impulse arrested in its direct movement toward its physiologically normal end is not, in the case of poetry, arrested in an absolute sense. It is turned into indirect channels where it finds other material than that which is "naturally" appropriate to it, and as it fuses with this material it takes on new color and has new consequences. This is what happens when any natural impulse is idealized or spiritualized. That which elevates the embrace of lovers above the animal plane is just the fact that when it occurs it has taken into itself, as its own meaning, the consequences of these indirect excursions that are imagination in action.

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Expression is the clarification of turbid emotion; our appetites know themselves when they are reflected in the mirror of art, and as they know themselves they are transfigured. Emotion that is distinctively esthetic then occurs. It is not a form of sentiment that exists independently from the outset. It is an emotion induced by material that is expressive, and because it is evoked by and attached to this material it consists of natural emotions that have been transformed. Natural objects, landscapes, for example, induce it. But they do so only because when they are matter of an experience they, too, have undergone a change similar to that which the painter or poet effects in converting the immediate scene into the matter of an act that expresses the value of what is seen.

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An irritated person is moved to do something. He cannot suppress his irritation by any direct act of will; at most he can only drive it by this attempt into a subterranean channel where it will work the more insidiously and destructively. He must act to get rid of it. But he can act in different ways, one direct, the other indirect, in manifestations of his state. He cannot suppress it any more than he can destroy the action of electricity by a fiat of will. But he can harness one or the other to the accomplishment of new ends that will do away with the destructive force of the natural agency. The irritable person does not have to take it out on neighbors or members of his family to get relief. He may remember that a certain amount of regulated physical activity is good medicine. He sets to work tidying his room, straightening pictures that are askew, sorting papers, clearing out drawers, putting things in order generally. He uses his emotion, switching it into indirect channels prepared by prior occupations and interests. But since there is something in the utilization of these channels that is emotionally akin to the means by which his irritation would find direct discharge, as he puts objects in order his emotion is ordered.

Dewey: Page 1w.10.84

This transformation is of the very essence of the change that takes place in any and every natural or original emotional impulsion when it takes the indirect road of expression instead of the direct road of discharge. Irritation may be let go like an arrow directed at a target and produce some change in the outer world. But having an outer effect is something

very different from ordered use of objective conditions in order to give objective fulfillment to the emotion. The latter alone is expression and the emotion that attaches itself to, or is interpenetrated by, the resulting object is esthetic. If the person in question puts his room to rights as a matter of routine he is anesthetic. But if his original emotion of impatient irritation has been ordered and tranquillized by what he has done, the orderly room reflects back to him the change that has taken place in himself. He feels not that he has accomplished a needed chore but has done something emotionally fulfilling. His emotion as thus "objectified" is esthetic.

Dewey: Page 1w.10.84

Esthetic emotion is thus something distinctive and yet not cut off by a chasm from other and natural emotional experiences, as some theorists in contending for its existence have made it to be. One familiar with recent literature on esthetics will be aware of a tendency to go to one extreme or the other. On one hand, it is assumed that there is in existence, at least in some gifted persons, an emotion that is aboriginally esthetic, and that artistic production and appreciation are the manifestations of this emotion. Such a conception is the inevitable logical counterpart of all attitudes that make art something esoteric and that relegate fine art to a realm separated by a gulf from everyday experiences. On the other hand, a reaction wholesome in intent against this view goes to the extreme of holding that there is no such thing as distinctively esthetic emotion. The emotion of affection that operates not through an overt act of caress but by searching out the observation or image of a soaring bird, the emotion of irritating energy that does not destroy or injure but that puts objects in satisfying order, is not numerically identical with its original and natural estate. Yet it stands in genetic continuity with it. The emotion that was finally wrought out by Tennyson in the composition of "In Memoriam" was not identical with the emotion of grief that manifests itself in weeping and a downcast frame: the first is an act of expression, the second of discharge. Yet the continuity of the two emotions, the fact that the esthetic emotion is native emotion transformed through the objective material to which it has committed its development and consummation, is evident.

Dewey: Page 1w.10.85

Samuel Johnson with the Philistine's sturdy preference for reproduction of the familiar, criticized Milton's "Lycidas" in the following way: "It is not to be considered as the effusion of real passion, for passion runs not after remote allusions and obscure opinions. Passion plucks not berries from the myrtle and ivy, nor calls upon Arethuse and Mincius, nor tells of rough satyrs and fauns with cloven heel. Where there is leisure for fiction there is little grief." Of course the underlying principle of Johnson's criticism would prevent the appearance of any work of art. It would, in strict logic, confine the "expression" of grief to weeping and tearing the hair. Thus, while the particular subject matter of Milton's poem would not be used today in an elegy, it, and any other work of art, is bound to deal with the remote in one of its aspects--namely, that remote from immediate effusion of emotion and from material that is worn out. Grief that has matured beyond the need of weeping and wailing for relief will resort to something of the sort that Johnson calls fiction--that is, imaginative material, although it be different matter from literature, classic and ancient myth. In all primitive peoples wailing soon assumes a ceremonial form that is "remote" from its native manifestation.

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In other words, art is not nature, but is nature transformed by entering into new relationships where it evokes a new emotional response. Many actors remain outside the particular emotion they portray. This fact is known as Diderot's paradox since he first developed the theme. In fact, it is paradox only from the standpoint implied in the quotation from Samuel Johnson. More recent inquiries have shown, indeed, that there are two types of

actors. There are those who report that they are at their best when they "lose" themselves emotionally in their roles. Yet this fact is no exception to the principle that has been stated. For, after all, it is a role, a "part" with which actors identify themselves. As a part, it is conceived and treated as part of a whole; if there is art in acting, the role is subordinated so as to occupy the position of a part in the whole. It is thereby qualified by esthetic form. Even those who feel most poignantly the emotions of the character represented do not lose consciousness that they are on a stage where there are other actors taking part; that they are before an audience, and that they must, therefore, cooperate with other players in creating a certain effect. These facts demand and signify a definite transformation of the primitive emotion. Portrayal of intoxication is a common device of the comic stage. But a man actually drunken would have to use art to conceal his condition if he is not to disgust his audience, or at least to excite a laughter that differs radically from that excited by intoxication when acted. The difference between the two types of actors is not a difference between expression of an emotion controlled by the relations of the situation into which it enters and a manifestation of raw emotion. It is a difference in methods of bringing about the desired effect, a difference doubtless connected with personal temperament.

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Finally, what has been said locates, even if it does not solve, the vexed problem of the relation of esthetic or fine art to other modes of production also called art. The difference that exists in fact cannot be leveled, as we have already seen, by defining both in terms of technique and skill. But neither can it be erected into a barrier that is insuperable by referring the creation of fine art to an impulse that is unique, separated from impulsions which work in modes of expression not usually brought under the caption of fine art. Conduct can be sublime and manners gracious. If impulsion toward organization of material so as to present the latter in a form directly fulfilling in experience had no existence outside the arts of painting, poetry, music, and sculpture, it would not exist anywhere; there would be no fine art.

Dewey: Page lw.10.87

The problem of conferring esthetic quality upon all modes of production is a serious problem. But it is a human problem for human solution; not a problem incapable of solution because it is set by some unpassable gulf in human nature or in the nature of things. In an imperfect society--and no society will ever be perfect--fine art will be to some extent an escape from, or an adventitious decoration of, the main activities of living. But in a better-ordered society than that in which we live, an infinitely greater happiness than is now the case would attend all modes of production. We live in a world in which there is an immense amount of organization, but it is an external organization, not one of the ordering of a growing experience, one that involves, moreover, the whole of the live creature, toward a fulfilling conclusion. Works of art that are not remote from common life, that are widely enjoyed in a community, are signs of a unified collective life. But they are also marvelous aids in the creation of such a life. The remaking of the material of experience in the act of expression is not an isolated event confined to the artist and to a person here and there who happens to enjoy the work. In the degree in which art exercises its office, it is also a remaking of the experience of the community in the direction of greater order and unity.

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5. The Expressive Object

Expression, like construction, signifies both an action and its result. The last chapter considered it as an act. We are now concerned with the product, the object that is expressive, that says something to us. If the two meanings are separated, the object is viewed in isolation from the operation which produced it, and therefore apart from individuality of vision, since the act proceeds from an individual live creature. Theories which seize upon "expression," as if it denoted simply the object, always insist to the uttermost that the object of art is purely representative of other objects already in existence. They ignore the individual contribution which makes the object something new. They dwell upon its "universal" character, and upon its meaning—an ambiguous term, as we shall see. On the other hand, isolation of the act of expressing from the expressiveness possessed by the object leads to the notion that expression is merely a process of discharging personal emotion--the conception criticized in the last chapter.

Dewey: Page 1w.10.88

The juice expressed by the wine press is what it is because of a prior act, and it is something new and distinctive. It does not merely represent other things. Yet it has something in common with other objects and it is made to appeal to other persons than the one who produced it. A poem and picture present material passed through the alembic of personal experience. They have no precedents in existence or in universal being. But, nonetheless, their material came from the public world and so has qualities in common with the material of other experiences, while the product awakens in other persons new perceptions of the meanings of the common world. The oppositions of individual and universal, of subjective and objective, of freedom and order, in which philosophers have reveled, have no place in the work of art. Expression as personal act and as objective result are organically connected with each other.

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It is not necessary, therefore, to go into these metaphysical questions. We may approach the matter directly. What does it mean to say that a work of art is representative, since it must be representative in some sense if it is expressive? To say in general that a work of art is or is not representative is meaningless. For the word has many meanings. An affirmation of representative quality may be false in one sense and true in another. If literal reproduction is signified by "representative" then the work of art is not of that nature, for such a view ignores the uniqueness of the work due to the personal medium through which scenes and events have passed. Matisse said that the camera was a great boon to painters, since it relieved them from any apparent necessity of copying objects. But representation may also mean that the work of art tells something to those who enjoy it about the nature of their own experience of the world: that it presents the world in a new experience which they undergo.

Dewey: Page 1w.10.89

A similar ambiguity attends the question of meaning in a work of art. Words are symbols which represent objects and actions in the sense of standing for them; in that sense they have meaning. A signboard has meaning when it says so many miles to such and such a place, with an arrow pointing the direction. But meaning in these two cases has a purely external reference; it stands for something by pointing to it. Meaning does not belong to the word and signboard of its own intrinsic right. They have meaning in the sense in which an algebraic formula or a cipher code has it. But there are other meanings that present themselves directly as possessions of objects which are experienced. Here there is no need for a code or convention of interpretation; the meaning is as inherent in immediate experience as is that of a flower garden. Denial of meaning to a work of art thus has two radically different significations. It may signify that a work of art has not the kind of meaning that belongs to signs and symbols in mathematics--a contention that is just. Or it may signify that the work of art is without meaning as nonsense is without it. The work of art certainly does not have that

which is had by flags when used to signal another ship. But it does have that possessed by flags when they are used to decorate the deck of a ship for a dance.

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Since there are presumably none who intend to assert that works of art are without meaning in the sense of being senseless, it might seem as if they simply intended to exclude external meaning, meaning that resides outside the work of art itself. Unfortunately, however, the case is not so simple. The denial of meaning to art usually rests upon the assumption that the kind of value (and meaning) that a work of art possesses is so unique that it is without community or connection with the contents of other modes of experience than the esthetic. It is, in short, another way of upholding what I have called the esoteric idea of fine art. The conception implied in the treatment of esthetic experience set forth in the previous chapters is, indeed, that the work of art has a unique quality, but that it is that of clarifying and concentrating meanings contained in scattered and weakened ways in the material of other experiences.

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The problem in hand may be approached by drawing a distinction between expression and statement. Science states meanings; art expresses them. It is possible that this remark will itself illustrate the difference I have in mind better than will any amount of explanatory comment. Yet I venture upon some degree of amplification. The instance of a signboard may help. It directs one's course to a place, say a city. It does not in any way supply experience of that city even in a vicarious way. What it does do is to set forth some of the conditions that must be fulfilled in order to procure that experience. What holds in this instance may be generalized. Statement sets forth the conditions under which an experience of an object or situation may be had. It is a good, that is, effective, statement in the degree in which these conditions are stated in such a way that they can be used as directions by which one may arrive at the experience. It is a bad statement, confused and false, if it sets forth these conditions in such a way that when they are used as directions, they mislead or take one to the object in a wasteful way.

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"Science" signifies just that mode of statement that is most helpful as direction. To take the old standard case—which science today seems bent upon modifying--the statement that water is H₂O is primarily a statement of the conditions under which water comes into existence. But it is also for those who understand it a direction for producing pure water and for testing anything that is likely to be taken for water. It is a "better" statement than popular and pre-scientific ones just because in stating the conditions for the existence of water comprehensively and exactly, it sets them forth in a way that gives direction concerning generation of water. Such, however, is the newness of scientific statement and its present prestige (due ultimately to its directive efficacy) that scientific statement is often thought to possess more than a signboard function and to disclose or be "expressive" of the inner nature of things. If it did, it would come into competition with art, and we should have to take sides and decide which of the two promulgates the more genuine revelation.

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The poetic as distinct from the prosaic, esthetic art as distinct from scientific, expression as distinct from statement, does something different from leading to an experience. It constitutes one. A traveler who follows the statement or direction of a signboard finds himself in the city that has been pointed towards. He then may have in his own experience some of the meaning which the city possesses. We may have it to such an extent that the city has expressed itself to him--as Tintern Abbey expressed itself to Wordsworth in and through

his poem. The city might, indeed, be trying to express itself in a celebration attended with pageantry and all other resources that would render its history and spirit perceptible. Then there is, if the visitor has himself the experience that permits him to participate, an expressive object, as different from the statements of a gazetteer, however full and correct they might be, as Wordsworth's poem is different from the account of Tintern Abbey given by an antiquarian. The poem, or painting, does not operate in the dimension of correct descriptive statement but in that of experience itself. Poetry and prose, literal photograph and painting, operate in different media to distinct ends. Prose is set forth in propositions. The logic of poetry is super-propositional even when it uses what are, grammatically speaking, propositions. The latter have intent; art is an immediate realization of intent.

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Van Gogh's letters to his brother are filled with accounts of things he has observed and many of which he painted. I cite one of many instances. "I have a view of the Rhone--the iron bridge at Trinquetaille, in which sky and river are the colour of absinthe, the quays a shade of lilac, the figures leaning on the parapet, blackish, the iron bridge an intense blue, with a note of vivid orange in the background, and a note of intense malachite." Here is statement of a sort calculated to lead his brother to a like "view." But who, from the words alone--"I am trying to get something utterly heart-broken"--could infer the transition that Vincent himself makes to the particular expressiveness he desired to achieve in his picture? These words taken by themselves are not the expression; they only hint at it. The expressiveness, the esthetic meaning, is the picture itself. But the difference between the description of the scene and what he was striving for may remind us of the difference between statement and expression.

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There may have been something accidental in the physical scene itself which left Van Gogh with the impression of utter desolation. Yet the meaning is there; it is there as something beyond the occasion of the painter's private experience, something that he takes to be there potentially for others. Its incorporation is the picture. Words cannot duplicate the expressiveness of the object. But words can point out that the picture is not "representative" of just a particular bridge over the Rhone River, nor yet of a broken heart, not even of Van Gogh's own emotion of desolation that happened somehow to be first excited and then absorbed by (and into) the scene. He aimed, through pictorial presentation of material that any one on the spot might "observe," that thousands had observed, to present a new object experienced as having its own unique meaning. Emotional turmoil and an external episode fused in an object which was "expressive" of neither of them separately nor yet of a mechanical junction of the two, but of just the meaning of the "utterly heart-broken." He did not pour forth the emotion of desolation; that was impossible. He selected and organized an external subject matter with a view to something quite different--an expression. And in the degree in which he succeeded the picture is, of necessity, expressive.

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Roger Fry, in commenting upon the characteristic features of modern painting, has generalized as follows: "Almost any turn of the kaleidoscope of nature may set up in the artist a detached and esthetic vision, and, as he contemplates the particular field of vision, the (aesthetically) chaotic and accidental conjunction of forms and colours begins to crystallise into a harmony; and, as this harmony becomes clear to the artist, his actual vision becomes distorted by the emphasis of the rhythm that is set up within him. Certain relations of line become for him full of meaning; he apprehends them no longer curiously but passionately, and these lines begin to be so stressed and stand out so clearly from the rest that he sees them more distinctly than he did at first. Similarly, colours which in nature have almost always a certain vagueness and elusiveness, become so definite and clear to him, owing to their now so necessary relation to other colours, that, if he chooses to paint his vision, he can state it

positively and definitely. In such a creative vision, the objects as such tend to disappear, to lose their separate unities and to take their place as so many bits in the whole mosaic of vision."

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The passage seems to me an excellent account of the sort of thing that takes place in artistic perception and construction. It makes clear two things: Representation is not, if the vision has been artistic or constructive (creative), of "objects as such," that is of items in the natural scene as they literally occur or are recalled. It is not the kind of representation that a camera would report if a detective, say, were preserving the scene for his own purpose. Moreover, the reason for this fact is clearly set forth. Certain relations of lines and colors become important, "full of meaning," and everything else is subordinated to the evocation of what is implied in these relations, omitted, distorted, added to, transformed, to convey the relationships. One thing may be added to what is said. The painter did not approach the scene with an empty mind, but with a background of experiences long ago funded into capacities and likes, or with a commotion due to more recent experiences. He comes with a mind waiting, patient, willing to be impressed and yet not without bias and tendency in vision. Hence lines and color crystallize in this harmony rather than in that. This especial mode of harmonization is not the exclusive result of the lines and colors. It is a function of what is in the actual scene in its interaction with what the beholder brings with him. Some subtle affinity with the current of his own experience as a live creature causes lines and colors to arrange themselves in one pattern and rhythm rather than in another. The passionateness that marks observation goes with the development of the new form--it is the distinctly esthetic emotion that has been spoken of. But it is not independent of some prior emotion that has stirred in the artist's experience; the latter is renewed and recreated through fusion with an emotion belonging to vision of esthetically qualified material.

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If these considerations are borne in mind, a certain ambiguity that attaches to the passage quoted will be cleared up. He speaks of lines and their relations being full of meaning. But for anything explicitly stated, the meaning to which he refers might be exclusively of lines in their relations to one another. Then the meanings of lines and colors would completely replace all meanings that attach to this and any other experience of natural scene. In that case, the meaning of the esthetic object is unique in the sense of separation from meanings of everything else experienced. The work of art is then expressive only in the sense that it expresses something which belongs exclusively to art. That something of this kind is intended may be inferred from another statement of Mr. Fry's that is often quoted, to the effect that "subject matter" in a work of art is always irrelevant, if not actually detrimental.

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Thus the passages quoted bring to a focus the problem of the nature of "representation" in art. The emphasis of the first passage upon emergence of new lines and colors in new relations is needed. It saves those who heed it from the assumption, usual in practice if not in theory especially in connection with painting, that representation signifies either imitation or agreeable reminiscence. But the statement that subject-matter is irrelevant commits those who accept it to a completely esoteric theory of art. Mr. Fry goes on to say: "In so far as the artist looks at objects only as parts of a whole field of vision which is his own potential theory, he can give no account of their aesthetic value." And he adds: ". . . the artist is of all men the most constantly observant of his surroundings, and the least affected by their intrinsic aesthetic value." Otherwise, how explain the tendency of the painter to turn away from scenes and objects that possess obvious esthetic value to things that stir him because of some oddity and form? Why is he more likely to paint Soho than St. Paul's?

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The tendency to which Mr. Fry refers is an actual one, just as is the tendency of critics to condemn a picture on the ground that its subject matter is "sordid," or eccentric. But it is equally true, that any authentic artist will avoid material that has previously been esthetically exploited to the full and will seek out material in which his capacity for individual vision and rendering can have free play. He leaves it to lesser men to go on saying with slight variations what has already been said. Before we decide that such considerations as these do not explain the tendency to which Mr. Fry refers, before we draw the particular inference he draws, we must return to the force of a consideration already noted.

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Mr. Fry is intent upon establishing a radical difference between esthetic values that are intrinsic to things of ordinary experience and the esthetic value with which the artist is concerned. His implication is that the former is directly connected with subject matter, the latter with form that is separated from any subject matter, save what is, esthetically, an accident. Were it possible for an artist to approach a scene with no interests and attitudes, no background of values, drawn from his prior experience, he might, theoretically, see lines and colors exclusively in terms of their relationships as lines and colors. But this is a condition impossible to fulfill. Moreover, in such a case there would be nothing for him to become passionate about. Before an artist can develop his reconstruction of the scene before him in terms of the relations of colors and lines characteristic of his picture, he observes the scene with meanings and values brought to his perception by prior experiences. These are indeed remade, transformed, as his new esthetic vision takes shape. But they cannot vanish and yet the artist continue to see an object. No matter how ardently the artist might desire it, he cannot divest himself, in his new perception, of meanings funded from his past intercourse with his surroundings, nor can he free himself from the influence they exert upon the substance and manner of his present seeing. If he could and did, there would be nothing left in the way of an object for him to see.

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Aspects and states of his prior experience of varied subject-matters have been wrought into his being; they are the organs with which he perceives. Creative vision modifies these materials. They take their place in an unprecedented object of a new experience. Memories, not necessarily conscious but retentions that have been organically incorporated in the very structure of the self, feed present observation. They are the nutriment that gives body to what is seen. As they are rewrought into the matter of the new experience, they give the newly created object expressiveness.

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Suppose the artist wishes to portray by means of his medium the emotional state or the enduring character of some person. By the compelling force of his medium, he will, if an artist--that is, if a painter, with disciplined respect for his medium--modify the object present to him. He will resee the object in terms of lines, colors, light, space--relations that form a pictorial whole, that is, that create an object immediately enjoyed in perception. In denying that the artist attempts to represent in the sense of literal reproduction of colors, lines, etc., as they already exist in the object, Mr. Fry is admirably right. But the inference that there is no re-presentation of any meanings of any subject matter whatever, no presentation that is of a subject matter having a meaning of its own which clarifies and concentrates the diffused and dulled meanings of other experiences does not follow. Generalize Mr. Fry's contention regarding painting by extension to drama or poetry and the latter cease to be.

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The difference between the two kinds of representation may be indicated by reference to drawing. A person with a knack can easily jot down lines that suggest fear, rage, amusement, and so on. He indicates elation by lines curved in one direction, sorrow by curves

in the opposite direction. But the result is not an object of perception. What is seen passes at once over into the thing suggested. The drawing is similar in kind though not in its constituents to a signboard. The object indicates rather than contains meaning. Its value is like that of the signboard to the motorist in the direction it gives to further activity. The arrangement of lines and spaces is not enjoyed in perception because of its own experienced quality but because of what it reminds us of.

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There is another great difference between expression and statement. The latter is generalized. An intellectual statement is valuable in the degree in which it conducts the mind to many things all of the same kind. It is effective in the extent to which, like an even pavement, it transports us easily to many places. The meaning of an expressive object, on the contrary, is individualized. The diagrammatic drawing that suggests grief does not convey the grief of an individual person; it exhibits the kind of facial "expression" persons in general manifest when suffering grief. The esthetic portrayal of grief manifests the grief of a particular individual in connection with a particular event. It is that state of sorrow which is depicted, not depression unattached. It has a local habitation.

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A state of beatitude is a common theme in religious paintings. Saints are presented as enjoying a condition of blissful happiness. But in most of the earlier religious paintings, this state is indicated rather than expressed. The lines that set it forth for identification are like propositional signs. They are almost as much of a set and generalized nature as the halo that surrounds the heads of saints. Information is conveyed of an edifying character by symbols as conventional as those which are brought in to distinguish various St. Catherines or to mark the different Marys at the foot of the cross. There is no necessary relation, but only an association cultivated in ecclesiastical circles between the generic state of bliss and the particular figure in question. It may arouse a similar emotion in persons who still cherish the same associations. But instead of being esthetic, it will be of the kind described by William James: "I remember seeing an English couple sit for more than an hour on a piercing February day in the Academy in Venice before the celebrated 'Assumption' by Titian; and when I, after being chased from room to room by the cold, concluded to get into the sunshine as fast as possible and let the pictures go, but before leaving drew reverently near to them to learn with what superior forms of susceptibility they might be endowed, all I overheard was the woman's voice murmuring: 'What a deprecatory expression her face wears! What self-abnegation! How unworthy she feels of the honor she is receiving.'"

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The sentimental religiosity of Murillo's paintings affords a good example of what happens when a painter of undoubted talent subordinates his artistic sense to associated "meanings" that are artistically irrelevant. Before his paintings, the type of remark that was wholly out of place in the case of Titian would be pertinent. But it would carry with it a lack of esthetic fulfillment.

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Giotto painted saints. But their faces are less conventional; they are more individual and hence more naturalistically portrayed. At the same time they are more esthetically presented. The artist now uses light, space, color and line, the media, to present an object that belongs of itself in an enjoyed perceptual experience. The distinctive human religious meaning and the distinctive esthetic value interpenetrate and fuse; the object is truly expressive. This part of the picture is as unmistakably a Giotto as the saints of Masaccio are Masaccios. Bliss is not a stencil transferable from one painter's work to that of another, but bears the marks of its individual creator, for it expresses his experience as well as that presumed to belong to a saint in general. Meaning is more fully expressed, even in its

essential nature, in an individualized form than in a diagrammatic representation or in a literal copy. The latter contains too much that is irrelevant; the former is too indefinite. An artistic relationship between color, light, and space in a portrait is not only more enjoyable than is an outline stencil but it says more. In a portrait by Titian, Tintoretto, Rembrandt, or Goya, we seem to be in the presence of essential character. But the result is accomplished by strictly plastic means, while the very way in which backgrounds are handled gives us something more than personality. Distortion of lines and departures from actual color may not only add to esthetic effect but result in increased expressiveness. For then material is not subordinated to some particular and antecedent meaning entertained about the person in question (and a literal reproduction can give only a cross-section exhibited at a particular moment), but it is reconstructed and reorganized to express the artist's imaginative vision of the whole being of the person.

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There is no more common misunderstanding of painting than attends the nature of drawing. The observer, who has learned to recognize but not to perceive esthetically, will stand before a Botticelli, an El Greco, or Cézanne and say "What a pity the painter has never learned to draw." Yet drawing may be the artist's forte. Dr. Barnes has pointed out the real function of drawing in pictures. It is not a means for securing expressiveness in general but a very special value of expression. It is not a means of assisting recognition by means of exact outline and definite shading. Drawing is drawing out; it is extraction of what the subject matter has to say in particular to the painter in his integrated experience. Because the painting is a unity of interrelated parts, every designation of a particular figure has, moreover, to be drawn into a relation of mutual reinforcement with all other plastic means--color, light, the spatial planes and the placing of other parts. This integration may, and in fact does, involve what is, from the standpoint of the shape of the real thing, a physical distortion.»¹

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Linear outlines that are used to reproduce with accuracy a particular shape are of necessity limited in expressiveness. They express either just one thing, "realistically" as it is sometimes said, or they express a generalized kind of thing by which we recognize the species--being a man, a tree, a saint, or whatever. Lines esthetically "drawn" fulfill many functions with corresponding increase of expressiveness. They embody the meaning of volume, of room and position; solidity and movement; they enter into the force of all other parts of the picture, and they serve to relate all parts together so that the value of the whole is energetically expressed. No mere skill in draughtsmanship can make lines that will fulfill all these functions. On the contrary, isolated skill in this respect is practically sure to end in a construction wherein linear outlines stand out by themselves, thus marring the expressiveness of the work as a whole. In the historical development of painting, the determination of shapes by drawing has steadily progressed from giving a pleasing indication of a particular object to become a relationship of planes and a harmonious merging of colors.

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"Abstract" art may seem to be an exception to what has been said about expressiveness and meaning. Works of abstract art are asserted by some not to be works of art at all, and by others to be the very acme of art. The latter estimate them by their remoteness from representation in its literal sense; the former deny they have any expressiveness. The solution of the matter is found, I think, in the following statement of Dr. Barnes. "Reference to the real world does not disappear from art as forms cease to be those of actually existing things, any more than objectivity disappears from science when it ceases to talk in terms of earth, fire, air and water, and substitutes for these things the less easily recognizable 'hydrogen,' 'oxygen,' 'nitrogen,' and 'carbon.' . . . When we cannot find in a picture representation of any particular object, what it represents may be the qualities which all particular objects share, such as color,

extensity, solidity, movement, rhythm, etc. All particular things have these qualities; hence what serves, so to speak, as a paradigm of the visible essence of all things may hold in solution the emotions which individualized things provoke in a more specialized way."»2
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Art does not, in short, cease to be expressive because it renders in visible form relations of things, without any more indication of the particulars that have the relations than is necessary to compose a whole. Every work of art "abstracts" in some degree from the particular traits of objects expressed. Otherwise, it would only, by means of exact imitation, create an illusion of the presence of the things themselves. The ultimate subject matter of still life painting is highly "realistic"--napery, pans, apples, bowls. But a still life by Chardin or Cézanne presents these materials in terms of relations of lines, planes and colors inherently enjoyed in perception. This re-ordering could not occur without some measure of "abstraction" from physical existence. Indeed, the very attempt to present three-dimensional objects on a two-dimensional plane demands abstraction from the usual conditions in which they exist. There is no a priori rule to decide how far abstraction may be carried. In a work of art the proof of the pudding is decidedly in the eating. There are still-lives of Cézanne in which one of the objects is actually levitated. Yet the expressiveness of the whole to an observer with esthetic vision is enhanced not lowered. It carries further a trait which every one takes for granted in looking at a picture; namely, that no object in the picture is physically supported by any other. The support they give to one another lies in their respective contributions to the perceptual experience. Expression of the readiness of objects to move, although temporarily sustained in equilibrium, is intensified by abstraction from conditions that are physically and externally possible. "Abstraction" is usually associated with distinctively intellectual undertakings. Actually it is found in every work of art. The difference is the interest in which and purpose for which abstraction takes place in science and art respectively. In science it occurs for the sake of effective statement, as that has been defined; in art, for the sake of expressiveness of the object, and the artist's own being and experience determine what shall be expressed and therefore the nature and extent of the abstraction that occurs.

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It is everywhere accepted that art involves selection. Lack of selection or undirected attention results in unorganized miscellany. The directive source of selection is interest; an unconscious but organic bias toward certain aspects and values of the complex and variegated universe in which we live. In no case can a work of art rival the infinite concreteness of nature. An artist is ruthless, when he selects, in following the logic of his interest while he adds to his selective bent an efflorescence or "abounding" in the sense or direction in which he is drawn. The one limit that must not be overpassed is that some reference to the qualities and structure of things in environment remain. Otherwise, the artist works in a purely private frame of reference and the outcome is without sense, even if vivid colors or loud sounds are present. The distance between scientific forms and concrete objects shows the extent to which different arts may carry their selective transformations without losing reference to the objective frame of reference.

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The nudes of Renoir give delight with no pornographic suggestion. The voluptuous qualities of flesh are retained, even accentuated. But conditions of the physical existence of nude bodies have been abstracted from. Through abstraction and by means of the medium of color, ordinary associations with bare bodies are transferred into a new realm, for these associations are practical stimuli which disappear in the work of art. The esthetic expels the physical, and the heightening of qualities common to flesh with flowers ejects the erotic. The conception that objects have fixed and unalterable values is precisely the prejudice from

which art emancipates us. The intrinsic qualities of things come out with startling vigor and freshness just because conventional associations are removed.

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The moot problem of the place of the ugly in works of art seems to me to receive its solution when its terms are seen in this context. That to which the word "ugly" is applied is the object in its customary associations, those which have come to appear an inherent part of some object. It does not apply to what is present in the picture or drama. There is transformation because of emergence in an object having its own expressiveness: exactly as in the case of Renoir's nudes. Something which was ugly under other conditions, the usual ones, is extracted from the conditions in which it was repulsive and is transfigured in quality as it becomes a part of an expressive whole. In its new setting, the very contrast with a former ugliness adds piquancy, animation, and, in serious matters, increases depth of meaning in an almost incredible way.

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The peculiar power of tragedy to leave us at the end with a sense of reconciliation rather than with one of horror forms the theme of one of the oldest discussions of literary art.»³ I quote one theory which is relevant to the present discussion. Samuel Johnson said: "The delight of tragedy proceeds from our consciousness of fiction; if we thought murders and treasons real they would please us no more." This explanation seems to be constructed on the model of the small boy's statement that pins had saved many persons' lives "on account of their not swallowing them." The absence of reality in the dramatic event is, indeed, a negative condition of the effect of tragedy. But fictitious killing is not therefore pleasant. The positive fact is that a particular subject matter in being removed from its practical context has entered into a new whole as an integral part of it. In its new relationships, it acquires a new expression. It becomes a qualitative part of a new qualitative design. Mr. Colvin after quoting from Johnson the passage just cited, adds: "So does our peculiar consciousness of pleasure in watching the fencing-match in *As You Like It*, depend on our consciousness of fiction." Here, too, a negative condition is treated as a positive force. "Consciousness of fiction" is a backhanded way of expressing something that in itself is intensely positive: the consciousness of an integral whole in which an incident gets a new qualitative value.

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In discussing the act of expression, we saw that the conversion of an act of immediate discharge into one of expression depends upon existence of conditions that impede direct manifestation and that switch it into a channel where it is coordinated with other impulses. The inhibition of the original raw emotion is not a suppression of it; restraint is not, in art, identical with constraint. The impulsion is modified by collateral tendencies; the modification gives it added meaning--the meaning of the whole of which it is henceforth a constituent part. In esthetic perception, there are two modes of collateral and cooperative response which are involved in the change of direct discharge into an act of expression. These two ways of subordination and reenforcement explain the expressiveness of the perceived object. By their means, a particular incident ceases to be a stimulus to direct action and becomes a value of a perceived object. Dewey: Page lw.10.103

The first of these collateral factors is the existence of motor dispositions previously formed. A surgeon, golfer, ball player, as well as a dancer, painter, or violin-player has at hand and under command certain motor sets of the body. Without them, no complex skilled act can be performed. An inexperienced huntsman has buck fever when he suddenly comes upon the game he has been pursuing. He does not have effective lines of motor response ready and waiting. His tendencies to action therefore conflict and get in the way of one another, and the result is confusion, a whirl and blur. The old hand at the game may be emotionally stirred also.

But he works off his emotion by directing his response along channels prepared in advance: steady holding of eye and hand, sighting of rifle, etc. If we substitute a painter or a poet in the circumstances of suddenly coming upon a graceful deer in a green and sun-specked forest, there is also diversion of immediate response into collateral channels. He does not get ready to shoot, but neither does he permit his response to diffuse itself at random through his whole body. The motor coordinations that are ready because of prior experience at once render his perception of the situation more acute and intense and incorporate into it meanings that give it depth, while they also cause what is seen to fall into fitting rhythms.

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I have been speaking from the standpoint of the one who acts. But precisely similar considerations hold from the side of the perceiver. There must be indirect and collateral channels of response prepared in advance in the case of one who really sees the picture or hears the music. This motor preparation is a large part of esthetic education in any particular line. To know what to look for and how to see it is an affair of readiness on the part of motor equipment. A skilled surgeon is the one who appreciates the artistry of another surgeon's performance; he follows it sympathetically, though not overtly, in his own body. The one who knows something about the relation of the movements of the piano-player to the production of music from the piano will hear something the mere layman does not perceive--just as the expert performer "fingers" music while engaged in reading a score. One does not have to know much about mixing paints on a palette or about the brush-strokes that transfer pigments to canvas to see the picture in the painting. But it is necessary that there be ready defined channels of motor response, due in part to native constitution and in part to education through experience. Emotion may be stirred and yet be as irrelevant to the act of perception as it is to the action of the hunter seized by buck-fever. It is not too much to say that emotion that lacks proper motor lines of operation will be so undirected as to confuse and distort perception.

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But something is needed to cooperate with defined motor lines of response. An unprepared person at the theater may be so ready to take an active part in what is going on--in helping the hero and foiling the villain as he would like to do in real life--as not to see the play. But a blase critic may permit his trained modes of technical response--ultimately always motor--to control him to such an extent that, while he skillfully apprehends how things are done, he does not care for what is expressed. The other factor that is required in order that a work may be expressive to a percipient is meanings and values extracted from prior experiences and funded in such a way that they fuse with the qualities directly presented in the work of art. Technical responses, if not held in balance with such secondary supplied material, are so purely technical that the expressiveness of the object is narrowly limited. But if the allied material of former experiences does not directly blend with the qualities of the poem or painting, they remain extraneous suggestions, not part of the expressiveness of the object itself.

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I have avoided the use of the word "association" because traditional psychology supposes that associated material and the immediate color or sound that evokes it remain separate from one another. It does not admit of the possibility of a fusion so complete as to incorporate both members in a single whole. This psychology holds that direct sensuous quality is one thing, and an idea or image which it calls out or suggests is another distinct mental item. The esthetic theory based on this psychology cannot admit that the suggesting and the suggested may interpenetrate and form a unity in which present sense quality confers vividness of realization while the material evoked supplies content and depth.

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The issue that is involved has a much greater import for the philosophy of esthetics than appears at first sight. The question of the relation that exists between direct sensuous matter and that which is incorporated with it because of prior experiences, goes to the heart of the expressiveness of an object. Failure to see that what takes place is not external "association" but is internal and intrinsic integration has led to two opposed and equally false conceptions of the nature of expression. According to one theory, esthetic expressiveness belongs to the direct sensuous qualities, what is added by suggestion only rendering the object more interesting but not becoming a part of its esthetic being. The other theory takes the opposite tack, and imputes expressiveness wholly to associated material.

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The expressiveness of lines as mere lines is offered as proof that esthetic value belongs to sense qualities in and of themselves; their status may serve as a test of the theory. Different kinds of lines, straight and curved, and among the straight the horizontal and vertical, and among curves those that are closed and those that droop and rise, have different immediate esthetic qualities. Of this fact there is no doubt. But the theory under consideration holds that their peculiar expressiveness can be explained without any reference beyond the immediate sensory apparatus directly involved. It is held that the dry stiffness of a straight line is due to the fact that the eye in seeing tends to change direction, to move in tangents, so that it acts under coercion when compelled to move straight on, so that, in consequence, the experienced result is unpleasant. Curved lines, on the other hand, are agreeable because they conform to the natural tendencies of the eye's own movements.

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It is admitted that this factor probably does have something to do with the mere pleasantness or unpleasantness of the experience. But the problem of expressiveness is not touched. While the optical apparatus may be isolated in anatomical dissection, it never functions in isolation. It operates in connection with the hand in reaching for things and in exploring their surface, in guiding manipulation of things, in directing locomotion. This fact has for its consequence the other fact that the sense-qualities coming to us by means of the optical apparatus are simultaneously bound up with those that come to us from objects through collateral activities. The roundness seen is that of balls; angles perceived are the result not just of switches in the eye-movements but are properties of books and boxes handled; curves are the arch of the sky, the dome of a building; horizontal lines are seen as the spread of the ground, the edges of things around us. This factor is so continually and so unfailingly involved in every use of the eyes that the visually experienced qualities of lines cannot possibly be referred to the action of the eyes alone.

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Nature, in other words, does not present us with lines in isolation. As experienced, they are the lines of objects; boundaries of things. They define the shapes by which we ordinarily recognize objects about us. Hence lines, even when we try to ignore everything else and gaze upon them in isolation, carry over the meaning of the objects of which they have been constituent parts. They are expressive of the natural scenes they have defined for us. While lines demarcate and define objects, they also assemble and connect. One who has run into a sharply projecting corner will appreciate the aptness of the term "acute" angle. Objects with widely spreading lines often have that gaping quality so stupid that we call it "obtuse." That is to say, lines express the ways in which things act upon one another and upon us; the ways in which, when objects act together, they reenforce and interfere. For this reason, lines are wavering, upright, oblique, crooked, majestic; for this reason they seem in direct perception to have even moral expressiveness. They are earthbound and aspiring; intimate and coldly aloof; enticing and repellent. They carry with them the properties of objects.

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The habitual properties of lines cannot be got rid of even in an experiment that endeavors to isolate the experience of lines from everything else. The properties of objects that lines define and of movements they relate are too deeply embedded. These properties are resonances of a multitude of experiences in which, in our concern with objects, we are not even aware of lines as such. Different lines and different relations of lines have become subconsciously charged with all the values that result from what they have done in our experience in our every contact with the world about us. The expressiveness of lines and space relations in painting cannot be understood upon any other basis.

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The other theory denies that immediate sense qualities have any expressiveness; it holds that sense serves merely as an external vehicle by which other meanings are conveyed to us. Vernon Lee, herself an artist of undoubted sensitiveness, has developed this theory most consistently, and in a way, which, while it has something in common with the German theory of *Einfühlung* or empathy, avoids the idea that our esthetic perception is a projection into objects of an internal mimicry of their properties, one which we dramatically enact when we look at them--a theory that, in turn, is hardly more than an animistic version of the classic theory of representation.

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According to Vernon Lee, as well as to some other theorists in the field of esthetics, "art" signifies a group of activities that are, respectively, recording, constructive, logical and communicative. There is nothing esthetic about art itself. The products of these arts become esthetic "in response to a totally different desire having its own reasons, standard, imperative." This "totally different" desire is the desire for shapes, and this desire arises because of the need for satisfaction of congruous relations among our modes of motor imagery. Hence direct sensuous qualities like those of color and tone are irrelevant. The demand for shapes is satisfied when our motor imagery reenacts the relations embodied in an object--as, for example, "the fan-like arrangement of sharply convergent lines and exquisitely phrased sky-line of hills, picked up at intervals into sharp crests and dropping down merely to rush up again in long rapid concave curves."

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Sensory qualities are said to be non-esthetic because, unlike the relations we actively enact, they are forced upon us and tend to overwhelm us. What counts is what we do, not what we receive. The essential thing esthetically is our own mental activity of starting, traveling, returning to a starting point, holding on to the past, carrying it along; the movement of attention backwards and forwards, as these acts are executed by the mechanism of motor imagery. The resulting relations define shape and shape is wholly a matter of relations. They "transform what would otherwise be meaningless juxtapositions or sequences of sensations into the significant entities which can be remembered and recognised even when their constituent sensations are completely altered, namely, into shapes." The outcome is empathy in its true meaning. It deals not "directly with mood and emotion but with dynamic conditions which enter into moods and emotions and take their names from them. . . . The various and variously combined dramas enacted by lines and curves and angles take place not in the marble or pigment embodying the contemplated shapes, but solely in ourselves. . . . And since we are their only real actors, these empathic dramas of lines are bound to affect us, whether as corroborating or as thwarting our vital needs and habits." (Italics not in the original text.)

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The theory is significant in the thoroughness with which it separates sense and relations, matter and form, the active and the receptive, phases of experience, and in its logical statement of what happens when they are separated. The recognition of the roles of relations and of activity on our part (the latter being physiologically mediated in all probability by our

motor mechanisms) is welcome in contrast with theories that recognize only sense-qualities as they are passively received and undergone. But a theory that regards color in painting as esthetically irrelevant, that holds that tones in music are merely something upon which esthetic relations are superimposed, hardly seems to need refutation.

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The two theories that have been criticized complement each other. But the truth of esthetic theory cannot be arrived at by a mechanical addition of one theory to the other. The expressiveness of the object of art is due to the fact that it presents a thorough and complete interpenetration of the materials of undergoing and of action, the latter including a reorganization of matter brought with us from past experience. For, in the interpenetration, the latter is material not added by way of external association nor yet by way of superimposition upon sense qualities. The expressiveness of the object is the report and celebration of the complete fusion of what we undergo and what our activity of attentive perception brings into what we receive by means of the senses.

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The reference to corroboration of our vital needs and habits deserves notice. Are these vital needs and habits purely formal? Can they be satisfied through relations alone, or do they demand to be fed by the matter of color and sound? That the latter is the case seems to be implicitly admitted when Vernon Lee goes on to say that "art so far from delivering us from the sense of really living, intensifies and amplifies those states of serenity of which we are given the sample, too rare, too small and too alloyed in the course of our normal practical life." Exactly so. But the experiences that art intensifies and amplifies neither exist solely inside ourselves, nor do they consist of relations apart from matter. The moments when the creature is both most alive and most composed and concentrated are those of fullest intercourse with the environment, in which sensuous material and relations are most completely merged. Art would not amplify experience if it withdrew the self into the self nor would the experience that results from such retirement be expressive.

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Both of the theories considered separate the live creature from the world in which it lives; lives by interaction through a series of related doings and undergoings, which when they are schematized by psychology, are motor and sensory. The first theory finds in organic activity isolated from the events and scenes of the world a sufficient cause of the expressive nature of certain sensations. The other theory locates the esthetic element "solely in ourselves," through enacting of motor relations in "shapes." But the process of living is continuous; it possesses continuity because it is an everlastingly renewed process of acting upon the environment and being acted upon by it, together with institution of relations between what is done and what is undergone. Hence experience is necessarily cumulative and its subject matter gains expressiveness because of cumulative continuity. The world we have experienced becomes an integral part of the self that acts and is acted upon in further experience. In their physical occurrence, things and events experienced pass and are gone. But something of their meaning and value is retained as an integral part of the self. Through habits formed in intercourse with the world, we also in-habit the world. It becomes a home and the home is part of our every experience.

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How, then, can objects of experience avoid becoming expressive? Yet apathy and torpor conceal this expressiveness by building a shell about objects. Familiarity induces indifference, prejudice blinds us; conceit looks through the wrong end of a telescope and minimizes the significance possessed by objects in favor of the alleged importance of the self. Art throws off the covers that hide the expressiveness of experienced things; it quickens us

from the slackness of routine and enables us to forget ourselves by finding ourselves in the delight of experiencing the world about us in its varied qualities and forms. It intercepts every shade of expressiveness found in objects and orders them in a new experience of life.

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Because the objects of art are expressive, they communicate. I do not say that communication to others is the intent of an artist. But it is the consequence of his work--which indeed lives only in communication when it operates in the experience of others. If the artist desires to communicate a special message, he thereby tends to limit the expressiveness of his work to others—whether he wishes to communicate a moral lesson or a sense of his own cleverness. Indifference to response of the immediate audience is a necessary trait of all artists that have something new to say. But they are animated by a deep conviction that since they can only say what they have to say, the trouble is not with their work but those who, having eyes, see not, and having ears, hear not. Communicability has nothing to do with popularity.

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I can but think that much of what Tolstoi says about immediate contagion as a test of artistic quality is false, and what he says about the kind of material which can alone be communicated is narrow. But if the time span be extended, it is true that no man is eloquent save when some one is moved as he listens. Those who are moved feel, as Tolstoi says, that what the work expresses is as if it were something one had oneself been longing to express. Meantime, the artist works to create an audience to which he does communicate. In the end, works of art are the only media of complete and unhindered communication between man and man that can occur in a world full of gulfs and walls that limit community of experience.